

Around the World in Eighty Changes

A diachronic study of the multiple causality of
six complete translations (1873-2004), from French to
English, of Jules Verne's novel

Le Tour du Monde en Quatre-Vingts Jours
(1873)

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DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Philosophy, is entirely my own work, that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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For the 'Nuclear Family': Neil, John, Alice and Aiden, and dedicated lovingly to the memory of Nora, Frank and Lal O'Driscoll, much-loved mother, father and grandmother, always in my thoughts and never forgotten.

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ABSTRACT

Around the World in Eighty Changes

A diachronic study of the multiple causality of
six translations (1873-2004),
from French to English, of Jules Verne's novel,
Le Tour du Monde en Quatre-Vingts Jours

Kieran O'Driscoll

This thesis examines the causes of a selection of renderings into English of the Jules Verne novel *Le tour du monde en quatre-vingts jours* (*Around the world in eighty days*) (1873). This novel has been frequently retranslated into English over the last 133 years. This research is a diachronic investigation of the multiple interacting translation causes and influences which have produced differing, as well as similar, target texts.

The principal translation theorists whose ideas provide the methodological tools for this research are Toury (1995), who has specialized in Descriptive-Explanatory Translation Studies; Pym (1998), who has dealt with translation history and causes; Hermans (1997), who has written on translation in systems and Brownlie (2001), who has researched multiple causation in Translation Studies. The thesis thus integrates, in an original manner, a number of methodologies in order to comprehensively explain translation outcomes. It also represents a contribution to the still under-researched translation history of Verne's *Extraordinary Journeys*. A corpus of target texts, from 1873 to 2004, is analysed in order to discover the translation strategies employed and their likely causes, using Pym's (1998) model of the four Aristotelian causes of social phenomena, as applied to translation explanation, and Toury's (1995) norms model. The research design is qualitative. Translators' biographical details have been studied to ascertain the agency of the translator. Similarly to Chapelle (2001), the thesis addresses the difficulties involved in uncovering biographical information on certain translators, and the considerations involved in selecting a suitable corpus of retranslated texts, and in carrying out qualitative sampling within each text. It provides, like Chapelle (*ibid*), some understanding of the varying reasons for which it is decided to retranslate a canonical literary text, and contributes to arguments concerning translation universals.

This thesis also illustrates that the discovery of multiple causes is a complex enterprise, and that suggested causes are probabilistic. Nonetheless, individual translators, over and above all other causal influences, are posited to have had the most important input into the forms of 'their' target texts. Translation outcomes are found to be unpredictable and non-deterministic, while the Retranslation Hypothesis (cf. Shuttleworth and Cowie 1997) is shown to be excessively simplistic, in failing to reflect the true complexity of the retranslation process. It is suggested that the methodologies employed here could be used to perform similar studies of retranslation history and of multiple sources of explanation for the enormous diversity of approaches, over time, to rendering classic literary texts.

Abbreviations

ATWED:	<i>Around the World in Eighty Days</i>
DTS:	Descriptive Translation Studies
JCE:	<i>Journey to the Centre of the Earth</i>
SC:	source culture
SL:	source language
ST:	source text
TC:	target culture
TL:	target language
TM:	<i>Le Tour du Monde en Quatre-Vingts Jours</i>
TT:	target text
TTL:	<i>Twenty Thousand Leagues under the Seas</i>
VCT:	<i>Voyage au Centre de la Terre</i>
VML:	<i>Vingt Mille Lieues sous les Mers</i>

Chapter One – Introduction:

BACKGROUND AND METHODOLOGY

1. Introduction:

MULTIPLE CAUSATION IN TRANSLATION THEORY:

1.1. Research Questions

An important domain of inquiry within Translation Theory is the area of Descriptive-Explanatory Translation Studies, which is concerned with studying real-life examples of translated text, comparing them assiduously against their source texts, describing the shifts observed between SL and TL, and then using the insights gleaned in order to explain the possible causal influences, including norms, which are thought to have led to the final form of the TT(s).

The purpose of the present research is to apply certain contemporary theoretical models of translation causes (Pym 1998; Brownlie 2003), including Toury's (1995) model of translation norms, to a study of a corpus of translations from French to English of the novel by Jules Verne, *Le tour du monde en quatre-vingts jours* (1873). This study attempts to explain the differences observed in the form of the various retranslations. It is therefore located within the framework of Descriptive Translation Studies, in which

...the locus [of study] is what the texts can reveal as concerns the processes which gave rise to them...[that is] the options at the translators' disposal, the choices made by them and the constraints under which these choices were affected, on the way to extracting such shared factors as are reflected by larger bodies of texts...In order for such results to gain in significance, a lot of **contextualising** would have to be done...which is what target-orientedness is all about...translation as a **conditioned type of behaviour ...**
(Toury, 1995: 3) (emphasis added).

Though his principal interest is in the causal power of translational norms, Toury, in the foregoing passage, seems to foresee broader causal forces. Hermans (1999:7) describes the descriptive-explanatory approach to translation as follows:

It seeks insight into the phenomenon and the impact of translation without immediately wanting to plough that insight back into some practical application to benefit translators, critics or teachers. Because it focuses on the observable aspects of translation, it has also been called 'empirical'. (Hermans, 1999:7)

The questions posed by the present research are perhaps best summarized by Koster (2002:24) in an article on describing translation, translatorial presence in TTs and wider historical forces influencing translation outcomes:

...the effort of writing a history of translation of a particular culture ... boils down to answering the questions who translated what, when, where, how and why ... these questions are related to the description and explanation of translational phenomena. The 'who', 'what', 'where' and 'when' are linked to the external contextual factors, the 'how' to internal textual factors, and *the explanatory question 'why' may be asked with respect to both these factors*. Sometimes this distinction appears as the one between 'internal' translation history (the kind of history to be constructed from texts) and 'external' translation history (the kind of history to be constructed from contexts). (ibid: 24) (emphasis added)

The present research sets out to map a (re)translation history for retranslations of Verne's ATWED, taking as its broad focus both of Koster's concepts, viz. internal and external translation history and causes. As Koster notes, both types of history need to be considered in complementarity to each other in order to fully understand the entire complex range of diverse translation causes:

... it seems hardly feasible that it is possible to write an internal history of any relevance without some kind of *contextualisation*, without paying some attention to the external factors. [...] ... in the last ten years or so [there has been] a rapid growth in research on translations from a post-structural point of view, in which the ideological, social and cultural implications of translation are at the centre of attention. (Koster, 2002: 24-5)

The present research therefore seeks to follow in the footsteps of such advocates of multiple causation as Koster. It employs the methodology of comparing ST and TT segments, as a micro-textual study of translation shifts can offer valuable insight into probable causal influences. The goal of this research project – narrowly focused on, primarily, a single ST novel – is to provide a comprehensive translation history of ATWED, explaining how multiple influences have interacted to produce a variety of approaches to rendering the same ST, across time, space and cultures, and according to different translating individuals.

However, though all twelve known translations into English of ATWED have been listed in Section 1.3.3 hereunder, I have chosen to focus on six of these renderings to ensure representativeness and a wide historical, chronological spread of TTs from 1873 to 2004 (viz. the first and last of the English renderings of ATWED), with four other chronologically widely-spaced renderings in between these initial and

ultimate renderings. In a list of fruitful topics for doctoral research in Translation Studies, Bassnett (1998: 114) states that:

An area of rapid development is the historical study, that breaks new ground in its explorations into the history of translation and translators. Such research may be narrowly focused, i.e. on a single author or text, or broadly focused to include an investigation of the translation strategies and policies of a group or of a period.

1.1.1 Structure of Introductory Chapter

This chapter will firstly briefly describe the theory of the multiple causality of translational phenomena. It will then give a summary of the plot of the French novel which has been chosen as a case-study for this research, viz. Jules Verne's celebrated 1873 novel *Le Tour du Monde en Quatre-Vingts Jours*, which has been, over the last 130 years approximately, variously retranslated under at least three discoverable English titles (*Around/Round the World in Eighty Days/The Tour of the World in Eighty Days*), together with brief biographical details on the novel's author, Jules Verne. I then go on to describe and explain the shift in perceptions of Verne's literary worth over the last one hundred and thirty years, as well as discussing the resultant contrast between, and likely reasons for, the early poor translations into English in both the United Kingdom and the United States of Verne's work, and the more recent high-quality retranslations. I then describe in fuller detail the theoretical background to this research, by discussing the theories of Descriptive-Explanatory (and historical) literary Translation Studies (DTS) with an especial focus on Retranslation theories. This discussion sets out a detailed backdrop upon which hangs the remainder of this thesis, delineating its research questions, methodologies and varied findings as to the concatenation of translation causal influences which have complexly impinged on the final form of each of the six TTs analysed throughout this discussion. Let us begin, then, with the following theoretical discussion of multiple causality of translation forms.

1.2 Multiple causality of translational phenomena

Pym (1998) draws on Aristotle's classification of the four causes of social phenomena, in order to apply as wide-ranging as possible a model of causation to the domain of translation activity; these briefly-described definitions of technical cause categories will later be elaborated on more fully in this chapter:

1. There is, firstly, the material or initial cause (*causa materialis*), which is defined by Pym as 'Everything that precedes the translating and is ...

necessary for its achievement'. In this category, Pym cites the examples of the assumed source text, the languages involved in the particular act of translating and the 'communication technology' (ibid: 149).

2. Pym lists, secondly, the final cause (*causa finalis*), which is defined as 'the purpose justifying the existence of the translation, its 'utilitas', the use that is to be made of it ... [which may be] ... a positional function within a target culture...' (ibid: 149). One example of a translation *skopos* which applies to some of the TTs within the present corpus is the regular function of Vernian target texts, over the years, as children's literature, this end-user group thus necessitating, in some cases, shortened versions and simpler language.
3. Thirdly, the formal cause (*causa formalis*) refers to the particular complex of norms exerting influence on the translating process at different points in space and time, expressed by Pym as 'the historical norms that allow a translation to be accepted as a translation, no matter who is doing the accepting (the clients, the receivers, the translator, other translators)'. (ibid: 149).
4. Fourthly, Pym lists the efficient cause (*causa efficiens*) which he describes as 'The translator, be it (sic) individual or collective, along with everything specific to the translator's collective position'. (ibid: 149).

Pym points out that 'questions of causation have been dealt with quite badly in contemporary translation theory ... [there has been] little awareness that causation might actually be at issue...' (1998: 143). His ideas can be seen to have directly inspired Brownlie's (2003) later work on the investigation of the causes of translation, in that both theorists are concerned with constructing a comprehensive and wide-ranging model of translation causes, rather than restricting proposed causes to the source side or to only certain elements of the target side:

...I'm not overly concerned with defending any one camp ... What interests me is the idea that everyone might be a bit right. There are so many factors involved in translation that causation is more likely to be diffuse and multiple rather than focused and unitary ... There is much to be said for casting our net as wide as possible, opening the question of causation to a range of possible responses.
(ibid: 145)

Pym points out that there are several weaknesses in systemic approaches to translation causality. Firstly, all causes tend to be placed on the same level, so that '...causation [becomes] an affair of invariable sequences and concomitant variations ...' (ibid: 146). The shortcoming of this approach is that it may view the human science

of Translation Studies in a manner analogous to that of the ‘hard’ or non-human sciences, whereas for Pym, in translation, ‘... no one can be sure of any causal directionality ...there is no direct causation linking events that nevertheless appear to give invariable sequences ...’ (ibid: 146-7). Secondly, the systemic approach is seen by Pym to be excessively general, probabilistic and ‘dangerously predictive’ (ibid: 147).

While he does regard such predictive research as having some merit, Pym suggests that

Probabilistic laws should not be confused with the gold. And the gold, the active construction of a future, could be just as well served by a slightly more ... varied view of causation.
(ibid: 147)

Chesterman (2008: 375) echoes Pym’s (1998) call for translation scholars to recognise the value of investigating a multiplicity of causal influences on translation outcomes:

What is known as the underdetermination thesis claims that any body of evidence can admit of more than one explanation (or theory or interpretation) ... the choice of explanation is underdetermined by the evidence: [there are] always ... alternative explanations available [hence] the value – and necessity – of entertaining multiple explanations at the same time. ... one of the major weaknesses of the various theories proposed in Translation Studies is that they tend to focus only on one kind of causal explanation
(Chesterman, 2008: 375-6)

Chesterman (ibid) states that the relationships existing between a translated text and the surrounding causal phenomena or variables can be categorized in three ‘broad groups’, viz. ‘relations of similarity, cause, and context’ (ibid). Relations of similarity may be established by conceptualizing translation through various metaphors and similes. Another relation of similarity is established by showing how a particular translation may be representative of many other translations, generally, through manifesting posited ‘universals’ such as the regularly observed tendencies of translators towards explicitation, stylistic flattening, etc. Chesterman goes on to state that

Not all relations have to do with similarity, however. Some relations are *causal*, in a strict or loose sense [...] [these include] conditioning factors, constraints, background influences, etc. And some relations are *contextual*, showing how the *explanandum* fits into a broader network of phenomena: this is the unification pattern of explanation. Contextual relations show relevant connections with surrounding networks of phenomena and thus contribute to a [...] holistic view of the *explanandum* [...] Explanations are [...] more powerful if they are more general, so that they are relevant to a greater range of phenomena ...
(Chesterman, 2008: 376-7)

Pym suggests that, while much attention has been given to the role of norms, skopoi and language constraints in determining translation outcomes, ‘virtually no attention has been paid to ...efficient causes, since recent theories have had precious little room for people’. (ibid: 154). Speaking of the need to apply a type of action theory to translation research, Pym ironically notes that such theory ‘might be pointing to the existence of intelligent life somewhere within the translator.’ (ibid: 155). Theories which emphasize the role of norms or of final causes may sometimes tend to diminish what Pym calls ‘the heroic role of translators’ (ibid: 155). These more limiting perspectives on causation have sometimes tended to view the translator, simplistically, as some sort of mechanical agent who contentedly complies with prevailing norms and client instructions, perhaps as little more than being akin to a machine translation programme, so that her individual persona would seem to play little or no part in determining the ultimate form of the translated text: clearly, this view is unsatisfactory and incomplete as far as writers such as Pym, Chappelle and Brownlie are concerned.

... if we take seriously the argument that the purpose of the translation is not mechanistically determined by anything that preceded it, surely the non-mechanistic cause is the translator, perhaps as a competent individual ... If ... clients and conditions allow more than one viable action, then the translator must assume a causal role and could even have a history ... If translators always have the choice of nontranslation, of refusing the conditions altogether, they must surely be seen as major determinants in their own right. (ibid: 155).

Pym therefore feels that translators have played a significant role in translation history, one that is worth investigating. He thus hypothesizes that they are ‘active effective causes, with their own identity and agenda as ... professional[s]’(ibid: 160). Nevertheless, Pym does concede that his own biographical research as a translation historian, though it has been fruitful at times, has not always been productive. Furthermore,

...it by no means addresses all the major questions facing translation history; it constantly involves the risk of getting lost in biographical details. [Notwithstanding these reservations] ... translation historians might take a little time out to think about translators as people. (ibid: 160).

Pym distinguishes the concept of the human, individual translator from the more abstract notions of the ‘translator’ as a discursive subject who produces a translation, or a faceless competent professional who would produce a target text which is hardly different from what any of her colleagues might produce in the same situation. Pym rejects this

impersonal, homogeneous image of the ‘translator’ in the abstract singular form, in favour of a heterogeneous plurality of active ‘translators’ (emphasis on plural inflection added):

If translators are to be seen as properly intervening in history, they must somehow wield more power than can a mere discursive subjectivity, or an anonymous professional happy to abide by the established norms of the profession. In short, if translators are to have a significant degree of active power, they must somehow be more than what they do or what they are anonymously paid for.

(ibid: 160)

In positing this alternative concept of translatorial intervention, Pym comments that

A [further] kind of translator, by far the least elegant for respectable theorists, is the one that has a material body ... [this] mobile biological unit is all I ... need in order to break with the forms of abstract anonymity ... A human body ... interrelates and reproduces ... moves ... [and] tends to be more mobile than any norm, purpose or system. They can get up and go from town to town, culture to culture ... [these aspects are] ... pertinent to the way translators can help shape translation history ... [translators are] people with flesh-and-blood bodies ...

(ibid: 161).

Koster (2002: 3) ponders the nature of translatorial agency, asking: ‘... in what way does the translator manifest herself, once the TT is available to us?’ Koster, speaking about the dualism inherent in translating activity, states that ‘We have to assume ... that, in one way or another both [ST author and translator as TT producer] are present in the TT... But: can they be distinguished from each other, and if so, how?’ He goes on to state that any target text must be regarded as having two ‘senders’, viz. ST author and translator:

From the single, independent text perspective the sender has to be considered an amalgamation between translator and author. With respect to the way in which the sender is represented in the text, the status of the translator as TTS [target text sender] differs from that of the author ... translation undoubtedly interferes in the make-up of a textual strategy ... My suggestion is that the translator is only latently present in the TT, and that, as an abstracted category, it is manifestly present in the *differences* (author’s emphasis) between target and source texts...

(ibid: 3)

One of the postulates at the outset of the present research is that an important means of discovering the nature of the imprint of an individual translating agent on the TT, is to examine some of the textual alterations made in the journey from donor text to receptor text, at the micro-textual levels of sentence and of individual phrases and lexical items, as many of these may be due to the personal choice of the translator and her desire to make manifest her own contribution, her own agency and presence within

the TT, as distinct from the mere mechanical reproduction of normatively-approved renderings of ST words. In this regard, Oittinen (1993) has maintained (in her studies of translating for children) that literary translators place their own imprint of individual interpretations and often unique, inventive lexical and syntactic choices, on ‘their’ TTs:

A good translator does not hide behind the original author’s back but she/he takes her/his place in the dialogic interaction ... she/he steps forward and stands in sight.

(Oittinen, 1993: 178)

In the present corpus, it will be asked whether translators show individuality and thus textual visibility, through individual choices of TL expressions, imaginative language use and occasional interpretative additions or alterations. The present corpus analysis will seek evidence for Oittinen’s contention that ‘the end result [i.e. the TT] always reflects the humanity of translation and interpretation’ (ibid: 178). Though most of the translators studied in this thesis clearly strive to accurately transmit the core meaning, as they perceive it, of the STs, they also, inevitably, as human beings with an ego and psychological needs for self-esteem, bring to their own individual translations their own readings and writing styles (all of which constitute diverse forms of translatorial presence) to bear on the TTs, both unconsciously and, probably more often, consciously. Nonetheless, as shall be seen later in this chapter, not all translators studied here yielded equal amounts of bio-bibliographical information, though there was at least a minimum of significant clues as to the likely agentive influence of each translator. In such cases, more emphasis has been accorded to the influence of the other causes besides the efficient cause, though textual forms and translation shifts can, as I show in coming chapters, provide strong clues as to the individual translator’s style and approaches.

Koster (2002) also notes that translatorial presence materializes not alone through the TT itself, but also paratextually and metatextually:

There is ... a sort of middle ground between the extratextual and textual presence of the translator, which might be coined the paratextual presence of the translator [...] the empirical translator may choose to make her presence paratextually manifest in different ways. Paratextual presence may range from the inconspicuous mention of the translator’s name ... to the adding of footnotes ... All these manifestations may be considered an invitation to accentuate the position of the translator as sender...paratextual presence ... has to be considered as a contextual feature, rather than a textual feature.

(ibid: 33-4)

The questions explored by the present research enquire into the textual, paratextual and extra-textual manifestations of the translator. Koster suggests that these

questions of the nature of agentive input, particularly the nature of the changes evident in the TT, may be approached and answered through a comparative descriptive methodology. This descriptive research, says Koster, seeks to discover the ‘translational relationship that pertains between a pair of texts’ and involves ‘map[ping] the relevant conglomerate of correspondences and shifts inhabiting the space between the texts.’ (ibid: 34) (cf. Toury, 1995).

1.2.1 The efficient cause: the individual translator

Let us now proceed to make a more detailed survey of each of the four causes introduced in the foregoing section. Brownlie (2003) agrees with Pym (1992) in assuming that a significant causal role must be attributed to the individual translator. Although the translator is often constrained to varying degrees by such other causal inputs as the commissioner’s translation brief, or textual-linguistic norms, there are many occasions during which the translating individual’s personal choices are not so closely regulated:

...there may be competing options, a variety of potential realizations among which the translator chooses, thus revealing his or her preferences... Differences of expression between translations of the same source text are numerous; this supports the notion of the immense variety of choice in translation work.
(ibid: 115-6)

Different translators have varying levels of skill (for example, knowledge of the subject matter they are working with, linguistic and translation ability and so on) so that variations in cognitive processing and translation experience lead to multiple outcomes, as the same source input is variously dealt with by different individuals. In addition, language itself offers many possibilities to the individual translator, of expressing similar ideas in a variety of ways, and is constantly evolving as its users, including translators, mould it according to differing, original poetic forms. Furthermore, the working conditions imposed on a translator may impact on the form and quality of the target text, so that factors such as deadlines and pay, equipment, the involvement of an editor, genre of text and type of publication, all play a part in determining the final outcome.

Brownlie notes that individual translators have varying ideas, attitudes and preferences with regard to the different issues arising in their translation work, and these variations are reflected at the surface level of translational phenomena. For instance, Chapelle (2001) noted that some translators of folk tales by the Grimm

brothers chose to dilute the more violent aspects of their source texts, for reasons of ethics and morality, especially given the fact that the target readership in this case was generally children. Translators will often explicitly state their translation approach and attitudes in a preface (as was the case with the TTs studied by Chapelle [2001]):

When a translator's statements concur with the data provided by his or her translation, we can assume that the translator's attitudes played a conditioning role with respect to behaviour.

(ibid: 117)

Translators do not always achieve, in practice, or may be uncertain about, their professed translation ideals:

...there are sometimes mixed attitudes, uncertainty, or conflict in a translator's statements which correspond with variations of phenomena within ... her translation...

(ibid: 119).

1.2.2 Textuality as the 'material cause' of translation

In her discussion of how textuality determines the form of the translated text, Brownlie points out that the target text can represent the source text either 'imitatively or non-imitatively', thus prioritising either form or meaning, and, in the latter case, often creating natural target language expression. However, these two opposing translation approaches (imitative and non-imitative) can sometimes be observed operating together, at different levels, within the same target text:

All the translations in [Brownlie's] corpus represent ST imitatively at the macro-level: titles are translated imitatively, and section divisions are maintained, and there are no major omissions or additions. In a number of translations, TT ... represents ST imitatively at ... macro-level, but generally non-imitatively at the sentence level and below. There is, however, some imitative representation at micro-linguistic levels, notably through the presence of ST words and phrases in TT, and the imitation of ST form [which consists of] literal translation, use of cognates and ST syntactic patterns.

(ibid: 122).

The findings of the present study will show similar tendencies in some of the Verne translations. For instance, in most of the renderings examined in this thesis, chapter titles are translated in an imitative manner, section divisions are retained and there is little omission or deletion. Conversely, at the micro-level of the sentence and phrase, there is frequent recourse to such procedures as modulation and syntactic alteration, as well as avoidance of cognates, in order to produce non-imitative and 'natural-sounding' translation.

However, the distancing from source text form which is brought about by a non-imitative strategy can occasionally result in semantic loss. Furthermore, the nature of language itself means that some ST wordplay, polysemy or ambiguity can be difficult, and often impossible, to reproduce in the TT, although some type of equivalent effect may sometimes be achieved through the imaginative use of the different linguistic resources of the target language. Brownlie also notes that

Reproduction of ST meaning in the body of the text is sometimes complemented by commentary. Commentary (in translators' notes, glossaries, and prefaces) is another means of signalling and fulfilling the function of representing ST.
(ibid: 123)

1.2.3 The formal cause: norms

Brownlie offers the following definition of norms of translation:

... a group of translators' notions of approved behaviour with respect to translating a particular type of text...
(ibid: 124)

However, Brownlie questions the assumption of some descriptivists such as Toury that norms can be identified solely through observed regularities in translated texts. She feels that this is not a safe methodology. Regularities may have other causes, and in any event, there may be much irregularity in corpus data. Furthermore, Brownlie's alternative expression of the concept of a norm is that it is 'a shared notion of approval which results in a regularity' (p. 124), so that textual regularities must be complemented by the expressed normative ideals of the translating community, before they can be safely attributed the status of norm-fulfilling behaviour. It is partly for this reason that Brownlie has chosen to supplement her corpus data with survey data gleaned from the statements of translators themselves on their working practices and the ideal standards which they strive to achieve. The findings gathered from this group of respondents

...[have] the advantage over textual regularities of being able to capture the approval aspect, an essential element of the definition of 'norm'.
(ibid: 124)

On the other hand, Brownlie echoes Toury's view that translator's statements may not always reflect what is actually done in practice, so that the reliability of such declarations may be problematic. Despite these methodological reservations, Brownlie has been able to discern global regularities throughout her corpus data, and considers her survey data to be reliable overall.

Her attempted solution to these methodological difficulties has thus been to use both sources of data – corpus data and survey data – as this validates the findings from one source and ensures richer findings. The present study will rely on similar forms of triangulation, in examining as much paratext as possible, in addition to the Verne translations themselves. It is posited, for the purposes of this study on Verne, that norms, based on consensus among the various actors within the translating and literary communities, can also be confirmed through a study of critical reviews of translated texts over the years, and through the study of prescriptive advice on best practice in translation (e.g. Newmark 1988), as well as through the statements of translators themselves. This multiple approach has several benefits:

Firstly, the method which investigates both regular behaviour and notions of approval is consistent with a definition of norm which incorporates both approval and regularity. Secondly, the different sources of data can be mutually corrective: the weaknesses of ...single methods are overcome and findings strengthened ... [and] triangulation is undertaken for the purpose of descriptive richness ... Different methods yield different perspectives which shed light on a topic in different ways... (ibid: 125-6).

1.2.4 The field as final cause

The fourth and final determinant of translation outcomes considered by Brownlie is the target culture context. This she describes in terms of the often conflictual priorities held by other agents such as readers, editors and commissioners. These different translation actors form a network or system of translation in which priorities are negotiated, compromises reached and solutions adopted. This causal notion has strong links with Bourdieu's sociological theory. In a similar vein to Toury, Brownlie looks to the target culture as the source of explanatory data, and for reasons similar to Toury's: '...because demand for the translations in the corpus and shared notions governing translation of the texts arise ... and operate in TC.' (p. 131).

Brownlie adopts the Bourdieusian notion of 'field' in order to describe translation systems in the target culture: 'My notion of a field is ... of a relatively autonomous arena of social activity involving activities, institutions, agents and products. I do not posit a rigid, highly organized field structure, but ... discernible patterns.' (p. 132). Given that her focus is on academic translation, she posits that this genre belongs to three overlapping fields, namely, academia, publishing, and professional translating. By examining the relations between these three intersecting fields, with their varying

priorities and traits, translational phenomena can be partly accounted for, as a function of how struggles within and between fields determine negotiated outcomes. For instance, conflicts between actors may lead to translations of inconsistent quality. The low budgets of some academic publishers may result in the poorer quality of some academic translations. Brownlie sums up these systemic, ‘final causes’ of translation, at least within her own corpus, as follows:

Rather than being the result of a single system ... translation is best conceived as the result of consensus or conflictual negotiation among actors and of divided allegiances within actors owing to the conjunctions and disjunctions of principles and characteristics in the three ... fields.
(ibid: 137).

1.2.5 Chesterman’s concept of translation causality

Chesterman distinguishes between what he refers to as ‘causal-proper explanation’ and ‘quasi-causal explanations’. The former type of causes imply that there is a definite relationship of direct cause and effect between a particular translation influencing factor and the translation outcome(s) which it leads to, and includes ‘nomic’, ‘necessary’ and ‘sufficient’ causes. Nomic causes refer to direct and definite stimulators of a translation outcome. For instance, the material cause of SL and TL difference may impose certain shifts and certain TL grammatical constructions. In such cases, the material cause may be a nomic, ‘causal-proper’ determinant of the translator’s choice of shift. Nomic causes have their counterparts in the natural sciences, one example being the law of gravity which is directly responsible for an object falling to earth. According to Chesterman (2008: 373), however, nomic causes are relatively rare as instigators of translation outcomes:

Causal-proper explanation may only apply to translation insofar as we try to account for our *explanandum* in terms of the physical constraints of the human body or mind, or of the medium in question.

Quasi-causal explanations, on the other hand, are likely to be the predominant category of causes of translation outcomes:

[Quasi-causal explanations] ... have to do with (non-nomic) reasons, justifications, rather than causes proper ... [quasi-causal explanations] are typical of the behavioural and social sciences [...] network[s] of different events all played some contributory role ... contributory conditions ... are less strongly causal than sufficient or necessary ones, but in combination with other conditions they may make a given event more likely, and hence more understandable ... [they are] “enhancing” the causal effects of other conditions [...] it may seem unreasonable to speak about causes at all in Translation Studies ... except in a very limited way. [But] we could argue that

we nevertheless find it useful to use the term “cause”, albeit ... in a loose sense ... to refer to a wide range of factors that seem to impinge in some way on translations ... Sometimes it does seem possible to isolate specific causes of specific ... decisions or shifts ... But we should be wary of slipping into a stricter interpretation of “causality” than can be justified, given the nature of the evidence we are examining.
(ibid: 372-3)

Chesterman (ibid: 378) refers to the impossibility of attaining absolute certainty in linking cause and effect in studies of translation causality:

Not even our physical world is ultimately deterministic, let alone the social one [hence the] probabilistic nature of [...] [Toury’s] translation laws [...] From this point of view, [...] “understanding is always a journey, never a destination”
(ibid: 378)

Chesterman (2002: 151) notes that one of the criticisms levelled at research into multiple translation causality is that

Focusing on causes is ultimately fruitless, because we can never arrive at ultimate causes (diachronically), nor even at a complete list of possible causes (synchronically). [However] [I]t is obvious that we can never list all the causes ... of a translation, since even a simple linear chain extends theoretically ad infinitum in both directions: causes are caused by other causes, and effects have further effects. It is also obvious that we can never list the total range of factors that exert some causal influence at a given moment. It does not follow that we should give up trying to discover [...] the main ones.

Chesterman (2008: 363-4) refers to the incompleteness of explanations of translation causality:

Proposed explanations may not necessarily be complete, adequate, or even true; but to the extent that they satisfy the questioner in a given context – [...] that they are adequate to the questioner’s needs – they contribute [...] to the questioner’s understanding. [...]...

Chesterman notes that there are several different strands of explanation of translation outcomes, all of which are helpful in leading to greater understanding of an activity, translating, which has a complex multiplicity of influences:

... all kinds of explanation may lead to greater understanding (and greater knowledge), particularly when the object of research is ... as complex and multidisciplinary as translation.
(ibid).

Chesterman states that one form of explanation is that of generalization, by which he means that regular tendencies or patterns, sometimes referred to as ‘laws’ or ‘universals’ of translation, have been noted to occur in translation generally, e.g. standardization, ST/SL interference, explicitation, disambiguation,

and so on. This type of description of regular features of translation can, in itself, constitute an explanation: '[...] between description and explanation there is not really a clear dividing line. [...] any good description can increase understanding' (ibid: 367).

All of the above causes, when applied specifically to translation outcomes, must be in place for a translation to come into existence, and no one factor should be viewed as the sole cause of a translated text, though it may, of course, be posited that one or more of these causes was the dominant factor in a specific case. In fact, Pym posits that

...multiple causation means that the truly dominant cause is ... the moment when all other causes work together. And imperfect actions, the ones we are far more likely to deal with in our research, could be the result of non-ideal moments.
(ibid: 158)

Pym suggests that causal research does not have to deal with the whole spectrum of possible conditioning factors:

We could simply busy ourselves with the effects of a certain technology, a certain clientele class, the development of a particular regime, or the role of a translator. None of these fields need constantly refer to all the other modes of causation.
(ibid: 158-9).

However, the difficulty with limiting an explanation to less than the full range of causes is that no one factor can be seen as the sole determinant, so that if only one cause is considered, our explanations will be inevitably partial and incomplete:

The great lesson of multiple causation is that whenever we have just two facts and we are tempted to see one as the cause of the other, we first have to look around to see what else was happening in history. The chances are that there was a good deal more than what we dreamt of initially.
(ibid: 159)

Pym (1998: 158) suggests that

If ... all four (or more) types of causes are necessary before we can have a translation, and if ... none of these causes can be accorded any *a priori* dominance that would downgrade the others to the level of inactive necessary conditions, it follows that the kind of causation we find operative in translation history must be plural in its very nature ... There can be no guarantee that any one cause can explain all the facts.
(Pym, 1998: 158).

1.2.6 Multiple causality: Brownlie

Pym's emphasis on the importance of considering a multiplicity of explanations for the genesis of translated texts has had a marked influence on the

subsequent research of Brownlie (2001, 2003). In her doctoral thesis (2001), she studied a corpus of translations from French into English of philosophical academic articles by the French philosopher Lyotard, in order to investigate why the texts were translated in certain ways and thus to suggest ‘explanations for translational phenomena’. (Brownlie, 2003: 111).

Brownlie agrees with Pym that several causes must be present for a translation to come to fruition, just as is the case with other social phenomena generally:

A single condition is almost never a sufficient condition for the occurrence of an event; instead, the conjunction of a set of conditions is normally needed to supply a sufficient condition ...
(ibid: 112).

Pym emphasizes that the efficient causes postulated by bio-bibliographical researchers must always be considered in conjunction with other causal factors, as it is these other determinants, such as norms or the volition of other actors in the translation network, which permit the translator’s personal imprint to emerge in the published target text:

For almost every inner causation that one finds in a translator’s personal biography there is a wider, social mode of causation that enables or accepts inner factors to leave their mark in the public world of translations. ... Neither side can properly be understood without the other...
(ibid: 171-2)

1.2.7 The quest for ‘maximal explanation’

Brownlie’s (ibid) goal is to suggest as many different influencing factors as possible in the shaping of translation outcomes. However, a textual-linguistic approach to translation explanation, which privileged the source text as the cause of the target text, had been espoused by earlier theorists such as Catford (1965), or, in later years, Newmark (1988). Later, throughout the 1980s and 1990s, DTS theorists gave considerable attention to the causal influence of norms. This was part of the ‘cultural turn’ in Translation Studies.

Chapelle (2001), on the other hand, has examined literary translations in a similar systemic context, but has been especially interested in studying the individual biographies of translators and their personal views of the translating process, in order to account for the role of the unique human translator as arbiter of the final published target text. Her approach is what she labels a ‘translator-centred’ one, influenced by Pym’s (1998) emphasis on the translator as an ‘active

efficient cause'. In contrast, Nord (1997) has been most interested in the effects of the translation *skopos* in shaping the final form of the target text.

Chesterman (2002: 147), in speaking about the need to consider multiple sources of explanation, observes that:

Our earliest models of translation were static, comparative models, describing the relation between source texts and target texts. This relation went by the general name of equivalence. [...] More recently [...] various causal models have entered the field. [...] Now there has been a shift of focus to why-questions, such as “why is this translation like this”, “why do all translations tend to have these features”, “why did this translation have this effect” [...] and “how is it possible that human beings can perform this complex mental operation called translation?”

(Chesterman, 2002: 147)

The present research is primarily ‘product-oriented’ DTS, as opposed to ‘process-oriented’, to borrow Toury’s (1995) terms. This research does not generally ask how individual translators go about the detailed daily activity of translating; instead, it studies the finished product, i.e. the TT, and suggests an inclusive concatenation of diverse, manifold causal influences.

Koster (2002: 34) points out that descriptive translation researchers may approach causation from different, individually chosen angles, so that translation explanations offered by the individual descriptivist tend to reflect the particular conceptual approach taken:

It is the conceptual framework that determines what one takes the differences, shifts, to be indicative of ... there are several explanatory concepts when it comes to describing translational relationships, concepts expressing what one takes shifts to be indicative of: translator’s poetics ... power relations ... norms ... translational strategies ... translational interpretation. All these concepts may be looked upon as different ways of trying to make visible the textual category of translator...

(ibid: 34)

Koster seems to echo the ideas of Inghilleri (2005) on the methodological pitfalls of researcher bias and personal vantage points of descriptive scholars of translations, when he states that ‘to a large extent, vocabularies ... create their object ... The question ‘why did the translator translate in that manner?’ ...[is] to a certain extent ... always answered beforehand’. (ibid: 34). Similarly, Hermans (2002: 21) points out that, in DTS, ‘... the hermeneutic critic seeks “understanding” in the full knowledge that the search is itself located somewhere, that it invariably serves a particular agenda and is predicated on a number of assumptions, presuppositions and prejudices’.

Koster advocates that DTS should seek to answer a wide range of questions. Such questions might include ‘to what particular norms did the translator adhere?’; or ‘what was the translational interpretation in this particular case? ... ‘why did he (sic) adhere to these ... norms in this case?’, and ‘how can one explain that particular translational interpretation from the historical circumstances? ... The answers ... have to do with the wider cultural circumstances ...’ (ibid: 34-5).

Some descriptive-explanatory studies will not aspire to proposing maximal, all-encompassing causation. However, all research approaches have their own merits: ‘[W]hen it comes to ... describing translational relationships, one simply has to choose’. (ibid: 35). Though my objective is to suggest as many causal influences as possible for each TT, it would be difficult, if not impossible, to deal with all twelve TTs of TM, owing to space limitations, decreasing usefulness of excessive information, and the impossibility of discovering sufficiently revelatory information on all TTs and especially on all translators, some of whom are anonymous while others have relatively little written about their lives in the public domain. But for the six renderings analysed here, I do aspire to suggesting as many likely influences as ascertainable, in the full knowledge that this search cannot practicably identify *all* possible sources of explanation. This is one of the acknowledged limitations of this multi-causality analysis and of DTS studies in general.

Chesterman echoes the notions of multiple causality found in Pym (1998) and Brownlie (2003) when he states:

The answers [to questions of causation] which general translation and normative laws offer fall into various classes which represent various types of explanation. Since any act (such as a given act of translation) **may well have several explanations** (emphasis added), these classes are of course **not mutually exclusive** (emphasis added). (Chesterman, 2000: 74).

Causes of translation coexist, interact, fuse and merge with each other in complex ways which are open only to probabilistic explanation. Chesterman (2000: 75) differentiates between *causal* and *teleological explanations*. The former refers to ‘a previously occurring phenomenon’ (ibid: 74) such as the source text itself. The latter refers to ‘intended final goals subsequent to the phenomenon being explained (such as the aim of the translation).’ (ibid: 74).

The approach to translation causality taken by Brownlie and other researchers has a generally wide application, e.g. from Brownlie's use of the genre of academic translation as a causal study, the present research extrapolates the methodology of multiple explanation to the genre of literary translation (Verne's works), while incorporating, within Brownlie's model of multiple causes, the categories of norms of Toury (1995), together with models of bio-bibliographical research on translators (Pym 1998 and Chappelle 2001). Complexity science (Longa 2004), Bourdieusian sociological theory as applied to Translation Studies, and theories of narrative and post-structuralism (Brownlie 2006) also are applied to this study of Verne retranslation:

As far as extrapolation to other studies is concerned, the particular method adopted and the categorization of sources of explanation and their relations which was presented above may be useful, although the specificities of particular studies have an important role to play in determining categorization and the method of approach. The more general methodological principles of salience of phenomena, openness to the study of all kinds of translational phenomena, comparing different sets of data produced by different methods, and seeking multiple sources of causation...*may certainly be extrapolated to other studies where the goal is maximal explanation.* (Brownlie, 2003: 140) (emphasis added).

1.3 Specification of research questions

This study examines the (re)translation causal history of the French novel *Le tour du monde en quatre-vingts jours* (1873), hereinafter referred to as TM to indicate the French title, and as ATWED to indicate the English title. It is generally agreed amongst the translation research community that there is scope for further investigation of the works of Verne from a translation theoretical and historical viewpoint. This novel provides opportunities for a diachronic study, as it has been continuously re-translated since its first publication. The specific research questions are, *who translated what, when, why, where, how and why in that way?* But this should not be understood to imply that the emphasis will be exclusively on the individual translator at all times. In some of the coming data chapters, there is an abundance of information on some of these Verne translators, including personal communication, biographies and translational paratext provided by them. This adds to the richness of probable causal explanations being proposed in such cases. On the other hand, I place equal, sometimes more (e.g. Desages, a little-known translator whose identity can only be speculated upon, albeit authoritatively given the amount of evidence gleaned) emphasis on the text itself and what it might reveal about other causal influences such as individual styles of

writing, approaches to Verne and to literary translating, and likely normative and socio-cultural influences on the relevant TT. Thus, though this research is indeed ‘translator-centred’ where feasible, it is not uniquely so. Rather, it is *multiple explanations-centred*, with differing weightings attached to different causal sets for different TTs, according to the available records from the archives. Thus, the emphasis of this thesis cannot be said to be *exclusively* and undifferentially focussed on each translator whose TT is featured in coming chapters. Nevertheless, anonymous renderings from which no details about the translator could be gleaned, despite exhaustive enquiries, have finally been omitted from this thesis, given that each rendering chosen for corpus inclusion did at least have to have an identified translator and some means of gathering significant biographical information on him or her, however slight but possibly, causally revealing.

The present research is a type of broad ‘historical case study’:

The main beneficiary of this eclecticism [within DTS] has been the historical dimension. ..Historical cases studies, some explicitly set up with reference to norms and polysystem concepts, cover not only individual translations and larger corpora, but also the historical discourse on translation...[this is] part of the contextualisation of translation. The history of a society’s thinking about translation informs us about that society’s changing values and beliefs regarding language, identity and otherness.
(Hermans, 1999: 44)

1.3.1 Verne’s life and works

Jules Verne was born on 8th February, 1828, in Nantes (France), a city which was, at that time, a bustling port. As Verne himself commented, it was his upbringing in a place where the tropes of travel were so much in evidence, which inculcated in him his own love for travel and adventure, and his privileging of themes of voyages of discovery in his fiction:

Puis, il y a cette circonstance que je suis né à Nantes, où mon enfance s’est tout entière écoulée [...] dans le mouvement maritime d’une grande ville de commerce, point de départ et d’arrivée de nombreux voyages au long cours.
(Verne 1891 cited in de Vries 2007 : 1)

Verne’s father Pierre was a solicitor. His mother, Sophie Allotte de la Fuye, of Scottish descent, came from a well-to-do Nantes family which included ship owners and navigators. Jules Verne’s family claimed French, Breton and Scottish ancestry.

A notable and often recounted episode from Jules Verne’s childhood is that, in 1839, at the age of eleven, he ran away from home, embarking as a ship’s boy on a long-haul voyage bound for the Indies. His later confessed objective was to

bring back a coral necklace for his cousin Caroline, with whom he was in love. His father caught up with him at Paimboeuf, France, and the young Jules promised that, in the future, his only travels would be ‘en rêve’ (in dreams).

In 1844, he was enrolled as a pupil at the *Lycée royal* of Nantes, graduating with his *baccalauréat* in 1846. As his father’s intention was that Jules would follow in his footsteps as a lawyer, thus eventually assuming control of the family legal practice, Jules began, in 1847, to study law. At the same time, he also began to indulge in creative writing, initially for his own recreation and pleasure.

As Verne was becoming increasingly resolved to establish a reputation as a playwright, he convinced his father to allow him to move to Paris, a city of numerous theatres, in 1848. He continued his legal studies in Paris, obtaining his law degree in 1848. In 1850, he became acquainted with Alexandre Dumas the younger, a successful playwright, who took Verne under his wing as his *protégé*. Thanks to the support of Dumas, Verne’s play *Les Pailles rompues* (*Broken Straws*) (1850) was staged at the *Théâtre-Historique*, to popular acclaim.

Though 1850 was the year in which Verne defended his law thesis, he refused to assume control of his father’s legal practice, as he had by now resolved to pursue a literary career.

In 1852, he became secretary to Jules Seveste, manager of the *Théâtre-Lyrique*. He began to publish short stories and serialised novels in a magazine entitled *Le Musée des Familles*, including such stories as *Martin Paz* (1852) and *Un voyage en ballon* (1851), which heralded the arrival on the literary scene of this popular author, who would later achieve lasting international celebrity by penning the novels constituting the lifelong project which was the *Voyages Extraordinaires*.

In 1856, Verne met Honorine du Fraysne de Viane, a twenty-six year old widow with two young daughters. Verne and de Viane married on 10th January, 1857. He sought financial assistance from both his father and his father-in-law in order to establish himself as a stockbroker. Verne’s only son Michel was born in 1861.

It was during the following year, 1862, that Verne’s literary career began to become very successful, with the publication of his novel *Cinq semaines en ballon*, which enjoyed great success worldwide. In 1864, Verne began to publish regularly in a newly-created magazine aimed at younger readers, founded by his publisher, Pierre-Jules Hetzel, entitled *Le Magasin* (sic) *d’éducation et de*

récréation. Verne discontinued his employment at the Stock Exchange in order to devote himself full-time to writing. His celebrated novel *Voyage au Centre de la Terre* was published in 1864, with *De la Terre à la Lune* being published the following year. From the publication of these earliest novels onwards, Jules Verne attracted what some commentators have labelled a ‘dual’ readership, consisting, first, of younger readers who thrilled to the adventurous dimension of Verne’s *œuvre*, and, second, older readers who enjoyed the aspects of scientific pedagogy, discovery and exploration in his novels, but who did not fail to equally appreciate the imaginative and fantastic aspects, and the dramatic storytelling style, of the theatrical writer which Verne essentially remained. The stated goal of the *Voyages extraordinaires* series is explained by the *Musée Jules Verne de Nantes* (2006: 6) to have been as follows, citing Hetzel, who stated:

Son but est de résumer toutes les connaissances géographiques, géologiques, physiques, astronomiques, amassées par la science moderne, et de refaire, sous la forme attrayante et pittoresque qui lui est propre, l’histoire de l’univers.

Verne and his publisher, Pierre-Jules Hetzel, had a lifelong collaboration, and the publisher is thought to have had a significant influence on Verne’s writings, sometimes imposing alterations to the style and the plots of different novels. Some literary commentators see this particular collaboration between publisher and author as a positive, joint creative process. Nevertheless, Butcher perceives Hetzel’s sometime active involvement in the revision of the novels as negative and interfering, with the publisher diluting their literary merit in order to maximise their potential commercial success:

As Hetzel grew older, his comments on Verne’s novels grew more critical and his meddling worse. [...] he worried tremendously about sales [...] (Butcher, 2006: 255-6)

Clarke (in Butcher, 2006: xvi) observes:

Butcher reveals how Verne’s own publisher, Pierre-Jules Hetzel, excised large chunks of the author’s original writing to suit some political and social interests.

In 1866, Verne purchased a fishing boat which he named the *Saint-Michel*, after his son, and this marked the beginning of his enduring passion for sea journeys. 1867 saw the publication of the novel *Les Enfants du Capitaine Grant*, in the same year in which Verne crossed the Atlantic aboard the *Great Eastern*, a vessel constructed in order to lay a transatlantic telephone cable between France and the United States. Upon his return to France, he began to write what many consider to be his masterpiece, *Vingt mille lieues sous les mers* (1869). Captain

Nemo, the complex, mysterious and solitary central character, is felt to be one of Verne's most fascinating fictional creations. Much of this novel was written aboard the *Saint-Michel*, which Verne dubbed his 'floating study'.

Verne worked as a coastguard in 1870 during the Franco-Prussian war. His brother Paul, a member of the Navy, had fought in the Crimean War in 1854.

Verne's father Pierre died in 1871, and the following year Jules Verne and his family moved to Amiens, his wife's birthplace. From that time onwards, up to 1886, Verne was at the peak of his literary success as a writer of popular literature, sustaining a prodigious rate of literary output.

1873 saw the publication of the novel with which the present research is concerned, *Le Tour du Monde en Quatre-Vingts Jours*. The following year, Verne purchased a yacht which he christened the *Saint-Michel II*, and his novel *L'Île Mystérieuse* was published that year, reintroducing, and finally elucidating the mysterious origins of, the character of Captain Nemo. The following year saw the publication of *Michel Strogoff*. That same year also, unfortunately, saw Michel Verne being incarcerated in an institution for young offenders, and, over many years, father and son had a stormy relationship, before being finally reconciled in 1888. Writing about Michel Verne, Butcher (2006: 205) says that, at this time, he '[went] half-insane and [was] imprisoned'. Michel accumulated heavy debts over a number of years, and also suffered alcohol-abuse problems. In 1878, he was recruited as a ship's boy on a vessel bound for the Indies.

In 1877, Verne purchased yet another yacht, the *Saint-Michel III*, in which he undertook several prolonged sea journeys, visiting such regions as the Mediterranean, Scotland and the Baltic Sea. It is unlikely that he ever set foot on Irish soil, but it is highly probable that he sailed close to the Irish coast during his sea travels. His 1893 novel *P'tit Bonhomme*, translated into English, variously, as *(The Extraordinary Adventures of) Foundling Mick* and as *A Lad of Grit*, is set in Ireland, hence the speculation by Verne's biographers as to the possibility of his having visited Ireland during his travels.

In 1884, Verne undertook his final cruise on the Mediterranean. A violent storm during this voyage caused him to lose his enthusiasm for sea travel. 1886 proved to be a turning point for the worse in his life. That year, he was wounded by two bullets fired in a gunshot attack by his mentally disturbed nephew Gaston, an attack

thought to be provoked, at least in part, by Verne's refusal to lend money to Gaston. Verne was badly affected, physically and psychologically, by this attack, from which he never fully recovered. It is also believed that, in the same year, Verne's mistress died, but this has never been confirmed, as he was notoriously discreet about his private life. His lifelong publisher, Hetzel, also died that year.

Verne gave up his travels in order to devote himself to local politics. His mother died in 1887, and, the following year, he was elected as a local representative on the municipal council of Amiens. He published *Deux ans de vacances* that year.

In 1897, Verne's brother Paul died. The writer's own health also began to significantly deteriorate around this time. Nevertheless, he continued to write and publish right up to his final illness. He died on 24th March, 1905, aged seventy-seven.

Having briefly summarised the major points of Verne's biography and works, the following section discusses the detailed plot of *Around the World in Eighty Days* (1873), and Verne's varying literary status over the years.

1.3.2 Plot of *Around the World in Eighty Days* (1873)

The novel tells the story of the eccentric Englishman, Phileas Fogg, who, at the beginning of the narrative, in 1872, lives alone in his comfortable London residence. He is a reserved and enigmatic gentleman, aged about forty, emotionally repressed and phlegmatic, utterly private and discreet. He also appears to be a man of independent means, who does not have to work but can, rather, live comfortably from his own wealth. Nobody knows where Fogg's wealth has come from, nor, indeed, is anything known about his existence prior to his settling in London, though people are intrigued by him and curious to learn more about his past. He is a member of the exclusive Reform Club, where he spends his days reading the newspapers, playing whist with his fellow clubmen, and dining. He has succeeded in being admitted as a member of this august circle, through the personal recommendation of his bankers, a fact which further underlines the considerable extent of his financial means. He is known to be of a generous disposition, as he often contributes to charitable causes, and is also reputed for his wide geographical knowledge of far-flung places, leading people to speculate that he must have travelled extensively. Indeed this appears to be confirmed by Verne later in the story, when Fogg shows his adeptness at captaining a sea vessel.

What is most distinctive and eccentric about Fogg is, however, his unvarying daily routine, his constant punctuality and mathematical precision, leading observers such as his manservant Passepartout to compare him to an automaton.

Fogg enters into a wager with his fellow Reform Club members that it is possible to circumnavigate the world within no more than eighty days. Fogg – to the incredulity of his whist-playing colleagues – claims that, thanks to modern developments in modes of transport, and the technological advances represented by new constructions such as the Suez Canal, it is now possible to travel round the world in this length of time. Thus, Verne's recurring themes of technological advances, and their revolutionary impact on travel and communication worldwide, are apparent in *ATWED*. Fogg's wager is accepted by his colleagues, and he undertakes to set off on his journey that very evening. He plans his itinerary with his customary scrupulous exactitude, and refuses to countenance the possibility that his journey and self-imposed time limit could be compromised by unanticipated obstacles, claiming to have provided for all eventualities that may occur throughout his journey. He claims, with the optimism so characteristic of many of Verne's fictional heroes, that the unforeseen does not exist.

As he travels round the world, accompanied by his initially reluctant, later enthusiastic, manservant Passepartout, he makes use of a wide variety of the then available modes of transport, some less conventional than others, including trains, steamships, sledges and even an elephant, though he does not, as some (especially film) adaptations of *ATWED* have suggested, travel in a hot-air balloon. Throughout his journey, he is pursued by the doggedly determined Inspector Fix, who is convinced that Fogg is a bank robber, and is resolved to bring him to justice and thereby claim the financial reward offered.

Fogg's tour of the world is characterized by a series of dramatic and exciting challenges such as train breakdowns, storms at sea, and an attack by Sioux Indians. At times, Fogg is ahead of schedule. On other occasions, he is behind time, yet he never betrays the slightest anxiety at the possibility of losing his wager and thus incurring financial ruin. He always maintains his phlegmatic demeanour. Fogg's impassive nature forms a humorous contrast with the highly excitable, though resourceful, person of Passepartout. Unwin (1992: 74) notes that

One of the means by which Verne gives his story interest and humour is by making polar opposites of its two main characters [...] The real marriage in

the story is not the one between Fogg and Aouda, but the one between master and manservant. [...] at almost every level, Fogg and Passepartout clash, and yet the distribution of power [...] is even. [...] If Fogg gives the orders, it is usually Passepartout who finds the solutions. (Unwin, 1992: 74)

During their passage through the Indian jungle, Fogg and Passepartout rescue the beautiful Indian widow, Aouda, from ritual immolation on a funeral pyre. She then accompanies the travellers on the rest of their tour of the world, ending up back in London with them. They arrive back under the impression that they are five minutes late. By this time, Fix has realized his error and the real bank robber has been arrested. However, Fogg now faces financial ruin owing to the apparent loss of his wager. Aouda and Passepartout are extremely worried, as the narrator strongly hints that Fogg appears to be contemplating suicide, first putting his affairs in order, including making financial provision for Aouda, for whom he feels responsible. Aouda proposes marriage to Fogg, who – in the only display of emotion made by him in the entire novel – declares his love for her. It is when Passepartout then immediately visits a vicar in order to arrange the marriage, that he fortuitously discovers that – ironically for the precise Phileas Fogg – they have miscalculated the number of days which have elapsed since they embarked on their journey. They have actually arrived back in London in only seventy-nine days, as, without realizing it, they had gradually accumulated a time saving of twenty-four hours by travelling eastwards from the departure point situated on the Greenwich meridian, rather than westwards, thus gradually accumulating a day's saving as they moved through the different time zones. Unwin (1992: 74) comments:

[This discovery by Passepartout of the “phantom day”] underlines, at the level of character, one of the story's central themes: precision and logic cannot of their own accord account for the enigmas and paradoxes of reality; the phantom day will reappear despite the most rigorous of calculations.

Butcher (1995: xxx) refers to Fogg's non-awareness of the ‘phantom day’ as evidence of further complexity within Verne's literary devices, viz. the astonished realization by the characters of the day gained by them seems to point to the significance of what I would label ontological relativism, which, I feel, stands in stark contrast to Fogg's apparently absolutist, realist worldview:

Without wishing to make Verne an anticipator of the theory of relativity, he does here pose the question, in subtle and above all literary fashion, of relative time-frames and hence whether an absolute time-scale can ever exist. [...] [Verne] undermines conceptions of objectivity and coherence ... [ATWED] may consequently be judged startlingly modern, perhaps even verging on the post-modern.

Fogg is apprised of his error by the frantic Passepartout, and, with only five minutes remaining before the wagered time limit expires, master and servant rush to the Reform Club, arriving exactly at the appointed time of 8.45pm on 21st December, 1872. Indeed, the clock in the room within which the clubmen are waiting, appropriately chimes this quarter-hour in precise synchronicity with Fogg's entrance into the salon, to the sounds of a cheering crowd following him, and to the amazement of his fellow clubmen who have been waiting on tenterhooks for the time to expire, and who have hardly dared to breathe throughout the final minute. Butcher describes this ingeniously-conceived and masterfully-narrated *coup de théâtre* in part of his paratext by stating 'With the words "Here I am, gentlemen", Phileas Fogg snatches a day from the jaws of time to make one of literature's great entrances' (1995: 259).

1.3.3 Retranslations of TM/ATWED

Butcher and Evans (2001: 1) claim that there are eleven original, unabridged translations of TM, which I have listed hereunder in chronological order. However, this Butcher and Evans (ibid) list omits the 2004 complete rendering by Glencross, which had not yet been published when Butcher and Evans compiled their list, so that there follows a total of twelve translation titles:

1. 1873. *Around the World in Eighty Days*. Sampson Low, Marston and Co.; London; simultaneously published in the United States by JR Osgood; Boston. Translated by George Makepeace Towle and N. d'Anvers (the latter, though credited as a co-translator in this first edition, is thought by Butcher and Evans to have done editorial work only on Towle's rendering).
2. 1874. *The Tour of the World in Eighty Days*. Warburton: Philadelphia. Translated by Stephen W. White.
3. 1876. *Round the World in Eighty Days*. Hutchinson: London. Anonymous translator.
4. 1877. *Round the World in Eighty Days*. Routledge: London, New York. Translated by Henry Frith.
5. 1879. *Round the World in Eighty Days*. Ward, Lock and Company: London. Anonymous translator. Published as part of a series entitled *Youth's Library of Wonder and Adventure*.

6. 1926. *Around the World in Eighty Days*. J.M. Dent and Co., London; E.P. Dutton and Co., New York. Translated by P. Desages, as part of the *Everyman* series.
7. 1962. *Around the World in Eighty Days*. Collier: London. Translated by Lewis Mercier. (However, though the date of publication of this edition is 1962, Butcher and Evans [ibid: 5] state that: ‘... since Lewis Mercier is notorious for the liberties taken in his version of *Twenty Thousand Leagues Under the Sea* (1872), this must be a reprint of a nineteenth-century text’. However, for the purposes of reproducing the Butcher and Evans list here, I have adhered strictly to the order in which they present these translations, viz. the order of dates of known publication.
8. 1965. *Around the World in Eighty Days*. Hamlyn: London. Translated by K.E. Lichteneker.
9. 1966. *Around the World in Eighty Days*. Associated Booksellers, Arco Publications: London. Translated by I.O. Evans.
10. 1968. *Around the World in Eighty Days*. J.M. Dent and Co.: London; E.P. Dutton and Co.: New York. Translated by Robert and Jacqueline Baldick.
11. 1995. *Around the World in Eighty Days*. Oxford University Press: Oxford. Translated by William Butcher. Part of the *Oxford World’s Classics* series.
12. 2004. *Around the World in Eighty days*. Penguin Books Ltd.: London; New York. Translated by Michael Glencross. Part of the *Penguin Classics* series.

From the above list, the six translations analysed throughout this thesis are those numbered 1,2,6,10,11 and 12.

1.4 Verne’s changing literary fortunes

Hale (2000: 72) notes that, in late nineteenth century Britain, ‘The majority of translation projects were undertaken by poorly paid anonymous writers’. France (2000: 275) notes that the most critically acclaimed of nineteenth-century French novelists, then as now, did not include Jules Verne: ‘There is today a retrospective critical consensus that Stendhal, Balzac, Hugo, Flaubert, and Zola dominate 19th-c. French fiction’ although ‘they emerge from a huge mass of fiction-writers, many of whom have been translated more than once’. Dumas is an example of one of the most popular, successful and enduring of French historical adventure novelists: ‘Perhaps the most popular in the mid-19thc. were the blockbuster novels of ... Alexandre

Dumas [whose works have been] ... translated almost immediately and have been retranslated or reissued constantly ever since, sometimes in adapted form, as children's stories, or as comics.' (ibid). Dumas' fiction has parallels with that of Verne insofar as both French authors have been subject to continuous retranslation, adaptation and re-publication. France (ibid) goes on to state that

Perhaps even more popular was Jules Verne. His adventure stories were easily absorbed into English literature, many of their innumerable young readers not even realizing that *Twenty Thousand Leagues under the Sea* (or *Seas*) was one of several translations of *Vingt mille lieues sous les mers* (1870). As is the way with children's books (sic) ... *translators often remained anonymous and books were abridged or adapted*. Verne is now increasingly treated as an adult writer in France, and this is echoed in the recent inclusion in the World's Classics list of William Butcher's translations [of Verne] (ibid: 276) (emphasis added).

Pym (2000: 73) states that some nineteenth-century British literary translators

were either authors in their own right or were attached to writerly institutions, mainly manifested in small periodicals, where they operated as cultural intermediaries on more than one level. Since a nationalist critique was likely to consider their work morally suspect because of the very foreignness of their material [...] there was little sense in ethical debate over the proper degree of fidelity to the letter of that material. The *resulting lack of concern for linguistic accuracy* left the translators free to move about between foreign languages and indeed between foreign aesthetics [...] translation remained on the fringes of creative processes, becoming a front-line mode of influence in remarkably few cases ... (emphasis added).

France (2000: 278), in an article on the translation into English of nineteenth-century French fiction, contained in his *Oxford Guide to Literature in English Translation* (2000), makes reference to other poor-quality, less than completely accurate, early English-language translations (produced in the late 1800s) of other French writers, such as Emile Zola and Victor Hugo:

The first English versions [of Zola's novels] were made in America; from the mid-1870s numerous translations were published, often shortly after the originals. Their popularity and *perceived inadequacy* led the publisher ... to launch a large-scale translation in London. [...] [These retranslations were] *billed as complete, but lightly expurgated* ... [...] [Some Zola novels] were *incompletely bowdlerized* ... [The publisher Ernest Vizetelly] went on to 'edit' many of the earlier translations, *bowdlerizing as he went [...] his translations are if anything less adequate than their not very brilliant predecessors*. (emphasis added).

The foregoing citations help to illustrate the generally less than stringent approaches to completeness and accuracy, which seemed to be a norm of nineteenth-century literary translating into English. This thesis will demonstrate that some of the

early translations of ATWED and of other Verne novels, into English, especially in Britain, in the late nineteenth century, exemplified what Pym (1998: 174) refers to as ‘texts that were quickly produced, quickly read, and often quickly plagiarized’. These Victorian-era renderings seem to exhibit ‘liberal norms’ (ibid), with Verne’s ST being an example of originals ‘not being approached in awe’ (ibid). Wolcott (2005: 5) points out that the Victorian era was ‘a period in which the English translations [of Verne’s novels] appeared almost as soon as the French editions were published [...] The year 1873 marked a high point for the appearance of Verne in English, with no fewer than four new novels appearing in time for the Christmas season’.

In addition, Verne’s writings were then on the margins of the French and British literary polysystems, and would not come to occupy a position closer to the canonical centre of the polysystems of those two countries until towards the middle of the twentieth century. Thus, they were apparently translated for, at times, commercial reasons, as popular literature, with little regard for accuracy or for the ST author’s image in the TC. Popular literature, of which Verne was considered to be an exponent, had a lowly status in the U.K., and was felt to mainly serve the needs of working-class readers, who were, in turn, regarded as not requiring high-quality literature. This was a further contributory factor leading to inaccurate Verne renderings.

In 1883, Verne contrived, unsuccessfully, to become elected to the *Académie Française*. Butcher (2006: 238) writes: ‘[Verne] often dreamed of being elected to the prestigious French Academy. It had previously honoured [some of his] novels. [...] But the Academy, while appointing several score nonentities, never came near to considering the Frenchman who perhaps contributed the most to the century’s cultural activities’. Unwin refers to Verne’s ‘wish to make a lasting impact on the genre [of the novel]’ (Unwin, 2005: 13), and cites a letter which Verne wrote to his publisher in 1864, in which he states:

“What I most aspire to become is a *writer*, a worthy goal of which I am sure you will fully approve” [...] Later in the same letter, he adds: “All this is to emphasize to you how much I want to be a *stylist*, a serious one: it is my life’s aim ...” (Unwin, 2005: 13) (emphasis in Unwin) (translation into English by Unwin)

Butcher refers to the fact that Verne’s tales of adventure, influenced by American writers such as Edgar Allan Poe and James Fenimore Cooper, were regarded as ‘mere adventure and mystery stories’ (ibid: 209):

The literary establishment preferred novels that dealt with safer subjects like love and modern life [...] Verne’s novels [...] were a hundred miles from

official recognition, but then so was the writer himself: the literary canon at least showed consistency.
(op cit).

Butcher goes on to explain that ‘With [...] no backing from the literary establishment, he was forced into the role of technology fanatic. [...] The real thrust of Verne’s works [...] was to explore the globe. If a genre classification really was necessary, he (sic) fell into that of travel or adventure’ (ibid: 257-8). Butcher considers that Verne wrote ‘outstanding action stories’ and that he was the ‘unparalleled master of the adventure story’ whose ‘greatness [...] radiates in his simplest work’ (ibid: 293-4). Verne, however, is quoted as having said: ‘Le grand regret de ma vie est que je n’ai jamais compté dans la littérature française’ (cited by Agnès Marcetteau, 2008: 3). Unwin (2005: 14) observes that ‘Zola writes ... [in] 1878 that Jules Verne is “simply of no importance to the contemporary literary movement”.’ A booklet published in 2006 by the *Musée Jules Verne de Nantes* observes:

Malgré sa célébrité, Jules Verne souffrit toute sa vie de n’avoir « jamais compté dans la littérature française ». La critique lui a cependant peu à peu rendu justice [...] Il est aujourd’hui reconnu comme l’un des précurseurs de l’écriture moderne.
(Musée Jules Verne : 5).

Unwin (2005: 5) describes the central themes of the *Voyages Extraordinaires*:

As travel and technology move to center stage and become ... a “motive force” in the storytelling process, Jules Verne lengthily records the nineteenth century’s fascination with the machine and its miraculous power to shrink the globe ... At the same time, while colonial expansion changes the century’s perception of the geo-political map, so too the boundaries of fiction itself are redrawn by Verne in a groundbreaking vision that shifts the novel from local to global concerns.
(Unwin, 2005: 5)

It was partly because of the pedagogical dimension to Verne’s novels that his work was perceived by his literary contemporaries as not being true literature:

[...] writing to the pedagogic remit assigned to him at the outset by [...] Hetzel, Verne deliberately aims to instruct and enlighten his adolescent reader through a series of fictional journeys beyond the frontiers of the homeland. [...] With its shift to technology, travel, and the international arena, the world that Jules Verne portrays is immediately distinct from that of most “canonical” nineteenth-century novelists [...] (Unwin, 2005: 6)

Verne believed that ‘the novelist’s primary role is to instruct and to provide knowledge, rather than [...] to offer a dramatic story or insights into the behaviour of characters’ (ibid: 11). Although Unwin (ibid) argues that Verne revolutionized the concept of the novel, ‘mov[ing] [it] very conspicuously towards new artistic frontiers

[...] the writing process itself expand[ing] outwards and conquer[ing] new spaces' (ibid), he also notes that 'authors such as Zola [...] dismiss Jules Verne as irrelevant to the literary concerns of the mainstream [...] an attitude that has pursued Verne right through to the present day...' (ibid). Unwin (1992: 1), in a different text, refers to 'the fact that Verne has not until recently been considered a 'serious' author worthy of consideration alongside Balzac, Stendhal, Flaubert, Hugo, Zola and others'. Yet Verne was, according to such scholars as Butcher and Unwin, an innovative writer, of literary merit, partly due to his deceptively simple, but, in reality complex and innovative, narrative techniques:

For the first time, narrative and geographical space are brought together in a unifying structure, which is also a dynamic vision of modernity. [Verne is] rethinking the frontiers of the genre [and] situating his stories in a literary tradition ...
(ibid: 13)

Unwin (ibid) considers that Verne's unique concept of the novel was that it should combine fictional stories with scientific description, designed to educate the reader. Verne continued to enjoy enormous popular success, despite his exclusion from the literary canon.

1.5 Success of '*Around the World in Eighty Days*'

Unwin (1992:1) describes the considerable commercial success of ATWED upon its first publication:

[ATWED] was Verne's most successful novel. Written in 1872, it rounds off the first and most creative cycle of his long and prolific career, following the already huge commercial successes of [his previous novels]. [...] Numerous film and television adaptations of the story have been made ...
(Unwin, 1992: 1)

1.6 Inaccuracy of early renderings of Verne's works into English

Arthur C. Clarke wrote, in 2006, that 'Verne must rank as one of the most widely distorted, censored, and mistranslated authors of all time'. (in a preface to Butcher's 2006 biography of Verne). He goes on to observe that

[It is] disturbing [...] that most books of Jules Verne available in English have been poor translations – and to make matters worse, generations of critics have debated and judged the merits and demerits of the author without ever accessing the originals (either published French versions or the original manuscripts). (ibid: vii)

On the other hand, Unwin (2005: 13) writes that 'the monumental shift that Verne heralds in the French novel [...] [was to] produce [...] sustained and serious interest in Verne among the writers and intellectuals of twentieth-century France.'

