

**Confronting the Retranslation Hypothesis: Flaubert and Sand in the
British Literary System**

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Declaration

I hereby declare that this thesis has been composed by me, that the work herein is mine and has not been submitted for any other degree or professional qualification except as specified.

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Abstract

The phenomenon of retranslation (the repeated translation of a given work into a given target language) is widespread in practice, and yet its motivations remain relatively underexplored. One very prevalent justification for this repetitive act is encapsulated in the work of Antoine Berman who claims that an initial translation is necessarily ‘aveugle et hésitante’ (1990: 5), while retranslation alone can ensure ‘la « révélation » d’une œuvre étrangère dans son être propre à la culture réceptrice’ (1995: 57). This dynamic from deficient initial translation to accomplished retranslation has been consolidated into the Retranslation Hypothesis, namely that ‘later translations tend to be *closer* to the source text’ (Chesterman, 2004: 8, my emphasis). In order to investigate the validity of the hypothesis, this thesis undertakes a case study of the British retranslations of Flaubert’s *Madame Bovary* and Sand’s *La Mare au diable*.

A methodology is proposed which allows the key notion of closeness to be measured on both a linguistic and a cultural axis. Given Flaubert’s famous insistence on ‘le mot juste’, *Madame Bovary* serves as a basis for an examination of linguistic closeness which is guided by narratology and stylistics, and underpinned by Halliday’s (2004) Systemic Functional Grammar. On the other hand, Sand’s ethnographical concerns facilitate a study of cultural closeness: here, narrativity (Baker, 2006) informs an analysis of how Berrichon cultural identity is mediated through retranslation. In both cases, the thesis draws on paratextual material (Genette, 1987) such as prefaces and advertisements, and on extra-textual material, namely journal articles and reviews, in order to locate specific socio-cultural influences on retranslation, as well as highlighting the type and extent of interactions between the retranslations themselves. Ultimately, this thesis argues that the Retranslation Hypothesis is untenable when confronted with the polymorphous behaviour of retranslation, both within and without the text.

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List of Abbreviations

CF	Character Focalizer
CV	Character Vocalizer
EF	External Focalizer
EV	External Vocalizer
RH	Retranslation Hypothesis
SFG	Systemic Functional Grammar
SIL	Style Indirect Libre
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

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Introduction

1 Retranslation

Defined by Berman as ‘[t]oute traduction faite après la première traduction d’une œuvre’ (1990: 1), retranslation¹ is essentially an act of repetition, giving rise to numerous versions of a given source text (ST) into a given target language (TL). More often than not, retranslation appears in the following collocation: ‘le phénomène de retraduction’ (e.g. *ibid.*; Gambier, 1994: 413; Brisset, 2004: 53); ‘the phenomenon of retranslation’ (e.g. Chesterman, 2000: 15; Brownlie 2006: 145). This attribute is notable in several respects. Firstly, it implies that retranslation is in some way extraordinary; this is certainly the case if its unique dynamics are taken into consideration, whereby the traditional binary process of translation is skewed. What we find with retranslation is an altogether more complex or multifaceted picture that cannot neatly be framed in terms of transfer from ST to target text (TT), singular. Instead, retranslation yields multiples of one, namely multiple TTs which relate not only to one ST, but to each other.

Secondly, this nomenclature suggests that retranslation is an observable occurrence, and, at the same time, that a question mark stands over its causation. In practical terms, retranslation undoubtedly has a very tangible presence, yet theoretical forays into its motivations and its outcomes are disproportionate in their infrequency. As Susam-Sarajeva notes, ‘[a]lthough the practice itself is common, theoretical discussions on the subject are rather rare’ (2003: 2), a discrepancy which is also observed by Brisset: ‘On peut s’étonner que le phénomène si fréquent de la traduction ait donné lieu à une réflexion critique somme toute assez mince’ (2004: 41). Such absence of inquiry is perhaps the result of the predominant assumption that initial translations, by dint of their inchoate position, are inexperienced and flawed;

¹ The term ‘retranslation’ has also been used in relation to acts of relay translation, i.e. translation which is effected through an intermediary language (e.g. from Sinhalese, via Portuguese, into English). In addition, ‘retranslation’ is sometimes used to designate retro-translation, i.e. the translation of a text into a given TL, and then back again into the SL (see Gambier, 1994: 413). However, ‘retranslation’ in this present thesis will be restricted to the definition as outlined by Berman above.

and that retranslation is consistent with progress, correction and restoration. Bensimon sums up this position when he writes: ‘La retraduction est généralement plus attentive que la traduction-introduction [...] à la lettre du texte source, à son relief linguistique et stylistique, à sa singularité’ (1990: ix-x). In this respect, only retranslation boasts the necessary proficiency to convey the specificity of the ST.

Furthermore, this rationale finds expression in the Retranslation Hypothesis (RH) that ‘later translations tend to be *closer* to the source text’ (Chesterman, 2004: 8, my emphasis). Proposed as a potential universal feature of retranslation, and therefore as a potential answer to the question mark, the RH will be the focal point of this present thesis. From the outset, however, it would appear that this linear blueprint for the behaviour of retranslation is incommensurate with the unique dynamics of the phenomenon. By accounting for retranslation in straightforward and textual terms alone, the RH risks overlooking a myriad of other factors which might be brought to bear on the process. In addition, the hypothesis is divorced from concrete empirical data and it is therefore fundamental that its tenets be brought into dialogue with a case study in order to ascertain its tenability.

2 Aims and objectives

The present thesis aims to confront the logic of the RH with the behaviour of a corpus of retranslations, namely the (re)translations² of Flaubert’s *Madame Bovary* and Sand’s *La Mare au diable*, as a means of exploring whether the initial translations are distanced from and the retranslations closer to the ST. It will further endeavour to account for the contextual impact on retranslation, i.e. for the socio-cultural factors which might determine the moment and strategy of (re)translation, as well as the type of relations which hold between the various TTs themselves. In so doing, the restrictive textual parameters of the RH will be transcended.

Although this is not the first study to engage with the issue of retranslation, its primary objective is to supplement the existing body of work, both theoretical and applied, in order to expose as fully as possible the complexities which underpin the

² Where the prefix appears in parenthesis, the term will designate both initial and retranslations.

whys, whens and hows of (re)translation. As Susam-Sarajeva has highlighted, '[c]urrently, there is no detailed or systematic study on retranslations *per se*' (2003: 2); this present thesis hopes to respond to this gap by (a) undertaking a comprehensive case study into the Flaubert and Sand (re)translations, the findings of which will confirm or revise the RH and expose the socio-cultural influences on production; and (b) by proposing a transparent and rigorous methodology for the exploration of retranslation, and one which offers a repeatable model for future research.

Furthermore, this case study will shed light on how (re)translation has shaped the fates of Flaubert and Sand in the British literary system. Firstly, it will reveal the way in which particular translation decisions can fundamentally alter the specific texture of a given narrative, and will underline which ST features proved most problematic to the translators. Secondly, the extratextual approach will allow for an investigation into how the authors and their works were represented and received within Britain in a period of time which spans from nineteenth century to present day. Likewise, the focus on socio-cultural conditions of production will facilitate an analysis of the type and extent of interactions which exist between the multiple TTs themselves, and particular attention will be paid to any evidence of rivalry. In short, the relative scarcity of studies on retranslation and the disputable logic of the RH mean that: 'Revisiter le phénomène de la retraduction est une opération féconde' (Brisset, 2004: 53).

3 Scope

Considerations of space and time have led to the application of certain limitations in the present thesis. Firstly, the case study will comprise two STs and their respective initial translations and retranslations. In order to keep the data within manageable boundaries, only those versions which have been issued by British publishers, i.e. within the British literary system, will be examined and are outlined in the tables below. Effectively, this strategy excludes English language versions which have appeared within different literary systems. Secondly, the measure of closeness will be based solely on the first edition of each TT, as opposed to any other version which

might have been issued at a later date by the same or a different publisher; only in certain cases will reference be made to revised editions. Conversely, the socio-cultural analysis will extend to all versions which appeared within the British literary system; here, the only practical restriction has been to limit extratextual material to journal reviews and articles which, for the most part, are readily accessible.

Table 1: (Re)translations of *Madame Bovary*

TT1	Flaubert, G. (1886) <i>Madame Bovary</i> , tr., Eleanor Marx-Aveling, London: Vizetelly & Co.
TT2	Flaubert, G. (1905) <i>Madame Bovary</i> , tr., Henry Blanchamp, London: Greening & Co.
TT3	Flaubert, G. (1928) <i>Madame Bovary</i> , tr., J. Lewis May, London: J. Lane Bodley Head.
TT4	Flaubert, G. (1948) <i>Madame Bovary</i> , tr., Gerard Hopkins, London: Hamish Hamilton
TT5	Flaubert, G. (1950) <i>Madame Bovary</i> , tr., Alan Russell, Harmondsworth: Penguin.
TT6	Flaubert, G. (1992) <i>Madame Bovary</i> , tr., Geoffrey Wall, Harmondsworth: Penguin.
TT7	Flaubert, G. (2007) <i>Madame Bovary</i> , tr., Margaret Mauldon, Oxford: Oxford University Press.

Table 2: (Re)translations of *La Mare au diable*

TT1	Sand, G. (1847) <i>Marie</i> , tr., Anon., London: Chapman & Hall.
TT2	Sand, G. (1847) <i>The Haunted Marsh</i> , tr., Anon., London & Belfast: Simms & McIntyre.
TT3	Sand, G. (1848) <i>The Devil's Pool</i> , tr., Francis G. Shaw, London: H.G. Clarke.
TT4	Sand, G. (1895) <i>The Devil's Pool</i> , tr., Jane M. & Ellery Sedgwick, London: J.M. Dent.
TT5	Sand, G. (1929) <i>The Devil's Pool</i> , tr., Hamish Miles, London: Scholartis Press.
TT6	Sand, G. (1966) <i>The Devil's Pool</i> , tr., Antonia Cowan, Glasgow: Blackie & Co.
TT7	Sand, G. (2005) <i>The Devil's Pool</i> , tr., Andrew Brown, London: Hesperus Press.

4 Outline of thesis

A more detailed background on retranslation will be provided in Chapter One; it will chart the origins and development of the linear thinking that underpins the RH, and highlight further theoretical approaches to retranslation which engage with the notions of the ageing text and rivalry. It will then review existing case studies on retranslation, indicating their main lines of enquiry and their findings. A critical

stance will be adopted throughout which underscores any shortcomings in the theory or practice, and which serves to refine the investigative parameters of this thesis.

The following two chapters will focus on the crucial question of method. Firstly, Chapter Two proposes a two-pronged approach to the definition and investigation of closeness, i.e. the key concept in the RH: an analysis of linguistic closeness will be applied to Flaubert's *Madame Bovary*, and one of cultural closeness to Sand's *La Mare au diable*. The question of representativeness will also be broached: a description and justification of the sampling method will be provided, along with a discussion on triangulation. Chapter Two will further refine the definition of linguistic closeness, demonstrating that a narratological and stylistic conceptualization thereof is best suited to the particularities of Flaubert's writing. Halliday's (2004) Systemic Functional Grammar (SFG) will also be put forward as a consistent benchmark for the measurement of linguistic convergence or divergence. Likewise, an explanation of cultural closeness will be provided; here, closeness will be contingent on the mediation of Berrichon regional identity, and will be measured within the framework of Baker's (2005, 2006, 2007) typology of narrativity. Lastly, both case studies require that the qualitative comparisons be transformed into quantitative units in order to calculate how the (re)translations behave over time, and so a method for this particular manoeuvre will also be proposed.

Chapter Three will then move beyond text-based issues to consider a methodology for the investigation of socio-cultural factors and their impact on the process of (re)translation. Genette's (1987) concept of paratext will delineate one source of information concerning these factors, while extratextual material in the form of journal reviews and articles will serve as another. The second stage in this method will be to map the opinions expressed in this material onto the contours of Bourdieu's (1991) literary field in order to situate the (re)translations, as well as the authors and/or translators, along the hierarchical lines of symbolic and economic capital. In so doing, it will be possible to discern any prevailing attitudes concerning Flaubert and Sand, how these changed over time, and how they might have affected the decision to (re)translate and the manner in which retranslation was carried out.

