

NEW TRENDS IN TRANSLATION STUDIES

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# Retranslation through the Centuries

## Jules Verne in English

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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 serialized 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 10 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.

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 (2006: 255–6) 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 suit some political and social interests and to maximize 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.'

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.

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 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. His novel *P'tit Bonhomme* was published in 1893. 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. 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 24 March 1905, aged seventy-seven.

### 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 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 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. As Unwin (1992: 74) notes, '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.'

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.

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 8.45 pm on 21 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.

### 1.3.3 *Retranslations of Le Tour du monde en quatre-vingts jours (1873)*

Butcher and Evans (2001: 1) claim that there are eleven original, unabridged translations of *TM*, but they omit the 2004 complete rendering by Glencross, which had not yet been published when they compiled their list. These are the 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). 146 pages.
2. 1874. *The Tour of the World in Eighty Days*. Warburton: Philadelphia. Translated by Stephen W. White. 320 pages.
3. 1876. *Round the World in Eighty Days*. Hutchinson: London. Anonymous translator. 256 pages.
4. 1877. *Round the World in Eighty Days*. Routledge: London, New York. Translated by Henry Frith. 254 pages.
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*. 141 pages.
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. 374 pages. (This rendering of ATWED was part of a compendium also including a translation of Verne's *Cinq semaines en ballon*.)
7. 1962. *Around the World in Eighty Days*. Collier: London. Translated by Lewis Mercier. Although the date of publication of this edition is 1962, Butcher and Evans (2001: 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'. 239 pages.
8. 1965. *Around the World in Eighty Days*. Hamlyn: London. Translated by K.E. Lichteneker. 256 pages.
9. 1966. *Around the World in Eighty Days*. Associated Booksellers, Arco Publications: London. Translated by I.O. Evans. 266 pages.

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. 202 pages.
11. 1995. *Around the World in Eighty Days*. Oxford University Press: Oxford. Translated by William Butcher. Part of the *Oxford World's Classics* series. 247 pages.
12. 2004. *Around the World in Eighty Days*. Penguin Books Ltd.: London; New York. Translated by Michael Glencross. Part of the *Penguin Classics* series. 248 pages.

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

#### 1.4 Verne's changing literary fortunes

France (2000: 275) notes that the most critically acclaimed of nineteenth-century French novelists, then as now, did not include Jules Verne. According to Hale (2000: 72), '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.' Dumas' fiction has parallels with that of Verne insofar as both French authors have been subject to continuous retranslation, adaptation and re-publication. France (2000: 276) goes on to state:

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].

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.

In an article on the translation into English of nineteenth-century French fiction, France (2000: 278) 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.

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 study will demonstrate that some of the early translations of ATWED and of other Verne novels, into English, especially in Britain, 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', 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 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 UK, 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 that 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 (2005: 13) refers to Verne's 'wish to make a lasting impact on the genre [of the novel]' 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.'

Butcher (1995: 209) 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' and goes on to say that '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.'

Butcher (ibid.: 257–8) 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’. Butcher (ibid.: 293–4) 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’. Verne, however, is quoted as having said that the great regret of his life was that he had never counted within French literature (cited by Agnès Marcetteau, 2008: 3). A booklet published in 2006 by the *Musée Jules Verne de Nantes* observes that, in spite of his fame, Jules Verne suffered throughout his lifetime from never having counted within the French literary canon. However, critical opinion gradually came to do him justice, so that he is nowadays acknowledged as one of the forerunners of modern writing (*Musée Jules Verne*: 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)

According to Unwin (ibid.: 11), 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’. Although Unwin (ibid.) argues that Verne revolutionized the concept of the novel, moving it ‘very conspicuously towards new artistic frontiers [...] the writing process itself expand[ing] outwards and conquer[ing] new spaces’, 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’. 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’ (Unwin, 2005: 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.

Unwin (1992: 1) describes the considerable commercial success of *ATWED*, upon its first publication, as 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’ (ibid.).