The quality of translations of his literature into English has improved in the late twentieth century, in tandem with a revised appreciation of Verne as a gifted author.

One continuing obstacle to the attainment of unanimous agreement, in the present day, on Verne's literary gifts, is the fact that many of the older, inaccurate translations of his works are still available, and a further factor contributing to the perception of Verne as essentially a popular writer of lightweight adventure stories, is the continuing adaptations of his work to other popular media such as film:

That [Verne] was [...] a major force for change in the novel is surely beyond doubt at this stage. For all that, Jules Verne continues to be misread and classified as a marginal literary figure. This is partly because he has in the past been so badly served by his translators, partly because his work is so adaptable to other media, but partly too because he directed his writing at the young and encouraged his readers not to think of literature as separate from other pursuits and disciplines. He crosses the boundaries, defies expectations, and blends genres.

(Unwin, 2005: 14)

The poor early translations into English of Verne's novels may have been partly due to the perception of his work as unliterary. In addition, this misperception of his true literary originality became a self-fulfilling prophecy at the hands of some of his incompetent Victorian-era translators, in that their often careless renderings only served to reinforce the unjust impressions of Jules Verne, in English-speaking target cultures, as what George Orwell once labelled him, viz. 'so unliterary a writer as Verne' (cited in Unwin, 2005: 15). Unwin (1992: 2) cautions literary students of ATWED that 'Many translations of Verne's works are available, but the flagrant inaccuracy of most makes extreme caution essential.'

1.7 Shifting evaluations of Verne's literary value

One of the hypotheses of this thesis is that an important explanation for the significant number of inaccuracies and omissions evident in many of the earlier translations of Verne's novels into English was the lack of literary prestige which was accorded to the Vernian oeuvre in its source culture, France, and subsequently in some target cultures. Verne's low literary status seems to have been the dominant perception of his fictional works – especially in France and Britain – from the time of their original publication until the so-called Vernian 'renaissance' from the 1950s onwards.

There is an ongoing rehabilitation of the Vernian oeuvre which continues to the present day, notably through new translations of his work, which attempt to correct the stylistic imperfections and translation errors of earlier renderings. These modern

retranslations, of which William Butcher has been one of the most important providers in the 1990s, also seek to reinterpret Verne's themes, attributing to them the complexity they are argued to possess.

1.7.1 Non-canoncity related to poor translations

It is hypothesized that there is likely to be a causal link between, on the one hand, the consecration of Jules Verne, in his native France and in Anglophone communities, as an important literary figure and, on the other hand, the drive to retranslate his work in a careful, thoughtful and enthusiastic manner. It is further hypothesized that there is likely to be a corresponding causal link between Verne's initial lack of prestige and the often grossly inadequate early translations of his works. These poor translations into English damaged Verne's reputation for many decades in the English-speaking world, spawning continuing poor translations:

The "translations" often came out truncated by up to half with the rest in gobbledygook ... Although virtually all of the Extraordinary Journeys appeared in English, most of the hundreds of attempts must be considered failures. From the beginning, the English Verne stemmed from, but also contributed massively to, the masking of the creative artist of the first order. The Extraordinary Journeys indisputably constituted literary works with textual "thickness" and a sense of overall belonging – except in English.. [...] Because Verne's novels were twice mangled, by the French and the English publishers, the translated texts were, more often than not, travesties of what Verne had actually written.

(Butcher, 2006: 228)

1.7.2 Verne's evolving status in France

Evans (2005) maps four time periods through which he charts the changes in Verne's position in the French literary polysystem. He firstly describes the period 1863-1905 (the year of Verne's death) which is characterized by what he terms '[T]he curious contradiction of Jules Verne's popular success and literary rebuff in France' (ibid.). Throughout these decades, Verne's works enjoyed extraordinarily high sales. Verne received adulation from other authors, from scientists and even from a limited number of literary critics, though his increasing popularity led to greater interest in Verne as a public figure than in his novels as literary works of any value. Furthermore, the successful adaptation of some of his best-known novels to the stage and screen appears to have been a poisoned chalice in terms of achieving any form of literary consecration in France:

...both French theatre and early cinema contributed to further enhancing Jules Verne's reputation as a highly successful 'popular' author ...It was undoubtedly due to his 'popularity' that Verne was systematically shunned by the French literary and university establishment as being a 'mere writer of children's stories'.

(Evans, 2005:11)

Evans quotes the celebrated nineteenth century French novelist Emile Zola as disparagingly referring to Verne's hugely popular novels in the 1870s as being mere successors to the fairy tales of Perrault, both writers –Verne and Perrault – destined only to be enjoyed by children. Verne was painfully aware of such criticism and was never to achieve, in his lifetime, the literary recognition he yearned for:

Verne was well aware of how his scientific-adventure tales were viewed within the dominant literary ideology of his society ... [but] he continued to hope that he might someday be recognized as having made an important contribution to his country's 'belles lettres' and ... be awarded his place in the history of French literature. But he was to be bitterly disappointed in this regard.

(ibid: 15)

1.7.3 Causes of Verne's marginalization

Evans goes on to suggest a number of social reasons for Verne's exclusion, at this historical moment, from the canonical centre of the French literary polysystem. Firstly, the polysystem itself was deeply rooted in tradition, and it jealously guarded its inflexible notions of what constituted great literature. The literary and academic elite thus conserved

...[a] rigid and hierarchically-defined notion of 'littérature' ... consecrated not only by time and ideology, but also by the French educational system – and founded on a deep nationalistic pride in the 'great works and great men' of the centuries-old French literary tradition ... Verne's particular genre belonged to no identifiable tradition within the French literary heritage...

(ibid: 15-16)

Because Verne's novels constituted a 'radically new literary form' (ibid:16), they came to be categorized as what Evans labels 'secondary literature' or even 'paraliterary' works. Thus, 'the entirety of the *Voyages extraordinaires*' continued to remain outside the 'official' French literary canon.' (ibid: 16)

Secondly, it was believed at the time in France that the principal preoccupation of the *roman* should be a depiction of human love. Given that this was not by any means a central concern of Verne's fiction, the literary elite had a further justification for excluding the *Voyages extraordinaires* from what Evans has termed the 'canonization loop' (2005: 16). The fact that Phileas Fogg finds

love at the end of his circumnavigation of the globe in *Le tour du monde en quatre-vingts jours* (1873) appears to occur almost as an afterthought of the writer, perhaps influenced by his publisher Hetzel to ‘tag on’ the requisite ‘happy ending’ in order to boost sales – indeed, if this speculation by some scholars is well-founded, it may, ironically, have served only to fuel contemporary perceptions of Verne as a ‘popular’, commercially-motivated storyteller.

Thirdly, Verne’s writing style did not conform to the stylistic expectations of the literary establishment. Furthermore, his efforts to adhere to these stylistic requirements were thwarted by the very subject-matter of many of his works – namely, science-fiction. Literary critics considered it impossible for works of science-fiction to attain the mantle of literariness. Evans explains that ‘Verne was combining two very different sorts of discourse – scientific and literary – traditionally viewed as mutually exclusive’. (ibid: 17).

Other likely forces contributing to Verne’s early rejection by *littérateurs*, include the pedagogical nature of the ‘Voyages extraordinaires’. ‘Any novel, short story, collection of poetry, or ... play that was believed to harbor any intentions toward public edification was dismissed by the intellectual elite as intrinsically non-literary.’ (Evans, 2000: 18). Therefore, because the works of Verne were perceived to be ‘overtly didactic’ (ibid), they clearly could not be regarded as ‘true literature’ (ibid).

Verne was also confronted by the the Catholic Church. The curricula of Catholic parochial schools excluded any form of scientific instruction – a phenomenon accompanied by what Evans refers to as ‘rapidly rising tides of anti-scientism in France during the late nineteenth and early twentieth centuries’ (ibid: 20) – and Verne was, more generally, viewed with suspicion by the Church because of a perceived absence of any theistic context in his works.

Evans concludes his assessment of this period of Verne’s literary standing by acknowledging that his list of suggested reasons for Verne’s lack of recognition in this period cannot be allowed to mask the complexity of this question. Ultimately, he says, it was an apparent ‘convergence of many different factors which dictated that Jules Verne, despite ... enormous popular success... was not recognized as an important literary figure in France during his lifetime (ibid: 21).

1.7.4 The reawakening from ‘hallowed oblivion’

Evans then identifies a second period, 1905-1955, during which Verne, following his death, became 'enshrin[ed] as a national legend... [and] cultural hero' (ibid:22), while, paradoxically, his works received ever-decreasing 'serious' attention. In 1914, for instance, the publishers Hachette, having acquired the publishing rights from Hetzel *filis*, made the decision on marketing grounds to publish significantly abridged versions of Verne's novels in a series specifically aimed at young boys, the *Bibliothèque verte* series, which continues to the present day and which enjoyed, from its inception, notable commercial success. However, the result of this publishing strategy was that it 'consecrated Jules Verne as a writer of fine children's stories ... [but] ... the French literary establishment gradually forgot about him altogether' (ibid: 23).

However, celebrated writers such as Sartre, Moré, Cocteau and Barthes, who had grown up reading Jules Verne, later provided the impetus for 'the sudden renaissance of public interest in Jules Verne and the scholarly (re)discovery of the *Voyages extraordinaires* in France during the 1960s and 1970s ...' (ibid). Verne was now being compared favourably to writers such as Poe, Wells, Conan Doyle and Leroux, among others. Verne's novels and other writings thus began 'gradually to emerge from hallowed oblivion' (ibid) and by the 1960s and 1970s, there was 'a veritable explosion of renewed interest in Verne in all segments of French society' (ibid) so that it had become clear, by this time, that his 'reputation ... was undergoing a cultural metamorphosis that ... (was) ... extraordinary' (ibid).

Moré published, in 1959, a critical study entitled *Le très curieux Jules Verne*, of which the main premise was that the *Voyages extraordinaires* were the work of a writer of considerable merit. As Jean Ristat (2005) explains, in his review of Moré's study of Verne – a review written at the time of the book's re-publication in 2005 to mark the centenary of Verne's death – Moré's thesis was that Verne's writings

... ne sont pas seulement destinés à la récréation de la jeunesse et à la célébration des prouesses techniques de la science. Ils ne peuvent se réduire au genre de la science-fiction, pas plus qu'à celui des romans d'aventures. Marcel Moré s'étonne ... que « personne n'ait encore soulevé au sujet de ... [Verne] ... une suite de points d'interrogation qui donnent à ses romans un sens infiniment plus humain, plus tragique, plus profond que celui qu'on leur a accordé jusqu'à ce jour ». ... Moré nous invite ... à relire Jules Verne par la voie détournée de la biographie pour montrer la richesse et la complexité insoupçonnées ... du travail de l'écrivain. Écrivain de premier ordre qu'on a longtemps méconnu et qui soudain apparaît masqué.
(Ristat, 2005, 1-2).

1.7.5 Verne ‘renaissance’ leads to superior retranslations

In this thesis, it is hypothesized that the elevation of Verne’s literary status to one of critical prestige in his native France, which then spread to Anglophone literary and scholarly circles, especially from the 1960s onwards, meant that translations of his works into English, appearing around this time, began to significantly improve in terms of accuracy.

1.7.6 Reasons for ‘renaissance’

Evans ascribes Verne’s literary rebirth in his native France to such historical and social phenomena as increased technological development; the prominence of space exploration and deep-sea research at this time, themes dealt with by Verne as forms of ‘anticipation scientifique’; the increasing popularity of the science-fiction genre in the French literary marketplace of the period (consider the success of Boris Vian’s French translations of American science-fiction stories) together with developments in French literary criticism such as structuralism and Freudian psychoanalytical criticism, which began to question traditional concepts of literariness. As a result of this last factor, Verne’s works ‘proved to be a perfect testing-ground for ... [the] ... demonstration of such literary theories ...’ (ibid). The culmination of this newfound attention to the Vernian oeuvre was that ‘The ... French *universitaire* community eventually joined the French reading public in its renewed enthusiasm for Verne’s ‘Voyages extraordinaires’, and by 1978, Verne was ... ensconced in the French university curriculum.’ (ibid). The ultimate academic accolade was the inclusion of a Verne novel on the curriculum for the French *agrégation*, the prestigious State examination which certifies second-level teachers and certain university lecturers in the French education system.

Evans (op. cit.) explains that this critical re-evaluation and literary canonization of Verne in France has continued to the present day. It has also extended to Anglophone target cultures. Evans concludes:

Thus, three quarters of a century after his death, Jules Verne finally gained the literary recognition denied him during his own lifetime. Although perhaps not (yet) viewed as being of the literary stature of a Baudelaire or a Zola, his place in the history of French literature was ... assured. His ‘Voyages extraordinaires’ were finally recognized as an important literary monument, and he was now an ‘official’ part of the French literary canon. (ibid: 32-33).

Evans also observes that ‘Verne’s literary canonization in France during this period had important repercussions on international Vernian scholarship’ (ibid).

Prior to the 1970s, ‘English-language studies on Verne had been based (for the most part) on hackneyed and severely bowdlerized translations from the French; it is only recently that accurate English-language translations have begun to appear in the Anglo-American marketplace’. (ibid).

1.7.7 Verne’s literary evolution in Anglophone communities

From the 1860s, according to Evans (2003), American literary critics praised Verne’s publications to a much greater degree than did their French counterparts.

Evans explains that, once America had begun to discover ‘la magie de Jules Verne’ from the 1860s onwards,

Ces premières années, Verne s’attira les revues dithyrambiques des critiques littéraires américains, qui le nommaient ‘Prince du merveilleux de la littérature’ ...et ...premier romancier à réussir le ‘mariage harmonieux’ de la science et de la fiction
(ibid)

There was a noticeable contrast between Verne’s reputation in Great Britain at that time as being an ‘auteur pour garçons’, and his phenomenally successful, broadly-based appeal to United States readers which was not, at least in the beginning, confined to children.

1.7.8 Reasons for Verne’s higher status in 19th-century America

(i) Technological advancement

There are several likely socio-cultural and historical reasons for Verne’s greater status in the United States in the late nineteenth century. First, this was an exciting era, in North America, of travel, change and technological development, with which Verne’s themes of journey, exploration, scientific inventions and progress must have resonated. For instance, railroads grew at that time, helping to foster economic and industrial growth, and facilitating the expansion of frontiers towards the West. In *Le tour du monde en quatre-vingts jours*, the theme of rail travel is central. Given the significance, in the novel being studied, of the telegraph as a means of communication, and of the vagaries of climate in determining Fogg’s prospects of winning his wager, it is interesting to note that it was at this time that the first U.S. Weather Service began its forecasts, using the telegraph for communication. Verne’s depictions of current and anticipated future scientific achievements must therefore have been relevant and interesting to U.S. readers of that era. Aldiss says that:

Around the World in Eighty Days comes to us in the twenty-first century from a time when machinery was bringing a great change – and great optimism – to the world. The story is a celebration not only of the energies of humankind but of machines ... [This novel] is a paean to the speeding up of the human world ... it had become possible to travel by railroad from one coast of North America to the other ... a natural sense that the world was opening to travel and exploration returned. The steamship and the railway were enlarging vistas.
(Aldiss, 2004: xi-xii)

(ii) Travel literature, Realism and the ‘Frontier Hypothesis’

Second, there are parallels between Verne’s literary genres and the types of indigenous literature popular in the United States at that time. Travelogues and realistic novels describing life in America, as well as its natural environment, attracted many readers. For instance, Bret Harte, a widely-read author of that period, ‘documented the westward movement with his tales of gold mines, western life, Indians, and differences in cultures ... His short stories, including *The Luck of Roaring Camp*, are studies on what it means to be civilized.’ (Sutton et al. 2006). In ATWED, themes of Indians, life in the West and the gold rush feature in the ‘American’ chapters. Other American writers dealing with travel narratives included William Dean Howell and Mark Twain. The latter was an author appealing to adults as well as children. Jules Verne seemed to capture a similar cross-generational readership in the United States at that time.

Allied to this idea is the importance of themes of exploration and going beyond frontiers in Verne’s *Voyages extraordinaires*. This may have made Verne’s writings especially relevant to U.S. readers and literary critics of the late nineteenth century, given the importance at that time of Frederick Jackson Turner’s *Frontier Hypothesis*, known also as the *Turner Thesis*. Reuben (op. cit:1) explains that Turner perceived the frontier as having fostered democracy in America, and as having produced new attitudes and institutions which, taken together, were more influential in shaping American society than the imported European cultural heritage.

Turner’s statement revolutionized American historiography and eventually made itself felt in economics and sociology, in literary criticism, and even in politics. ... [His] central contention was that ‘the existence of an area of free land, its continuous recession, and the advance of American settlement westward explain American development.’ [...] His frontier is explicitly ‘the meeting point between savagery and civilization’. ... the wilderness beyond the frontier, the realm of savagery, is a constantly receding area of free land [which] tended to relieve poverty and fostered economic equality
(Reuben, 2003: 1).

The fact that *Le tour du monde en quatre-vingts jours* includes two chapters in which the Sioux Indians figure prominently, may have made this novel particularly relevant to United States readers, as Indian tribes and notions of the triumph of democracy and civilization over savagery and poverty, at the frontier and beyond, were to the forefront of North American public consciousness. Reuben (2003: 1) states that ‘The 1870s saw increasing belligerence by Native Americans as more and more of their land was taken away by white migration ... federal efforts to keep miners off the sacred Indian land failed’. (ibid: 3). Verne’s portrayal of the Sioux is not, however, sympathetic to their interests and instead seems to replicate the White American stereotype of ‘Red Indians’ as savages. Verne’s references to Indians are complemented by the part played in his story by buffalo, which was, at that time, the Indian’s ‘main source of livelihood ... [but] ... was being hunted to extinction’ (ibid: 3).

Furthermore, during the second half of the nineteenth century, there was a growing thirst for knowledge, among Americans, of the regional cultures of the United States. Regional writers began to respond to these questions. Therefore, Jules Verne’s depiction of the American West in the present novel was probably greeted with interest. In the same way, Verne’s writings in general may have responded to a broad need felt by U.S. readers for knowledge of what lay beyond their own continental frontiers, so that his depictions of exotic locales and customs across the globe, or even of journeys to outer space, within the bowels of the earth or under the seas, must have garnered popularity for Verne’s writings. Rueben describes American literary works which depicted regional ways of life as being inscribed within the literary genre of American Realism and, more specifically, as belonging to the ‘Local Color Movement’ which he situates between 1865 and 1880:

The second half of the 19th century saw America becoming increasingly self-conscious at the very time regional writers began to write about its various aspects. Americans wanted to know what their country looked like, and how the varied races which made up their growing population lived and talked. It was the age of the first mappings and surveyings of the West; it was the age in which the rails of the first transcontinental railroad had bound East and West. The **East** asked what kinds of people leading what kinds of life are at the end of those bands of iron?

The **Western** regionalists answered: Men and women like yourselves, but dressed differently, speaking differently, with different social ways: fantastic deserts, mile deep canyons, mountains high enough to bear snow the year round,

forests with trees as wide as man can stretch and wider, villages where the only woman was the town whore, camps where the only currency was gold-dust. (Reuben, 2003: 1).

Therefore, '[t]he literary map of America ... began to be totally illuminated' (ibid: 1). Writers such as the aforementioned Harte and Twain wrote about California, Nevada and Missouri, while Verne himself described the shifting landscapes, customs and incidents witnessed by Phileas Fogg across the USA.

(iii) Immigration and democracy

Third, the United States was a democratic, Republican federation of States which, in the decade of the 1870s, numbered about 142,000 immigrants among its population. The prevailing democratic spirit encouraged political and cultural participation by the different ethnic groups living in the U.S. The spread of popular literature, such as Verne's, to all sections of society, including the large immigrant population, for their entertainment and education, is something which was probably encouraged by public administrators. It is probable that care would have been taken to produce translations of Verne's literature, which were accurate and stylistically pleasing, with the aim of promoting mass literacy and positive attitudes towards reading.

By the end of the nineteenth century, it had become a requirement that immigrants be able to speak and understand English. In 1910, Congress required all immigrants to be literate. A position paper by the American Civil Liberties Union (2006) refers to this emphasis on literacy and on the 'universalization', within the late nineteenth century U.S., of English as the dominant language:

[The United States] was tolerant of linguistic diversity up until the late 1800s, when an influx of Eastern and Southern Europeans, as well as Asians, aroused nativist sentiments and prompted the enactment of restrictive language laws ... In order to 'Americanize' the immigrants and exclude people thought to be of the lower classes and undesirable, English literacy requirements were established for public employment, naturalization, immigration and suffrage ... (edu/dept, 2006: 3-4)

Throughout all of the past century, one constant feature of immigration policy was the importance attached to the integration of newcomers through the *lingua franca* of English, including literacy in that language, as a common denominator creating a linguistic bond between diverse language and cultural communities coexisting on U.S. territory. Therefore, translations of works such

as those of Jules Verne, into English, were doubtless avidly consumed, and officially welcomed by U.S. educators, in this type of social climate.

(iv) The growing importance of education

Fourth, in the aftermath of the Civil War, the economic devastation wrought by this conflict, especially in the South, meant that there was little funding available for schooling, which was perceived as a luxury. Nevertheless, ‘Congress now required states to guarantee in their constitutions, free non-sectarian education to all children’ (ibid: 5). Furthermore, the Government’s desire for inclusiveness in education meant that priority was attached to the education of children from such ethnic minorities as African-Americans and Native Americans. Thus, the perceived pedagogical value of Jules Verne’s books may have ensured that school children were an important readership for translations of his works throughout the United States.

1.7.9 Verne’s low status in 19th century Britain

On the other hand, how might one explain the contrasting lack of canonical literary status attributed to Verne in the Great Britain of the late nineteenth century? Haywood (2004) points out that, throughout the nineteenth century in Britain, there was a widely-held view that the working-class reader of popular fiction, which was often in serialized form in the so-called ‘penny dreadfuls’, was intrinsically different in her reading tastes to the more refined readers belonging to the upper social classes. It was also not considered advisable to encourage the development of literacy on the part of the ‘common reader’, as this might constitute a threat to the social order:

...the common reader ‘must have coarse food: ghosts and murders’. ... [There was an] intractable social division between polite and popular culture. Social and political stability derives from a restriction of literacy, not its universalization. The lower orders, addicted to their ‘coarse food’ of sensationalism, are incapable of refinement. (Haywood, 2004: 2).

But even those publishers who wanted to spread literacy to the masses had, in some cases, an ambiguous attitude towards the lower-class reader, and felt that in order to civilize the working-class reading public, such readers would have to renounce their ‘bad habits and poor taste’ (ibid: 3). In this regard, Venuti (1995) points out that Newman appeared to hold this selfsame ambiguous attitude to the lower socioeconomic categories of readers of translated texts:

Newman's concept of classical culture inevitably privileged Victorian social elites as exemplars of the most advanced stages of human development ... [he] implicitly drew an analogy among their inferiors – the 'barbarian', the 'savage', the colonized – and the popular English audience – exposing a patronizing and potentially racist side to Newman's translation populism... (Venuti, 1995: 2)

However, by the middle of the nineteenth century, it had become apparent that this so-called inferior form of writing, labeled as 'popular literature', had become firmly entrenched in the British literary polysystem. According to Haywood (2004), the publisher Charles Knight, who relaunched the *Penny Magazine* in 1846, considered the genre of popular literature to be

...unimaginably dangerous and debased: a unique fusion of 'improvement' and sensation, education and entertainment ... the new innovators in cheap literature were ... the antichrists of Knight's moral and cultural universe [and were seen to confirm] longstanding conservative myths about the common reader's innate licentiousness. (ibid: 3)

It seems, therefore, that popular literature was associated with sensationalism and, more generally, with dubious moral values. Moreover, it was also linked, in the eyes of the literary elite, with a radical, revolutionary political orientation on the part of the lower classes, including a strong linkage perceived between popular writing and the movement known as Chartism.

Therefore, given that the works of Jules Verne were first published as popular fiction, in popular magazines, in 1870s Britain, they may have been perceived by some translators, and by the literary establishment, as a peripheral, low-quality and possibly pernicious form of literature, typical of what was consumed by the masses of lower-class readers. This perception may partly explain the rather cavalier approach to accuracy evident in some Vernian translations published in Britain at this time.

...the defining generic paradigms for that tradition [i.e. the interface between popular and radical literature] are not poetry but the 'cheap' publications: the periodical, the series and popular fiction ... accusations of literary and political sensationalism (the resort to violence) defined much of the tone and content of the debate about the common reader. (ibid: 5)

Haywood (2004) refers to the rise of this serialized literature, and its longstanding success, as a representation of 'the radical or plebeian 'counter-public sphere' in the period of the 'making' of the English working classes' (ibid: 4). The lower-class reader was perceived as a political force, and this period saw

certain ‘landmark historical instances of direct repression, trials, censorship and ‘gagging’ (ibid: 4).

This climate of censorship may offer further support for the hypothesis that the bowdlerized translations of Verne published around this time were, at least in part, a result of the perception of his work as non-literary and as ‘merely’ popular, and also partly due to the widespread opinion that this genre (which, in the case of Verne’s works, would have been seen to offer education to the masses of working class readers) could potentially undermine the rigid class divisions of British society.

It would seem, therefore, that in nineteenth century Britain, the popularity of Verne’s stories must have marked them out for poor treatment, in terms of translational accuracy and unfavourable literary criticism. Haywood refers to the ‘attempts of the British state and its dominant cultural institutions to eradicate, marginalize or regulate ‘cheap’ literature and the radicalized common reader’ (ibid: 5).

To sum up, the Britain in which translations of Verne’s stories first appeared, was an imperial monarchy and a society in which popular literature – and certainly fiction imbued with scientific thought – was viewed with suspicion and hostility in some sectors of society. It would not be surprising, then, that Verne’s work was initially translated with little regard for accuracy or completeness.

1.7.10 The Anglophone ‘Verne Renaissance’

Margot presents the following perspective on how Verne is perceived in the United States, at least in academic and literary communities:

Depuis plusieurs années, on assiste aux Etats-Unis et dans les pays anglo-saxons à un renouveau (faut-il l’appeler une renaissance, ou tout simplement une naissance ?) littéraire en faveur de Jules Verne ... Ce n’est que depuis les années 1960 et 1970 que Jules Verne est considéré de plus en plus comme un écrivain par la communauté universitaire et lettrée des pays anglophones et non plus comme auteur de science-fiction et de récits pour enfants.
(Margot, 2003 : 61)

It can thus be seen that the historical period in which the literary rehabilitation of Jules Verne began to occur in earnest in Anglo-American communities – the 1960s – corresponds closely with the timing of the French renewal of interest in this writer. This should lend additional credence to my hypothesis that English translations of Verne from the 1960s onwards should reflect, by their much higher

standards of semantic fidelity and stylistic sophistication, these more respectful literary evaluations of Verne's fiction.

Margot credits Arthur B. Evans and William Butcher, prominent contemporary Vernian scholars from opposite sides of the Atlantic, with being to the forefront of the task of reviving public interest in the *Voyages extraordinaires*. He judges that Butcher's renderings have contributed to a new perception of Verne as being 'un écrivain digne de figurer aux côtés de Dickens' (ibid :62).

Margot draws our attention to Willis E. Hurd, who, in 1936 in the United States, became critical of the poor quality of most English translations of Jules Verne and went on to found, in 1940, a society dedicated to promoting Verne's reputation, though his efforts were cut short by the outbreak of the Second World War. But the United States Vernian revival from the 1960s may have begun in earnest, according to Margot, through the agency of another figure similar to Hurd, i.e. Walter James Miller, who set about rectifying the poor translation by Lewish Mercier, a British clergyman, of *Twenty thousand leagues under the sea*, by attempting a complete retranslation of it, published in 1966. He followed this up with renderings of other Verne novels, all notable for their improvements on earlier translations, in terms of accuracy.

During the 1970s, American academics began to take more interest in so-called 'marginal' authors such as Jules Verne, their curiosity aroused by the structural and post-structural analyses emanating from French philosophers such as Barthes. Thus, United States universities began to officially study and teach these so-called marginal literary genres such as science-fiction or post-colonial fiction. The journal *Science Fiction Studies* has also done much to contribute to this increased prestige accorded to Verne in the United States, Arthur B. Evans being one of its frequent contributors. Added to all these factors is the work published in the 1990s by Butcher, including his doctoral thesis on Verne's literature, and much other critical work on all aspects of Verne.

It can be concluded that, in both France and the Anglo-American communities, the literature of Jules Verne has undergone a gradual cultural alteration over the last 130 odd years, from being marginalized in literary polysystems, to achieving canonical status. This thesis enquires whether the journey from critical neglect to newfound prestige is reflected in the increasing accuracy of Vernian translations over the course of the twentieth century.

1.8 Popularity of ‘*Voyages Extraordinaires*’

The novel being examined is representative of Verne’s *oeuvre* in its mingling of fiction, with an educational function. ATWED uses the frame of narrative events to incorporate much information of a scientific, historical and geographical nature. The main difference between *Around the world in eighty days* and most of the other *Extraordinary journeys* is that the novel being studied here does not have any elements of science-fiction.

Verne’s novels of scientific anticipation, of journey, and of exploration of unknown, potentially dangerous territories, using the technological inventions, real or foreseen, of the late 1800s, were first published in an era in which there was a growing fascination with new inventions, and with the power of science and technology to improve the lot of mankind. Haynes (1994: 128) explains:

[...] the cult of invention and the technology to which it gave rise were to have such an impact on public attitudes towards science in the latter half of the [nineteenth] century that scientists [...] were hailed in late Victorian times as offering the major bulwark against human insignificance. This changed perception of the role of science as empowering rather than diminishing became possible as technological progress brought a new era of economic prosperity to the industrialized nations and ushered in commercial imperialism [...] the exploitation of technology to produce more wealth was regarded favourably [...]

Haynes goes on to explain how Verne’s novels reflected this *zeitgeist* of optimism that science and technology were a positive force:

The enormous popularity of Verne’s writings during his lifetime indicates how competently he reflected current attitudes towards a science dealing primarily with technology and engineering marvels. [...] Embarked on a physical journey, a metaphor for the intellectual journey they believe will reveal a marvellous future, [Verne’s heroes] embody the limitless nineteenth-century confidence in science to overcome mere physical dangers and to plumb the depths of the hitherto unknowable.
(ibid: 138)

Arthur C. Clarke, the famous American science-fiction author, writes:

Verne lived through a period of [...] rapid invention and discovery. Major technological breakthroughs – including the telegraph, railway, electricity, and the telephone – happened during his lifetime. Many other possibilities, such as heavier-than-air craft and submarines, were being discussed speculatively. Large parts of the world, hitherto uncharted (sic) and unknown to the West, were explored and documented. [...] But instead of merely chronicling such developments [...] Verne wove them into works of fiction ...
(Clarke, in Butcher, 2006: xv)

Verne's principal characters, in many of his novels, are scientists impassioned by the ideas of adventure and discovery, and in a pro-scientific/pro-technological climate (especially in the United States of the late 1800s), the chief protagonists of the *Extraordinary Journeys* were regarded as sympathetic heroes by an avid reading public:

The literary representative of this new attitude was the figure of the adventure-scientist [...] Technological might was regarded [...] as morally right [...] The belief that scientific discovery was the greatest of all adventures and that European man would progressively master nature was encapsulated pre-eminently in the early novels of Jules Verne [...] (Haynes, 1994: 128-131)

I now go on to outline the methodology of the current research project.

1.9 Methodology

1.9.1 Comparison of STs and TTs

This research project's methodology has been to choose a selection of English translations of the relevant Verne novel, and to then compare and contrast the various translation solutions adopted over the intervening years since first publication of the source text. This comparison of various translations allows us to examine the differing, unique agency of the various individuals who have rendered Verne into English over the years, and, following Chapelle (2001), to examine the available details of their lives and writings, in order to suggest how personal circumstances and attitudes to translation may have impacted on their translational choices, but only where such biographic details are available at least to some extent. This diachronic study of target texts and other relevant documentary sources (paratext and metatext, as discussed below) thus allows one to infer the influences of other causes such as textuality and norms, especially in cases where the information on the individual translator is especially sparse.

1.9.2 Selection of TTs

The criteria according to which specific target texts were chosen were, firstly, based on a concern to select a wide historical range of target texts, from the earliest to the most recent, thus seeking to represent, fairly, as many historical eras as possible. Secondly, it was hoped to mainly confine the focus of attention to some of those translations which came equipped with as much para- and meta-textual material as possible, so that as much detail as was available could be gleaned on the translators' and publishers' views of translation norms, on translators' lives and individual attitudes and the constraints as perceived by them on their translating activity.

Nonetheless, an important caveat to be made at this point, is that some of the TTs discussed here do not, regrettably, contain much or any paratext, or details of the translator, in which case my analysis of causes has to rely on evidence from other sources, principally the detailed textual profile of the TT as a clue to likely norms of translation followed and as an indicator of surrounding socio-cultural historical influences (e.g. the place(s) of Verne's work in various literary polysystems over time) on the quality and form of the rendering. Multi-causality is the primary focus, but not all such causal influences can be invariably and consistently presented where there are gaps in historical records. Thus, though my research does indeed borrow methodologies from such theorists as Chapelle (2001), Pym (1998) and Toury (1995), it does so only insofar as the relevant information on translators, assumed and required by such methods, is available. My focus is ultimately on broad multi-causality rather than unvaryingly on individual translators; this was a historical limitation of the present research.

For instance, few translations contained such paratextual material within the edition itself. Notwithstanding this, the quality of the translations made them valuable for research purposes, and information could be found from other sources on the translators themselves. It was thus sought, thirdly, to select target texts about whose translators' lives there was sufficient published material to enable further details to be yielded on their personal circumstances, and to suggest how such conditions might have impacted on their renderings. Such materials include published biographies or other writings on the relevant translators, as well as their own writings and correspondence, where available. This is what Pym refers to as 'bio-bibliographical research', referring to searches from the archives for relevant information on the life histories of translators, and other writings by or about them, which illuminate their translation approaches, influences and motivations.

Fourthly, it was expected that there would be access to critical reviews of the chosen target texts, to provide insight into changing historical normative values surrounding literary translation.

It was decided to select six complete and unabridged English-language target texts for analysis.

1.9.3 A Bilingual, Diachronic Parallel corpus

The six complete renderings are by Towle (1873); White (1874); Desages (1926); Baldick, R. and J. (1968); Butcher (1995) and Glencross (2004).

1.9.4 Triangulation and Speculative Findings

Following Brownlie's (2003) principles of triangulation, this research seeks to examine data from a wide variety of sources, thus adding to the richness and diversity of the information and helping to confirm and support the causal hypotheses offered:

The comparison of different types of data is an important feature of the method. It is a kind of triangulation which, depending on the case, reinforces findings, ensures a richer study by revealing complexities and provides clues for the explanation of translational phenomena.
(Brownlie, 2003: 115)

As DTS theorists such as Brownlie and Toury point out, however, the attribution of causes to any target text is always hypothetical, as is normal in this type of qualitative research within the social sciences. Though substantial evidence is adduced for findings, one must speak in terms of what Brownlie calls 'potential' explanations. Hermans (1999), speaking in the context of translation as a system, refers to such systems as 'a de-centred and polycontextual world in which there is no single privileged way of attributing or processing meaning ... at least this postmodern flaunting of epistemological doubt ... (takes) little for granted ... leaving room for paradox, hesitation and experiment ... Once we know that our knowledge is constructed, we can learn to live with the limitations of perspective'. (Hermans, 1999: 150).

Brownlie emphasizes the fact that suggested causes are inevitably speculative. She states that 'The problematic nature of causality means that the status of proposed explanations remains hypothetical'. (ibid: 112). Nevertheless, though proposed explanations remain probabilistic as opposed to deterministic, Brownlie follows Pym's lead in casting her net as widely as possible:

If ... the aim of a study is to provide maximal explanation of translational phenomena ... the potential sources of explanation should not be limited...
(ibid: 113).

1.9.5 Random and motivated selection

Within each chosen target text, a qualitative approach has been adopted in order to study various aspects of the texts and to yield details of possible

translation causal influences. In the case of each translation examined, **selections** or **samples** of the entire text have been isolated for detailed study. Though Toury felt that the question of which portions of a target text to examine was necessarily *ad-hoc* and thus problematic, a number of criteria have here been used to select relevant sections of translations for scrutiny.

Firstly, random sampling has been employed. Using the principle of pure random selection of numbers, certain target text chapters were chosen. A random number generator, obtained from the website www.random.org, was used in order to produce a pure random selection of chapter numbers between 1 and 37 (Chapter 37 being the final one), while ensuring that individual numbers could not be repeated. It was decided to first of all analyse the first five chapters produced randomly by this method, which are Chapters 18, 30, 16, 11 and 35. There is, as stated, a total of 37 chapters in the source text and in its complete and unabridged translations, each chapter containing about five pages on average. The chapter was considered to be a convenient unit of translational analysis.

A detailed comparison of the entire source textual content of each such chapter and its corresponding target text renderings, was then carried out. This was based on Toury's (1995) methodology of comparing what he terms *replaced and replacing segments* of text. These terms are employed by Toury to refer to the source text samples analysed, together with their corresponding, equivalent textual items in translation. Within each chapter analysed, I studied *all* of the shifts, and proceeded to present as voluminous and wide a selection and discussion of such shifts, thus extracting certain salient and representative samples of shifts from each chapter, and finally presenting the global shifts and likely causes under broad headings towards the end of each data chapter.

Chesterman (personal correspondence, 2006) agrees that the question of which text samples to study is problematic in qualitative translation research. He suggests studying random samples of about ten pages each in length, and stresses that it is important to validate findings from one intra-textual sample with those from further samples within the same text. This point is also made by Hermans (1999) who, in his discussion of Toury's descriptive procedures, says that micro-level findings 'should also be subjected to counterchecks using random text samples' (p. 67).

Hermans refers to this need to analyse selected samples of larger texts in qualitative translation research:

...a microscopic...exhaustive...analysis of a longer text is not practicable. If exhaustiveness is beyond reach, shorter extracts will have to do. [...] Is it possible to make a [...] motivated choice in picking representative passages? ... the sample should be large enough to be credible in [the] light of the purpose of the exercise but small enough to permit appropriate depth. The qualitative aspect is a matter of interpretation and judgement. Extra-textual information can help here.
(Hermans, 1999: 69-70).

1.9.6 Salience

It should therefore be noted that not all the translational phenomena examined have been chosen according to purely random principles of selection. Thus, a second criterion used, in order to choose further chapters for analysis, is that which Brownlie (2003: 140) refers to as ‘the general methodological principle[s] of *salience of phenomena*...’ (my emphasis). Although this involves necessarily subjective choices, it does allow one to investigate how certain significant features of the source text were rendered by different translators.

The first and final chapters (Chapters 1 and 37) were thus selected for translational analysis, as the introductory and closing sections of a literary text are often especially significant within the overall text (for instance, from the point of view of scene-setting and introductions to plot and character), and may thus be interesting and revealing to analyze.

An additional source of salience is to be found in explanatory notes, introductions, notes on the texts and translations, glossaries and other meta- and paratext – and, in particular, in the paratext of scholarly editions. Such notes, which fulfil what Brownlie has termed the ‘exegetic and didactic function’ of translation, have proven illuminating in highlighting significant aspects of target texts, such as the translator’s often very personal interpretation of the source text, as well as detailed information on historical, geographical, scientific and other issues arising in Verne’s original text, including place names, and important historical details.

Hermans agrees that in making detailed comparisons at the micro-textual level,

Longer texts can probably not be analysed in full. The selection of passages to concentrate on should be informed by the macro-level findings.
(Hermans, 1999: 65).

Therefore, representative extracts will constitute a bilingual parallel corpus for descriptive-explanatory analysis.

Tymoczko (2002) agrees with the view of Hermans (1999, Ch. 5) cited above, that in carrying out translation research, it is generally not necessary to conduct an exhaustive investigation of an entire ST and TT. Instead, the researcher should subject particular sections of a whole text to detailed examination:

Mechanical and exhaustive methods [...] are seldom productive in humanistic research, and their results rarely justify the effort ... one needs just enough information to confirm or deny the pertinent hypotheses governing one's research ... (Tymoczko, 2002: 15-6)

Tymoczko (ibid) then goes on to speak about the selection of certain TTs in a diachronic corpus of TTs such as that dealt with in this thesis, and about the selection of particular sections of each TT for detailed analysis:

... the translations will be chosen because they set in relief the cultural or ideological issues related to the cultural interface at hand. In turn, because it is impossible (and usually irrelevant) to study exhaustively the full texts of one or more translations, the second task will be to pick perspicuous passages that will serve to test one's ... hypotheses. ... if the research design is well conceived and one has chosen productive passages from significant translations, one generates an enormous amount of raw data relatively quickly. (ibid: 16-7)

This writer goes on to speak about the importance of testing one's findings against other samples of the TT being studied, and of studying a sufficiently large sample size, both within a TT and throughout a corpus of TTs. One should have a sufficient number of salient TTs in one's diachronic corpus:

A basic requirement of sound research in any field is replicability ... [one should therefore] test conclusions by ... attempting to replicate results ... by examining other relevant passages of the translations being worked with, by looking at other translations of other texts presenting similar cultural configurations, and so on. ... [The] sample size [must be] sufficiently large ... general conclusions must be based on a sufficiently large sample to justify any extension of conclusions to other situations ... [the researcher should also have] a control group ... [such as] other segments of a TT/ST; or a 'virtual control group', i.e. to draw comparisons with parallel translation situations that are already established in translation studies scholarship ... (ibid: 21)

Thus, the present research uses a diachronic corpus which not only spans a wide historical time frame, but one which also analyses a representative selection of TTs from each era of evolution of literary, linguistic and translational norms.

1.9.7 Interpretive Categories

The following is a list of categories used throughout this thesis to analyze the causal influences on all of the target texts which comprise the translational corpus. This provides a consistent explanatory framework.

(a) Interpretive categories/concepts for each TT

Each target text will be analyzed in terms of suggesting how each of Pym's (1998) four translation causes apply separately to it, with a conclusion to each chapter, showing how the causes have interacted and the relative importance of each one. When discussing Pym's *causa formalis* (formal cause), that is, norms of translation, Toury's (1995) model of norms will be used as the interpretive normative categories. The reason for the selection of Toury's normative model is that it yields much useful detailed information, particularly at the level of textual-linguistic norms.

(b) Graphic representation of methodological concepts

The following Graph sets out the causal categories used in this analysis of Verne retranslations. A caveat to be borne in mind in studying this graph is, as discussed earlier in this chapter, that there are not always equal amounts of information available on all of the featured translators, so in some TT analyses, less priority has, of necessity, had to be accorded to the efficient cause, at least from the point of view of bio-bibliographical description, thus depending even more on the other causes, such as textual-linguistic shifts and underlying possible norms, in order to paint a picture of at least some usefulness into translation causality and translatorial style. The methodology, though based on the methods of, among others, Brownlie (2003), Pym (1998) and Toury (1995), cannot at all times replicate *all* of their four causal categories uniformly and undifferentially, owing to gaps in information on some translator biographies and writings. The most comprehensive explanations of causality are at all times aspired to on a case-by-case basis, subject, it has to be remembered, to the practical limitations of unequal information being available on some TTs and all translators.

INTERPRETIVE CATEGORIES USED FOR ANALYSIS OF TARGET TEXTS (METHODOLOGY)

(Based on Pym's —1998— *four causes of translation*
and incorporating Toury's —1995— *model of norms of translation*).

1. CAUSA MATERIALIS

(material cause/initial cause):

Examines causal influences of differing SL and TL resources.

2. CAUSA FINALIS

(final cause):

Examines causal influences of: TT 'skopos', varying canonicity of ST author, influence of other translational network actors e.g. publishers, commissioners of TT, literary critics, readers and academics; general questions of power within translation systems and networks.

3. CAUSA FORMALIS

(formal cause i.e. translation norms – Toury, 1995):

Examines causal influences of norms, as categorized by Toury:

- **Initial Norms** ('adequacy' versus 'acceptability' of TT)
- **Preliminary Norms** (translation policy; directness of translation)
- **Operational Norms** (consisting of **matricial norms** —layout of TT— and **textual-linguistic norms** —textual make-up, analyzed using comparison of coupled pairs of replaced and replacing segments: for each pair of segments, the 'concatenation' of causes leading to the TT segment/solution is explained: see visual representation of the 'apex' of translation causes, on previous page)
- **Conclusion to Section on 'Causa Formalis':** grouping together of different textual-linguistic 'shift' types, in order to propose the overall 'concept of translation' for TT; brief comparison of TT with other renderings by same translator and (if applicable) with other TTs in series, and with contemporary non-translational texts, to support findings

4. CAUSA EFFICIENS

(Efficient Cause):

Examines causal influence of translator's agency: his/her biographical details, professional trajectory, evidence from translators' notes, prefaces and other metatexts and paratexts: imprint of translator on TT.

5. CONCLUDING SYNTHESIS:

A summary of the interaction of the foregoing causes

(c) Discussion of interpretive categories

All of the chapters which describe and explain the form of each individual target text, will present the findings under the headings of the above graph. As norms are a significant focus of interest, in this research, a more detailed description of Toury's model of norms now follows. Norms as a cause of translation outcomes are categorized by Pym (1998) as the *causa formalis* (formal cause). Pym defines this category as 'the historical norms that allow a translation to be accepted as a translation, no matter who is doing the accepting' (ibid: 149). Toury's (1995) norm categories are being applied to each of the Verne translations in my corpus, for the reasons given earlier. Toury's model has been described as a 'top-down' model by Hermans (1999), meaning that it begins with considering macro-level features of the target text such as outward presentation and then moves from the general to the particular, to study, in detail, individual pairs of ST/TT matching segments, before returning to a general or macroscopic level, to suggest an overall concept of translation for the TT studied. I thus begin with *initial norms* which consider whether the translation is *adequate (ST-oriented)* or *acceptable (TT-oriented)*. Shuttleworth and Cowie (1997: 2-3) explain Toury's concept of acceptability:

Translations which lean towards acceptability can [...] be thought of as fulfilling the requirement of "reading *as* an original" written in TL rather than that of "reading *as the* original" (1980:75), and consequently generally have a more natural "feel".

I then describe *preliminary norms* which consist of *translation policy* and *directness of translation*. Shuttleworth and Cowie (1997: 130) state that preliminary norms include

[...] the question of whether or not a coherent translation "policy" can be identified in a given culture or language at a particular point in time. Such a policy is understood in terms of the individual works, authors, genres, schools or literatures which are the preferred sources for translation into a given language. [...] different policies may apply to different subgroups of the target SYSTEM (capitals in original), while in some contexts no definite policy exists ...

The former norm thus refers to the reasons behind the selection of a particular text for translation. For instance, Vernian translations published in English in the 1870s may have been chosen for publication for their popular mass appeal and consequent financial profitability, whereas the motivations for translations in, say, the 1990s and in the current decade are perhaps based to a significant degree on the literary rehabilitation of Verne. Differing preliminary norms, reflecting various

motives for translating Verne's work, are likely to have different effects on the accuracy of target texts.

The *directness of translation* norm considers whether a TT is a direct translation or whether there is an intermediate language involved.

Next I shall describe *operational norms*, which consist of *matricial norms* and *textual-linguistic norms*. The former norm considers whether the TT is a complete rendering, all TTs studied in this thesis being presented, explicitly or implicitly, as complete and unabridged; whether any passages have been omitted or relocated; whether the translator has used footnotes, notes at the end of the text, prefaces, etc.. Matricial norms also influence chapter division, paragraph division, how chapter titles are rendered, how chapters are numbered and many other questions of outward, global presentation of the target text. These are all macro-level descriptive issues which can help us to situate the target text within the target culture system and to gauge its significance or acceptability, so even matricial description can already suggest normative translation influences such as the visibility accorded to translators and the fact of translation, this being discussed more fully in the section on Towle (Chapter 2). The findings gleaned at this global level are expected by Toury to offer clues as to the nature of the micro-textual level of translation strategy.

To examine the TT at this detailed micro-textual level, the next norm category I will deal with is that of *textual-linguistic norms*, under which I will examine the textual make-up and verbal organization of the TT compared to its source, for each of the selected chapters. It looks at individual TT segments at sentence, phrase and clause level, matching them to their corresponding ST segments and suggesting the concatenation of Pym's four causes as they are thought to apply to each TT (replacing) segment. This comparison of ST and TT segments includes describing and accounting for many individual realizations of grammatical patterns, vocabulary choice, shifts in modality, stylistic features and register (formal, colloquial, etc). The volume of data needed to be collected under this category makes it a substantial component of the information-gathering process. Analysis of individual coupled ST and TT segments at this level will allow me to show, for each segment, the operation of the concatenation of the four Aristotelian causes and the relative importance of each cause in producing that TT segment. This category includes an analysis of the degree of accuracy/semantic fidelity for each segment, whether the TT segment is

imitative or non-imitative of ST form (Brownlie 2003), whether there is reduction or expansion in the translation and whether it is idiomatic for the period it first appeared.

The final step in the discussion of the *causa formalis* is to place the many paired segments into different global categories of translation shifts, such as imitative, non-imitative, accurate, inaccurate, adequate, acceptable and so on, and thus to propose the overall nature of translation equivalence applying to the target text under investigation and to thereby suggest a global ‘concept of translation’ for the entire TT. This is the movement from the particular back upwards to the general which Toury’s model envisages.

1.9.8 Sources of evidence for norms

Toury states that the two principal sources enabling norms to be reconstructed or inferred are textual sources (in other words, the translated texts themselves) and extratextual sources (cf. Koster 2002), which is Toury’s term for what has been earlier labelled paratext and metatext, sources in which he includes existing prescriptive guidelines for ‘correct’ translation issued by groups of translators, or training institutes, critical reviews of target texts, and the statements made by translators, editors and publishers. As has been noted earlier, this research seeks to examine as many as are practicable of these sources of information concerning translation norms, in respect of each TT studied.

1.9.9 Concatenation of causes

It is suggested that, in explaining the interplay of causes leading to individual, micro-textual level translation solutions, it is helpful to conceive of the translation decision-making process as a relying on a ‘concatenation’ of causes to which TT solutions may be ascribed. A concatenation is defined as ‘a series of linked events’ (Collins 2003). It is suggested that this causal chain can be visualized as an apex, pyramid or hierarchy of causes consisting of Pym’s four causes. These causes act either concurrently (they may fuse or merge into each other) or, perhaps more often, in succession, to produce the final observable TT result. This model views the concatenation of causes as non-random. Translation does not come about ‘by accident’.

1.10 Theoretical background to research questions

Having outlined the subject matter of this project, and having introduced its methodologies, it is now intended to examine the most significant theoretical writings in the field of Descriptive Translation Studies.

1.10.1 Toury's normative model for describing translations

The monograph *Descriptive translation studies and beyond*, (Toury 1995) is a seminal work on norms which govern the production of translated texts. Toury's starting premise is that it is revealing to study the relationships between the translation process, product and function. Translations should, he feels, be seen as 'facts of the culture which hosts them...[therefore] whatever their function and identity, they are constituted within that same culture and reflect its own constellation...' (Toury, 1995: 10) This has led to the label 'target-oriented' being applied to the study of translating and translated texts within their 'immediate contexts'.

Brownlie (2003) similarly regards the causes of translation as principally originating in the target culture. Toury goes on to say that

...as strictly translational norms can only be applied at the 'receiving' end, establishing them is not merely justified by a target-oriented approach, but should be seen as its very epitome.
(ibid)

During the decade of the nineteen seventies, '(t)he preoccupation was mainly with the source text and the *proclaimed protection of its legitimate rights*' (Toury, 1995: 15) (emphasis added) and there was a consequent failure within Translation Studies to accord equal importance to what Toury refers to as 'target constraints':

Many factors which govern real-life translational behaviour, and the fact that these factors resulted in a variety of very different translation traditions, were resented or...relegated to the realm of 'mere' history.
(Toury, 1995: 11)

Toury goes on to acknowledge, however, that in the intervening years, the majority of translation theorists have begun to 'integrate many more target-bound considerations into their reasoning' (ibid). Thus, it would be unfair on Toury for us to assume that he might have regarded translation norms as invariably static, and uniquely and powerfully constraining the output of translators. Though Toury's primary interest is in the power of norm theory, his work always acknowledges that there are a multitude of other causal influences at work within the translator's 'black box', making norms fluid, variable and unpredictably applied. Section 1.10.5 below makes this point in greater detail.

Delabastita describes norms in the following way (here, what he means by 'status-related claims' is the attribution of the label 'translation' to certain texts, either

explicitly or implicitly; ‘genetic relationships’ are those obtaining between a ST and TT, and ‘features’ are the myriad of TT features occasioned by shifts):

Certain clusters of status-related claims, genetic relationships and features may harden into conventional patterns that the members of a culture will have recourse to as the most adequate and even the only thinkable response to a certain communicative situation. Such patterns do not have strict borderlines ... [it is] more helpful to ... see them ... as having a prototypical organization. (Delabastita, 2008: 235)

1.10.2 Toury’s categories of translation approaches

Because the present research deals with the genre of literary translation, it is interesting to note Toury’s two senses of this term. It may refer to ‘the translation of texts which are regarded as literary in the source culture’ (ibid), in which case the translator retains or reconstructs ‘the source text’s internal web of relationships’ or, alternatively, may mean the translation strategy whereby ‘the product [is] acceptable as literary to the recipient culture’ (ibid). However, these two senses are not always polar opposites. Also, a translator who has attained high status may command enough respect to be able to ‘deviate from sanctioned behavioural patterns...sometimes to the point of introducing changes into that culture’ (ibid).

Chesterman (2000) acknowledges the coexistence of competing norms:

...it would not be contradictory...to say “there are two clashing norms here, N and M, in two different subsections of the population: some people follow N and others M”... (Chesterman, 2000: 56-57).

1.10.3 Characteristics of an ‘assumed’ translation

Toury defines an assumed translation as:

...any target culture text for which there are reasons to tentatively posit the existence of another text, in another culture and language, from which it was presumably derived by transfer operations and to which it is now tied by certain relationships, some of which may be regarded – within that culture – as necessary and/or sufficient. (ibid, 1995:13)

Chesterman (2000) offers a more concise definition:

In brief, a translation is any text that is accepted in the target culture as being a translation...[or, alternatively]...any text which falls within the accepted range of deviance defined by the target culture product norm ‘translation’. (Chesterman. 2000: 59)

1.10.4 Delabastita’s broader definition of translation

However, Delabastita (2008), in an article in which he ‘revisits Toury’s concept of assumed translation’ (p.233) has sought to radically broaden the scope of what

constitutes a 'translation', so that he 'pushes the historical relativism inherent in these notions [of translation] to [an] extreme' (ibid). The consequent broadening of the scope of the discipline of Translation Studies 'undoes the conceptual autonomy of [the discipline] and injects multilingualism and intercultural contact ... into the heart of any study of discourse' (ibid). It also 'creates a comprehensive framework that accommodates traditional definitions and practices of translation but also less conventional ones ... as well as ... other discursive phenomena' (ibid). Delabastita suggests that Translation Studies must now distinguish between the 'status ascribed to textual materials and discursive acts' (ibid) – for instance, a text might be described as a conventional, complete, inter-lingual translation or as an adaptation – their 'actual textual origins' (ibid) and 'the features they show'. Translation Studies should therefore reconsider its sometimes fixed and static notions of what constitutes its subject of research interest, broadening the scope of the discipline from 'prototypical' translations to adaptations of all kinds, including film, stage and musical versions of a literary text, pseudotranslations, translations wrongly presented as originals, source texts which are themselves 'versions' of some prior texts, and so on. Thus, intra-lingual and inter-semiotic text transfer of all kinds becomes an object of interest for the translation scholar. Delabastita considers that the concept of norms gives Toury's approach 'an extremely open and relativistic character ... [so that there is] no predefined notion [of what translation is] ... [Toury] 'undefined' translation' (ibid) by describing it as 'any TL utterance ... presented or regarded as such within the TC'. But Delabastita now seeks to 'push the historical relativism [...] inherent [in Toury's concept of 'assumed translation'] the last inch further, to give it a more visibly absolute and programmatic character' (p.235). Therefore, 'for each translation problem or source text, it is possible to envisage a whole range of possible or theoretical solutions' (ibid).

Delabastita (ibid) considers that the translation scholar should ideally strive not to have any preconceived ideas of the relations that may be found, empirically, to obtain between the status attributed to 'discursive phenomena', their actual origins and actual features. Claims that a particular text is a translation 'can [...] be contested and they evolve over time' (ibid). For instance, an anonymous 1879 TT of TM – not presented in this thesis, precisely because the translator could not be identified – is so inaccurate that Verne scholars nowadays consider that it does not deserve to be even regarded as a translation. This is, of course, a normative evaluation of quality. It could be argued, conversely, that even a translation which

is semantically unfaithful could constitute an object of interest to the descriptive-explanatory scholar. Delabastita gives another example of how empirically observed features of a text can contradict its attributed status:

... free renderings presented or known as “adaptations” can contain phrases that show the exact genetic and textual features of “faithful” translation...
(ibid: 244)

The advantages of Delabastita’s all-encompassing vista of translation are, first, that scholars can continue to study more and more ‘discursive realities’ among a much wider range of ‘theoretical possibilities’ of what the translation of a text can potentially entail, e.g. abridgments, stage, screen and musical adaptations, pseudotranslations, and so on. Second, translation research can proceed ‘without having to lose precious research time over ontological definitions (“is this a translation?”) or territorial disputes (“does this problem come under the remit of Translation Studies?”)’ (ibid: 245).

What remains lends itself to straightforward description and invites systematic further research: certain texts are produced in a certain manner (features) and making certain uses of existing materials (origin) and a certain degree of autonomy, importance, etc. are ascribed to them (status) ... and all of that is done by people and institutions in a given cultural context and social setting.
(ibid: 245)

1.10.5 Translatorial Resistance

Toury (1995: 15) considers that translators do not routinely or automatically comply unthinkingly with currently prevailing norms. It is ‘not as if all translators are passive...Rather, many of them, through their very activity, help in shaping the process’. This observation is borne out by descriptive studies such as those of Brownlie (2003). Such non-passive translators may thus help to create new norms, as does the translation ideology emanating from universities in which translation is taught as a professional skill, or from critics of translated texts who write literary reviews, or from codes of ethical practice drawn up by various professional associations of translators. Many of the foregoing institutional norm authorities tend, of course, to reinforce existing dominant translation values.

A central point which will be made throughout this thesis is that each individual translator of Jules Verne’s TM has succeeded in bringing their own creativity to bear on the TL solutions proposed by them. Thus, the *causa efficiens* of translatorial agency is hypothesized at the outset of this research to constitute a significant influence on translation outcomes. Chesterman (2002: 151) speaks in the following

terms about the interplay between the subjectivity of the translator and the surrounding constraints (sociocultural, ideological, etc.) under which s/he operates:

A translator is neither completely free nor completely determined; some individual textual choices are more determined than others. We are only at the beginning of an endeavour to understand a translator's subjective decision-making [...] in the middle ground between determinism and freedom/creativity. [...] translational action [is like] [...] other [...] human action: we are all free to do what we like up to a point, but not absolutely.

In translating activity, I suggest that there is a Bourdieusian struggle between agency and the dictates of surrounding structures and networks within which the translator works. This leads to what Brownlie (2003) has labelled the 'disorientation' caused to the translator by the situation of occupying the interstices between SL and TL, which is itself similar to Chesterman's (1997) concept of 'reduced linguistic control' on the part of the translator. Chesterman (op. cit.) goes on to explain that

The causal paradigm does not focus exclusively on external causes, but also covers the affects of internal subjective factors on translatorial choices [such as] attitude, emotional state, personality, gender, even sexual orientation [...] all external causes at the sociocultural and situational levels only affect the translation itself via the cognition of the translator [whose] [...] subjective self thus acts as a filter. Whatever the prevalent ideologies may be, whatever the client says, whatever the language or translation norms may state, it is the translator who in the last instance decides what to do, how to translate, what word to write. [...]. A translator may decide to resist sociocultural pressures, or to adapt to them ...

(Chesterman, 2002: 157)

1.10.6 Retranslation Theory and Narrative Theory

In an article entitled 'Narrative theory and Retranslation theory' (2006), Brownlie discusses the phenomenon of retranslation, using a corpus of successive renderings into English of Zola's novel 'Nana', published in its original French for the first time in the late nineteenth century, and subsequently retranslated into English on several occasions throughout the nineteenth and twentieth centuries. She uses the data from her Zola bilingual parallel corpus in order to show that the Retranslation Hypothesis seems excessively simplistic in accounting for the varying forms of successive retranslations, and argues instead that retranslation is better accounted for through a more complex set of causal factors. She establishes links between Narrative theory and Retranslation theory, in order to show that both renarrativisation and retranslation of an original source text/narrative are multiply influenced by such factors as social conditioning (norms, ideologies, intended

readerships) as well as by specific contextual factors such as the individual translator/narrator, his/her differing interpretations of the ST/original narrative and his/her idiosyncratic style, motivations, linguistic competence and stylistic preferences. Similarly, the present research hypothesizes that retranslations of TM are not adequately explained by the Retranslation Hypothesis, but are, rather, better accounted for through a model of multiple causes.

1.11 Conclusion

This Introductory chapter has set the scene for the discussion which follows, over the coming data chapters. It has reviewed the theoretical background to the research questions, methodology and some of the hypothesized findings, drawing especially on theories of Descriptive-Explanatory Translation Studies (DTS), multiple causation of translation decisions, bio-bibliographical translation history where ascertainable, broader conceptions of what a ‘translation’ might be, and Retranslation theory. This methodology thus draws in an original manner, suitable to the specific research questions and data, on the approaches of several theorists such as Toury, Brownlie and Pym, with these authors’ methodologies being integrated in an original manner which is appropriate to the research design and questions of this study. It has also provided some insight into the life and works of Jules Verne, and into the broad history of the translations of his literature into English.

There are several contributions which the present research aims to make to furthering the state of knowledge within Translation Studies.

Firstly, it seeks, following Chappelle (2001), to further construct and develop a ‘translator-centred model for research in translation history’ (ibid). It attempts to furnish new insights into the translation (and, more specifically, *translator*) history of one of Verne’s best-loved works, but only, of course, where sufficient information on the translator can be uncovered. Secondly, it aims to extend Chappelle’s ‘corpus-specific translation analysis model’ (ibid) by including, in the discussion, all of the other probable influences on translation, besides the *causa efficiens*. Thirdly, it constructs a more detailed model for describing and accounting for translations in literary polysystems. This should lead to a rich, broad and deep case-study analysis of multiple causality of translation outcomes.

In the second chapter, the very first rendering into English of ATWED is discussed.

Chapter Two:

GEORGE MAKEPEACE TOWLE (1873)

2. Introduction

This chapter examines the first translation into English of TM, performed by the United States translator, George Makepeace Towle. A number of different editions of this TT, which continues to be reprinted by different publishers to the present day, were located and consulted in the British Library, including the 1874 publication in London by Sampson Low, Marston, Low, and Searle.

2.1 The causes of translation

In the following discussion of causes, and in all forthcoming data chapters, I do not include a separate heading for the causal category labeled by Pym (1998) as the *causa materialis*, i.e. the material cause by which the contrasting forms (materials) of the SL and the TL have some obvious degree of influence on the nature of the shifts observed. Instead, this material cause is discussed at length, in conjunction with the other causes with which it merges in the section of this chapter dealing with coupled pairs. That section examines detailed individual shifts at the level of the word, phrase and sentence, comparing ST micro-textual segments with their corresponding TT replacing entities, and the detailed influence of the material cause will continually be referred to for many of the individual shifts analysed in this section. Therefore, for methodological reasons, it was considered preferable to approach the *causa materialis* in this manner, by incorporating it within the section on textual-linguistic shifts and causes, as opposed to allocating it a separate causal section or heading which would not, on its own, be as informative. The chosen method of presenting the material cause thus yielded more fruitful and, most importantly, logically contextualized data. A similar approach to discussing the *causa materialis* has been adopted throughout all of the data analysis chapters of this thesis.

2.1.1. *Causa efficiens*

George Makepeace Towle, described in the *Dictionary of American Biography* (OUP) as a ‘journalist, author [and] lecturer’ was born in Washington, D.C. on 27th August, 1841. He was the only son of Nathaniel Carter Towle and Eunice (Makepeace) Towle, according to Wolcott (2005: 9). His parents moved to Boston in his childhood, and he was a student of certain public schools there, later attending Lawrence Academy, Groton, and Day’s Academy, Wrentham, Massachusetts.

George M. Towle graduated with an arts degree from Yale in 1861, and from Harvard law school in 1863, whereupon he practised as a lawyer in Boston from 1863 to 1865. The Oxford-published biographical dictionary referred to above provides the additional specification that he received the degree of L.L.B. in 1863, qualifying as a member of the Suffolk County, Massachusetts bar on November 14th, 1863. He became associate editor of the *Boston Post* in 1865, and it was in 1866 that he published the first of his many books, a popular historical text entitled *Glimpses of History*. He was then appointed a United States Consul, and was posted to Nantes, France (the birthplace of Jules Verne), where he served from 1866 to 1868, in August of which year he was transferred as commercial agent to Bradford in the United Kingdom, where he served until 1870, then returning to Boston. Wolcott (2005: 9) states that ‘While in Europe [Towle] acquired a command of French that he utilized as a translator of Jules Verne and other popular writers in that language, and gained a knowledge of European politics of which he made literary use’. He became president of the Papyrus club in 1880. This was a literary organization based in Boston, which remained in existence for a number of years, and counted amongst its members such celebrated contemporary literary figures as Mark Twain. Towle was a delegate to the Republican national convention at Chicago in 1888. He later became involved in Bostonian local politics.

Of Towle’s physical appearance, the OUP text states that

He was physically somewhat striking, having a florid complexion, and sweeping side-whiskers [...] he was emphatic as well as fluent in his speech, and, perhaps because of his residence in Europe, more effusive in manner than most American men.

(ibid).

The fact that Towle was ‘effusive in manner’ may not imply merely that he was noted for unrestrained outpourings of speech in his lectures and political oratory, but could also account for the florid prose and frequent embellishments and interpretative additions throughout his TT of TM. Thus, an individual translator’s personal inscription on the TT may be due – in part – to his or her personal style of expression, oral and written, which in turn is partly a result of personality and individual cognitive processes, as reflected in linguistic choices. Thus, I regard the *causa efficiens* of agency as including what I term ‘the translator’s idiolect’ or [personal] ‘diction’. When I use the term ‘florid’ in this context to describe Towle’s TL style in many parts of this TT, I refer to an excessively ornate prose style.

In addition to having had, at different periods in his life, diplomatic, legal and political careers, Towle was also, as noted above, a distinguished journalist and historical writer, so it would seem that his linguistic skills, acquired from his time working in France, together with his literary aptitudes, eventually led to his undertaking the translation from French into English of some of Verne's most celebrated novels.

He was managing editor of the Boston 'Commercial Bulletin' from 1870 to 1871, and foreign editor of the 'Boston Post' from 1871 to 1876, during which time he contributed to many American and foreign periodicals. From 1870, in Boston, he acted as correspondent for the London *Athenaeum*, and contributed American notes to the London *Graphic* from 1871 to 1876. The Oxford dictionary states that 'he was connected at various times with the *Youth's Companion* and with most of the Boston newspapers as contributor or editor' (ibid). It thus strikes me that his involvement with contributing to a periodical for younger readers may have been a factor which fuelled his interest in translating some of Verne's fiction, which, of course, holds a particular appeal for younger readers as well as older ones. Another striking feature of Towle's specialized interests as a writer, which would have perhaps further drawn him to translating the travel and adventure genres of Verne's *œuvre*, was his writing of numerous historical and biographical texts on famous heroes of travel, adventure, conquest and invention (all central Vernian preoccupations), including *Pizarro* (1879), *Marco Polo* (1880), *Raleigh, his Exploits and Voyages* (1881), *Drake, the Sea-King of Devon* (1883) and *Heroes and Martyrs of Invention* (1890). His interests in literature extended to his writing of the monograph *Literature of the English Language* (1892). The Dictionary of American Biography states that he wrote 'other books on topics of general interest or contemporary prominence' (ibid) and that 'He became known for his ability to present his matter effectively in speech as well as in print' (ibid). Thus, he delivered a series of four lectures on "Famous Men of our Day" in 1880-81 to the Lowell Institute in Boston, an organization to which he also gave eight lectures on "Foreign Governments" (1886-87) and six on "The Era of Elizabeth" in 1890, in addition to 'other [lectures] of a similar nature [...] delivered before many other audiences' (ibid). Thus, it appears that an important similarity between ST author Verne, and TT producer Towle, was their common interest in conducting detailed research on an eclectic range of subjects, and their subsequent application of their findings to their literary output. It is not clear whether Towle ever met Verne during his time in

Nantes, but it is easy to see that Towle's time spent serving as a diplomat in Verne's birthplace, and their analogous professional activities, gave the two men a significant amount of common ground and are likely to constitute a causal factor in Towle's willingness to translate Verne novels (*causa efficiens*). Another parallel I have noted between the French author and his first translator (of TM) is that both were involved in politics. Butcher (1995 and 2008) notes that in 1888, Verne became a local councillor in Amiens on a Republican list, and was thereafter actively involved in municipal politics for many years. Towle, we are told by the OUP Dictionary of American Biography, 'served as a moderator of the town meeting [...] in Brookline [a district of Boston] where he lived. He was a member of the Massachusetts Senate in 1890 and 1891 as a Republican, and he took a prominent part in it until illness restricted his activities and prevented his seeking reelection'. (ibid).