Additionally, this approach will highlight and contextualize any interactions between different TL versions.

A confrontation of the RH with the case studies will be undertaken in Chapters Four and Five. In the first case, the analysis will concentrate on the measurement of narratological and stylistic closeness across the range of *Madame Bovary* (re)translations: the findings which emerge from the key passage will then be cross-referenced against those from secondary passages in order to draw conclusions with regard to the consistency of translation decisions, and ultimately, on the validity of the RH. In the second case, the analysis will focus on specific features of narrativity and how they preserve or negate cultural closeness in terms of Berrichon identity throughout the Appendix of *La Mare au diable*. Again, conclusions will be drawn with regard to the tenability of the RH.

Chapters Six and Seven will essentially undertake an examination of the socio-cultural conditions of (re)translation production. These chapters explore the attitudes expressed in para- and extratextual material towards the STs, their authors, and the TL versions, and focus on a reconstruction of the literary field and its hierarchical configurations over time. The findings attest to the varied and changing pressures to which (re)translations are subjected, and also underline the extent and type of interactions which exist between multiple versions of the same ST.

The Conclusion will revisit the fundamental lines of enquiry of this present thesis, assessing its main contributions with regard to the validity of the RH and the impact of socio-cultural factors. It will also reflect critically on its methodological approaches, consider the implications of its conclusions and propose areas for future research, before outlining a synthesis of its findings.

Chapter One: A Review of Retranslation Theory

1 Introduction

In order to better contextualize the many calls for further research into the phenomenon of retranslation, this chapter will first undertake a critical synopsis of existing theoretical thinking, bringing together the three dominant strands: the linear logic of the RH, the contextual rationale of updating, and the relationship between retranslation and challenge. At each juncture, the significance and the potential shortcomings of the proposed theories will be closely examined, and their particular relevance to this present thesis outlined. The second aim of this chapter is to draw attention to those case studies which have already engaged in an analysis of retranslation behaviour. In this instance, the findings will be examined in light of their support, reworking or refutation of existing assumptions, and will further allow the direction of this present thesis to be more clearly formulated.

2 The Retranslation Hypothesis

Before identifying the scope of the ‘Retranslation Hypothesis’, it is first necessary to understand the latent assumptions on retranslation which have been digested into its concise parameters. In essence, the RH is shorthand for a particular course of thought which can be traced back to Goethe and his reflections on the three stages of translation within a given culture:

The first acquaints us with the foreign country on our own terms. [...] A second epoch follows, in which the translator endeavours to transport himself into the foreign situation but actually only appropriates the foreign idea and represents it as his own. [...] [Then comes] the third epoch of translation, which is the finest and highest of the three. In such periods, the goal of the translation is to achieve perfect identity with the original, so that the one does not exist instead of the other but in the other’s place. [...] We are led, yes, compelled as it were, back to the source text. (1992: 60-3)

These three eras of translation represent a gradual move from the outright rejection of the foreign, via a tentative but still appropriating foray into the Other, culminating in the privileging of the source text in all its alterity. Behind these three steps is the

notion of time as progress, its passage ‘compelling’ us to great achievements, towards what is ‘perfect’. And it is precisely this momentum which, according to Goethe, invests the repetitive and chronological act of retranslation with the power to reveal the true identity of the source text within a receiving country.

After Goethe, the question of retranslation, its motivations and movements, receives little attention until 1990 when the French journal *Palimpsestes* issues a volume dedicated to the phenomenon. One of the most prevalent and influential theoretical approaches to retranslation is encapsulated in the writing of Antoine Berman who further engages with Goethe’s rationale that ‘toute action humaine, pour s’accomplir, a besoin de la répétition’ (1990: 4). Following this logic to its conclusion, Berman claims that: ‘Il faut tout le chemin de l’expérience pour parvenir à une traduction consciente d’elle même. Toute première traduction est maladroite. [...] C’est dans l’après-coup d’une première traduction aveugle et hésitante que surgit la possibilité d’une traduction accomplie’ (1990: 4-5). The perceived ineptitude, unawareness and incertitude are symptomatic of ‘la défaillance’ (*ibid.*: 5) which characterizes initial acts of translation; retranslation consequently ‘surgit de la nécessité [...] de réduire la défaillance originelle’ (*ibid.*). Hence, retranslation is conceptualized as a restorative operation, one which corrects the deficiencies inherent in initial translations; or as Bensimon puts it, in his introduction to the *Palimpsestes* issue: ‘La retraduction est généralement plus attentive que la traduction-introduction [...] à la lettre du texte-source, à son relief linguistique et stylistique, à sa singularité’ (1990: ix-x). As was the case with Goethe, the ‘path of experience’ appears to be destined to lead us back towards the specificities of the ST, accompanied by the resounding conviction that retranslation alone has the power to reveal its foreign identity.

Furthermore, Berman surmises that this progressive movement has the potential to rise up towards a particular pinnacle of accomplishment: the ‘grande traduction’. At this lofty point, the feat of the translation is such that it both restores the identity of the ST and enriches the target culture: ‘les « grandes traductions » atteignent au rang d’œuvres majeures et exercent alors un rayonnement sur la culture réceptrice que peu d’œuvres « autochtones » ont’ (Berman, 1995: 43). However,

such potential can only be realized in coincidence with ‘le *kairos*, le moment favorable’ (Berman, 1990: 6) for translation; if time is Berman’s antidote to this perceived deficiency, then it necessarily follows that all ‘grandes traductions’ have one feature in common: ‘ce sont toutes des retraductions’ (*ibid.*: 3). In short, Berman’s view of retranslation is very much demarcated by the teleological and chronological ordering of time: by dint of their inexperience, he deems initial translations to be deficient, whereas he regards the forward impetus of time as an opportunity for the foreignness of the ST to be revealed, and for the ascendancy of the ‘grande traduction’ which can put an indefinite halt to the process of retranslation.

The rationale of Goethe, and then Berman, has found itself condensed into the laconic RH. The coinage of the hypothesis can be traced back to the work of Finnish scholars at the beginning of this century, in particular that of Chesterman (2000, 2004) who employs retranslation as a means of illuminating causal models and potential universal features of translation. In the first instance, Chesterman notes that ‘the so-called retranslation hypothesis is a descriptive hypothesis that can be formulated as follows: Later translations (same ST, same TL) tend to be closer to the original than later ones’ (2000: 23). This formulation is abbreviated yet further in its second instantiation: ‘later translations tend to be closer to the source text’ (2004: 8). However, Chesterman also underscores the conjecture inherent in this causal model; as far as a corroboration of the hypothesis is concerned, ‘the jury is still out’ (*ibid.*). It is thus evident that the logic of the RH demands to be tested in more depth; the present thesis will situate itself within this gap, undertaking two case studies which will bring the diachronic postulations of the RH into direct dialogue with the retranlations of Flaubert and Sand, and in so doing, will reinforce, reassess or further elucidate this trajectory towards closeness.

From the outset, however, the RH is as lacunary as it is laconic. Its tenets are fundamentally grounded in Goethe’s idealistic convictions, and as such reflect a desideratum rather than concrete features of retranslation in the real world. With regard to Berman’s path from deficient to accomplished translation, Brisset notes: ‘Cette position finaliste résume les postulats critiques qui, depuis le XVIII^e siècle,

inscrivent l'histoire dans un schéma temporel marqué au coin du *perfectionnement* : la traduction, comme l'histoire, serait en marche vers le progrès' (2004: 42). As such, the trajectory of the RH must be regarded with some degree of suspicion; detached from the material conditions of its production, the propulsion of translation towards perfection is at once mechanistic and anonymous, and therefore blinkered to the external influences and agents which exist beyond the confines of the text and its concerns over restoring the foreign. Moreover, the idea that translation begets translation assumes the presence of a symbiotic link between successive versions and precludes the possibility of a move backwards; there is always the chance that (a) a given retranslation has been carried out without prior knowledge of an antecedent, and (b) that in practice a retranslation will, at any point and consciously or otherwise, contradict this theoretical blueprint for advancement. Similarly, the notion of the 'grande traduction' also betrays a certain prescriptivism: the characteristics of such a retranslation are value-bound, judged according to its position along the temporal cline and, more subjectively, the dual contribution it makes to the ST and to the target culture. Throughout the case studies, this thesis will consider any evidence which might substantiate or discredit the concept of a 'grande traduction' on a qualitative level, but it will further spread its searchlight to examine how quantitative evidence might also be brought to bear on the condition of greatness.

Overall, the empirical approach of this thesis has as its primary goal the confrontation of the text-based, linear and deterministic bearings of the RH with the tangible translation strategies evinced inside the TTs on one hand, and the external influences on the process on the other. In this respect, the study will correlate itself to existing case studies (as outlined in Section 5) which deal with the phenomenon of retranslation; the findings of this thesis can then be compared or contrasted accordingly, with the ultimate aim of supplementing the under-developed theory of retranslation.

3 The Ageing Text

A further line of enquiry into retranslation must be brought to light: the notion of the ageing text. Again, it is the issue of *Palimpsestes* which serves as a significant point

of reference, with two contradictory inferences emerging from within the same issue. However, it is important to clarify at this point that the primary focus of this present thesis is the validity of the RH. It is therefore outwith the scope of the study to undertake a detailed examination of yet another text-based issue; that said, any intersections between the issue of linguistic or cultural ageing and closeness will be highlighted.

Returning to the work of Berman, the process of ageing is proposed as such: ‘alors que les originaux restent éternellement jeunes (quel que soit le degré d’intérêt que nous leur portons, leur proximité ou leur éloignement culturel), les traductions, elles, « vieillissent »’, and subsequently, ‘[i]l faut retraduire parce que les traductions vieillissent’ (1990: 4). Indeed, this idea that retranslation and updating go hand in hand can be traced back to Charles Sorel who, writing in the seventeenth century, notes that ‘c’est le privilège de la traduction de pouvoir être réitérée dans tous les siècles, pour refaire les livres selon la mode qui court’ (1664: 216). Hence, updating is located firmly on the side of the TTs and the preferences of the receiving culture, while STs appear to be impervious to the ravages of time. This dynamic is also echoed in the work of Gambier who sees retranslation as ‘liée à la notion de la réactualisation des textes, déterminée par l’évolution des récepteurs, de leurs goûts, de leurs besoins, de leur compétences’ (1994: 413). With the exception of the transcendant ‘grande traduction’, each TT will necessarily become ‘figée dans les normes d’une époque’ (*ibid.*: 416); such immobility amidst cultural evolution then brings about retranslation, with the process repeating itself ad infinitum. Likewise, the collusion between retranslation and updating finds further expression in Pym’s notion of the ‘passive retranslation’ which ‘respond[s] to long-term processes of linguistic or cultural change in the target community’ (1998: 82). Once again, retranslation is locked into a diachronic, linear progression; with the RH, its premise is increased closeness, with this concept of ageing, its premise is updating.

Conversely, Topia proposes that it is in fact the ST which alters and the TT which remains constant: ‘il faudrait dire que paradoxalement c’est l’œuvre qui change et la traduction qui ne change pas’ (1990: 46). Here, Topia draws attention to the fact that a ST, as a consequence of its organic integration into a wider network of

literary works, is subject to shifting interpretations which will necessarily modify the way in which the text is understood. In this respect, a ST should not automatically be deemed as immutable, and its ageing thus becomes a corollary of its evolution. But as a derivative, the TT is denied any such organic interaction and is therefore unlikely to warrant any manner of re-evaluation. In opposition to Gambier's view, it is precisely because 'la traduction est figée dans un temps verrouillé une fois pour toutes' (*ibid.*) that it escapes re-evaluation and therefore the ageing process.

However, these arguments all demonstrate that the notion of ageing is a matter of perspective: on one hand, it is precisely because a TT does not, or cannot, change that it actually ages given the linguistic and cultural norms which it embodies, while on the other, a ST may age in the sense that time will bring new readings of the work. It is therefore apparent that signs of ageing may be located on both sides of the equation.