### 1.5 Shifting evaluations of Verne’s literary value

Clarke wrote that ‘Verne must rank as one of the most widely distorted, censored, and mistranslated authors of all time’ (in Butcher, 2006: xv). 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’ (ibid.: xvi).

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. (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' (in Unwin, 2005: 15). Unwin (1992: 2) warns literary students of ATWED that 'Many translations of Verne's works are available, but the flagrant inaccuracy of most makes extreme caution essential.'

One of the hypotheses of this research study 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.

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)

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 the curious contradiction of Jules Verne's popular success and the literary rebuff of his works in France. Throughout these decades, Verne's works enjoyed extraordinarily high sales, 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. According to Evans (2005: 11):



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, 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 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 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 strive 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, 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 in this chapter, 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.

### 6.3.2 Preliminary norms

#### (i) Translation policy

In a nutshell, we can reiterate 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.

### 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, 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 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 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 (in Verne, 1995: xxxvi) 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.

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 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. 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.

The edition I have used is the reissued *Oxford World's Classic* paperback, 1999. It is a reprint of, and identical to, the 1995 first edition. The cover of this edition is illustrated by a detail from a painting entitled *Victoria and the Peak*, 1855–60, of which the artist is unknown. The illustration 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. Bennett. The publishers OUP have reissued this edition several times since its original publication in 1995.

The copyright page, similar to that of Glencross's (2004), makes it clear that this work is a translation, bearing as it does the following details:

(Charles) William Butcher (1995)

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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 given 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.

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. Another end page refers readers to the series website. The last page specifies the various literary and textual categories to which the classic works of the series belong, underlining the scholarly remit and wide range of the *Oxford World's Classics* series.

Butcher provides a detailed Introduction to his translation of ATWED, in consonance with his engagement in leading and conducting a re-appraisal of Verne's true literary worth. There is thus an active policy 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. 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 regards TM as a key and transitional work within Verne's oeuvre and thematic concerns. Butcher (in Verne, 1995: vii) goes on to refer to the contrasting perceptions of Verne's literary worth, which continue to the present day, with popular impressions of Verne as 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.'

Butcher's comments echo those of American translator and Verne scholar, Miller (2003: 2):

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.

Butcher attributes Verne's unwarranted estimation as an insubstantial author to a number of factors: for instance, critical commentators such as Martin (1890) described Verne as being principally reminiscent of such authors as Fenimore Cooper, Poe and Hoffman, and it was George Orwell (1948) 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' (Butcher, 1990: 164).

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.). 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 World's Classics* series. Butcher's imitative rendering helps to convey Verne's original style.

Butcher (in Verne, 1995: viii) 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'. 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 (ibid.) states that Verne's 'abiding interest [is] in man's position the cosmos – making him one of the last of the universal humanists'. 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.

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. Butcher (1990: 160) 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.

He also 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 [...] Personal and social concerns are camouflaged [therefore] Verne's major contribution to the form of the novel has never even been noticed [...] The texts [...] require a great deal of further unprejudiced analysis. (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. 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'.

With his exegeses, Butcher 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.

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 (ibid.: xxix–xxx) 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] 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] a model of directness and accessibility [...] one of its century's most surprising achievements.

## (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, which has influenced his translational choices at the micro-textual level. Butcher's paratextual commentary 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).

In recent personal correspondence, Butcher (2009) 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 (2003: 297) 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'. In his words, translators help to 'shape what we read and how we read it' and translation constitutes 'the continued life [or] afterlife [of the ST]':

(b) *Butcher's 'Queer Studies' reinterpretation of TM*

In his Introduction to this TT, Butcher (in Verne, 1995: xxiv-xxv) has commented that:

(Charles) William Butcher (1995)

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.

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 explaining the (hidden/latent) sexual and other motivations of the principal protagonists.