2.1.2 Other Verne renderings by Towle

Wolcott (2005: 5) states that it was the American publisher James Osgood, of Boston, Massachusetts, who collaborated with Towle for the publication of a translation of ATWED, which had just been published in France. Towle continued to translate Verne novels for James Osgood until the publishing firm in question became bankrupt in 1876.

In total, Towle's Verne translations are: *Around the World in Eighty Days* (James Osgood, Boston: 1873), reprinted by Sampson Low, 1874; *Dr. Ox and Other Stories* (James Osgood, Boston: 1874), reprinted by Sampson Low, 1874, and *The Wreck of the Chancellor; Martin Paz* (James Osgood, Boston: 1874).

Towle's prolific and varied literary output included historical writings as well as contemporary political commentary. Wolcott (ibid) notes that 'After returning to America, Towle continued actively in the literary life of Boston, publishing over fifty books and articles and giving public lectures on topics of the day'. Thus, he published *Glimpses of History* (Boston, 1865); *The History of Henry the Fifth, King of England* (New York, 1866); *American Society* (2 volumes, London, 1870); *The Eastern Question: Modern Greece* (Boston, 1877); *Principalities of the Danube: Servia and Roumania* (1877); *Beaconsfield* (New York, 1878); *Young Folk's Heroes of History* (in six volumes, Boston, 1878-82), which included volumes on such historical figures as Vasco da Gama, Pizarro, Magellan, Marco Polo, Raleigh and Drake; *Modern France, 1851-79* (New York, 1879);

Certain Men of Mark (1880); *England and Russia in Asia* (1885); *England in Egypt* (1885); *Young People's History of England* (1886) and *Young People's History of Ireland* (1887). Indeed, the fact that Towle's specialized areas of research included the histories of both Ireland and England, leads one to speculate that he may perhaps have been the anonymous, uncredited translator of the Verne novel *P'tit Bonhomme* (1893), translated as *Foundling Mick* (1895). Towle died in 1893, but I suggest that it is not beyond the bounds of possibility that this later, lesser-known Verne 'Irish' novel might have been rendered into English by Towle in the period immediately preceding his untimely death at the relatively young age of fifty-two. In fact, an examination of the nature of the translation of *Foundling Mick* indicates that it displays several of the TT features which (as shown in this chapter of the thesis) are characteristic of Towle's rendering of TM, viz. non-imitative, natural TL expression which is also couched in a florid prose style, and frequent low-level omission, embellishment and interpretation. Because this 1893 Verne novel contains a good deal of historical and geographical factual information about Ireland, and about its situation vis-à-vis its then occupying ruler, the United Kingdom, in the late nineteenth century, and given that the historical and geographical facts provided by Verne in the ST are sometimes significantly expanded upon in the TT, it is not unreasonable to hypothesize that a historian and translator of Towle's calibre could have produced this TT. Furthermore, the publishers of *Foundling Mick* were Sampson Low, Marston, Low, and Searle, London, who were the original U.K. publishers of some of Towle's previous renderings of Verne STs in the 1870s, including ATWED.

The rich, Victorian literary prose style favoured by Towle throughout his rendering of TM – also evident in the anonymous rendering of *P'tit Bonhomme* – sometimes recalls, to my mind, the similar styles of such celebrated nineteenth-century writers as Dickens. This is perhaps no coincidence, given that Wolcott (ibid) informs us that 'One of [Towle's] many prominent friends was Charles Dickens, to whose periodical, "All The Year Round", he contributed many articles on American affairs'. Indeed, the ST author, Verne, is also said to have admired the works of Charles Dickens, and his 1893 novel *P'tit Bonhomme* (*Foundling Mick*), referred to above, is observed to have some striking thematic parallels with some of Dickens' novels, notably, themes of social injustice and poverty (cf. Sudret, 2007: 1).

In concluding his brief account of this translator's life, Wolcott (ibid) informs us that Towle was married in Paris, on 16th September, 1866, to 'Nellie Lane' [Susan

Ellen Lane-Towle] of Boston, who survived him. He died in Brookline, Norfolk, Massachusetts, in 1893 (thus, at age fifty-two) after a long illness which eventually resulted in paralysis of the brain. He was buried in Mount Auburn Cemetery.

2.1.3 Heterogeneity of translator's activities

It can thus be seen from the foregoing brief biographical resumé, that Towle exemplifies Pym's (1998) concept of what I term the 'multi-tasking' translator, for whom translation is far from an exclusive activity. Towle appears to have been a person of multiple gifts who practised an eclectic variety of professional activities. Presumably, such activities complemented and influenced each other. Towle's experience as a writer, historian and linguist would have all moulded his interest in literary translation of Verne's fiction, as well as his translation approaches and TT style and outputs. In addition, it is probable that the social and intellectual respect which he must have gained through his other distinguished and varied professional activities, gave him some authority and latitude to imprint his Verne TTs with his own distinctive seal, in much the same way as William Butcher was able to do over a century later: thus, it shall be shown in this chapter that Towle's rendering of TM is characterized by frequent low-level omissions on the one hand, and by some degree of embellishment and interpretation on the other, together with a non-imitative, florid, Victorian literary style. Thus, while Towle's TT of TM clearly proves him to have been a competent linguist and accurate translator, it also reveals that his own personal literary style often took precedence over any attempts to provide some imitation of ST form and of Verne's particular textual 'voice'.

Furthermore, Towle was apparently one of those translators for whom time was, at least sometimes, of the essence in completing their translations. His rendering of TM was thus published several months after the original had appeared, in 1873. Thus, Wolcott (ibid) notes that 'In Boston [Towle] commenced the translating of Verne, ushering in a period in which the English translations appeared almost as soon as the French editions were published. The French edition of [TM] was published [on] 30th January, 1873, and by 7th July, 1873, Osgood had already published Towle's translation [...] The year 1873 marked a high point for the appearance of Verne in English, with no fewer than four new novels appearing in time for the Christmas season'. Thus, the occasional low-level translation errors ('decoding' errors or miscomprehension) evident in Towle's TT of TM, together

with some omissions and adventitious insertions, seem to illustrate that his rendering may have been, to an extent, negatively affected by tight deadlines for publication, the ‘non-ideal moments’ and ‘imperfect actions’ referred to by Pym (1998: 158). Towle’s less-than-complete accuracy is an example of the ‘défaillance’ or ‘deficiency’ of first (‘hot’) translations referred to by Vanderschelden (2000). This deficiency is posited to be caused by ‘non-translation’ or ‘resistance’ forces which militate against achieving a level of complete accuracy, which is generally not manifested until a ST has been retranslated at some temporal remove from the initial rendering. On the other hand, a translator such as Butcher (1995) was presumably not under this type of deadline pressure when he retranslated TM. Therefore, the coming chapters will seek to corroborate the hypothesis that some later translations of TM show greater semantic fidelity and completeness than earlier renderings. Exceptions will be noted to the suggestion of the Retranslation Hypothesis that there is a straightforward linear evolution from less accurate (earlier) renderings and more accurate (later) retranslations.

2.1.4 Affinity with SC

Pym notes that, for some translators, there has been an evident ‘emotional relationship with a particular foreign culture or individual author’ (1998: 167), citing the example of Baudelaire’s translations of Poe’s literature, from English into French, in the nineteenth century. We have already encountered the example of Verne’s reverence for Dickens. I would suggest that a similar example of such a bond appears to be that between Towle and Verne’s literature, and, as coming chapters will show, there was a comparable affinity felt by such Verne translators as the Baldicks (1968), Butcher (1995) and Glencross (2004), either with Verne’s work in particular, or with French literature and culture more generally. The affiliation between translator and ST author and/or SC writings in general, seems to be an important force motivating certain translators and shaping their TTs as part of the *causa efficiens* of translatorial agency, e.g. desire to translate faithfully.

We can sum up this discussion of the efficient cause of the Towle rendering, by citing Wolcott’s (2009, p2) statement that Towle’s ‘motivation for translating’ was as follows:

[Towle] intended to live by his pen and used his translating skills to help establish himself in the Boston literary world. [...] This ... motivation shows up in the product. Towle’s word selection is literary, often embellished...

The following section discusses the influence of the *causa finalis*.

2.2 *Causa finalis*

It was noted in the previous chapter that Verne's literature enjoyed greater respect in the United States of the late nineteenth century, than in the United Kingdom of the same period, for the reasons outlined in that chapter. Therefore, this higher status accorded to Verne's works is likely to have influenced the accuracy of Towle's rendering of TM. Similarly, the other U.S. translator of TM, Stephen W. White (1874) offers a translation of TM which is highly imitative and accurate, especially in comparison with the U.K. 1879 TT of TM. Thus, differing perceptions of Verne may have influenced the differing levels of accuracy of translations of his works, as part of the 'final cause' of translation. The discussion in Section 1.7.8 of this thesis has suggested reasons for Verne's higher literary standing in America around the time of Towle's rendering, and seeks to explain why his novels were apparently translated more accurately by U.S. translators such as Towle. I now suggest, based on that discussion, that the favourable status of Verne's works in the US may have had a positive influence on the competence of Towle's rendering, as part of the final cause.

2.3 *Causa formalis*

2.3.1 Initial norms

Given that Towle's TT of ATWED is characterized by non-imitative TL usage, and that it is thus idiomatic, it can be deemed to represent TC-oriented norms of literary language. Towle's translation may therefore be situated decisively at the *acceptability* pole of Toury's (1995) spectrum of translation types, in which the polar opposite strategy to Towle's would be one of *adequacy*, that is, ST-orientedness.

It will be shown in Section 2.3.3. below, by means of a detailed discussion of many examples of Towle's TL usage, that he adheres primarily to norms of acceptability in formulating his translational language.

2.3.2 Preliminary norms

Toury (1995), as has been discussed in detail in the opening chapter of this thesis, describes a category labeled by him as *preliminary norms*, which he subdivides into the two subordinate categories of *translation policy* and *directness of translation*.

(i) Translation policy

The detailed discussion of the United States target culture of the late nineteenth century, into which Verne's novels were being translated by Towle

and his contemporaries, has shown that there was a welcoming reception for the literary themes of Verne in the TC at that time. For instance, we have shown in this first chapter that Verne's themes of technological progress and crossing frontiers resonated with a U.S. readership as highly relevant in the late 1800s. In addition, his works were perceived as having strong educational value. For these and other reasons elaborated on more fully in the first chapter, it can be said that there was, in the U.S. of Towle's era, a policy which favoured Verne's genres, his ideas, and his pedagogical value. This positive policy is likely to have influenced U.S. translators such as Towle (or White, discussed in the next chapter) to produce complete and accurate renderings of Verne's originals.

(ii) Directness of translation

Shuttleworth and Cowie (1997: 76) define 'Indirect Translation', also known as 'Intermediate Translation', as 'the procedure whereby a text is not translated directly from an original ST, but via an intermediate translation in another language'.

Towle's rendering of ATWED has been directly translated from the ST/SL.

2.3.3 Operational norms:

(i) Matricial norms

The edition of Towle's translation studied for this research was the very first publication in the U.K. of the Towle TT. The inside title page gives the name and address of the publishers in question as Sampson Low, Marston, Low, and Searle, of Crown Buildings, 188, Fleet Street, London. The statement [*All rights reserved*] is provided in italics and within square brackets underneath the date of publication. The date of publication is 1874, and the name of the translator is stated on this title page, under the legend 'Translated by Geo. M. Towle'. Above the translator's name, in larger and bolder print, is the name of the ST author, with the details 'By Jules Verne, Author of "Twenty Thousand Leagues Under the Sea"'.

The following two pages provide a list of illustrations, of which there are fifty-four in total. The names of the illustrators – C. de Neuville and L. Benett – are not given.

The next page reproduces a pencil sketch of one of Verne's yachts, described in the Introduction which follows – written by Adrien Marx and translated, anonymously, from the original French – as 'an autographic sketch [...] [which] represents the "St. Michael", a little decked bark belonging to the author of "Around the World in Eighty Days"'. It appears from the imitative style of the TL

usage in this translated Introduction that the rendering of Marx's prefatory words may not have been executed by the usually non-imitative Towle, though this is obviously speculation on my part. Following this sketch is the translation into English of Marx's Introduction, spanning six pages, up to and including page 'xvi'. The scant information I have been able to procure about Adrien Marx indicates that he was a journalist for the French daily newspaper *Le Figaro* in the late nineteenth century, specializing in literary journalism and criticism, and his articles for this paper included interviews with literary figures who were well-known at that time, including foreign writers.

The foregoing discussion of matricial norms is largely of a descriptive nature. Nonetheless, this description of macro-level elements of the Towle translation does already provide some preliminary insight into USA 1870s translation norms, prior to examining the TT at the micro-textual level. The fact that this is a translation is acknowledged, and the translator is identified, in contrast to some other Victorian-era literary translations, including other renderings of Verne's works in the UK, in which the translator and the fact of translation remained unidentified. Translation norms, in this case, therefore seem to accord some level of recognition, perhaps even some importance and prestige, to the role of literary translators. The existence of literary translation, and its potential worth, seems to be underscored by the detailed paratext, viz. the Introduction by Adrien Marx which discusses Verne's life and the quality of his literature, perhaps implying that this TT is likely to be a competent and worthwhile rendering.

(ii) Textual-linguistic norms

Towle's TT is, for the most part, an accurate rendering, which seems vastly superior, in terms of accuracy and style, to certain other Victorian renderings of Verne's literature, such as the 1879 anonymous TT of ATWED, which is not discussed in this thesis, given that no information could be located to enable me to even hypothesize about the identity of this uncredited translator. When I describe a translation as accurate, throughout this thesis, I intend to convey that it is a semantically faithful, complete representation and description of the ST – the TT is correct and precise in its conveyance of complete ST content. Towle's translation is, in addition to being accurate, stylistically and aesthetically pleasing in terms of its use of natural TL expression. It is also generally more imitative of SL form than the 1926 TT by Desages, yet it is non-imitative in parts, when this is required by norms of natural TL usage. The term

‘naturalness’, as applied to TL usage, and used throughout this thesis to describe certain TTs, is explained as follows by Shuttleworth and Cowie (1997) (‘naturalness’ being similar in meaning to Brownlie’s (2003) understanding of ‘natural expression’):

The notion of naturalness ... features in a famous definition of translation ... by Nida and Taber, who – also within ... context of Bible translation – state that translating “consists in reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style” (1969/1982: 12); they describe naturalness as being characterized by “the use of grammatical constructions and combinations of words which do not violate the ordinary patterns of a language” (1969/1982: 203). (Shuttleworth and Cowie, 1997: 111-2).

It can thus be inferred that Towle has translated using a natural, or idiomatic approach, a natural approach being defined by the above authors as

... a translation strategy which aims for a target text which reads as naturally as possible ... [it] is thus defined as “[having] the same meaning as the source language but is expressed in the natural form of the receptor language”, and one in which “the meaning, not the form, is retained” (Larson, 1984: 10). The aim [...] is to reproduce the same message for a new audience in the form of a translation which reads like a text originally composed in the target language. This is achieved [...] by careful linguistic reformulation and paraphrase ... (ibid: 72)

¹Towle maintains a formal, literary register of TL usage which is equivalent to that of the original. He favours concision and simplification at times, but, on occasions, he uses expansion in order to place his own creative imprint of non-imitative and sometimes florid prose on the TT. There are numerous examples of non-imitative turns of phrase in this TT, often caused primarily by an apparent desire of the translator to show creativity and to inscribe his own choices of TL form and lexis on the translation. Examples of florid, overblown, ie. turgid TL can be found in places, such as, in Chapter 1, sentences like ‘He lived alone in his house [...] whither none penetrated’ (at the other extreme of informal though equally accurate TL use, Glencross renders this ST phrase as ‘and never let in visitors’, while Butcher offers ‘and no one visited’). Thus, Towle is often seemingly archaic – at least from the standpoint of the twenty-first century reader – in his use of the target language. Towle here employs the word (grammatically, a simple relative) ‘whither’ in the sense defined by the complete *Oxford English*

¹ I sometimes also describe TTs, in this thesis, as being ‘idiomatic’ in their TL usage. This, of course, means that the TL usage is grammatical and natural to native speakers. Idiomaticity is thus synonymous with naturalness.

Dictionary (1933/1970) viz. ‘To which place’ (1933: Vol. XII, p. 3231). This dictionary states that this English word is ‘[n]ow, in all senses, only archaic or literary; [and has been] replaced in ordinary use by *where* or, colloquially, *where to*.’ Thus, by the standards of current norms of English usage, the word can be definitively ascribed the status of archaicity or literariness. But would it have been still deemed archaic in 1873 when Towle chose it? The dictionary’s etymological history of the word informs us that the word’s first recorded use was in or around 1400, and cites, as an example, a further occurrence of the word in the 1549 *Book of Common Prayer*. By 1821, the word was used, according to another example, in a poetic context by Shelley, and in 1825 by Scott, and again in 1893 by Pemberton, all in literary texts. A perusal of the OED’s detailed entry for ‘whither’, in all of its various acceptations and contexts, seems to indicate that, certainly by twentieth- and twenty-first century linguistic norms and present-day readers’ perceptions, this word is nowadays firmly consigned to an archaic and literary register, as verified by the OED. Its use in literary texts was not unknown up to the late nineteenth century, when Towle chose to use it, but even then it most probably bore the hallmarks of a markedly literary, perhaps already old-fashioned style. Certainly by the early years of the current millennium, ‘whither’ appears archaic, and, even to Towle’s contemporaries, the word – if not by then archaic – must have seemed unusually literary, elevated, and was probably becoming increasingly rare even in literary prose. Lexicographical and etymological, historical research in this case therefore indicates that ‘whither’ can be posited, with some degree of confidence, to have been at least verging on the archaic, even at Towle’s time of writing.

Another example of this florid use of TL is when Towle, again in the first chapter, speaks of Fogg ‘making his toilet’, an accurate though archaically literal rendering of the ST expression ‘s’occuper de sa toilette’: in contrast, Butcher, though usually very close to ST form, does not maintain a slavish proximity to the ST when natural TL usage and clarity might be compromised, as in this instance. Butcher’s rendering thus employs explicitation, natural usage and the technique known as ‘componential analysis’ (cf. Newmark, 1988) to render this ST phrase as ‘dressing and preparing to go out’. According to the OED (ibid: Vol. XI: 108), the phrase as used by Towle has the sense of ‘to perform one’s toilet, to wash and attire oneself’. The OED states that the word’s first recorded use in this sense dates back to 1840, and a further instance of its occurrence in a literary text is

given, from 1893. The word cannot, according to the present etymological research, be labeled ‘archaic’. Nevertheless, even when used by Towle in 1873, it was of a formal literary register.

It may seem surprising that an 1873 translation into English of a novel by Jules Verne should be so accurate, given that most early renderings of novels by Verne were notable for their levels of truncation and inaccuracy, for the reasons discussed in Chapter 2 of this thesis. How, then, can Towle’s seeming exception to this ‘rule’ of mistranslation, and its consequent problematisation of the Retranslation Hypothesis, which predicts less accurate first translations, be explained? One likely causal factor impacting on the accuracy of Towle’s rendering was the level of notoriety achieved by this novel from its first appearance, in its SL French and in France, in serialized form. The levels of public enthusiasm and fascination for Fogg’s circumnavigation of the globe in a set time could be seen as an instance of fiction impacting significantly on reality in ways reminiscent of the so-called ‘Pottermania’ reception which has greeted the publication of successive novels in the *Harry Potter* series by J.K. Rowling, in the late 1990s and early twenty-first century. The degree of public acclamation, and eager anticipation of successive installments of the unfolding narrative of Fogg’s journey round the world, which greeted Verne’s novel, spread to Anglophone countries through the medium of journalism, so that an international public became very familiar with, and often deeply involved in, the details of Fogg’s adventurous travels. This level of public acquaintance with the ST novel is likely to have conditioned the accuracy of its eventual translation into English. As with Rowling’s novels, an international readership was so caught up in the excitement of a celebrated narrative, that translators were, as a *causa finalis*, probably under even more of an obligation to translate the ST completely and accurately. Butcher (2006:226-7) describes the success of TM, in his recent biography of Verne:

... as it [the serialized installments of TM] came out in the *Temps*, the newspaper’s circulation soared and the Paris correspondents of American dailies are meant to have cabled excerpts to New York (although no one has ever given dates or names). Apparently, some readers believed that the journey was actually taking place, bets were placed, and international liner and railway companies made lucrative offers to be allowed to bring Fogg back to Europe.

Ever since *Five Weeks*, Verne had playfully interwoven fact and fiction, using the most up-to-date sources and inserting topical material during the serialization.

[...] Reviews were very good ...

[...] Following Towle and d'Anvers's English translation (1873), hundreds of publicity seekers, including Nellie Bly and Jean Cocteau, sought to improve on Fogg's time.
(Butcher, 2006:226-7).

(iii) Wordplay: Towle's rendering of the 'almost impossible pun' in ATWED

Delabastita defines wordplay (punning) as follows:

Wordplay is the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*.

(all emphases in original).

(Delabastita, 1996: 128)

Delabastita goes on to provide a 'typology of puns in terms of their formal organization' (ibid) which is quite complex, and unnecessary to elaborate on here, except to say that the particular pun devised by Verne, discussed below, would be classified, according to Delabastita's typology, as a 'vertical wordplay' (i.e. involving one single lexical item occurring only once in the text and evoking two or more different meanings), as opposed to what he calls 'horizontal wordplay', in which 'two formally similar linguistic structures may clash associatively by being [...] in a relation of contiguity by occurring one after another in the text' (ibid). Within the category of 'vertical wordplay', Verne is here exploiting the feature of 'homophony', in which the two words/senses that he evokes through the one lexeme are homophones, i.e. words with 'identical sounds but different spellings' (ibid). Delabastita (ibid: 133-4) states that 'we may be tempted to say that wordplay and translation form an almost impossible match', yet that 'it is usually claimed that significant wordplay in the original text has to be preserved rather than eliminated, but here the snag is that it often seems to defy any attempt to that effect. By saying this, I am not endorsing the [...] view that wordplay is untranslatable [as] a wide range of translation methods are at the translator's disposal'. The author's list of such methods includes that selected by Towle, who, evidently considering the ST pun to be 'untranslatable', at least for him at that moment in time, opts for the method categorized by Delabastita as

PUN [to] NON-PUN: the pun is rendered by ... select[ing] one of the senses at the cost of suppressing the other.

(ibid: 134)

Under this category, there are other possible shift types listed by Delabastita, but this particular one cited here is the method chosen by Towle, White, Desages and the Baldicks. Delabastita also notes (ibid: 135) that ‘Time pressure may be an important factor here; time usually being at a premium for translators, they will often go for the first more or less acceptable solution that comes to their mind’. This constraint of time is, as we have noted throughout the present chapter, likely to have affected Towle, and his regular low-level omissions, summarizations and hasty, interpreted embellishments and slight shifts in meaning, together with his avoidance of matching or explaining the pun (perhaps in a footnote) may, as has been suggested in this chapter, all be at least partly attributable to likely time pressures suffered by Towle.

Towle thus avoids any attempt to produce equivalent TL wordplay to render this notorious Verne pun, which occurs in Chapter 34 of TM. The relevant ST phrase is as follows, occurring when Fogg strikes Detective Fix with both his fists in retaliation for the hapless police inspector’s erroneous arrest and imprisonment of Fogg, thus compromising his (Fogg’s) prospects of reaching London in time to win his wager:

«Bien tapé!» s’écria Passepartout, qui, se permettant un atroce jeu de mots, bien digne d’un Français, ajouta: «Pardieu! Voilà ce qu’on peut appeler une belle application de poings d’Angleterre!» (ST, Ch. 34, p.2)

The wordplay or pun devised here by Verne successfully conveys a humorous effect in the SL only, as it exploits the structural feature of the SL whereby, in this case, the homophones ‘poing’ meaning ‘fist’ and ‘point [d’Angleterre]’, meaning ‘English lace’, are deliberately collapsed together to evoke both denotative associations in the SL reader’s mind, thus creating the pun’s humour. Passepartout is simultaneously evoking both the literal sense of Fogg’s (English) fists, and the meaning of the SL homophone, viz. ‘English lace’. Because of SL/TL differing lexis, it is impossible to precisely replicate this pun in the TL. The most a resourceful translator can hope to achieve is to create some type of equivalent effect through a similar, though necessarily lexically different, wordplay in the TL. In the case of the two most recent translators of TM, Butcher and Glencross, equivalent and ingeniously conceived wordplay is offered in their TTs. Early translators such as Towle, White and Desages, however, shy away from this challenge, as do the Baldicks, and instead all offer literal translations which, though arguably accurate,

at least in part (i.e. in conveying one of the two senses), fail to achieve equivalent humorous effect. Towle's rendering reads:

"Well hit!" cried Passepartout, "Parbleu! that's what you might call a good application of English fists!" (TT, Ch. 34, p.2)

The material cause of textual conditioning means that, because of Towle's decision to sacrifice the ST wordplay uttered by Passepartout, the SL chapter title, which specifically refers to Passepartout's *jeu de mots*, has to be altered. Towle therefore alters the chapter title from *Qui procure à Passepartout l'occasion de faire un jeu de mots atroce, mais peut-être inédit* (literally 'Which provides Passepartout with the opportunity to make an atrocious but possibly original pun', my translation) to *In which Phileas Fogg at last reaches London*, thus selecting a different feature of the chapter's narrative to focus on in the TT title. The wordplay has been creatively translated only by Butcher (1995) and Glencross (2004), in the following manners:

«Bien tapé !» s'écria Passepartout, qui, se permettant un atroce jeu de mots bien digne d'un Français, ajouta : «Pardieu ! voilà ce qu'on peut appeler une belle application de poings d'Angleterre !» (ST, Ch. 34 : p.2) / 'Well hit!' exclaimed Passepartout. Indulging in an atrocious pun, as only a Frenchman can, he added, 'Pardieu! That is what you might call a fine English punch and judy!' (Butcher, 1995: .190) Glencross is similarly creative in his own solution to this SL wordplay, viz. "Well hit!" exclaimed Passepartout, who allowed himself an appalling play on words worthy of a true Frenchman by adding: "Good heavens! That's what I'd call a striking example of the benefits of an English education." (Glencross, 2004: 215)

Both Butcher and Glencross, in different, individually chosen ways, thus create an alternative TL wordplay. They provide a necessarily non-imitative TL equivalent pun which secures comparable humorous effect. Lexical imitation in tandem with equivalent humorous effect is, in this case, impossible, owing to the *causa materialis* of SL/TL difference. Surprisingly, Butcher does not comment on his approach to translating this Verne pun in his endnotes, whereas Glencross (Verne, 2004: 248) remarks: 'In the French original, Passepartout congratulates his master for *'une belle application de point (sic) d'Angleterre'* (here, Glencross is mistaken: the ST word is 'poings' (fists) as otherwise, Verne's pun would be less obvious to the ST reader), a play on the two homophones *point* (here ... a type of lace) and *poing* (fist). The two meanings collapsed into the pun are, then, 'a pretty piece of embroidery' and 'a well-thrown punch'. It is obviously impossible to replicate in English this wordplay, with its linking of two very different activities, lace-making and boxing'.

Butcher's solution to this ST/SL verbal badinage, presenting as it does a significant translational conundrum, is arguably 'closer' to ST form in its representation of the term 'punch' which connotes semantically with the ST 'poings'. Here, a word-for-word, lexically imitative rendering and a translation which secures equivalent effect through a humorous duality of meaning, are mutually exclusive, owing to the material cause of SL/TL contrasting lexical possibilities. Over the years, then, certain translators of TM have rendered this pun in a variety of creative ways, while others have chosen to avoid the challenge. For some translators such as Towle, this has consequently entailed their having to alter, thus neutralise, the chapter title, as Verne's chapter heading specifically referred to the wordplay about to occur. Others, such as White and the Baldicks, refer to Passepartout's comic utterance in their translated chapter titles, but do not attempt to offer a TL pun, e.g. White's chapter title reads *Which gives Passepartout the opportunity of letting out some atrocious, but perhaps, unpublished Words*. White then translates the relevant ST sentence as 'Zounds! This is what might be called a fine application of English fists!' It could be argued, of course, that White has not specifically used the term 'pun' in his chapter title, neutralising 'jeu de mots' to 'Words'.

As for the Baldicks (1968), they transfer the SL pun unchanged to the TT, with a footnote explaining the SL duality of meaning. This means that they provide a 'descriptive equivalent' or 'functional equivalent', to use Newmark's (1988) terms. Newmark notes that this is technically the most accurate means of translating a SC-bound term (or, as here, a SL effect). However, we must remember that the term 'equivalence' is a very broad one in translation description, and is usually difficult to concretise. Perhaps norms of accuracy superseded a desire to be imaginative, in this decision by the Baldicks. The Baldicks translate the title of Chapter 34 as '*Which gives Passepartout the opportunity to make an atrocious, but possibly novel, pun*'. (TT, p.vi). This is a complete and accurate rendering, which also shows the translators' personal choices of TL synonyms, e.g. 'opportunity' and 'possibly novel.' This accurate rendering of the title's reference to Passepartout's wordplay led me to believe that the Baldicks – in the same way as Butcher (1995) and Glencross (2004) – had set out to provide some form of alternative wordplay in English. However, they do not provide a TL pun of their own creation, but instead, merely transfer the SL pun word-for-word, and then

seek to explain it in a footnote. But the fact that their footnote calls attention to, and explains, the pun and how it ‘works’ in the SL, justifies their use of the term ‘atrocious but ... novel pun’ in their translation of the chapter title and their further reference to the pun within the relevant TT segment.

Their rendering thus reads: ... *indulging in an atrocious pun, well worthy of a Frenchman, he added: ‘By heaven! That’s what you might call a fine application of **poings d’Angleterre!**’* (TT, Ch. 34, p.189). In a footnote, the translators explain that the French phrase transferred here to the TT means ‘English fists’ and then continue the note as follows: ‘*Point d’Angleterre*, ‘English point’, is a type of needlepoint lace (Trans.).’ (Verne 1968: 189). Attention is thus drawn, by means of paratext, to Verne’s wordplay, without seeking to mimic the ST’s humorous effect by providing some type of matching pun in the TL. The Baldicks’ approach to translating the ST wordplay proved surprising, given that they provide so much creative, individual synonymy throughout the TT, given also that their TT is so TL-oriented, and given that other twentieth-century translators have attempted to provide a creative TL pun of humorous effect, e.g. Webber, Butcher and Glencross, in 1966, 1995 and 2004 respectively. (However, Webber’s abridged rendering has not been discussed in this thesis, as abridged versions of TM were outside the scope of this research). TL humour in translating wordplay usually involves dissimilar humour to that of the ST/SL, because of incompatibly differing SL and TL resources. The Baldick translation procedure for Verne’s pun could be termed a ‘descriptive’ or ‘functional’ equivalent (admittedly a difficult concept to substantiate or even define adequately), while the others such as Butcher’s are ‘cultural’ equivalents, to borrow Newmark’s (1988) categories of translation procedures. It could be argued that the procedure chosen by the Baldicks is, technically, the most accurate means of representing ST precise content. Perhaps, then, it was an overriding concern to comply with norms of accuracy which dissuaded them from creating an original TL pun. This unexpected strategy for dealing with wordplay points to the complex, unpredictable nature of translation; the primary role often played by the translating individual(s) and by norms, the conflicting choices faced by translators (here, between securing some matching humorous connotation and securing strict accuracy/fidelity to

the original) and the ultimately speculative nature of causal attribution in descriptive-explanatory research.

(iv) Coupled pairs as illustrations of the influence of textual-linguistic norms and of other multiple causes

This section seeks to provide a synthesis of the principal types of translation processes regularly opted for by Towle throughout this TT, and then seeks to summarize the likely primary causes of his translation choices.

(a) Simplification

Towle regularly chooses shortened, simplified TL segments, so that there is frequent low-level reduction and omission, often apparently for the sake of achieving simplification and clarity, and ease of processing for the TT reader. He thus often omits certain superfluous ST lexis in an apparent bid to be concise and clear, and to ‘improve’ on ST style by eliminating redundancy in the original text. Thus, ST cohesion is sometimes altered, and, most often, is reduced. This elimination of ST tautology appears to be a regular tendency among the translators studied throughout this thesis: thus, an enduring and dominant norm would seem to be that of clear, simple renderings which sometimes ‘improve on’ ST style. This desire for clarity may also be an innate, universal feature of translators’ cognition. Towle’s rendering of TM is thus not as complete as that of White, Desages and other translators examined in this thesis. The following are some examples of coupled pairs which illustrate Towle’s strategies of simplification (with some other TT features occasionally commented on in passing).

Ch. 1 : Dans lequel Phileas Fogg et Passepartout s’acceptent réciproquement, l’un comme maître, l’autre comme domestique. (ST, Ch. 1, p.1) / In which Phileas Fogg and Passepartout accept each other, the one as master, the other as man. (TT, Ch. 1, p.1) Here, Towle reduces for concision and simplification, in his omission of ‘réciproquement’, perhaps regarding this ST lexeme as superfluous and as being contrary to natural TL expression if translated.

On ne l’avait jamais vu ni à la Bourse, ni à la Banque, ni dans aucun des comptoirs de la Cité. Ni les bassins ni les docks de Londres n’avaient jamais reçu un navire ayant pour armateur Phileas Fogg. Ce gentleman ne figurait dans aucun comité d’administration. Son nom n’avait jamais retenti dans un collège d’avocats, ni au Temple, ni à Lincoln’s-inn, ni à Gray’s-inn. Jamais il

ne plaida ni à la Cour du chancelier, ni au Banc de la Reine, ni à l'Echiquier, ni en Cour ecclésiastique. Il n'était ni industriel, ni négociant, ni marchand, ni agriculteur. Il ne faisait partie ni de l'Institution royale de la Grande-Bretagne, ni de l'Institution de Londres, ni de l'Institution des Artisans, ni de l'Institution Russell, ni de l'Institution littéraire de l'Ouest, ni de l'Institution du Droit, ni de cette Institution des Arts et des Sciences réunis, qui est placée sous le patronage direct de Sa Gracieuse Majesté. Il n'appartenait enfin à aucune des nombreuses sociétés qui pullulent dans la capitale de l'Angleterre, depuis la Société de l'Armonica jusqu'à la Société entomologique, fondée principalement dans le but de détruire les insectes nuisibles. (ST, Ch. 1, pp. 1-2)

/ He was never seen on 'Change, nor at the Bank, nor in the counting-rooms of the "City"; no ships ever came into London docks of which he was the owner; he had no public employment; he had never been entered at any of the Inns of Court, either at the Temple, or Lincoln's Inn, or Gray's Inn; nor had his voice ever resounded in the Court of Chancery, or in the Exchequer, or the Queen's Bench, or the Ecclesiastical Courts. He certainly was not a manufacturer; nor was he a merchant or a gentleman farmer. His name was strange to the scientific and learned societies, and he never was known to take part in the sage deliberations of the Royal Institution or the London Institution, the Artisan's Association or the Institution of Arts and Sciences. He belonged, in fact, to none of the numerous societies which swarm in the English capital, from the Harmonic to that of the Entomologists, founded mainly for the purpose of abolishing pernicious insects. (TT, Ch. 1, p. 1)

Towle and White both render 'la Bourse' as 'Change'. This is rendered by subsequent translators as 'the Stock Exchange'. This seems to reveal changing linguistic norms since the late nineteenth century. The ST phrase 'Ni les bassins ni les docks de Londres n'avaient jamais reçu un navire ayant pour armateur Phileas Fogg' as 'no ships ever came into London docks of which he was the owner'. This entails syntactic alteration, reduction and simplification. In addition, in this replacing segment, Towle again alters source syntax by combining several ST sentences into one TT sentence, through the use of semi-colons. In his rendering 'He certainly was not a manufacturer, nor was he a merchant or a gentleman farmer', Towle exhibits a complex, unpredictable hybrid blending of expansion and reduction/omission. In translating Verne's long list of British institutions and societies which

occurs at this part of the ST, Towle alters or omits some of the listed bodies. Thus, 'l'Institution royale de la Grande-Bretagne' becomes simply the 'Royal Institution'. Towle renders 'l'Institution des Artisans' partly non-imitatively as the 'Artisan's (sic) Association'. Butcher (1995) states in one of his end notes to his own TT of TM that the real-life association referred to here was actually called the *Artizan (sic) Society* (Butcher, 1995: 217). Towle omits to offer a rendering for 'l'Institution Russell' and 'l'Institution littéraire de l'Ouest', as well as omitting 'l'Institution du Droit', rendered by White as 'the Law Institute'. Towle renders the 'Institution des Arts et des Sciences réunis' as 'the Institution of Arts and Sciences', and omits Verne's qualification that this body is 'placée sous le patronage direct de Sa Gracieuse Majesté'.

(b) Archaism

Towle sometimes opts for imitative TL lexis and structure where this helps to achieve his preferred florid, sometimes archaic (by today's linguistic norms at least) lexis and prose style. In this context, my choice of the term 'florid' as applied to language use should be taken to mean 'excessively ornate' (Collins, 2003: 626); for instance, much classic eighteenth and nineteenth century English literature seems ornate or florid in style from the vantage point of a present-day reader. Of course, one must attempt to discover whether Towle's TL choices would have been perceived in the same way by a nineteenth-century reader as by a present-day one. Terms which today seem antiquated may have seemed less so to Towle's contemporaries. In fact, my dictionary-based research on the history of some of the seemingly archaic lexis used by Towle indicates that some of his lexical choices were apparently archaic even when he was employing them in the 1870s. Therefore, it appears that he may have consciously aspired to a formal, literary style, one which largely reflected contemporary norms of literary language, but which also, at times, borrowed lexis from older forms of English. However, Towle is usually non-imitative of ST lexis and structure, often employing syntactic modification and differing synonymy (e.g. non-use of TL cognates), together with different TT punctuation, in order to achieve natural, formal TL usage and to inscribe his own individual style and resourceful, creative TL choices on the TT. In general, Towle is much less imitative than such retranslators of TM as White (1874) and Butcher (1995). Though Towle alternates between imitativeness and (more often) non-imitativeness, he seems to choose structural alterations and non-

cognate, TL synonyms, when this is required by norms of natural expression and by the material cause of SL/TL difference, often also being deliberately non-imitative when he wishes to be resourceful and creative. He is especially similar to Glencross in this use of non-imitativeness to appropriate the ST to himself and use it as an instrument which displays his own style and interpretation, combined with as much fidelity to the ST meaning as possible. While Towle is, generally non-imitative of ST/SL lexis and syntax, for the sake of idiomaticity and implementation of his own stylistic preferences, he is sometimes imitative of ST lexis and form, where this coincides with the achievement of natural TL expression and a high, florid TL style. An example of such imitativeness occurs in his translation of ‘je n’aurais pas été averti de mon erreur’ as ‘I should not have been apprised of my error’. Further instances of Towle’s use of florid language are set out hereunder.

Ch. 11 : Où Phileas Fogg achète une monture à un prix fabuleux. (ST, Ch. 11, p.1) / Towle: In which Phileas Fogg secures a curious means of conveyance at a fabulous price. (TT, Ch. 11, p.1) Towle has used expansion and interpretation in order to provide his own creative imprint of meaning and of florid prose on the TT (‘secures’; ‘curious means of conveyance’).

Phileas Fogg paye l’Indien en bank-notes, qui furent extraites du fameux sac. Il semblait vraiment qu’on les tirât des entrailles de Passepartout. (ST, Ch. 11, p.6) / Phileas Fogg paid the Indian with some bank-notes which he extracted from the famous carpet-bag, a proceeding that seemed to deprive poor Passepartout of his vitals. (TT, Ch. 11, p.6)

Towle again employs syntactic modification in his compression of two ST sentences into one. His rendering of ‘Il semblait vraiment qu’on les tirât des entrailles de Passepartout’ as ‘a proceeding that seemed to deprive Passepartout of his vitals’, is globally accurate, but entails modulation, initially caused by the textual conditioning of Towle’s syntactic alteration. By creating one longer TT sentence, he makes a related decision to, in consequence, modulate the ST’s ‘Il semblait vraiment’. Thus, the material cause of textual conditioning is an initial causal factor. Furthermore, Towle is inscribing his own distinctive choice of TL expression and equivalent humorous style onto the TT, thus interpreting and being creative, while preserving global accuracy, and maintaining his preference for a formal

register, one which is perhaps even old-fashioned from the viewpoint of a present-day reader ('vitals', 'a proceeding').

The term 'vitals' is an accurate, if seemingly unusual, word to translate the SL term 'entrailles'. Perhaps it was in more common use when Towle first chose it, though this is hard to ascertain even following lexicographical research. Perhaps Towle felt the choice of this particular word may have had a humorous connotation which was thus relevant to the humour of the ST passage in which it occurs.

The use of the noun 'proceeding' in this context corresponds to the following definition by the OED (1930, Vol. VIII: 1407): 'A particular action or course of action; a piece of conduct or behaviour; a transaction'. Its usage is described by the OED as 'now rare' in this context. It should also be noted that this word is nowadays most often used in its plural form, which of course also modifies its meaning. To the present-day reader, then, the (singular form of the) word seems to stand out as being unusual and elevated. As it was first recorded in 1553 with this meaning, it may have also seemed unusual or even rare to the 1870s reader.

Agency, resulting in some embellishment and alteration from precise ST expression, is thus again a dominant cause of Towle's strategic shifts.

À onze heures et demie sonnant, Mr. Fogg devait, suivant sa quotidienne habitude, quitter la maison et se rendre au Reform-Club. (ST, Ch.1, p.3) / At exactly half-past eleven, Mr. Fogg would, according to his daily habit, quit Saville Row, and repair to the Reform. (TT, Ch.1, p.3) / Desages: On the stroke of half-past eleven Mr. Fogg, as was his wont day after day, would be leaving home to go to the Reform Club. (TT, Ch. 1, p. 6) / Butcher: In keeping with his daily habit, Mr Fogg was due to go to the Reform Club on the stroke of 11.30. (TT, ch. 1, p. 10) / Glencross: On the stroke of half past eleven Mr Fogg was due, according to his daily routine, to leave the house and go to the Reform Club. (TT, ch. 1, p. 4)

Towle's translation is complete and semantically faithful. It also employs much non-imitative lexis, e.g. 'exactly' for 'sonnant', due to natural expression, material cause of SL/TL difference; 'daily habit' for 'quotidienne habitude' (similar causes to previous phrase cited), as well as the imitative 'quit' and the formal 'repair to', which again seem to reflect this translator's

preference for an archaic, stylized, literary lexis, and the influence of older linguistic and literary norms.

The verb 'quit', as used here by Towle, is defined by the *Oxford English Dictionary* (2nd edition, Vol. XIII, 1989: 43) as 'To leave, go away or depart from (a place or person); to part or separate from (thing)'. The first example given by the OED of the word's occurrence with this particular sense dates to around 1603, and a further example dates to 1874. Pinker (1999) points out that Jane Austen used the now rare past participle 'quitted' in this context in the early 1800s. Though its usage in this Verne translation could not, then, necessarily or definitively be deemed to have appeared archaic at the time when it was first employed by Towle, it nowadays does seem somewhat unusual, formal and literary in this context, but may have been more common, though still literary, in Towle's era.

On the other hand, Towle's choice of the TL verb 'to repair (to)' in this context may indeed have seemed archaic even when used by him in 1873. On page 627 of the ODE (ibid) the definition of this verb, as used in this specific sense, is given as 'the act of (returning), going or making one's way to a place.' This usage is then classified as 'Now rare or obsolete'. Indeed, the only example cited by the ODE of the verb's usage in this sense, dates from 1698. Arguably, the word may have seemed archaic or at least unusual, even to an 1873 reader of Towle's translation of Verne.

For the purposes of comparison and contrast with other renderings, from a stereoscopic perspective, it can be seen from the other TT segments cited above, in this section, that Desages is also non-imitative, but with different individual choices to Towle, e.g. 'on the stroke of', 'as was his wont day after day' (these non-imitative phrases seem to reflect agentive choice and self-inscription, as well as historically different norms of literary language), 'would be leaving home' (this shows freedom from SL interference, interpretation, and more modern language. Butcher employs syntactic alteration, for the sake of clarity and as a personal stylistic choice. He also uses some non-imitative TL items such as 'on the stroke of' ('haunted' by Desages) and 'In keeping with', the latter showing changed norms of more modern language, as well as personal choice of lexis. Glencross chooses 'on the stroke of', which is a throwback to the same phrase as chosen by Desages,

while his use of ‘according to his daily routine’ shows this translator’s preference for more modern, less formal, neutral TL synonymy.

(c) Ellipsis

Towle does not generally reproduce ST ellipsis, preferring to expand to a complete TL grammatical form, given that elliptical constructions are less idiomatic in the TL than in the SL. This is a further instance of Towle’s non-imitativeness and standardization, which distinguishes him from the more imitative Butcher (1995) or White (1874), and which – as with many of Towle’s other translation procedures – has the effect of altering ST expressive features.

Déjeunant, dînant au club à des heures chronométriquement déterminées, dans la même salle, à la même table, ne traitant point ses collègues, n’invitant aucun étranger, il ne rentrait chez lui que pour se coucher, à minuit précis, sans jamais user de ces chambres confortables que le Reform-Club tient à la disposition des membres du cercle. (ST, Ch. 1, p.2) / He breakfasted and dined at the club, at hours mathematically fixed, in the same room, at the same table, never taking his meals with other members, much less bringing a guest with him; and went home at exactly midnight, only to retire at once to bed. He never used the cosy chambers, which the Reform provides for its favoured members. (TT, ch. 1, p. 3) / Desages: He lunched and dined at the Club at absolutely regular hours in the same room, at the same table; he never treated his fellow members, never invited a stranger. He never availed himself of those comfortable bedrooms that the Reform Club places at the disposal of its members, but went home at midnight punctually, just to go to bed. (TT, ch. 1, p. 5) / Butcher: He took lunch and dinner at the Club at chronometrically set times, always at the same place, in the same room, never inviting his colleagues, never sharing his table with anyone else. (TT, ch. 1, p. 9)

Towle’s translation is here highly accurate. It is partly non-imitative of ST syntax and lexis, thus achieving clarity and natural expression. By dividing the long ST sentence into two shorter TT ones, Towle makes the TT segment easier to process for the TT reader, and achieves a sort of ‘normalization’ and ‘stylistic flattening’, which Baker (1992) has posited to be ‘universals’ of translation: in Towle’s case, they are habitual strategies for the sake of securing clear and idiomatic TL usage. Towle’s use of ‘mathematically fixed’ is non-imitative, showing his own agentive, personal choice of synonyms, and also offering a

slightly altered (semantic) interpretation from the ST's 'chronometrically determined' or 'set', as Butcher writes. Towle's 'never taking his meals with other members' involves natural expression and explicitation, for clarity, while his use of 'much less' entails interpretative addition of meaning, such embellishment being a regular strategy of Towle's. This inscribes the TT with the translator's imprint of lexis and interpretation. Towle's decision to translate 'Déjeunant' as 'He breakfasted' also involves personal interpretation, which, semantically, may be plausible. Towle's use of the TL noun 'chambers' seems, in this context, somewhat old-fashioned: the later translators cited all used 'bedrooms'. However, according to etymological research in the ODE, the word 'chambers' – referring in this context to private rooms as in the ODE definition 'A room or apartment in a house; usually one appropriated to the use of one person; a private room; in later use especially a sleeping apartment, a bedroom' (ibid, Vol. II: 256) – is nowadays 'elevated' in register rather than 'archaic'. The dictionary goes on to specify that 'Now, in standard English, confined chiefly to elevated style; in colloquial use replaced by *room*.' (ibid). The first recorded use of 'chambers' with this sense occurred in or about 1300, and the word was still being occasionally used in some late nineteenth-century literature. Thus, while we cannot deem it to be 'archaic', it is certainly elevated in style by today's norms, and probably seemed somewhat formal and less common even in the late 1800s.

Desages is accurate, and less formal than Towle in some of his chosen TL lexis, e.g. 'to go to bed' rather than 'to retire' as used by Towle. Desages also uses personally chosen, non-imitative TL synonyms such as 'absolutely regular hours' (less formal than Towle) or 'fellow members': on the other hand, there are also some imitative lexemes such as 'treated' and 'stranger'. Desages renders 'user de' by the formal 'availed himself of', which is formal, idiomatic and individually chosen. Desages also shows interpretation at the level of a single lexeme in his use of 'punctually' to render 'précis'. Butcher's rendering is typically accurate and largely imitative of form and lexis, but contains some non-imitative lexis such as 'on the stroke of', thus showing unexpected variation of approach and agentive self-inscription. Glencross is also characteristically accurate and complete, with some non-imitative, self-inscribing TL lexis such as 'entertained' and 'exactly'.

(d) ST factual errors

Towle does not correct Verne's occasional factual errors in the ST of TM, such as incorrect dates (e.g. Verne's citing of 1814 as Sheridan's date of death) or terminology, nor does he provide explanatory footnotes or endnotes on ST factual issues such as, for instance, references to historical figures, to geographical distance, or to culture-specific terminology such as 'minarets' or 'mahouts' which arise in certain parts of the ST. This distinguishes his translation approach from subsequent translators of TM such as Glencross (2004) and Butcher (1995), as well as from other Victorian translators of Verne such as Malleson (a translator not analysed in this thesis owing to space constraints), who provides explanatory footnotes and factual corrections in his 1877 rendering of Verne's *Voyage au centre de la terre* (1864) as *A Journey into the Interior of the Earth*. Towle is thus less concerned than such translators as Malleson (not dealt with in this thesis), Butcher or Glencross, with fulfilling what Brownlie (2003) refers to as the 'didactic' function of translation. It will be seen in the next chapter that neither did that other highly accurate Victorian-era Verne translator, Stephen W. White, go so far as to correct factual imprecisions in the ST. The history of Verne retranslations as outlined in this thesis seems to indicate a growing tendency in more recent TTs of ATWED to correct ST errors as part of a currently perceived (by some translators) didactic function of translation.

(e) Embellishment and contraction

Towle usually preserves broad, global accuracy in his translation of TM, despite regular low-level omissions and slight semantic alterations. He sometimes omits or reduces, for the sake of providing a simple, clear summarization, but at other times embellishes and expands in order to place his own creative imprint on the TT. He also often opts for non-imitative syntax, frequently combining two or more ST sentences into one. Towle is an accurate and thus competent linguist and translator, based on the evidence of his rendering of TM. He does, admittedly, occasionally permit himself some degree of latitude, at the detailed micro-textual level, to slightly embellish, reduce and individually interpret certain ST sections.

It is suggested that this may be due to a concatenation of several interacting causes. The *causa finalis* of a possibly restrictive time limit for completion of this TT, together with a perception of Verne's work as popular literature, of

secondary value (albeit a higher perception in the U.S.A. of that Victorian period than in the U.K.) may have conditioned a rushed and thus less careful, less completely accurate, precise rendering. Furthermore, Towle's rendering can be categorized as a 'hot' translation (Vanderschelden, 2000) which, unlike the 'cold' (re)translations of TM in the twentieth century, did not have the benefit of being carried out with the hindsight afforded by changed perceptions of Verne, new readings of TM's themes and ample time within which to produce a complete and polished, careful rendering. As a first, 'hot' translation, Towle's TM was, in a sense, a 'victim' of its being the very first attempt to render TM into English, with limited time for completion of the translation, and in an era when Verne was not yet a canonized writer. A further influence may have been the *causa formalis*, whereby norms of strict accuracy were less stringently enforced or less highly prized for some literary translation during that historical time-period, so that individual translators adhered to norms of semantic fidelity and of formal imitativeness to varying extents. For instance, the next chapter will contrast Towle's less complete, less imitative translation with the more complete, 'word-for-word' rendering by White (1874, U.S.) which is so close in time and space to the Towle rendering that it can equally be regarded as a 'first' translation, one which is noticeably more accurate than some later renderings, thus calling into question the Retranslation Hypothesis (Goethe, Berman: 1993), as shall be discussed in that chapter on White. In addition, the *causa efficiens* of agency may have influenced the nature of Towle's rendering, in that his prestige as a diplomat, journalist, historian, lawyer, elected representative and linguist may have conferred sufficient status on him as to give him greater freedom from publishers' or normative constraints, to produce his own individual rendering of TM, with his own style, interpretation and approach to strict accuracy and completeness. Thus, a concatenation of multiple causes probably conditioned the final form of Towle's TT, as a globally accurate though reduced TT couched in his own individually chosen, florid literary style. Indeed, it has been noted earlier in this chapter that Towle was an admirer of Dickens' literature. This admiration may have led to literary influences on Towle, including on his choices of translational language. The Towle, White and Desages TTs of TM all display an older linguistic and literary style, compared with later TTs of TM by the Baldicks (1968), Butcher (1995) and Glencross (2004).

However, some of Towle's decisions to reduce are apparently due to a desire for simplification and concision, rather than haste. Nonetheless, a more succinct rendering is often achieved by Towle at the expense of attempting to convey Verne's particular modes of expression. Thus, Towle's overriding strategy is a non-imitative one, and this extends to often deciding not to reproduce unusual expression in the ST, preferring to provide standardized, 'sense-for-sense' TL solutions, thus avoiding any risk which might attach to mimicking some of Verne's idiosyncratic turns of phrase. For instance, the original metaphor contained in the phrase 'certaines montres qui ont la manie d'avancer' (translated imitatively by Butcher, for example) is neutralized to its core sense by Towle and thus neutered of its humorous expressiveness. Towle's version is 'some watches which have a way of getting too fast'. Once again, Towle's translation solutions are often seen to have the effect of reducing ST cohesion, coherence and idiosyncratic ST style.

This TT is characterized by low-level semantic alteration and interpretation. Towle seems to actively seek to inscribe his creative choices of language and meaning on the TT, so that the efficient cause of translatorial style and presence is a causal factor, together with the formal cause of more liberal norms of accuracy and imitativeness.

S'il dînait ou déjeunait, c'étaient les cuisines, le garde-manger, l'office, la poissonnerie, la laiterie du club, qui fournissaient à sa table leurs succulentes réserves ... (ST, ch.1, p.2) / When he breakfasted or dined, all the resources of the club – its kitchens and pantries, its buttery and dairy – aided to crowd his table with their most succulent stores. (TT, ch.1, p.3) / Desages: Whether he dined or lunched, it was the Club's kitchens, the Club's larder, pantry, fish-stores, and dairy that supplied his table with their savoury provisions ... (TT, ch.1, p.5) / Butcher: If he lunched or dined, the succulent dishes on his table were supplied by the kitchens, pantry, larder, fish store, or dairy of the Club. (TT, ch.1, p.9) / Glencross: When he had lunch or dinner, it was the club's kitchens, larder and pantry, its fish store and dairy, that supplied his table from their delicious reserves. (TT, ch.1, p.3)

Towle's translation is, here, globally accurate, but there is low-level omission, e.g. of the ST's 'la poissonnerie', together with some embellishment and interpretation in which, at the micro-textual level, Towle introduces

adventitious, extrinsic TT elements, such as ‘all the resources of the club ... aided to crowd his table’. Causes of such ornamentation may include more liberal translation norms, haste to complete this ‘hot’ translation, attitudes to popular literature, and the independent status of Towle as a respected diplomat and writer. In contrast, Butcher and Glencross are seen to be more faithful and complete in rendering ST meaning, though Butcher modifies syntax for the sake of clarity and natural expression, departing unexpectedly from his usually imitative strategies, perhaps also due to varying cognition and desire for self-inscription and variety. Glencross is typically non-imitative (‘delicious’: Desages had used ‘savoury’, other translators, the TL cognate ‘succulent’.)

(f) Explication

Towle often expands for the sake of explicating and thus clarifying ST meaning. However, his use of explication and expansion is not as frequent as that of a Victorian translator of Verne such as Frederick Malleson, in the latter’s translation of VCT. Malleson did not, to my knowledge, translate TM, and thus does not feature in this thesis, though I have studied some of his translations of other Verne novels as part of the preparatory work on this thesis, in order to acquire further insight into Victorian translations of Verne’s work. Both Towle and Malleson seem to subscribe to norms of clarity in translational communication, involving maximal solving of ST ‘problems’ and a removal of possible ST/SL ambiguity, in order to allow ease of comprehension for the TT reader. As previously noted, this drive to achieve clarity and disambiguation may be a dominant, enduring norm of translation as well as a ‘universal’, innate part of translators’ cognition and translatorial ‘instincts’. Here is an example of Towle’s use of explication:

Il se sentait comme intéressé dans cette gageure, et tremblait à la pensée qu’il avait pu la compromettre la veille, par son impardonnable badauderie. (ST, ch.11, p.3) / He recognized himself as being personally interested in the wager, and trembled at the thought that he might have been the means of losing it by his unpardonable folly of the night before. (TT, ch.11, p.3) / Desages: He became, so to say, a party to this wager, and was much perturbed at the thought of the possible consequences of his unpardonable foolery of the day before. (TT, ch.11, p.54) / Butcher: He felt himself caught up in this rash gamble, and trembled at the thought of the possible consequences of his inexcusable gawping of the day before. (TT, ch.11, p.51) / Glencross: He felt caught up in this bet and trembled at

the thought that he might have jeopardized it the previous day by the unforgivable way he had wandered off sightseeing. (TT, ch.11, p.52)

Towle's TT segment is highly accurate and complete in this instance. He is partly non-imitative in his choice of TL synonyms, in order to place his own stylistic, creative imprint on the TT, and in order to occasionally explicate and interpret. There is expansion and some ST/SL influence in his use of 'personally interested', in which the TL adverb 'personally' is, here, added in order to fully convey the ST sense of 'intéressé' in this context: therefore, causes at work here appear to include the material cause of SL/TL different resources, norms of accuracy, clarity and natural TL expression, and personal agentive choice. There is explication and interpretation in Towle's non-imitative 'he might have been the means of losing it'. There is some under-translation and simplification in his rendering of 'gageure' as 'wager': the difference between the SL items 'pari' and 'gageure' is that the latter refers more specifically to, as Butcher renders it, a 'rash gamble'. Similarly, Towle seems to under-translate 'badauderie' as 'folly', in contrast to Butcher's more accurate and precise 'gawping'. On the other hand, Towle is lexically imitative in some parts of this segment, e.g. in his choice of the TL adjective 'unpardonable'. Desages again shows his own individual choice of TL synonymy, with much non-imitative TL expression and thus self-inscription of own style and lexis, but with accuracy broadly retained, e.g. 'He became, so to say, a party to the wager', 'was much perturbed at', 'the consequences of ... foolery', also continuing to use an elevated, formal literary style. There is implicitation, as opposed to explicitation, in Desages' 'the possible consequences of', and there is thus slight, low-level semantic alteration for the sake of creative style and interpretation. The ST's 'la veille' becomes, for Desages, 'the day before' (Towle: 'the night before'). Both are accurate, and merely involve differing interpretations at the level of the individual word. Butcher is highly accurate, with much non-imitative TL lexis, due to norms of natural, modern TL usage together with imprint of his own style and personally chosen synonyms, e.g. 'caught up in', 'rash gamble': however, his 'trembled at the thought' is, unlike Desages, imitative. Yet he renders the ST adjective 'impardonnable' non-imitatively as 'inexcusable'. This reveals the complexity and non-linearity, non-deterministic, unpredictable nature of translating, in which, here, Butcher departs from his generally imitative strategy, due to varying stylistic preferences and diverse, heterogeneous cognitive processes and resulting TL choices. Human cognition in the problem-solving activity of translating does not,

apparently, follow a single, invariant strategy. Equally unexpectedly, Butcher interprets, non-imitatively, the ST's 'il avait pu la compromettre' as 'the possible consequences': this choice also reveals some 'haunting' by the similar phrase as used by Desages. Glencross is, here, the most accurate and most imitative of ST grammatical form, though he uses non-imitative, self-differentiating TL synonyms. There is a hybrid combination of imitative and non-imitative strategies which coexist in Glencross's TL segment: his 'trembled at the thought that he might have' is imitative of source form and lexis, but he uses modulation and synonymy in his 'the unforgivable way he had wandered off sightseeing ... the previous day'. Thus, Glencross continues to personally choose accurate synonyms and phrases, e.g. 'jeopardized' for 'compromettre'. There is some low-level embellishment and expansion in his 'way he had wandered off sightseeing', which involves explicating for clarity, as well as low-level interpretation at the level of the ST clause.

(g) Humour

Towle's low-level omissions can occasionally result in some absence of ST humour, including the non-transfer of some of Verne's sarcasm and irony, and of wordplay. Similarly, low-level omissions by Towle can occasionally lead to the absence of revealing, albeit brief, details of the ST which are particularly illuminating as to aspects of the personality of protagonists, especially Fogg and Passepartout.

Un jeune Parsi, à la figure intelligente, offrit ses services. Mr. Fogg accepta et lui promit une forte rémunération, qui ne pouvait que doubler son intelligence. (ST, Ch.11, p.6) / A young Parsee, with an intelligent face, offered his services, which Mr. Fogg accepted, promising so generous a reward as to materially stimulate his zeal. (TT, Ch. 11, p.6) / Desages: A bright-looking young Parsee offered his services, which Mr. Fogg accepted, promising him high remuneration, thereby stimulating his intelligence to greater exertion. (TT, Ch. 11, p. 58) / Butcher: A bright-looking young Parsee offered his services. Mr Fogg accepted, and promised him a high rate of pay which could only increase his intelligence! (TT, Ch.11, p.55) / Glencross: A young, intelligent-looking Parsee offered his services. Mr Fogg agreed and promised him a considerable sum of money in return, a sure way of stimulating his intelligence even further. (TT, Ch.11, p.56)

Towle here continues his strategy of regularly combining two shorter ST sentences into one, through the use of the conjunction 'which'. This may be mainly due to the desire for inscription of his own style on the TT, so that ST cohesion is

slightly altered. The phrase 'promit une forte rémunération, qui ne pouvait que doubler son intelligence' is rendered by Towle as 'promising so generous a reward as to materially stimulate his zeal'. This is a non-imitative rendering of source form and syntax, which is accurate and also transmits the irony of the original. It does so, however, through modulation, mainly due to the desire to place Towle's own distinctive style and wording on the TT, and to use his habitually formal, florid prose, which reflects older linguistic and literary norms as well as Towle's personal preferences in literary expression. There is slight semantic alteration, thus an element of interpretation, in the shift from 'doubler son intelligence' to 'materially stimulate his zeal'. This shift thus alters the precise style and humour of the original, in which there is a meaningful repetition of lemmas of the SL lexeme 'intelligence'. On the other hand, Glencross reproduces this juxtaposition of the two lemmas, thus securing closer equivalence of humorous effect, as do Butcher and Desages to a lesser degree, by juxtaposing 'bright-looking' and 'intelligence'. The phrase 'à la figure intelligente' is rendered imitatively by Towle as 'with an intelligent face': the material cause of SL/TL similarities of syntax and lexis in this case facilitates a natural rendering which is simultaneously imitative. In contrast, Desages chooses 'bright-looking', also chosen (in a further instance of apparent 'haunting') by Butcher, who is thus surprisingly non-imitative in this instance. Both Desages and Butcher are here being non-imitative of lexis, and are also using less formal language, thus self-inscribing their own choices while also perhaps illustrating evolved norms of more modern literary expression. Glencross opts for the partly-imitative, but also original, neutral in style, and modern 'intelligent-looking'. The phrase 'et lui promet une forte rémunération' has been rendered with surprising diversity by different translators: by Towle as 'promising so generous a reward'; Desages, 'promising him high remuneration'; Butcher, 'promised him a high rate of pay' and Glencross as 'promised him a considerable sum of money in return'. Thus, Towle is being accurate, non-imitative, idiomatic and formal in expression, and inscriptive of his own choice, so that agency and norms are the primary causes of this shift. Desages is more imitative and thus maintains his usual formal register in choosing the TL cognate 'remuneration', though 'forte' is altered to 'high' to achieve an idiomatic, collocating TL adjective. Butcher is surprisingly non-imitative though he achieves a clear, accessible wording. Glencross, as expected, offers the least imitative version of this phrase, expanding it and inscribing his own original but accurate lexical choices. He again strives for

modern TL usage. His expansion may also be partly due to a desire for clarity, and thus he explicates by adding ‘in return’. However, his decision to avoid use of the TL cognate ‘remuneration’, which would have been self-explanatory, also conditions Glencross’s specification ‘in return’. Agency – a desire for self-differentiation in wording – is again a primary cause in the case of Glencross’s choices. There is a similar variety of non-imitative versions of the phrase ‘qui ne pouvait que doubler son intelligence’: Towle rendering it as ‘as to materially stimulate his zeal’; Desages ‘thereby stimulating his intelligence to greater exertion’; Butcher, ‘which could only increase his intelligence!’ and Glencross, ‘a sure way of stimulating his intelligence even further’. We have mentioned earlier that Towle’s version is noticeably non-imitative and, as with many of his shifts, appears primarily determined by a desire to implement his own stylistic and lexical creativity and individuality, and by contemporary norms of florid literary language. Desages is, here, motivated by similar concerns, so that his ‘to greater exertion’ and ‘stimulating’ are formal and are peculiar to his own personal textual voice. As might be expected, Butcher’s version is the closest to ST form and lexis, particularly in his use of ‘which could only’, the most accurate representation of the sense of ‘qui ne pouvait que’, modulated by the other translators considered here. On the other hand, Butcher modulates ‘doubler’ to ‘increase’: none of the cited translators has rendered this literally as ‘(to) double’. Butcher also adds an exclamation mark, which serves to place more emphasis on the ironic humour of the phrase, thus introducing the translator’s interpretation, albeit at a low level of the text. Glencross is again expansive and non-imitative, so that agency/self-inscription again seems to be the primary cause of this shift. His use of the TL verb ‘stimulating’ shows further evidence of ‘haunting’ by the Desages version.

(h) Longevity

Given that Towle’s frequent omissions and summarizing passages sometimes leave absent the humour of the original, it is noteworthy that Towle’s translation, unlike that of White, has stood the test of time and continues to be republished right up to the present day. But, as Vanderschelden (2000) notes, some publishing houses will prefer to take the financially less onerous route of re-issuing an existing translation rather than commissioning a fresh retranslation of a canonical ST. The globally accurate and (I would say, though the judgement is a subjective one) aesthetically pleasing and now satisfyingly archaic Towle TT is a much worthier,

more acceptable candidate for continued republication than, say, the 1879 error-ridden TT of TM which seems to have been justly consigned to oblivion.

Furthermore, in other replacing segments, Towle does indeed transmit Verne's barbed wit, irony, and sarcasm, as has been shown in the foregoing discussion of coupled pairs.

(i) Accuracy

The contrast between the occasional omissions and embellishments within Towle's TT of TM and the greater closeness of White's TT of TM (1874) seems to point to competing or alternative norms of literary translation in the late nineteenth century, and to differing individual approaches to the task of translating, thus, contrasting conceptions of the goal and role of the literary translator. It is thus contended, throughout this thesis, that the agency of the individual translator may be a primary cause of translation outcomes, regardless of differing norm systems and other dissimilar contexts and circumstances (i.e. final causes) within which the translator operates.

Thus, as has been noted in the discussion on coupled pairs in this chapter, Towle is liberal in his approach to conveying complete and precise ST meaning at micro-textual level, reflecting such causes as a possibly challenging deadline for completion of the translation of TM. A 'hot' translation with little time allowed for reflection on TT solutions; liberal norms and high social and intellectual status accorded to Towle as a person of varied accomplishments, giving him the freedom to quickly form his own impressions of the ST and to produce a hasty rendering, which contains a great deal of his own interpretation and style. Towle occasionally – though rarely enough – shows evidence of ST/SL interference, which makes some of his imitative TT segments less accurate or less idiomatic, or both, e.g. in his translation of 'plus que temps' literally as 'more than time' as opposed to the greater idiomaticity of '[it was] high time'.