4 Retranslation as challenge

The following lines of enquiry are paramount since they shift emphasis away from textual concerns and underscore the influence exerted by the socio-cultural context of retranslation production. As mentioned above, Pym regards 'passive retranslation' as a corollary of diachronic normative changes in the target system. But he further adopts a synchronic perspective, highlighting the phenomenon of 'active retranslation': whereas passive retranslation gives rise, over time, to retranslations which 'have relatively little disturbing influence on each other' (1998: 82), active retranslation presupposes that 'retranslations sharing virtually the same cultural location or generation must respond to something else' (*ibid.*). And that something else is often characterized by challenge or rivalry. The examples of active retranslations which Pym outlines are: (i) different versions of a ST for different readers; (ii) a commissioned retranslation to correct linguistic errors in a previous version; (iii) a retranslation designed to counteract restricted access. Moreover, Pym distinguishes between the two categories on an empirical level: he rejects the study of passive retranslations as 'redundant' since 'such a procedure can only affirm the general hypothesis that target-culture norms determine translation strategies' (*ibid.*:

83); conversely, the ‘study of active retranslations would [...] seem better positioned to yield insights into the nature and workings of translation itself, into its own special range of disturbances’ (*ibid.*). Pym thus assumes that the synchronic approach alone will be revelatory since it supersedes the issue of updating, and instead ‘tends to locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics’ (*ibid.*). In short, Pym believes that active retranslations are a window on to multiple, extratextual causes of retranslation.

Also of note is Pym’s emphasis on re-editions which form part of landscape in which retranslation occurs and can be regarded as ‘a good index of public demand’ (*ibid.*: 79). Thus, when a retranslation appears as a re-edition, the validity of the version is reinforced; on the other hand, the appearance of a new, active retranslation ‘strongly challenges that validity’ (*ibid.*: 83). As such, it is important that the full publishing history of a given TT is taken into account in order to establish all potential forms of challenge.

Emphasis on synchrony and the agents of (re)translation again come to the fore in the work of Brisset (2004). Firstly, she states that ‘il faudrait se pencher sur la conjoncture qui soudain met en concurrence plusieurs retraductions de la même œuvre. [...] Une “perspective de simultanéité” expliquerait les raisons “locales” et systémiques de ces traductions parallèles’ (2004: 63). She thus mirrors Pym’s correlation between active retranslations and competition, as well as the expository force of these retranslations in terms of extratextual causality. Likewise, Brisset also acknowledges the influence of the agents of translation, but where Pym adopts a broad perspective, Brisset focuses instead the cognitive input of the translator: ‘L’analyse comparative d’un ensemble formé de (re)traductions *simultanées* ferait voir le *travail différentiel du sujet traduisant*. Dans la simultanéité, peut-être mieux que dans la succession, elle ferait émerger l’*acte cognitif*, l’acte de créativité du traducteur’ (*ibid.*: 64, original emphasis). As such, Brisset presupposes a fundamental correlation between active, or simultaneous, retranslations and differentiation; the retranslator comes under, in Bloomian terms, the ‘anxiety of influence’, and consequently strives to set his or her effort apart from any other co-

existing versions. In this sense, the challenge inherent in retranslation can also be located on a personal, creative level.

The notions of retranslation as challenge and differentiation are also evident in the work of Venuti (2003), but with one significant dissimilarity: no temporal restrictions are placed on the capacity of a given retranslation to rival or distinguish itself from another. So, when Venuti claims that ‘retranslations are designed to challenge a previous version of the foreign text’ (2003: 32), that previous version is not necessarily confined to Pym’s parameters of active retranslation, i.e. the same generation. From Venuti’s perspective, any new retranslation has the potential to rival any of its predecessors, regardless of the time span which might separate them. Indeed, Venuti sees challenge as contingent on a temporal gap insofar as retranslations ‘deliberately mark the passage of time by aiming to distinguish themselves from a previous version through differences in discursive strategies and interpretations’ (2003: 35). Whereas Pym’s passive retranslation and the updating of linguistic norms go hand in hand, Venuti highlights alterations to the discursive texture of a retranslation as indicative of a deliberate act of differentiation. Likewise, reinterpretation is no longer simply a consequence of outmoded readings, but becomes motivated by competition. In this context, diachronic movement activates rather than passivates retranslation.

Moreover, Venuti also recognizes that the challenge of interpretation has implications beyond the text itself. This is particularly true of retranslations that ‘are designed deliberately to form particular identities and to have particular institutional effects’ (2003: 26), e.g. retranslations within religious or academic institutions that ‘define and inculcate’ (*ibid.*) the desired interpretation of a canonical text. In this instance, the active force of a retranslation is inherent in its ability to ‘maintain and strengthen the authority of a social institution by reaffirming the institutionalized interpretation of a canonical text’, or alternatively, to ‘challenge that interpretation’ (*ibid.*) in the interests of change or innovation. Similarly, a marginal text ‘may be retranslated in a bid to achieve canonicity through the inscription of a different interpretation’ (*ibid.*: 27). Once again, challenge and differentiation are proposed as keystones in the process of retranslation.

Thus, despite differences in the temporal parameters of investigation, what does remain consistent throughout the work of Pym, Brisset and Venuti is the underlying assumption that challenge is a catalyst for retranslation. Closely associated to this assumption is the notion that challenge is frequently expressed through reinterpretation, which in turn equates to a process of differentiation. In order to cast the analytical searchlight as broadly as possible, this present thesis will attempt to discern instances of challenge through retranslation in the least restricted sense, i.e. it will consider potentially competitive interactions between (re)translations across the corpus as a whole, not just those which appear in close temporal proximity.

5 Retranslation: Cases in point

5.1 The Retranslation Hypothesis

The case study undertaken by the Finnish researchers Paloposki and Koskinen (2004) is motivated by the fact that ‘there seems to be no substantial body of evidence in support of or against the retranslation hypothesis’ (2004: 27). While their point of departure is that the reasons behind the RH ‘seem plausible’ (*ibid.*: 28), their investigation into a number of Finnish initial translations and retranslations serves to nuance this stance, not least through their recognition that a ‘different perspective may be needed to distinguish other variables that bear on the issue of retranslation’ (*ibid.*: 209), i.e. that the textual profiles must be examined in conjunction with contextual factors.

Paloposki first alludes briefly to her unpublished thesis (2002) on Finnish fiction translations at the beginning of the nineteenth century which ‘seems to confirm the claims in RH, at least partially’ (2004: 29). She notes that this substantiation is wholly dependent on the period under investigation, during which time the translation of fiction was in its infancy and exhibited domesticating tendencies. It is unclear how the pattern progresses in reality after this moment, save for Paloposki’s intuitive assertion that ‘[i]t would only be natural to expect subsequent translations to mark a return towards the source texts’ (*ibid.*).

Nevertheless, Paloposki sees the opportunity to recontextualize the hypothesis: ‘RH may apply during an initial stage in the development of a literature, not to all individual first translations: domesticating first translation may be a feature of a *phase* in a literature, not of translation in general’ (*ibid.*). Since the British literary system was well established by the nineteenth century, the issue of literature in development is not pertinent to the present study; however, the observation does reinforce the importance of context, and attention can certainly be paid to whether or not particular translation strategies emerge from particular temporal phases.

Secondly, Paloposki looks to the Finnish (re)translations of Goldsmith’s *The Vicar of Wakefield* as well as to *The Thousand and One Nights* as a means of exploring the question of closeness within the parameters of the latter half of the nineteenth century. In the first instance, Paloposki bases her conclusions on two TTs, the initial translation and the one subsequent retranslation, and here finds evidence of a reversal of the hypothesis: literal translation gives way to adaptation. Conflating this behaviour with the appropriating phase outlined above, Paloposki claims that the ‘literality of the first translation may be a sign of a changed attitude towards translation after the initial adaptive stage, with more space for introducing texts as such’ (*ibid.*: 30-1). As such, retranslation is shown to emerge in response to evolutions in the target system, and thereby corresponds to the notion of the ageing TT. But a further reason for the reversal of the hypothesis is proposed in the sense that: ‘Idiosyncratic constraints – the translator’s own preferences, or even difficulties in interpreting the text – may have a role to play’ (*ibid.*: 31). On one hand, this observation is fundamental since it points to the influence of human agency which is lacking in the mechanistic leanings of the RH. On the other hand, however, it flags up a methodological concern: can the hypothesis be modified on the basis of two instantiations of translation alone, especially when their behaviour is attributable to idiosyncrasy? By investigating seven different TL versions of each respective ST, this present thesis aims to provide a substantial range of material on which to base generalizations (more of which in Chapter Two), but it will certainly bear in mind the significance of the input of the individual translator.

As regards the analysis of *The Thousand and One Nights*, the results also call for a re-evaluation of the RH. Of particular interest is the existence of not just one ST, but rather several original manuscripts; in this case, Paloposki echoes Venuti's assertion (1995: 148) that the domesticating/foreignizing dialectic can also be located on the level of ST choice, in that '[d]omestication mainly consisted of the selection of certain originals' (2004: 32) in line with 'audience considerations' (*ibid.*). Also of note is the homogeneous, but foreignizing, behaviour of the three (re)translations of the rope maker's tale where 'there is no evident dissimilarity between the texts' (*ibid.*). Paloposki explains this lack of variation thus: 'It seems that the first attempts at introducing something so 'foreign' were exotic enough [...]; there was no need in the span of a few decades to foreignize in later versions' (*ibid.*). Consequently, this particular case study raises some pertinent issues: it demonstrates how appropriating strategies may be discerned in the choice of what to (re)translate and when, that the intrinsic textual behaviour of a given TT may run contrary to the initial domesticating or foreignizing choice, and that the RH does not accommodate the absence of change over time.

Koskinen then turns her attention towards a previous study by Oittinen (1997) on three Finnish (re)translations of Carroll's *Alice's Adventures in Wonderland*. Koskinen surmises that Oittinen's findings 'are nicely in line' (2004: 33) with the RH's projections of increased closeness over time, developing from a 'domesticating', to a 'free' and then to a 'foreignizing' version. Again, this pattern is linked to the 'prevalent domesticating tendencies during the early phases' (*ibid.*) of Finnish literature and the return to the ST is deemed to be 'a likely outcome' (*ibid.*) under such circumstances. It is further attributed to the fact that the passage of time brings with it a growing familiarity with British culture, and therefore a greater acceptance of foreignizing strategies. Indeed, this argument, as Koskinen points out, is also expressed by Bensimon: 'après le laps de temps plus ou moins grand qui s'est écoulé depuis la traduction initiale, le lecteur se trouve à même de recevoir, de percevoir l'œuvre dans son irréductible étrangeté' (1990: i). But such logic is also shown to be transient in its applicability: in 2000 (a mere five years after its immediate predecessor) comes a new version which 'complicates the picture' (Koskinen, 2004: 33). On the one hand, its domesticating profile reverses the trend of

growing foreignization, leading Koskinen to reason that actual translation practice may not always concur with the ‘postmodern translation theories [which] advocate emancipatory and radical translation’ (*ibid.*). On the other hand, its appearance in close temporal proximity to the previous version means that ‘the existence of any translation cannot be straightforwardly attributed to assumed datedness’ (*ibid.*: 34). Recognizing the inadequacy of the RH to explain either synchronic retranslation or anomalous behaviour, Koskinen concludes that the ‘reasons behind the profiles need to be sought elsewhere as well’, and that ‘retranslations are affected by a multitude of factors, relating to publishers, intended readers, accompanying illustrations and – not least – the translators themselves’ (*ibid.*). The implications for this present study are clear: it must be alert to the fact that any patterns of behaviour are subject, at any moment, to be altered by the appearance of a new TT whose strategies take it in a counter direction; that reasons for synchronic retranslation may not be situated along the diachronic cline of ageing; and that publishers, readers and translators all have a role to play in the production of retranslations.

Koskinen further points out that the RH can be ‘completely dysfunctional’ (2004: 35) in certain circumstances. Such is the case with a 1969 retranslation of the Gospel of Saint Matthew by Pentti Saarikoski, whose ‘explicitly stated aim was not to *reduce* the amount of domestication but rather to *increase* it’ (*ibid.*, original emphasis), in order to facilitate access to the work for everyone. However, this bias towards domestication is not the motivating force behind the retranslation; rather the TT is adapted into a communist manifesto and the real reasons for retranslation are consequently firmly established in the Marxist setting in which the work appears. All in all, the searchlight of the RH is shown to be ineffectual when confronted with external motivations, with Koskinen proposing that ‘[i]t is far more revealing to study the translation against its own historical context’ (*ibid.*), and to focus on the profile of the translator. In order to avoid overlooking a wealth of factors which contribute to the phenomenon, this study will therefore pay close attention to the socio-cultural context in which (re)translations appear.