Furthermore, in his Introduction to his biography of Verne, Butcher (2006: xxv) links the veiled homosexual themes and suggestive imagery of some of Verne's works, to the ST author's personal life, as 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.

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.

In *The Columbia Anthology of Gay Literature: Readings from Western Antiquity to the Present Day*, Fone (1998: 401) 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.

Fone (*ibid.* 402) 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.

Some of the ST segments analyzed in this section seem to indeed provide support for Butcher's (2006: 259) interpretation of 'brazen homosexual overtures' and 'blatant sexual symbolism' in parts of ATWED. In his monograph, Butcher (1990: 1) similarly comments on Verne's suggestiveness: '[Verne's] network of obsessions present symptoms but avoid the sore points themselves' and his works contain many 'metaphors, puns, ambiguities and shifts in language'.

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. (Barry, 1995: 149)

Only a small selection of examples of homosexual innuendo can be offered, due to space constraints.

## Example 39

ST, 1997 edition, Ch. 2, p. 16	<i>C'était l'homme le moins hâté du monde, mais il arrivait toujours à temps</i>
TT, Ch. 2, p. 12	<i>He was the least rushed man in the world, but always came on time</i>

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, 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 nineteenth century, a further meaning was *qui est fait vite* [which is quickly done].

All things considered, it is plausible to suppose that there may be a sexual double meaning in the ST's use of the term and 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.

## Example 40

ST, 1997 edition, Ch. 2, p. 16	<i>Il savait que dans la vie il faut faire la part des frottements, et comme les frottements retardent, il ne se frottait à personne.</i>
TT, Ch. 2, p. 12	<i>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.</i>

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 of the ST.

The *Grand Robert* (ibid.) cites one meaning of the 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) distinguishes between two similar verbal phrases. The phrase used here by Verne, *se frotter à qqn, avoir des relations avec, frayer avec, fréquenter* [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.), 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.

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 asexualized 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]. (Collins Robert). All things considered, it is reasonable to suggest a possible sexual – though not necessarily a specifically homosexual – interpretation.

In personal communication, Butcher (2009) states:

When I wrote 'rubbed himself UP against', 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. 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:



## Example 41

ST, 1997 edition, Ch. 33, p. 263	<i>Jamais l'équipage n'avait vu un garçon plus gai, plus agile.</i>
TT, Ch. 33, p. 181	<i>The crew had never seen a fellow more cheerful and active.</i>

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, 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* (2008) 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:

an English-language word originating in the United States, 'gay', used with this special meaning, as a discreet euphemism in prison slang from 1935 onwards, and later becoming more widespread amongst the general public after the war. An Anglicism. Relative to male homosexuality, to homosexuals (especially when referring to meeting places). With this meaning, the word is often Gallicized as 'gai'. (my translation)

In his Explanatory Notes, Butcher (in Verne, 1995: 242) comments that the paragraph from which the foregoing sentence is taken 'is full of homosexual language'.

## Example 42

ST, 1997 edition, Ch. 33, p. 263	<i>Sa bonne humeur, très communicative, s'imprégnait à tous.</i>
TT, Ch. 33, p. 182	<i>His good mood, highly infectious, was caught by everybody.</i>

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 – 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.

## Example 43

ST, 1997 edition, Ch. 2, p. 16	<i>On ne l'avait jamais vu ému ni troublé.</i>
TT, Ch. 2, p. 12	<i>Nobody had ever seen him aroused or troubled.</i>

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* (2008) 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 eighteenth-century dramatist Beaumarchais in this context, and later in the same way by the nineteenth-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.

(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 (2007: personal communication) has informed me 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.

(d) *Imitiveness*

It is revealing to occasionally compare and contrast the Butcher TT with that of Glencross, given that these two contemporary translations were published within a relatively short time of each other. The Glencross rendering of TM will be discussed in detail in Chapter 7, but some general points are apposite at this stage. 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 Butcher (2009) 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 (*ibid.*) 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.