Whether Towle omits/reduces or add/expands, he generally succeeds in preserving global accuracy, never altering Verne's sequence of narrative events. The following coupled pair gives an example of Towle's tendency to omit and reduce:

Ceux qui avaient l'honneur de le connaître un peu plus que les autres attestaient que – si ce n'est sur ce chemin direct qu'il parcourait chaque jour pour venir de sa maison au club – personne ne pouvait prétendre l'avoir jamais vu ailleurs. (ST, Ch.1, p.2) / Those who were honoured by a better acquaintance with him than the

rest, declared that nobody could pretend to have ever seen him anywhere else. (ST, Ch.1, p.2) / Desages: Those who had the honour of knowing him a little better than the rest asserted that no one could say he had seen him elsewhere than at the Club, or on his way to the Club, whither he went straight from his house day after day. (TT, Ch.1, p.4) / Butcher: Those who had the honour of knowing him a little better than most attested that, apart from the shortest route he took each day from his house to the Club, nobody could claim ever to have seen him anywhere else. (TT, Ch.1, p.8) / Glencross: Those who had the privilege of knowing him better than most could confirm that the only sightings of him were as he walked each day from his house straight to his club. (TT, Ch.1, p.3)

This rendering by Towle again involves some omission and thus a degree of summarization, partly due, it is posited, to some haste on the translator's part, but also perhaps explicable in part to more liberal norms of accuracy pertaining to some literary translation at that time, perhaps also to a desire for simplification and concision on Towle's part. His social and intellectual standing may also have given him additional latitude to translate freely, as he saw fit. Towle thus omits the ST's point – quite important, I would suggest, to building up Verne's portrayal of the unfailing regularity which is such an essential part of Fogg's character – that the central character has never been known to take any other route from his home to his club each day. Towle's tendency to omission, though it usually preserves the essential, global accuracy of the replaced segment, is seen in this instance to disregard an arguably crucial part of Verne's narrative and construction of character. In contrast, the other translators cited here are more complete and accurate in this TT segment, though all are non-imitative of the rather awkward, complex ST construction. Desages thus introduces slight semantic alteration, for the sake of simplification and concision. Butcher's rendering is, here, the most closely imitative and most accurate of those cited, while Glencross slightly reduces and simplifies the ST segment.

(j) Standardization and related features

Towle sometimes offers a more generalized, neutralized rendering of a single ST lexeme, thus replacing some precise ST/SL descriptors with less precise TL equivalents, so that Towle often provides TL superordinate categories or hyperonyms in place of certain ST words. This seems to be connected to his occasionally haste-motivated strategies of summarization and reduction of longer ST passages. One example of hyperonymy by Towle which has been noted in this

chapter is his translation of the expressive, unusual phrase ‘les hennisements du train’ as the less specific ‘the noise of the train’, in contrast to more precise, careful renderings such as Butcher’s use of the noun ‘whinnying’. Yet Towle also unpredictably chooses, on other occasions, a noticeably extended, interpreted rendering of particular phrases, possibly due to a desire for self-inscription. Complex emergence is therefore evident throughout Towle’s TT. Different causes interact differently and in surprising, non-deterministic ways, to produce alternative strategies within the TT itself, and within single TT segments. Indeed, this complexity and non-linear nature is a characteristic of all the TTs of TM examined in coming chapters.

Towle’s neutralization and low-level omissions can sometimes have the effect of failing to transmit some local, exotic colour sought by Verne in the ST. For instance, Towle offers a descriptive, ‘culture-free’ rendering of the ST’s term ‘mahout’ as ‘elephant-driver’, in contrast to some subsequent retranslations which not only explicate this foreign term but also transfer the exotic lexeme, this being the most accurate means of translating culture-specific items of this nature.

Towle often combines two or more shorter ST sentences into one longer TT sentence: this has the effect of achieving what Toury (1995) has labelled ‘growing standardization’ as a possible ‘law’ or ‘universal’ of translation. Normalization and neutralization of ST style are thus often evident in Towle’s rendering. These syntactic manoeuvres by Towle may be due to a preference for a more normalized, standardized TL style, as reflected in choosing more standard and similar sentence lengths throughout his TT of TM. This has the effect of altering ST cohesion and style. One example of Towle’s combination of ST sentences is as follows:

Passepartout occupait le même compartiment que son maître. Un troisième voyageur se trouvait placé dans le coin opposé. (ST, ch.11, p.1) / Passepartout rode in the same carriage with his master, and a third passenger occupied a seat opposite to them. (TT, ch.11, p.1) / Desages: Passepartout was travelling in the same compartment as his master, and a third passenger faced them, seated in one of the opposite corners. (TT, ch.11, p.51) Both translators are partly non-imitative. Both renderings combine two shorter ST sentences into one single TT sentence, thus achieving a type of normalization/standardization in the TT.

Towle sometimes dilutes or omits unusual or idiosyncratic expression on the part of Verne. It is possible that he is reluctant to take the possibly perceived risk of producing a more imitative rendering which would more closely mirror

Verne's style and authorial 'voice', due to norms of naturalness and due to Verne's non-canonical literary status. This reflects Pym's (2003) concept of 'risk-averse' strategies in some translation.

Towle's creation of single, longer TT sentences from joining several shorter ST sentences together, often necessitates the addition of conjunctions such as 'which: thus, the *causa materialis* of textual conditioning is often a pertinent cause of translation solutions by Towle.

2.4. Closing observations

To conclude this synthesis of the most important features of Towle's TT, together with their likely underlying causes, it is suggested that Towle's (the first) rendering into English of TM is, in Toury's (1995) terminology, an 'acceptable' one, in the sense of its being TL-oriented. It is couched in non-mimetic language, which also reflects the literary and linguistic norms of nineteenth-century prose. In comparison with the 'cold' retranlations which are studied in coming chapters, Towle's 'hot' first translation is characterized by low-level omission, embellishment and interpretation, whereas some post-Towle renderings of TM are more complete and sometimes more imitative, or ST-oriented. These differences between Towle's TM and the majority of subsequent renderings, might seem to support the Retranslation Hypothesis' posited progression from TL- to SL-oriented retranlations of particular STs. However, as shall be seen, this analysis of a corpus of TTs of TM shows that the smooth, linear progression from TL- to SL and ST-oriented renderings, as suggested by the Retranslation Hypothesis, is an overly uncomplicated view of what proves to be, in reality, a more complex process of causation, leading to non-straightforward alternations between SL- and TL-oriented renderings, revealed by the empirical study of retranlation in this, and similar, studies e.g. Brownlie (2006) and Deane (2008: PhD thesis in progress).

Though some later TTs of TM are arguably more 'accomplished' (being even more complete and of even greater accuracy) than Towle's version, and are situated closer to the 'adequacy' than the 'acceptability' pole of Toury's (1995) continuum of TT types (thus, are closer to the ST), this analysis of Towle's ATWED indicates that his own accurate and competent rendering could hardly be described as 'blind and hesitant', as might be suggested by the Retranslation Hypothesis. Nonetheless, this chapter does indicate that Towle might not have had the leisure of greater time to complete his rendering, nor may he have had the benefit of coming up with a plurality of novel interpretations of Verne, luxuries which were enjoyed by later retranlators,

notably William Butcher. In addition, this TT of TM does indeed seem to favour ‘readability, naturalisation... explanation and ... simplification’. (ibid). In Vanderschelden’s (2000) appropriation of Demanueli’s term, Towle’s TT of ATWED may indeed be regarded as a ‘hot’ translation; but it is also an accomplished rendering, contrary to the generalization made by Berman and Demanueli regarding the lower quality of first or ‘hot’ translations (ibid).

The coming chapter analyses the TT of Stephen W. White (1874).

Chapter Three:

STEPHEN WILLIAM WHITE (1874)

3. Introduction

This chapter discusses the 1874 TT of TM, which, though uncredited, is accepted by Verne historians, such as Dr Norman Wolcott, a US-based expert on the Victorian translators of Verne, as being the work of the United States translator Stephen W. (William) White (Wolcott 2006: 1, personal communication). The 1874 version referred to here is the complete, first published edition of White's rendering, rather than the serialized version initially produced earlier in 1874. The imitative, literal approach which, as I will show, characterizes this rendering, is evident from the start in the TT's title, which, unlike other retranlations of TM, is rendered in a word-for-word manner as *Tour of the World in Eighty Days*.

3.1 *Causa efficiens*

Stephen W. White was a Victorian translator of some of the works of Jules Verne, having translated not alone *Tour of the World in Eighty Days* (1885) but also – in serialized form for the newspaper the *Philadelphia Evening Telegraph* – the novels *The Mysterious Island* (1876), *Journey to the Centre of the Earth* (1874), *A Winter's Sojourn in the Ice* (1874) and *A Fancy of Doctor Ox* (1874). At the time when he translated TM for the above newspaper, White resided at 114, South Third Street, Philadelphia, near to the newspaper's offices, and used this publication to advertise his services as a 'Phonographer and Translator', stating: 'Will furnish at short notice, and on reasonable terms, Phonographic reports and Translations of German and French legal and other documents'. Wolcott (2008, personal correspondence) has informed me that, in this context, 'a "phonographer" is one who takes shorthand and records it in English or another language'. He was thus a commercial, including legal, translator, who operated a translation business from the above address, and, according to Wolcott (2006: 1), he 'translated literally as in a legal document, with no embellishments'². This observation on White's imitative translation approach is proved to be accurate, as the discussion of textual-linguistic norms in this chapter of the thesis will illustrate. The fact that, prior to the twentieth century, translators of legal documents were strongly constrained by norms of literal renderings, is discussed below, in a section which

² Personal correspondence with U.S. Verne savant Norman Wolcott, 2006, and with Xavier Hienne, 2008.

briefly reviews some of the extant literature giving the theoretical and historical background to legal translation strategies.

White's rendering of TM first appeared in serialized form in the *Philadelphia Evening Telegraph* between June 27th and July 17th, 1874, and was later reprinted, with some deletions, by Charles E. Warburton. The Warburton version is thus different (reduced) from the 1874 complete publication and its identical 1885 reprinting.

A search conducted on the website ancestry.com reveals that a Stephen W. White, born on July 16th, 1840, in Pennsylvania, resided at Philadelphia, Pennsylvania, in 1880, the details of the composition of his household being available from the 1880 United States Federal Census. His parents were David W. and Emily White. His father was born in Massachusetts, his mother in England. There is a reasonable likelihood that this Census entry may indeed refer to the Verne translator White, given that the Census records in question have not located any other Stephen W. White residing in the Philadelphia district during this period. According to Wilson (1899), White was born on July 16th, 1840, in the City of Philadelphia, making it almost certain, therefore, that the Census records cited in this section of the thesis do indeed refer to this Verne translator.

White was thus aged 40 at the time of the 1880 Census, and so would have been aged 34 in 1874 when his translation of TM was first published by the *Philadelphia Evening Telegraph*. His occupation is described as 'Secretary – N.C.R.R.': these initials, at that time, referred to the North Carolina Railroad Company, which did have links with Philadelphia, so it is possible that at the time, White was working part-time as a freelance translator, in addition to his employment with the railroad company.

However, it was originally difficult, in my research investigations of Census records, to say with certainty what White's occupation was in the 1870s, and personal correspondence with Verne savant and expert on the Victorian translators of Verne, Norman W. Wolcott (2007), initially cast some doubt on the exact railroad company which may have employed White during that period of the 1870s:

... I find it very unlikely he was secretary of a North Carolina Railroad. It would be necessary to examine the handwriting [i.e. attached to the computerized Census records on Ancestry.com] closely. I think it is much more likely [to have been] the New York Central Railroad, which is much closer than North Carolina, and where the NYC would have had a representative. [...] Philadelphia was a big port in the 19th century, and transshipment of goods would take place there, a knowledge of foreign languages would be desirable, and the NYC would be competing with the Pennsylvania RR for freight.
(Wolcott, 2007: 1)

However, further research, together with personal communication from Wolcott (2007) has revealed that, according to the 1910 Census, for Ward 26, District 75 of Philadelphia, White, though then aged sixty-nine, had his occupation listed on the Census records for that year as ‘Secretary of Northern Central Railroad’, which thus appears to be what the initials NCCR in earlier census records stood for. According to Wolcott’s personal correspondence (2007), the Northern Central Railroad went north from Baltimore through what is now Gunpowder Falls State Park. This railway route was eventually made part of the Pennsylvania railroad system. It is now a 21 mile abandoned railroad bed used by hikers and horseback riders.

Wolcott (ibid) has also advised me that, in the 1890 Philadelphia city directory, White’s residence is listed as ‘233 S 4th, h 613 N 8th’: there is no record of the White household in the censuses of 1890 or 1900.

The Census records indicate that White was married to an Ellen M. Leibert, who was born on 1st July, 1840, also in Pennsylvania, of parents who had both been born in the same State. Stephen and Ellen White married on September 21st, 1865. Her occupation is described as ‘Keeping House’. Two other persons are also listed in the Census as residing with Stephen W. and Ellen M. White in 1880: Ellen’s mother, listed only as ‘C. Leibert’, who was born in approximately 1807, of an Irish father and English mother, and who was then widowed; and Mary E. Green, born in or around 1857 in Maryland, and whose occupation is described as ‘Servant’.

Further biographical information on White is provided by Wilson (1895) in his monograph entitled *History of the Pennsylvania Railroad Company: with Plan of Organization and Portraits of Officials and Biographical Sketches*. I am indebted to Verne savant Norman Wolcott for drawing my attention to this source. This volume informs the reader that, in February, 1854, White ‘was advanced from the Jefferson Grammar School to the Central High School, from which, after a four year’s course, he graduated, in February 1858, as Bachelor of Arts, at the head of his class’ and that ‘A few years subsequent to his graduation, he received from the High School the degree of Master of Arts’. In personal communication, Wolcott (2008) has informed me that White graduated as top of a class of nineteen students, and that the ‘graduating exercises’ of this class took place on 11th February, 1858. White’s honorary address was entitled ‘Influence of Public Opinion’.

However, Wolcott (2008, personal correspondence) had originally informed me that these were not actual university degrees, but rather, ‘high school degrees’. Wolcott states that ‘it is interesting that like many Americans of the time he had only

a high school education. In terms of population though, not many got a high school degree so it was much more valued than today. Still, he was largely self-educated and he developed his literary skills himself' (Wolcott, 2008: 1). Nonetheless, further research into the exact nature of White's educational qualifications has revealed that the school he attended, Philadelphia's Central High School, was, as Wolcott (2008, personal communication) says 'clearly ... an unusual high school'. An article on this establishment (2008: 1) notes that

[The] Central High School holds the distinction of being the only high school in the United States that has the authority, granted by an Act of Assembly in 1849, to confer academic degrees upon its graduates. This practice is still in effect, and graduates who meet the requirements are granted the Bachelor of Arts degree.

(centralhigh.net: 1)

Edmonds (1902), in the *History of the Central High School of Philadelphia* (1902: 106) includes comments made by several alumni of the school on their experiences in this establishment, including the following observation from Stephen W. White himself on one of his lecturers, Professor Kirkpatrick:

"I would mention my indebtedness to the study of phonography, which we were taught by Professor Kirkpatrick during the first two terms. He was very successful in the imparting of a thorough knowledge of shorthand, and it has had a very important bearing on the major portion of my business career." – Stephen W. White.

(Lipincott, 1902: 106)

As for White, he graduated from the Central High School as Bachelor of Arts at the age of eighteen, and five years later, he was conferred with the degree of Master of Arts from the same establishment.

Wilson (*passim*) describes the variety of professional activities engaged in by White after completing his high school education, a diversity of occupations which exemplifies Pym's (1998) concept of the late nineteenth-century translator, for whom translating was far from a unique activity:

From July 1st, 1858, until February 1st, 1870, he was variously employed as confidential shorthand clerk to the Treasurer of the American Sunday School Union and assistant to the editor of the "Sunday-School Times", in a large importing dry goods house, and as the book-keeper of a wholesale grocery house. These literary and business pursuits fitted him for his next position, that of private secretary to the great banker, Jay Cooke [from 1st February, 1870] ... until some time after the failure of the banking firm of Jay Cooke and Co., [on] 18th September, 1873.

(*ibid*: 52)

It would appear from the foregoing biographical details that White's shorthand skills, as used initially by him in his work for the Sunday-School Union, were later

employed by him in his activity as a ‘phonographer’. This was a type of work for which, as we have seen earlier in this section of the thesis, he advertised his services in a local newspaper. As White’s comments on Professor Kirkpatrick, cited above, confirm, this work required the use of his accomplished skills in shorthand. Wolcott (*ibid*) comments:

[An] interesting fact is [White’s] devotion to shorthand. [When he was translating, he] could have taken down his translation in shorthand while reading the book, and then read back his notes to copy them for the printer. By using shorthand he would be able to translate much more quickly and fluently, without the interruption of writing out all the words.
(*ibid*)

Another aspect of White’s professional trajectory which Wolcott finds significant is the failure of the banking firm of Jay Cooke and Co., in 1873, as this may have been the impetus for his decision to become a translator:

Another interesting conclusion we may draw is that we owe [White’s] translations of Verne to a financial disaster, the Panic of 1873. [...] Many financial barons went under in these panics which occurred every ten years or so. So [White] was forced into other activities than secretary to a banker, and apparently started his own business as a phonographer which led to his translating work for the Evening Telegraph. [He] also translated works from the German, but ... we do not know which.
(*ibid*)

Wilson (*ibid*) states that White became Assistant Secretary of the Northern Central Railway on 1st January, 1875, rising to the position of Secretary of this organization on 26th September, 1877. In 1880, he was appointed Secretary of Shamokin Valley and Pottsville Railroad Company, and, throughout the 1880s and 1890s, he was Assistant Secretary and Secretary of several other local railroad companies. He retired from his position as secretary of the Northern Central Railway and other subsidiary companies of the Pennsylvania railroad system, at the age of seventy (his official/exact date of retirement was 1st August, 1910), in accordance with the NCR’s retirement and pension regulations.

Wilson (*ibid*) also notes that White was ‘an active member of the Associated Alumni of the High School and a member of its Board of Managers [and acted as] School Director in the Thirteenth Ward, and gave his best thought to advancing the educational standard’ (*ibid*). Wilson also notes that White was actively involved with the Episcopal Church in the Diocese of Pennsylvania.

One further noteworthy fact about White is that he refused military service during the American Civil War for ‘reasons of conscience – primarily religious convictions’ (Wolcott, 2008, personal communication). White lodged his ‘Conscientious Objector Deposition’ in 1862 as ‘Deposition 1120, Series 19.15’.

Wilson (ibid) comments on White's translational and literary pursuits:

[White] is a man of broad intellectual tastes, favoring the study of languages, and has published some excellent translations from the German and French. His writings are all clean and terse, displaying careful study and methodical arrangement, resultants of his early training in stenography, in which science he is not only an expert but an accomplished devotee. While his mind tends largely to the critical, his criticisms may always be considered as fair and just. (ibid).

It will be noted in detail below, that the language usage in Stephen W. White's translation of ATWED is noticeably source language-oriented, that is, in Brownlie' (2001:1) terms, 'imitative', of SL lexis and syntax. It is suggested that the efficient cause of White's professional background as a translator of legal texts, was a dominant influence on his imitative translation strategies, given that close, often word-for-word, renderings of legal documents were often expected of legal translators throughout history.

Wolcott (2009: 3) states that White's motivation for literary translation was essentially the commercially-driven pursuit of earnings in times of financial shortage or difficulty, and that his approach to translation was thus a business-like one:

[While Towle] intended to live by his pen and used his translating skills to help establish himself in the Boston literary world [...] White, on the other hand, was intent on a life in business, and he turned to translating only when his livelihood was interrupted by the Panic of 1873. He thus joined the group of Victorian translators [...] who in dire financial straits found Jules Verne their benefactor in time of need. This difference in motivation shows up in the product. Towle's word selection is literary, often embellished, and serves to show off his skill as well as tell the story. White, on the other hand, has a business-like approach to translating and tends to stick close to the words at hand. This was also an ideal supplementary occupation for him: when commercial business was slow he could fill in the hours by translating Verne. Thus his work never seems hurried or paraphrasing (sic) in style. He apparently was not proud of his translating efforts, and never referred to this period of his life as a translator, in any of his published writings.

It is opportune, at this point of the discussion, to briefly review the specific normative constraints towards literalness which seem to have applied to legal translators down through the centuries. Garzone's (2004) monograph on the history and theory of legal translation is a fruitful source of information on legal translating practices.

3.1.1 Imitativeness of legal translation

Garzone (2000: 4) points out that the customary strategy in translating what she terms, following Oppenheim (1994: 60), 'sentences of law' – and which she defines as 'authentic texts ... being endowed with performative and/or prescriptive force [and thus not including] metatexts, such as textbooks ... which have no legal validity', – has been to provide close, literal, imitative, practically

word-for-word renderings. This is because of the distinctive nature of the special language of the law, including the complexity of its informational content and the sacrosanct status of legally binding decrees.

Thus, as White translated Verne's TM in the early 1870s, it would seem that he did so at a time when his work as a translator of legal texts would have been significantly circumscribed by strong, dominant norms of literalness, which prescribed the use of TL cognates as often as possible, together with syntactic imitation. This chapter will thus examine whether White's TT of TM is noticeably imitative. If so, it can be posited that norms of imitativeness, to which White was subjected in his rendering of legal texts, were carried over by him into his literary translation work. Thus, the formal cause of norms, together with the efficient cause of the individual translator's professional trajectory and choice of a subset of norms of imitativeness, can be suggested to be dominant causes of White's TT solutions.

I attempt to show, in the following section on textual-linguistic norms and other causes of shifts in White's rendering of TM, that he appears to have followed traditional (legal translational) norms of close, imitative translation, and it is postulated that these particular norms of literalness are what he was most used to following, in his work as a commercial/legal translator. The formal cause of norms of imitative translation, merged with the efficient cause of the translator's *habitus* and his following of professionally-inculcated and personally chosen norms of translation, are thus speculated to be the primary causes of the translation solutions chosen throughout this TT by Stephen W. White.

This chapter will also examine whether White's accurate and source text-oriented translation of TM – which can practically be ascribed the status of a 'first translation' of this source novel, given its temporal proximity to Towle's 1873 rendering – provides evidence for a contestation of the Retranslation Hypothesis. This hypothesis suggests that earlier translations of a ST tend to be target-oriented and less accurate, with successive retranslations manifesting a gradual progression to more ST-oriented and more accurate renderings. However, if White's TT of TM proves to be semantically faithful and formally imitative, as a first translation – and if subsequent retranslations correspondingly prove to be, in some cases, less accurate than White's, and more TL-oriented – this would support existing challenges to the Retranslation Hypothesis (cf. Brownlie, 2006).

I have been unable to discover whether White was familiar with the Towle rendering of TM at the time he set out to retranslate this work. If White had indeed studied the Towle translation, it is possible that he (White) may have consciously set out to differentiate his rendering from the non-imitative one of

Towle, thus producing the close rendering analysed in this chapter. If this was the case, it would make White's situation similar, though inverse, to that of Glencross (2004), who, as we shall see in the penultimate chapter, deliberately strove to avoid replicating the imitative rendering of his predecessor Butcher (1995).

3.2 *Causa finalis*

When White set out to translate TM, he was presumably aware of the popularity and high standing of Jules Verne's literature in the United States during the era in which he was retranslating this ST. It is thus suggested that the prestige of the ST author influenced this translator – as it may have similarly influenced Towle's (1873) accuracy (see Chapter 2 of this thesis) – in aspiring to the aim (finality/final cause) of producing an accurate rendering.

3.3 *Causa formalis*

3.3.1 Initial norms

White's approach to translating Verne's ATWED is markedly imitative. Therefore, according to Toury's conception of the term, the type of initial norms to which White subscribes are situated close to the 'adequacy' pole of Toury's posited continuum running from adequacy to acceptability. The adequacy of White's translation stands in marked contrast to the noticeably acceptable (i.e. non-imitative, TL-oriented) rendering of his immediate predecessor, Towle. But, of course, Towle, White, and all of the other translators whose work is analyzed here, display a combination of elements of both adequacy and acceptability, though each individual TT is primarily classifiable as either broadly adequate or broadly acceptable. White's rendering undoubtedly belongs to the former category.

The examples of White's TL usage in Section 3.3.3.(ii) below will illustrate that, despite a literal approach, his source-oriented strategies never jeopardize TL coherence, producing close yet coherent and formal, TL expression. Though the TL reader is probably conscious that s/he is reading translational, as opposed to original, language, White's translation could certainly not be described as one which 'is not being made into TL at all, but into a model-language, which is at best some part of TL (sic) and at worst an artificial, as such non-existing language [which is] imposed on [...] the target literary polysystem'. (Toury, 1980: 56, cited in Shuttleworth and Cowie, 1997: 6).

3.3.2 Preliminary norms

(i) Translation policy

The policy towards translating literature from abroad, such as that by Jules Verne, in the United States of the late nineteenth century, has been discussed in detail in Chapter One of this thesis. The reader is referred to the opening chapter of this

thesis for a more comprehensive treatment of U.S. socio-cultural context and its positive effects for a policy of translating Verne accurately in the late 1800s. Suffice it so say, at this point, that Verne, as an individual author, and his works as a genre of technological progress, journey and scientific anticipation, would have been privileged sources for translation into English in the United States of the late nineteenth century, for the socio-historical reasons outlined in Chapter One.

(ii) Directness

White has translated ATWED directly from its original French, into English, so that there is no third or ‘intermediary’ language at issue here, and thus no indirect, mediated translation is involved.

3.3.3 Operational Norms

(i) Matricial Norms

This analysis draws on the 1885 edition by Belford, Clarke and Co., Chicago and New York.

Although the translator is not identified, Jules Verne is indeed credited as the ST author. Indeed, the fact that this is a translation is not at all specified by the publishers. This failure to acknowledge the fact of translation or the identity of the translator would seem to indicate a possibly lower status accorded to literary translation and to translators’ rights by some US publishers at this time.

Though the edition in question is not an illustrated one, there does appear, immediately prior to the cover page, the original illustration of Phileas Fogg by Neuville.

Following the title page, there is a page headed ‘Contents’ in which the Chapter numbers, titles and page numbers are listed. The chapter numbers are presented in Roman numerals, which seems to have been a dominant literary norm at the time of the publication of this translation. Chapter titles are rendered imitatively by White, consistent with his global imitativeness. The following are some examples of imitatively-translated chapter titles in White’s rendering.

IX. Où la mer Rouge et la mer des Indes se montrent propices aux desseins de Phileas Fogg. (ST, p.2) / In which the Red Sea and the Indian Ocean show themselves propitious to Phileas Fogg’s designs. (TT, p.3)

XII. Où Phileas Fogg et ses compagnons s’aventurent à travers les forêts de l’Inde, et ce qui s’ensuit. (ST, p.2) / In which Phileas Fogg and his Companions venture through the Forests of India, and what follows. (TT, p.3)

White’s strategy of close translation is most reminiscent of that of Butcher. Though each has translated TM at a significant historical remove from the other, both strive for close, sometimes word-for-word renderings. At times White seems

more literal than Butcher; at other times, it is Butcher who achieves the closer rendering. These unpredictable differences between both translators seem to reflect individual differences in choice of lexis, and perhaps also a greater willingness by White to choose highly formal TL lexis in order to maintain imitiveness e.g. in his choice of the adjective ‘propitious’.

(ii) Textual-linguistic norms

(a) Literalness

The examination of certain coupled pairs shows that the White TT is, for the most part, a quite literal, close rendering, and is thus as imitative as possible of ST structure and lexis, due partly to his inculcation of legal translating norms, and also in part to the fact that Verne’s literary standing was, in the late nineteenth century, higher in the United States than in the United Kingdom. Finally, the complex and unpredictable nature of translation is borne out by this study of White’s rendering: Even though his translation approach is principally conditioned by norms of imitiveness, his style is seen to vary so that he is also, on occasions, unexpectedly non-imitative.

It is also possible that, like Glencross in his 2004 rendering, who wished to differentiate his translational language and approach from that of his comparatively recent predecessor Butcher (1995), Stephen W. White may have wished to distinguish his TL usage from that of his own relatively recent precursor, Towle (1873). White may thus have chosen an imitative approach partly in order to differentiate his rendering from Towle’s non-imitative TT of ATWED. The following coupled pair is cited in order to, primarily, offer an example of White’s strategy of literalness, but it also, in common with some other coupled pairs discussed throughout this thesis, comments in passing on other TT features, in order to provide some insight into the richness of multi-causality:

Dans ce but, il avait commencé à modifier le caractère naturellement doux de l’animal, de façon à le conduire graduellement à ce paroxysme de rage appelé «mutsh» dans la langue indoue, et cela, en le nourrissant pendant trois mois de sucre et de beurre. (ST, Ch.11, p.5) / To this end, he had commenced to modify the naturally mild character of the animal in a manner to lead him gradually to that paroxysm of rage called “mutsh” in the Hindoo (sic) language, and that by feeding him for three months with sugar and butter. (TT, Ch.11, p.81) This comparison of replacing segments again shows White’s translation approach to come much closer than his successors to a ‘word-for-word’ and structurally mimetic TL form. Examples of his imitation of form and lexis include: ‘To this end’; ‘commenced to modify’ (here, the use of TL cognates lends a formal

flavour to the TT); ‘character’; ‘in a manner to lead him gradually’; ‘paroxysm of rage’; ‘Hindoo’ and ‘that by’. White spells the term ‘mutsh’ in the same way as Verne, in contrast to which, the most recent retranslators of TM, Butcher and Glencross, show greater TL-orientedness, at this micro-textual level, by carefully using the conventional English spelling. This term refers to a state of frenzied sexual excitement in certain large mammals, and has its etymological roots in the Urdu word *mast*, which in turn derives from the Persian term meaning ‘drunk’.

(b) Simplification

White, similarly to Towle (1873), sometimes omits ST words and phrases which he apparently considers to be redundant, thus achieving simplification and concision in his TT. Simplification seems to be a regular feature of all the TTs studied in this research project. Translators may seek to improve upon certain ST expressions by rendering them less unwieldy, in order to achieve maximal clarity and ease of processing for the TT reader. In the same way, White also simplifies unwieldy ST constructions. He thus sometimes opts for a concise, non-imitative summarization of an awkward source construction, seeking to improve on the original. These patterns of simplification appear to be a regular choice in all TTs studied in the present research. The following is an example of White’s simplification strategies:

Ce retard n’eût aucunement dérangé l’économie de mon programme, répondit Mr. Fogg. (ST, Ch.11, p.2) / “That delay would not have deranged my programme”, replied Mr. Fogg. (TT, Ch.11, p.73) / White is largely imitative of form and lexis, despite some minor, low-level omissions: for instance, he does not render the emphatic sense of ‘aucunement’ nor does he translated the ST notion of ‘économie’, which in this context seems to refer to the idea of ‘bonne administration’. On the other hand, global accuracy is not compromised, and concision is achieved. Both White and Towle opt for the cognate ‘deranged’, which, though seemingly elevated and, from today’s perspective, rather old-fashioned in this context, does have the secondary sense in the TL of ‘to disturb the action or operation of’ (Collins, 2003: 448). The Oxford English Dictionary (OED) (1989) defines this TL verb, in the sense given it here by Towle and White, as ‘To disturb or destroy the arrangement or order of; to throw into confusion; to disarrange’ (dictionary.oed.com). Its use in this sense dates from about the eighteenth century, originating in modern French, and the word with

this meaning was often used in written texts throughout the nineteenth century. Its most common occurrences were noted in the years 1777-93 and 1836-89. To the best of my knowledge, then, this lexeme ‘deranged’ does not seem to have been describable as ‘archaic’ when employed in 1885 by Stephen William White.

Nevertheless, a present-day reader will probably perceive the term as old-fashioned and elevated, though this was apparently much less the common perception when first used by White. Nowadays, the most common occurrence of this lexeme is in its lemmatized form ‘deranged’, carrying adjectival value and meaning (OED, 1989) ‘To [suffer from] disorder [of] the mind or brain [...] unsettle[d] reason’. Diachronic studies of variation in translational language, such as the present research, help to sensitize us to the denotative meanings, etymological histories and changing fortunes and perceptions of lexis over time. In many ways, translated literature, just like original literature, tends to be, normatively, a product of its era of publication, but writers including translators will of course not be uniform in strategy, often borrowing words from older eras as well as seeking to offer some degree of individual style.

White is equally imitative of lexis in his choice of the TL cognate ‘programme’, whereas Towle opts for the less formal synonym ‘plans’ and renders ‘aucunement’ as ‘in the least’, though with syntactic alteration, putting this phrase to the end of the TL sentence due to naturalness and personal stylistic choice. White’s translation solutions are sometimes seen to be a hybrid of imitative and non-imitative approaches, with, in the case of both translators, a greater leaning towards the (trans)literal side of the spectrum of possible approaches.

(c) Punctuation

White’s use of TT punctuation is non-imitative of the ST. He complies with TL- and TC-oriented norms of punctuation, such as his use of English-style quotation marks rather than French ones, or not using dashes to represent dialogue, as is the norm in French-language texts. This TC-oriented punctuation approach is uniformly adopted by all translators studied in this thesis, and offers one example of how even a markedly foreignizing translator like Stephen W. White nonetheless adopts a more domesticating strategy in dealing with certain TT aspects such as punctuation. I suggest that, as punctuation forms an essential part of a language’s writing system, it is probably more obligatory than merely

normatively prescribed that translators should adhere to that aspect of TL symbolic ciphers which is represented by punctuation.

(d) Standardization versus reproduction of lengthy ST sentences

White does not standardize TT sentence length to the same extent as other imitative Verne translators such as Butcher (1995). Thus, he regularly reproduces particularly lengthy ST sentences imitatively in his TT, rather than choosing the option of splitting them into two or more shorter TT sentences. Again, his legal translating experience may have been an influence on his reluctance to depart from precise ST form. However, he sometimes employs syntactic modification *within* sentences. He rearranges clauses for greater clarity, due to norms favouring clear TL expression, and to personal stylistic preferences. Furthermore, he does occasionally – though exceptionally – divide an unusually long source sentence into two or more shorter ones.

The following is an example of White's reproduction of a lengthy ST sentence:

Ces assassins, unis dans une association insaisissable, étranglaient, en l'honneur de la déesse de la Mort, des victimes de tout âge, sans jamais verser de sang, et il fut un temps où l'on ne pouvait fouiller un endroit quelconque de ce sol sans y trouver un cadavre. (ST, Ch.11, p.3) / These assassins, united in an association that could not be reached, strangled, in honour of the goddess of death, victims of every age without ever shedding blood, and there was a time when the ground could not be dug up anywhere in this neighbourhood without finding a corpse. (TT, ch.11, p.75) / Butcher: His assassins, brought together into a highly elusive society in honour of the goddess of death, strangled their victims of all ages, but without ever shedding a drop of blood. There was a time when no area of this country could be turned up without discovering a body. (TT, ch.11, p.50-51). White renders the SL adjective 'insaisissable' accurately as 'that could not be reached'. The material cause of language difference imposes a lexical shift in this case, and White then offers his own individual TL solution. Similarly, 'quelconque' is rendered, accurately in this context, as 'anywhere', this being a type of modulation due mainly to personal stylistic choice and to norms of idiomaticity. White's choice of the term 'neighborhood' (Butcher chooses 'country') seems influenced by norms of U.S. English: the spelling also follows U.S. conventions. As for Butcher, he divides the long ST sentence into two, in accordance with his customary strategy. He uses some non-imitative words and phrases – accurate, and individually chosen – such as

‘brought together’, ‘highly elusive’, ‘turned up’ and ‘discovering’. He uses ‘body’ as opposed to White’s choice of ‘corpse’, and both translators choose the TL verb ‘shedding’, which forms a natural collocation with ‘blood’ in the TL.

(e) Orthography

White’s spelling of TC place names is TC-oriented, in that he does not imitate ST spelling. For example, in Chapter 1 (TT, p.5) he spells Fogg’s address as *Saville Row* as opposed to Verne’s *Saville-row*. However, when Verne employed these spelling conventions in his ST of ATWED – i.e. an uncapitalised ‘R(r)ow’, he was adhering to the form of spelling of place names employed by such TL/TC authors as Charles Dickens in the early- to mid- 1800s. Thus, White’s orthographic conventions are more modern than those of Dickens.

(f) Cognates

White makes more frequent use of TL cognates than Butcher, so that the former is even more imitative of ST/SL lexicon than the latter. White’s legal translating background may have been a strong influence on his imitative strategies in rendering ATWED. One of the many examples of White’s preference for TL cognates is his rendering of ‘habitée’ as ‘inhabited’. Butcher here chooses ‘occupied’. However, White occasionally chooses non-cognates for certain SL lexemes, so that there is complexity and unpredictability in White’s oscillation between varying strategies. For instance, he translates ‘galant’ as ‘polite’, which, unusually for him, appears to be a form of under-translation in that it does not capture the complete denotative meaning of the replaced lexical item. This rendering of ‘galant’ seems to be an instance of increasing generalization which is a regular trend in much translation. As well as choosing some TL non-imitative synonyms, White also sometimes modifies ST syntax, but this is done exceptionally. When White does choose non-imitative TL synonyms, he is being creative in his selection of TL lexis. He also sometimes avoids the use of TL cognates in cases where they might prove to be *faux amis*. Thus, he complies with norms of accuracy and of natural though formal TL expression. However, at other times he chooses TL cognates which lead to unidiomatic or unclear TL usage, though this is rare. His use of cognates can also lead to sometimes elevated TL usage, e.g. ‘traversed’. Given that some of White’s non-imitative TL synonyms reflect personal choice and translatorial creative presence, it is suggested that, in such cases, his originality and ‘derived creativity’

(Malmkjaer 2008) are evident. Thus, even in this largely imitative rendering, I would argue that Stephen W. White is not a servile, slavishly literal translator. He sometimes seeks lexical variation within his TT, in that he renders the same SL lexeme differently at distinct parts of the TT, especially when the lexeme recurs close to its previous occurrence. A desire for stylistic variation therefore appears to be one possible causal influence in his occasional departures from imitativeness. The following coupled pair illustrates White's imitativeness in his use of the TL cognate 'preamble', which contrasts with other retranslators' choices of the non-imitative TL expression 'getting straight to the point':

Aussitôt il fit demander à Mrs. Aouda la permission de se présenter devant elle, et, sans autre préambule, il lui apprit que l'honorable Jejeeh ne résidait plus à Hong-Kong, et qu'il habitait vraisemblablement la Hollande. (ST, Ch.18, p.3) / He immediately asked permission to see Mrs. Aouda, and without any other preamble, told her that the honourable Jejeeh was no longer living in Hong Kong, but probably was living in Holland. (TT, Ch.18, p.144) / Glencross: He immediately asked Mrs Aouda's permission to go up to see her and, getting straight to the point, informed her that the honourable Jejeeh no longer lived in Hong Kong and that he was probably in Holland. (TT, Ch.18, p.103) / Butcher: He sent a message to Mrs Aouda, asking permission to enter her suite, and, coming straight to the point, told her that the Hon. Jejeeh was no longer living in Hong Kong, and was now probably resident in Holland. (TT, Ch.18, p.95). White is largely imitative of form and lexis, though with some low-level alterations: he shifts the position of the ST's 'Aussitôt' in a similar manner to Glencross, for greater naturalness. He renders 'fit demander' as 'asked permission', again for the sake of idiomatic usage and because of the contrast between SL and TL; he simplifies 'se présenter devant elle' to 'to see (Mrs. Aouda)', as a literal rendering of this phrase was probably considered by White to be excessively formal. He is thus regularly prepared to avoid choosing TL cognates, whenever their use might seem unnaturally, excessively literal. White also achieves grammatical simplification in the first clause of his replacing segment, in that the ST equivalent clause has two references to Aouda, one pronominal, whereas the TT rendering has only one reference ('Mrs. Aouda'). He is lexically imitative in his choice of 'without ... preamble': the other two versions are more informal and contemporary (e.g. Glencross:

‘getting straight to the point’). His ‘go up to see her’ is equally informal. Butcher makes an explicative, expanding addition in his phrase ‘to enter her suite’, thus showing his creative presence in the TT.

(g) Use of an archaic, possibly religious-based lexeme: ‘Zounds’:

It may be noted in passing that the following TT segment is characteristically imitative, as seen in White’s choice of such words and phrases as ‘cried’, ‘allowing himself’, or ‘quite worthy of’:

«Bien tapé !» s’écria Passepartout, qui, se permettant un atroce jeu de mots, bien digne d’un Français, ajouta : «Pardieu ! voilà ce qu’on peut appeler une belle application de poings d’Angleterre !» (ST, Ch.34, p.2). / “Well hit!” cried Passepartout, who, allowing himself an atrocious flow of words, quite worthy of a Frenchman, added: “Zounds! this is what might be called a fine application of English fists!” (TT, Ch.34, p.300) As discussed in Chapter 2 of this thesis under the heading ‘Wordplay’, White does not attempt to provide an equivalent TL wordplay in this coupled pair, so that ST humour is not fully reproduced (please refer to Chapter 2 for a full discussion of White’s translation of Verne’s wordplay). However, the main point made by this section (g) is that, while Butcher (1995) chose to transfer the SL exclamation ‘Pardieu!’ intact to the TT, thus conveying a sense of Passepartout’s Frenchness, to the TC, White shows individual choice in rendering it as ‘Zounds!’ The latter term is categorized as ‘archaic’ (Collins 2003: 1871) so that it seems to integrate itself effectively into the generally formal, literary mode of expression of White’s TT of TM. This antiquated term (dating from the 16th century) does not, therefore, seem overtly anachronistic in the context of White’s translational style. Furthermore, it mirrors the semantic component ‘Dieu/God’ in the SL equivalent term used by Verne, in that it has its etymological roots as ‘a euphemistic shortening of *God’s wounds* (ibid). The OED (1989: tells us that, even in the late nineteenth century, the word ‘Zounds’ was ‘rare or obsolete’, and ‘In later use a literary archaism’. The OED’s definition reads ‘A euphemistic abbreviation of “by God’s wounds” (1535;1573) used in oaths and asseverations’. This type of individual preference for more unusual, sometimes rare TL lexis, shows that White’s literary style contains regular ‘echoes’ or ‘hauntings’ of some of the canonized literature of preceding centuries, i.e. literature produced prior to his own era, such as Biblical and medieval and other literary, historical texts. Apart from his legal

background, we have equally noted that he was a successful scholar, who may thus have brought his literary erudition to bear on his translating activity.

(h) Archaism

White's occasionally idiosyncratic lexical choices not alone seem archaic for the period in which he was translating, but also betray his legal background. He renders the term *poursuivre ce voyage* (*ST, Ch.30, p.3*) as *prosecuting the journey* (*TT, Ch.30, p.262*). This unusual choice of TL verb, though archaic, is accurate. One of the meanings of the TL verb in question is that of continuing, though it is clearly not its primary meaning, but rather, a rare usage, even in the early 1870s when White's TT was produced. White regularly employs a highly formal legal register of language, which also reflects older norms of literary language. In some choices such as this one, White does, exceptionally, display creative, viz. non-imitative, non-cognate, individual translation choice.

(i) Neutralization

There is some lexical neutralisation; for example, White renders the source verbal form *dirigés* (*ST, Ch.30, p.5*) as *gone* (*TT, Ch.30, p.266*). This shift reflects the comparatively greater formality of the SL relative to the TL, and norms of idiomatic expression.

The material cause of SL/TL difference – whereby the SL, French, appears more formal in equivalent, comparable situations of usage than the TL, English, and whereby French uses noun forms more often than English – sometimes influences White to opt for non-imitative, simpler and more idiomatic renderings. For instance, in Chapter 11, he translates *à l'heure réglementaire* (*ST, Ch.11, p.1*) as, quite simply, *on time*. (*TT, Ch.11, p.71*).

(j) ST Error

Unlike Butcher, White does not correct Verne's factual errors. For instance, Verne cites an incorrect address and date of death for the orator Sheridan, which Butcher corrects in an Explanatory Note. (Butcher, 1995: 215).

(k) Mistranslation

There are rare instances of mistranslation in White's TT. For instance, he translates the SL term *comité d'administration* (*ST, Ch.1, p.1*) as *public body*. (*TT, Ch.1, p.6*). A more accurate rendering would be *board of directors*, a term chosen by other retranslators, such as Butcher (1995:7). White's habitual choice of word-for-word renderings can also, on rare occasions, result in mistranslation.

For instance, he renders Passepartout's phrase (in the first chapter of ATWED) *me tirer d'affaire* (ST, Ch.1, p.3) as *withdrawing from a business* (TT, Ch.1, p.10) rather than by the more accurate *getting myself out of tricky situations* (Glencross, 2004: 4). White's literalness, in this case, compromises the coherence of his TT. A further example of mistranslation in the first chapter of ATWED occurs in White's rendering of *surnom* (ST, Ch.1, p.3) by its cognate *surname* (TT, Ch.1, p.10), the accurate translation being *nickname* (Butcher, 1995: 10).

(l) Ellipsis

White sometimes renders ST elliptical expressions non-imitatively, altering them to grammatically complete TL utterances. This trend of growing standardisation in the rendering of ellipsis non-imitatively appears to be a regular strategy chosen by all of the translators researched for this thesis. The translation causal influences leading White to adopt this approach to the rendering of source ellipsis may include the fact that increasing standardization is a regularly observable pattern across much translating activity. Such standardization is probably itself impelled by a translator's desire for clarity. In the spread of memes (Chesterman 2000) through translation – just as in the spread of genes through reproduction and evolution – there appears to be a trend towards normalization of extreme values, which tend to be drawn back towards average or median values, e.g. height or level of intelligence in human reproduction tend to move backwards from higher towards average measurements in succeeding generations, while, in translation, less common stylistic features in the ST, such as ellipsis, seem to become normalized or standardized forms of expression as a result of their transfer to the TT.

It should also be noted that White does sometimes oscillate between expanding ST ellipsis to a TT complete grammatical form, and mirroring the source ellipsis. Mirroring of ellipsis leads to stylistic imitativeness, whereas expansion of ellipsis leads to more standardized TL usage. White's varying strategies seem to depend on varying cognition and perhaps also, at times, on what he feels is the most appropriate style in the given context.

The following is an example of White's imitation of ST ellipsis:

Se séparer de l'homme qu'il avait suivi pas à pas et avec tant de persistance ! (ST, Ch.30, p.2) / *To separate himself from the man whom he had followed step by step and with so much persistence!* (TT, Ch.30, p.260).
Towle: ... *separate himself from the man whom he had so persistently*

followed step by step! (TT, Ch.30, p.2). *Butcher: ... split up from the man he had doggedly followed step by step ...*(TT, Ch.30, p.166). Once again, White is clearly the most imitative translator in the given comparison, being seen here to reproduce, precisely, ST syntax and form.

White sometimes uses expansion, e.g. in rendering the source word *nature* (ST, Ch.30, p.2) as *natural disposition* (TT, Ch.30, p.261). This achieves clear, explicated and idiomatic, formal TL usage, and again shows the translator's creative individual choice.

The following coupled pair provides an example of White's expansion from a ST elliptical form to a TT complete grammatical sentence:

Mais rien. (ST, Ch.30, p.4) / *But there was nothing.* (TT, Ch.30, p.265). / *Towle: She heard and saw nothing.* (TT, Ch.30, p.4). *Butcher: But there was nothing.* (TT, Ch.30, p.169). *Glencross: But there was nothing.* (TT, Ch.30, p.189). All translators cited here opt for expansion to a complete TT grammatical form, the elliptical nature of the SL expression being less common in the TL: therefore, in this instance, for White, norms of idiomaticity have a stronger causal pull than his more usual imitative approach. The posited universal tendency to explicate may also have been an influence on White in this instance.

(m) Agency

The most significant cause impacting on the form of the White translation would appear to be the agency of the individual translator, in that it is his own professional background which apparently influences him to opt for a generally imitative rendering, and to thus choose to comply with norms favouring close, often word-for-word TT segments, which did not necessarily reflect the dominant norms of translation during the period in which White was translating. Furthermore, as the White TT appeared almost at the same time as Towle's first translation of TM, and can itself thus be regarded as practically a 'first' translation in its own right, it seems to give the lie to Berman's Retranslation Hypothesis, according to which first translations tend to be target-oriented, with successive retranslations becoming increasingly source-oriented and moving towards the eventual production of a 'great', canonical translation. Indeed, I will continue to show in subsequent chapters that retranslations of TM do not generally follow Berman's (1990) proposed linear progression from target- to source-oriented renderings, so that it is the

individual translator and the surrounding social, historical contexts, including norms and purposes of translations, which have the greater explanatory force in accounting for the form of retranslated texts.

3.4. Conclusion

While the more recent TTs of ATWED are generally characterised by contemporary idiom, White's TL expression seems, in contrast, to reflect nineteenth century norms of literary language. White's TT, like Towle's, and that of Desages in 1926, is, then, in some respects, a product of the era in which it was written. The following chapters will similarly illustrate that such renderings of ATWED as the TT by Desages in 1926, share with White's translation style, a preference for an elevated style of literary language which, to present-day readers at least, now seems markedly old-fashioned, at times even archaic. On the other hand, a noticeable transition to a more modern style of English will become apparent from our study of the late twentieth-century retranslations of ATWED. Evolving norms of literary and translational language are thus shown, throughout this thesis, to have an important bearing on TT outcomes at different times.

The next chapter examines the 1926 Desages retranslation of ATWED.

Chapter Four:

P. DESAGES (1926)

4. Introduction

This chapter analyses the 1926 translation of *Around the world in eighty days*, as credited to a translator identified only in the original publication as P. Desages. This translation was first published in London by J. M. Dent and Sons Ltd., and in New York by E.P. Dutton and Co Inc., who were both also publishers of the 1968 TT of ATWED by the Baldicks.

4.1 ‘*Causa efficiens*’

The website through which I have acquired information about a Paul Desages, who may be, I hypothesise, the ‘P. Desages’ who was responsible for the 1926 translation of TM, is <http://ancestry.co.uk>, the site which also provided household details from census records on Frederick Malleson, the translator hypothesized to have authored the 1879 TT of TM.

According to the 1881 England Census, Paul Desages, born in or about 1856, was a Professor of Languages then residing with his wife Beatrice at The Glen, Quaperlake Street, Bruton, Somerset, England. He was then aged 25, while Beatrice, born in or about 1860, was then aged 21. Both husband and wife had been born in Jersey, Channel Islands, and the only other member of their household in 1881 was a fifteen-year-old visitor from Jersey named Florence Le Bas, whose occupation at that time was described in the census records as ‘Scholar’.

Paul Desages would thus have been aged about five at the time of the 1861 Channel Islands census, from which details were gleaned in relation to the composition of his family household at this period of his childhood. His father, listed as Sue E (sic) Desages, was born in approximately 1821, and was thus forty years old at the time of the taking of this 1861 census. No details are given on the relevant record consulted as to his employment status, occupation or education. His wife was Pauline C Desages, aged thirty in 1861, and once again, no details as to her occupation or professional or educational background are given. Husband and wife were both born in France (more specific geographical details are unavailable) and were residing, in 1861, at St Clement, Jersey, Channel Islands with their children Paul, Jean and Pierce V.L. Desages.

An examination of the 1891 England Census reveals that Paul and Beatrice Desages, then aged thirty-five and thirty-one, respectively, were now residing at Leckhampton, Gloucestershire, England, with their children: Gordon, then aged nine; Gladys, three; Freda, six; son Erven, one; Owen Loftus, one and Wilfred Rowland, seven. A twenty-one year old servant named Bertha Constable, born in Redbrook, Gloucestershire, was also resident in the household. Another daughter, Beatrix Jessie, was born in 1893.

Further Census research indicates that a Paul and Beatrice Desages, in the early twentieth century, resided at 20, Imperial Square, Cheltenham. Two of their sons, Owen Loftus Desages and Wilfred Rowland Desages, were killed in action in France during the First World War, both in 1918, within only two months of each other. Wolcott (2006: 1, personal communication) has informed me that 'Both (sons) are commemorated on the Cheltenham Memorial and the Cheltenham College Roll of Honour'.

The scant biographical details available on Paul Desages would seem to indicate that he was of French parentage, and may have grown up in a bilingual household in Jersey. In any case, the fact that he later lived in England, where he was a Professor (in this case, a public school teacher) of Languages (French), would seem to suggest that he had bilingual or multilingual professional competencies, French and English undoubtedly being two languages in which he would have been fluent. He would thus have been ideally placed to undertake literary translation from French to English.

A web-based search for any references to a 'P. Desages' yielded little additional insight, apart from the fact that there was a Paul Desages teaching French at Cheltenham College, England, in the late nineteenth- and early-twentieth centuries, and that a P. Desages authored a book entitled *Mérimée, Chronique du Règne de Charles IX* sometime in the late nineteenth century. Cheltenham College, still in existence, is one of the oldest Victorian public schools, with a fine academic reputation since inception, founded in 1841, and is primarily a boarding school. Since 1997, it is co-educational. It also has an annexed Cheltenham College Junior School. As a public school teacher, Desages would have enjoyed the title of 'Professor', the description found on Census records.

The *Journal of Education* (1891, vol 13) states that a 'Monsieur Paul Desages' was a Senior Modern Language Master at Cheltenham College in that year. We are also here informed that 'The French course is written by Mons. PAUL DESAGES (sic), French Master at Cheltenham College and Examiner to the Oxford Local

Examination'. Prior to teaching at Cheltenham, Desages was a French Master at King's School (Bruton College) from 1875 to 1879 and again in 1881. Desages represented Somersetshire in cricket in 1878 and 1879, and is listed in the 'Cricket Archive' website at www.cricketarchive.com. This detail provides a snippet of insight into one of the other activities of this multi-tasking translator, as a whole person and individual human being.

4.2 '*Causa finalis*'

The first chapter of this thesis contains a detailed discussion of the evolving canonicity of the literature of Jules Verne in the United Kingdom and in the United States, from the late 1800s to the present day. It has been noted that, in Britain, Verne's novels were not highly regarded as canonical literature when they were first translated into English in the U.K. in the late 1800s. It was not until the middle of the twentieth century that literary scholars began to re-appraise the literary value of Verne's work, and to retranslate his novels with greater accuracy. When Desages produced his translation of ATWED in the United Kingdom of the 1920s, Verne was most probably still not perceived as a great writer. However, the detailed discussion of translation shifts in the section on coupled pairs, below, will demonstrate that the Desages rendering of ATWED is accurate, idiomatic and ornate in style. The competence of this translator has been a primary influence on the high semantic fidelity of this rendering. Therefore, the efficient cause of the translator's agency has overridden other causes such as the final cause of Verne's lowly literary stature at the time of this translation, causes which had the potential to negatively affect the quality of Desages' rendering. In addition, the following paragraph illustrates the positively-valenced causal influence of the final cause in this instance, viz. the commissioners of the Desages retranslation of ATWED were Verne enthusiasts and UK students fluent in French. These circumstances in which this retranslation were commissioned probably influenced Desages in deciding to aim for an accurate rendering, as one of the goals (final cause) of his translation.

This only other information procured, then, relating to the context of production of this 1926 rendering, was given to me in personal communication by Verne savant Norm Wolcott (2009). The Desages retranslation of ATWED and of *Five Weeks in a Balloon* (1926) was commissioned by the Jules Verne Confederacy, founded in 1921 at the Dartmouth Royal Naval College in the UK. This Verne appreciation society published a magazine entitled *Nautilus*, a literary magazine in tribute to Verne. The writers of the Introduction to this compendium comprising two Verne renderings

(ATWED and *Five Weeks in a Balloon*), viz. Meiklem and Chancellor, were both members of the Confederacy. Further searches have failed to uncover, thus far, any additional information on this Confederacy or on Desages. However, the fact that the Desages rendering of ATWED was specially commissioned by a group of literary enthusiasts of the writings of Verne, undoubtedly ensured that the translation commissioned would be of a high standard. This aspect of the *causa finalis*, viz. the positive ideological context surrounding the genesis of Desages' translation (i.e. a context of production which favorably regarded Verne's literature) was thus a positively-valenced cause impacting beneficially on the quality of the rendering. In fact, Taves (2009: 9) makes a point which is significant to the present research: 'The Confederacy must have known of the problem of [previous Verne] translations, because *Five Weeks in a Balloon* was newly translated for the Dent edition by Arthur Chambers, and *Around the World in Eighty Days* by P. Desages'.

Taves (2009: 8-9) expands on the circumstances surrounding the Desages rendering, under the heading 'Verne Societies and their Achievements':

It was amidst this seemingly infertile ground [of careless translation, and low reputation of Verne] that the initial groups of Verne enthusiasts began to form. First among these was a British group called the Jules Verne Confederacy, which began in 1921 at Dartmouth Royal Naval College and published *Nautilus*, a literary magazine in tribute to Verne and his son Michel. The teenage members saw Verne as an ideal or favorite author and hero for boys looking forward to a life at sea; Verne appealed to both their love of adventure, as well as the science and engineering that would be part of their shipboard duties. [They] call[ed] themselves Julians [...] The most permanent legacy of the Confederacy came with the publication of the Everyman's Library edition, No. 779, of *Five Weeks in a Balloon* and *Around the World in Eighty Days* [...]

4.3 *Causa formalis*

4.3.1 Initial norms

Desages' rendering is largely non-imitative, and thus employs natural TL expression. It is, therefore, in Toury's understanding of the term, an *acceptable* rather than an *adequate* translation.

4.3.2 Preliminary norms:

(i) Translation policy

The information provided earlier in this chapter on the commissioning of the Desages rendering of TM illustrates that, because this retranslation was specifically requested by a group of Verne devotees who were also linguistically

competent in the source language, French, the resulting quality of the translation was bound to be high in terms of accuracy and style.

(ii) Directness

The Desages rendering is a direct translation from Verne's original French.

4.3.3 Operational norms

(i) Matricial norms

The original edition of Desages' rendering of TM was published in London by J. M. Dent and Sons Ltd., and in New York by E.P. Dutton and Co Inc. This 1926 publication also contains a translation of Verne's novel *Five weeks in a balloon*. A further compendium of these same two translations was published in 1994 by Wordsworth Editions Limited, Hertfordshire, with an Introduction and Notes added in 2002 by Professor Roger Cardinal of the University of Kent at Canterbury. The 1926 critically acclaimed Introduction to the Desages translation, by Meiklem and Chancellor, founding members of the Jules Verne Confederacy, comments at length on the themes of Verne's *Voyages Extraordinaires*.

This Introduction notes that Verne's stories are characterized by their creative, imaginative nature, so that they offer readers an opportunity to temporarily break free from an undeviating daily routine:

For those to whom life is bounded by a business establishment at one end of the underground and a domestic establishment at the other [...] books dealing in travel and adventure have all the value of an escape. Monotony of routine, unchanging scenes of varying degrees of drabness, can be made to dissolve before the eye by the pen which describes the distant corners of the earth [...] the strange cities of the Orient, and the savagery of men and Nature in the hidden places of vast virgin continents. [...] Verne's readers become voyagers themselves, forgetting their own restricted, narrow lives in the wondrous adventures ...
(Meiklem and Chancellor, 1926: vii-ix)

Apart from themes of exploration and adventure, Verne is described as an author who foresaw many scientific developments, as well as describing the current state of scientific knowledge as it stood in his day:

About halfway through the nineteenth century much had been accomplished for the material benefit of mankind by science, but there was [...] far more still to be done. This Jules Verne realized, and like other persons of scientific imagination, saw in trains and steamships but the lowest rungs in the ladder of invention and discovery. [His works combined] adventure and travel with the expression of scientific hopes which were more than daring ... he saw in science the means by which Man should gain the mastery over Matter. [He described] scientific knowledge as it was in his day. [...] he went as far as possible on a foundation of fact and then trusted to his own remarkable

imagination. [Verne's readers] are learning what science has done already [and] realizing what it can do for them yet.
(ibid)

The authors of this Introduction then go on to describe the specific themes of ATWED:

Verne [...] reveled in the conviction that it was possible for men to put a circle round the earth in quick time. The expression and glorification of sheer speed are to be found in the pages of [ATWED]. Not only does travel make its appeal, but rapid travel. The world revolves before the reader. [Different places around the globe] flash by in vivid panorama. Perhaps no author has used the wide world as his stage with such magnificent results as those obtained by Verne. Speed of travel has been treated before [...] but the vast scale on which Verne has measured his course places this book above others of its kind.
(ibid: viii)

The authors note that ATWED is unlike the majority of Verne's other works, in that it privileges narrative speed and excitement over scientific pedagogy:

In 1872 Verne produced the exciting saga [ATWED], a narrative in the hurry of which there is no time to display descriptive powers and scientific lore.
(ibid: x)

Verne's tales of extraordinary journeys enabled readers to travel vicariously round the world, but also to journey both underground and into outer space:

[Verne] essayed to describe the universe, and there are few corners of it which his pen has not portrayed. The depths of the sea, the outer silences of space, and the centre of the earth could not escape the eye of his mind.
(ibid: viii)

The authors seem to prefigure the literary *renaissance* of Verne's works, which was to occur in France and Britain thirty years after their Introduction was written, by refuting popular misconceptions of Verne's work as unliterary:

[ATWED] is justly called a masterpiece of skilful construction. Critics there are, indeed, who have called Verne's hero a caricature [...] [b]ut readers of [ATWED] will find in Phileas Fogg a very real personality [...] Verne's *dénouement* [...] is perhaps one of the most brilliant devices in fiction, so simple [...] and yet so unexpected.
(ibid: xiii)

(ii) Textual-linguistic norms

The foregoing analysis of the Desages rendering of TM reveals it to be a largely accurate translation. Desages appears to adhere for the most part to norms of semantic fidelity, as well as to norms of non-imitative, idiomatic TL expression. His TT is thus not slavishly literal, and also constantly displays the imprint of the translator as an individual creative writer, who makes his own choices of syntactic and lexical alteration in often surprising, unpredictable

ways, thereby placing his own ‘translatorial idiolect’ on the TT while faithfully representing Verne’s narrative. In addition, if the ‘P. Desages’ who authored this translation was indeed – as seems to be indicated by Census records – a Professor of Languages who grew up with a native knowledge of the French language, then he was ideally placed to produce an accurate and literary rendering of this ST. Let us now examine some of the principal, regularly observed translation trends in Desages’ rendering.

(a) Reduction

Desages frequently strives to offer reduced, concise renderings. This concern for concision and simplified renderings appears to be a recurring trend common to many of the TTs studied in this research project. Desages thus produces contracted versions of ST segments, which nonetheless preserve global accuracy in transmitting the meaning of the original. He seeks to omit superfluous, repetitive ST content. Many of the translations of ATWED studied here seem to substantiate the theory that translators seek to somehow “improve upon” ST forms of expression, especially in cases where it is cumbersome, or excessively wordy. They therefore offer reduced, concise translations of phrases and sentences, which contain clearer, simplified expression. Desages, through his strategies of concision, also achieves idiomatic TL usage. The following coupled pair gives an example of Desages’ strategy of reduction and simplification, commenting, in passing, on other features:

Chapter One : Dans lequel Phileas Fogg et Passepartout s’acceptent réciproquement, l’un comme maître, l’autre comme domestique. (ST, Ch.1, p.1)
/ In which Phileas Fogg and Passepartout accept each other as master and man. (TT, Ch.1, p.3) This is an accurate though typically reduced rendering in which additional concision, relative to the ST segment, is achieved by Desages. The use of ‘man’ seems somewhat dated by present-day standards, subsequent retranslators all choosing ‘servant’. The contraction effected here retains global accuracy and natural expression. Thus, the ST sense of reciprocity becomes superfluous and is omitted in consequence, as do the senses of ‘the one’ and ‘the other’, the omission of which also creates more idiomatic TL usage.

(b) Expansion and explicitation

On the other hand, Desages tends, on other occasions, to expand on ST content, providing lexical and semantic embellishment in some replacing segments. Expansion strategies are sometimes motivated by a desire for explicitation, to achieve maximal clarity. At other times, Desages expands apparently because he wishes to inscribe his own translatorial diction on the TT. This can sometimes lead to slight semantic alteration, and interpretation. There is unpredictable oscillation between expansion and reduction, and between explicitation and implicitation. This complex variation seems to be an inherent feature of all the TTs studied here. The following coupled pair illustrates the use of expanded TL lexis, including personal choice of TL wording and personal interpretation on the part of Desages, e.g. in his use of the phrases ‘shrewd notion’ and ‘the reception that awaited his revelations’.

Mais il comprenait comment il serait reçu par la jeune femme ... (ST, Ch.30, p.3) / ... but he had a shrewd notion of the reception that awaited his revelations. (TT, Ch.30, p.175). In contrast, one subsequent retranslator here chooses ‘But he realized how the young woman would respond’, (Butcher, 1995: 167) while another more recent rendering offers ‘But he realized what her reaction would be’. (Glencross, 2004: 187). Desages is therefore seen to be even less imitative of the ST segment than the two subsequent translators cited here for comparative, stereoscopic purposes. Thus, this replacing segment again manifests the translator’s penchant for his own distinctively phrased renderings, which combine semantic closeness with creative synonymy in the TL, including some low-level additions and interpretation and explicating expansions, such as, in this shift, the use of the qualifier ‘shrewd’ and the added phrase ‘awaited his revelations’. Personal choice is a significant agentive cause of translation outcomes throughout the TTs analysed. It is important to remember, however, that what is important in all cases are the results of such choices, e.g. Desages’ personally chosen lexis, such as, in the above coupled pair, ‘shrewd notion’ and the explicating embellishment represented by ‘awaited his revelations’.

(c) Syntactic modification

Desages regularly employs syntactic modification. For instance, he tends to split particularly long ST sentences into shorter TT sentences which thus have a more standardized length. This achieves altered TT cohesion, greater clarity,

some neutralization of source style and increased standardization. He also tends to rearrange the order of presentation of clauses, thus re-presenting ST content in different sequences to those chosen by Verne, for the sake of clarity, and as a personal stylistic choice and judgement as to what is the clearest means of ordering informational segments in order to maximise ease of processing for the TT reader. Thus, Desages' rendering is, in many ways, a TL- and TC-oriented one. Growing standardization also works in the opposite direction: Desages telescopes shorter ST sentences, combining them into one longer TT sentence, often achieving greater clarity and concision in the process. The following coupled pair provides an example of Desages' strategy of splitting a lengthy ST sentence into a number of shorter TT sentences:

En l'année 1872, la maison portant le numéro 7 de Saville-row, Burlington Gardens – maison dans laquelle Sheridan mourut en 1814 –, était habitée par Phileas Fogg, esq., l'un des membres les plus singuliers et les plus remarquables du Reform-Club de Londres, bien qu'il semblât prendre à tâche de ne rien faire qui pût attirer l'attention. (ST, Ch.1, p.1). / In the year 1872, No. 7 Saville Row, Burlington Gardens, the house in which Sheridan died in 1816, was occupied by Phileas Fogg, Esq. Of the members of the Reform Club in London, few, if any, were more peculiar or more specially noticed than Phileas Fogg, although he seemed to make a point of doing nothing that could draw attention. (TT, Ch.1, p.3). The rendering 'No. 7, Saville Row' entails reduction for the sake of avoiding superfluity, thereby slightly altering ST cohesion: Desages seems to sometimes effect such contraction as a personal stylistic choice, as a type of 'improvement' on ST style. The place name 'Saville Row' is anglicized through capitalizing the 'r' of 'Row': however, subsequent retranslations have rendered the entire place name slightly differently to Verne, as 'Savile Row'. The latter is apparently the correct official spelling of this name in the target culture. Desages (and the Baldicks) give the correct date of Sheridan's death as 1816, thereby correcting within the TT a ST factual error of Verne. In contrast, both Butcher and Glencross leave the ST error intact, but refer the TT reader to an end note in which Verne's imprecision at this point is signalled and corrected. Desages begins the TT with his characteristic strategy of syntactic modification, splitting a particularly long, complex opening sentence into two shorter ones, thus

altering cohesion somewhat. The second TT sentence needs to be altered in form, initially because of the textual conditioning of the decision to divide the ST sentence (*causa materialis*). Desages then proceeds to alter its form through significant modulation, in order to produce his own distinctive self-inscription of style and interpretation on it, and to comply with norms of a formal, literary TL usage: in the process, slight semantic addition ensues (for instance, ‘Few, if any...’). The material and efficient causes thus combine to produce this semantic addition and change of structure/lexis. The personal, creative choices of Desages the translating agent are evident in such synonymous TL words and phrases as ‘peculiar’, ‘specially noticed’ and ‘to make a point of’ and ‘draw (attention)’. Desages seems concerned to achieve improved clarity throughout his TT of TM, and to couch it in a formal, literary style which is accurate and also revelatory of his own lexical imprint.