5.2 Retranslation and non-literary texts

There is a tendency for discussions on retranslation to revolve around the axis of literary translation, to the detriment of other text types, and admittedly, this present thesis will compound that trend. However, Susam-Sarajeva's (2003) exploration of how Barthes's literary theories were imported into Turkish and how Cixous's particular brand of feminism was received by her Anglo-American counterparts, goes some way to redressing the balance, whilst demonstrating the wider applicability of her findings on retranslation behaviour across issues of text type.

To begin with the translation of Barthes into Turkish, Susam-Sarajeva observes that the period 1975-1990 reveals a significant concentration of retranslations within the relatively short timeframe, and therefore rejects the argument that the ageing of previous TTs is a pertinent factor in the process of retranslation. In opposition to this diachronic notion that translation begets updated translation, and to the linear, mechanistic course of the RH, Susam-Sarajeva brings into view a configuration of retranslations which 'demonstrate the spiral-like and vertiginous 'evolution' pattern of the indigenous literary critical discourse' (2003: 6). The helical behaviour of the retranslations is indicative of the state of the receiving system which had no pre-existing discourse into which to neatly place the terminology of semiotics, structuralism, linguistics, Marxism and psychoanalysis embodied in Barthes's texts. The frequency of retranslation then corresponds to a 'time when suitable counterparts for these terms were being suggested, debated, rejected, and accepted' (*ibid.*), i.e. to a 'synchronous struggle in the receiving system to create the target discourse into which translations will be incorporated' (*ibid.*: 5). Consequently, this particular case emphasizes the importance of examining retranslation along its synchronic axis; here, the presence of coterminous TTs disrupts any consecutive, unbroken line of enquiry, and places the impetus for retranslation firmly within the parameters of the target system.

The second case investigated by Susam-Sarajeva is the Anglo-American (re)translations of Cixous, or, more precisely, the rarity of the phenomenon when contrasted against (a) the relatively high number of initial translations of her works into English, and (b) the relatively high number of retranslation for Barthes. The

example of ‘Le rire de la Méduse’ is shown to be representative of a general pattern in the translation of Cixous’s works, in that the first – and only – translation appears in very close temporal proximity to the publication of the ST. It is the very absence of retranslation which then prompts Susam-Sarajeva to query whether ‘the existing translation achieved the “accomplishment”, the completeness and achievement Berman was talking about’ (*ibid.*: 19), or whether the receiving system was static and therefore the TT did not call for updating. The conclusion is that neither scenario is very likely; rather, the rarity of retranslation is explained in relation to the prevailing attitude to translation within Anglo-American feminist context wherein translations ‘were often seen and presented as unproblematic and “transparent”’ (*ibid.*: 20). In other words, how can translations be deemed deficient, and therefore in need of *retranslation*, if there are no grounds for deficiency in the first instance? Again, it is demonstrated that retranslation, or absence thereof, is contingent on the conditions of the target system in which it circulates or from which it is excluded.

5.3 *Retranslations, norms and ideologies*

What the following studies have in common is less a direct focus on the RH, than an investigation of retranslation as a means of highlighting changing norms and ideologies within a given system. In this sense, they are closely allied to the field of Descriptive Translation Studies and in particular to the work of Toury who seeks to uncover the norms which have governed the decisions of the translator. Toury defines norms as ‘the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions for and applicable to particular situations’ (1995: 55). However, considerable criticism has been levied against the concept of norms and this will be discussed in more detail below (Section 5.3.3).

5.3.1 Du-Nour (1995)

The primary focal points of this study are changes in the ‘linguistic and translational norms’ (1995: 331) of Hebrew over a span of seventy years and how they impacted on the translation decisions as evidenced in the specific context of children’s literature. Du-Nour’s analysis of the (re)translations of nine different English,

German, Italian and Swedish STs revealed shifts in translation strategies which mirror shifts in the dominant linguistic norms: the almost Biblical tone of children's literature in the 1920s reflects the promotion of Hebrew as a classical language, while the more 'recent retranslations tend to lower the high literary style customary in previous translations and comply with up-to-date linguistic norms' (*ibid.*: 327). As far as translational norms are concerned, a watershed moment appears around 1980: before this time, adaptations and deletions were acceptable and explained in reference to 'the assumed reading ability of children' (*ibid.*: 338), while after this point, the reverse was true. Thus, Du-Nour's study attests to the parallels which can be drawn between retranslation strategies and overarching ideas about style and/or translation, and further highlights the importance of taking readership into consideration.

5.3.2 Kujamäki (2001)

Eight different retranslations into German of Kivi's Finnish work, *Seitsemän veljestä*, are examined by Kujamäki. The translation profiles are established along the cline of faithful and free, and are then discussed in conjunction with those 'statements of ideological and poetic constraints and expectations or individual translator's ideologies that might shed light on translators' decisions' (2001: 47). Of particular note are the first three (re)translations which appear in 1921, 1935 and 1942. Kujamäki finds that, despite having been completed, the publication of the initial, 'faithful' translation into German was forestalled by over fifty years due to the fact that the ST was 'simply far too removed from the poetic ideal of the period' (*ibid.*: 54) which was prevalent in Germany. However, its appearance was finally motivated by a key political event, namely Finland's independence from Russia. The translation henceforth becomes integrated into a particular agenda: 'the translator was deemed to operate first and foremost in the interest of the culture *from* which he was translating' (*ibid.*: 55), i.e. to contribute towards the establishment and promotion of Finnish national identity. On one hand, this example demonstrates that the reasons for translation may be located in the source culture; on the other, the lack of demand from Germany attests to the power asserted by the target culture to accept or reject a particular translation attempt. Nevertheless, the following two

retranslations of 1935 and 1942 are inextricably tied to the target system and to the agendas of the National Socialist party. The heavily abridged version of 1935 effectively appropriated the work as a ‘valuable poetic model’ (*ibid.*: 57) for the rebuilding of German national identity in line with the supposed racial and cultural supremacy of the Nordic people. Then with the growing alliance between Germany and Finland comes the opportunity for a retranslation in 1942 which is ‘more open to foreign cultural-specific elements’ (*ibid.*: 60), i.e. one in which Finnish identity becomes less an archetype of Nordic culture, and more ‘interesting’ (*ibid.*) in its own right. Overall, these three examples clearly evidence the very real intersection between translation and the prevailing ideas, be they ideological, poetological or otherwise, in both the source and target cultures.

5.3.3 Brownlie (2006)

Testing her theory against five British (re)translations of Zola’s *Nana*, Brownlie demonstrates how retranslation is a mesh, not simply of socio-cultural and historical elements, but also of idiosyncratic input. The case study first reveals how retranslation can be used to map changing ideologies within Britain. In particular, the crudeness and sensuality inherent in Zola’s writing ‘were not acceptable to the British Victorian middle class ideology of moral uprightness and “delicacy”’ (2006: 157), an ideology which then manifests itself in the first translation of 1884 in self-censorship, i.e. in omission and substitution. Similarly, Brownlie sees ‘a clear overlap between social ideologies and literary norms, in that what is acceptable in literary texts is affected by social mores’ (*ibid.*: 161). Again, the notion of delicacy serves as a basis for normative comparison, and Brownlie outlines how ‘the expression of sensuality changed gradually over time’ (*ibid.*), progressing towards the explicit pole. Turning her attention to linguistic norms, the example of the 19th century term ‘gay women’, meaning women of ill repute, is used in order to support the argument that retranslations respond to updating since ‘the later translators were obliged to use contemporary language in order to avoid miscomprehension’ (*ibid.*: 162).

Furthermore, Brownlie’s corpus provides evidence of different interpretations in retranslation on the level of the phrase. Here, interpretation is related to instances

‘where the French text allows a double meaning’ and ‘when the French text is vague’ (*ibid.*: 163). Also, interpretation is shown to ‘be influenced by extra-textual factors’ (*ibid.*: 164), namely where the Victorian and contemporary contexts privilege the metaphysical and the physical, respectively. Finally, Brownlie underscores the importance of heterogeneity in retranslation by contrasting the initial translation (1884) with the first retranslation (1895). Although they both share the same Victorian context, the retranslation ‘does not shy away from sexual topics or unflattering religious references, and seems therefore surprisingly modern’ (*ibid.*). This juxtaposition is then explained in reference to the publication of the retranslation by the Lutetian Society: as a secret, elite, but more specifically, a private society, they were at liberty to ‘subvert the dominant ideologies and norms, since they were not subject to censorship’ (*ibid.*: 164-5), and chose to do so in order to provide their members with unexpurgated works.

Consequently, Brownlie’s case study is another example of how contextual influences may shape retranslation, but it also highlights the fundamental issue of heterogeneity in that translators may exercise a choice which controverts the normative behaviour of the time. Indeed, Brownlie engages in a critical assessment of the norms/ideology approach and argues how post-structuralist theory may supplement its shortcomings. Firstly, she claims that the investigation of norms and ideology is ‘a powerful approach, but due to the emphasis on dominant broad social patterns, it could tend to neglect complexities’ (*ibid.*: 155); the risk of over-emphasizing hierarchical, and thus deterministic, relations can then be tempered by the post-structuralist ‘emphasis on multiple relations of many kinds’ (*ibid.*). Likewise, the breadth of the normative approach might also overshadow influences on retranslation which can be located ‘in specific contextual circumstances which give a significant role to the individual commissioner and translator’ (*ibid.*: 156). Lastly, Brownlie underscores a further ‘area of potential over-simplification’, namely, ‘the tendency to consider that there are different time periods each with a different set of norms/ideologies’ (*ibid.*). Rather, Brownlie claims that the fluid post-structuralist approach to boundaries can help off-set this risk, challenging both the diachronic notion of updating and the supposed ‘neat and homologous relationship between time period and norms/ideology’ (*ibid.*: 157).

5.4 *Retranslation as argument*

St André (2003) examines retranslation within Sinological circles (18th - 19th C) and proposes argument, i.e. disputes with other interested parties, as the primary motivation for the phenomenon. Although he also considers retranslation in the sense of relay translation, those cases which focus specifically on repetitive acts of translation from Chinese to English underscore the significant place occupied by challenge in the process. One such case study focuses on *Hao qiu zhuan*, the first Chinese novel to be translated throughout Europe. The initial British translation appeared in 1761 and was undertaken by Percy, a British merchant, and the ‘scholar-beauty romance’ was then translated again in 1829 by Sir John Francis Davis. In light of the plethora of untranslated Chinese texts from which to choose, St André sees Davis’s decision to *retranslate* as motivated by several types of argument. Two primary stimuli for Davis are outlined: ‘the desire to establish himself as an authority on things Chinese [...] and to set standards of fidelity for translation from Chinese’ (2003: 64-5). By setting himself in opposition to the initial translation, Davis reinforces the corrective properties of his own retranslation, demonstrating both his expertise and supposed increased accuracy. However, St André brings a further factor to light, in that the very choice of text ‘sets apart British Sinology from the French tradition of *Sinologie*’ (*ibid.*: 65). The retranslation thus responds to a rivalry between the two distinct fields in the 19thC: where the French privileged Chinese classical culture, the British privileged those texts which charted the practical, everyday aspects of Chinese life. And so, the very selection of this minor genre can be regarded as a deliberate act of differentiation.

The second pertinent case examined by St André is that of *Fo guo ji*, a 5th century text which recounts the travels throughout Asia of Faxian, a Chinese Buddhist monk. The initial English translation by Laidly in 1848 is a relay translation based on the French version, and the rivalry between the two traditions is evident in the replacement of French scholarship (introduction, notes etc.) with supposedly superior British scholarship. There follow four English retranslations (Beal, 1869; Giles, 1877; Legge, 1886; Giles, 1923), all of which go to great lengths to underscore the presence of errors in their predecessors and thereby establish their

own validity. In addition to the issue of correction, St André demonstrates how the versions reveal the different concerns of the translators. Firstly, Beal favours Sanskrit terms over Chinese transliteration which St André sees as concurring with the translator's interpretation of the text as a history of Buddhism. Conversely, Giles and Legge are prominent Sinological translators and accordingly 'tend to be more concerned with philological issues' (2003: 74). Finally, Giles undertakes a second retranslation which is 'aim[ed] at a more general audience' (*ibid.*: 75) and incorporates a number of strategies (omission of footnotes, Central Asian spelling of geographical names) which are designed to render the text more accessible.