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 (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 TL, 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': Butcher's rendering differs only in that his translation of the last 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 SL use for which the range of TT 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 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:

## Example 44

ST, Ch. 1, p. 1	Chapter 1: <i>Dans lequel Phileas Fogg et Passepartout s'acceptent réciproquement, l'un comme maître, l'autre comme domestique.</i>
TT, Ch. 1, p. 7	<i>In Which Phileas Fogg and Passepartout Accept Each Other, the One as Master and the Other as Servant.</i>

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.

## Example 45

ST, Ch. 1, p. 1	<i>par la tête, car il était irréprochable quant aux pieds</i>
TT, Ch. 1, p. 7	<i>his head at least, for his feet were beyond reproach</i>

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. 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 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. 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.

## Example 46

ST, Ch. 1, p. 2	<i>En somme, rien de moins communicatif que ce gentleman.</i>
TT, Ch. 1, p. 8	<i>In short, the least communicative of men.</i>

Butcher is here quite imitative of ST form and thus of ST style. A strong 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, reproducing the ST's non-grammatically complete (subjectless) sentence. On the other hand, Butcher's shift from *rien de moins communicatif que* to 'the least communicative 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.

## (e) 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 SL. Butcher thus exploits the structural and lexical similarities between French and 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:

Example 47

ST, Ch. 1, p. 2	<i>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.</i>
TT, Ch. 1, p. 8	<i>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.</i>

This shift involves syntactic modification, through the division of a long ST sentence into two TT shorter ones, perhaps reflecting a universal of standardization and normalization. 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), 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 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, 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' while keeping some level of grammatical correspondence. 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: '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 subsegment 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. 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 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. A further example of Butcher's accuracy, here combined with simplification, is provided by the following coupled pair:

Example 48

ST, Ch. 37, p. 2	<i>et, par conséquent, les jours diminuaient pour lui d'autant de fois quatre minutes qu'il franchissait de degrés dans cette direction.</i>
TT, Ch. 37, p. 201	<i>and consequently his days were four minutes shorter for each degree of longitude covered in this direction.</i>

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: 'The combined operation of transpositions and especially of modulations leads quite quickly to complex networks of correspondence' (my translation). The correspondence between individual ST and TT lexical items is not one-to-one: 'As is brought to light by the intertwining of certain correspondences, the latter are not always "one-to-one". They can, moreover, reflect the displacement of a notion from one part of the enunciation to another' (ibid.: 37, my translation). The causes of 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.

(f) *Retranslation Hypothesis: Contestation*

The fact that the most recent retranslation of ATWED – that of Glencross (2004) – is shown in this monograph 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 study has shown that some earlier renderings of ATWED, e.g. White (1885) were often markedly ST-oriented, while later retractions such as Glencross (2004) were found to exhibit greater formal distance from the ST.

(g) *Translatorial 'ego'*

One recurring contention of this study 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 retractions, 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 retractions 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 retractions. 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, 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. (Butcher, 2009)

The following two coupled pairs offer examples of Butcher's occasionally non-imitative choices of individually chosen TL lexis:

## Example 49

ST, Ch. 37, p. 3	<i>Passepartout [...] y figura comme témoin de la jeune femme</i>
TT, Ch. 37, pp. 201–2	<i>Passepartout [...] gave the young bride away</i>

Butcher 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 translate 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.

## Example 50

ST, Ch. 37, p. 3	<i>Qu'avait-il gagné à ce déplacement ?</i>
TT, Ch. 37, p. 202	<i>What had he gained from all this commotion?</i>

Glencross (2004: 230) renders this segment as 'What had the journey brought him?'. Butcher is again, typically close to ST 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 TTs which are imitative of their sources, is a generalization. Undoubtedly, the reality of translated texts in Eastern cultures is more 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 as favouring, for the most part, close, mimetic representations of the original texts from which they are derived. This perception has influenced his translatorial imitativeness.