(d) ST error

Desages corrects ST factual errors – such as the date of Sheridan’s death, or Sheridan’s home address in the opening chapter of ATWED – *within* the body of the TT itself. Please refer to the preceding section to view the coupled pair in which Desages corrects the date of Sheridan’s death within the TT. This is the opposite strategy to that employed by subsequent translators such as Butcher and Glencross, who prefer to correct Verne’s occasionally inaccurate historical details through reference to an Endnote, leaving the ST itself – together with its factual inaccuracies – intact. This variation in strategy reveals contrasting attitudes to the “sacredness” or untouchable status of the ST. Desages’ rendering does not contain any translator-provided paratext such as Endnotes or footnotes. Therefore, as he wishes to correct source factual inaccuracies, his only opportunity to do so is by inserting the corrected detail within the body of the translated text itself.

(e) Archaism

Desages’ TL style is formal and literary. In parts, his choice of lexis verges on the archaic, as revealed through unusual, idiosyncratic lexical selections throughout his TT of TM, such as *verily, forsooth, exulted, with exceeding great joy, Howbeit, on the morrow* or *bade him (see to Aouda’s breakfast)*. Examples of Desages’ formal, though non-archaic lexis, include such lexemes as *summoned* and *forthwith*. Desages also opts for formal, literary grammatical

constructions such as *unless it were*. Such use of language situates Desages' TT of ATWED within an ornate, Victorian-era literary style, i.e. an era prior to that in which he was translating. However, Desages' often idiosyncratic choices of language from older periods in the history of English, sometimes appear purposely designed for humorous effect. Humour and unusual lexis appear, then, to form a significant component of Desages' translatorial agency. A word or phrase in this TT conspicuously draws attention to itself by the very fact of its being anachronistic, e.g. *forsooth*, *howbeit*, and this often creates a humorous tone, often one which is of Desages' creation rather than being necessarily derived from the ST. However, there is variation of register within the Desages TT, highlighting the complexity and unpredictability of translation strategy; thus, he sometimes opts for a less formal TL usage, for example, within some of Passepartout's dialogue. On rare occasions, Desages may be unusually colloquial, e.g. 'high time'. On occasions, TL register in Desages' TT may seem less formal than the corresponding register of a replaced segment, due to the material cause of the SL's greater formality relative to the TL. The complete *New Oxford Dictionary of English* has been referred to, throughout this thesis, in trying to discover whether a particular word or phrase in English would have seemed archaic at the time the translator first chose it. The following coupled pair illustrates the use of one particular archaic TL lexeme ('Howbeit') by Desages:

Au surplus, le parti du gentleman était pris. Il savait ce qui lui restait à faire. (ST, Ch.35, p.1) / Howbeit, Mr. Fogg's mind was made up; he knew what he had to do. (TT, Ch. 35, p.203).

Desages' choice of 'Howbeit' shows the agentive choice of a noticeably archaic TL lexeme, which is nonetheless perfectly accurate. Agentive preference for an archaic register and for individually chosen, non-imitative TL synonymy is once again revealed to be a predominant cause throughout the Desages translation. The sense in which Desages uses this seemingly fossilized sentence connector 'Howbeit' is that defined in the OED (1989) as 'However it may be; be that as it may; nevertheless; however'. It is classified, in this dictionary, as archaic. Its last recorded usage as cited in the OED was in 1887. 'Howbeit' is therefore quite likely to have been perceived as archaic by a 1926 reader. In contrast, the Baldicks' solution 'What was more'

represents more modern, natural, simple expression, and also brings a slightly different semantic nuance to rendering ‘Au surplus’, though one which is as plausible and accurate as the Desages synonym.

The rendering ‘mind was made up’, chosen by Desages and the Baldicks (1968: 190), is imitative to ST form, that is, the use of the Passive Voice, thus mirroring ST style. On the other hand, the lexemes are non-imitative in order to adhere to norms of natural TL formulation. The TL sub-segment ‘He knew what he had to do’ is a reduced, non-imitative rendering, due to norms of simplification and concision and to the efficient cause of personal style and choice. Though semantic fidelity is globally preserved, meaning is somewhat nuanced through contraction, as the surprisingly more imitative translation by Glencross highlights: ‘He knew what was left for him to do’ (2004: 217).

(f) Mistranslation

There are rare occurrences of mistranslation. In the first chapter, Desages inaccurately renders the ST/SL lexeme *surnom* (meaning ‘nickname’) as ‘surname’ (1926: 6). The translator has thus yielded, exceptionally, to SL interference generated by a *faux ami*. But this TT is mainly a highly accurate and complete rendering by a translator who is linguistically competent. In addition, it has been noted that, though there is relatively little technical vocabulary in this particular Verne novel, the occurrences of specialized terminology that Desages does meet are translated accurately. He thus appears to have done his technical research, as is evident, for instance, in his use of correct nautical terms such as “aslant” (1926: 95).

(g) Creative lexical choices

In general, Desages inscribes the TT with his own personal, creative selections of TL synonymy; he regularly avails of what Malmkjaer (2008: 1) terms ‘creative opportunities’ in order to make manifest his own translatorial idiolect and interpretations of the original, e.g. in his unusual, original description of Phileas Fogg in Chapter One as *sphinx-like* (ibid: 3). ...The coupled pair in question reads as follows :

personnage énigmatique (ST, Ch.1, p.1) ... a sphinx-like person (TT, Ch.1, p.3) ... One of the definitions offered for ‘sphinx’ (Collins, 2003: 1555) is ‘an inscrutable person’, though the principal definitions illustrate that the image originally derives from Egyptian statues. Therefore, this shift is an example in which the translator creates a TT simile which is not present in the ST,

thereby availing of an opportunity to creatively place his own lexical, differential style on the TT while being globally accurate. Yet later translators are lexically imitative in this instance. Desages may generally be seen as a particularly non-imitative, literary and creative translator, who, while remaining strictly within the bounds of semantic fidelity at almost all times, constantly allows his poetic originality to shine forth.

Desages is a literary, creative translator, whose poetic originality is combined with semantic fidelity. Nevertheless, he is sometimes lexically imitative, where this does not compromise natural TL usage; he thus oscillates unpredictably between non-imitative and imitative strategies, though the latter are less frequent within his TT. On rare occasions, there is absence of ST imagery, as, for example, when Desages reduces a ST metaphor to sense.

The following two coupled pairs give further examples of White's creative choice of TL lexis:

On ne connaissait à Phileas Fogg ni femme ni enfants – ce qui peut arriver aux gens les plus honnêtes – ni parents ni amis, – ce qui est plus rare en vérité. (ST, Ch.1, p.2) / As far as anyone knew, Phileas Fogg had neither wife nor child, which may happen to the most respectable people; he had no relations, no friends, which verily is more exceptional. (TT, Ch.1, p.5). In the rendering 'As far ... knew', the *causa materialis* of differing constructions between source and target idioms initially necessitates a shift in form to a semantically corresponding idiomatic TL construction, which is then agentively chosen by Desages among varied options. The Desages phrase 'verily ... exceptional' is also a typically non-imitative rendering: while being completely accurate, it entails a deliberate, personal choice of dissimilar TL lexis and syntax, being markedly archaic in style. It thus follows what are perhaps 'competing norms' (Toury 1995) privileging a natural but older, more archaic form of TL usage. This TT segment also reflects the personal preference of Desages for this more antiquated style of writing, and thus reflects the agentive self-imprint of an older language variety of TL synonymy. The distinctly archaic lexeme 'verily' dates from the thirteenth century (Collins, 2003) and has Biblical connotations: thus, the example of its usage cited in Collins (ibid) is from the Bible: 'Verily, Thou art a man of God'. The OED (1939: Vol. XII: 129) categorizes 'verily' as being 'Now archaic or rhetorical', i.e. used in the formal discourse of rhetoric. Its use seems to have been dying out even throughout the nineteenth century. It may thus have seemed archaic to a 1926 reader of Desages. In any event, it is certainly archaic from the perspective of today's reader. It is defined by the OED (ibid) as meaning 'In

truth or verity; as a matter of truth or fact; in deed, fact, or reality; really, truly'. One of its recorded usages in the OED is from a Dickens novel (1865).

Desages' use of the non-cognate 'exceptional' is in line with his preference for creative, non-imitative synonyms. In contrast, the Baldicks choose a more modern, reduced, clear and simple TL phrase viz. 'which is more unusual'.

La maison de Saville-row, sans être somptueuse, se recommandait par un extrême confort. (ST, Ch.1, p.3) / Though not palatial, the house in Saville Row was commendable for extreme comfort. (TT, Ch.1, p.5). There is Desages' characteristic syntactic modification in this shift, in line with norms of natural syntax and clarity. The TL adjective 'palatial' represents the choice of an accurate TL synonym which reveals Desages's individual choice. The OED (1989) gives the principal sense of the TL adjective 'palatial' as 'Resembling or reminiscent of a place in regard to spaciousness, magnificence, etc'. The first example cited by this dictionary of the written use of this word, with this particular meaning, dates from 1839 and the most recent citation is dated 1982. Thus, this TL adjective is not at all archaic, either now or when used by Desages in 1926. It is, however, of a formal, literary register. Perhaps this individual lexical choice reflects Desages' personal humour and sense of irony. He sometimes seems to deliberately select certain formal, literary TL terms which may be intended to convey irony and/or comic exaggeration. This sometimes adds a dimension of humour to the TT which was not necessarily as evident in the corresponding parts of the ST, as in this example of 'palatial'. Humorous interpolation and idiosyncratic lexical choices are two strategies frequently employed Desages, which manifest his individuality as a translating agent and as a versatile wordsmith.

The rendering 'was commendable for extreme comfort' is lexically imitative, but is grammatically altered to accord with natural TL form. A formal, archaic usage is consistently evident.

Similarly to White, Desages strives for lexical variation within his TT, so that he avoids repetition of the same TL lexeme where the same words would occur in close proximity, this being a posited universal feature of translation (Shuttleworth and Cowie, 1997); for instance, in the passage dealing with Passepartout's visit to the Reverend Samuel Wilson, Desages is careful to use synonyms as opposed to repeating the same term, viz. he takes care to alternate between *clergyman* and *parson* (1926: 212).

There is some slight evidence of the possible influence of Desages' lexical choices on subsequent (re)translators such as Butcher and the Baldicks, at the level of individual words and phrases. These lexical choices may be unconscious or coincidental ones, rather than conscious influences. In any event, such identity of choice, or 'haunting' (Brownlie, 2006) is the exception rather than the rule.

(h) Other translational features

Desages, like most of the other translators studied in this thesis, usually renders ST ellipsis non-imitatively, by modulating it to grammatically complete TT utterances. This produces increased standardization in the TT. However, in some exceptional instances, he does imitate ellipsis, adding to the unpredictable variation of strategies in this TT.

He occasionally uses implicitation, though explicitation is, for him and all the other translators studied, the more common strategy.

Like all of the other translators studied, Desages is often non-imitative of source punctuation. This is another feature which adds to the overall TL-orientation of this particular rendering of ATWED.

4.4 Concluding Remarks

This analysis has shown that Desages was a highly accurate translator of Verne, with his own distinctive literary stylistic choices. The circumstances in which the translation was commissioned, together with the translator's competence in the SL, were found to be among the primary influences on the form of this TT.

In the next chapter, I examine another accurate and TL-oriented retranslation of ATWED, though one in which TL usage is markedly more modern than that of its predecessors, viz. the Baldicks' translation (1968).

Chapter Five:

ROBERT AND JACQUELINE BALDICK (1968)

5. Introduction

This chapter discusses the translation of Jules Verne's *Around the world in eighty days* as produced by Oxford Professor of French language and literature, Robert André Edouard Baldick, in collaboration with his second wife, Jacqueline Baldick (née Harrison), sometimes known as Jacqueline Harrison-Baldick, published in 1968. The Baldick team translations are credited to 'Robert and Jacqueline Baldick'. Although Robert Baldick's 1972 obituary confirms that 'In many of these [literary translations] he was helped by his wife Jacqueline [née Harrison]', it has proved impossible to obtain information on the precise nature of their translatorial collaboration, and thus on Ms Baldick's exact contributions to these jointly-produced translations. This rendering was first published in 1968 as part of the *Penguin Classics* series. However, the publishers of the particular target text version analysed in this chapter, and identical to the Penguin edition, were J.M. Dent and Sons Ltd, London and E.P. Dutton and Co. Inc. in New York, with illustrations (described as four colour plates and line drawings in the text) produced for this edition by W.F. Phillipps. I begin with an examination of the causal influence of Baldick's personal circumstances and career trajectory on his translation strategies.

5.1 *Causa efficiens*

Dr Robert André Edouard Baldick, Master of Arts, Doctor of Philosophy, FRSL, Fellow of Pembroke College, Oxford, and sometime Scholar of Queen's College and sometime Lecturer of University College and Christ Church, Oxford (titles confirmed in the memorial address delivered at Oxford a month after Baldick's death) may be said to have been struck down in the prime of life and in mid-career as a leading academic in the field of nineteenth-century French literature. Born in Huddersfield, in the United Kingdom, on November 9, 1927, of a French mother and an English father, a *Times* obituary dated April 25th, 1972, reveals that he died earlier that month, aged 44. This tribute describes this French literary scholar and translator as 'one of the most gifted and versatile scholars in the field of French literature and culture'.

Baldick was educated at Royds Hall Grammar School and later at Queen's College, Oxford, from which institution he graduated with first class honours, then choosing to remain within academia and in this same Oxford college, in order to pursue research into nineteenth-century French literature under the supervision of

esteemed Oxford scholar Enid Starkie. As regards the subject matter of Baldick's doctoral research and its perceived academic value, the *Times* obituary goes on to state that 'It was she [Starkie] who suggested that he should turn his attention to the French author Huysmans, on whom he produced a remarkable thesis which obtained him his doctorate in 1952' (ibid: 14). Baldick then published this thesis in book form, to wide critical and academic acclaim, his research on the nineteenth-century French writer in question proving to be both original and capable of reshaping the field of Huysmans studies:

Using a wealth of unpublished material, it [Baldick's doctoral thesis] transformed Huysmans studies by its full portrayal of the man and the author, hitherto a matter more of legend than of fact.
(ibid).

Baldick carried out part of his doctoral research in Paris, where he became acquainted with the scholar and bookseller Pierre Lambert, who had dedicated his life to the study of Huysmans' life and literary output, and had thus built up an important collection of manuscript material. Upon recognizing the gifts and potential of the young scholar, Baldick, in this area of shared academic interest, Lambert became a mentor and teacher to his *protégé* and lifelong close friend, also helping him to extend his network of connections and friendships within French literary fraternities:

He [Lambert] welcomed the young scholar [Baldick] with open arms; and with a generosity unrivalled in academic circles, he recognized the capability of the young man, and opened up his archives to him. Robert Baldick became a kind of adopted son to Lambert and his wife, with whom he remained on the closest of terms for the rest of his life. Lambert's wide circle of intellectual and literary friends soon became Baldick's, and this Paris stay was the basis for that even wider acquaintance with French literary circles which became his.
(ibid)

Baldick began his lecturing career in 1953 as an assistant lecturer at Glasgow University, but shortly thereafter he returned to his *alma mater*, Oxford University, as a joint lecturer of Pembroke and University College, and Tutor in French, an academic post he was to hold until his death fourteen years later.

Baldick published prolifically on a wide number of leading French authors of the nineteenth century throughout the remainder of his lecturing and research career at Oxford, winning himself a distinguished reputation as a biographer and literary exegete of some of France's greatest nineteenth-century writers, including Huysmans, Lemaître, Flaubert and Sand:

The work on Huysmans, published at so young an age, heralded a vast output of publications, all of which gave evidence of the same empathy with French literary society of the nineteenth century. [...] The most important of these

other works were: *The Life and Times of Frédéric Lemaître* (1962), *The Goncourts* (1960), *The Life of Henry Murger* (1961), and *The Siege of Paris* (1965). At the time of his death he was engaged on a major work on Zola. (ibid).

Indeed, as will be seen in the chapter of the present thesis on Baldick's Oxford student of French language and literature, and fellow Verne and general French literary translator, Michael Glencross, there is a mutual affinity with Emile Zola, shared by both Baldick and Glencross, given that the latter is responsible for a recent retranslation of Zola's *The Dream*.

The important point to be noted about Baldick, however, in the context of the present research, is that not alone was he an outstanding scholar of French literature of the 1800s and biographer of some its leading practitioners. He was also a prolific translator of many of the French writers whom he admired, and, indeed, may be regarded as a champion and pioneer of according increased prestige to the role and skill of the literary translator, and credited with paving the way for generally more accurate, idiomatic and stylistically pleasing translations. This he principally accomplished, not alone through his own translation work, but as editor of such celebrated series as the Oxford Library of French Classics in the 1960s, and as joint editor of Penguin Classics. The following section of the *Times* obituary offers a concise but revealing insight into how Baldick may have particularly influenced the course of literary translation/translational norms, and especially Verne translation, as an individual of high intellectual prestige, possessing a degree of status comparable to that enjoyed by Towle in the 1870s or later by Butcher at the present time:

A stream of excellent translations came from [Baldick's] pen, including translations from Huysmans, Flaubert, Sartre, Verne, Radiguet, Camus, and many modern authors. In many of these he was helped by his wife Jacqueline. Baldick *helped to raise the standard of translations into English; he also helped to raise the status of the translator.* (emphasis added). As editor of the Oxford Library of French Classics from 1962 to 1967, and as joint editor of Penguin Classics from 1964 onwards, he made sure that translators were paid a proper fee for what is a specialist job, and that the British public was introduced to the best of foreign literatures in translations *that did not betray the intentions of the author.* (emphasis added). (ibid)

The Pembroke Record of the memorial address held at University Church, Oxford, to pay homage to Baldick's life and achievements, includes a reference to Baldick's editorial and translational work:

He reached his widest public as joint editor of a series of translations, the Penguin Classics, which is now so well established as to be part of the British Way of Life. As a result of this editorial work one may make the unusual

claim that most literate households in this country have a book somewhere with Baldick's name at the beginning.

(ibid: 13)

The Pembroke Record (1972), in its memorial tribute to Baldick, evokes the idea, made concrete by Chesterman (1997) that translation helps to spread 'memes' – in this instance, such memes being the ideas and cultural contributions of French authors – from their originating culture, to new, receiving target cultures:

Both by his writing and his teaching, he [Baldick] enabled many people (and this includes many who are not professional scholars of French) to enjoy and understand the world of Huysmans, of Lemaître, of the Goncourts. He himself emanated a pleasing aura of the civilised intellectual world of nineteenth century France, which could for a while in the closed atmosphere of an Oxford Common Room make the company forget the crude trivialities which so distract the life of the modern scholar.

(ibid).

Though this obituary, despite its brevity, proves to be a fruitful source of information on Baldick as a translator, Verne/French literary scholar and human being, other diverse pieces of information on Baldick's career and persona have been equally illuminating in discovering useful clues as to the influence of his profession, experiences and translational attitudes, on his strategies and approaches in translating the works of Jules Verne. Thus, personal contact with some of Professor Baldick's former students of French at Pembroke College has provided not alone some personal impressions and recollections, but also – thanks to former Pembroke student Desmond Burton, currently English Language Tutor at the University of Wales, Bangor – a copy of the memorial address on Robert Baldick from the 'Pembroke Record' of 1972. This address was delivered by classics tutor Godfrey Bond, himself of both Irish and French ancestry.

Bond's tribute to Baldick is reminiscent of Pym's (1998) point that translation is often not the sole activity engaged in by the translator, so that multi-tasking, rather than 'mono-employment', often tends to be the norm for many literary translators, as the present thesis substantiates in its diachronic investigation of a diverse cross-temporal group of translating individuals:

Few academics in mid-life have acquired such diverse experience and have extended *antennae* in so many directions as did Baldick.

(Pembroke Record, 1972).

Thus, Baldick successfully combined several interconnected professional activities within the broad domain of French literature – lecturing, writing and translating – and all these quite apart from his personal interests, including, notably, his family connections to France and his personal fascination with French culture in

its multi-faceted aspects. This is reminiscent of Pym's (1998) observation that some literary translators have a personal admiration for a particular source culture and/or source text author:

There are few educated people in these islands who do not feel an attachment, if not a fascination for France and things French. It is partly a rational respect for the most rational of communities, where the academic niceties are properly preserved. But it is mainly an emotional force ... I speak as an Irishman in the language of Oxford, but I am proud and conscious of French descent ... Robert André Edouard Baldick, born of a French mother and a Yorkshire father, was admirably qualified to interpret ... the French to the people of this country. This he did through a working life paced with activity, and his ashes will be scattered between England and France.
(ibid)

On reading this latter sentence of Bond's, one cannot help but realize the symbolic appropriateness of the fact that the remains of an inter-cultural mediator such as Baldick – whose whole life's work and personal identity involved a fusion of both French and Anglophone cultures – were granted a final resting place on both sides of the English Channel. Thus may a translator continue to exist – physically and not merely metaphysically – in a 'bilocal' manner. And, indeed, though in his literary translations, we may officially note that the source language was French and the target English, Baldick's broader bi-national, bi-cultural identity and affinities raise a question as to whether there could really be, in his case, a strictly defined 'source culture' and 'target culture'. Delabastita's (2008) article on the varying origins of translated texts, and on his proposal to significantly broaden our definitions of terms such as 'translation', 'source' and 'target', offers a discussion of the ambiguities which sometimes arise in definitively identifying a precise SL or ST for particular TTs.

The Pembroke memorial address goes on to further emphasise the fact that Baldick enjoyed a wide range of activities which were not restricted uniquely to academia, thus providing the present research with some degree of insight into the individual persona lying behind the sometimes impersonal figure of a translator:

... though he loved his Common Room ... Baldick was not ... a cloistered academic. On the contrary, it was from him that our cloisters got news of the wider world ... we were privileged to encounter the eminent Academician he was entertaining; we heard of the latest literary prize he was judging; ... of a diplomatic party at 10, Downing Street; of the public reaction to his most recent work at the Mermaid Theatre.
(ibid)

The final sentence of the foregoing citation alludes to Baldick's translations of French theatre. The *Times* obituary similarly refers to Baldick's clearly urbane, gregarious, affable nature, his love of convivial fraternizing and after-dinner amusing and unfailingly fascinating conversation:

Amid all this, [his extensive professional activities in translation, biographical writing and lecturing] he retained a zest for life which was outstanding in its

vigour, humanity and capacity for humour. He was the best possible dining companion, and was with justification Curator of Common Room of his college, acting as host to guests after dinner. He was a brilliant raconteur, and at the same time a good listener to others. His membership of the Savile Club was another of his great enjoyments. He loved the good things of life, and was Wine Steward of his college as well as a member of the Winegrowers of Châteauneuf du Pape ... he had a great capacity for friendship. (ibid).

It appears, from the memorial address cited here, and from the personal recollections which some former students of Baldick have shared with me, that this scholar and translator was an extrovert, sociable and colourful character:

Baldick lived with considerable style, gusto and indeed flamboyance. [...] Such an approach to life has much to contribute to our society, where so much is non-committal, inoffensive and colourless. Baldick's style was spontaneous; if he – like Lemaître – bought his cigars with an air, it was an unaffected air; if he, presiding in the Senior Common Room, treated visitors as if they were guests at his private château, this was natural and part of his character. [...] Baldick was a *man*, not a mediocrity. (emphasis in original). One might not always agree with his enthusiasms, but they enriched our corporate life for some two decades. He lived actively and vigorously, with distinction and with humanity. (ibid).

This apparently warm, sympathetic nature extended to Baldick's lifelong affection for, and loyalty to, the academics and close friends who had been his most influential mentors in the study of French literature, namely Dr Enid Starkie, his doctoral research supervisor at Oxford and Pierre Lambert, the Parisian scholar of Huysmans.

The foregoing 'official' remembrances of and tributes to Robert Baldick can now be briefly compared with a personal recollection of this larger-than-life Oxford Professor, shared with me in personal communication, through e-mail, in 2006, by retired French teacher, Southampton-based Nye Collier, who studied French under Baldick alongside translator Michael Glencross and lecturer Desmond Burton, all of whom have kindly shared some reflections with me, and all of whom commenced their studies at Pembroke College in 1966. The following observations were made by Collier, in response to my request for his 'own thoughts and recollections of the late Professor Baldick, including the most anecdotal of information' (odeekieran@oceanfree.net, 13th September, 2006) I have pointed out previously, in a proposal for the present thesis, that it is possible that what may appear to be superficial, incidental and episodic observation about a translator's personhood or life beyond his/her professional activities, may nonetheless provide a fuller picture of the translating agent as a human being, a character. Collier writes:

As for Dr Baldick, I can tell you what I remember. A very imposing large dark-bearded figure, who kept himself at something of a disdainful distance from his tutees. Called us always by our surnames, if he could remember us at all. Taught us extremely little, except the titbits and licentiously interesting? (sic) details and anecdotes of the life of whoever we were studying. Had

recently separated from his wife, and went around with a glamorous young lady whom he was rumoured to have gone through a Mexican marriage with as his wife wouldn't divorce him. [...] Was a wonderful raconteur [here Collier is certainly confirming the *Times*' description of Baldick as a 'brilliant raconteur']: once invited us all to dinner and kept us very well entertained, but wasn't a bit interested in us! ... all that may or may not be of interest to you, but that's how I remember him.

(Collier, N. [nyecollier@hotmail.com] 13th September, 2006).

The 'glamorous young lady' referred to in the foregoing e-mail may actually be Jacqueline Harrison-Baldick, his second wife. The *Times* 1972 obituary of Baldick states that his first marriage was to Grace Adlam, and his second, to Jacqueline Harrison.

The foregoing analysis of the biographical information available on Robert Baldick provides some insight into the likely contribution of the *causa efficiens* of individual translatorial persona, motivations and career trajectory on this scrupulously accurate, and modern, idiomatic rendering of TM. Baldick had a strong, lifelong affinity with France, its culture and above all its literature of the nineteenth century, an empathy which had its roots in his part-Gallic ancestry, bilingual and cross-cultural upbringing as a result of having a French mother, and especially in his academic, literary leanings. As a lover of French literature, and later a translator and editor, Baldick strongly approved of norms of accurate, faithful renderings of literary source texts, which were simultaneously couched in modern, idiomatic target language expression. His approbation of this conglomerate of translational norms thus found concrete expression in his own translation activity, and in his editorial work on the translations of others in the Penguin Classics series. It has been a long-standing objective of this series to provide clear, modern translations of classic literature. The general editor of the series was E.V. Rieu, himself the translator of the first Penguin Classic, *The Oddysey*, published in 1946. Cowley and Williamson (2007: 81) note that 'Rieu sought out literary novelists such as Dorothy Sayers and Robert Graves as translators, believing they would avoid "the archaic flavour and the foreign idiom that renders many existing translations repellent to modern taste".' Glencross, as a former student of Baldick and later retranslator of Verne for the same publisher and series, seems, as noted by Butcher in personal correspondence (2006) and from my own analysis of the Glencross TT, to be somewhat influenced by his former professor of French in his translation approaches, especially in his accurate and idiomatic choice of target language.

Furthermore, the undoubted prestige enjoyed by Baldick in French literary and intellectual circles, is likely to have conferred upon him the necessary respect and independence to retranslate and edit in the manner which he felt was appropriate. It is thus probable that the efficient cause of agency has been, in Baldick's case, a significant causal influence on the nature of his translations.

5.2 *Causa finalis*

In addition, Baldick was translating Verne during an era when the Vernian literary *renaissance* had begun to make its effects felt in both French and English-speaking countries. Thus, the accuracy and stylistic quality of Baldick's renderings of Verne novels would also have been positively influenced by the climate of renewed academic interest in Verne's works, increased recognition of Verne's true literary worth, and Baldick's own insights as a distinguished scholar of nineteenth-century French writers in general. These social and cultural factors mean that literary polysystemic causes – the *causa finalis* – were simultaneously at play within the complex concatenation of causes leading to Baldick's accurate renderings. The fact that Verne was being reappraised as a serious author at the time of the Baldick retranslation of TM, probably influenced these translators' decision to aim for an accurate rendering, as part of the final cause.

5.3 *Causa formalis*

5.3.1 Initial norms

The Baldick rendering of ATWED can be regarded as a hybrid of adequacy and acceptability. In that it is a meticulously accurate and complete translation which remains scrupulously semantically close to Verne's original, it can be categorized as ST-oriented, and thus as adequate according to Toury's use of this term. The translation is also couched in a formal TL register which seeks to approximate to the formal style of the ST. In this respect, then, the rendering is ST-oriented, thus adequate. On the other hand, this TT employs clear, modern, idiomatic TL expression, so that, in this regard, it is TL-oriented, i.e. acceptable. This TT thus combines elements of adequacy and acceptability. Overall, it veers more towards the 'acceptable' pole of Toury's (1995) continuum.

5.3.2 Preliminary norms:

(i) Translation policy

As has been noted, the Baldick translation is inscribed within the literary *renaissance* of scholarly interest in, and esteem for, Verne's works. As a scholar of nineteenth century French literature, it was part of Robert Baldick's motivation and personal policy, in choosing to retranslate some of Jules Verne's most celebrated novels, to contribute to the rehabilitation of Verne's literary stature. As a publisher and editor of Penguin Classics, it was Robert Baldick's policy to publish new translations of classic literary works in updated, clear, accessible language which would reach a new generation of TT readers. These aspects of translation policy help to account for the accuracy and modernity of this rendering.

(ii) Directness

This rendering is a direct translation from the French original.

5.3.3 Operational Norms: Matricial Norms

The title page of this 1968 translation is headed with the title *Around the World in Eighty Days*. The author, Jules Verne, is credited directly underneath this translated title, followed by the legend, in smaller type ‘Translated by Jacqueline and Robert Baldick’. There are four colour plates, and line drawings, in the text, credited to W.F. Phillips. Finally, at the foot of this title page, the names of the London and New York publishers (Dent and Dutton respectively) are given. This title page is followed by a full-page colour plate illustration, at the foot of which appears the quotation from the Baldick rendering, in block capitals, viz. THE INSENSIBLE VICTIM WAS CARRIED ALONG IN THE STRONG ARMS WHICH HELD HER. The reader is referred to page 64 of the TT to access the passage in which this sentence appears, and which this illustration depicts. The picture shows the unconscious Mrs Aouda being lifted onto the elephant by Passepartout and Cromarty. On the following page, there is a short biographical piece on Verne. At the foot of this short article appears the following copyright information, i.e. the copyright to the illustrations is held by the publishers, J.M. Dent and Sons Ltd; the copyright to the translation itself is the copyright of both the London and New York publishers. This contrasts with the subsequent retranslations by Butcher and Glencross; in both of these cases, copyright to the translations is vested in the translators themselves. This seems to reflect an increasing stature and recognition accorded to the literary translator over the closing decades of the twentieth century. The vesting of copyright in the translator appears to be the norm in many contemporary literary translations which I have examined. On the other hand, the fact that this rendering is attributed to the Baldicks testifies to contemporary publishing norms of acknowledging the fact of literary translation, and of crediting the individuals responsible for the version in question. This contrasts with the White editions of 1874 and 1885 (see Chapter Three of this thesis), in neither of which is the translator mentioned. Publishers’ attitudes to literary translators, between the times of the White and Baldick retranslations of TM, may thus be discerned as having continued to change for the better.

Following the copyright page are two pages headed ‘Contents’, which list the chapter numbers, titles and page numbers. The chapters are numbered in Arabic

numerals, as they are in the subsequent renderings by Butcher and Glencross. A list of the legends of the four colour illustrations, and their page numbers, appears underneath this Table of Contents, after which the TT itself begins.

5.3.4 Operational Norms: Textual-linguistic norms

We can preface the examination of this rendering's features by noting that, globally, this 1968 TT is scrupulously accurate, complying at all times with norms of meticulous semantic fidelity. It is also couched in natural TL expression throughout, this sometimes involving the occasional use of non-imitative lexis and syntax, which is sometimes due to the desire of the translators to place their own inscription of personal lexical and stylistic choices on the TT. In sum, this TT is one of the closest, philologically, to its source, and certainly at its time of first publication, it could be considered (though this observation wanders once again into the territory of prescriptivism) the 'best' of all TTs of TM to that date. This translation ranks alongside that of Butcher and of other Verne translators of the late twentieth century, in its influence on the encouragement of Verne's increasingly positive literary reputation.

(i) Modernising TL usage in translation

In sum, it is clear from the forthcoming analysis of 'coupled pairs' that the Baldick translation of TM achieves both semantic and stylistic equivalence (a similarly formal register) to the source text. This is a consistently careful translation, a faithful representation of Jules Verne's surface narrative content, but also of his literary style, themes, narrative techniques and portrayal of intriguing literary personages. Stylistic equivalence is achieved without compromising the requirements of modern, clear, natural, accessible English, destined to make Verne appealing to a diverse English-speaking target readership of the late twentieth century, who had heretofore had recourse to Verne only through largely inferior, less than wholly accurate renderings, couched, often, in an antiquated, significantly older incarnation of the English language, thus leading at times to less appealing TL style. Thus, the influence of the 'material cause' of the nature of the ST and SL, is evident in that the Baldicks remain semantically close, at all times, to the message of the ST. They imitate the form of the SL whenever this does not interfere with natural TL expression, and, finally, the normative requirements of formal, modern usage dictate the form of TL employed.

It has been noted repeatedly throughout this chapter that the Baldick retranslation of ATWED is totally accurate and unabridged. This husband-and-wife team of translators are competent linguists, translator-writers and literary scholars. In this sense, this TT seems to mark a significant turning point, a watershed or new departure in the history of Verne retranslations, or at least in the history of renderings of ATWED. It is the first major retranslation of this novel to involve no omissions. As noted earlier in this chapter, it leave[s] no trace of ST semantic content unaccounted for. It also offers, for the first time, modern, clear, accessible, updated TL usage, in accordance with Robert Baldick's privileging of norms of clear, modern language in literary retranslation generally. These norms of language and of translation were firmly inscribed in the mission of Penguin as publishers, for the type of language and style aimed at by their series of retranslations of the literary classics, a series aimed at introducing them, in a fresh form, to a new generation of language users and readers. This rendering therefore breaks with the older literary and linguistic norms subscribed to by previous translators of this novel, up to and including P. Desages (1926). The language of this TT is conspicuously non-Victorian. With the Baldicks, Jules Verne is 'dusted off' and freshly re-presented to a late twentieth-century readership. Some of the Latin-based lexis of the SL is here modulated to a more domesticating TL idiom of British English. A notable concern of Robert and Jacqueline Baldick has been to produce a fresh retranslation of ATWED which would reflect changed linguistic norms. When this rendering was published in 1968, it had already been forty-two years since the publication of the Desages version (1926); TC linguistic and literary norms had evolved in the intervening period of almost half a century. In addition, as we have noted in the chapter on Desages' rendering, his TL usage, even in 1926, seemed in parts archaic. The time was certainly ripe, in 1968, to reintroduce ATWED to a new generation of readers. The following coupled pairs illustrate the Baldicks' accurate, formal, clear and modernizing translation strategies:

D'ailleurs, avec les habitudes invariables du locataire, le service s'y réduisait à peu. Toutefois, Phileas Fogg exigeait de son unique domestique une ponctualité, une régularité extraordinaires. (ST, Ch.1, p.3). / On account of its occupant's unchanging habits, there was little enough for the only servant to do, but Phileas Fogg expected him to be absolutely punctual and regular. (TT, Ch.1, p.3). This accurate TL segment involves syntactic modification, non-

imitativeness in TL lexis and form, natural, clear and formal expression, and lexical and syntactic choices based also on agentive personal preference. To focus in more detail on a number of the individual shifts, it can first be noted that the ST's 'D'ailleurs' is left untranslated, perhaps for concision, an omission which slightly alters ST cohesion and style, but which does not detract from global accuracy. The rendering of 'avec' as 'on account of' involves explicitation for additional clarity (increasing TT cohesion), natural, formal usage and agentive imprint. The TL synonym 'unchanging' is clearer, simpler and more natural than the ST adjective which it translates, and involves the personal choice of the translators from a number of plausible synonyms. The rendering 'there was little enough for the only servant to do' involves non-imitative form, modulation and transposition, due to the material cause of SL/TL difference, norms of natural usage and of clear, simple, explicating language, and agentive creative choice. It also involves syntactic alteration in that it incorporates the ST's sense of 'son unique domestique', which is placed in a different position in the TT. This allows for greater concision and economy of expression. It also allows the telescoping of two ST sentences into one TT sentence which has a simpler, more logical and succinct form and which skilfully fuses the separate ST senses of 'le service' and 'unique domestique' into a single reference to 'the only servant/him'. This is due primarily to the translators' preference for economic, compact and thus simpler style where this does not interfere with transmission of meaning. The rendering 'absolutely punctual and regular' involves transposition, owing initially to the *causa materialis* of language contrast whereby the SL has a greater predilection for nominal forms, which in this instance are rendered more idiomatically into the TL in adjectival form. Norms of natural usage and agentive choice of final form are also causal factors. However, the ST's sense of 'extraordinaires' is arguably 'under-translated', so that there results a sort of increasing standardization and neutralization in the use of 'absolutely'. This is perhaps a manifestation of the translators' creative imprint, interpretation and desire for more conventionalized lexis which thus reduces ST meaning, but only marginally.

En l'année 1872, la maison portant le numéro 7 de Saville-row, Burlington Gardens – maison dans laquelle Sheridan mourut en 1814 –, était habitée par Phileas Fogg, esq., l'un des membres les plus singuliers et les plus remarquables du Reform-Club de Londres, bien qu'il semblât prendre à tâche de ne rien faire qui pût attirer l'attention. (ST, Ch. 1, p.1). / In 1872, No. 7 Savile Row,

Burlington Gardens – the house in which Sheridan died in 1816 – was occupied by Phileas Fogg, Esq. He belonged to the Reform Club, and although he seemed to take care never to do anything which might attract attention, he was one of its strangest and most conspicuous members. (TT, Ch.1, p.1). This shift is notable for its syntactic and lexical non-imitativeness, including the splitting of the long ST introductory sentence into two shorter TL ones. Foremost within the concatenation of causes leading to these replacing segments, are norms of natural, formal and above all clear, simple, accessible articulation of meaning, together with agentive choice of syntax and lexis, the latter being both highly formal and accurate. Let us examine a number of the intra-segment shifts more closely, in order to illustrate the foregoing points. The rendering ‘In 1872’, which omits translating ‘l’année’, involves reduction, concision and simplification, the omitted item being considered redundant. A concise, simplifying approach, leading to frequent contractions of this type, is evident throughout the Baldicks’ TT, as they follow norms which favour concision, and as this is their preferred style of representing the ST. In this instance, the omission has the effect of reducing formality of the ST, though the Baldicks usually favour a high TL register. Considerations of concise and simple language thus take precedence in this shift. Similarly, the words ‘la maison portant le’ are deleted as superfluous. The Baldicks also correct, within their TT, as they do not provide footnotes or endnotes, a ST factual error made either by Verne or his publishers. Sheridan actually died in 1816. Butcher and Glencross, on the other hand, prefer to correct such ST errors through references to endnotes, thus leaving this (and other) ST errors intact in their TTs: fidelity to ST form is thus an overriding norm to which they adhere. However, a further ST piece of misinformation is unnoticed by the Baldicks, though not by the subsequent two retranslators, as Butcher’s endnote illustrates:

[Sheridan] lived in fact at No. 14 Savile Row.
(Butcher, 1999: 215)

The Baldicks, Butcher and Glencross all naturalize the place names of this ST segment into their familiar TC form, thus showing a TC-orientation (‘acceptability’ in Toury’s [1995] term), so that the three TTs read ‘Savile Row’ and ‘Reform Club’. It is already evident from the rendering of this first sentence that all three translators have been careful in their research of background information.

The Baldicks translate ‘habitée’ as ‘occupied’, which is a natural and formal TL synonym, also chosen by Butcher. The ST item ‘esq’ appears as the capitalized ‘Esq’ in all three TTs considered here, this being in line with TL/TC norms. Similarly, the ST

punctuation by which a dash is followed by a comma (-,) is rendered non-imitatively by a dash only, in all three TTs, again in line with TL conventions. Extra-linguistic factors within the ST such as place names as culture-specific referents, and punctuation conventions, seem to be unanimously treated by means of naturalization/domestication/acceptability/adaptation to TC norms. This approach may be a strong norm within many genres of translated text, across time and space. The remainder of the ST segment – that which follows ‘par Phileas Fogg, esq’ – is subjected by the Baldicks to syntactic and lexical alteration. A long ST sentence – perhaps perceived by the Baldicks as excessively complicated – is thus shortened, and its components rearranged, presumably for reasons of clarity, standardized sentence length, and agentive preference for this type of simplification and clearer presentation. ST cohesion and style are thus somewhat modified, with the Baldicks seeking to ‘improve’ on ST style, though accuracy and formality of register (which seeks to mirror the ST’s formal register) are preserved. The effects of this desire for clarity are manifestations of the posited ‘law of increasing standardization’ (Toury 1995). This syntactic alteration thus conditions alterations in cohesion: for instance, it necessitates a double occurrence in the TT of the sense of ‘l’un des membres ... du ... club’ as ‘He belonged to the Reform Club’ and ‘he was one of its ... members, so that there is, here, a sacrificing of concision, of avoidance of redundancy and repetition, for the sake of a clearer reordering of ST elements. This may seem paradoxical or contradictory in theory, but appears to be the case, empirically, on the evidence of this shift. The rendering ‘He belonged to’ for ‘l’un des membres’ involves transposition and modulation, for the sake of natural and clear usage, but it also avoids lexical repetition later in the same segment, when the Baldicks say ‘was one of its .. members’. Therefore, textual conditioning is also an influencing factor in this shift, as is agentive choice of lexis and of simpler style. The Baldicks render ‘prendre à tâche’ as ‘to take care’. This is non-imitative but accurate, owing first to the *causa materialis* of SL/TL differing resources, then to norms of natural, clear, simple, modern expression, and also to agentive choice of lexis and of this clear, simply stated style.

The following shift illustrates the non-imitative, interpretative/agentive approach of the Baldicks, including their frequent concern to achieve succinctness: *Cependant, sa vie était à jour, mais ce qu’il faisait était si mathématiquement toujours la même chose que l’imagination, mécontente, cherchait au-delà. (ST, Ch.1, p.2).* / *Admittedly, his life was open to the light of day, but his habits followed*

such a rigid pattern that a dissatisfied imagination sought for something behind them. (TT, Ch.1, p.2). This shift shows the Baldicks at what is arguably one of their least imitative moments in their translating process. Despite the lexical alteration (non-use of available TL cognates), transposition and modulation, this rendering transmits ST meaning accurately. But the changes seem to be caused by a strong drive to explicate, clarify and interpret ST sense, through clear, concise, simple and natural, accessible and modern, formal TL expression. A dominant cause in this shift seems to be the urge to place self-imprint of differential, creative yet accurate TL lexis and form on the replacing segment. This is an example of a translator such as, here, the Baldicks, seeming to seek to ‘improve’ on ST style, through modulation and paraphrase. They often exhibit a strong stylistic preference for this more succinct, less unwieldy (than Verne), accessible, logical, comprehensible, modern, formal and above all personally chosen TL wording. The desire to impose sense on ST meaning and clarity on the alternative presentation of TT corresponding ideas/information, leads here to explicitation and disambiguation, including some altered perspective (‘Admittedly’); the phrase ‘his life was open to the light of day’ is somewhat imitative of, thus loyal to, the ST metaphor, but is altered in such a way as to make it assuredly comprehensible to the TT reader. The Baldicks’ ‘his habits followed such a rigid pattern’ stands in marked contrast to Butcher’s typically more imitative ‘what he did was always so mathematically the same’. The Baldicks’ rendering ‘a dissatisfied imagination sought for something behind them’ is partly imitative of ST form and lexis, with some lexical alterations (‘dissatisfied’; ‘sought for something behind them’) due to norms of naturalness, of clear, simple, modern formulation and, especially, to agentive choice, including explicitation and interpretation, for the sake of clarity and to fulfil, consciously or otherwise, the exegetic function of translation (cf. Brownlie 2001).

(ii) Translation as canonisation

What is also original about the Baldick rendering is that it is the first retranslation to truly reflect the more canonical status attributed to Verne’s literature in the second half of the twentieth century in English-speaking target cultures. The translators are specialists in French literature of the nineteenth century, and share this distinction with subsequent retranslators of ATWED, Butcher and Glencross. Their ST literary insights, and esteem for Verne as a writer, are brought to bear on the quality (e.g. accuracy and pleasing style) of the Baldicks’ retranslation.

(iii) Creativity

Though this rendering is predominantly non-imitative of ST syntax and lexis, it is, on occasions, imitative where this is consistent with natural expression. The bulk of this translation is, however, lexically non-imitative, with much choice of own choices of creative, more modern TL synonymy, reflecting the Baldicks' individual style and creative retranslating activity. The use of non-imitative, natural TL expression thus entails frequent recourse to the translation strategies of transposition, modulation, synonymy and syntactic modification, among others. This translation is a hybrid of imitative and non-imitative strategies, the latter being in the majority. Such complex, unpredictable variation is, as we have noted elsewhere in this thesis, an apparently regular feature of all TTs in this Verne corpus. Throughout this rendering, there is constant recourse to individually chosen TL words and phrases. The style and cognition of the translating individual seems to be a significant explanation of differences in individual renderings of the same ST segments, compared stereoscopically. The Baldicks' creative choices of TL synonymy – always at least globally accurate, if sometimes entailing subtle shifts from the precise nuances of meaning of a source lexeme or phrase – are a form of creative interpretation and self-inscription. Their work is a fine example of how translation shows itself to be a form of 'derived creativity' (Malmkjaer 2008) or sometimes 'creative transposition' (Jakobson 1959) rather than a subservient activity of 'cloning' or 'droid-speak', to borrow Cronin's (2009) 'Star Wars' metaphor for what translation is sometimes wrongly assumed to be. The Baldick TT illustrates the ways in which translational creativity is manifested, in part, through the ubiquity of shifts and differences, in style, expression, interpretation and imagery. Desages (1926), discussed in Chapter 4, was another lexically creative translator.

Yet in spite of the widespread lexical creativity which is evident throughout this translation, the Baldicks did not, as we have noted in Chapter 2 of this thesis, provide a TL wordplay of their own imagining for the ST pun in Chapter 34 of ATWED. Please refer to Chapter 2 of this thesis for a full discussion of how various translators in this corpus dealt with Verne's infamous pun.

While there is more concern on the part of a predominantly imitative translator such as William Butcher to seek to offer some degree of TL 'proximity' to Verne's style or 'voice', the Baldicks seem rather to aspire to providing a clear, contemporary

and idiomatic, thus non-imitative, though semantically faithful, version of the original novel. Theirs is, in this sense, a ‘domesticating’ or ‘acceptable’ translation. On the other hand, their formal TL register seeks to mirror that of Verne.

The Baldicks sometimes alter ST original metaphors to alternative, original and creatively imagined TT/TL metaphors. The following coupled pair is an example of the Baldicks’ accurate translation, and creative extension, of a ST metaphor:

... *échouer au port devant un fait brutal* ...(*ST, Ch. 35, p.1*) / ... *to be shipwrecked in harbour by an act of brute force* ...(*TT, Ch. 35, p.190*). In contrast to the Baldicks’ TL solution, Glencross (2004: 217) opts for ‘to fail at his port of arrival’, while Butcher (1995: 191) chooses ‘to fail in port’. Therefore, these two later retranslators render the SL verb ‘échouer’ literally, whereas the Baldicks, though they faithfully reproduce the ST metaphor of a port, carry it further through their agentive choice of the verb ‘shipwrecked’, mainly due to differing agentive choice. The result is increased TT cohesion through the reinforcing of the ST metaphor.

The following coupled pair gives a further example of the Baldicks’ use of non-imitative and individually chosen, formal, accurate TL lexis:

... *et il se tenait pour le dernier des misérables.* (*ST, Ch. 35, p.2*). / ...*and he regarded himself as the most contemptible wretch on earth.* (*TT, Ch.35, p.192*). The primary cause of this non-imitative TT segment is probably the material cause of contrasting modes of enunciation as between SL and TL, necessitating some formal shift in order to produce at least a coherent form of the TL, together with norms of semantic fidelity, natural and formal TL usage, and with the efficient cause of agentive choice to imprint own selected TL synonyms, of a comparably formal style to the originals, on the TT. Butcher (1995: 194) opts for ‘and he felt the most wretched of men’, which is equally faithful to original meaning but reflects different agentive style, being more concise and reduced compared to the unusual degree of expansion employed by the Baldicks in this case. Glencross’s TL solution (2004: 220) is somewhat similar to the preceding two: ‘and he considered himself the most wretched of creatures’. In all three cases, therefore, cognates of ‘wretch/wretched’ have been chosen to render the ST idea of ‘misérables’, whether this is due to coincidence or to the influence of preceding renderings, is unclear. In sum, all three solutions involve agentive

creativity deployed in marginally differing manners, with Baldicks' version being the most verbose and expansive.

Descriptions of the elements, so characteristic of Verne's writing, as in the description in Chapter 18 of a violent storm at sea, give the Baldicks an opportunity to exercise their translatorial creativity and poeticism, as the following examples of coupled pairs demonstrate:

Il ne comptait pas ses nausées, et quand son corps se tordait sous le mal de mer, son esprit s'ébaudissait d'une immense satisfaction. (ST, Ch.18, p.1) / He ignored his attacks of nausea, and while his body writhed in the agony of seasickness, his spirit exulted with unspeakable satisfaction. (TT, Ch.18, p.89).

The Baldicks' 'ignored ... nausea' appears to be an inaccurate translation, in contrast to which the two subsequent retranslators seem to have correctly captured the true meaning of the ST phrase, viz. Butcher (1995: 92) chooses 'The number of times he was sick was beyond counting', while Glencross (2004: 100) opts for 'He lost count of the number of times he'd been sick.' Other than this minor decoding error, relatively insignificant in the greater scheme of global, macro-textual accuracy, the remainder of the segment is meticulously accurate, and complies with norms of natural and highly formal TL usage, which is also the personal choice of the translators from amongst several synonymous alternatives, as the subsequent differential renderings illustrate. There is some expansion in the addition of lexis. For instance, 'in the agony of' is an addition which seems to place creative imprint on the TT, and to interpret the ST. As regards personal, creative choices of accurate, idiomatic and formal TL words, the lexemes 'writhed', 'exulted' and 'unspeakable' show the personal selections of the Baldicks in comparison with the two later translators. The latter adjective, 'unspeakable', entails a certain semantic shift, an increased emphasis, interpretation and arguably 'over-translation' which again reveals the translators' concern for creative input.

Fix lui cacha soigneusement sa satisfaction personnelle, et il fit bien, car si Passepartout eût deviné le secret contentement de Fix, Fix eût passé un mauvais quart d'heure. (ST, Ch. 18, p.1) / Fix took care to conceal his own satisfaction, and he was wise to do so, for if Passepartout had guessed his secret delight, Fix would have had a hard time of it. (TT, Ch. 18, p.89). The TL phrase 'took care to conceal his own satisfaction' is accurate and non-imitative, involving modulation and some lexical

alteration. This is primarily influenced by norms of clear, simple, natural and formal TL usage, and agentive personal preference for the particular TL lexis and syntax chosen. The phrase ‘and he was wise to do so’ is also markedly non-imitative and expanded. This is due primarily to a concern for clarity, thus explicitation, which leads to expansion, interpretation and agentively chosen, formal additional TL lexis. A concern for clarity and for the imposition of maximum sense on the ST is, here at least, the main motivator for such explicitation. The rendering ‘delight’ in place of the ST’s ‘contentement’ is lexically non-imitative, due perhaps to the translators’ self-imprint and their own interpretation of the strength of Fix’s pleasure, thus again ‘over-translating’. Finally, the rendering ‘would have had a hard time of it’ is an accurate phrase which essentially conveys, in a necessarily non-imitative manner, the ST idiomatic expression. Thus, the *causa materialis* of SL/TL differing means of expression necessitates a non-imitative rendering. Norms of natural, clear and simple, though unusually (for the Baldicks) informal, colloquial TL register are then subsequent causes, the ultimate cause being the translators’ choice, from amongst a variety of TL options, of the phrase used. In contrast, Butcher opts for ‘he would have been in deep trouble’, while Glencross renders it as ‘would have been in for it’. The Baldicks’ choice of the TL verb ‘conceal’ is accurate, formal and agentively-imprinted.

(iv) Neutralization

There is occasionally evidence of some neutralization of ST tone or emphasis, thus leading, arguably, to some ‘under-translation’ whereby a particular source lexeme is translated by a more general, conventional and slightly less semantically precise target lexeme. There is regular evidence, throughout this corpus, of this sort of increasing conventionality of lexical choices in TTs, which I have labelled a ‘regression to the norm’. In the following coupled pair, the Baldicks’ seem to privilege norms of TL idiomaticity.

Son naturel lui revenait au galop. (ST, Ch.11, p.3). / He recovered his old spirit. (TT, Ch. 11, p.48). The material cause of SL/TL differences in forms of expression imposes an initial shift in form in order to achieve a coherent TL representation of SL meaning; norms of natural usage are a further influence, and finally, the translators’ own choice of TL phrasing ultimately decides the final TT form. Even the more imitative Butcher (1995: 51) is obliged, through the *causa materialis*, to submit to some alteration in form (‘His natural instincts had come rushing back’). However, Butcher’s rendering is semantically closer

to the ST item, capturing as it does the ST sense of ‘naturel’ and ‘galop’, so that the Baldicks’ translation is here seen to involve some element of neutralization.

(v) Interpretation

Despite their regular strategy of concision and contraction, there is equally evidence of some expansion for the sake of explicitation, together with some degree of translatorial interpretation of certain ST words and phrases, which are rendered creatively through TL words and phrases which arguably involve subtle, nuanced shifts in precise ST meaning. Such interpretation appears to be a regular translation feature in this corpus. The following coupled pair exemplifies the Baldicks’ strategy of inserting adventitious TL items which represent their own interpretative additions to the text:

Tous ces retards lui allaient ... (ST, Ch. 18, p.1). / All these delays suited him admirably ... (TT, Ch. 18, p.88). / Butcher: Any delays suited him (TT, Ch. 18, p.92) / Glencross: Any delay like this suited him... (TT, Ch.18, p.100). The Baldicks’ rendering is non-imitative, and accurate: the material cause of SL/TL divergent resources initially necessitates a shift to alternative TL lexis: norms of accuracy, of formal TL expression and of naturalness then operate to influence this TT segmental outcome, and, finally, agentive choice of lexis is at work, including expansion through the addition of the adjective ‘admirably’, which seems to involve elements of interpretation, explicitation, for the sake of clarity and of agentive imprint. Butcher’s rendering is, on the other hand, more concise and closer to ST form and thus to style, although his and Glencross’s use of ‘Any delays’ is non-imitative, owing to norms of natural, standardized, informal TL usage.

(vi) Synonymy and lexical variation

The Baldicks often display consistency of choice of the same TL synonym for the same SL word through different instances of its occurrence. This tendency is not uniform, however, as, like all of the other TTs studied here, this rendering also shows lexical variation, whereby the same SL word or term is rendered differently, by means of varying TL synonyms, at different points in the translation. The following coupled pairs exemplify the Baldicks’ choices of non-imitative TL synonyms and phrases:

C’était un homme instruit ... (ST, Ch. 11, p.1). / He was a man of learning ... (TT, Ch. 11, p.44). Transposition makes this segment of the TT less imitative

than, say, Glencross (2004: 49) ‘He was a well-educated man’, showing that the Baldicks have aimed for as formal and literary a TL register as possible, as well as for accuracy and their own individual choices of TL synonymy.

... *qui aurait volontiers donné des renseignements* ... (ST, Ch.11, p.1) / ... *and would gladly have furnished information* ... (TT, Ch.11, p.44). This TT segment is accurate and shows the particular lexical choices of the translators, again choosing what are arguably the more formal TL synonymous possibilities.

... *si Phileas Fogg eût été homme à les demander* ... (ST, Ch.11, p.1) / ... *if Phileas Fogg had been the sort of man to ask for it*. (TT, Ch.11, p.44). The transposition from the plural SL form ‘les’ to TL singular form ‘it’ is conditioned (textual conditioning) by the shift, in the previous pair of segments examined, from the SL plural form ‘renseignements’ to the TL singular ‘information’: thus, the *causa materialis* of SL/TL differing means of utterance of ideas is the principal factor in these shifts, by which an initial transposition conditions subsequent shifts within the TT. As for the remainder of this TT segment, it is again the *causa materialis* which is dominant in imposing a lexically non-imitative rendering, including the need to add the lexis ‘the sort of’ for the sake of TL coherence and its twin effect of TL natural expression.

(vii) Syntactic modification

The Baldicks often split longer ST sentences into shorter TT ones, reflecting the regularly observed trend, in this and many other translation corpora, towards increasing standardization (Toury 1995). The use by the Baldicks of simple, clear, accessible TL usage, i.e. the trend towards simplification, is another feature common to much translation. The Baldicks thus tend to ‘improve’ in certain stylistic ways, on the ST, through such frequent strategies as the reduction and omission of ST redundancy and superfluity. They sometimes telescope two or more shorter sentences into one, for more economic, elegant expression. Another frequently occurring example of increased TT standardization is in the shift from a ST elliptical expression to a grammatically complete TT expression. This translatorial treatment of source ellipsis – though by no means a uniform strategy – appears to be noticeable throughout this corpus. There is often a reordering of ST elements, which has the effect of increasing clarity and simplifying or clarifying complex or awkward source constructions, this being a regular trend throughout this corpus. An example of syntactic modification occurs in the following coupled pair:

L'Indien ne voulait pas vendre ! Peut-être le drôle flairait-il une magnifique affaire. (ST, Ch.11, p.6). / The Indian, possibly scenting a splendid bargain, refused to sell. (TT, Ch.11, p.51). There is syntactic modification in this shift, with consequent alteration of ST cohesion and style, though semantic faithfulness is fully achieved. Norms of clarity, rhythm and of natural TL sentence length, together with the stylistic preferences and lexical preferences of the translators, are principal causes.

(viii) Concision

Though this TT is characterized by clear, concise, sometimes reduced and simplified TL expression, semantic fidelity is always maintained. In cases of slight reduction, global accuracy is invariably preserved. But a desire for simplification and concision may occasionally, arguably result in some degree of 'under-translation'. In such cases, simpler TL enunciation is given priority over complete capture of the full range or nuances of source meaning. Translating is regularly seen, throughout this corpus, to be the site of conflicting norms and contradictory pressures and tensions which causally 'pull' the translator in different possible directions. This means that the translator faces compromise, being forced to choose between opposing norms. "Having it all" does not seem to be an option for the translator. But this is not to imply that there is 'loss' or 'entropy' which might be prescriptively frowned upon; rather, diversity is inevitable, and, as a form of negentropy (Cronin 2006) is a positive and natural translation phenomenon. The Baldicks thus regularly produce some degree of implicitation in their quest for pithier, more economic and maximally processable TL style. There is an apparent concern to 'improve' on the original's style, and this is regularly observable throughout this corpus. On the other hand, there are also occurrences of expansion where clarity is achieved through explicitation and disambiguation. It is suggested that there is a regular quest for maximal, Gricean communicative clarity in translating. The following coupled pair exemplifies the strategies of reduction, concision and simplification employed at times by the Baldicks:

Fix regarda attentivement le gentleman, et quoi qu'il en eût, malgré ses préventions, en dépit du combat qui se livrait en lui, il baissa les yeux devant ce regard calme et franc. (ST, Ch. 30, p.2). / Fix looked hard at the gentleman and, in spite of his suspicions and the struggle going on within him, before that calm,

frank gaze he lowered his eyes. (TT, Ch. 30, p.163). The TL phrase ‘looked hard at’ involves non-imitative lexis. This phrase is unusually informal for the Baldicks who generally produce a formal TL register, though their priority in this instance was probably to achieve clear, simple expression. This phrase also complies with norms of natural, modern TL expression. The material cause whereby the SL often appears more formal than the TL may be a further determinant of this shift, and finally, the agentive choice of alternative, though semantically close, TL synonyms is the ultimate cause.

The Baldicks do not translate the SL phrase ‘*quoi qu’il en eût*’, perhaps for reasons of concision and omission of superfluity. Both Butcher and Baldick are influenced by a common preference for concision, clarity and simplification of a somewhat convoluted, repetitive SL sentence. The Baldicks render ‘*préventions*’ as ‘suspicions’, while Butcher chooses ‘reservations’. Arguably, both alternative choices involve some semantic alteration, as the SL item actually refers to ‘prejudices’. Norms of more natural TL usage and agentive choice and personal interpretation may be causes of this shift. The SL phrase ‘*[le] combat qui se livrait en lui*’ is translated by the Baldicks as ‘the struggle going on within him’, which is lexically non-imitative, due to norms of natural TL usage and of straightforward, clear expression, together with agentive choice of lexis. Butcher opts for ‘the battle going on inside him’, influenced by similar causes to the Baldicks, and reflecting alternative choice of accurate TL lexis – his choice of ‘inside’ is less formal than the Baldicks ‘within’. Finally, the Baldicks’ TL phrase ‘before that calm, frank gaze he lowered his eyes’ is accurate and lexically imitative, but there is syntactic alteration. This reflects a regular strategy by these translators to present ST information in an alternative ordering, in accordance with what they feel is the most logical and effective manner. Here, the idea of Fix lowering his eyes is a significant reaction on his part, and is thus placed at the end of the sentence for greater impact. The *causa efficiens* of personal creativity is thus also to the fore.

(ix) TL variation: modern idiom combined with antiquated TL usage

Despite their primarily modern TL usage, it should be noted that, in rare instances, the Baldicks seem to opt for uncharacteristically older literary language. This is another manifestation of the complex, unpredictable variation of approaches which seems to be inherent to translation. The following coupled

pair illustrates the use by the Baldicks of some atypically imitative and florid TL lexis ('an insignificant residue'):

De la somme considérable qu'il avait emportée au départ, il ne lui restait qu'un reliquat insignifiant. (ST, Ch. 35, p.1). / Of the large sum he had taken with him, there remained only an insignificant residue. (TT, Ch. 35, p.190). This accurate TL solution is largely imitative of its corresponding ST segment, syntactically and lexically, as the material cause of linguistic correspondence between SL and TL makes such philological proximity feasible in this instance, consistently with natural and formal, clear TL usage. There are only minor shifts in form and meaning: for example, the TL adjective 'large' is a less formal synonym than the cognate 'considerable', thus reflecting the material cause of lesser TL formality, together with a desire for concision and clear, simple TL usage. The addition of the words 'with him' is due to norms of natural TL expression, explicitation and to the material cause of language difference: the omission of the words 'au départ' are owing to a desire for concision and simplification, thus dispensing with ST items considered redundant. Its omission is probably also compensated for by the earlier addition of 'with him', so that norms of natural TL wording and agentive choice of TL lexis are primary causes in this instance. Similarly, the translators omit the 'lui' of the ST segment, as it is redundant in this context: concision is again favoured as a translation strategy. Butcher is, in this instance, less imitative than his predecessors from 1968, rendering this segment as 'Of the substantial sum he had taken away with him, there remained only a negligible amount'. (1995: 191). This alternative rendering testifies to the unpredictability of individual translatorial choices at micro-textual level, which do not always follow a consistent pattern: Butcher here seems to depart from his usual lexical imitativeness in favour of more modern, slightly less formal TL expression, thus perhaps yielding to the influence of TL norms of conventional, standardized expression which here exerts a greater pull on his cognitive processes than ST influence. Finally, as might be expected, it is Glencross (2004: 217) who is the least imitative of the three: 'Of the sizeable sum of money he had taken with him when he set out, only an insignificant amount was left over'. Glencross thus places his own agentive imprint of difference from previous TTs on his retranslation, through his unique choice of synonymous and original (relative to

the preceding TTs) wording: he also typically employs greater expansion than the other two translators, thus taking care to render practically all ST elements of this segment and using a degree of explicitation, as in ‘when he set out’. Glencross also uses more colloquial, modern TL expression through his choice of the phrase ‘was left over’: he thus has to be syntactically/formally non-imitative in order to incorporate this less formal TL register, and, while preserving complete semantic fidelity to the ST segment, he simultaneously exhibits his characteristic departure from ST register, style and form.

(x) ST errors

The Baldicks – like Desages, but unlike Butcher and Glencross – prefer to correct ST factual errors such as Sheridan’s date of death, within the body of the TT; like Desages, the Baldicks rendering does not feature paratextual commentary on the translation decisions.

5.4 Conclusion

This TT is semantically accurate and linguistically modernizing. It makes a significant contribution to the rehabilitation of Verne’s literary reputation. Primary causal influences on the form of this translation are the *causa efficiens* of the translators’ scholarship in French language and French literature and their translational competence, together with the *causa formalis* of norms of accurate, idiomatic translation, and the translators’ deliberate choice to adhere to such norms, as a personally desired translation approach. The *causa finalis* is also highly relevant as a source of explanation for the TL usage of this translation, in that the aim of Robert Baldick as Editor of the Penguin Classics series was to make classic literature more readable for, and accurately accessible to, the masses, a *skopos* achieved through accurately retranslating STs such as TM in a modern, clear TL idiom.

In the next chapter, I focus on a retranslation which is also notably accurate, and produced by another eminent Verne academic. The main feature distinguishing it from the Baldicks’ rendering is its imitativeness and foreignizing strategies. The TT in question is by William Butcher (1995).

Chapter Six:

CHARLES WILLIAM BUTCHER (1995)

6. Introduction

This chapter examines the 1995 rendering of TM by William Butcher.

6.1 *Causa efficiens*

William Butcher was born in London in 1951 and lived in Manchester until he was aged eleven, after which his family moved to Edinburgh. He therefore has told me (personal correspondence, 2007) that he and his younger sister considered themselves Scottish – ‘with (Anglo-) prefixed if necessary’, while his older brother regarded himself as English. Though Butcher has lived in Hong Kong since 1992 (‘I now consider myself a Hong Konger – even if my publishers invariably censor any such claim’) (personal correspondence, 2007), he has been unable to acquire Chinese citizenship, owing to the provisions of Chinese law on nationality, a source of disappointment to him:

If a Chinese can become British after a decade or so, the reverse process, by an unconscious but unfortunately universal racism, is considered impossible, even after four or five generations.
(Butcher, 2007: 1)

William Butcher has, then, since 1992, made Hong Kong his permanent residence and professional base. He states on his C.V. that his citizenship is ‘Hong Kong’, so that this aspect of his identity is clearly important to him, despite his self-proclaimed nationality not being officially recognized under current Chinese legislation, as seen above. As an author, a Verne translator and a prolific and internationally renowned scholar of the writings, themes and life of Jules Verne, Butcher has had a varied career and an abundant written production. Full details and indeed the full text of most of his publications are available on his Internet website <http://home.netvigator.com/wbutcher/>.

Butcher holds a BA from the University of Warwick, an MA from the University of Lancaster and a PhD from the University of London. In personal correspondence, he has described the content of his Bachelor of Arts degree as consisting of ‘about 70% Maths, 20% French (prose literature of 19th and 20th centuries and English-French and French-English translation) and 10% other subjects’. The subject of his doctoral thesis, which was finally accepted by his

academic supervisors, and publishers, in 1985, was a structural study of themes of space and time in Verne's *Voyages extraordinaires*. He has stated in personal communication (2007) that 'The first six or seven years of my PhD were influenced by my mathematical background (aided by being at the interdisciplinary *Ecole Normale Supérieure*), which fitted nicely with my structuralist approach' (2007). He explains also that his doctoral research stemmed from and was facilitated by his 'interest in computers and languages [which are] largely self-taught, but [which] could be loosely subsumed under the interest in "systems" of the most varied sort' (2007: 1). In this regard, he states that 'One seminal book for me was Godel, Escher, Bach'.³ It will thus be seen in forthcoming sections of this chapter, on Butcher's paratext to ATWED (1995), that the themes of this Hofstadter text fed into Butcher's other structuralist/systemic interests and possibly influenced his interpretations and translations of Verne works and of their structural design, including TM, his ideas in these areas being evidenced in particular in his PhD thesis. Such themes include those of juxtaposed layers of meaning, recursion and strange loops, and emergent senses of identity and consciousness. It will be seen in this chapter that Butcher perceives some of the foregoing themes and formal structural/narrative devices and techniques in Verne's works, including TM.