In sum, St André regards retranslation as a form of argument which can be implicated not just in correcting errors, but also in the establishment of expertise, in the rivalry between British and French Sinological traditions, and in the privileging of one concern over the other, be it history, philology or audience profile. Challenge and differentiation thus become implicit factors in the retranslation process.

6 Conclusion

The objectives of this chapter were to bring together existing theoretical thinking on retranslation and outline the observations and questions raised in case studies on the phenomenon. The first step was to establish prevailing assumptions on retranslation. To begin, the historical backdrop to the RH was charted; Goethe's history-as-progress model was adopted by Berman (1990) who claims that initial translations are deficient by dint of inexperience, while retranslation restores the foreignness of the ST and can lead to the creation of a 'grande traduction'. Chesterman (2000, 2004) then proposes this linear progression as a potential universal feature of translation, and it is precisely the uncertainty behind the hypothesis which motivates the present study. In particular, it is the text-based, abstract and teleological motion of the RH which demands closer attention. Secondly, the correlation between retranslation and ageing has been approached from two different angles. On the one hand, Berman (1990) and Gambier (1994) regard ageing as symptomatic of a TT which is left behind as target cultural and linguistic norms are updated. On the other, Topia (1990) locates ageing on the side of the ST which is open to reinterpretation,

while the derivative TT evades any such evolution. Thirdly, retranslation is examined through the extratextual filter of challenge in the work of Pym (1998), Brisset (2004) and Venuti (2003). Here, Pym and Brisset consider synchronic retranslations as potential rivals, while Venuti extends the vista to acknowledge that any (re)translation has the capacity to compete with others. All emphasize interpretation as fundamental to both challenge and differentiation, and all point to the significance of socio-cultural context in the process of retranslation. As such, the reasons for retranslation must be deemed to be multiple, extending across text and context.

This chapter has further demonstrated how existing case studies have engaged with the phenomenon of retranslation. An examination of the RH is undertaken by Paloposki and Koskinen (2004) who highlight that its linear progression is tenable in certain phases of a literary culture, but that the pattern is liable to change at any given moment. They further emphasize the importance of the multiple external factors, including the idiosyncrasies of the agents involved, which render the RH extraneous. Susam-Sarajeva's (2003) study of non-literary texts again demonstrates the relevance of conditions in the receiving literary system; retranslation is a consequence of struggle and is characterized not by a straightforward evolution, but rather by a more helical pattern of movement. She also brings the issue of non-translation or the rarity of retranslation to the fore. Several case studies focus on the role of norms. Du Nour (1995) and Kujamäki (2001) illustrate, respectively, how linguistic updating is brought to bear on the retranslation of children's literature and how cultural and ideological norms impact the retranslation of national Finnish literature. Likewise, Brownlie (2006) elucidates normative changes in the British retranslation of Zola, but adopts a more critical stance: given their broad vista, Brownlie suggests that norms risk overlooking the complexities of retranslation. Instead, she proposes a post-structuralist approach to retranslation, namely one which acknowledges their heterogeneity and multiple causes. Finally, St André (2003) focuses on the argumentative facet of Sinological retranslation; here, retranslation is shown to be intrinsically tied to the assertion of authority, and to rivalry between French and British Sinological traditions. As such, St André's study draws attention to the potential for retranslation to exert itself as a challenge in the broader socio-cultural context.

Chapter Two: Towards a Measure of Closeness

1 Introduction

The universal tendency proposed by the RH is underpinned by the notion of textual closeness. And yet there appears to be a substantial lack of engagement in existing studies with (a) how closeness is to be defined, and (b) how closeness can be examined in a systematic and repeatable manner. This lack is indicative of the wider state of TS, ‘a domain characterized by methodological heterogeneity and beset by problems of achieving consensus on what constitutes its object of study’ (Mason, 2009: 1). This chapter seeks to respond to these issues. It will first establish a definition of closeness within the context of the multiple case study. Secondly, the scope of the present thesis will critically be addressed in terms of representativeness. The following sections will outline explicitly how closeness is to be measured in the writings of Flaubert and Sand, and lastly, a quantitative method for charting closeness will be proposed.

2 Defining closeness in a multiple-case study

What precisely does textual closeness mean in terms of the case studies of Flaubert and Sand? Before progressing to a definition, it is first necessary to consider the extent to which the method will inform the measure; in other words, how the use of multiple-case studies will shape the conceptualization of closeness. This present thesis can be classified as a multiple-case study as it will investigate the behaviour of the retranslations of two different STs. The selection of *Madame Bovary* and *La Mare au diable* was initially motivated by the logic that ‘multiple-case studies have considerable advantages over single-case studies in terms of the rigour of the conclusions which can be derived from them’ (Susam-Sarajeva, 2009: 43-44). This particular selection has emerged from an intuitive belief that the friendly opposition between the two authors, as evidenced in their extensive correspondence, would yield varied and therefore more comprehensive and enlightening results: Flaubert’s

aesthetic was one of *l'art pour l'art*, while Sand believed in 'l'art pour le vrai, l'art pour le beau et le bon' (1883: 206); Flaubert agonized over *Madame Bovary* for five years, while Sand wrote her pastoral tale in four days; Flaubert, the cynical 'ermite de Croisset', despised humanity, while Sand, the idealistic 'bonne dame de Nohant', believed in man's perfectibility; Flaubert's position within the literary canon has long been assured, while Sand's has fluctuated considerably.

Drawing on the logic that multiple-case studies provide multifarious results, closeness can be investigated along multiple axes. Furthermore, these axes can be defined with respect to the diverse characteristics of the STs themselves: in light of Flaubert's fanatical obsession with *le mot juste*, *Madame Bovary* can serve as a basis for the examination of *linguistic* closeness; in light of Sand's ethnographic leanings in *La Mare au diable*, the work will facilitate an examination of *cultural* closeness. Thus, the present thesis will adopt a twofold approach to the issue of closeness, and in so doing, will confront the RH from two different angles. How degrees of linguistic and cultural closeness will be measured in practical terms will be addressed in sections 4 and 5 below.

3 Representativeness

The next methodological question is to address the representativeness of these two case studies, and subsequently, the generalizability of their results. The scope of this thesis dictates that an exhaustive analysis of linguistic and cultural closeness in the respective ST and TTs is impractical. In order to test the validity of the RH, a process of sampling must be instigated; as Hermans points out, '[i]f exhaustiveness is beyond reach, shorter extracts will have to do' (1999: 70). But contrary to many comparative analyses in TS, where samples appear to be randomly generated, these case studies will adopt a more motivated approach to the selection of passages. To this end, the methodology will be informed by Berman's rationale that translation criticism should focus on those areas where the ST 'se condense, se représente, se signifie ou se symbolise. Ces passages sont les *zones significantes* où une oeuvre atteint sa propre visée [...] et son propre centre de gravité' (1995: 70, original emphasis). Since these 'zones significantes' promise a concentration of variables of linguistic or cultural

import, such representativeness then allows for a greater degree of generalizability once they have been compared with their corresponding TT segments.

As far as *Madame Bovary* is concerned, the comparative analyses of linguistic closeness between ST and TTs will converge on an excerpt drawn from Part II, chapter seven of the work where the protagonist, Emma, falls into a melancholic reverie following the departure of Léon. This particular passage certainly accords to the profile of a *zone signifiante*. Flaubert famously wrote of the ST: ‘ce que je voudrais faire, c’est un livre sur rien [...] qui se tiendrait de lui-même par la force interne de son style’ (1927: 31), and this passage represents the nothingness, or the inaction, which stems from Emma’s inability to engage with the present, and stylistically, it showcases the author’s use of Style Indirect Libre, irony and cohesion. However, this passage represents but a fraction of the overall length of the work; in order to be assured that the translation strategies evinced here are consistent with those that appear elsewhere in the work, a series of secondary passages will be chosen as a basis for comparison. In the interests of representativeness, these secondary passages have been selected according to (a) their position in the work, i.e. they are spread across all three parts of the novel, and (b) their inclusion of the textual devices discussed in reference to the primary passage so as to facilitate comparison. Not only will this afford a more detailed comparative analysis, but it will further allow an investigation into the issue of whether translation strategies are fixed or fluctuate within the boundaries of individual TTs.

As regards *La Mare au diable*, the section under enquiry will be the Appendix to the pastoral tale wherein the wedding of the protagonist sets the scene for a cataloguing of the customs, traditional dress and dialect of the Berry region. The Appendix comprises four chapters and can be read as a self-contained work in its own right; as such, the analysis will extend over the entire Appendix. Writing to her editor in 1846, Sand describes the Appendix as an ‘exposé fidèle d’une noble partie de nos anciennes coutumes rustiques, d’origine gauloise’ whose merit lies in the interest ‘qui peut ressortir de ces curieuses coutumes’ (cited in Cellier, 1999:

216): the centre of gravity in this *zone signifiante* is thus the author's ethnographical aims, i.e. the charting and preservation of Berrichon identity.

Finally, this multi-method or double-sided confrontation of the RH will permit triangulation, 'mean[ing] that the object of study [...] is approached from different angles, using a variety of sources to obtain a more complete and reliable account of the phenomenon under investigation' (Jääskeläinen, 2009: 293). In essence, the linguistic and cultural textual qualitative analyses will hopefully give rise to results and generalizations which will ultimately shed light on the phenomenon of retranslation in a more robust and revelatory manner.

4 On linguistic closeness: the case of Flaubert

4.1 Form and content

The category of 'linguistic closeness' is problematic and demands further explication as to how it will be conceptualized as a fundamental unit of measurement in the context of the *Madame Bovary* retranslations. In order for the exploratory searchlight afforded by this term to be extended as far as possible, it is crucial that the term 'linguistic' is not regarded exclusively in terms of the Saussurian (1916) dyadic of *signifier* and *signified*, or similarly, as mere shorthand for the dualistic concepts of form and content. Furthermore, it is important that the concept of 'closeness' be examined in more detail; tempting as it may be to equate closeness to the ST with a foreignizing translation strategy, the complexity of the relationships which hold in the process of translation frustrate this simplified correlation.

Undeniably, the grammatical, syntactical and lexical components of language which generate meaning(s) are the elementary building blocks of this present analysis: the paradigmatic and syntagmatic language choices instantiated in the ST are an important constant (albeit an unsteady one in the case of Flaubert) against which the paradigmatic and syntagmatic language choices of the various TTs can be calibrated. Thus, at the root of choice is form, a form which then gives rise to meaning: as Flaubert himself noted, 'l'Idée n'existe qu'en vertu de sa forme' (1910: 321). It follows that, in order to integrate the concept of closeness into this equation,

the linguistic bifurcation of form and content must be taken into consideration. But the distinction must not end there; rather, a further subdivision must be made between form which conforms and form which deforms. Drawing on Lewis's notion of 'abusive fidelity', it is important to recognize ST 'points or passages that are in some sense forced, that stand out as clusters of textual energy' and that call for the translator 'to rearticulate analogically the abuse that occurs in the original text' (Lewis, 2000 [1985]: 271). It is equally important to recognize passages which are not abusive, which do not call for a correspondence of rhetorical exploitation. In other words, choice of form may, within the SL system, be subversive of or attune to standard patterns of usage. Therefore, in order for a TT to be *close* to the ST on this particular linguistic level, the same relationship of conforming or deforming language use must also hold between the TT and the TL.

This is not an easy equation to balance if the familiar dichotomy of ethnocentric vs. non ethnocentric translation (Berman, 1984), or domesticating vs. foreignizing translation (Venuti, 1995), is adopted as the lowest common denominator in the examination of divergence vs. closeness. To begin with Berman's typology, ethnocentric translation is defined as a strategy which 'opère une négation systématique de l'étrangeté de l'œuvre étrangère' (1984: 17), with 'étrangeté' representing the foreignness, or otherness of the ST. This course of thought can be traced back to Schleiermacher who contended that there are only two methods of translating:

Entweder der Übersetzer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen; oder er läßt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen. [Either the translator leaves the writer in peace as much as possible, and moves the reader towards the writer; or he leaves the reader in peace as much as possible and moves the writer towards the reader]. (1963: 47, my translation)

In this case, leaving the author in peace corresponds to a non ethnocentric, or ethnodeviant, strategy, while ethnocentricity is characterized by leaving the reader in peace. Furthermore, Berman's approach is primarily informed by the interplay between the signifiers of the ST and those of the TT. To this end, Berman has constructed a 'negative analytic', which comprises twelve 'deforming tendencies' (2000: 288) whereby the linguistic variation of the ST is homogenized. The

subsequent ‘naturalization’ of the SL stands in the way of ‘receiving the Foreign as Foreign’ (*ibid.*: 285-6). Conversely, a positive analytic reveals a translation strategy which Berman terms ‘literal’:

Here ‘literal’ means: attached to the letter (of works). Labour on the letter in translation is more originary than restitution of meaning. It is through this labour that translation, on the one hand, restores the particular signifying process of works (which is more than their meaning) and, on the other hand, transforms the translating language. (2000: 297)

Thus, the TT mediates the otherness of the ST in such a way that the SL signs remain visible, not only as a means of rendering meaning, but also as a disruptive presence in the TL. However, it is of note that these analytics are prescriptive in their orientation, being intrinsically linked to Berman’s own ethics of translation where ethnocentric translation becomes a byword for ‘*la mauvaise traduction*’ (1984:17, original emphasis). Herein lies a further obstacle to the equation of linguistic closeness and foreignization: while the measure of closeness expressed in the RH can certainly be correlated with the restorative properties of Berman’s positive analytic, his negative analytic of a domesticating, i.e. deficient translation cannot so readily be conflated with the counter measure of non-proximity. In other words, classifying TTs which are not close as deficient is highly disputable; the restrictive and prescriptive nature of the epithet all but obscures any potential features of a given TT which may compensate for or transcend concerns of textual closeness. As such, this present thesis will consider the RH along the continuum of closeness and divergence, as opposed to closeness and deficiency.

Venuti’s categorization of domesticating and foreignizing translation has, in turn, drawn heavily on both Berman and Schleiermacher, in that domesticating strategies represent ‘an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home’, while foreignizing tactics impose ‘an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad’ (1995: 20). However, where Berman confines his analytic to the chain of signifiers in literary texts, Venuti expands the scope of foreignization: although it still ‘signifies the difference of the foreign text’ (*ibid.*), it also ‘deviat[es] enough from native norms to stage an alien reading experience – choosing to translate a foreign text excluded by domestic

literary canons, for instance, or using a marginal discourse to translate it' (*ibid.*). Therefore, Venuti goes beyond Berman's 'literal' translation strategy to incorporate the choice of text on one hand, and the use of an alternative discourse on the other, as valid and valuable foreignizing strategies. It follows that, contrary to Berman, the language encoded in the SL becomes less pertinent since it is overridden by concerns regarding the status of the ST itself and the hierarchy of language use in the target culture. Nevertheless, the prescriptive advocacy of the foreignizing strategy remains present, albeit in more politicized and combative terms, i.e. as a ballast against 'ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic and geopolitical relations' (*ibid.*). In short, the desired 'staging of an alien reading experience' is not without its own agenda³, one which enlists foreignizing as a combatant against what Venuti perceives to be the domesticating, homogenizing bent of Anglo-American publishers.

To return to the difficulty of balancing the equation of closeness, it becomes evident that the notions of ethnodeviant/foreignising and ethnocentric/domesticating translation strategies do not necessarily coalesce flawlessly with the notions of linguistic closeness and divergence. The fundamental stumbling block is that neither typology fully accounts for the relationship evinced in the ST between general patterns of SL usage and the particular way in which it has been used in this instance, i.e. whether the form conforms or deforms; rather, more emphasis is accorded to the type of correlation between the ST and TT, and then between the TT and TL. Admittedly, Berman does address the issue of the interplay between ST and SL, but presumes that each act of literary creation gives rise only to a deforming relationship: 'en surgissant comme œuvre, [elle] s'institue toujours dans un certain *écart* à sa langue (...) L'étrangeté native de l'œuvre se redouble dans son étrangeté (effectivement accrue) dans la langue étrangère' (1984: 201, original emphasis). Venuti's agenda, on the other hand, leads him to consider only how the foreign is played out in the realm of the TL. Neither considers the dynamics of translation in

³ This agenda has met with some criticism (see Hermans, 1999: 1-3; Pym, 1996: 165-77; Tymoczko, 1999: 55-56).

cases where there is native familiarity, as opposed to native strangeness: a seemingly ethnocentric or domesticating TT which reads fluently and idiomatically in the TL may well be mirroring the form of a ST whose choices respect normative SL usage. In this case, a relationship of closeness can actually be posited between ST and TT on an alternative level of form: although the SL signifiers may not be visibly present, the fluency of the TL echoes the original naturalness of expression.

Furthermore, Venuti's model allows for a disruption of the TL independently of any link to the ST, in that a TT may draw attention to its foreign provenance, not by carrying over the particularities of the SL, but by deforming TL usage in reference to its own standard patterns or dominant discourses alone. As a consequence, the notion of closeness becomes all the more complex since this foreignizing strategy does not rely on any relationship other than that which exists between the TT and TL. It would therefore appear that, in certain cases, there is a limit to the applicability of the typologies of Berman and Venuti in conjunction with the concept of linguistic closeness.

4.2 A stylistic and a narratological framework

Such incongruence then begs the question as to how linguistic closeness is best examined in the present thesis. In order to resolve the imbalance between the subdivisions of form and the shortcomings of the domesticating/foreignizing cline, the reach of the term *linguistic* must be expanded. Rather than take the dualism of form and content as a fragmented starting point, this analysis will be best served by conflating linguistics with the concepts of stylistics and narratology.

As Philippot observes, 'le style, c'est Flaubert, et Flaubert, c'est le style' (2006: 99); this all-encompassing aesthetic is played out, in full, in *Madame Bovary*, where each page bears the marks of the author's almost mythical agonies over *le mot juste*. Even within the key and secondary passages for analysis, as mentioned above, a full-scale account of Flaubert's stylistic techniques would far extend beyond the limits of this present thesis. One solution is to narrow the investigative scope and pinpoint certain characteristics of Flaubert's style on which to base the linguistic comparisons. To this end, the examination of closeness will centre around (a)

Flaubert's celebrated use of Style Indirect Libre (SIL), and (b) his idiosyncratic organization of the narrative world.

Which brings us to the relationship between stylistics and narratology. According to Simpson, '[s]tylistics is a method of textual interpretation in which primacy of place is assigned to *language*' (2004: 2), while Jahn sees narratology as 'the structural theory and analysis of narrative texts' (2007: 94): thus, one takes language as its object of enquiry, the other, narrative structure. Nevertheless, Shen highlights 'two overlapping areas between stylistics's style and narratology's discourse, namely, modes of speech presentation and point of view or focalization' (2005: 384). Consequently, both stylistics and narratology can inform the investigation into Flaubert's use of SIL, where uncertainty prevails as to whose voice is being heard, and whose perspective is being adopted. By examining how language choice and the different levels of narration combine to create 'le tremblement indéfini des choses' (Genette, 1966: 242) within the ST, and how this may be altered in translation, the thesis will adopt Shen's notion of a 'parallel approach' which will 'provid[e] a more comprehensive picture of the author's techniques or craft of writing' (2005: 395).

However, the question of how Flaubert presents his narrative world oversteps the boundaries of this parallel approach. While stylistics will be concerned with how language choice organizes the narrative and creates meaning through, for example, rhythmic flow, clause patterns and cohesion, narratology will pertain to how the narrative is structured through temporal sequencing. It is thus the stylistic approach which will be employed in the analysis of narrative organization.

4.3 Narratology explored

4.3.1 Genette

The present thesis will take Genette's theory of narrative as the starting point for the exploration of Flaubert's SIL, in particular the distinction which he draws between 'focalization' and 'voice', two distinct categories which represent the difference

entre la question quel est le personnage dont le point de vue oriente la perspective narrative? et cette question tout autre: qui est le narrateur? - ou pour parler plus vite, entre la question qui voit? et la question qui parle? (1972: 203, original emphasis)

Only by drawing such a distinction does it become possible to discern the various subtleties inherent in the construction of the fictional narrative world embodied in the ST and how this presentation then alters through the process of (re)translation. Genette's work certainly marked a key point in the development of narrative theory as it allowed a move away from the 'great and continuing nuisance perpetuated by the term point of view' which 'does nothing to discourage the conflation and confusion of two distinct narrative practices' (Toolan, 1988: 68). Nonetheless, subsequent narratological work on Genette's binary model has produced further developments which are pertinent to this study and which will be discussed below.

To begin with the question of *qui parle*, Genette distinguishes between two fundamental types of narrative: 'l'un à narrateur absent de l'histoire qu'il raconte (...), l'autre à narrateur présent comme personnage dans l'histoire qu'il raconte' (1972: 252). Thus, the identity of the person behind the voice rests on their narrative absence or presence; the former is named *hétérodiégétique*, the latter *homodiégétique*. Furthermore, Genette considers that narration, or diegesis, can be carried out on different narrative levels: a narrative act which is produced outside the world of the story, i.e. on a different narrative level, can be termed *extradiégétique*, while a narrative act which occurs within the parameters of the story itself can be termed *(intra)diégétique*.

It is perhaps Genette's categorization of *qui voit* which has been open to the most criticism, but the searchlight of focalization nevertheless provides an initial means with which to examine and delimit the viewpoint – attributable to a *personnage focal* – through which the narrative world is portrayed. Here, Genette produces a threefold typology: (i) 'récit *non-focalisé*, ou à *focalisation zéro*'; (ii) 'récit à *focalisation interne*'; (iii) 'récit à *focalisation externe*' (1972: 206-7, original emphasis). The first category of zero focalization points to the presence of an omniscient narrator, unrestricted in his or her knowledge. In the second case, internal focalization implies that the narrative world is mediated through the limited experiences of the character-focalizer. External focalization is then confined to a purely peripheral position; the narrator stands outside the narrative world, following the actions of the characters, but without access to their inner world.

4.3.2 Bal

Although Genette's categorization 'succeeds admirably in making useful distinctions, in terminology which is both readily remembered and precise' (Fludernik, 2009: 103), it is not beyond criticism, not least that of Mieke Bal who takes issue with and reworks Genette's definition of focalization. She regards the category of 'external focalization' as problematic. Contrary to Genette's other categories of focalization (*zero*, with no focalizer, and *internal* with its character focalizer), external focalization fails to identify who is actually seeing, concentrating instead on what is seen. Viewed in this light, Genette's typology appears both limited and illogical; external focalization is restricted by what is seen, while internal focalization is restricted by who sees; as such, this first category is 'distinguished from the second by a wholly different principle of classification' (Bal, 2006: 10).

In order to redress this imbalance, Bal introduces the dual concepts of the *focalizer* and the *focalized*, the respective subject and object of focalization, in conjunction with the categories of *internal* and *external* focalization:

Because the definition of focalization refers to a relationship, each pole of that relationship, the subject and object of focalization, must be studied separately. The subject of focalization, the *focalizer* [sic], is the point from which the elements are viewed. That point can lie with a character (i.e. an element of the fabula), or outside it. (1985: 146, original emphasis)

Thus, it is important to point out that the classification of external as conceived by Genette is not synonymous with that of Bal: whereas the former defined external as a restriction regarding access to a character's internal being, the latter defines external as outwith the story, i.e. on an extradiegetic level, where an external focalizer (EF) comes to the fore. Conversely, internal focalization occurs '[w]hen focalization lies with one character which participates in the fabula as an actor' (*ibid.*: 105), i.e. with a character focalizer (CF). Again, the dissimilarities between the terminology of Genette and Bal become evident: internal for Genette implies from within a character's mind, while internal for Bal means from within the story itself. As far as Genette's third category of focalization is concerned, Bal argues for the 'impossibility of zero focalization' (2006:132) since narratives can never be entirely objective and tend to be mediated from a particular, subjective perspective, regardless of whether this perspective is visible or not.