From 1983 to 1986, Butcher was a Senior Lecturer in Languages at the Ecole Normale d'Administration, Paris, a third-level institution specializing in the training of public service, and other, senior managers. From 1986 to 1991, he lectured in Modern French Language and Literature at the University of Buckingham, United Kingdom. He then went on to hold the position of Director of Language Centres (sic) at the Hong Kong Institute of Vocational Education (still referred to by some under its former title of 'Vocational Training Council', and whose purpose is to train engineers) from 1992 to 1994, afterwards becoming Lecturer, then Senior Lecturer, at the Hong Kong Institute of Education, a teacher training institute, from 1995 to 2001. During this period (June – September, 2000) he was also a Research Fellow in French at the University of Oxford. From 2003 to 2005, he held the post of Assistant Professor in French at Hong Kong

³ The full title of the book to which Butcher is referring here is *Godel, Escher, Bach: an Eternal Golden Braid: A metaphorical fugue on minds and machines in the spirit of Lewis Carroll*, (1979), published by Basic Books and earning its author, Douglas Hofstadter, the Pulitzer Prize. 'At one level, it is a book about how the creative achievements of logician Kurt Godel, artist M.C. Escher and composer Johann Sebastian Bach interweave ... [Its] central theme ... is more abstract. Hofstadter asks: "Do words and thoughts follow formal rules, or do they not? ... [the book is] a very personal attempt to say how ... animate beings can come out of inanimate matter. What is a self, and how can a self come out of stuff that is as selfless as a stone or a puddle?" though its author regrets that the text 'has been misperceived as a hodge-podge of neat things with no central theme'. (Wikipedia, 2007: 1)

Baptist University. Since 2005, he has devoted himself to full-time writing. He is a member of the Authors Guild, the Society of Authors, and the Translators' Association.

The languages with which he has some familiarity (apart from his native language, English and his command of French to native-speaker level) are Italian, Russian, Latin and Cantonese.

Though his principal research-related and personal interests are clearly in the domain of languages and especially nineteenth-century French literature, he also has a competent knowledge of computer programming, which as we have seen is largely self-taught (Prolog and macros). His background in pure mathematics and physics has influenced his reading of this novel to a significant degree, i.e. as regards themes such as space, time, linearity and circularity.

Furthermore, an interesting facet of his non-research-related activities is that he was awarded the distinction of Honorary Citizen of Sioux City, Omaha and St Louis, for services to Cancer Research. In addition, not alone has he taught languages, but also pure mathematics, the latter being his original primary academic specialism as an undergraduate, in Malaysia, France and Britain, and he also has a strong research interest in natural language processing, which, as we have seen, he has put to use in his most recent translation activity, through such areas as speech recognition.

In 1990, Butcher and a co-author, Nicholas Francis, published a book which merits separate consideration from the rest of Butcher's (mainly Verne-related) writings, at this point, given that its subject matter is singularly different to the bulk of his output. Entitled *Mississippi Madness: Canoeing the Mississippi-Missouri* (Oxford Illustrated Press and Sheradin House, New York, 1990), the book is described as 'the first book ever written about the Mississippi-Missouri' and it charts an attempt by the authors to journey by canoe from the Rocky Mountains to the Gulf of Mexico. Along the way, the authors describe the varying topography and cultures they encounter: 'It is a lyrical account of the very soul of America, its blues and jazz, its lografts and steamboats, its Indians Midwesterners and Cajuns, its cottonmouths [venomous snakes], its white water and stagnant bayous – from the unprecedented viewpoint of a 1 ½ foot wide boat' (Butcher, 2007b: 1). Reading a brief description of this book's subject matter illustrates the extent to which this translator's life has been varied and adventurous, qualifying Butcher as an undoubted example of Pym's (1998) translator for whom translating is far from an exclusive activity. Indeed, this (perhaps Vernian in its associations) odyssey by Butcher and his fellow traveler/author included much hardship and even life-threatening situations:

The thirteen states, 3,810 miles, and four months brought much mud and misery: a bloody rescue when the canoe capsized on rapids and Bill [Butcher]

had to dive in headfirst to save Nick [Francis, the co-author] ... [who was at one stage] lost ... rowing without food before being rescued by Bill with a hired aircraft ... [they encountered] a tornado which carried the 17-foot canoe off ... [and experienced] ... the disappearance of the canoe down a 40-foot whirlpool. (ibid:1)

Butcher thus earned a reference to his achievements on the Mississippi in the *Guinness Book of Records*, as his was the first canoe descent of the Mississippi-Missouri, the first navigation of this river and the longest solo canoe trip on any river in the world, according to his website article on this text (ibid: 2).

Despite the fact that Butcher's résumé lists the numerous achievements of a long and seemingly successful career in writing, teaching and research, he observes, in personal communication, that

What is not apparent [in the summary of life achievements] is how many difficulties I encountered. Quite apart from employment difficulties, I struggled for seven years to find a publisher for *Mississippi Madness* – and when I found one, irrevocably fell out with my co-author. [Furthermore, as regards doctoral research] my first supervisor hated everything I wrote. My PhD (1983) was failed by a majority of two (R. Lethbridge and A. Green) to one (M. Bowie). My second supervisor ...allow[ed] me to resubmit. The revised effort (1985) was immediately accepted by both publishers I submitted it to – which vindicated my efforts, in my own eyes at least.

Butcher's 1991 monograph entitled *Journey to the centre of the self – space and time in the 'Voyages extraordinaires'* contained what was essentially his doctoral thesis on Verne.

It can thus be seen that William Butcher has an eclectic variety of specialist interests and activities, in common with other Verne translators examined in the present thesis, thus substantiating Pym's (1998) observation that translators are often more likely to be what I term 'multi-tasking' individuals (cf. Chapter 1), as opposed to specializing in a single linguistic/literary domain.

His major publications include *Jules Verne: the definitive biography* (Thunder's Mouth) published in hardback in June, 2006, and with a revised edition in paperback published in April, 2007. This work has been critically hailed as 'the most documented, detailed and accurate biography of Jules Verne' by Count Piero Gondolo della Riva, with the *Washington Post* acclaiming the characteristic thoroughness of Butcher's Verne studies, as evident in this particular work, as 'bite-every-nickel research' and noting that 'Butcher's real strength ... is his expertise with Verne's manuscripts', a feature which I have also found evident in his detailed paratextual contribution to his critical edition of ATWED as examined in this chapter.

Butcher frequently refers to the two original manuscripts of TM in his endnotes, using them to support his translational interpretations and to generally provide wider information and deeper insight into the genesis and previous, non-published incarnations of this Verne novel. This biography received the award ‘Best of Frenchculture.org Ribbon’ for ‘its exceptional quality [and] insight’.

In 2005, Butcher published his translation/critical edition of Verne’s *The Adventures of Captain Hatteras* (OUP), again lauded by critics as an ‘outstanding’ rendering (*Dirda on Books*, 3rd August, 2006). David Merchant, Director of Integrated Technology, CATALyST, Louisiana Tech. University approves it in the following terms: ‘What an excellent edition ... I love the notes, the references, and that it includes a deleted scene ... I can’t say enough good [about it]’ (2007: 2). Extracts from this TT were read on BBC Radio 4 in April, 2005, and a film script is being prepared.

A 2002 rendering of Verne’s *The Mysterious Island*, again containing an Introduction, critical material and notes was published by Wesleyan UP. Critical accolades for this work included the observation by the journal *Science Fiction Studies* (Vol. 29, 2002) that its Introduction was ‘excellent’ and its ‘textual apparatus ... truly outstanding’. The view of *Science Fiction Weekly* (January, 2002) was that it had a ‘reader-friendly scholarly apparatus’ and another commentator observed that it is ‘useful for scholarly collections [and] recommended for all libraries’ (*Library Journal*, 2002).

Butcher’s 2001 target text of Verne’s *Journey to the Centre of the Earth* was published by the Folio Society, and contained Butcher’s own notes on the text and translation and other critical apparatus, together with an Introduction authored by the science-fiction writer Michael Crichton. This translation’s sales in the United States achieved gross revenues of over one million US dollars. It was judged to be a ‘scrupulously accurate translation ... [and] attractive’ by the periodical *Interzone* (2001, no. 171). Michael Crichton (2001) stated that ‘...Butcher’s text has an easy, graceful rhythm; it preserves the allusive complexity of the original prose [...] and the characters make psychological sense in a way that they almost never do in other translations’. This TT is briefly examined in the present chapter in order to confirm that it exhibits evidence of similar textual-linguistic norms and agentive input to *ATWED*.

Thus, Butcher’s translations appear to be generally categorized by commentators as being meticulously accurate and thus welcome, scholarly retranslations of the literature of Jules Verne, and are regarded as capturing the quintessential Verne. They

are seen as scholarly translations in terms of their academic paratext, scrupulous semantic fidelity and stylistic quality. For instance, Butcher's 2001 rendering of *Twenty thousand leagues under the seas* (sic) has garnered such accolades as 'especially useful for scholars' (North American Jules Verne Society, 2004), while critiques, by the *Daily Telegraph* and *Science-Fiction Studies* praise it for being authoritative, for being also a model for the quality of its TL and scholarly paratext, regarding it as the only rendering of this Verne novel in English deserving serious attention, and as being a translation of an unequalled standard.

In personal correspondence, Butcher (2007) has commented on the general question of translatorial agency as well as, in particular, his own various styles of writing, which, he says, depend partly on textual genre. His comments, which I now briefly discuss, are enlightening in giving further insight into the nature of his translatorial agency and into the types of norms he aspires to in translating.

As regards the choice of TL lexis by individual translators, Butcher feels that

Certainly, each translator has his/her idiosyncracies; and PC-based techniques [such as] average word and sentence length; ... concordance ... will surely confirm this. On an anecdotal level, I constantly find myself surprised at common words that are not part of my active vocabulary. Translators may either be so impregnated with the source language as to influence their vocabulary – or to over-compensate and avoid (partial) false friends altogether. (Butcher, 2007: 1)

Thus, translators as individuals may sometimes display evidence of SL (as separate from specific ST) interference in their personal TL lexicon or habitually preferred TL synonyms in translation, while others seek, as an individual preference, to avoid TL cognates where possible, and thus demonstrate lexical creativity through non-imitative renderings. It is thus a possibility that the philologically close Verne TTs of William Butcher are partly determined by his own native knowledge of the SL with its consequent influence on his idiolectal repertory of TL vocabulary and constructions, as well as his long-standing geographical distancing from Anglophone environments:

Perhaps my living outside Anglophonia for so long, and ... increasing age, distances me from colloquial usage; and OUP translations and editions generally stay in print at least 25 years, so I suppose I try to write in a more timeless manner... (ibid: 1)

Also, as can be seen from Butcher's comment quoted above, he aspires to a norm of what he calls 'timeless' (thus, perhaps a neutral and non-colloquial style) because of his expectations of what will be most pragmatic in suiting the longer-term needs of his

publishers and target readership. This influence of expectancy norms (cf. Chesterman, 1997) appears to relate to both formal causes and to the final cause of publishers' wishes and readers' and critics' anticipations of a particular TL style (thus, such style may be causally over-determined) (cf. Brownlie, 2003).

Another reason offered by Butcher for his philological closeness to Verne STs is based on academic and pragmatic criteria. In the following statement, he appears to be indicating that he has made a personal, agentic choice of a literal translation approach, to support his Verne scholarship, while also subscribing to norms, and final causes, privileging a type of literalness which facilitates the TT reader who desires background/scholarly information on Verne and on this novel.

... in my OUP editions I smuggle in lots of original research about the manuscripts, and since it all has to be in translation, you have to be relatively literal so that (a) the French could conceivably be reconstructed and (b) to avoid hopelessly confusing the reader (and yourself) in comparing three or four successive versions of the same text.
(ibid: 1)

Though Butcher aims for a largely imitative rendering of Verne STs, he avoids excessive 'word-for-word' literalness, in order to conform to normal TL conventions, but he also acknowledges that he deliberately varies his style according to genre:

I do believe (not everybody does) that one should be translating into contemporary English; and my own natural style varies from the academic (*Verne's Journey to the Centre of the Self*, [1991: the published version of Butcher's PhD thesis] through the workmanlike and direct (*Jules Verne: the definitive biography*) to the colloquial/popular (*Mississippi Madness*).
(ibid: 1)

Furthermore, as is discussed in more detail under the heading of 'Textual-linguistic norms' in this chapter, Butcher's perception is that the East Asian translating culture to which he belongs, favours strategies which allow a TT to carry some of the flavour of the original. This means that such strategies enable a TT to be formally and stylistically close to the STs of which they are renderings. In addition, and as enlarged upon under the section on individual textual norms, Butcher personally prefers to translate at 'the literal end of the literal-free translation spectrum' thus not to 'denature the [source] text, making it conform to irrelevant considerations of formal beauty, rather than convey the pragmatic meaning' (ibid: 1). Butcher's philological proximity to Verne's STs may thus be causally over-determined by norm-following, by the structure of the socio-cultural field of translation in East Asia, by his personal choice to adhere to certain norms, by ST/SL

influence, personal idiolect and his particular expertise in, and his own (rigorously substantiated) readings of Vernian meaning. Butcher's intellectual prestige in the field of Verne studies (his Bourdieusian *capital*) is a further, significant determinant of his TTs, as his symbolic capital confers him with the freedom to exercise wide translatorial agency.

Butcher's overall translation strategy conforms to Toury's concept of 'adequacy' (1995) and to Venuti's (1998) idea of 'foreignization'. Butcher thus opts to remain close to ST syntax and lexis in order to transmit the distinctive style of the source literature, source writer and SC, as opposed to some previous TTs of TM which, in Butcher's words, 'denature[d]' the text in order to make it read more as an original English piece of writing.

Butcher considers that a point I have made to him, and in this thesis (Chapter 1), about correction of ST errors 'is an important one' and explains that 'My own policy is to correct spelling but to go no further, since many choices would be arbitrary. Even establishing the spelling in English of proper names, especially, can be difficult ...' (ibid: 2). Thus, in ATWED, Butcher usually points out ST factual errors through endnote references.

Other statements, not contained in his paratext to his TT of ATWED, on translation quality and strategy, provide further insights into Butcher's personal translation ideals and the norms to which he subscribes. An article co-written with David Cook entitled 'Why the "Random House" translation of *Paris in the Twentieth Century* is inadequate' (Butcher, 2007: 1) indicates his prescriptive evaluations of, and desired standards for, Verne TTs. Cook and Butcher explain why they have published a retranslation of the first two chapters of Verne's so-called 'Lost Novel', *Paris au Vingtième Siècle*, the ST of which was discovered only in 1989, and of which a complete English translation was published by Random House in 1996, becoming the best-selling Verne novel of all time in the United States:

We believe that the authorized version, by Richard Howard, is insufficiently faithful to Verne's intentions. While Howard's text is generally fluent and readable, it sometimes unaccountably takes upon itself to alter phrases from their original meaning. [...] many of the inaccuracies [may be] due to over-intrusive editing or ... translator's haste, although a few demonstrate that the French has simply not been understood.
(Butcher and Cook, 2007: 1)

The following comment highlights the fact that, as posited in one of the hypotheses of the present thesis (see Chapter 1), inaccurate past renderings on Verne novels may be partially attributed to widespread misunderstandings of the nature of Verne's literature:

A translator of Verne has to be aware of the novelist's lesser-known writing, often anti-scientific in nature, rather than relying on his popular reputation in the United States, often based on a misapprehension.

(ibid: 1)

The importance attached by Butcher to original meaning and ST imagery, as well as to making logical translatorial interpretations based on ST/SC context, is evident:

... Howard often reverses the value-judgements and inverts the metaphors, and sometimes lacks common sense and knowledge of nineteenth-century Paris. The effect of these repeated slips is to create an often incoherent and confusing text.

(ibid: 1)

Butcher's privileging of scrupulous accuracy, to be achieved in tandem with a coherent and stylistically faithful use of TL and a coherent global TT is also underscored:

[In this retranslation of the 'Lost Novel'] we attempt to be faithful to the French, while producing an English text that stands in its own right. We display the English and French texts in parallel, so that the correspondence of each phrase and sentence may be checked. [We indicate Howard's] clear factual mistakes ... [and] ... inaccuracies in style and register. Verne has been travestied in the English-speaking world for far too long.

(ibid: 2)

Throughout his various writings, then, Butcher uses emotive language to condemn inaccurate translations of Verne, as do fellow Verne experts such as Evans and Margot in the U.S. His denunciatory descriptions of translations in general of different Verne STs, include terms such as 'publishing malpractice', 'illegally passing off editions that are travesties', 'utter failure', 'errors ... abound', 'invented sentences [which are akin to] ... extraneous growths ... tumours', 'truncated and illiterate messes sold as "complete and unabridged"', and 'dysfunctional, howler-full monsters' (2004, 2007).

Butcher goes on to point out in several articles that Verne's publisher, Hetzel, imposed numerous changes on Verne's manuscripts prior to publication (hence the copious references to/comparisons of ST/TT of TM/ATWED with its two original manuscripts in Butcher's notes to his rendering of TM), and this expurgation by the publisher, coupled with subsequent inaccurate renderings into English, means that, as Butcher describes them, many TTs are 'doubly fakes: betrayals [by translators] of [already] censored works', so that these TTs 'do not in reality represent what was written ... [Verne's manuscripts] are hacked ... [the novelist is] betrayed ... [the STs themselves were] twisted and corrupted [by Hetzel].' (Butcher: 2004). One of the many examples of wildly inaccurate TTs referred to by Butcher is the original,

anonymous translation of *Journey to the centre of the earth*, (which was serialized in twelve instalments in 1870 in *The Boys' Journal*). Butcher states that, due to changes by the translator of characters' names and nationalities, and numerous 'invented sentences', '[A]bout 30 per cent of the text bears no relation to the French original'. Despite its considerable degree of deviation from ST form and meaning, this translation is still, in common with several other early TTs of Verne's works, 'the most widely available edition today'. Thus, recurring topoi in Butcher's academic writing are his animadversions on many of his translating predecessors.

In personal correspondence, he summarizes his approving view of Translation Studies in the following terms (and as what he calls a 'non-theoretician' in this discipline):

The translation process is so simple but so mysterious as to allow, I'm sure, both theoretical and down-to-earth approaches. It's like driving or medicine: affecting all of us, but full of prejudices, half-truths and surprising insights into the human condition.

(ibid: 1)

6.2 '*Causa finalis*'

As has been discussed in detail in the opening chapter of this thesis, Verne scholars like Butcher and the Baldicks – many of whom are also literary translators, of Verne's and other authors' works – have been actively engaged in leading and conducting a re-appraisal of Verne's true literary worth. This is the so-called Verne *renaissance* which has been ongoing since about the mid-twentieth century. There is thus an active policy, in Verne literary and translational domains, to correct the glaring inaccuracies and poor style of many earlier renderings of Verne's works, by retranslating them accurately, and in stylistically pleasing ways, also providing, as in Butcher's case, copious paratextual material. This material helps TT readers to place Verne's works in broader contexts, describing their genesis and multiple themes, their historical background, and so on. Butcher's translations of Verne's works throughout the 1990s thus forms part of his scholarly mission to correct earlier misreadings and misrepresentations of Verne by many of the first translators of the *Voyages Extraordinaires*. This is the policy and socio-historical context within which Butcher's TT was produced. The goal, purpose or *skopos* of Butcher's TT of ATWED is, first and foremost, to contribute to the literary rehabilitation of Verne, and to simultaneously make an important contribution to Verne literary scholarship through both the TT itself and its many explanatory notes and articles. Thus, one important target readership addressed by Butcher is an international audience of Verne scholars. In addition,

Butcher's TT is also aimed at a non-scholarly, general readership of young and old readers, those who read for pleasure as much as enlightenment. Translating Verne forms only part of his overall scholarly research on Verne, which also includes a biography, monographs and journal articles on Verne's literary themes. Butcher, as a translator, belongs to several intersecting, overlapping Bourdieusian *fields*, i.e. the domains of literary scholarship, literary translation and commercial publishing.

In sum, the high literary status attributed to Verne since the 1950s in the English-speaking world, a status to which Butcher has aimed to contribute, probably influenced his decision to aim for an accurate and scholarly retranslation, as part of the final cause.

6.3 *Causa formalis*

6.3.1. Initial norms

The global normative approach, by Butcher himself as well as by his publishers, contains elements of both adequacy and acceptability. Adequacy is indicated by the fact that this is a complete and unabridged rendering, one which is highly accurate, faithfully imitating ST chapter/paragraph divisions, imitative rendering of ST lexis and syntax, and with no relocation or omission. On the other hand, certain other initial norms adhered to by Butcher indicate a leaning towards the acceptability pole of the initial norms continuum. The use of explanatory cultural endnotes shows a concern for the TT reader's greater understanding, as do the Introduction, Chronology, Bibliography and other paratext discussed above, all of which are TC-oriented and which fulfil a pedagogical *skopos*. Acceptability is further accentuated by the TL typographic conventions referred to earlier (e.g. dialogue markers), by the coherent TL expression and the non-imitative rendering of some chapter titles.

Butcher's rendering of TM displays a predominant leaning towards the 'adequacy' pole of Toury's continuum joining the extremes of the initial norms. Given that this TT is, as shall be illustrated in detail under the section on 'Textual-linguistic norms', couched in a non-colloquial, neutral TL style which is notably imitative of ST syntax and lexis, a norm of adequacy may be said to be privileged throughout this TT. Given its philological proximity to the ST, this TT is also semantically faithful to ST content, thus further underscoring its adequacy as a translation.

On the other hand, this TT equally manifests some aspects of 'acceptability', in that Butcher's largely imitative TL expression also strives for natural, coherent TL usage and will deviate from imitativeness when this becomes necessary to TL coherence.

In addition, Butcher's detailed explanatory endnotes, Introduction and other paratext show a primary concern with the informational needs of the TT reader (both general and scholarly), so that from this point of view, the TT is TC-oriented, and thus acceptable.

6.3.2 Preliminary Norms:

(i) Translation policy

The context within which Butcher's TT was produced in the mid-nineties has been discussed earlier in this chapter under the heading of the 'causa finalis'. In a nutshell, we can reiterate in the present section that a major component of policy in producing this retranslation of ATWED was to help to rehabilitate Verne as a writer of literary merit, deserving of the inclusion of his translated works in this *Oxford World Classics* series.

(ii) Directness

Butcher's rendering is directly translated from Verne's original French ST, into this new English TT.

6.3.3 Operational norms

(i) Matricial norms

The Butcher translation is not an abridged rendering, but a complete retranslation of the entire ST. It is aimed at both a general and a scholarly readership. There is no relocation of passages and there are hardly any omissions. Semantic fidelity is preserved at all times. The normative implication of this descriptive observation is that translation of this and other Verne texts apparently, from the macro-details alone, prizes norms of accuracy. The prominent identification on the title and inside pages of the translator and provision of his biographical details, further underscores the visibility and prestige of the translator and translators in general, perhaps, as a further positive norm of translation's perceived contemporary value and importance.

Like Glencross (2004), Butcher does not use footnotes. Rather, he provides an impressive quantity of endnotes (Explanatory Notes) which deal with different issues arising in the ST and its translation, such as cultural references and questions of interpretation.

Following his introduction, Butcher provides a detailed Note on the Text and Translation, extending over almost five pages, in which he discusses the two original surviving manuscripts of TM, how and why, globally, they differ from the published ST and how they have aided the translator in interpreting the major themes and characters of this novel. In addition – and just as Glencross’s Note on his translation specified his approach to his Verne rendering – Butcher describes his rendering of TM as follows:

The present translation is an entirely new one, benefiting from the most recent scholarship on Verne and aiming to be faithful to the text. However, the use of phrases like ‘he said’ and ‘she replied’, of ellipses and exclamation marks, and of very long sentences has been slightly reduced.
(Verne, 1995: xxxvi)

Butcher’s stated avoidance (at times) of reproducing excessively long ST sentences seems to indicate compliance with the posited ‘universals’ of normalization and standardization.

Other paratext includes, on the inside front cover, a brief biographical note on both ST author and translator, including a list of the latter’s most significant publications, especially of Verne criticism and translation. A subsequent title page gives the name of the series, followed by that of the ST author, then the TL title preceded by the title of the Verne series of novels to which it belongs, i.e. *The Extraordinary Journeys: Around the World in Eighty Days*. Underneath this title, the translator is acknowledged: ‘Translated with an Introduction and Notes by WILLIAM BUTCHER’. In this regard, it should be noted that on the front cover of this 1999 paperback reissued edition, the ST author’s name is given above the TT title, underneath which appear the words ‘A new translation by William Butcher’. Butcher’s 25-page Introduction then appears, followed by his Note on the Text and Translation. There is then a Select Bibliography of the major critical works on Verne in French and English, and, in particular, of the main studies, in both languages, on ATWED. This is followed by a Chronology of the landmark events and publications of Verne’s life, after which there appears the TT itself, including, under the heading of ‘Contents’, a list of the Chapter titles and page numbers. The TT is followed by three Appendices: Appendix A is entitled ‘Principal Sources’ (of the ST); Appendix B describes the theatrical adaptation of this novel which ran from 1874 for over a year, and Appendix C is a collection of critical commentary on TM/ATWED from French- and English-language critics and academics. This is followed by the Endnotes.

This rendering will be seen in the forthcoming section on coupled pairs, to be largely imitative at the micro-level of detailed linguistic expression, and, correspondingly, the division of this TT into chapters and paragraphs similarly shows a faithful representation of ST ordering of chapters, and of paragraphs within each chapter. Thus, the TT is imitative at a higher, ‘macro’ level as well as at the ‘micro-textual’ rank. The actual rendering of individual chapter titles shows a hybridity of strategy, in which some titles are rendered imitatively of ST form, others non-imitatively. Renderings of individual titles are discussed under the heading of ‘Textual-linguistic norms’. Non-imitative translations of titles seem to occur when TL naturalness would otherwise be compromised. Chapter numbers, though given in Roman numerals in the ST, use the Arabic system of numeration, probably the most dominant current norm of chapter numbering in English-language texts. Almost all of the individual words in Butcher’s chapter title renderings are capitalized.

Similarly to Glencross, Butcher represents direct speech through acceptable Anglophone typographic conventions, that is, through the familiar quotation marks (one mark rather than two at the start and end of sections of dialogue). This is non-imitative of the ST which accords with the French system of using dashes and French-style quotation marks to render dialogue. Punctuation is therefore rendered in a domesticating manner, this being a dominant norm in Anglophone texts.

The edition I have used is the reissued Oxford World’s Classic paperback, 1999, as this was the particular edition that I was able to procure for my research. It is a reprint of, and identical to, the 1995 first edition. The cover of this edition of the Butcher translation is illustrated by a detail from a painting entitled *Victoria and the Peak*, 1855-60, of which the artist is unknown (these details are provided on the back cover). The illustration is, we are informed on the back cover, reproduced by permission of the Provisional Urban Council of Hong Kong from the collection of the Hong Kong Museum of Art, and it depicts a harbour with a number of sailing vessels to the foreground, and the Oriental-style residences and other buildings of Hong Kong in the background, white buildings which extend into the towering background hills. Two remarks can be made about this choice of illustration. Given that it is a Hong Kong-based work of art, it is likely to reflect the personal choice of Butcher for the cover of his TT, as he lives in that region. Further, this picture is relevant to the Verne novel itself, in which Hong Kong and sea travel feature prominently. There are no other illustrations in the edition. Nonetheless, the original ST contained many pictorial representations of

narrative scenes, by C. de Neuville and L. Benett. The publishers OUP have reissued this edition several times since its original publication in 1995.

The copyright page, similar to that of Glencross's TT (2004), makes it clear that this work is a translation, bearing as it does the following details:

© William Butcher 1995

The right of William Butcher to be identified as author of this work has been asserted by him in accordance with the Copyright, Designs and Patent Act 1988

[...] Verne, Jules, 1828-1905

[Tour du monde en quatre-vingts jours. English]

Around the world in eighty days: the extraordinary journeys/

Jules Verne; translated with an introduction and notes by William Butcher

Similarly, the original French title of the work is published on the copyright page, so that a clear demarcation is established between source and target texts as separate works with different authors. Butcher's TT authorship is arguably emphasized more strongly by OUP than Penguin's corresponding acknowledgements of Glencross, given that Butcher's TT states, as has been noted, that 'The right of William Butcher to be identified as author of this work has been asserted by him in accordance with the Copyright, Designs and Patents Act 1988' (1999:iv).

Following the Explanatory Notes, there are seven pages which list many of the other translated works, originally by French authors and writers from other nationalities, which are published in the Oxford World's Classics Series alongside the TTs of Jules Verne's best-known (and some lesser-known) works. French authors translated into English for this series include Balzac, Baudelaire, Diderot, Flaubert, Hugo, de Maupassant, Molière, Sand and Voltaire. Translated authors who are not French are also listed, notably including Cervantes, Goethe, Ibsen, Chekov, Dostoevsky and Tolstoy. Finally, there is a list of the (SL English) classic novelists whose works form part of the series, including Jane Austen, the Bronte sisters, Dickens, Scott, Stevenson, Thackeray and Wilde. Another end page refers readers to the series website www.worldsclassics.co.uk and lists some of the principal features of the site: information about new titles, the full range of the series, links to other literary websites, extracts from Introductions, and a discussion/feedback forum. The last page specifies the various literary and textual categories to which the classic works of the series belong, notably including American, British and Irish, Children's, Classic and Ancient, Eastern, Colonial, and European Literature, together with History, Poetry, Philosophy, Politics and Religion. These diverse classifications underline the scholarly remit and wide

range of the Oxford World's Classics series, and helps provide a clearly academic context (*causa finalis*) for Butcher's TT.

Butcher provides a detailed Introduction to his translation of ATWED. As has been discussed in detail in the opening chapter of this thesis, Verne scholars like Butcher and the Baldicks – many of whom are also literary translators, of Verne's and other authors' works – have been actively engaged in leading and conducting a re-appraisal of Verne's true literary worth. This is the so-called Verne *renaissance* which has been ongoing since about the mid-twentieth century. There is thus an active policy, in Verne literary and translational domains, to correct the glaring inaccuracies and poor style of many earlier renderings of Verne's works, by retranslating them accurately, and in stylistically pleasing ways, also providing, as in Butcher's case, copious paratextual material. This material helps TT readers to place Verne's works in broader contexts, describing their genesis and multiple themes, their historical background, and so on. Butcher's translations of Verne's works throughout the 1990s thus forms part of his scholarly mission to correct earlier misreadings and misrepresentations of Verne by many of the first translators of the *Voyages Extraordinaires*. This is the policy context within which Butcher's TT was produced. Translating Verne forms only part of his overall scholarly research on Verne, which also includes a biography, monographs and journal articles on Verne's literary themes. Butcher, as a translator, belongs to several intersecting, overlapping Bourdieusian *fields*, i.e. the domains of literary scholarship, literary translation and commercial publishing.

Butcher regards TM as a key and transitional work within Verne's œuvre and thematic concerns:

[ATWED] occupies a key position in Jules Verne's series of *Extraordinary Journeys* ... By 1872 his heroes have penetrated the heart of Africa, conquered the Pole, urgently plumbed the Ocean's and Earth's depths, and even headed ... for the moon. Now they have only one task left: that of summing up the whole traveling business, encompassing the entire globe in one last extravagant fling ... [the novel thus contains, underneath its] gay abandon [the] melancholy of transitoriness ... [so that there is no] virgin territory and no deflowering heroes – just glorified tourists ...
(Verne, 1995: vii)

Butcher goes on to refer to the contrasting perceptions of Jules Verne's literary worth, which continue to the present day, with popular impressions of

Verne as being primarily a writer of children's stories, this being in large part a legacy of long-standing inaccurate translations of his work:

Verne's reputation as a novelist is still under attack ... [his alleged] uncraftedness ... [has been] taken as almost childish naivety by generations of readers. In Britain and America, the 'translations' have generally been atrocious, further fuelling the myth of Jules Verne as an unnovelist and often unperson. (ibid)

This misperception is not shared by Butcher: '[Verne's] simple style conceals in reality considerable complexity and sophistication ... [ATWED reveals an] amazing technique ... narrative devices [do exist within this novel] ... [Verne's] technique involves radical innovations which themselves remained undiscovered for more than a century' (ibid). Butcher's comments echo those of American translator and Verne scholar, Walter James Miller (2003):

...in America Verne was until recently widely regarded as a children's writer, meeting only a child's intellectual needs, and few of those [though] in most parts of the world – like France, Italy, Germany, Russia, Venezuela, Taiwan – Jules Verne has always been regarded ... as a great popular writer for mature, sophisticated, intellectual adults ... who are fascinated not only by Verne's scientific notions, but also by the social/political questions he raises and by the psychological and literary maneuvers he uses. [...] Most American adults no longer read his books. That's kid (sic) stuff. [These perceptions are] criminal disparities and misunderstandings [in large part due to] unreliable and even tendentious renderings [so that] literary critics in America and other anglophone countries, reading Verne only in the English editions, considered him a very poor writer ... fit only for children. (Miller, 2003: 2)

Butcher further discusses the question of Verne's undeserved non-literary reputation in his chapter entitled 'So Unliterary a Writer as Verne' in his monograph *Verne's journey to the centre of the self: space and time in the 'Voyages extraordinaires'* (1990). He poses the following question:

Why, in the light of their subtlety and richness, have the *Voyages extraordinaires* suffered from such a reputation for naivety and poverty ... [being considered] at best ... a sub-literary genre? ... any creative writer who has been the most widely translated writer in the world ... and read so extensively ... would seem to deserve a minimum of serious consideration... (Butcher, 1990: 163)

Butcher attributes Verne's unwarranted estimation as an insubstantial author to a number of factors: for instance, critical commentators such as C. N. Martin described Verne as being principally reminiscent of such authors as Fenimore Cooper, Poe and Hoffman, and it was George Orwell who coined the depreciatory expression 'so unliterary a writer as Verne'. Similarly, the science-

fiction genre was itself regarded as hardly deserving of being included in the domain of great literature, and many critics and readers have failed to realize that Verne's works are less appropriately categorized as 'science-fiction' than as 'anticipation scientifique':

Verne's works ... use physics ... to invent ... lucid analyses of science and its effects on humanity, and intelligent guesses as to which of the 'possibilities' were actually probabilities ...
(ibid: 164)

Another factor which contributed to the unmerited denigration of Verne's literary worth was 'the dismal quality of ... [most of] ... the original translations', coupled with 'the half-truth of Verne as a writer for children' (ibid). Another cause of Verne's uncanonical literary status were the 'stage ... and film versions, often bearing little resemblance to the novel [and which have thus] drawn attention away from the specifically literary qualities' (ibid). These factors were 'reinforced by his genre, his audience and his publisher's censorship' (ibid). The second chapter of the present thesis discusses in more detail, the reasons for Verne's long-standing lack of literary prestige and his changing canonicity over the years. Butcher's accurate and imitative approach to translation is apparently influenced, in part, by the need he perceives, to recognize and promote the canonical status of Jules Verne as a classic author, worthy of inclusion in this *Oxford's World Classics* series. Butcher's imitative rendering helps to convey Verne's original style.

Butcher goes on to observe that, as regards ATWED, the novel's 'joyous tone and surface positivism are subverted by a tendency for any authority to be mocked and for parts of the story to prove unreliable'. (Verne: 1995: viii). I agree that a 'joyous tone' is evident throughout the novel, in its exuberant adventure and rapid forward pace of narration, mirroring the physical movement of the story's protagonists, and in the burlesque episodes and generally comedic situations, which are finely balanced with the deeper, essentially serious themes and tone. I also concur with Butcher on the 'surface positivism' of this novel, in that it narrates, on the most outwardly visible level at least, an apparently straightforward sequence of events which appear to have a definite, intelligible meaning. Furthermore, I agree that Verne ironically lampoons such symbols of social power as British institutions (banks, courts, even the Reform Club, and other associations/societies). It is also clear that, as Butcher points out, the

narrator and the narration ultimately prove to be somewhat untrustworthy, this being especially evident in the narratorial duplicity which is weaved around the novel's final *coup de théâtre*.

Commenting on Verne's overriding themes throughout the *Voyages extraordinaires*, Butcher states that '[Verne's] abiding interest [is] in man's position the cosmos – making him one of the last of the universal humanists' (ibid). I find this comment quite revealing in the light of Catholic Church suspicion of authors such as Verne when he was originally writing: humanism involves the progression of humanity through its own efforts, without resort to religion, thus making humanists an obvious target of Church opposition. As regards Butcher's reference to the position of man within the cosmos, this is revelatory of both Verne's and Butcher's interests in ordered systems, and points once again to Butcher's interests in mathematics and in Hofstadter's writings. A further theme of ATWED highlighted by Butcher is 'the functioning of collectivities ... how groups discard their intelligence to arrive at a mass opinion ...' (ibid: xii). I find that Verne does indeed deal with the reactions of groups such as the Reform clubmen and the general public throughout Britain, to Phileas Fogg's wager, and public opinion seems to swing uniformly from being in his favour, to being against him, so that a lack of individual reflection and a 'mob' mentality, do in fact appear to be satirized by Verne.

Another feature of ATWED which lends it greater literary merit than was previously attributed to it, is Verne's portrayal of characters who are intricate and eccentric, thus potentially fascinating, as opposed to merely portraying character stereotypes: 'Fogg [is] initially a mere cipher of British stuffiness ... but taking on more complexity as the drafts pile up'.(ibid). Later in the Introduction, Butcher reprises this idea of the multi-layered character of Phileas Fogg:

The blank automaton initially has no aim in life. Newtonian mechanics tells us that he will [thus] remain stationary for ever or on a fixed linear or circular course ... [but] [l]ike Frankenstein's monster, Fogg can be sparked into some semblance of life by being made to iterate the algorithmic process of taking the quickest path between each two successive points ... [though] the *raison d'être* for [Fogg's] trip remains problematic ... time cannot substitute for a futile existence.
(ibid: xvii)

Thus, I would agree with Butcher that Fogg's apparent motivations in undertaking this circumnavigation of the globe appear, at the outset, to be

difficult to justify: is it not rash and irresponsible to risk one's life savings, indeed one's very life, simply to try to prove an arguably pedantic point? I also feel that, in comparison to Verne characters in other novels, Fogg's aims seem indeed all the more flimsy and dubious: other Verne heroes, such as Professor Lidenbrock, though they too may be rash to some degree, nevertheless have significant scientific and exploratory objectives in undertaking their journeys. However, this point harks back to Butcher's observation at the beginning of his Introduction that, by the time Verne wrote ATWED, his heroes had already apparently explored and discovered all that was available in the earth and beyond, so that by the time Phileas Fogg comes into being, exploration is no longer an option for this Verne protagonist, and must be replaced by a sort of global tourism. In his 1990 monograph, Butcher has further discussed these ideas of the seeming pointlessness of Fogg's journey round the world and the replacement, in the late nineteenth century of the age of exploration with an era of tourism, reflected in the transitional nature of ATWED within Verne's ongoing series of 'Extraordinary journeys':

... the projects [of certain Verne main characters in his works] are still far from complete, because the destination remains evacuated: without a fixed end, the *fuite en avant* is ... equivalent to ... avoidance of the issue. The mere covering of space ... cannot hope to produce significance, cannot ... lead to the sacred. It merely dissipates energy ... the linear path that ignores the vagaries of space and heads directly towards a predetermined goal, is ... a frequent figure in Verne cartography ... Novel destinations cannot, however, be invented indefinitely in an age where the speed of travel is rapidly shrinking space. The age of exploration will soon have to be considered closed ... The days of the 'Voyages' are numbered from its beginning ... this ending of history ... [is] the aim of his ... works.
(Butcher, 1990: 157)

Butcher goes on to describe, in further detail, in his Introduction to his TT, the increasing complexity of Fogg's character portrayal as the narrative progresses:

Fogg is ... at the beginning merely the intersection of several symbolisms, a sad mechanical shell, a frustrated figure, a challenge (to the) narrator's inventiveness ... [but] ... the portrait is progressively tempered ... [Fogg's personality and motivations may be defended against charges of coldness and selfishness, as] ...[he] is tolerant ... he behaves generously; even his mechanical formality may be an ironic way of defending British law-abidingness ... Fogg is efficient, polite, tenacious, fair-minded, truthful, intelligent and inventive ... risks his life ... risks his fortune ...[yet there is equally his] hermetic solipsism as symbolized by the closed curtains of his return ... emotions are not absent but concealed ... judging by appearances ... [is] fatal in Verne's world where whole books are traps ... Fogg probably qualifies, then, on balance, for our approval ...

(ibid: xxii-xxiii)

I would suggest also that the closed curtains at Fogg's residence upon his return (when he initially thinks that he has lost the wager and is thus plunged into despair) may also symbolize bereavement/death, thus perhaps adding to the ominous suggestions throughout this chapter that Fogg is contemplating suicide owing to financial ruin.

Butcher's 1990 monograph makes further, similar reference to the unsuspected depths of characterization in Verne's works more generally:

Verne's reputation as an 'impersonal' writer would seem to be ... weakened. Even if conventional psychology plays little part in the works, much of their unity comes from this subtle and systematic working-out of the situation of the person in the functioning of the universe. What begins as a journey of exploration ... ends up as a journey to the very centre of the self. (Butcher, 1990: 160).

In his 1990 monograph on Verne's works, Butcher makes similar observations on the often unperceived complexity and hidden depths within the semantic layers of Verne's writings:

[There is a] distance between his surface and 'deep' levels, [and there is the] all-encompassing nature of his irony, which has often taken in the superficial reader ... Verne's discretion tends towards literal self-effacement. Personal and social concerns are camouflaged ... [therefore] Verne's major contribution to the form of the novel has never even been noticed and ... his claim to be adhering to the principles of physics when writing a ... tale of time-travel ... [is] ... unchallenged. [...] The texts ... require a great deal of further unprejudiced analysis ... The first task of future research is to continue to dispel the mythical Verne ... Annotated editions ... are ... necessities. (ibid)

Therefore, Verne seems to counterbalance the initially dubious, flimsy objectives of Phileas Fogg and the apparently lightweight nature of the narrative, through the structural complexity of the novel and the way it represents the passing of time and the unfolding of events:

As if to compensate for the unreliability of 'time as theme', the [novel] displays great complexity in the 'time of the plot'. The purely linear trip as determined by the timetables represents in reality just the starting-point of a whole multiplicity of interlocking structures ... the narrative accelerates ... weave[s] back and forth between Hong Kong and Yokohama ... many sections of Fogg's journey are omitted ... [in one case, for instance, this] is achieved largely by concentrating on Fix's telegram ... [which is] the nearest the nineteenth century got to instantaneous long-distance communication and hence ubiquity ... [thus] Verne fully absorbs the [technical innovations such as the telegram] into his literary technique. (ibid: xvii)

Verne's innovative and crafted representation of time in ATWED is particularly evident towards the novel's conclusion, with the depiction of the climatic and unexpected return, on time, of Fogg to his fellow clubmen, which is described on the back cover of this TT edition as 'one of literature's great entrances':

... the final crescendo ... is probably unique in the history of literature ... it is a flashback that does not exist! ...[It involves] the astounding, divine appearance of Mr. Fogg. The following chapter proceeds further back to show Fogg's realizing what date it is and then terminates this second flashback. And because of the 'missing day', the flashback of Chapter 26 (sic: this should read '36') never needs closing.
(ibid: xviii)

Butcher describes this narrative technique as 'an unparalleled time machine ... a unique temporal shift ... [like] a Klein bottle or a Mobius strip, for it flips you over but ... smoothly brings you back to where you started'. (ibid). Butcher's references here are to two German nineteenth-century mathematicians: it is thus again evident in this instance that his mathematical background has contributed to shaping his interpretations and explanations of Verne's work. Butcher displays his intellectual versatility and multi-disciplinarity, as a true polymath, in his writings on Verne, thus employing concepts from mathematics and physics, systems theory, etc., throughout and in support of his Vernian exegesis. Reprising the notion of time towards the end of his Introduction, Butcher comments that

Without wishing to make Verne an anticipator of the theory of relativity, he does ... pose the question, in subtle and literary fashion, of relative time-frames and hence whether an absolute time-scale can ever exist.
(ibid: xxix)

Thus, in ATWED, time does literally seem to pass differently for, on the one hand, the clubmen of the Reform together with the wider British public awaiting Fogg's return from the vantage point of London, and, on the other hand, the globe-travellers Fogg and Passepartout themselves, together, of course, with Fix and Aouda in later chapters. Similarly, in his 1990 monograph, Butcher states that 'Verne reacts to the acceleration of history by trying alternatively to slow it down and to speed it up even more' (p. 158). Thus, in ATWED, as is stated on the back cover of Butcher's 1999 OUP edition, Fogg 'snatches a day from the jaws of time' by unconsciously completing his journey with a day to spare, though his circular-yet-linear [circum]navigation ultimately leads him back to

his starting-point and to a possible continuation of a futile existence: ‘If we accept the hypothesis of the future as being ultimately a dead-end for all the Vernian travelers, it helps us understand why the real and cognitive ventures nearly always finish by trying other time zones [...] Time-travel seems to be both the only novel experience possible and the ultimate symbol of the finiteness of existence and the closing down of history ... It opens up new worlds – to visit rather than to conquer... even the spatio-temporal world proves in the end to be bounded, [so that] each attempt to go beyond it merely serves to emphasize ... circularity: all roads lead back home ... [Verne’s] heroes [are] forced back into the present ... into the smaller, self-contained spaces that constitute ... the denial of the travel drive’ (ibid: 158-9). With this type of exegesis, Butcher again manifests his background and interests in mathematics and physics: in addition, Verne himself was writing partly in a pedagogical context of the ‘hard’ or ‘natural’ sciences, with an emphasis in ATWED on such concepts of world geography as the meridian, lines of longitude and latitude, the Equator, and so on. Therefore, it can be noted that both ST writer and this particular translator are combining their interests in literature with contrasting and complementary interests in the physical sciences and in pedagogy more generally. In using the term ‘pedagogy’ throughout this thesis, I take it to have the following meaning as defined by the *Collins English Dictionary* (2003: 1199), viz. ‘the principles, practice, or profession of teaching’.

Butcher comments on the importance of themes of space and journey in ATWED, echoing one of the subjects of his monograph *Verne’s journey to the centre of the self: space and time in the Voyages Extraordinaires*:

[In Fogg’s circumnavigation of the Earth’s surface], because the line becomes a circle, it gets him back to the Reform Club; because the circle remains a line, it satisfies his penchant for forging ahead ... and ... [the] narrator’s need to maximize contact with the new. The collapsing of three-dimensional space to the linear structure of Fogg’s route corresponds to the drastic reduction in ... modern opportunities for heroism ... [ATWED portrays] a strangely limited microcosm [in which] the role of chance is ... diminished [and replaced by] an iron necessity ... (ibid: xix-xx)

The narrative structure of this and Verne’s other works is carefully developed by the ST author:

... each work is designed in terms of its distinctive climax, often ... geographical. Where the heroes have to be at the end ... determines how they

must get there. [ATWED] ... is the only novel to depend on the theme of space and time, and this has important consequences on (sic) its whole structure.

(ibid: ix)

One of Butcher's translatorial innovations in providing this and other TTs of Verne well-known and lesser-known works has been to provide critical editions (his is the first such edition of ATWED in English) with paratext which discusses the deeper meanings of Verne's many allusions: in ATWED, for instance

... an encyclopedia or dictionary will reveal scores of insights into the work ... '*musth*', 'methodism', 'Obadiah', 'the *Alabama*' or 'Samuel Wilson' ... [it was] never recorded ... that ... these phrases refer to massive and uncontrollable sexuality, to ... theories of human behaviour ... no systematic study of the manuscripts [has up to now been engaged in] [yet they] reveal ... blatant anti-Semitism ... [and] ... an explicit allusion revealing Fogg's hidden motivation ...'

(ibid: xii)

Butcher deplores the fact that this novel has rarely been studied on Anglophone educational programmes, so that one of his implicit aims is to remedy this situation, brought about, he suggests, by the many poor translations in existence.

Butcher concludes his paratextual essay on Verne and on ATWED in particular, by observing that Verne's writings are thematically multi-layered, structurally well-crafted, innovative, and of continuing relevance to the contemporary reader, thus highlighting implicitly, his respectful approach to translating Verne with semantic fidelity and stylistic equivalence:

[ATWED] introduces ... important techniques involving narrative point of view and depiction of character. It thus undermines conceptions of objectivity and coherence in a manner that will become ... more prevalent later. [ATWED is therefore] modern ... perhaps ... post-modern. For the [present-day] reader ... all these special effects add up to a work of unparalleled readability. Verne has mastered the art of making the difficult look so easy as to appear uncrafted ... [and ATWED is thus] a model of directness and accessibility ... [ATWED] [is] one of its century's most surprising achievements.

(ibid: xxix-xxx)

(ii) Textual-linguistic norms: (a) Opening remarks

It is here proposed to begin by examining what Butcher claims is the presence of a sexual, and often specifically homosexual, subtext throughout the ST, and which is, as he claims in his Explanatory Notes, especially evident in certain paragraphs. Butcher's reading of homosexual themes and undercurrents in parts of the ST has influenced his translational choices at the micro-textual level.

Butcher's paratextual commentary, especially his Introduction and Endnotes, offer explanations and discussions of his original readings of hitherto unsuspected and unexplored subtexts, thereby fulfilling the so-called 'exegetic and didactic functions of translation' (Brownlie, 2006: 1). Such exegetic paratextual commentary is a predominant feature of Butcher's translations of Verne.

In recent personal correspondence, Butcher (2009:1) seems ambivalent about the advantages of his being a Verne literary critic as well as a translator, but still argues for the primacy of the translator as interpreter of textual meaning:

Does a translator really benefit from also being a literary critic, as I claim? At best marginally, I would say. The effect is rather opposite: only the translator really knows the text, and so is best placed to comment on it.

It can be argued that Butcher's important, potentially controversial reinterpretations of ATWED, expressed through translation and paratext, offer an illustration of a literary work which accumulates expanded meaning, depth and range when re-presented in the TL and TC. Damrosch (ibid) states that: "Travelling abroad [...] a text does [...] change, both in its frame of reference and [...] language."

To use translation means to accept the reality that texts come to us mediated by existing frameworks of [...] interpretation. [Translators help to] shape what we read and how we read it [...] [translation constitutes] the continued life [or] afterlife [of the ST]
(Damrosch, 2003: 297)

(ii) – (b) Butcher's 'Queer Studies' reinterpretation of TM

In his Introduction to this TT, Butcher has commented that

... the serene surface of [ATWED] hides depths of sex and violence, a fair amount of contradiction, and concerns about personal identity, love, time and space. How is the anguish cloaked? [It is concealed through] ... humour ... the comic of the mechanical [and] the violence [is] oddly detached ... many of [Verne's] thematic concerns coincide with those of the writer, caught between 'what he wants to say' and inchoate forces seeking expression.
(Verne, 1995: xxiv-xxv)

Butcher also comments, in his Introduction, on Verne's personal interest in mental phenomena such as the power of hypnotism, so that themes of the interconnectedness of physical and psychic matters are a recurrent theme throughout Verne's oeuvre.

Butcher thus draws attention, in his translation of certain sections of TM and in his paratext, to elements of gay innuendo which he sees as being present in some of Verne's writing. Butcher, as Verne translator, thus becomes a type of gay/lesbian

studies critic of the ST. He establishes a link between a possible homosexual undercurrent in ATWED, and his broader psychoanalytic analysis of this and other Verne novels, thus attributing a significant role to Freudian concepts of the unconscious (in which Verne had an apparent interest, though obviously through psychologists who predated Freud) in explaining the (hidden/latent) sexual and other motivations of the principal protagonists of ATWED:

[ATWED contains] ... a wider network of meaning which ... englobes the 'unknowability' of the hero and the narrator's duplicities ... [the novel has] clandestine features. Modern psychology has indicated the existence of different areas of the mind and consequently distinct modes of behaviour. [...] Freud's demonstration [is] that the human personality is 'split', that the dark undercurrents of the psyche, unknown to the subject, are divorced from the publicly visible persona ...
(ibid: xxiv)

Furthermore, in his Introduction to his 2006 biography of Verne, Butcher links the veiled homosexual themes and suggestive imagery of some of Verne's works, to the ST author's personal life:

[One of the matters explored in this biography is the question of] whether Verne was homosexual [...] Bisexuality certainly occurs in Verne [...] his timidity with strangers and yearning for reclusion; his relationship with probable homosexual Aristide Hignard at school ... the double entendres to Hetzel about oral sex; the evidence of the series of Extraordinary Journeys, with an absence of desire for women and indeed of attractive women, but with much obscene ribaldry between the men ... all implies that a homosexual streak permeated his character.

(Butcher, 2006: xxv)

Butcher (2006:84) refers to the period when Verne was, between 1848 and 1851, a law student and frequenting the Parisian literary salons (at which stage Verne would have been aged between 20 and 23):

... certain characteristics were beginning to emerge ... a preference for male companionship, combined with a strong sensuality; a homosexual leaning, that would become more pronounced in later years ... Verne's sexuality constituted one of the great enigmas of his life ... heterosexual desire clearly governed much of his life... But at the same time, an inescapable undercurrent emerges with a remarkable number of hints, none conclusive in itself, but significant when laid end-to-end. [...] The works do provide ... a treasure trove of sly sexual hints, humming as they are with desire, innuendo and imagery ... Hetzel allowed surprisingly open allusion to bestiality and masturbation to slip in ... [Voyage au Centre de la Terre] focuses on the penetration of orifices ... and abounds with daggers, pillars, geysers ... eruptions, etc... Verne, in sum, greatly enjoyed ambiguously bisexual flirting, and his sexuality was not fully heterosexual, diverted here, there and everywhere ...

(Butcher, 2006:259-62)

In recent personal communication, Butcher (2009) nevertheless admits that the question of Verne's sexuality, and of sexual innuendo in ATWED, is an unverifiable, open question:

I genuinely don't understand Verne's sexual tendencies. I think you, and I, do successfully make the case for an amount of homosexual innuendo in ATWED. But there is so much going on in the novel that people may say [that one is] being unduly selective – as they always can when one focuses on a particular topic. And as a variation on such an argument, the homosexual element could arguably be simply one, inseparable, strand of the pansexual panoply.

This notion, as expounded on in the following citation from Butcher, of Verne's apparent bisexuality or pansexuality being a sexuality that was diverted in several directions, seems to exemplify the notion in Queer theory (lesbian and gay literary criticism) of fluid, non-stable, non-essential sexual identity. Exclusive homosexuality was not the case for Verne, nor, apparently, for his fictional character Passepartout.

... anti-essentialism in relation to sexual identity is taken further by some critics ... Thus, lesbianism, say, is not a stable, essential identity, so that ... identity can become a site of contest and revision ... such apparently elemental categories as heterosexual and homosexual do not designate fixed essences at all – they are merely part of a structure of differences without fixed terms ... We construct instead an anti-essentialist, postmodernist concept of identity as a series of masks, roles, and potentialities, a kind of amalgam of everything which is provisional, contingent, and improvisatory ...
(Barry, 1995: 144-46)

In *The Columbia Anthology of Gay Literature: Readings from Western Antiquity to the Present Day* (1998), Fone notes that, in European gay literature from 1870 to 1969, 'In general, most written creations of homosexual identity prior to the twentieth century challenged popular conceptions of homosexuals as sinful and criminal, as pathologically unmanly and afflicted members of a despised species ... European inventions of modern homosexuality were products of a world between wars, of a Europe in which the vision of emancipation from the homophobia of ancien régimes was soon to be one more casualty of antidemocratic and totalitarian regimes' (p. 401).

Fone goes on to speak specifically about France between 1870 and 1945 (it was in 1873 that TM was first published):

In France, homosexual acts had not been criminal since 1791 ... Homosexuality was hardly unknown in nineteenth-century texts ... The stormy love affair between Arthur Rimbaud and Paul Verlaine allowed

Verlaine to confront and explicitly employ male homosexuality in poetry ... [In] 'fin-de-siècle' literary productions ... 'decadence' ... explored the spectrum of eroticism and sensuality emphasizing often the appeal of androgyny and the sensuality of lesbianism ... (Fone, 1998: 402)

Some of the ST segments analyzed in this section seem to indeed provide support for Butcher's interpretation of 'brazen homosexual overtures' and 'blatant sexual symbolism' (ibid) in parts of ATWED. In his 1990 monograph, Butcher similarly comments on Verne's suggestiveness: '[Verne's] network of obsessions present symptoms but avoid the sore points themselves' (ibid) and his works contain many 'metaphors, puns, ambiguities and shifts in language' (ibid).

Butcher is, in a sense, doing what some lesbian/gay critics do, viz. '[they] identify lesbian/gay episodes in mainstream work and discuss them as such ... rather than reading same-sex pairings in non-specific ways ... [they also] expose the 'homophobia' of mainstream literature and criticism, as seen in ignoring or denigrating the homosexual aspects of the work of major canonical figures ... (ibid: 149).

Only a small selection of examples of homosexual innuendo can be offered, due to space constraints.

Ch. 2 – Où Passepartout est convaincu qu'il a enfin trouvé son idéal (ST, Table des matières, p.1)/Where Passepartout Is Convinced That He Has Finally Found His Ideal (TT, Contents, p.3)

C'était l'homme le moins hâté du monde, mais il arrivait toujours à temps ... (ST, 1997 edition, Ch.2, p.16). / He was the least rushed man in the world, but always came on time (TT, Ch.2, p.12). It is evident that Butcher is deliberately exploitative of possible sexual insinuation in Verne's description of Fogg, through his purposive selection of the TL phrase 'came on time' or even 'rushed'.

A search in the *Grand Robert de la Langue Française* (2001) cites a number of similar meanings for *hâté*. An old meaning (labelled 'vieux' i.e. 'old', and first seen to be recorded in the French language in 1596) defines it as '*Qui est pressé*' ('*who is rushed*') and actually cites this very passage from TM, describing Fogg, as an example of the word's usage in this context. A further meaning, also labelled 'vieux', is *Qui doit être fait rapidement* ('*which must be done rapidly*') or *Pressé*. A further meaning dating back to about 1841 and labelled '*Vieux, littéraire*' is *Qui est poussé à aller vite, à faire vite* ('*who is pushed into going*

quickly, doing quickly). By the end of the 19th century, a further meaning was *Qui est fait vite (which is quickly done)*. Bilingual French-English dictionaries such as the Collins Robert (2006 : 474) offer such English translations of the verb *hâter* as *to hasten, to bring forward, to bring on, and to force*.

All things considered, it is plausible to suppose that there may be a sexual double meaning in the ST's use of the term. But how likely is it that the SL verb *arriver* might be intended to suggest the notion of orgasm? After all, the usual verb in French taken as equivalent to the phrase *to have an orgasm* or, in slang usage, *to come*, is *jouir*. The *Grand Robert* (op cit) cites such meanings for *arriver* as *atteindre, parvenir à un état (to reach, to arrive at a state)* (p. 798) and *réussir (to succeed)*. In English, the verb *arriver* can include such senses, in certain contexts, as *to succeed, to manage, to come to (e.g. a conclusion – arriver à une conclusion)*. Once again, it is not beyond the bounds of possibility that Verne intended a sexual double meaning in his choice of the verb *arriver*.

In recent personal communication, Butcher (2009) advises me that 'I must admit that I'm not sure that *venir* and *arriver* can carry all the weight I put on them'. This points to an aspect of the non-deterministic, complex nature of translation, i.e. the same individual translator may interpret and translate a ST, or parts thereof, differently at different points in time, as Longa (2004) has argued in making a case for the non-linear nature of translation processes.

Il savait que dans la vie il faut faire la part des frottements, et comme les frottements retardent, il ne se frottait à personne. (ST, 1997 edition, Ch. 2, p.16). / He knew that in life you can't avoid rubbing against people – and since rubbing slows you down, he rubbed himself up against no one. (TT, Ch. 2, p.12). Glencross (2004: 7) renders 'frottements' as 'social contact'. Butcher, on the other hand, expressly seeks to capitalize on the semantic possibilities which form part of his own personal interpretation of sexualized SL usage by Verne. Butcher thus mirrors the ST's three occurrences of lemmas of the verb 'frotter' in this one ST sentence, and his more literal rendering of these SL items through lemmatization of the TL verb 'to rub' not only accords with his general translation strategy of philological closeness, but also involves careful manipulation of SL and TL meaning and lexis in order to accentuate the ST's suggestive expression and lend emphasis and support to his own reading (between the lines, perhaps) of the ST.

The *Grand Robert* (ibid: 1094) cites one meaning of the SL verb *frotter* (labelling it as *familier*) as *Avoir des attouchements érotiques avec quelqu'un/Avoir des relations érotiques sexuelles (To engage in erotic touching with somebody/ to have erotic sexual relations)*. This would seem to lend support to Butcher's sexual interpretation. On the other hand, *Le Petit Robert* (2008 : 1109) distinguishes between two similar verbal phrases. The phrase used here by Verne, *se frotter à qqn (avoir des relations avec ; frayer avec ; fréquenter, i.e. to have involvement, dealings or relations with ; to mix, to associate with)* seems to refer to non-sexual concepts such as *to rub shoulders* or *to cross swords* with somebody (Collins Robert, ibid : 436), as in the notion of mixing socially with others, or of having 'a brush' with the police, according to the example given by *Le Petit Robert*. This would seem to make Butcher's interpretation less credible. On the other hand, *se frotter sur qqn* means, in familiar French, *profiter d'une occasion de contacts érotiques (to benefit from an opportunity for erotic contact)* (ibid: 1109), but Verne did not use the conjunction *sur*.

Perhaps Glencross's rendering 'social contact' could thus be seen as a semantically safer interpretation of 'frottements', in the light of this lexicographical detail; indeed, Glencross's asexualised renderings could even be a form of risk avoidance in translation, a concept posited by Pym (2004). Nonetheless, the noun *frottement* carries the primary sense of *contact de deux corps dont l'un se déplace par rapport à l'autre/friction. (contact between two bodies, one of which moves in relation to the other/friction)*. (ibid: 1108). All things considered, it is probably reasonable to suggest a possible sexual – though not necessarily a specifically homosexual – interpretation.

In a recent personal communication, Butcher (2009) states

When I wrote 'rubbed himself UP against' (capitalisation in original e-mail), I knew that I was being a bit irreverent. [...] My only justification in this case, rather weak, would be that the French shows a certain progression, with a stronger element at the end of the sentence, and I couldn't think of any other way of reinforcing 'rubbing against'. In making many of these decisions, given the amount of text to be translated, and the negligible rewards of the activity, I tend to make snap decisions, based, I hope, on an intuitive understanding of the French text.

Butcher's reference to 'snap decisions', ones which he hopes are, nevertheless, intuitively sound, seems a significant observation about the translation process

(though the present research is primarily product-oriented rather than process-oriented). If translators in general feel that the rewards accruing to them are not commensurate with the effort required by a translation project, do they, similarly to Butcher, make lexical and semantic decisions quasi-instantaneously, on the spur of the moment, as it were? And can such an approach nonetheless lead, as it apparently does in Butcher's translations, to accurate and stylistically pleasing TL usage, in cases where a translator is highly competent? If translators make such instantaneous decisions, does this account in part for the observed unpredictable variations in strategy that this research has regularly observed within the same TT? These questions might constitute an interesting area for translation process-oriented research; but would all translators be as candid as Butcher is being in this instance?

The following passage is to be found in Chapter 33, entitled 'Où Phileas Fogg se montre à la hauteur des circonstances' (rendered by Butcher as 'Where Phileas Fogg shows himself equal to the occasion'). Butcher's translation of this title is partly non-imitative, due in part to the material cause of SL/TL contrasting means of expression.

Jamais l'équipage n'avait vu un garçon plus gai, plus agile. (ST, 1997 edition, Ch. 33, p.263). / The crew had never seen a fellow more cheerful and active. (TT, Ch. 33, p.181).

The context of this segment is that Passepartout is on board ship, climbing acrobatically among the ship's masts, and generally behaving in a very – perhaps ambivalently – affectionate manner towards the sailors. Butcher does not opt, here, for the TL cognate 'gay', in spite of its seemingly appropriate dual meaning in this context. The likely reason is that it would probably be considered not to be fully faithful in terms of representing likely ST semantic intent, as the homosexual sense of 'gay' was not present, either in the SL or TL, at the time of writing of the ST. Ironically, White's (1874) imitative rendering reads 'The crew had never seen a *gayer*, (emphasis added) more agile fellow', yet this usage of a lemma of the adjective 'gay' clearly draws on its original meaning of carefree and merry, though, since the late twentieth century, the word's meaning of 'homosexual' has become its primary sense. This illustrates how changing linguistic norms have caused translational choices to change accordingly, so that even Butcher, despite his emphasis on the homoerotic subtexts of this paragraph, feels obliged to avoid the TL adjective 'gay' in this

context. Glencross here renders 'gai' as 'high-spirited'. The *Grand Robert* (ibid: 1247) states that the homosexual reference in the lexeme *gay*, Gallicized as *gai*, dates back to about 1965-1970 in the French language, and specifies that *gay*, as transferred into French from English, is a

... mot anglais des États-Unis, «gai», utilisé, dans ce sens spécial, par euphémisme discret dans l'argot des prisons, dès 1935, puis répandu dans le public après la guerre. Anglic. Relatif à l'homosexualité masculine, aux homosexuels (surtout en parlant des lieux de rencontre). Dans ce sens, le mot est souvent francisé en «gai».
(ibid : 1094)

In his Explanatory Notes to his TT of TM, Butcher (Verne, 1995/1999: 242) comments that the paragraph from which the foregoing sentence is taken 'is full of homosexual language'.

Sa bonne humeur, très communicative, s'imprégnait à tous. (ST, 1997 edition, Ch. 33, p.263). / His good mood, highly infectious, was caught by everybody. (TT, Ch. 33, p.182). Through a translation which is syntactically imitative, and use of a TL word such as 'infectious' and 'caught', hinting at sexual transmission in order to represent the ST layers of meaning, Butcher continues to convey the ST's playful sprinkling of *double entendres*. The ST use of a lemma of the verb 'imprégner' conveys the ambiguous sense of penetration of a body with liquid, while its cognate in the TL, though not used by either translator, has the additional sense of fertilization. Verne's use of this word, coupled with the ambiguity of 'humeur' – which has multiple semantic possibilities in that it can refer to bodily fluids such as blood and saliva, as well as to human mood which such body fluids were traditionally thought to determine (thus hinting at transference of body fluids through rampant sexual contact) – appears to be a sexually suggestive use of the SL. Surprisingly, however, Butcher translates the above two SL lexemes by 'caught' and 'mood' respectively, which – though retaining the global sexual ambiguity of the ST segment – appear not to fully exploit the ambiguous, suggestive nature of the source segment. Though he relays some of the ST's sense of sexual transmission, he may have felt obliged to sacrifice a more lexically imitative translation of 'humeur' and 'imprégnait' because of a need for natural TL expression. My own suggested rendering 'His pleasant humour, which was infectious, was imbued by all/infused to all' might have sounded much less like familiar TL usage.

On ne l'avait jamais vu ému ni troublé. (ST, 1997 edition, Ch. 2, p.16). / Nobody had ever seen him aroused or troubled. (TT, Ch. 2, p.12).

This is part of a description of Phileas Fogg's imperturbable, phlegmatic character, occurring towards the outset of the story. The continuing contrast between Butcher's intentional choice of suggestive TL words ('aroused') and Glencross's erasure, conscious or otherwise, of ST innuendo ('upset' is chosen by Glencross, rather than 'aroused'), is evident. The sexual connotations of the SL word 'ému' are, of course, plausible in terms of accuracy, and are thus exploited to the full by Butcher in his choice of a TL word, which is arguably more specific in meaning and connotation than its ST equivalent, thus serving to support and drive home Butcher's interpretation. The *Grand Robert* (ibid: 2040) cites one meaning of *émouvoir*, the infinitive from which the adjectival participle *ému* is derived, as *éveiller l'érotisme, la sensibilité amoureuse de* as in *émouvoir charnellement quelqu'un (to awaken the eroticism, the amorous sensibility of/to carnally arouse somebody)*. The term was used by the 18th century dramatist Beaumarchais in this context, and later in the same way by the 19th century writer, Maupassant, according to the aforementioned dictionary. Therefore, Butcher's sexual interpretation is indeed semantically plausible, as sexual arousal is one of the meanings of the term *ému*.

However, in recent personal communication, Butcher (2009), in reaction to my comments on his 'gay' renderings, has stated: 'I would admit that 'upset' is probably a better translation here than 'aroused' for 'ému'.' Once again, this points to the non-determinism of the translation process; as noted earlier in this discussion of sexually-charged renderings, if Butcher were to retranslate ATWED now – almost fifteen years after first translating it – at least some of his interpretations and lexical choices would be different.