Furthermore, Bal's category of *focalized* allows for an expansion of the investigative tool kit: by identifying the object of focalization, the emphasis can be taken away from focalization as the sole preserve of the character, and opened up to incorporate descriptions, objects, actions – anything that forms part of the fabric of the story world. Yet another distinction is drawn between *perceptible* and *non-perceptible* objects, where the latter can be defined as 'the dreams, fantasies, thoughts or feelings of a character' (*ibid.*: 109), discernible by either an EF or a CF. Whether or not an EF or CF has access to the non-perceptible then becomes a further condition by which to qualify the focalizer. As such, the criteria established by Bal will prove to be pertinent when analysing the narrative world of *Madame Bovary*, a world which is underpinned (or undermined) by the prevalence of the reveries of the protagonist.

Likewise, an examination of Flaubert's use of SIL will be facilitated by Bal's distinction between different *levels* of focalization. The ambiguities inherent in SIL will be discussed in more depth below, but suffice to say, the polyvocal and *polyfocal* merger effected by this device renders its analysis problematic. However, Bal's theory offers a way in which the strands of focalization can be untangled (to a certain degree) by distinguishing between a first level of focalization and a second level of focalization (1985: 112). At this first level, an EF can be found who, at any moment, can 'yield' focalization to a CF' (*ibid.*: 111); this second level is then posited as *embedded* in the first. But a third option of *free indirect* focalization is also recognized by Bal and is defined as a focalization 'in which EF "looks over the shoulder" of CF' (*ibid.*: 113). This then gives rise to further sub-categories, i.e. *double* focalization (EF1 + CF2) and *ambiguous* focalization (EF1/CF2), and it is this latter category which best defines what I shall term the 'equifocality' at the heart of Flaubert's SIL since the two elements are impossible to separate one from the other.

However, Bal's classification of this first, or external, level of focalization has led to some controversy. By placing an anonymous focalizer outwith the level of the story, she effectively locates this agent on the same extradiegetic level as the narrator:

narrator and focalizer go hand in hand. As long as both those agents are on the same level in relation to their objects, conceivably that can be referred to by a term that recognizes their interdependence while respecting their autonomy. The term 'narrator-focalizer', a formulation in which they are simultaneously drawn together and apart, fulfils these conditions. (2006: 20-1)

This move has been interpreted by Fludernik as one which 'flies in the face of Genette's binary distinction between 'speaking' and 'seeing'' since, in Bal's typology, 'an authorial narrator always functions as a focalizer' (2009: 103). But this alleged disregard for Genette's distinction is perhaps unwarranted. Certainly, Bal's figure of the narrator-focalizer may stretch the boundaries between the questions of *qui parle* and *qui voit*, but it does not necessarily collapse them, as evidenced by her careful choice of qualifiers: 'interdependence' does not signify 'conflation', while the mention of 'autonomy' speaks for itself. Furthermore, it is Fludernik who reduces the two subjects to a sole agent when she claims that the extradiegetic narrator 'always functions as focalizer' (*ibid.*); this statement seems to stand in stark contrast to Bal's own assertion that 'the narrator is entitled to speech and not to anything else' (2006: 20). Indeed, Bal defends her classification as follows:

if I seem to draw together what he [Genette] disconnected, I am not invalidating his distinction but, on the contrary, radicalizing it. For to treat the agents of focalization and voice in isolation conceals the parallelism of their organization in narrative. (*ibid.*: 19)

Thus, Bal respects the Genettian dualism of voice and focalization but rejects the notion that a definite detachment between the two must be imposed in light of their symmetry: an anonymous narrator may well be the agent who also sees from the same extradiegetic level, but there is also room for the two actions to be effected by separate agents which is precisely the dynamic which gave rise to the necessary distinction in the first instance.

The additional clarity and diversity afforded by Bal's model thus lends itself well to the study of a Flaubertian narrative, where the prominence of SIL and Emma's reveries demand a typology which can encompass the ambiguity of the former and the ethereality of the latter. The greater malleability of the typology allows not only a certain rapprochement and divergence between the narrator and focalizer, but it further permits confusion between the two as a valid narrative construct, a confusion which is crucial when examining the merger of voice and

focalization that characterizes SIL, and acknowledging the different narrative levels on which it operates.

4.3.3 Rimmon-Kenan

The question of *qui voit* has been elaborated further still by the work of Rimmon-Kenan (2002) who rejects the limits imposed by the *visual* implications of focalization and goes beyond the purely focal to bring additional facets to light. Firstly, the perceptual facet relates to the way in which focalization is mediated by the human sense of perception, ‘sight, hearing, smell, etc.’ (2002: 78), and can be subdivided into the two further counterparts of space and time. In this context, space refers to the location of the focalizer: an external narrator-focalizer will have a ‘bird’s-eye view’ (*ibid.*) which allows an all-encompassing, *panoramic* vista of the action, or a *simultaneous* focalization of disparate events; an internal focalizer will have a more limited field of perception, restricted to what the character can perceive within their particular boundaries of the fictional world. As far as the temporal dynamics of perception are concerned, an external, anonymous focalizer will have *panchronic* focalization, i.e. they will be endowed with ‘all the temporal dimensions of the story’ (*ibid.*: 79), while the focalization of a character-narrator looking back at their own story will be *retrospective*.

Secondly, the psychological facet draws out what Bal has termed the ‘non-perceptible’, in specific, the inner workings of the mind. Again, a subdivision occurs within this category which comprises the *cognitive* and the *emotive* components. In this case, ‘cognitive’ serves as an umbrella term for, amongst others, ‘knowledge, conjecture, belief; memory’ (*ibid.*: 80), and can be classified according to the principle of limitation: ‘the opposition between external and internal focalization becomes that between *unrestricted* and *restricted* knowledge’ (*ibid.*, my emphasis). With the emotive component, the opposition between external and internal is made manifest in the contrast between *objective* and *subjective* focalization.

Consequently, Rimmon-Kenan’s approach exposes the possible layers of focalization in more detail, thereby allowing for a more productive application to a given narrative. This is particularly valuable in the case of *Madame Bovary* where the complex identity of the focalizer and focalized frustrates straightforward

classification; the ensuing tangle of viewpoints which crashes up against the impersonality of the author, destabilizing any attempt to isolate a dominant ideology, further calls for a facet to accommodate ambiguity. Moreover, the frequent evasions of the protagonist into a dream world necessitate an analytical framework which can encompass the boundary between the real and the illusory.

4.3.4 Style Indirect Libre: Merging voice and focalization

The distinction which Genette has drawn between *qui parle* and *qui voit* is a fundamental analytical tool in the present study; however, when it comes to an examination of Flaubert's celebrated Style indirect libre (SIL), this distinction adopts a more complex hue. The narrative device of SIL is generally accepted as an intertwining of the voice of the narrator with that of a character. The bivocal hybridity of the style, which fuses direct and indirect speech or thought, along with an absence of discourse markers means that narrative shifts from a monologic, heterodiegetic narrator into SIL are not clearly signposted. The incertitude as to *qui parle* is felt in 'un grand nombre de cas d'ambiguïté, de polysémie, et souvent, des passages absolument indécidables' (Perruchot, 1975: 268), and it is a consequence of such equivocation that voice cannot be attributed to any one definite source.

And yet this 'problem of 'unconfirmability'' (Toolan, 1988: 125) inherent in the use of SIL must not be limited to questions of voice; rather, it can equally be extended to the issue of *qui voit* in passages of SIL. It is not only the voices, but also the focalizations which are blended, frustrating any attempt to isolate one particular set of eyes through which the fictional world is portrayed. Bal recognizes mergers of this nature in her examination of free indirect focalization, and distinguishes two categories which are significant in light of Flaubert's use of style indirect libre: 'double focalization', i.e. where the focalization of the character is embedded in that of the narrator, thereby aligning the two perspectives, and 'ambiguous focalization', where focalization is indeterminate in that it defies attribution to any one particular source (1985: 113). Given the lack of clear distinction between the panorama afforded by the external focalizers (EF) and character focalizers (CF), it is this latter

category which most permeates the key passage, rendering it impossible to ascertain whether the vista presented is to be traced back to either, or to both the EF and CF.

So, the ‘dissolution du sujet dans le style indirect libre’ (Gothot-Mersch, 1975: 277) is applicable to both voice and focalization: these two distinct categories undergo a transformation in SIL which splinters the unity of the speaking and of the seeing subject into a cacophony and a kaleidoscope of different possibilities. SIL thus becomes the ideal vehicle for irony; the narrative is in a constant state of tension between two different voices, two different viewpoints, and the ensuing equivocalness and equifocalness opens up a sphere of undecidability wherein the author has the possibility of criticizing the inhabitants of his fictional world, this microcosm of bourgeois *bêtise*, whilst also leaving himself open to criticism in recognition of his non-immunity against such asininity.

Furthermore, the examples of SIL bring to light yet another source of ambiguity which pervades the ST narrative: the emergence of a generalizing voice (pertinent to the question *qui parle?*) which makes universal *observations* (pertinent to the question *qui voit?*). According to Williams, such observations can be classified into two distinct categories: firstly, generalizations concerning a ‘fictional particular which is allocated a class or category known to or identifiable by the reader’, and secondly, generalizations in the form of a ‘maxim or statement referring to a recurrent or endemic feature of human behaviour’ (1978: 492). However, Williams’ classification ascribes voice purely to an omniscient narrator, whose extradiegetic positions allows generalizations to be extrapolated from intradiegetic situations; indeed, this univocal interpretation is echoed by Haig who deems the generalizing voice to be ‘authoritative, even godlike’, to the extent that ‘[t]his authorial discourse, the thelocutive, is a judgement, definitive and indisputable’ (1986: 16). But this then begs the question as to whether such an absolute evaluation of voice can actually be upheld where generalizations appear in passages of SIL: the fundamental ambiguity engendered by Flaubert’s use of the narrative technique would surely refuse such a clear-cut taxonomy, where the potential that generalizations may stem from Emma renders what is ‘definitive and indisputable’, at once, indefinite and disputable. Moreover, it is important to bear in mind that generalizations raise more

than just the question of voice; they must also be investigated as observations, and therefore as sites of ambiguous focalization.

Thus, generalizing observations can be categorized under the arsenal of uncertainty: is the reader being directly addressed by an omniscient narrator, and seeing the world at large through the eyes of this external authority, or, is the reader simply listening to the expressions and viewing the intradiegetic world of the protagonist? One argument for the inclusion of Emma's voice and focalization into the equation is the possibility they afford the author to covertly criticize both his protagonist and the bourgeois society of which she is a product. Haig, despite the restrictions he places on the generalizing voice, notes that it can be viewed as one of 'Flaubert's satirical moves' (1986: 17) given the way in which it may underscore the emptiness of words. What better way then to throw into relief the ironic limitations of his heroine than to bring to the fore what Culler terms 'an imitation of general usage, the *discours anonyme du monde bourgeois*' (2007: 691, original emphasis) - a discourse which Emma has imbibed without critical reflection, not least in the form of romantic clichés. As was the case with all other instances of SIL, the voice and the focalization behind the generalizations evade strict categorization, denying meaning a firm foothold in the narrative.

4.4 Systemic Functional Grammar as benchmark for closeness

If questions of SIL and organization are to frame the analysis of linguistic closeness, this study further demands a rigorous and repeatable method of measuring shifts in closeness between the ST and individual TTs, measurements which can then be used to ascertain how closeness behaves across the corpus of (re)translations. Systemic Functional Grammar (SFG), as proposed by M.A.K. Halliday, provides the necessary benchmark for closeness, especially given its emphasis on the creation of meaning through linguistic choice. Halliday points out that when exploring meaning 'we begin to need a map: some overview of language that will enable us to locate exactly where we are at any point along the route' (2004: 19), and the fundamental markers of that map are the systemic and functional choices which are made on a lexicogrammatical level. *Systemic* because 'the grammar of a language is represented in the form of system networks' (*ibid.*: 23), i.e. of paradigmatic choice, and

functional because language choice, according to Halliday, ultimately serves ‘to make sense of our experience, and to carry out interactions with other people’ (*ibid.*: 24).