(ii) (c) Coupled pairs

The coupled pairs discussed in this section illustrate that Butcher is highly accurate in his transmission of ST meaning, thus adhering to norms of semantic fidelity as well as to norms which favour faithfulness to the structure and lexis of the source language. In this regard, Butcher has informed me (personal communication) that

...English-language critics often prefer to domesticate the text. But here in East Asia, we generally recognize that, for instance in texts 2 or 3 thousand

years old and written in radically different languages, the translated text should carry some of the “flavour” of the original.

Perhaps the same point: I personally tend to the literal end of the literal-free translation spectrum ... [to] convey the pragmatic meaning.

(Butcher, 2007:1)

(c) - (i) Imitativeness

It is revealing to occasionally compare and contrast the Butcher target text with that of Glencross, given that these two contemporary translations of the same source text were published within a relatively short time of each other. Of course, the Glencross rendering of TM will be discussed in detail in Chapter 7 of this thesis, but some general points are apposite at this point. The most striking contrast is that, as a general, global tendency throughout the two TTs, Butcher’s rendering is significantly more imitative of ST syntax and lexis than that of Glencross. Butcher’s TT is thus the more foreignizing of the two, being couched in less idiomatic or natural target language than Glencross’s TT. Butcher therefore adheres much more closely to ST form and lexis, as it is his own stated choice to offer a close, faithful translation. In his Note on the Text and Translation, he states that ‘The present translation is an entirely new one, benefiting from the most recent scholarship on Verne and aiming to be faithful to the text’ (Butcher, 1995: xxxvi). In personal correspondence (2009) Butcher has informed me that, by comparison with Glencross’s (2004) retranslation of ATWED, he considers that there is clear ‘superiority of my version, provided, that is, one favours faithfulness over simplification.’ On the other hand, Butcher is now, in retrospect, somewhat ambivalent about the SL-orientedness of his rendering:

Of course, my own efforts are sometimes too literal, old-fashioned or Gallic-flavoured – all positions I could, half-heartedly, defend if pushed. ... my methods ... are unconventional: my dictation method has the advantage of being quicker, and may sometimes produce better flow of text; but I am only too aware that it can produce a wooden or strange-sounding text unless worked upon a great deal.

(Butcher, 2009: 1)

This observation indicates that even an imitative translator such as Butcher ideally strives for some compromise between SL-oriented translation and TL natural expression, but, because of the complexities of actual translating practice, ideals are often difficult to achieve (cf. Brownlie 2001). Butcher thus acknowledges the difficulties which are posed by SL-interference, preventing the translator from adhering fully to ideal mores of naturalness. Translators seem to aspire idealistically to a certain point on the adequacy/acceptability

continuum, but in practice find it hard to achieve such ideals. The obstacles of SL interference and variable human cognition (e.g. vocabulary limitations) may scupper the best-laid plans.

Butcher's rendering is also, generally, more concise, and couched in more formal target language, than that of Glencross, the latter using a greater amount of expansion in order to achieve natural, informal TL expression, and thereby seeming to distance himself purposely from the Butcher TT's greater literalness, imitation and formality of register. Butcher also resorts to explicitation on fewer occasions than Glencross, this being probably explained by the fact that the former translator is being significantly more imitative of ST form, and because Butcher usually favours a concise TL style.

Though both translations are, for the most part, imitative of the source text's divisions at sentence and paragraph level, they both feature occasional structural alterations such as splitting of longer ST sentences into two or more shorter TL ones, or combining two or more ST sentences into a single TT one, or an altered division of paragraphs.

On rare occasions, both translators render a ST sentence or clause in exactly the same manner. Examples from the first chapter include 'His only pastimes were reading the newspapers and playing whist' and the phrase 'a struggle against a difficulty'. At other times, both translators' renderings of ST phrases are noticeably similar without being absolutely identical. An example from the first chapter occurs where Glencross writes 'Phileas Fogg lived alone in his house in Savile Row, *and never let in visitors*' (emphasis added): Butcher's rendering differs only in that his translation of the italicized phrase reads 'and no one visited', which happens to be more imitative of ST form. Another example from the first chapter of the TT, illustrating quasi-identical renderings of ST segments by both translators, is the TT segment of Glencross, which reads '*All that matters is to note the difference in time*' which differs only slightly from Butcher's (typically) more concise '*What matters is to note the difference*'. This occasional coincidence of form may point to instances of source language use for which the range of target text solutions is restricted; or to possible influence, conscious or unconscious, of Butcher's TT choices on those of Glencross, or indeed to a genuine chance occurrence of the same choice by both translators of a micro-text segment.

Butcher is occasionally – though exceptionally – less imitative of ST form than Glencross. An example of this from the first chapter occurs in the contrasting renderings of the ST segment ‘*De son intérieur, jamais il n’était question*’. While the TT solution of Glencross reads ‘*The inside of his house was never mentioned*’, that of Butcher is ‘*Nobody ever knew what went on inside*’. This points to an inevitable degree of variation or inconsistency in human translation.

Because Butcher’s TT is usually more imitative of the ST, it is generally couched in a form of TL expression which is of a higher register than that of Glencross (as the French language generally appears to be of a higher register in comparison with English).

The following coupled pairs provide some further examples of Butcher’s strategies of imitativeness:

Chapter 1: *Dans lequel Phileas Fogg et Passepartout s’acceptent réciproquement, l’un comme maître, l’autre comme domestique.* (ST, Ch. 1, p.1). / *In Which Phileas Fogg and Passepartout Accept Each Other, the One as Master and the Other as Servant.* (TT, Ch. 1, p.7). The rendering of this chapter title is representative of Butcher’s general approach to translation of Verne, in that it is a very close, faithful rendering, one which is markedly imitative of the ST segment, both lexically and syntactically, thus privileging semantic fidelity and close formal equivalence, over modern, idiomatic TL expression. Therefore, the *causa materialis* of ST form is a strong causal influence in this case. The *causa formalis* of norms of semantic fidelity are also at work in the sequence of translation multiple causes leading to this TT segment, as are norms of stylistic reproduction and of formal equivalence. These constitute what Brownlie (2003) refers to as ‘competing norms’, to the extent that they are in opposition to the norms of non-imitative, informal and modern TL expression espoused by Glencross. The *causa efficiens* of translatorial agency is also a causal factor, as Butcher has personally chosen to adopt the foregoing norms. It is his individual preference to translate in a manner which is faithful to ST form as well as to ST meaning. Therefore, the efficient cause of agency is a marked cause in this case.

... *par la tête, car il était irréprochable quant aux pieds* ... (ST, Ch. 1, p.1). / ... *his head at least, for his feet were beyond reproach* ... (TT, Ch. 1, p.7). This is a reasonably imitative rendering, especially compared to that of

Glencross, whose rendering of the same ST segment is non-imitative and explicative ('good looks' and 'limp') whereas Butcher, in contrast, stays as literal as possible and close to SL syntax and lexis, thus choosing, here, not to explicate in the TT, but rather to preserve the possible ambiguity of Verne's SL reference to Byron's head and feet. Thus, 'par la tête' is quite simply rendered as 'his head at least'. Here, the ST item 'par' is left untranslated, again in accordance with Butcher's concise style. The omitted rendering 'by' is thus probably considered superfluous in the context of the preceding phrase, so that norms of cohesion, a 'universal' of simplification and agentive choice of a concise style are all causes of this shift, together with the material cause of textual conditioning. Butcher chooses to add the TT lexis 'at least', which thus increases TL cohesion, due to agentive choice. The rendering 'his feet were beyond reproach' is partly lexically imitative, but involves transposition and modulation (therefore, there is syntactic modification), mainly due to norms of a more natural TL syntax. The transposition from the SL adjective 'irréprochable' to the TL adverbial phrase 'beyond reproach' is mainly due to norms of natural (and formal) TL expression and ultimately to agentive choice of TL lexis. The non-translation of the ST's 'quant aux' is partly caused by an agentive preference for concision, and partly by textual conditioning. The choice of the TL adverbial phrase 'beyond reproach' makes a rendering of 'quant aux' unnecessary.

En somme, rien de moins communicatif que ce gentleman. (ST, Ch.1, p.2). / In short, the least communicative of men. (TT, Ch.1, p.8). Butcher is here quite imitative of ST form and thus of ST style. A strong, manifest concern of his is to respect Verne's style as much as is feasible, consistent with other translation obligations. Thus, in this instance, Butcher is mimetic of Verne's elliptical style, thus reproducing the ST's non-grammatically complete (subjectless) sentence. On the other hand, Butcher's shift from 'rien de moins ... que' to 'the least ... of' involves transposition and modulation, in order to create an idiomatic, formal TL phrase. The material cause of language difference in this case also precludes a more mimetic rendering.

(ii) Accuracy

Butcher, like Glencross, is highly accurate in his transmission of ST meaning, thus adhering to norms of semantic fidelity as well as to norms which favour faithfulness to the structure and lexis of the source language. Butcher thus exploits the structural and lexical similarities between SL French and TL English to produce a significantly more literal rendering than Glencross, but only insofar as this strategy is consistent with a generally natural, though formal, TL expression.

Butcher's closeness to ST form means also that his renderings are almost always completely accurate in their exact reproduction of ST detailed lexis.

In sum, Glencross's greater non-imitation of ST form (syntax and lexis) and his consequently greater degree of departure from the ST's conditioning textuality means that he exercises greater translatorial freedom/agency. Butcher, on the other hand, is more closely bound to ST form and to precise, detailed ST minutiae. It can therefore be concluded that Butcher's rendering of Verne is, as he acknowledges, more literal, and thus more SL/ST-oriented, or, in Toury's terminology, more 'adequate' than that of Glencross. The following coupled pair provides an example of Butcher's accurate translation, while simultaneously illustrating his use of some non-imitative lexis:

En tout cas, il n'était prodigue de rien, mais non avare, car partout où il manquait un appoint pour une chose noble, utile ou généreuse, il l'apportait silencieusement et même anonymement. (ST, Ch. 1, p.2). / In any case, while in no way extravagant, he was not tight-fisted either. Whenever support was needed for some noble, useful or generous cause, he would provide it, noiselessly and even anonymously. (TT, Ch. 1, p.8). This shift involves a transformation of the ST's *agencement syntaxique* (ibid: 1987) through the division of a long ST sentence into two TT shorter ones, perhaps reflecting a 'universal' of standardization and normalization, which causes particularly long ST sentences, for instance, to be reduced to a more standard, conventional length in the target language rendering. This facilitates ease of cognitive processing on the part of the reader. In this example, TT cohesion is altered as a result of the syntactic transformation, in that the explicit causality produced by the ST word 'car' ('for'/'because') is omitted by the translator. This is perhaps unusual, given the observation of Chuquet and Paillard (1987) which was cited on page 10 of this chapter, that it is normally the English language which has greater recourse to

explicit markers of cohesion than French. Thus, translators, and language itself, are variable entities. The rendering of ‘En tout cas’ as ‘In any case’ reflects the influence of the *causa formalis* of norms of natural TL expression, this being the ‘standard’ rendering of this SL phrase. The addition of the TL word ‘while’ alters ST cohesion and replaces the ST’s later word ‘mais’. This alteration is brought about through agentive choice of variation, and also possibly through norms of more usual TL cohesive ordering of information in a sentence. The rendering ‘in no way extravagant’ is non-imitative of ST form, but is loyal to ST meaning, due to norms of natural TL usage, including sub-norms of these norms of idiomatic TL usage, which privilege a formal register of TL expression. Ultimately, the *causa efficiens* of Butcher’s own personal selection of TL lexis is the final determinant of the form of this TL segment. Butcher produces TL idiomatic expression through his use of modulation and transposition in this instance, to comply with norms of TL naturalness, so that the ST word ‘prodigue’ is shifted to the non-imitative TL lexeme ‘extravagant’. On the other hand, some level of grammatical correspondence is maintained in that a ST/SL adjective (‘prodigue’) is here rendered by a TT/TL adjective (‘extravagant’). The shift from ‘de rien’ to ‘in no way’ involves transposition and modulation in order to achieve familiar TL phrasing. The shift from ‘non avare’ to ‘not tight-fisted either’ produces increased TT cohesion (‘either’), partly due to norms of idiomatic TL expression, but also to a ‘universal’ of explicitation and the influence of agentive imprint. While Glencross (2004: 2) chose the TL word ‘mean’, Butcher chose ‘tight-fisted’, which is a less commonplace, thus more original, lexical choice, which shows agentive initiative in his own selection of a TL synonym which constitutes non-imitative lexis while retaining semantic fidelity. The shift from ‘partout où il manquait un appoint’ to ‘Whenever support was needed’ (Glencross [ibid]: ‘... whenever ... was short of funds’) shows that, in this case, Glencross is semantically closer to the ST segment, as he accurately conveys the ST’s sense of an amount needing to be made up, or a shortfall, as indicated by the ST noun ‘un appoint’. Butcher, on the other hand, offers a more general, less specific rendering. Butcher’s TL sub-segment is lexically and structurally non-imitative, partly due to the *causa materialis* of language difference, the *causa formalis* of norms of natural TL formulation and ultimately, the *causa efficiens* of Butcher’s own lexical decisions. Butcher thus shows agentive input through his choice of reduced specificity of ST detail and through his choice of TL lexemes such as

‘support’ and ‘needed’, selected from among other options. His rendering of ‘pour une chose’ as ‘for some ... cause’ involves avoidance of paraphrasing SL lexis, in order to adjust the TT to TL conventional lexis in the given context of charitable donations. On the other hand, Butcher is allowed by the *causa materialis* of SL/TL resemblances to use three TL cognates (which are all accurate and natural-sounding) in his choice of ‘noble’, ‘useful’ and ‘generous’. Coincidentally, Glencross (ibid) chooses the same three cognates in this instance.

The shift from ‘l’apportait’ to ‘would provide it’ entails a non-similar TL verb, due to norms of natural TL wording and agentive choice of TL lexis, including the choice of a formal literary style. The choice of the TL modal form ‘would’ (as opposed to ‘used to’) is an accurate, and formal, means of translating the French Imperfect tense into English:

L’emploi de *would* n’est possible que si le Co [le sujet] est animé ... et il est généralement associé à un verbe de processus. Il faut par ailleurs noter que le choix de *would* pour la traduction de l’imparfait n’est pas contraignant ... La traduction de l’imparfait par *would* est particulièrement compatible avec les cas où, dans un contexte itératif, on attribue au(x) sujet(s) de l’énoncé des propriétés caractéristiques, par le biais du raisonnement modal qui consiste à dire : « d’après ce que je sais de lui, il était prévisible que dans telle situation – qui n’est pas unique – il se comportât de telle façon ».
(ibid : 89)

A further example of Butcher’s accuracy, here combined with simplification, is provided by the following coupled pair:

... *et, par conséquent, les jours diminuaient pour lui d’autant de fois quatre minutes qu’il franchissait de degrés dans cette direction. (ST, Ch. 37, p.2).* / ... *and consequently his days were four minutes shorter for each degree of longitude covered in this direction. (TT, Ch. 37, p.201).* In this pair of segments, the ‘essentiel du message’ is conveyed with scrupulous accuracy and attention to detail, as is normal for Butcher, but in a TL form of expression which is of a markedly non-imitative nature. This is an example of the translation situation which Chuquet and Paillard (1987:35-6) have described in the following terms: ‘Le jeu combiné des transpositions et surtout des modulations aboutit assez rapidement à des réseaux de correspondances complexes’. The correspondence between individual ST and TT lexical items is not one-to-one:

Comme le fait apparaître l’entrecroisement de certaines correspondances, celles-ci ne sont pas toujours biunivoques. Elles peuvent de surcroît refléter le déplacement d’une notion d’une partie de l’énoncé à une autre. Ceci se produit

notamment dans des notices ou autres documents bilingues où la traduction, lorsqu'elle est de bonne qualité, n'hésite pas à s'écarter de l'original tout en livrant l'essentiel du message.

(ibid :37)

The correspondences in the foregoing coupled pair include:

...diminuaient were ... shorter ... (transposition);
...pour lui ... his ... (transposition and modulation);
... d'autant de fois ... / ... for each ... (transposition and modulation);
... franchissait ... covered (modulation and transposition);
...degrés ... / ... degrees of longitude... (explicitation).

This 'entrecroisement de certaines correspondances' shows that the translation's replacing (TT) components are, here, not all one-to-one, analogous ST and TT items of equal length or of equivalent grammatical form. Instead, the shifts reflect 'le déplacement d'une notion d'une partie de l'énoncé à une autre' (ibid: 37) but still 'livrant l'essentiel du message' (ibid: 37).

The causes of these complex shifts include the *causa materialis* which is perhaps a dominant cause, if not a primary cause of the overall series of changes to ST syntax, grammatical forms (parts of speech) and lexis. The way in which the SL can use the form 'd'autant ... que', as in this SL enunciation, precludes a literal, word-for-word rendering which would sound incoherent and ungrammatical in the TL and would therefore contravene norms of clarity and of transfer of accurate meaning. Thus, the material cause of SL distinctiveness relative to the TL, together with norms of natural expression, clarity, together with the influences of 'universals' of simplification, and a form of explicitation which makes Verne's meaning clearer and more emphatic in the TT, allied to final agentive choice of TL wording from alternative options, a choice reflecting Butcher's concise TL style, all come together to produce the final TT outcome.

(iii) Retranslation Hypothesis: contestation

The fact that the most recent retranslation of ATWED – that of Glencross (2004) – is shown in this thesis to be significantly more TL-oriented than the immediately preceding rendering by Butcher (1995), provides a further challenge to the Retranslation Hypothesis. If the latter hypothesis were completely valid, one would expect the Glencross rendering to be the most ST-oriented retranslation of the entire corpus, more imitative even than Butcher's rendering. Instead, this thesis has shown that much earlier renderings of ATWED, e.g. White (1885) were often markedly ST-oriented, while later retranslations such as Glencross (2004) were found to exhibit greater formal distance from the ST. This rendering by Butcher,

when considered together with the Glencross version of TM, poses a challenge to the Retranslation Hypothesis.

(iv) Translatorial ‘ego’

One recurring contention of this thesis is that part of the *causa efficiens* of the translator’s agency includes what I label *translatorial ego*, i.e. the desire of the translator for self-inscription on his/her rendering, through, for example, original lexical choices, strategies and interpretations. Translatorial ego thus includes the desire of the translator for self-individuation in a cycle of retranslations, i.e. differentiation of one’s own retranslation from other renderings of the same ST. Butcher is a translator who admits to feeling that his Verne retranslations are somehow in competition with preceding renderings of the same ST, and that they are equally engaged in a form of rivalry with potential subsequent retranslations. I suggest that both material and symbolic capital, in a Bourdieusian sense, are at stake in considering this aspect of a translator’s ego; symbolic capital may indeed be the more important consideration for many translators, Butcher being perhaps one of these. In personal communication (2009) he makes the following comments:

Since I know all the weaknesses of my translations, I always feel relieved when they stand up to scrutiny, and delighted when the competition’s weaknesses are highlighted. [...] one never knows whether the next translation may suddenly prove so much superior to one’s own.

The following two coupled pairs offer examples of Butcher’s occasionally non-imitative choices of individually chosen TL lexis:

Passepartout ... y figura comme témoin de la jeune femme ...(ST, Ch. 37, p.3)
/ *Passepartout [...] gave the young bride away ...*(TT, Ch. 37, p.201-202).

Butcher is, in this instance, non-imitative, and reveals his personal inscription on the TT, through his choice of the TL phrase ‘gave the young bride away’. This is an individually-coined rendering, with the material cause of language difference as a dominant cause of the lexical shifts and modulation employed, in tandem with the related cause of norms of authentic TL expression which impose the need to translated using the culturally equivalent TL means of expressing the ST idea. The shifts here lead to more ‘déplacement’ or rearranging of ST elements and to a complex network of correspondences between ST and TT equivalent items. The TL equivalent expression is here more concise than the SL phrase.

Qu’avait-il gagné à ce déplacement ? (ST, Ch. 37, p.3) / *What had he gained from all this commotion?* (TT, Ch. 37, p.202). Glencross (2004: 230) renders this ST segment as ‘What had the journey brought him?’. Butcher is again,

typically close to ST/SL syntax and lexis, whereas Glencross is predictably much less imitative of ST form. The only non-imitative element used here by Butcher is the TL lexical choice of ‘commotion’, perhaps due to self-imprint of personally chosen TL lexis on the TT, where there is an opportunity to do so. This TT lexeme, and its ST equivalent, both refer to the concept of movement, but the ST item is arguably more general and neutral, while the TT item is a hyponym of its source lexeme. ‘Commotion’ refers specifically to a violent or tumultuous motion, so that there is interpretation in this shift, principally if not wholly due to agentive self-imprint. Butcher, then, oscillates between opposing strategies, of closeness and distance, the latter being only an occasionally adopted translation strategy, often for reasons of creativity.

6.4 Conclusion

This chapter has illustrated that several interacting causes have brought about the form of Butcher’s TT of TM. In particular, the principal norms of translation to which Butcher adheres are those of semantic fidelity and imitative, though natural, TL expression, inasmuch as these two sometimes conflicting norms can be reconciled. Furthermore, the *causa efficiens* of translatorial agency has had a significant bearing on the form of the TT, in that Butcher provides a scrupulously accurate and annotated TT in order to fulfil his scholarly mission of the literary rehabilitation of Jules Verne. Butcher also personally favours norms of imitative, close translation and declares that he is influenced, in this regard, by norms of close renderings which are privileged in the Oriental cultures within which he now permanently resides.

However, it is important to point out, at this juncture, that to claim that Eastern norms of translation generally favour target texts which are imitative of their sources, is a broad, sweeping generalization. Undoubtedly, the reality of translated texts in Eastern cultures is much more varied and complex than this statement on the part of Butcher would indicate. Nevertheless, the principal point being made here is that Butcher himself perceives norms of translation, within the Asian culture in which he resides, as favouring, for the most part, close, mimetic representations of the original texts from which they are derived. This translatorial perception has had some influence on his own application of norms of imitativeness to his renderings of the works of Jules Verne into English .

The next chapter, which is also the last of the data analysis chapters on individual translations of TM, considers the 2004 rendering by Michael Glencross.

Chapter Seven:

MICHAEL GLENCROSS (2004)

7. Introduction

This chapter analyses the most recent complete translation of TM, i.e. the 2004 rendering by Michael Glencross.

7.1. *Causa efficiens*

Michael Glencross was born on 30th December, 1947, at Newport, Monmouthshire, in the United Kingdom. Though he is a British national, he has lived in the South of France since the year 2000, where he works as a freelance translator from French to English, operating principally in the domain of literary translation.

He received his secondary education from 1959 to 1966 at Pontllanfraith Grammar Technical School in South Wales. From 1966 to 1972, he studied at Pembroke College, Oxford, having obtained an Open Scholarship to study French and Latin at this institution. He graduated in 1970 with a B.A. (Oxon) in French, with First Class Honours, and a Distinction in the informal use of the language, or what Glencross has termed, in personal communication, its colloquial use. A finely-tuned ear for a colloquial register of language, this time in English of course, may have been of assistance to him in translating Verne. He then studied for one academic year (1972-73) at the University of Aix-en-Provence, France, and, having returned to Oxford in 1973, obtained a B. Litt. (Oxon) in 1974, with a thesis on medieval French literature, a topic which, ever since, has been one of his principal academic specialisms.

In 1972, he was awarded the Paget Toynbee prize of the University of Oxford. The main object of the bequest which gave rise to this award, is the provision of an annual prize for the encouragement of the study of the works of Dante, and Old French Language and Literature including Provençal Language and Literature. The prize is thus awarded for proficiency in the study of either of the two foregoing categories, Glencross's specialized competence being in the latter area. Glencross has informed me, in personal correspondence (2007) that the Paget-Toynbee prize 'was for what was then called Old Provençal but is now usually called Medieval Occitan. It reflected the interests of the founder of the prize (Old Provençal, Old French and the works of Dante). It was an annual examination consisting of a paper on one of these areas'.

In 1990, Glencross obtained a doctorate from the University of Grenoble, France, with the grade *Mention très bien*.⁴ His doctoral thesis was written in French and was, again, like his previous degree from Oxford, on the topic of medievalism in nineteenth-century French literature.

From 1976 to 1999, Michael Glencross was a lecturer in French in higher education in the United Kingdom, specializing in teaching nineteenth and twentieth-century French literature as well as French-English and English-French translation. He thus taught French from 1976 to 1999 at what was then called the University College of Ripon and York St John, now known as York St John's University, based in York. Since the year 2000, he has been based in France where, as has been noted, he works as a freelance translator.

Since 1990, Michael Glencross has published articles and reviews in academic journals, in English and French, on subjects related to nineteenth-century French literature and cultural history. In 1994 and 1997, he received British Academy personal grants for research. In 1995, he published the monograph *Reconstructing Camelot: French Romantic Medievalism and the Arthurian Tradition* (Boydell and Brewer), published in Cambridge and Rochester, New York, a monograph which is classified as belonging to the sphere of Arthurian Studies. This text encapsulates the key research interests of Glencross, viz. themes and images of medievalism, and most particularly of Camelot, in the history and criticism of 19th century French literature, especially in Arthurian romances forming part of the literary movement known as Romanticism in France.

When this text was first published in 1995, Glencross was Senior Lecturer in French at the then University College of Ripon and York St John. This book examines the depiction of the Arthurian legends in French Romantic medievalism. His interest in medievalism was, he informs me, a 'later development in [his] career'. His specific research interest is, therefore, currently, in representations of the Middle Ages, as distinct from medieval studies. His scholarly publications in this area notably include the article 'The cradle and the crucible: envisioning the Middle Ages in French Romanticism', published in 1996 in the journal *Studies in Medievalism* (pp. 100-24), in which he dealt once again with his research specialism, i.e. the treatment of the Middle Ages in French literature (specifically prose fiction) between 1800-1899.

⁴ This grade is the equivalent of a First Class Honours classification within the British education system, and is also equivalent to the rank of *summa cum laude* ('with the utmost praise'), the latter term being chiefly employed in the U.S. university system as the highest designation for above-average academic achievement.

The translation work in which he has been engaged in France since 2000 consists of miscellaneous literary and non-literary translations from French to English. His most important literary translation activity to date has included his new translation, with notes, for Penguin Classics, of *Around the world in eighty days* (2004), which is the subject of the present chapter. Glencross has most recently translated a contemporary French novel, a story set in eighteenth-century France, in the genre of historical crime fiction, viz. J-F Parot's *L'Enigme des blancs-manteaux*, as *The Châtelet Apprentice: the first Nicolas Le Floch Investigation* (2008).

Glencross (2006:1), in personal communication, explains that he initially sent Penguin Classics a speculative letter, enquiring whether they would be interested in commissioning a translation of a literary work in his own academic specialization of nineteenth-century French literature, more especially medievalism. Glencross did not have any inside contacts with this publishing house, despite the fact that his former Oxford University tutor, Robert Baldick, 1968 translator of TM (see Chapter 6 of this thesis) had been one of the two joint editors of the Penguin Classics series in the past. Glencross's original suggestion was to translate Zola's *Le Rêve*, which had not been translated into English since Eliza Chase's translation of 1893. However, Penguin was not interested in this proposal as it considered the work in question to be 'commercially unviable' (Glencross, 2006).

However, the commissioning editor at the time informed Glencross that Penguin Classics wanted to publish a new translation of Jules Verne's *Le tour du monde en quatre-vingts jours*. Glencross explains his reaction to this proposal in the following terms, thus revealing one of the main factors motivating his acceptance of this translation commission:

I would certainly not have proposed this myself because I am not a Verne scholar and because there were other translations already available, most notably William Butcher's for OUP's World's Classics. However, I was quite happy to take the opportunity of doing a new translation, largely because of the prestige and reputation of the series.
(Glencross, 2006: 1)

Glencross was asked, for this research, to give an indication of how detailed were the translation commissioning instructions or brief given to him by the publishers. In other words, how much freedom did he have to translate as he thought most fitting? I had been struck by the modern, idiomatic and indeed often colloquial register of Glencross's translation of Verne (see section on textual-linguistic norms). I took this to be a reflection of his own personal choice of this style, as well as his wish

to conform with norms of idiomaticity of target language usage. Nonetheless, I had also noted that such a modern and accessible, popular style also formed part of the ‘mission’ of Penguin Classics in publishing new translations of classic literary works (see Section 7.2 below on final causes). Therefore, I was interested to know what type of interplay had existed between publishers and translator.

In this regard, it appears that the publishers did not give any specific translation instructions. In personal communication, Marcella Edwards, Senior Commissioning Editor with Penguin Classics has informed me that, generally,

We commission translators on the basis of the tone and tenor of their previous work – certainly not giving a brief as such, nor asking to respond specifically to an existing translation. Knowledge of previous translations would be implicit, and we look to achieving an accurate and lively new rendering.
(Edwards, 2006: 1)

It appears that the modern and colloquial style of the Glencross target text may thus be attributed partly to the general stated aim of the publishers in question to produce lively, clear and thus non-archaic renderings of classic literary works, and also to the agentive preference of the translator himself to retranslate this novel in as current and informal a register of language as possible. In addition, Glencross explains his own personal motivation for aiming for a noticeably colloquial translation of Verne, in the following terms:

From the beginning my aim was to produce a translation different enough from Butcher’s to justify its publication, so in a way Butcher’s translation was an important determining factor. If it had not existed I might have translated Verne differently, but that is purely hypothetical. I think, then, that a retranslation of a classic is therefore a different exercise from the translation of a contemporary work being done for the first time. The first case brings out the appropriateness in my view of the French term *version*. There’s one original text but any number of possible translated versions.
(Glencross, 2006: 1).

Glencross goes on to point out that, despite the apparently non-specific nature of the original translation commission from Penguin, with its absence of precise translational instructions, there was some subsequent disagreement on the desired level of formality of the target text following the translator’s submission of his rendering:

... after I handed in the typescript the copy editor wanted to revise the translation to make it less colloquial. In most instances I resisted these suggestions. This is also why I felt it necessary to add a translator’s note.
(Glencross, 2006: 2).

Therefore, in his Note on the Translation, which appears as a preface to the actual target text, Glencross states that ‘The translation aims to give a modern,

idiomatic rendering of the original' (Verne, 2004: xxvii). It would thus appear that Glencross successfully defended, justified and finally carried through to the published target text, a significant degree of actantial choice and decision-making which favoured a noticeably informal register of target language usage. This seems to add credence to the hypothesis of Pym (1998) and others that translatorial agency should be seen as having a significant degree of causal force. Furthermore, the fact that Glencross sought to position the style of his own rendering in such a way as to distance and distinguish it sufficiently from the relatively recently published previous translation by Butcher, seems to be an instance of the phenomenon noted by Koster (2003) of retranslations 'bouncing off' previous renderings of the same source text. We may also be reminded at this point of Brownlie's (2006) concept of 'haunting' of a retranslation by a previous rendering of the same text. In Glencross's case, such 'haunting' operates in the opposite direction to that meant by Brownlie, in that he generally *avoids* using similar translational language to that of his predecessors, especially, of course, Butcher. In addition, Glencross's independent stance in translating more colloquially than his publishers initially approved of, is an example of the Bourdieusian concept of the (translating) agent as an individual actor, who does not settle for passively reproducing the existing social order, but transforms it. Thus, applying Bourdieu's thinking to Glencross's situation (cf. Inghilleri 2005), it has been shown in this chapter how agency and structure (or 'field') have interacted in order to produce the negotiated, final form of the TT. The translator as the proximate or most immediate and ultimate cause of the form of a TT, may be the primary determinant of translation outcomes, choosing which norms and other field constraints to comply with, but also, principally making her own choices.

A further question which was put to both Glencross and Penguin for the purposes of the present research was that of why this Verne novel was chosen for further retranslation in the early twenty-first century. How could Glencross and Penguin justify the need for this retranslation so relatively soon after Butcher's acclaimed rendering of the same source text? This partly explains how Glencross came to be involved in this translation project. These contextual, social and commercial factors influencing Glencross's participation in this project, will be discussed in more detail under the heading of the 'final cause' (Section 7.2)

Glencross states (as has been seen in the earlier section on final causes) that 'Penguin wanted a new translation for the simple reason that a new film version of the

text was to appear. It was in effect a tie-in. The film was the ill-fated version with Jackie Chan, Steve Coogan and Cécile de France'. (ibid: 2006: 1). This commercial link between the new 2004 film adaptation of the Verne novel and the newly-published Glencross translation is confirmed by the website of the Penguin Group (USA), which similarly describes the target text in question as a 'movie tie-in'. (2006: 1). It was, in fact, the United States published version of the Glencross target text, rather than the United Kingdom edition, which made this 'joint venture' aspect explicit:

...there are two published versions of my translation, one in the revamped Penguin Classics livery and the other with a still from the motion picture on the front cover, the latter published in the U.S.
(ibid, 2006: 1)

In her personal correspondence with me, Marcella Edwards of Penguin Classics (Senior Commissioning Editor) mentions other considerations which motivated this publisher's decision to seek a fresh translation:

When we commissioned this translation ... it was because it was felt to be time for a new translation, that it could be updated ... we needed to optimise our own translation and what we could publish.
(Edwards, 2006: 1).

According to Glencross, it was not merely he himself who was anxious to clearly differentiate his target text from that of William Butcher (2004):

The other issue for Penguin was how to give a new version 'added value' compared with existing ones, especially Butcher's. Here the two relevant aspects are the introduction and the notes. I was happy to do the notes but again did not want to cover the same ground as Butcher. In any case as I've already said I'm not a Verne scholar. The notes are therefore a reflection of my own interest in cultural history. For the introduction Penguin wanted to find a well-known author rather than an obscure academic. They would have liked Michael Palin⁵ or Alain de Botton⁶ but neither was available. They asked me to suggest possible authors but in the meantime they had found Brian Aldiss. I don't think Aldiss's introduction is very insightful about the book ... It seems to me to be as much about Brian Aldiss as about Jules Verne but perhaps that's what Penguin wanted.
(ibid, 2006: 1).

⁵ The British actor and writer Michael Palin produced a British television series and accompanying book in which he described his own circumnavigation of the globe earlier in the present decade, both entitled *Around the world in eighty days*, following as closely as possible the route which Verne imagined for Phileas Fogg, and adhering to similar means of transport, so that air travel, for instance, was not allowed to be availed of. See <http://www.palinstravels.co.uk/book-4>

⁶ Alain de Botton is described, on his personal website, as a writer of 'essayistic' books, espousing a style of writing which has been labeled a 'philosophy of everyday life'. His works include *How Proust can change your life* and *The consolations of philosophy*. He was born in 1969 in Zurich and now lives in London.

7.2 *Causa finalis*

What were the purposes of Penguin's commissioning of the 2004 Glencross retranslation of *Around the world in eighty days*? Firstly, the publishers wanted a retranslation of this established classic to be issued in order to coincide, in 2004, with a new film version (in original language English) of this novel. The film, which was not a critical or popular success, starred Steve Coogan and Jackie Chan. When the Glencross translation was marketed in the United States, the May 2004 paperback emphasized the link to the film.

This American edition of the Glencross target text stands in contrast, in this regard, with the United Kingdom edition, which does not at all refer to this 'movie tie-in'. The website of the Penguin Group (USA) similarly draws attention to the film, whereas that of Penguin Classics in Britain markets the new translation without referring to the movie, preferring to focus instead on the 'new vein in fiction' struck by Verne (Penguin Classics, 2004: 1) and on the fact that this edition includes an Introduction by the well-known science fiction author Brian Aldiss and a chronology, suggestions for further reading and explanatory notes.

Thus, though Penguin Classics seek to direct this translation at a general, indeed popular, readership, their emphasis on the endnotes and other paratextual features clearly indicates that they also seek to cater to the requirements of a scholarly readership.

The aim of the Penguin Classics series, which began in 1946, is to enable a general readership to enjoy classic works of literature, which had traditionally been restricted, to a large extent, to the reading segments of students and academics. The clear, straightforward, simple and often colloquial style of language which, as we shall see further on in this chapter under the heading 'Textual-linguistic norms', characterizes the Michael Glencross translation of *Around the world in eighty days*, seems to be in accordance with the stated aim of the publishers as to the language of updated renderings of classic works from other language communities:

... [to] present the general reader with readable and attractive versions of the great writers' books in modern English, shorn of the unnecessary difficulties

and erudition, the archaic flavour and the foreign idiom that renders so many existing translations repellent to modern taste.
(Penguin Classics, 2006: 1)

This statement seems to explicitly favour translations which would, in Venuti's (1998) terms, be deemed 'domesticating', or, in Toury's (1995) terms, 'acceptable'. The statement also appears to imply that there had been a tradition of 'foreignizing' translations into English, of classic literature from other languages, prior to the advent of the Penguin Classics series in 1946, leading to an obscure style of target language which alienated many potential general readers. Penguin therefore attempted, from 1946 onwards, to rectify, through the updated TL of retranslation, this difficulty of insulation of classic literature from a general readership, with the subsequent effect that 'The classics were no longer the exclusive province of the privileged few'. (ibid: 2)

An important purpose of the Glencross translation, in common with other Penguin Classics titles, is its educational *skopos*:

The Penguin imprint had been a major force in education, and especially adult education, since 1937, yet it would be thirty years before a new Penguin Education list finally acknowledged that fact ... there was a great opportunity for the classics to meet new demands if new titles were provided with line references, notes, indexes, bibliographies and fuller introductions, designed for use in teaching courses.
(ibid: 2)

The series therefore evolved in order to meet the needs of educators and students, and its translations sought to demonstrate that 'it was possible to present solid and authoritative scholarship in an appealing way'. (ibid: 2).

Translations, while couched in accessible, modern language, were also intended by the publishers to be accurate: '[Penguin sought to ensure] translation that respected and did not betray the intentions of the author'. (ibid: 2).

Therefore, the above aspects of the *causa finalis* have undoubtedly exerted some degree of causal influence on the nature of Michael Glencross's translation of this Verne novel. In particular, the publishers would have sought a rendering which was semantically faithful, yet also couched in modern, idiomatic, accessible English so as to appeal to, and meet the educational requirements of, the twenty-first century reader. The accuracy of the Glencross target text would also have been influenced by the fact that Jules Verne has been regarded as an important, serious literary figure for the past few decades.

7.3 *Causa formalis*

7.3.1 Initial norms

In the case of Glencross's rendering, there is a predominant leaning towards the 'acceptability' side of this continuum. Given that the translation is couched in markedly non-imitative, modern, idiomatic and indeed often colloquial, informal target language, a initial norm of acceptability may be said to be privileged.

On the other hand, given that this non-imitative translation is simultaneously semantically faithful to the content of the source text, and thus largely accurate, it does also lean somewhat towards the dimension of adequacy. It is thus characterized by a hybridity of adequacy and acceptability which seems to be a feature of all of the Verne retranslations analysed throughout this thesis. For the most part, however, the Glencross TT may be categorized as an acceptable translation, formulated as it is in idiomatic, domesticating language.

7.3.2 Preliminary norms:

(i) Translation policy

What were the reasons for the selection of this Verne source text for retranslation in 2004? This question appears particularly pertinent when one considers that this celebrated novel had already been translated into English on many previous occasions. Furthermore, the immediately preceding translation by William Butcher had been published as recently as 1995, to much critical acclaim. How, then, could the Glencross rendering be justified?

As was noted under the previous heading of 'final causes', Penguin Publishers wished to commission a new translation of *Around the world in eighty days* in order to have a 'tie-in' with the then forthcoming new film version.

(ii) Directness

Glencross has translated this novel directly from its original source language, French, into target language English; there was thus no intermediary language involved.

7.3.3 Operational Norms:

(i) Matricial Norms

The Glencross translation is not an abridged rendering, but rather a complete retranslation of the entire Verne source text, thus aimed, not specifically or uniquely at a younger readership, but at a general audience. There is no relocation of passages, and hardly any omission, apart from (as shall be illustrated under the

heading of textual-linguistic norms) occasional deletion of very low-level linguistic items such as individual source text words. Nevertheless, global authorial intent and semantic fidelity are preserved at all times.

Glencross does not use footnotes. Instead, he provides copious endnotes.

Glencross also provides a short ‘Note on the Translation’ which appears towards the beginning of the target text, immediately preceding his first chapter of the novel itself. He explains that his translation is based on the French text of *Le Tour du monde en quatre-vingts jours* edited by Simone Vierne, an eminent French Vernian scholar, although Glencross does not specify this. (Paris: Flammarion, 1978). He goes on to state that ‘The translation aims to give a modern, idiomatic rendering of the original’ (Verne, 2004: xxvii).

As the publishers had initially questioned the degree of colloquialism of Glencross’s rendering, which he successfully maintained through to publication, he felt it necessary to specifically acknowledge this individuality of translation approach on his part.

The publishers have provided three pages of biographical details on Verne under the heading ‘Chronology’. This is followed by an Introduction from the pen of the science-fiction author Brian Aldiss, which extends over fourteen pages. Following this Introduction, there are ‘Suggestions for Further Reading’ which refer to Verne’s other popular works such as *Journey to the Centre of the Earth* (1864) and *Twenty Thousand Leagues under the Sea* (1869). It also refers to other Verne works which may be less familiar to a general readership but which are considered to be of interest, as well as some of the modern academic studies which have sought to ‘raise [Verne’s] status as a literary figure’ (ibid: xxv), citing William Butcher’s *Verne’s Journey to the Centre of the Self: Space and Time in the ‘Voyages extraordinaires’* (Macmillan: Basingstoke, 1990) among others.

Though, as shall be seen in the section on textual-linguistic norms, this rendering is non-imitative at the micro-level of detailed verbal formulation, the division of the target text into chapters and paragraphs shows this translation to be imitative at a higher, more general or ‘macro’ level. The ordering of chapters, and of paragraphs within each chapter, mirrors their source text ordering completely.

However, chapter titles are rendered non-imitatively of source text form, though they are faithful to ST meaning. Brownlie (2003) had noted, however, that chapter titles in her own corpus of study tended to be translated imitatively. Glencross's non-imitative rendering of such titles also applies to the numbering of chapters. While the source text used Roman numerals, as did some of the earlier translations, the more recent renderings, including that of Glencross, use the Arabic system of numeration. This appears to be, currently, the most prevalent numerical norm in numbering chapters in English-language literary translation as well as in original literary works.

However, a notable absence from the target text of TM is a Table of Contents listing the chapter numbers, titles and relevant page numbers. Such an omission is unusual, and is counter-normative for both translated and non-translated text in many language communities. It is perhaps an unintended, erroneous omission.

The cover of the U.K. edition of the Glencross translation is illustrated by a detail from one of the original illustrations by L. Benett for the 1873 edition of the source text. The illustration depicts an episode described in Chapters 11 and 12 of the novel (ST and TT) and the original translated title of this picture is given on the back cover: 'The Ride on the Elephant, Fogg in relative comfort, Passepartout somewhat unhappy'. There are no other illustrations in the edition, whereas the original source text contained many pictorial representations, by C. de Neuville and L. Benett, of various narrative events.

Though the U.K. edition makes no reference to the 'movie tie-in', the edition published by Penguin Group (U.S.A.) features a still from the 2004 film version and also includes, on the front cover, the information that this 'classic adventure story' is 'now a major motion picture from Disney starring Jackie Chan' (Penguin Group USA: 1).

To return to the U.K. edition which is being described here, the name of the translator is not given on the front cover, which states only the name of the source text author, together with the target language title *Around the World in Eighty Days* and the series to which this rendering belongs, viz. Penguin Classics. However, the translator is credited on the inside title page, though with less prominence than the author of the original: ('Translated with Notes by MICHAEL GLENCROSS') appears underneath the novel's title, above which appears the name Jules Verne in noticeably larger type. On the first page of

introductory notes (of the Verne TT), there is a short paragraph providing biographical information on the translator, underneath a longer biographical note (three paragraphs) on Verne, the note on Glencross being followed by a brief note on Brian Aldiss as writer of the Introduction.

The copyright page also makes it clear that this work is a translation, bearing as it does the following details:

Le Tour du monde en quatre-vingts jours first published in book form in 1873. This translation first published 2004. Translation, Notes and Chronology copyright © Michael Glencross, 2004. Introduction copyright © Brian Aldiss, 2004.

The translator is thus specifically accorded legal ownership of his own rendering as an independent text, in line with present-day general practice in the publication of translations, adding to the overt, as opposed to covert, nature of the Glencross translation. Overall, then, this target text is clearly presented as being a translated text. Similarly, as has been seen above, the original title is published on the copyright page, so that a clear distinction is established between the source text as a separate work existing elsewhere, and the present target text which is clearly stated to be derived from that original text.

The translation forms part of a series entitled 'Penguin Classics'. At the end of the edition, following the translator's endnotes, the publishers provide details of other titles in the series, many of which are original, non-translated English language texts, while others are target texts, the sources for which are drawn from a variety of languages. In the latter category are novels translated from the French such as Dumas' *The Count of Monte Cristo* and Hugo's *Les Misérables*. The information given in this part of the edition, on the Penguin Classics (The Classics Publisher) series underlines that the series is aimed not just at popularizing classic literature for a general readership, but is also targeted at an academic readership. The series thus has a pedagogical remit. Certain critical commentators are quoted in this section of the edition, and their comments make clear this academic dimension. Mario Vargas Llosa says of the series that 'All I have read is a model of academic seriousness' (ibid: 249), while a former university lecturer, David Lodge, states that he 'prescribed Penguin editions of classic novels for [his] courses: they have the best introductions, the most reliable notes, and the most carefully edited texts' (ibid: 249).

Many of the foregoing macro-level aspects of matricial norms indicate that the overall normative approach to this translation, by Glencross himself as well as by his publishers, has elements of both adequacy and acceptability, to return to these twin concepts, in Toury's understanding of these terms, in order to apply them here at the level of the layout or matrix of this TT edition. Its adequacy is signaled by the fact that it is an unabridged rendering, that it is highly accurate in transmitting source text content, that it faithfully follows the original text's division of chapters and paragraphs, with no relocation and hardly any omission. On the other hand, certain other matricial norms considered above would appear to indicate a target text orientation, in other words, a privileging of norms of acceptability. The use of explanatory cultural endnotes shows a concern for the target reader's understanding of the manifold contexts of this work, as do the informative Introduction and the Chronology of the most significant events of Verne's life. Acceptability is also signaled by the typographic conventions referred to earlier, by the idiomatic nature of the non-imitative renderings of chapter titles and by the translator's Note which indicates that he has preferred modern, natural and idiomatic target language expression. Thus, this study has found that an investigation of the matricial norms to which a particular TT adheres, can also be useful in signaling the TT's adequacy or acceptability, as the case may be, prior to detailed examination of the TL usage within the TT itself.

A further notable component of the paratextual material accompanying Glencross's TT is the Introduction by Brian Aldiss. We are informed by a short biographical note in the introductory pages to this target text that Aldiss, who has been writing for approximately fifty years, is best known for his science fiction works. He was made Grand Master of Science Fiction by the Science Fiction Writers of America and was conferred with an Honorary D.Litt. by the University of Reading. In 1973, he published a witty historical survey of science fiction entitled *Billion Year Spree*. Let us now examine the Aldiss Introduction.

Information on Aldiss's life and publications may be located on his official Website at <http://www.solaris-books.co.uk/aldiss/>. He was born on 18th August, 1925, in Dereham, Norfolk, England and was educated at Framlingham College, Suffolk and at West Buckland School, Devon.

Though he is most famous for his science-fiction works, he has also written fiction outside of this domain: his first professional work, *A Book in Time*, appeared in the February 1954 issue of the journal *The Bookseller* and his first science-fiction short story entitled *Criminal Record*, was published in the July 1954 issue of the magazine *Science Fantasy*. His first book, entitled *The Brightfount Diaries*, was published in 1955 by Faber and Faber, and the following year he dedicated himself full-time to his writing career. He published his first full-length science-fiction work in 1957, which was an anthology of short stories entitled *Space, Time, and Nathaniel*, and also became Literary Editor of the Oxford Mail in that same year. The following year, 1958, saw the publication of *Non-Stop*, his first science-fiction novel, for which he received the award of 'Most Promising New Author of the Year' from the 16th World Science Fiction Convention.

In 1960, he helped to found the Oxford University Speculative Fiction Group with C.S. Lewis, Oxford professor and celebrated author of the fantasy series *The Chronicles of Narnia*.

Over the succeeding decades Aldiss has continued to publish prolifically, operating principally in the domains of literary criticism and science-fiction novels, novellas and short stories, winning numerous literary awards along the way: his web address, cited earlier, provides complete details of his achievements. For instance, in 1978, he won the Pilgrim Award for lifetime contributions to the study of science fiction and was appointed to the Arts Council Literature Panel. Another significant milestone worth noting here is that, in 1982, Aldiss became President of the organization World SF (Science Fiction) and set up the annual WSF Awards.

In 1998 he published his autobiography entitled *The twinkling of an eye: my life as an Englishman*. He collaborated with Sir Roger Penrose on the novel *White Mars* (1999). In 2000, the year of his 75th birthday, he was elected Grand Master by Science Fiction Writers of America, and in 2005, aged eighty, he published the novel *Jocasta*.

Aldiss's literary stature, in polysystemic terms, within the subsystem of science-fiction literature, appears to be one of esteem, as evidenced not alone by the literary awards garnered by him throughout a long and continuing writing career, but also by the favourable critical reaction his works have long received.

In sum, there are broad comparisons to be drawn between the works of Aldiss and those of Verne, making the former a likely choice by Penguin to pen an Introduction to a Verne TT: though Butcher produces detailed evidence that Verne dealt much more extensively with ‘*science fact*’ than ‘*anticipation scientifique*’, the fact remains that both Aldiss and Verne are best-known to many readers and the general public, notably in the United States, as celebrated exponents of, specifically, the science-fiction genre.

One of the issues dealt with in the Introduction by Brian Aldiss is the technological aspect of *Around the world in eighty days*: Aldiss is referring specifically here to the innovations in machinery and in means of transport which were of contemporary relevance at the time of initial publication of the novel, and which seemed to herald a new age of global tourism as well as a more general spirit of optimism.

[The novel is set in] a time when machinery was bringing a great change – and great optimism – to the world. The story is a celebration not only of the energies of humankind but of machines. It is possibly for this reason that the hero, Phileas Fogg, is so machine-like ... [Despite the pessimism of some of Verne’s later works] in 1872 ... Verne remained optimistic. [This novel] is a paean to the speeding up of the human world ... the Suez Canal had been opened, and it had become possible to travel by railroad from one coast of North America to the other. The Franco-Prussian war ... was over ... With peace, a natural sense that the world was opening to travel and exploration returned. The steamship and the railway were enlarging vistas. (Verne, 2004: xi-xii)

One of the possible sources of inspiration for the novel (different scholars having suggested several possible factors which may have given Verne the idea(s) for the story) is mentioned by Aldiss:

An article published in *Le Magasin pittoresque* suggested that a trip round the world could now be made in only eighty days. Verne saw that the International Date Line would alter the case; the traveller would take either seventy-nine or eighty-one days, depending on whether he went from west to east or east to west. This phenomenon has a crucial effect in his story. (ibid: xiii)

Aldiss describes the unprecedented level of public enthusiasm engendered by the initial publication of the novel:

[The novel was] published at a buoyant time. It was serialized in *Le Temps*, which more than tripled its circulation as a result. Everyone wished to read it; some placed bets on whether Fogg would succeed or not. Steamship companies offered to pay for the use of one of their vessels, to enable Fogg to complete his journey ... The story was popular then and has remained so ever

since ... This is the novel which, more than any other, made Verne's name known round the world.

(ibid: xiii)

Aldiss continues to emphasise, in his Introduction, the importance within the present novel of the newfound possibilities of making longer journeys in significantly shorter time periods, thanks to contemporary achievements in transport technology:

The present novel celebrates various improvements in travel arrangements, on Indian railways as well as on ... the Suez Canal and the Union Pacific Railroad ... this journey [around the entire globe] can be accomplished in eighty days, ten times faster than could be done a hundred years earlier ... today the journey would take fifty-five hours ... Of course, this is a much faster time (thirty-five times faster) than in Verne's day, but it would make a less interesting film.

(ibid: xxi)

Aldiss also devotes a significant part of his discussion to the question of Verne's literary status over the years, initially focusing on his long-time exclusion from the literary canon:

... Verne's novels, those sixty-four *Voyages extraordinaires*, have never achieved the same critical acclaim as have those of Balzac or Zola ... Verne was popular, and remains so, but his favourite stories, such as *Journey to the Centre of the Earth*, are relegated to children's bookshelves ... (Verne's) style is tough and workmanlike, rather like his heroes ... Verne ... wished to be a stylist. It may be that his choice of subject matter, and the hard facts with which he preferred to deal, militated against elegance ... The type of story he practised was virtually an innovation, seeking ... to marry literature with science ... [an innovation which] has not been rewarded by loud applause from critics. Of the few books on my shelves dealing with French literature and the novel in France, none chooses to mention Verne...

(ibid: xiii-xv)

Aldiss, having noted that, thanks to Verne, a new conception of the novel was born, goes on to note the gradual change for the better in Verne's literary reputation:

... the critical situation is slowly improving ... Whatever the critical stance on Verne's work may be, there is little doubt that his success in introducing scientific fact has been rivalled only by the worldwide success of H.G. Wells...

(ibid: xv)

Aldiss also mentions the preceding celebrated writers who appear to have been literary influences on Verne:

Writers generally read omnivorously; they are, in a sense, products of the writers who have gone before them. Verne read Sir Walter Scott and Fenimore Cooper; but an enduring influence was Edgar Allan Poe.

(ibid: xvi-xvii)

In tandem with Aldiss's acknowledgement of the increasing literary stature and rehabilitation of Verne in recent times, Glencross also states in a preface to his target text:

Modern academic studies of Verne have sought to raise his status as a literary figure and to rescue him from his reputation as primarily a writer for children and the (grand)father of science fiction.
(ibid: xxv)

Both Aldiss and Glencross cite the scholarship of William Butcher in the 1990s as being a primary example of the renewal of academic interest in the literature of Verne. Furthermore, as was noted under the earlier section on 'Final causes', the fact that Verne's writings are regarded as being of high literary value at the time of the Glencross translation, contributes significantly to its level of accuracy.

Aldiss distinguishes the present novel, thematically, from the more usual subject matter of the majority of Jules Verne's *œuvre*: while many of the novels in the *Voyages extraordinaires* series deal with explorations into unknown and potentially dangerous or hostile regions, not alone on the surface of the earth but, equally, beneath its crust and into outer space, the present novel confines itself to describing a journey which, in the main, is restricted to well-worn pathways taken by travellers in general:

Publishing had come to a standstill during the [Franco-Prussian] war. Now publishers were taking down their shutters again, among them Pierre-Jules Hetzel. Verne's relationship with Hetzel, his publisher, went deep; Hetzel was himself a writer ... [who] gradually came to play the role of father to Verne, or at least of father-figure...He was also the publisher of Balzac and George Sand, both of whom sought his advice and submitted to his corrections of their manuscripts.
(ibid: xii)

The Aldiss Introduction also comments on the attitude of Verne to his British central protagonist, and goes on to offer some additional observations on the plot, structure and themes of the novel and on Verne's possible inspiration for his fictional adventures:

[Verne] admired the Scots (his own family had distant Scottish connections) but was always prejudiced against the English and their pursuit of profit, although he admired their energy, and possibly their empire building. It cannot be said that ... Fogg is exactly a friendly portrait of an upper-crust Englishman ... it is Passepartout who suffers emotionally on the journey, while Fogg appears to be impregnable to misfortune. This relationship of master and man occurs fairly frequently in Verne's work; it was, or it had been, a commonplace of the time ...Fogg is rebelling against the common

instinct, and in a sense against civilization, as represented by members of the Reform Club ... [Fogg states] that he will do it [the circumnavigation of the globe] with mathematical precision ... The journey permits Verne to drop a number of geographical and cultural facts into his narrative ... Passepartout ... is often the most interesting actor in the story ... Every setback has to be overcome, as Fogg progresses with machine-like purpose ... (ibid: xvii-xxiv).

Aldiss concludes by acknowledging the centrality within the Vernian *œuvre* of scientific and geographical information, together with the importance of the dimension of *anticipation scientifique* :

[Verne] provided the ballast for his dreams [of exploration and adventure] with scientific accuracy, while simultaneously lightening them with speculation based on technological prospects. When all is said and done, Verne's is a romance with geography as much as with science, as *Around the world in eighty days* amply demonstrates. (ibid: xxiv)

In the course of his wide-ranging Introduction, Aldiss also touches on such issues as the main events of Verne's life, the differences between his literary works and those of H.G. Wells, to whom, as has been noted, Verne has regularly been compared, and the fact that Verne's later works seemed to reflect an increasingly darker and more pessimistic vision. Aldiss therefore notes the subsequent involvement of Verne's son Michel in the production of some of the later works, including those published after the death of Jules Verne, as this dual authorship of the *Voyages extraordinaires* has often been posited by scholars as one of the factors contributing to the darkening vision of the later novels. Given that Aldiss has provided a comprehensive and interesting opening discussion of Verne, it is difficult to agree with Glencross's view that this Introduction is 'as much about Brian Aldiss as about Jules Verne' (Glencross, 2006: 1). It is nonetheless accepted that Aldiss chooses to comment on an eclectic range of Verne-related ideas which probably do reflect Aldiss's own personal interests. Furthermore, Aldiss does not specifically comment on the distinctive features of Glencross's rendering. Nevertheless, his Introduction provides an accessible introduction to salient aspects of Jules Verne's life and themes, particularly to readers, such as students, who are in the early stages of discovering this writer's output: and, as has been seen, it is part of the mission of Penguin Classics to make its constituent works accessible and to fulfil a pedagogical function.

(ii) Textual-linguistic norms: It is now attempted to isolate the principal features of the Glencross TT. **(a) Non-imitativeness:**

Glencross has produced a non-imitative rendering (cf. Brownlie, 2003). He almost always avoids literal or imitative renderings which would detract from naturalness of TL expression. There is thus a notable distancing from source text form throughout the translation. Using such strategies as transposition, modulation and syntactic alteration, as well as some limited personal translatorial interpretation of certain source text content, Glencross presents the reader with a natural and idiomatic translation, which is also characterized by a high level of semantic fidelity or accuracy. In fact, this target text goes further than providing a mere informal register of language use. It also regularly produces a markedly colloquial style, which is at all times notable for the modern feel and clarity which it achieves. However, unlike the findings of Brownlie (2003) for her own corpus, that chapter titles were rendered imitatively, Glencross renders chapter titles non-imitatively of form, similar to the body of the target text (though his translated titles are faithful to ST meaning). Non-imitativeness is often combined with simplified, reduced renderings for the sake of clarity and colloquialism, as well as of self-inscription. The following coupled pairs provide examples of the use of such non-imitative, simplifying and modernizing strategies by Glencross:

... et que me justifiait ... (ST, Ch. 1, p.3) ... / ... and that I earned by ... (TT, Ch. 1, p.4).

This modulation is due to norms favoring a natural form of expression, which the translator also personally prefers. This shift may also reflect the material cause of the SL generally being of a higher register than the TL

... me tirer d'affaire ... (ST, Ch. 1, p.3). / ... to get myself out of tricky situations ... (TT, Ch. 1, p.4).

This non-imitative rendering is initially caused by the ‘causa materialis’ of language difference. It also reflects the translator’s own choice of TL expression and lexis from a number of TL possibilities. It further complies with norms of modern, colloquial language: the fact that this is an instance of dialogue may allow Glencross greater licence to be even more colloquial than usual. A further causal influence is that of textual conditioning, in that the use of the TL word ‘stuck’ earlier in the same sentence may have precluded the choice of the collocation ‘sticky situations’ at this point, which would have involved repetition of a lemma. The variety of translation causes which seem to be at work in this particular shift indicate that even a very small, low-level TL segment may be the result of several coexisting, complex influences (cf. Brownlie 2003).

... faisant de la voltige comme Léotard ... (ST, Ch. 1, p.3). / ... a trapeze artist ... (TT, Ch. 1, p.4).

It is difficult to understand why Glencross has reduced this replaced segment to the extent that he does, thus omitting the reference to the actual historical personage, Léotard. Perhaps it is due to a desire for simplicity and concision, and a judgment on his part that references of this nature may be less relevant or interesting to a twenty-first century reader, and may therefore appear alienating or anachronistic in this modern-sounding target text. In addition, Glencross sometimes omits ST descriptive detail which is not crucial to the narrative, as has been noted earlier in this analysis.

... et dansant sur la corde comme Blondin ... (ST, Ch. 1, p.3). / ... and a tightrope walker. (TT, Ch. 1, p.4).

Butcher here offers the more complete ‘and a tightrope walker like Blondin.’ Glencross’s translation shift thus omits Verne’s reference to Blondin. In contrast, in the 1995 translation by William Butcher, not alone are these ST allusions to real people reproduced in the TT, but there is also an explanatory endnote on each of these famous acrobats. It seems strange that Glencross, in spite of his interest in cultural history, and his elucidation, through endnotes, of cultural and historical issues in the ST, should choose to omit these particular allusions. Also omitted in this shift is the ST notion of dancing (on the tightrope), so that there is marked semantic loss. Furthermore, these replacing segments seem to lose the impact of what the ST dialogue suggests about the exuberant, adventurous and daring character of Passepartout, which later becomes a significant character trait in the development of the plot. Once more, then, Glencross favors concision and simplicity over an attempt to mirror ST style or produce some sort of equivalent effect.

... à des heures chronométriquement déterminées ... (ST, Ch. 1, p.2). ... like clockwork, always ... (TT, Ch. 1, p.3). This replacing segment is markedly non-imitative. Literal translation is avoided, and there is a reduction in the number of lexical items, for the sake of simplicity and informality of expression, and concision, as norm-obedience and translatorial preference for a clear, simple style of TL expression. However, increased clarity is achieved at the expense, once again, of ST style: in this case, Glencross does not transmit the perhaps deliberately pompous and grandiose style of the ST, in which the medium may be part of the message about Fogg’s precise, formal

nature. On the other hand, the translator's use of the TL item 'clockwork' does convey some of Verne's attempt to portray Fogg as a sort of automaton.

... et même anonymement... (ST, Ch. 1, p.2). / ... without even giving his name ... (TT, Ch. 1, p.2). The use of the TT word 'without' here is partly textually conditioned (material cause) by the previous use of the same word in the preceding segment. This rendering is more informal, and this segment, together with the previous one, achieves greater clarity than the ST segments they replace, though at the expense of replicating ST tone, which is more serious and formal. Thus, the translation process is seen to involve, at almost every step, trade-offs and compromises between competing normative values. The most general expression of this conflict which is inherent in translating is that between source- and target-orientedness: the decision to translate colloquially means that ST style will often be lost.

(b) TL register and natural expression

Notwithstanding the global informality of this TT, there is occasional use of a more formal TL register, so that a mixing of registers, which Brownlie (2003) also noted in her own corpus analysis, may point to human inconsistency as an unavoidable feature of translation. It also indicates the complex unpredictability inherent in translating activity. There is a consistent avoidance of more formal or antiquated language constructions, in order to achieve the translator's goal of producing an updated, modern rendering. Glencross's rendering thus conforms to a textual-linguistic norm of naturalness.

In spite of the mainly non-imitative nature of the Glencross translation, there are occasional target text segments which are imitative of source text form as well as of source text sense. Such segments of the target text seem to occur whenever the structural (linguistic) similarities of source and target language allow original form to be reproduced concurrently with natural expression.

Many of Glencross's non-imitative TT segments are therefore markedly domesticating and idiomatic, such as his translation of dialogue which reflects a British upper-class register of speech, such as that of Phileas Fogg.

There is sometimes evidence of slight source text interference, though the translator is, for the most part, noticeably resistant to such interference. Glencross's high degree of resistance to ST interference is often evident in his

TT concision, and in his omission of ST elements which he judges redundant, owing perhaps to a universal of simplification. Similar simplification was noted in Towle's (1873) rendering.

The following coupled pair exemplifies Glencross's use of a more formal TL register, together with his use of natural TL expression:

À ce jeu du silence, si bien approprié à sa nature, il gagnait souvent, mais ses gains n'entraient jamais dans sa bourse et figuraient pour une somme importante à son budget de charité. (ST, Ch. 1, p.2). / He often won when he played this silent game that was so well suited to his temperament, but his winnings never went into his own pocket. They made up instead a large part of what he gave to charity. (TT, Ch.1, p.3). This shift manifests syntactic alteration for the sake of clarity, but consequently loses ST stylistic effect to some extent, that is, a loss of Verne's ST authorial voice and unique means of expressing ideas. This is a descriptive observation rather than a value judgement: the translation values of clarity and idiomaticity are not always compatible with fidelity to original style. Glencross thus splits one long ST sentence into two shorter TT ones, to reduce complexity. His shifting of 'jeu du silence' by transposition to 'this silent game' achieves a more prosaic TL equivalent expression, thus continuing the avoidance of overly poetic phrases in the TL. Similarly, Glencross translates 'dans sa bourse' by modulation to 'into his own pocket'. This is a more natural and colloquial TL expression. Furthermore, to use the literal translation 'purse' would sound incongruous in the case of a male referent. Glencross thus prefers an equivalent TL expression which is modernized and informal. His addition of the word 'instead' helps achieve natural expression and also shows the use of explicitation. The translation of 'et figuraient pour une somme importante à son budget de charité' as 'They made up instead a large part of what he gave to charity' is non-imitative, because of the differing SL and TL modes of expression and contrastive stylistics of French and English. French is by nature more formal and abstract than English, partly because of its statistically proven higher occurrence of nominalization. Therefore, English sometimes appears less formal by comparison to French. Thus, Glencross avoids transferring the noun 'budget' to the TT. There is also a drive for simpler, more idiomatic usage at play in this last phrase.

(c) Accuracy and Colloquial TL Idiom

Nevertheless, the distancing from source text form which is usually required to achieve such idiomaticity, inevitably leads to occasional semantic loss or alteration by Glencross, though this is slight and does not detract from the global accuracy of this rendering. A non-imitative strategy here largely preserves semantic fidelity. It may be said that global source text authorial intent is almost always accurately transmitted, at all levels, down to the lowest micro-textual levels. Similarly, Glencross's TL idiomatic approach sometimes includes the use of contemporary collocations which add to the modern and lively flavour aspired to by this target text, though at the cost of some low-level shifts in precise ST meaning. Furthermore, some of Glencross's markedly colloquial, non-imitative TT lexis can 'jar' with the overall ambience and nineteenth-century setting of the ST as, for instance, in the use of a phrase such as 'breakneck speed' (Chapter 37, ST and TT). In almost all cases, however, ST meaning is transmitted accurately.

The following coupled pair gives an example of Glencross's use of accurate, non-imitative, natural language which substitutes a more modern TL style for the more formal ST style:

Le lendemain, Mr. Fogg le fit venir et lui recommanda, en termes fort brefs, de s'occuper du déjeuner de Mrs. Aouda. (ST, Ch. 35, p.2). / The next day, Mr Fogg called for hm and told him in as few words as possible to see to Mrs Aouda's breakfast. (TT, Ch. 35, p. 218).

The rendering of 'le fit venir' as 'called for him' is non-imitative. The initial cause is the 'causa materialis', followed by norms of natural expression, though the TT phrase is not so informal on this occasion, due perhaps to the context, that is, the mood of somberness and gravity which permeates this section of the story. The rendering 'told him in as few words as possible' is similarly non-imitative, due initially to the material cause of different forms of expression in SL and TL, including contrastive stylistics, whereby French often seems more formal than English. The rendering is accurate but complies with norms of natural expression, but also reflects agentive choice and interpretation which thus adds some meaning in the TT in, for example, the choice of the words 'as few ... as possible'. Finally, the TL phrase 'to see to Mrs Aouda's breakfast' is non-imitative, due to the 'causa materialis' and then to norms of natural, acceptable expression (in this instance, it seems that a

markedly British sociolinguistic usage is employed, which has a domesticating and acceptable effect, in line with the overall TT's naturalizing impact). This globally idiomatic approach reflects both norm-following and Glencross's personally preferred style.

(d) Universals

There is also much evidence, throughout the Glencross TT, of the operation of the 'universals' of explicitation and simplification. The latter is a type of reduction which, apart from being a posited 'universal' feature of translation, can also be caused in this target text by agentive choice or, at other times, by the material cause of language difference. It unavoidably leads to some slight semantic loss in many instances. The translator avoids reproducing source text redundancy through his frequent simplifications. Simplification sometimes leads to the loss of unusual ST expression, sometimes in order to avoid archaic ST phrases being reproduced in a modern TT, so that there is occasional loss of ST style and of the full nuances of ST meaning. The frequent recourse to explicitation and simplification, as well as to informal, simple language, can sometimes lead to a loss of source text humour, so that there is a trade-off between conflicting norms of TL clarity on the one hand, and fidelity to full source text meaning and effects on the other. This type of compromise which translation often requires has also been noted by Brownlie (2003). Thus, there is sometimes a neutralization of the deliberately ironic pomposity and grandiose expression used occasionally by Verne to describe Fogg. The following coupled pairs offer examples of the operation of posited universals:

... par la tête ... (ST, Ch. 1, p.1). / ... because of his good looks ... (TT, Ch. 1, p.1). This non-imitative translation involves the use of explicitation and interpretation, thus revealing some agentive input. Butcher typically adheres to an imitative strategy through the phrase 'his head at least.'

... car il était irréprochable quant aux pieds ... (ST, Ch. 1, p.1). / ... certainly not because of a limp ... (TT, Ch. 1, p.1). Once again Glencross's rendering in this case is non-imitative, partly because the translator is here choosing to explicate the ST humorous reference to Byron's club foot, thus simultaneously simplifying the ST meaning through explanation, but also losing the ST humour and exact ST meaning. This translation shift therefore shows the operation of 'universals' of translation, and translatorial creativity.

Butcher, in contrast, prefers to adhere strictly to ST form, and so does not opt for explicitation, viz. ‘for his feet were beyond reproach.’

Ni les bassins, ni les docks de Londres n’avaient jamais reçu ... (ST, Ch. 1, p.1). / *No dock or basin in London had ever handled ... (TT, Ch. 1, p.1).* In this coupled pair, there is again evidence of the loss of negative emphasis in the ST, so there is simplification and a more modern style evident in this TT segment. As the translator is being consistent with his approach in the earlier segment which avoided transmitting the meaning of the ST item ‘ni’, it can be said that the material cause of textuality is also operative in this instance.

... mais une lutte sans mouvement, sans déplacement, sans fatigue, et cela allait à son caractère ... (ST, Ch. 1, p.2). / *... but a struggle that did not require him to go anywhere, or travel around or tire himself out, and all that suited his temperament. (TT, Ch. 1, p.3).* / *Butcher: ... but one that required no action, no travel, and no fatigue – and so perfectly suited his character. (TT, Ch. 1, p.9).* There is a significant degree of lexical expansion in this shift, involving explicitation, for example in the rendering of ‘sans mouvement’ as ‘that did not require him to go anywhere’. The translator achieves clarity by explicating in this manner, but thus also places his own distinctive imprint on this replacing segment. Through his own choice of expanded lexis, Glencross may wish to emphasize the sedentary nature of Fogg’s routine existence at the beginning of this narrative, as an ironic precursor to, and contrast with, the adventure that is about to begin. This may show the translator to be an active creator – and thus not a mere transmitter – of meaning. Butcher is closer to ST form and lexis (e.g. ‘character’ as opposed to Glencross’s choice of ‘temperament’).

(e) Style and Humour

There is, however, some retention of source text humour and of other aspects of source style. For example, there are some instances in which a non-imitative and modern target language usage nevertheless succeeds in preserving ST stylistic features important to the sense and effect of the text, such as the stiff formality of Fogg’s character. This stylistic reproduction is sometimes due to a coincidence of similar SL and TL resources, and at other times to the translator’s skill. Occasionally, a faithful transmission of ST style and tone is provided by Glencross, probably because it is essential to certain key episodes of the narrative that the appropriate tone or mood be accurately

conveyed. Thus, for instance, towards the end of the final chapter (Chapter 37, ST and TT), Glencross does convey (albeit in a different, non-imitative form), the often whimsical, often warm and buoyant tone of Verne's resolution of the narrative. In the closing paragraphs, tone becomes especially salient in conveying Verne's 'happy ending' and his clear intimation of a contented future for the main protagonists.

Furthermore, explicitation leads to expansion, thus causing greater complexity and redundancy in the target text by comparison with the source. Such expansion, however, is also often occasioned by a concern for natural expression. Expansion is also employed by Glencross, it is suggested, in order to comply with posited norms of 'natural rhythm'. Explicitation is also often employed in order to fulfil the exegetic and didactic role of the translator as described by Brownlie (2003), in the form of endnotes.

The following coupled pairs offer examples of Glencross's retention of ST humour:

...ce garçon s'étant rendu coupable de ... (ST, Ch. 1, p.3). ... as the fellow had committed the crime of ... (TT, Ch. 1, p.4). Butcher: ... the fellow had made the mistake of ... (TT, Ch.1, p.10). This non-imitative rendering is initially imposed by the 'causa materialis', but mainly reflects the translator's personal choice of TL lexis. There is also a simpler structure to the TL segment, which also preserves the ironic humour of the ST's connotation of legal infringement. This shift shows continuing evidence of the translatorial drive to impose one's individual signature ('causa efficiens') on the TT. Butcher seems at first to not transfer the humorous reference in the original to 'guilt', though he compensates in an adjacent part of the text, by rendering 'quatre-vingt-six' (the temperature of the shaving water specified by Fogg) as 'the statutory 86'. Thus, the generally imitative Butcher avails of certain creative opportunities to place his own stylistic inscription on the TT.

Passepartout, lui, avait veillé comme un chien à la porte de son maître ... (ST, Ch. 35, p.1). / Passepartout, for his part, had kept watch outside his master's room, like a faithful dog. (TT, Ch. 35, p.218). Butcher : As for Passepartout, he watched like a dog outside his master's door. (TT, Ch. 35, p.192).

Glencross retains the ST's humorous image simile ('comme un chien'/'like a faithful dog'). The rendering of 'lui' as 'for his part' is non-imitative, due firstly to the material cause of language difference, then to norms of natural, equivalent TL expressions being used, which maintain accuracy. The norms which I posit in Chapter 1, of achieving 'natural rhythm' may also be in operation. The translation of 'avait veillé comme un chien' as 'had kept watch ... like a faithful dog' is non-imitative, due to the 'causa materialis', then to norms of natural expression, and to agentive choice of lexis: the addition of the TL word 'faithful' involves explicitation, and also results from norms of natural expression as 'faithful dog' is a natural TL collocation. There is also creative choice at play in this addition, as, for instance, in the rendering 'outside his master's room' as a modulation of 'at his master's door'. Butcher avoids the embellishment of 'faithful' and is also more imitative (e.g. 'door').

(f) Neutralization

The drive for natural expression, and the use of explicitation, often lead to the non-reproduction of an elliptical source text style as well as to other stylistic losses. In cases where source text ellipsis is not transmitted by Glencross, the target text appears more formal than the source, though it is otherwise, for the most part, noticeably colloquial in register. There is much evidence of stylistic flattening, as natural usage is prioritized over transmission or imitation of source text stylistic features. There is thus also much evidence of the posited law of increasing standardization. This includes a more limited lexical variety of TT synonyms in comparison with their ST equivalents. The choice of conventional TL collocations sometimes leads to clichéd TL expressions, whereby ST/SL textemes are replaced by TL repertories, another instance of the above law of growing standardization. There is often a neutralization of source text style, usually by choosing a lower register of TL usage, which can lead to some semantic loss, such as a loss of ST emphasis, in order to privilege modern TL usage, simplicity and clarity over complete semantic fidelity. This seems inevitable when a noticeably modern, updated and colloquial rendering is aimed for. Naturalness and modernity leads to some loss of ST tone.

The following coupled pair gives an example of Glencross's conversion of ST ellipsis to a complete TT sentence:

En somme, rien de moins communicatif que ce gentleman. (ST, Ch. 1, p.2). / In a word, he was the most uncommunicative of gentlemen. (TT, Ch. 1, p.2). This shift involves the loss of the elliptical style of the ST. Glencross again favors complete, grammatically well-formed constructions. However, material causes are also operative in this shift, as the ST elliptical form of expression is more characteristic of French than of English. The idiomatic approach, as a norm, is also evident in this TT segment.

On the other hand, some of the instances of elliptical, telegraphic speech and written text (e.g. posters, notices) are imitatively reproduced. This is usually done when necessitated by contextual factors. For instance, when Passepartout is trying to speak while in a breathless and agitated state towards the end of the novel, it would not have been logical for Glencross to render his dialogue by complete, grammatical utterances. Therefore, textuality or context become (material) causal factors (cf. Brownlie 2003), thus leading Glencross to offer, albeit exceptionally, a literal, imitative, mimetic representation of elliptical ST style, which mirrors ST form as well as meaning. This imitative rendering of Passepartout's elliptical dialogue towards the conclusion of the novel, is a feature which is replicated in all of the translations in this corpus. In this instance, then, it is evident that all the translators studied in this thesis took pragmatic and contextual – not merely semantic – factors into account in choosing their approach to rendering situation-specific dialogue (cf. Hatim, 2009).

There is some neutralization of ST lexis, in the rendering of 'armateur', and of ST style (omission of 'ayant pour') in the following coupled pair:

... un navire ayant pour armateur Phileas Fogg ... (ST, Ch. 1, p.1). / ... a ship whose owner was called Phileas Fogg. (ST, Ch. 1, p.1). This rendering is partly non-imitative. This is, in part, ascribable to the material cause of SL/TL difference, in that the ST phrase 'ayant pour' would not sound natural if literally translated into English. However, the choice of the TT phrase 'whose owner was called' seems somewhat unusual, as it is not idiomatic usage. It may reveal some indirect ST interference. It may also point to the translator's self-inscription on the TT through his own choice of lexis. The rendering of the ST item 'armateur' as 'owner' loses some ST specific meaning, in favour of a more general term, as the ST item refers not alone to a ship's owner but also to a manager or a 'locataire' (one who hires). Thus, simplification and

standardization are features of this shift, as are norms of ‘arithmetical’ equivalence of number of ST lexemes and corresponding TT lexemes, in the case of certain descriptive nouns in the ST.

(g) Creativity

The translator sometimes manifests the desire to place his own individual imprint on the target text through linguistic creativity, including a wish for his own non-imitative renderings at the level of word or phrase. This leads to a certain degree of interpretation in some segments, which causes slight departure from source text meaning, though global source intention is preserved. There are thus some additions or nuances of meaning not present in the source text. These include the occasional addition of a TT metaphor where none existed in the ST (cf. Toury, 1995), though there is also some reduction or omission of ST metaphors for the sake of clarity, simplicity or the avoidance of cliché metaphors. In the following coupled pair, Glencross reduces an original ST metaphor to sense, probably for the sake of clarity and simplicity, at the cost of some non-transmission of ST style:

Personne ne possédait mieux que lui la carte du monde ... (ST, Ch. 1, p.2). / ... he had a better knowledge than anyone else of world geography. (TT, Ch. 1, p.2). This non-imitative translation could be thought to involve the loss of unusual (metaphorical) expression (to ‘possess the map of the world’) in a bid to be simple, clear and explicative, as personal stylistic, self-inscribing preferences of Glencross, together with norms favoring modern, natural, non-archaic and ‘non-literary’ idiomatic expression. However, the SL use of the word ‘possédait’ conveys, in this context, the concept of having a sound knowledge of a subject. Therefore, the material cause of language difference is probably a further cause. In contrast, Butcher (1995: 8) imitatively carries across the original metaphor intact, viz. ‘no one possessed the map of the world as he did.’

However, Glencross does occasionally seek to provide equivalent TL/TT imagery in the case of certain ST cliché metaphors or stock/standard metaphors (cf. Newmark, 1988). This seems to be the case when the TL metaphor used by Glencross is hardly recognizable as a metaphor, so embedded has it become in the English language. The metaphors used thus conform to norms of naturalness and Glencross sees no merit in avoiding them. The translator also displays his

personal inventiveness through his choice of target language lexemes and phrases, making his own individual choice where he often has several options, though usually choosing the most natural and modern alternative. The observation that translators, especially those operating in the literary genre, may often have a wide variety of TT optional solutions open to them points to the richness of language and the consequent potential liberty of manoeuvre enjoyed by the translator, a finding also noted by Brownlie (2003). Overall, many of Glencross's choices of TL synonyms are creative, and aesthetically satisfying, yet faithful to ST meaning. Agency is sometimes particularly evident in this way, and is generally a significant presence and causal factor throughout the TT, pointing to a high degree of subjective involvement and engagement by Glencross in this translation.

The following coupled pair gives an example of Glencross's addition of a TL metaphor:

... et semblait d'autant plus mystérieux qu'il était silencieux ... (ST, Ch. 1, p.2). / ... and this silence served only to increase his aura of mystery. (TT, Ch. 1, p.2). Again, this ST segment contains a peculiarly French means of expression, so that the *causa materialis* of differing linguistic resources is the initial cause of a shift from SL/ST form. A more imitative rendering, though possible, would have clashed with the translator's avoidance of less modern literary constructions, such as 'and seemed all the more mysterious for being silent' (my rendering). The translator then chooses a form of TL expression which complies with an idiomatic, natural, clear approach, one which again involves a chiasmic reordering of ST elements ('mystérieux' and 'silencieux') which are also transposed from SL adjectives to TL nouns, as part of the way in which Glencross alters ST form here. The ultimate cause operating in this shift is the 'causa efficiens', as Glencross avails of an opportunity to place his own imprint on the TT, through creative personal choice of lexis. In this regard, he once again adds a TT metaphor ('aura') where none is present in the ST.

7.4 Concluding remarks

The markedly colloquial register of language which is evident throughout the Glencross target text of ATWED, can perhaps be principally ascribed to Glencross's personal goal of differentiating his translation from that of his contemporary fellow

translator, William Butcher, and from other previous renderings. In personal communication with me (2006), Glencross has confirmed that

I wished to give to my version ... [a] more modern idiom ... I think the French term *version* is very appropriate to this activity of translating into one's native language, as it suggests the possibility of plurality in the target language and text.

(Glencross 2006: 1)

Glencross is also motivated by norms which privilege semantic fidelity in tandem with an idiomatic TL approach, norms which he personally prefers to implement as part of his own style. Glencross's favouring of a simple, clear, unambiguous and concise style has also played a significant part in shaping his TT. Furthermore, his desire to show his own creativity as a writer, and to inscribe the TT regularly with his own inscription, as part of the operation of the translatorial ego, is evident throughout this TT in his non-imitative lexis and syntax, and in his recourse to interpretation.

This chapter has provided a detailed insight into the complex array of factors – social, linguistic and personal, among others – which have interacted in a unique way in order to produce the ultimate form of the Glencross target text.

The publishers' policy of offering new, readable and lively retranslations to a general as well as a student readership, has impacted on the modern and colloquial flavour of this most recent rendering of the Verne novel under consideration.

The following is the concluding chapter of this thesis. It discusses the principal findings and implications of the preceding data chapters.

Chapter Eight:

CONCLUSION

8. Research Objectives

The aims of this study were to explore some of the principal complete retranslations of Jules Verne's celebrated 1873 novel *Le Tour du Monde en Quatre-Vingts Jours* (*Around the World in Eighty Days*), with a view to discovering who were the translators responsible for the various renderings; where and when the various target texts came into being; the manner in which different individual translators had approached their task, and, most importantly, why they had translated the novel according to the particular strategies chosen. In other words, the primary research question was to ask how and why the source text had been differently – and similarly – rendered into English over a period of one hundred and thirty-one years since its initial publication. What were the multiple causes of (re)translation outcomes in the case of the chosen corpus of retranslations of Verne's celebrated French novel?

The study aimed to answer these questions by examining the six chosen complete translations telescopically, microscopically and stereoscopically, that is, from a threefold vantage point. Telescopic analysis entailed a macro-level examination of the larger social and cultural influences and contexts surrounding and impacting on the production of each translation. Microscopic analysis involved comparing 'coupled pairs' of ST segments and their corresponding TT segments, at the level of the sentence, phrase, word or slightly longer stretches of text such as the paragraph. Finally, stereoscopic analysis required the occasional comparison of each translator's TL choices with those of certain other translators, again at the micro-textual level of the sentence, word and phrase.

8.1 Corpus Selection

What were the criteria on the basis of which particular TTs were chosen for inclusion in this research corpus? The most important yardsticks were, firstly, to ensure representativeness in the choice of retranslations. Thus, a wide historical spread of TTs of ATWED was selected, covering a period of over one hundred and thirty years, ranging from the first translation published in 1873, to the most recent retranslation, published as recently as 2004. This extensive temporal range helped make the findings as varied and informative as possible, in the domains of

translation/translator history and in revealing the complex fluidity of evolving norms and other causes of translation. The diachronic dimension to this causal research was thus felt to be important. A second criterion was that as many as possible of the TT editions studied should contain informative, relevant paratextual and metatextual material, e.g. Notes by the translators on their translation approach, biographical details on the translators themselves and Endnotes and/or footnotes commenting on matters of interpretation of the ST, translators' stated reasons for particular strategies and/or factual background to ST material. However, although many TTs of ATWED – especially the more recent retranslations – contain a wealth of useful paratext, many older editions contain little or no material other than the translated text itself. Indeed, even the identities of some translators, whose names did not appear in some editions of their renderings (e.g. White 1874 and 1885), have sometimes had to be investigated and verified from other sources. However, in cases where a TT contained little or no information on the translator or her approach, it was still possible to glean valuable insights from other sources, e.g. published biographical details from other texts, personal contacts with Verne scholars, Census records, publishers' responses to queries, and, in the case of the more recent renderings, direct communication with the translators themselves became possible and proved fruitful.

On the other hand, personal statements by translators on their approaches, cannot always be simply presumed to be completely reliable, as translators do not always succeed in attaining the ideal standards of translation procedure to which they purportedly aspire (Brownlie, 2003). The influences of other causes besides that of agentive choices act as constraints and may force compromise, e.g. target readerships, publishers' instructions, SL/TL contrast, together with the very complexity and variance inherent in the act of translating. Therefore, the methodology of triangulation becomes vital. In this research, the TL usage was allowed to yield up its own secrets, together with study of the other causal influences.

8.2 Perspectives on target texts

Using Toury's model of Descriptive Translation Studies (1995), each target text was studied firstly through a metaphorical telescope, in that it was placed within the surrounding context of its production, e.g. I asked what was the *skopos*, or goal, of the TT; what was the perception of Verne and his literary genre in the target culture at that time; what was the nature of the translator's personhood, such as their personal and professional backgrounds, attitudes to the ST and ST author, motivations for

translating, style of writing, and so on. These questions helped to illuminate the influences of the final and efficient causes on the translation output. Each TT was, secondly, studied microscopically, by examining individual translation shifts at the level of the sentence, phrase, clause and paragraph. This study of shifts helped to uncover the likely textual-linguistic norms (the formal cause), and other causes such as individual translatorial style (again, the efficient cause) which accounted for individual sentences of each TT. The TTs were, thirdly, occasionally examined stereoscopically, by comparing individual TT solutions at the level of the sentence, with alternative renderings of the same micro-text by other translators. A stereoscopic comparison was carried out only in limited cases, where it was considered particularly salient. An overall concept of translation was thereby proposed for each TT. The multiple causes (Pym 1998; Brownlie 2003) and the overall concept of translation which contributed to the final form of each TT, and the nature of the translation equivalence achieved, were thereby suggested. In particular, the input of the individual translating agent (the *causa efficiens*) was examined, through bio-bibliographical research (Pym 1998; Chapelle 2001), paratext, interview (where possible) and through allowing each TT to speak for itself, i.e. the translator's personal inscription on the TT was discernible through their stylistic choices. Each Verne translator's *habitus* (Inghilleri 2005), viz. their own personal backgrounds and personally inculcated norms of translation, in tandem with the surrounding structures within which they worked, was thus a focus of interest. The complex emergence of each TT (Longa 2004; Waldrop 1992) and the diachronically differential renarration of the ST (Brownlie 2006) were thus also brought to light.

8.3 Central Findings

The study has found, firstly, that the theoretical model of multiple causation has strong explanatory force in accounting for translation outcomes. A concatenation of influencing variables helps to explain the forms of these Verne TTs. For instance, George Makepeace Towle's 1873 rendering (the first translation) was found to be broadly faithful to ST meaning, though with some low-level omission and embellishment at the level of the sentence and phrase. Towle's literary style was couched in ornate language. He was generally non-imitative of ST form. His accurate, first translation was found to have a number of contributory causes. Competent translatorial and linguistic abilities contributed to the semantic fidelity and aesthetically pleasing style of this rendering. Furthermore, Towle was an admirer of

Dickens' writings, a Francophile, lawyer, historian, writer and diplomat. He was thus a 'multi-tasking' translator whose multiple gifts and occupations and high social and intellectual status may have given him the freedom to place his own imprint on this rendering, as well as giving him a particular personal affinity with the source culture, source language and source text, with his admiration for the novels of Charles Dickens possibly influencing his chosen TL style (the 'efficient cause').

The higher status of Verne's literature in the United States in the late nineteenth century (the era in which Towle translated Verne), relative to the United Kingdom in which Verne's works were not seen as having high literary value, was probably a further contributory cause of the accuracy of Towle's rendering. The goal of Towle's rendering was thus to produce an accurate translation (*causa finalis*), through adhering to norms of semantic fidelity and of natural expression (*causa formalis*). In sum, a complex coming-together of a multiplicity of translation causes produced this high-quality first translation.

Though some of the Victorian-era translations of Verne's literature were less accurate, an example of the more recent, more accurate retranslations of ATWED is that penned by Robert and Jacqueline Baldick (1968). Once again, multiple causes appear to have interacted in order to produce this high-quality retranslation. Robert Baldick was an Oxford University Professor of French literature. He was of both British and French descent. He had a love for, and deep knowledge of, nineteenth century French literature. He wrote biographies of certain nineteenth century French authors, and translated many works by different French writers of that period. His personal affinity with the source culture and source text writer (in this case, Verne) and his linguistic and literary competence were thus strong contributory factors to the accuracy and pleasing literary style of his retranslation (the 'efficient cause'). Baldick's affinity with the SC is something which he holds in common with other Verne translators studied in this corpus such as Towle and Butcher. Baldick was editor of Penguin Classics, and his editorial goal was to produce new, accurate, modern, clear and accessible renderings of classic works of literature for a new generation of readers. Furthermore, he wanted to enhance the status, visibility and rewards of the translator. Thus, the goal of his Verne TT of TM, and his personal views on translation, influenced his accurate and idiomatic approach to rendering TM (the final and efficient causes).

Verne's literary status had, by this time, been reassessed, and his works had now come to enjoy classic, canonical status. As a result, they were now being

retranslated more accurately by a new generation of Verne literary scholars and translators (a further example of the ‘final cause’). Norms of translation as promoted by Baldick favoured accurate, idiomatic translation. Thus, agency, norms and *skopos* – the efficient, formal and final causes, respectively – were found to be pertinent multiple causes of the Baldick rendering of TM.

The multiple causation model accounts not alone for the overall forms of the various translations of TM studied, but also for micro-textual outcomes at the level of the sentence, phrase, clause and lexeme.

Blackburn (2005: 103) emphasizes the importance, for philosophical thought in general, of considering causality as a many-sided, complex confluence of influencing factors, rather than as simply a uni-dimensional relation of single cause to effect: ‘... where the causal flux is dense, with innumerable factors flowing down the river together, any separation or dissection, carving out just one or two as “the” cause, is at best of some practical utility, but never a gain in real understanding.’ Pinker (2007: 215) similarly observes that ‘... the world is not a line of dominoes in which each event causes exactly one event and is caused by exactly one event. The world is a tissue of causes and effects that criss and cross in tangled patterns ... [we can thus speak of] the webiness of causation’. Deane (2008, forthcoming) similarly speaks of the ‘tangle of variables’ which influence translation outcomes.

The present thesis has consistently presented examples of this tangled, criss-cross, complex, unpredictable, shifting web of influences on translation. Within each TT of TM, there is a complex array of causes which together account for the form in which the TT emerges. Within each translated text, there is evidence of varying, inconsistent and unpredictable strategies, so that translation shows signs of a tendency towards disorder (the latter term is not, here, used negatively or prescriptively, but merely indicates that translation strategy is not invariably uniform or systematic). Thus, a generally imitative translator such as Butcher (1995) will sometimes be noted to opt, unpredictably, for non-imitative strategies. A further type of complexity which was found to apply to this corpus of retranslations was that a change in one of the initial causes e.g. a different translator, a different target audience, a different set of goals, a revised perception of Verne or his genre of literature, or a different time period of translation, all potentially led to incommensurably larger differences in translation outcomes. For instance, there was a stark difference in translation approach between Stephen W. White and George

Makepeace Towle (1874 and 1873 respectively), both U.S. translators in the early 1870s. Similarly, there were major differences in translation approach between William Butcher (1995) and Michael Glencross (2004), both of British origin and both translating the ST near to the turn of the twentieth century. Therefore, a second finding was that a view of translation emergence as complex and non-deterministic also has powerful explanatory strength.

A third finding of this study was that the Retranslation Hypothesis (Berman, 1990) may be excessively simplistic, in failing to reflect the intricacy of the multiple causes which generate retranslated texts. This corpus of Verne retranslations has supported other, existing contestations of the Retranslation Hypothesis (cf. Brownlie 2006), in that the TTs of TM, from 1873 to 2004, do not follow a smooth, linear progression from target-oriented and less accurate, to source-oriented and more accurate renderings. For instance, White's (1874) translation of TM, which, together with Towle, can be regarded as a 'first' translation, is highly accurate and source-oriented (imitative), whereas later renderings are sometimes less accurate (e.g. the 1879 U.K. rendering contains many errors, though it could not be discussed in this thesis, as the translator was anonymous) and/or more target-oriented (e.g. Glencross's 2004 TT is highly target-oriented, i.e. non-imitative). Retranslation must therefore be seen as dependent on complex, multiple forces of causality, such as varying norms of translation, differing individuals, contexts and *skopoi*. Retranslation does not, therefore, follow a linear, predictable progression from least to most accurate (re)translation and from most target-oriented to most source-oriented rendering. Instead, translation has been shown throughout this study to constitute complex human, social and political behaviour.

The Retranslation Hypothesis may, however, have some broad, general validity in indicating sweeping trends over long time periods. For instance, there may be a general tendency for TTs of TM to gradually become more accurate and more source-oriented over time, despite many individual, idiosyncratic exceptional TTs along the way. Thus, for instance, there is a progression from the 1879 inaccurate and target-oriented rendering of TM (analysed by me, but not presented in this thesis owing to the translator's anonymity), to the 1995, accurate, source-oriented rendering by Butcher. On the other hand, we cannot ignore the fact that White's rendering in 1874 was highly accurate and source-oriented, and that the Glencross retranslation, the most recent rendering in 2004, was highly target-oriented in its use of informal, idiomatic language.

A further way in which the Retranslation Hypothesis was questioned by this study is that it is difficult to claim that there is any one single canonical TT of TM. Of the complete renderings analyzed, each has its own literary merit and can claim a valid place in the chain of retranslations, each with its own different style and interpretations, but all equally valid readings of the ST.

Fourthly, it was found that the individual translating agent has an essential role to play in determining the form of the TT. It is ultimately the translator who chooses which set of translation norms to comply with and who inscribes his or her own style and interpretations on the TT. The *causa efficiens* of agency may thus be a primary cause of literary translation outcomes. As Brownlie (2006: 156) has noted, ‘specific contextual circumstances ... give a significant role to the individual translator’. This study has found that translatorial agency is manifested in a number of ways. Each translator appears to have what I have labeled his or her own translational idiolect or translatorial diction. This is manifested in their personal choices of TL lexis (e.g. creative synonymy) and syntax. Translators may also show agency by correcting the inaccuracies of previous TTs of the same original. They may also re-interpret the themes of the original text in their own unique manner, thus fulfilling an exegetic function of translation.

This tendency towards re-interpretation was evident in Butcher’s rendering (1995). Butcher’s deconstruction of TM drew attention to such previously occluded themes as space, time, linearity, circularity, sexuality and Freudian repression. In particular, it was discovered that Butcher had detected a homosexual subtext running throughout the ST of TM. His reading of homosexual undercurrents in parts of TM has influenced some of his translation choices at micro-textual level, e.g. through specific TL synonyms and phrases which are accurate, but which also serve to accentuate the perceived gay subtext.

This interpretation is reinforced by Butcher’s paratextual commentary in his Endnotes. This type of agency is an example of what Brownlie (2006) refers to as the ‘interpretivist framework’ and is an instance of what she calls a ‘post-structural’ approach to translation (ibid). It was noted that Butcher, as a Verne scholar, also supported his interpretations through his study of secondary sources, such as original manuscripts of the ST and personal correspondence of, and other biographical details of, Jules Verne. As Nord has noted:

As just one of many possible readers, the translator has an individual understanding of the source text ... the translator has to infer the sender’s

intention from the source text, interpreting the textual features and consulting secondary sources.
(1997: 3)

Like Towle and Baldick, Butcher also has a strong personal affinity with the French SC, and with the STs of Verne in particular. This aspect of his personal background is significant in helping us to understand why he chose to retranslate some of Verne's best-known works. Butcher is one of the foremost international experts on the life and works of Jules Verne, and is often referred to as 'the Father of Verne Studies'. He has set out to continue to rehabilitate Verne's reputation as a writer deserving of high literary esteem, and he has achieved this objective through, in part, the retranslation of some of Verne's most celebrated works in an imitative, literary and semantically faithful manner. His rendering of TM is thus highly accurate, and is, furthermore, an annotated, scholarly edition. Butcher sets out to respect the original authorial voice of Jules Verne, thus transmitting Verne's style in as intact a form as is feasible, across the linguistic frontier. He thus chooses, personally, to follow norms of imitative target language.

In addition, Butcher has resided for many years in Hong Kong, and informs me in personal communication that he perceives Eastern norms of translation as being sometimes imitative, as older Eastern texts are, in many cases, regarded as sacrosanct and thus needing as literal a translation as possible (Butcher, 2006: 1). For Butcher, the production of a new, original retranslation of a Verne classic such as TM forms part of his broader scholarly mission to contribute to the ongoing Verne 'renaissance'. Butcher is a salient example of the importance of translatorial agency, including the translator's *habitus* of personal background, attitudes, motivations and inculcated norms, in explaining translation strategies and consequent TT outcomes. Butcher's translation approach is not determined solely by the ST. Rather, he brings his wealth of research on Verne's life and original manuscripts of his novels (prior to expurgation by Verne's publisher, Hetzel) to bear on his interpretations, and thus provides detailed explanatory endnotes to his TT of TM. These endnotes help support his unique interpretations (e.g. the 'gay subtext' in TM) and also fulfill the didactic function of the translator, in explaining ST references.

As Chapelle (2001: 258) has also found, 'bibliographical research is a difficult but worthwhile endeavour. Such research can help to explain a translator's approach to translating a text and even specific translation practices.' This study has found,

similarly to Chapelle, that ‘bio-bibliographical research [also] serves to highlight the diversity of backgrounds from which translators emerge, the multiplicity of reasons that lead individuals to become translators, and the range of reasons different individuals may have for translating the same text.’ (ibid: 259). Like Chapelle, it has been found in the case of Verne retranslations that ‘the beliefs, ideas, interests, abilities and circumstances of individuals and broader contextual factors may converge to cause a translation to be produced.’ (ibid).

For example, Stephen W. White (1874 TT of TM) was a U.S. legal translator and linguist who studied French and German to Masters level, and worked also as a stenographer, phonographer and board member of railway companies. His professional background in the genre of legal translation – which, at that time, still largely tended towards the painstakingly literal (cf. Sarcevic, 1997) – is likely to have conditioned his SL-oriented use of English in his TT of TM, together with his literal, foreignizing approach. The *habitus* of White’s professional experience may have caused him to carry over norms of literalness from the legal translating genre to the literary one. Thus, his linguistic abilities and professional background have proved important in illuminating the reasons for his imitative approach. Unlike Butcher, who is a Verne specialist, White was open to translating many different genres of text on a freelance basis.

Butcher’s background, interests and ideas, and the route by which he came to translating Verne, stand in marked contrast to those of White. A further example is that of Glencross (2004). Unlike Butcher, he is not a Verne specialist, but rather, a scholar of themes of medievalism in nineteenth-century French literature. He thus wished to translate authors such as Zola, but the publishers he approached at the time, i.e. in 2003, offered him the opportunity of retranslating TM, to tie in with the then forthcoming new film version (2004) of ATWED. Glencross accepted this commission, and then set out to differentiate his strategy from that of Butcher, his chronologically nearest ‘rival’ in the retranslation history of TM.

Thus, different translators have different reasons for rendering the same text, and these differences account, to a significant degree, for the different approaches they adopt. Therefore, like Chapelle (ibid), this study leads me to propose that it is worthwhile to research the details of individual translators’ backgrounds, including their other writings, where available, as this can shed light on their *habitus*, and thus make a significant contribution to explaining the efficient cause of their translation output. Translatorial agency may, therefore, be a primary explanation of translation outcomes.

On the other hand – and as Chapelle (*ibid*) also found – bio-bibliographical research, though profitable in causal enquiry, is also, at times, a challenging undertaking. One of the biggest obstacles encountered in the course of this study was, as we have seen, that of obtaining sufficient biographical information about some of the early (Victorian) translators of TM, e.g. only a certain, limited amount of biographical detail could be located about such translators as Towle and White, while there was no information whatsoever to be unearthed concerning the 1926 translator ‘P. Desages’, though Census, school and sporting records did assist me in hypothesizing his identity and background.

The problem in this regard was that these early translators generally did not provide paratext such as prefaces, endnotes, etc., were often uncredited, and have had very little written about them. In contrast, Chapelle (2001) was in a position to rely heavily on prefaces provided by the translators themselves. This type of paratext was not always available for the present Verne corpus, so that biographical information on the translators, and/or other TTs or writings by them, had to be sought elsewhere, if available at all. Thus, the translator’s linguistic signature sometimes had to be inferred from individual shifts. As the majority of the translators studied in my corpus are long deceased, it was necessary to rely on occasionally very sparse information in the public domain about their backgrounds. Personal contacts which I made with descendants or acquaintances of these translators (obtained through Census details and/or published appeals for information) or with publishers, were not usually fruitful in yielding useful information, one notable exception being the Baldicks.

On the other hand, this research had ensured, from the outset, not to be dependent on biographical or other specific types of information being forthcoming, but rather, to principally allow the TTs to speak for themselves. The textual-linguistic form of the various renderings was thus an important means of describing and suggesting influences on the TTs in this corpus. This research thus focused on uncovering insights which could be gleaned from the already available material of published translations, paratext, and other documentary sources. Where significant information could be discovered on the translator him/herself, this was a bonus. Bassnett’s warning was thus taken into account at the commencement of this research:

All too often, candidates endeavour to consult authors or publishers for information on the translation process, and either never receive a reply or receive an inadequate one. There have been cases where a thesis has had to be abandoned, because it was dependent on material to be supplied from elsewhere. This is a problem that needs addressing from the outset. (Bassnett, 1998: 115).

Individual translators were found to manifest agency through modification of ST style and register. For example, it was found that Michael Glencross (2004) translated TM using an often informal, sometimes colloquial register. He stated that he chose this TL register in order to place his own distinctive inscription on his retranslation of TM, and to thus distinguish it from that of Butcher (1995). Thus, translatorial ‘ego’ can be an important motivating factor in determining TT form.

It could be argued that the earlier U.K. translators of Verne had more agentive latitude to freely embellish and reduce, at will, the ST of TM, in an era of more liberal norms of translation, and that recent translators have, in contrast, been more constrained in having to adhere much more closely to the ‘authority’ of the ST. However, while more recent translators of TM have indeed taken fewer liberties with ST meaning, this study has argued that differing types of agency have been shown by these late twentieth-century retranslators. They manifest their own individual styles and registers (e.g. we have noted Butcher’s choice of an imitative, foreignizing style in 1995, or Glencross’s choice, in 2004, of a non-imitative rendering); they may also provide their own readings and explanations of the original text, thereby fulfilling what Brownlie (2003) labels the ‘exegetic function of translation’ (cf. Butcher, 1995). Interpretation and explication, sometimes supplemented by translatorial endnotes and other forms of paratext, are an important means by which the translator’s individual approach to representing the ST is highlighted.

Translators also show creativity through their personal translatorial idiolect, as well as through explication and interpretation. However, they do not generally make their own additions or other alterations to the ST plot.

Like Chapelle (2001: 259), this study also found that ‘translators may themselves be the editors of their work’: This applied in the case of Robert Baldick. In general, however, throughout this study, it was found, similarly to Chapelle (2001: 260) that ‘The exact nature of the intervention of the editor or publisher ... is impossible to ascertain in the translations in this study.’ In the case of Butcher and Glencross, however, it appears (from their personal communication with me on this matter) that they had considerable freedom from editorial constraints, to place their own stylistic imprints on their renderings.

Chapelle (ibid: 260) notes that ‘Biographical research on the translators in [Chapelle’s] study illustrates also the frequently collaborative nature of translation. It suggests that the members of a translator’s circle of family and friends may have an

input into the translation ... A translation is therefore likely to bear the imprints of a number of individuals ... [but] ... the identification of all of the ‘fingerprints’ on a translation is an impossible task’. In this Verne study, the 1968 TT is credited to the husband and wife collaboration of Robert Baldick and his second wife Jacqueline (Harrison) Baldick, and indeed, it appears that their translational partnership extended to the rendering of a number of other French STs. However, like Chapelle, it has not proved possible in this study to ascertain the exact nature of the Baldicks’ collaboration. Enquiries to publishers and to Baldick’s family members, including his children, a number of whom have followed in their father’s footsteps by becoming lecturers in various U.K. universities, all proved fruitless. Similarly, some editions of Towle’s rendering are also credited to a Nancy Meugens-D’Anvers, but discovering the nature of her contribution has proven similarly unachievable (though Wolcott, in his 2005 article on the Victorian translators of Verne, suggests that her input was probably mainly of an editorial nature, at the most).

This biographical research undertaken on translators of ATWED has also found that many of the Verne translators studied in the foregoing chapters seem to exemplify Cronin’s (2000) metaphor of the translator as nomad, an image echoed by Pym (1998: 172) when he refers to the translator as an ‘intercultural cause’:

Thanks to their material bodies, translators can move. And thanks to their knowledge of foreign languages and cultures, they can often move further and more easily than [...] those who depend on their translations. This could mean translators are never simply ‘in’ a culture or a society ...

The image of the translator as nomadic and as being in transit between different cultures, has been shown by this research to be an apt means of conceiving of at least some of the translators of ATWED. Pym (ibid) sees translators as moving, not just between cultures, but also between centres and peripheries, into power structures and through networks. Towle (1873) was found to be an example of a translator who has physically moved between several different cultures (France, U.K. and U.S.A.), held power in each (e.g. as a diplomat and author), and used his knowledge of foreign language and culture to translate. Furthermore, translators such as Robert Baldick (1968) and William Butcher (1995) have not merely moved physically (and metaphorically) across cultural and linguistic borders through their travels and their translating activity. They have also been instrumental in bringing Verne’s literature from the periphery of TL/TC literary polysystems, to their canonical centre, by means of their accurate retranslations and literary scholarship. Such translators thus move

through power structures and negotiate within social networks, in the senses understood by Pym (*ibid*) and by Bourdieu (cf. Inghilleri 2005).

Brownlie (2003) found that the subset of contemporary philosophical translators interviewed by her, agreed unanimously that they aspired to norms such as those of faithful translation, natural TL expression, use of paratext, the giving to their translations of a didactic and interpretative dimension, striving for creative, ingenious TL solutions (e.g. rendering SL wordplay which can only be transferred through imaginative TL alternatives), correction of factual errors in the ST, and accepting that minor semantic shifts may be inevitable on occasions. The findings on Verne translators seem to confirm that only Butcher and Glencross have adhered to all of these norms without exception. Previous translators did not all provide didactic or exegetic paratext, did not all accept opportunities for TL creativity in all cases (e.g. not finding an equivalent TL wordplay for Verne's pun in Chapter 34 of ATWED), and did not all correct Verne's occasional factual errors.

Other Brownlie-identified normative standards aimed for by all translators in her study, were not invariably achieved, either by her own research subjects or by the Verne translators. For instance, no translator in my Verne corpus could be said to have fully reproduced all ST meaning. Even in the TTs of Glencross and Butcher, there are occasionally slight semantic absences, whether unconscious errors, or deliberately chosen through other causal influences, e.g. a concern for simplification or summarization. Most of the Verne TTs studied did not replicate all of the original ST illustrations, though Brownlie's research subjects unanimously approved of this as a desirable objective. This feature of translation would seem, however, to be mainly a publisher's decision rather than that of a translator alone. None of the Verne translators reproduced all ST unusual expression. For instance, Glencross leaves much of it absent in his quest for non-imitative, modern language. Neither did all Verne translators strive to, or even wish to, adhere to the apparently unanimously approved (Brownlie 2003) norm of altering ST style for the sake of idiomaticity. Though Glencross, in particular, deviates regularly from ST style in order to achieve modern, natural expression, some other translators such as White and Butcher consciously seek to remain close to ST style.

This research, similarly to that of Brownlie (2003), has found that all translators, including the most competent, are subject to at least some degree of human error, ST/SL interference (where it negatively compromises idiomaticity or

coherence in the TL) and to the opposite predicament of TL attraction (e.g. imitative renderings such as those of White occasionally employ non-imitative TL usage).

Various competing subsets of translation norms seem to exist across time and space, and individual translators seem to ‘pick and choose’ their own unique combination of norms, their choices being based on multiple causal influences. Furthermore, translators may aim to comply with certain norms, but may not always achieve such compliance in practice, due to the influences of other causes besides agency and norms, e.g. the final causes of publishers’ instructions and purposes of the translation, or the inherent ‘entropy’ within translation.

It has been hypothesized in this thesis that Verne’s evolving canonicity may have had a causal impact on the increasing accuracy of successive retranslations of TM, at least in the U.K, where Verne’s literary status was lower than in the U.S., during the period when his works were first translated into English. This trend of increasing accuracy is evident when, for instance, some of the less than complete early translations of TM are contrasted with the complete and accurate retranslations of the late twentieth century (e.g. Baldick or Butcher, 1968 and 1995 respectively). However, this general trend must, like the Retranslation Hypothesis, be subjected to qualification, in that translators such as White (1874) produced an accurate translation of TM. Indeed, Pym (2000: 77) has observed that ‘the dominant norms have periodically been made visible by notable exceptions.’ Thus, we see once again that individual translators may selectively choose certain translation norms to follow, and reject others (cf. Meylaerts 2008; Simeoni 1998). This points to the importance of the translator’s *habitus* – and that of individual agency, and its interaction with the surrounding structures of norms and other contexts – in determining the manner in which a ST is translated.

This study has also found that the changing perceptions of Jules Verne’s literary worth lend support to current definitions of literature as ‘functional and contingent ... [and as] a historical and ideological category with social and political functions’, as opposed to traditional views of literature as a ‘formal ... ontological’ category (Hermans, 2007: 78-9). Similarly, translation itself has been seen throughout this study to be historically variable and subject to changing norms and other ideologies, e.g. perceptions of source writers and genres at different historical periods and in different target cultures, influence the ways they are translated. Literature – including literary translation – is subject to value judgments which are ‘socially and ideologically conditioned’ (ibid). This study has highlighted the ‘historical variability

of translation' (Delabastita, 2008: 233) and has thus shown how Verne retranslations, like (re)translation in general, and for various reasons/causes, manifest 'difference across cultures, variation within a culture and change over time' (Toury, 1995: 31, cited in Delabastita, 2008: 233).

8.4 Methodological Eclecticism

This study has offered an original synthesis of a number of different theoretical models, which, taken together, have been usefully merged in explaining translation outcomes, i.e. Toury's (1995) model of norms; the model of multiple causation (Pym 1998; Brownlie 2003/2006); bio-bibliographical research on translators as individuals (Pym 1998; Chappelle 2001), and translation procedures (Chuquet and Paillard 1987; Newmark 1988, and Vinay and Darbelnet 1958/1995). In addition, various forms of literary analysis have been brought to bear on certain TTs, e.g. in the case of Butcher's (1995) TT of TM, concepts of post-structuralism, re-narrativisation and Queer studies have all been found relevant.

Other translation theoretical models, though not explicitly dealt with by this thesis due to space constraints, were nevertheless implicitly kept in mind and referred to in analyzing many of the translation shifts and their causes throughout preceding chapters, viz. Longa's (2004) application of complexity science to Translation Studies and Inghilleri's (2005) bringing together of Bourdieusian sociological theory and Translation Theory.

This thesis, in drawing on such diverse disciplines as literary studies and sociology, thus embraces an eclectic and inter-disciplinary approach to Translation Studies. Future DTS research could profitably continue to make use of this study's synthesis of theoretical models, and its fruitful interaction with neighbouring disciplines and ideas.

8.5 Unanticipated Discoveries

From the foregoing summary of findings, it is perhaps the following which were especially surprising and unexpected.

It had been hypothesized at the outset that early renderings of TM would be, for the most part, less accurate than later retranslations, due to the evolving canonicity of Verne. It was thus surprising to discover that some early TTs of TM – including the very first renderings by Towle and White in the U.S. – were largely of high quality. It was suggested that the accuracy of these TTs could be partly explained by Verne's comparatively higher

literary status in the U.S. at that time; by other socio-cultural factors, and by the individual backgrounds, including linguistic competence, of the translators concerned.

It was surprising to discover that White's (1874) translation was so accurate, and that therefore, the consignment to virtual oblivion of the accurate Verne translations of White in the U.S., was unjust.

This study thus argues for the reassessment of White as an exceptionally competent Victorian-era Verne translator. There is still a tendency among some Verne scholars to treat Victorian translators of Verne in a cavalier fashion, but the quality of the renderings of *ATWED* by White indicates that there are honourable exceptions to the generalization that Verne translations of the Victorian era were uniformly of inferior quality. Once again, research in translation causality is seen to attribute 'a significant role to the individual translator' (Chapelle 2001; Brownlie 2006; Meylaerts 2008). In the case of highly accurate TTs such as that of Towle, Verne translators have been found not to be servile towards the authority of the ST, but rather, to place their own imprint on their renderings.

Translation is, therefore, not a sequacious process, in that it does not proceed compliantly on the basis of 'following' the ST. It inevitably involves shifts and difference from the original, owing to the interaction of the multiple influences on its form.

The empirical evidence of this thesis seems to point to the translating agent as perhaps the single most important, active cause of translation outcomes. It is the translator who ultimately seems to determine which strategies to follow. Within a single historical time period, competing norm systems may coexist and individual translators will select, in their own unique manner, which norms to follow (cf. Glencross vs. Butcher, White vs. Towle). Their choices of norms are probably the result of their own personal styles, attitudes to translating and to the ST writer, as well as being partly influenced by surrounding constraints and influences (e.g. publishers' commissions, patronage).

It was also surprising to discover the extent to which TTs are the site of some degree of inconsistency, fragmentation and entropy, in the non-prescriptive sense of the tendency of systems towards disorder, not in Cronin's (2006) sense of translation as being accused of loss. Translation is 'messy' and labile, in the sense of readily undergoing change and being unstable. For example, generally imitative translators such as White or Butcher will occasionally, and unpredictably, opt for non-imitative, idiomatic TT solutions at the level of the sentence, phrase or lexeme. Thus, there is a

great deal of unpredictability in the individual translator's varying strategies. This intra-TT variability has often been felt, in this study, to have no other causes than varying translatorial cognition and mood, a human desire for creativity, and so on. Other causes of variable strategies within a single TT may include the fact that the translator is being pulled in two opposing directions by SL interference on the one hand, and TL influence on the other, regardless of which norms she has aimed to follow. The TTs analyzed in this thesis therefore lend support to Tymoczko's (2002: 9) assertion that

Increasingly it is being realized that translation strategies are not consistent ... [one should expect] inconsistencies ... [and try to] explicate the fragmentary nature of the translation strategy as the hypothesis is pursued.

It was equally surprising to discover that almost all of the studied TTs of TM differed so much from each other, and thus, that individual translators' styles can vary so much from those of other translators of the same ST, even within the same period.

Also unexpected was the range of different reasons for decisions to retranslate TM. The TTs studied were not merely passive translations, aimed only at updating the language of previous renderings. Rather, they were, for the most part, active retranslations, undertaken for specific reasons. These multiple translational driving forces included, in the case of Butcher (1995), a desire to provide original Verne scholarship and to increase Verne's literary stature. Another motivator for retranslation was simply a publisher's wish to provide a retranslation of TM to tie-in with a new film version of this Verne novel, this being a more commercial motivation (Glencross 2004). On the other hand, there may also have been some desire for language updating amongst the multiple motivations for some earlier retranslations, such as that of the Baldicks (1968).

Despite the general indifference towards the faithful literary translations of White, the Towle rendering of TM (1873) has, since its first appearance, been continuously re-published, right into the twenty-first century, and is favorably appraised by Vernians and the general reading public. Yet this thesis has found that Towle's rendering – despite its general accuracy and pleasing style – sometimes contains omission and embellishment, while White's rendering is more complete. Perhaps the more literal style of White's TM was less pleasing to some readers than the more idiomatic version by Towle. The judgments of history and of posterity on different translations thus represent a complex, unpredictable issue.

8.6 ‘Universals’

Some of the posited ‘universals’ of translation (Toury, 1995) were found to be present in all of the TTs. The most common tendencies which were present in all renderings, to varying degrees, were those of simplification, growing standardization, explicitation and ST interference. Most of the translators studied, eliminate what they perceive as ST redundancy, to varying degrees, thus privileging clear renderings. This is especially true of Towle, the Baldicks, Butcher and Glencross.

In both Brownlie’s (2003) and the present research, clarity and simplification frequently recur, even within the more imitative Verne TTs. Thus, the status of such regular translation patterns seems problematic. They do not, apparently, have the unanimous approval of the translating community. Nonetheless, they appear consistently throughout the Verne corpus of TTs. It is proposed that these features may constitute a type of ‘unconscious norm’ (my term). Given that they recur continuously, they are perhaps a form of ‘universal’ behaviour, as Baker (1993:243 has suggested, and must be significant as an insight into translatorial cognition.

Perhaps the translator often views herself as what Malmkjaer (2008: 1) terms a ‘local problem-solver’. To my mind, this means that the translator may thus be seeking, at the level of the individual word, phrase, sentence and paragraph, the most elegant, economic and idiomatic TL solution, and this aspiration can lead to increased clarity and more concise, simplified TL expression, irrespective of global translation approaches of the individual agent, such as stylistic imitativeness. This is another example of the complexity of translation.

The present research thus contributes to continuing research on the validity of theories of translation universals:

The existence of universals of translation is still only being tentatively and intuitively suggested, and [...] much more investigation of specific texts will be needed before any more detailed statements can be made on the subject.
(Brownlie, 2003: 194)

Translators seem to regularly seek to ‘improve on’ ST style. The desire for clarity may be an innate feature of translators’ cognition. Towle, and all of the other translators studied, often normalize unusual ST expression, yet there is also occasional evidence of ST/SL interference across the entire corpus, suggesting that these may indeed be regularly occurring trends within translation. Simplification, generalization and normalization, or stylistic flattening, lead at times to omission of unusual ST expression, of humour and wordplay, and to the elision of the full nuances of ST meaning, especially in some of the earlier renderings (e.g. some

translators of TM did not attempt to find a TL equivalent for its pun). Explicitation and disambiguation are evident in all of the TTs, at the level of the phrase and sentence, to varying degrees, again suggesting that there may be a regular tendency within translation to seek maximal clarity, and ease of processing, for the TT reader. Despite occasional normalization, however, all of the translators studied show varying degrees of lexical creativity in their choices of synonymous lexemes and phrases in the TL, thus revealing their own linguistic signatures.

All translators studied employ the technique of syntactic modification, usually achieving more standard sentence lengths in the TT, so that unusually long, or unusually short, ST sentences are generally reduced or combined/lengthened, as the case may be.

8.7 The Phenomenon of ‘Haunting’

There was occasional evidence throughout the corpus, of retranslations being influenced, to varying degrees, by previous translations, at the level of the individual TL lexeme or phrase. This is a phenomenon labeled by Brownlie (2006) as the ‘haunting’ of later retranslations by earlier ones. Like Chapelle (2001: 265), however, it was found in this study that ‘large-scale borrowing ... was the exception rather than the rule’. There was, in some TTs, occasional coincidence of choice at the level of the individual TL lexeme or phrase. Retranslators of TM thus showed evidence of ‘haunting’ by previous TTs, only occasionally, be it consciously, unconsciously, or – more probably – coincidentally, and at low levels of text, i.e. word and phrase. In contrast, variation of lexis and style from one retranslation to another, was a predominant pattern throughout this corpus.

8.8 Sampling and Quasi-Causality

The research approach adopted throughout this study has been an overtly qualitative one. It has thus used samples of the ST and of each TT analyzed, in order to generate a rich web of detailed findings about the probable causality of selected passages of TT empirical data. It has not, therefore, sought to generate quantitative, statistically precise measures about an entire ‘population’ or ‘universe’ of text. This qualitative, sampling approach may thus point to an inherent limitation of Toury’s DTS model, and of qualitative, descriptive-explanatory translation research generally, viz. the difficulties of choosing which samples of text to select for detailed analysis, and the reliability of studying samples as opposed to entire texts. This is a lacuna

acknowledged by Toury himself for his DTS model (1995). On the other hand, the samples studied within each TT have all been cross-checked and validated through the examination of other samples of the same TT, using both random and motivated sampling.

The attribution of causation to TT outcomes was shown to be speculative in nature. The findings of this study are, therefore, not absolute truths, but are suggested ‘quasi-causal’ translation influences (Chesterman 2008). As the theory of complex emergence notes (Longa 2004), causation is not direct or linear. Causal findings are also subject to the researcher’s interpretations in some cases (e.g. connotative meanings) and are limited by the impossibility of accessing the ‘black box’ of the translator’s cognitive processes. In the case of the present study, the majority of the translators in the corpus are long deceased. TTs and other available writings, by or about these translators, were therefore analyzed in an attempt to give these translators a ‘voice’, but only in cases – thankfully, the majority – where such writings could be located.

This DTS research project has been partly Bourdieusian in nature and outlook, in that it has viewed the ‘doing of translation science’ as a sociological, ethnographic and anthropological undertaking. Thus, the researcher must bear in mind the potential methodological pitfalls in this type of ethnographic research. Ethnographic texts (of which the present thesis on DTS is an example) are, in the words of Inghilleri (2005), ‘[only] one possible version of reality [and as such are open to] challenge’. A further risk is that the ethnographer’s perceptual filter, personal bias or values, may ‘contaminate’ or even ‘destroy’ the object of the research. For instance, a DTS researcher’s interpretations of probable causality may be distorted, or informants such as the translators themselves may be consciously or unconsciously biased in reporting their strategies. In this research, I have sought to avoid both of these pitfalls through the constant use of triangulation, i.e. multiple sources of evidence for translation causes have been, at all times, taken into consideration, to try to give as potentially broad and truthful an account as possible of how and why ATWED has been variously rendered (cf. Brownlie 2003 for a further discussion of methods of triangulation in DTS research).

8.9 Continuation and Extension of Present Research

Future research is suggested by this study. Similar diachronic DTS retranslation histories of causation could be conducted into other Verne novels, applying the

methodological approach adopted in this study. Not alone could the present causal methodology be applied to other Verne STs, it could equally be applied to other sets of retranslations of other STs by other French authors, and indeed to STs in other languages, and to studying TTs into other TLs besides English. The application of the multiple causation model employed in this study, to (re)translations into other TLs of some of the constituent novels of Verne's *Voyages extraordinaires*, would provide insight into Verne's literary reception and evolving reputation in other TLs and TCs over the years. It would also help translation scholars to uncover more information on recurring trends or 'universals' of translation in other TLs besides English. Synchronic studies could also be carried out into the translations into several TLs, at the same period, of particular Verne STs, so that more light could be shed on the posited universals of translation. This study, like Chapelle's study of the retranslation history of one of the Grimm brothers' folk tales (2001), has highlighted the fact that a large number of hitherto unexplored translations – in this case, of many of Verne's *Voyages Extraordinaires* – into many languages are available for large- or small-scale translation projects (descriptive-explanatory/causal/historical) within or across languages.

In this regard, a computer-assisted study (using the electronic tools of corpus linguistics) of several or all Verne translations by one or more translators would allow for the detection of regular tendencies ('universals') in translation outcomes, based on a considerably larger sample of translators' works. STs and TTs of some Verne works are available on Project Gutenberg. The application of corpus tools to Verne translations, including their application to the furtherance of the knowledge of ATWED renderings gleaned by the present thesis, would furthermore enable the generation of statistics for entire STs and their TTs, e.g. word counts for entire TTs relative to their originals, and/or word counts for individual chapters of ST and TT, would help provide quantitative substantiation for the qualitative observation made throughout the present study that translations often tend to be more 'wordy' than their originals, with expansion and explicitation being prominent features of translation. Corpus analysis would also quantify such comparative features of ST/TT as average sentence length, lexical variation, lexical creativity and lexical density. It would yield further information on contrastive stylistics of different SL/TL pairs, and would offer global statistics on the occurrence within a TT of posited 'universals' such as increasing standardization, simplification, etc. Corpus research would thereby supplement the present qualitative Verne research, through the incorporation of a quantitative dimension. DTS research into literary translation generally, could perhaps use teams of

researchers in order to analyse TTs both qualitatively and quantitatively, thus creating a valuable fusion of research methods in order to yield even richer insights into the nature of translation. Thus, I propose that there should be, within Translation Studies, an ongoing shift from the traditional *modus operandi* of the scholar working in a type of splendid solitude (which, of course, is a tradition common to many disciplines across academia), to increasingly collaborative research methods (cf. Damrosch 1995). Such co-operative team research would help bridge the divide between qualitative (e.g. literary/causal) research and quantitative research methods (e.g. corpus tools) within Translation Studies, achieving a type of synergy through the fusion of individuals' expertise, which can only be of immeasurable benefit in achieving further rich scientific discoveries within Translation Theory. This collaborative translation research would also assist in bridging the divide between the qualitative and quantitative traditions, a separation which is often found within research generally, across many scientific disciplines.

The corpus of TTs used in the present study could be extended to include other complete – and to even include some abridged – TTs of ATWED. Other studies could perhaps focus on translations of other Verne STs – and of STs by other authors besides Verne – by the same translators as were examined in the present research, e.g. Butcher, White and the Baldicks, among others, have all translated other Verne STs besides ATWED, and have translated STs by other authors. Such studies might indicate how and why a translator's style and approach might differ according to other source authors, STs and contexts. How much of the differences in style are due to agency, and how much to other causes? It has been suggested throughout this thesis that an individual translator will consciously seek to vary his/her strategies and choose different subsets of translation norms, depending on such factors as ST type, translation goals, other particular contexts, and so on.

It would also be fruitful to study abridged versions of this and other classic novels, including adaptations of other Verne novels and of the works of other celebrated writers whose novels have been simplified for younger readers and for other groups of readers with specific needs. Studies of translation and adaptation, for children, of classic works of literature which were not necessarily originally directed at a younger readership, have heretofore received less attention than studies of the translation of children's literature itself. Research into literary adaptation would enrich our understanding of how and why literary classics are adapted in different ways, both inter- and intra-lingually. Many classic authors, who wrote in a variety of source

languages, have had their works translated and/or abridged/adapted into TL English. There thus exists ample, ripe material for future studies of the translational and adaptational phenomenon of abridgment.

Verne scholars and Verne translation descriptivists need to continue to uncover more bio-bibliographical information on the early Victorian translators of Verne. New translation histories of other Verne novels would be likely to assist in the search for further information on these early translators, just as the present study succeeded in unearthing new, surprising and previously unpublished biographical information on such early translators as Stephen W. White and P. Desages.

8.10 Research audiences

There are a number of audiences to whom this study has been directed. There are also particular benefits accruing from my findings, to each such distinct segment of readers.

A first major audience is that of translation scholars, especially those engaged in descriptive, causal, historical and literary translation research. This might be classified as a ‘disciplinary’ or ‘methodological’ audience, to use a category suggested by Silverman (2005: 167). The benefits of this study to such an audience are the insights it offers into multiple causes of literary retranslation, including norms, agency, complex emergence, and a nuanced understanding of the Retranslation Hypothesis.

A second audience is that of scholars of Comparative Literature, for whom translated literature forms a significant and ever-growing part of their objects of study. The present research contributes to their understanding of the risks (e.g. early, gross mistranslations of Verne), but more importantly rewards and possibilities, of reading literature in translation (differing styles, interpretations, the impossibility of clone-like replication of a ST, the inevitability and rich diversity of translation shifts).

A third audience is that of Verne literary scholars, who are offered an insight into how and why Verne has been differently translated over the years, and into the links between literary reception theory, polysystems theory, other multiple causal influences, and actual translation output.

A final audience is that of literary translators, together with teachers and students of literary translation. The rich data discussed in the previous chapters, on ‘coupled pairs’, offers copious examples of a surprisingly diverse range of possible alternative translation solutions and strategies, for discussion and analysis in the translation

classroom. Whereas the methodological approach of this study was a descriptive one, the analysis of my data for pedagogical purposes could take a more prescriptive perspective. Trainee translators could thus analyse my examples of translation practice by (generally) professional, competent literary translators, with a view to deciding on ‘best practice’, and understanding real-life constraints and influences on actual translating activity throughout history. The data would also provide insight into evolving norms of literary translation and the shifting polysystemic position of Verne’s works in literary systems. The wealth of empirical data thus constitutes a useful pedagogical tool for translator trainers and their students.

8.11 The Ethical Responsibility of the Translator

Perhaps one of the most serious matters to which this thesis draws attention, is the extent to which the literary reputation of Jules Verne, at least in the Anglophone world, has been dependent on how well or how badly his works have been translated over the best part of a century and a half, since he first began to publish his *Voyages Extraordinaires* in the middle of the nineteenth century. This thesis has, of course, focused specifically on translations of one Verne novel in particular, ATWED, and the changing reception of Verne’s literature in the *English-speaking* literary worlds. There is scope for continuing research into the various forms and fortunes of Verne TTs in other target languages and cultures besides Anglophone ones. But the changing vagaries of Verne’s literary reception in the English-speaking world, testify to the potentially significant power wielded by translators throughout history, to exalt, or alternatively, to tarnish, the image of an author and her works when re-presenting them in new linguistic and cultural contexts. Admittedly, the present section of this concluding chapter strays deliberately into the domain of translation prescriptivism, just as this primarily descriptive discussion reaches completion. Yet, as has been noted in earlier sections of this thesis, a degree of prescriptivism is inevitable even within the most descriptively-oriented studies.

The serious disservice which has often been done, then, to Jules Verne’s literary image through the medium of translation, at least into English, is highlighted in observations such as the following:

[It is] disturbing that most books of Jules Verne available in English have been poor translations – and to make matters worse, generations of critics have debated and judged the merits and demerits of the author without ever accessing the originals... A century after his death, [Verne] remains the most widely translated author in the world.
(Evans, 2005: vii)

It is difficult to establish definitively whether Evans (ibid) is accurate in his claim that Verne is the world's most-translated author. This suggestion on Evans' part, repeated by other Verne scholars such as Butcher (2006), thus appears to be impressionistic rather than factually proven.

This reference by Evans (ibid) to the failure to read literature in its original language, as a risk which potentially incurs significant loss, typifies the initial mistrust of literary translation by some literary comparatists in previous decades, a situation which, at present, has changed for the better, manifested in improved relations and mutual trust between the respective academic disciplines of Translation Studies (especially the study of literary translations) and Comparative Literature (cf. Hermans, 2007).

In a similar vein to Evans' comment, Unwin (2005: 14) warns that

Jules Verne continues to be misread and classified as a marginal literary figure. This is partly because he has in the past been so badly served by his translators... (Unwin, 2005: 14)

Unwin's comment provides a salient reminder that some inaccurate translations of some of Verne's novels are still, unfortunately, available in tandem with the more recent, superior renderings, e.g. it is still possible, though decreasingly likely, to acquire earlier truncated and inaccurate renderings of Verne novels, including *Vingt mille lieues sous les mers*, such as the 1872 Lewis Mercier translation. Even Butcher, in part of the paratext provided by him to his 1995 TT of ATWED, notes:

In English, the overwhelming majority of translations [of Verne's novels] are of an unacceptable standard, with such brilliant howlers as 'prunes' for 'plums', 'Galilee for Galileo', 'St Helen's' for 'St Helena', 'mass' in a Presbyterian kirk, and 'Scotsmen, and the English in general'! (Butcher, 1995: xxxvii)

Butcher (2006: ix) elsewhere remarks:

The most translated writer in the world [...] remains the opposite of a classic: a household name from Taipo to Tucson, but absent from the school curricula and histories of literature. The English-language encyclopedias peddle mistruths, and "his" truncated and illiterate messes, sold as "Complete and Unabridged" in America, are dysfunctional, howler-full monsters. Our understanding of Verne inevitably passes through generations of interpretations and cultural by-products. Unfortunately, the majority of works in English are doubly fakes, betrayals of censored works. (ibid: xxi)

Damrosch (2003: 23) sounds a similarly admonitory note of caution to those of Unwin, Clarke and Butcher, but in a more englobing comment which does not

specifically refer to Verne renderings into English, but, rather, to the question of varying standards of literary translation generally, over history:

All works are subject to manipulation and even deformation in their foreign reception [...] but editors and publishers will be less likely [...] to silently truncate a classic text or reorganize it outright, a fate that is commonly experienced by non-canonical works even at the hands of highly sympathetic translators.

Damrosch's reference to the more respectful, careful translations made of literary works which are respected as having earned more central positions within polysystems, allows us to conclude this thesis on an optimistic note, where Verne is concerned. After all, the foregoing chapters have told the tale of a writer who is, in general, being continually better served by more accurate translators over the last few decades, and who, concurrently with superior English retranslations of his French originals, continues to be taken seriously as a consecrated *littérateur* within international Anglophone – and, of course, in Francophone – literary canons.

While Verne continues to be perceived by sections of the reading and cinema-going public as essentially a popular writer of adventure and science-fiction, there does exist, side by side with more trivialized perceptions of his writing, a recognition of his deeper layers of meaning and of hitherto unappreciated literary style and technique. Thanks are largely due to the medium of (re)translation, for the Anglophone rehabilitation of Verne in recent decades, as this thesis has illustrated. His retranslators of recent decades have been instrumental in rediscovering and re-presenting many of the *Voyages Extraordinaires*, reshaping and reforming, for the better, Verne's traditionally lowly image in Anglophone TCs. Perhaps one of the greatest services which the more recent translators, studied in this thesis, have performed for Verne's memory and literary heritage, is to highlight a dual dimension to his works, viz. the exciting adventure narratives and pedagogical material which exist on the surface, together with the ingenious style, narrative techniques and darker complexities (e.g. Butcher's Freudian and Queer readings) waiting to be deconstructed underneath a deceptively unsophisticated exterior; in the following citation, Unwin is specifically referring to ATWED:

Alongside the gripping story, there is a much more subversive and complicated process at work. We cannot exclude the possibility of a naïve reading of the text, but nor can we exclude the option of reading sophistication into it, for there is a constant interplay and tension between the two. [...] such tension enriches and deepens our experience of reading.
(Unwin, 1992: 79)

8.12 Concluding remarks: politicization of DTS

It is not only Verne, but, indeed, all translated writers, who must rely, for better or for worse, on prevailing TC translation causal influences, especially those of the competence of the individual translator, to appropriately honour their works through translation. The translator is entrusted with the ethical responsibility of loyally ‘spreading the memes’ (Chesterman 1997) of STs across time, space and language. If this thesis has drawn attention to one important fact, it is that the translator’s meme-conveying responsibility is not a trivial one.

And on this note, it may be appropriate to conclude by suggesting that perhaps Descriptive-Explanatory Translation Studies could profitably continue to incorporate some element of prescriptivism in its analyses, through, at the very least, its discovery, explanation and condemnation of semantically inaccurate translation. Hammersley and Atkinson (2007: 13-14), in their discussion of ‘the politics of ethnography’, observe that

Since the mid-1980s [...] striving after value neutrality and objectivity has been questioned, sometimes being replaced by advocacy of ‘openly ideological’ research (Lather 1986) [...] or research that is explicitly carried out from the standpoint of a particular group [...] the very distinction between facts and values is a historical product, and one that can be overcome through the future development of society. [...] values are facts. [...] they provide the key to any understanding of the nature of current social conditions, their past, and their future. [...] To be of value [...] ethnographic research should be concerned not simply with understanding the world but with applying its findings to bring about change.

It could thus be argued that one of the goals of DTS research, in the future, should be to advocate the positive value of certain translation norms. Completeness and accuracy of translations, for example, might be among the fundamental normative values for which a DTS researcher might wish to make a political argument.

In sum, I suggest that Descriptive-Explanatory translation research might henceforth be usefully concerned ‘not simply with understanding the world but with applying its findings to bring about change’ (ibid: 14).

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