Furthermore, Halliday’s map is multidimensional. If lexicogrammatical choice is at the heart of meaning making, the fact that ‘texts are typically making not just one, but a number of meanings simultaneously’ (Eggins, 1994: 11), must be accounted for. These multiple meanings have been categorized by Halliday into a tripartite of ‘metafunctions’ of language which are realized on the level of the clause: the *experiential* metafunction (clause as representation); the *interpersonal* metafunction (clause as exchange); the *textual* metafunction (clause as message). It is these three metafunctions which will structure the stylistic and narratological analyses, and a more detailed discussion of how they will be applied to the comparisons will follow below. It must also be pointed out that Halliday’s map extends beyond the text in an attempt to link linguistic choice to the wider socio-cultural context of text production via register and genre; however, since the focus of this case study is the behaviour of (re)translations on a textual level, the scope of SFG will not be extended beyond its metafunctional considerations.

This present thesis is not the only translation study to make use of the SFG model: House (1977/1997) underpins her model for quality assessment with Halliday’s register analysis; Hatim and Mason (1990, 1997) develop the semiotic and pragmatic significance of register analysis; Baker (1992) focuses on the analysis of thematic structure and cohesion, adding the notion of pragmatic equivalence; Munday (2002) and Bosseaux (2007) both use SFG to inform corpus-based studies of the links between text and context, and the translation of point of view, respectively. Nevertheless, this present thesis is the only study which applies SFG to the issue of retranslation; it thus proposes the metafunctions of language as the axes which facilitate a replicable measure of closeness – between ST and TT, between key passages and secondary passages within individual TTs, and between TTs themselves. The following sections will explore how the metafunctions of SFG can be productively applied to the stylistic and narratological frameworks, but will also engage with the limitations of the model.

4.4.1 SIL: clause as exchange and clause as representation

As far as SFG is concerned, SIL, as an amalgamation of acts of speaking and seeing, can be examined within the framework on two distinct levels: clause as exchange and clause as representation. In the first case, meaning is interpersonal in nature, a metafunction which allows the clause to become the site of interaction, ‘whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about’ (*ibid.*: 29). Hence, interpersonal meaning can serve to illuminate the question of *qui parle*, how and to whom. In specific, interactions between speaker and addressee are facilitated by the Mood⁴ element of the clause which ‘carries the burden of the clause as an interactive event’ (2004: 120). The primary components of the Mood, i.e. the Subject and the Finite elements, in conjunction with clause type will form the backdrop to an investigation of shifts which take place in translation.

In the second case, the experiential metafunction is the level on which ‘the clause has meaning as a representation of some process in ongoing human experience’ (*ibid.*: 59). If ‘human’ is understood as ‘fictional character’, then focalization essentially becomes a vehicle for construing the experiences played out in the narrative world. Furthermore, it is the system of Transitivity, including participants, processes and circumstances, which serves as a means of construing ‘ongoing human experience’ (*ibid.*: 59) and as such will facilitate an examination of focalization as the depiction of experience within the fictional narrative world.

4.4.2 Narrative organization: within, above and around the clause as message

The final element in this analysis moves us towards a more stylistic examination of how meaning is created through narrative organization. In turn, this necessitates an analysis of the clause at three different levels. Firstly, the clause as message has internal meaning since it boasts ‘some form of organization whereby it fits in with, and contributes to, the flow of discourse’ (Halliday 2004: 64). Secondly, ‘in a narrative text, the flow of events is construed as a series of episodes’ (*ibid.*: 363);

⁴ Capitalization will be used throughout for those lexicogrammatical terms which are used in a specific context in SFG, in opposition to any general usage they may also have.

hence, the way in which clauses hold together, when viewed from above, provides another line of meaning within a given text. Lastly, ‘it is important to be able to think of text dynamically, as an ongoing process of meaning’ (*ibid.*: 524), and this meaning is discernible through the organizing process of cohesion.

In terms of clause as message, SFG draws on the Prague school of linguists to define the thematic structure of a clause as comprising two distinct components: the Theme and the Rheme. The former is defined as ‘the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context’ (2004: 64), while the latter is the ‘remainder of the message, the part in which the Theme is developed’ (*ibid.*). The Rheme, quite simply, is everything which follows on from the topical Theme. As such, the distribution of Theme and Rheme is fundamental to the organization of the narrative, the one attributing prominence to the point of departure and the other developing the message.

Furthermore, the nature of the relations between clauses is significant with regard to the organization of the narrative world. These relations can be investigated along two intersecting axes: taxis and logico-semantics. The first category relates to the type of interdependency between two clauses, whereby:

Hypotaxis is the relationship between a dependent element and its dominant, the element on which it is dependent. Contrasting with this is **parataxis**, which is the relation between two like elements of equal status, one initiating and the other continuing. (Halliday, 2004: 374-5, original emphasis)

The second category relates to the nature of the logical and semantic relations which hold between clause nexuses. Here, Halliday groups the relations into two categories as follows:

(1) **Expansion**: the secondary clause expands the primary clause by (a) elaborating it, (b) extending it or (c) enhancing it.

(2) **Projection**: the secondary clause is projected through the primary clause, which instates it as (a) a locution or (b) an idea. (*ibid.*: 377, original emphasis)

In other words, a relationship of expansion provides supplementary information about the primary clause, adds new elements to it, or qualifies it in more depth. A

relationship of projection essentially encompasses reported speech and reported thought; given the emphasis on SIL in the present analysis, this category will of be less relevance.

The final stylistic paradigm to be examined is that of cohesion. One of the most comprehensive studies of cohesion has been undertaken by Halliday and Hasan who define the concept as ‘a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text’ (1976: 4). These semantic links can further be defined into four main groups: the grammatical categories of *reference*, *ellipsis* and *conjunction*, and the lexical category of *lexical cohesion*. The first group, reference, is concerned with grammatical items which ‘make reference to something else for their interpretation’ (Halliday and Hasan 1976: 31), with this ‘something else’ being located either within the text itself (endophoric reference) or within the larger contextual situation (exophoric reference). Reference further comprises three subcategories: personal reference realized by pronouns and possessives, demonstrative reference realized by deictic markers, and finally comparative reference realized by the grammar of comparative adjectives and adverbs. The second category of ellipsis ‘refer[s] specifically to sentences, clauses, etc. whose structure is such as to presuppose some preceding item, which then serves as the source of the missing information’ (*ibid.*: 143). Thirdly, conjunction functions cohesively by signalling the relation between parts of the text; thus, its role is not strictly one of identifying semantic ties, being instead ‘a specification of the way in which what is to follow is systematically connected to what has gone before’ (*ibid.*: 227). Lastly, lexical cohesion creates links within a text through the use of words, in specific, through the phenomenon of reiteration and collocation.

4.5 Limitations

In essence, SFG provides a way in which to explore the complexities of lexicogrammatical choice. But Halliday’s map analogy runs into difficulty when two different maps, i.e. two different linguistic reliefs, must be taken into account. Firstly, Halliday’s claim that the *exact* location may be pinpointed appears to be overly confident: in the subjective realm of choice, can absolute precision be posited? More importantly, the fundamental expository force of SFG resides in its

logic of relativity: meaning stems from choice, a choice which is afforded by the potential of ‘the grammar of a *particular* language as meaning potential’ (Caffarel, 2006: 4, my emphasis). Thus, lexicogrammatical choices instantiated in the ST acquire meaning only in reference to the SL system. By the same token then, will lexicogrammatical choices instantiated in a given TT only be meaningful in reference to the TL system of which they are a product?

On a linguistic level, this is ultimately the case: each language makes meaning by realizing the potential inherent within the parameters of its own lexicogrammatical system. Unless the SL and TL systems were perfectly aligned, i.e. they both possessed exactly the same configurations of meaning-making potential, a direct comparison of form risks distortion. In other words, to simply overlay the map of meaningful choices embodied in the TT with the map of meaningful choices embodied in the ST in order to establish points of comparison is akin to conflating the two systems of potential. Instead, a more effective and profitable criterion for analysis is to examine the two systems in parallel, as independent yet related. The potential which characterizes each system is disparate, but choice can nevertheless be situated along a cline of the extent to which it pushes or stays well within the limits of this linguistic potential on both sides; therefore, closeness can be examined on the more comparable level of how lexicogrammatical choice, the form, deforms or conforms.

Further restrictions arise once SFG is brought into contact with the writing of Flaubert. Certainly, SFG recognizes and accounts for the multiplicity of meaning at different levels of a clause, in that grammar ‘allows us to mean MORE THAN ONE THING AT A TIME’ (Egins, 1994: 122, original emphasis), but it does not take into consideration the possibility that meaning can be unstable, suspended, or simply non-existent within a text. It is precisely such uncertainty which forms the core of Flaubert’s work, where ‘the very precision of the writing acts to defer meaning’ (Culler, 1974: 95): the major source of instability in Flaubert’s writing is undoubtedly his use of irony, which, alongside the undercurrent of impersonality, the unsettling shifts in point of view and the sustained use of the imperfect tense, all serve as ‘modes of *draining* meaning from the novel’s world’ (Heath, 1992: 129, my

emphasis). A work divested of concrete meaning is then a work resistant to the systemic bent of SFG which maintains that, through lexicogrammatical choice, ‘there is no facet of human experience which cannot be transformed into meaning’ (Halliday, 2004: 29). Juxtaposed to this conviction in the efficacy of grammar is the warning in *Madame Bovary* that ‘la parole est un laminoir qui allonge toujours les sentiments’ (1971: 239); as far as Flaubert is concerned, language is fundamentally inadequate when it comes to portraying the reality of human experience, a shortfall which then clashes with the certainty of SFG in relation to the systemic options of grammar.

The functional aspect of SFG also becomes problematic when applied to *Madame Bovary* in particular. According to Halliday, there are two ‘basic functions of language’, namely ‘making sense of our experience, and acting out our social relationships’ (ibid). However, such functions reduce language use to a construal of human behaviour and interaction, which is then incongruent with Flaubert’s aforementioned ‘livre sur rien’ (1927: 31). A book about nothing, upheld only by the sheer force of its own style, does not seem to lend itself readily to an analysis that has the communicative function of language as its primary tenet. As Culler points out, ‘Flaubert [...] called into question the notion that made literature a communication between author and reader and made the work a set of sentences referring to a shared experience they did not express’ (1974: 13): the writer’s aesthetic of art for art’s sake, his search for ‘le Beau’, inevitably frustrates any functional analysis which aims to establish how experiences are made meaningful through a process of communication. Rather, style for Flaubert creates a barrier against the potential clichés, the banalities and the inadequacy of language; as Heath remarks, ‘[t]o aim at style is to aim at a disengagement from the noise of language in the world, all the viscous stupidity of its pronouncements; which is then to find some possibility of meaning, under and through and against words’ (1992: 135). Indeed, this pronouncement is an echo of Flaubert’s own reflection that ‘[l]e style est autant *sous* les mots que *dans* les mots’ (Corr. III, May 1859); thus, style can function on a substratum of the text which may be obscure to SFG.

And yet this movement towards *style* as a potential meaning-maker (or meaning-dismantler) does not necessarily preclude the use of SFG as a means of analysis since words and grammar still remain the essential building blocks of style: ‘Tout arrive par le langage, et dès lors, toute production de sens dépend, en dernière analyse, de l’énonciation et de ses conditions d’existence’ (Duchet, 1975: 376). That said, it will nevertheless be important to resist the temptation to deal in absolutes: meanings can certainly be created *through* words, but it is the deferred meanings and non-meanings, routed *under* words, which merit an attention that is not integrated into the SFG approach. The solution will then be to incorporate a stylistic analysis in order to supplement the unidirectional gaze of the SFG searchlight and accommodate ‘sens créé par déplacement de sens’, not least ‘l’ironie flaubertienne, qui détruit le sens et le crée du même mouvement’ (Gothot-Mersch, 1975: 435).

5 On cultural closeness: the case of Sand

George Sand envisaged her work *La Mare au diable* as belonging to ‘une série de romans champêtres’ (1999: 29), wherein the people, patois, customs and beliefs of her native Berry region are both charted and lauded. This short tale follows Germain, a widowed farmer, on a frustrated physical and emotional journey which sees him fall in love with the young shepherdess, Marie. However, it is in the accompanying *Appendice* of the work that the ethnographic role of the author comes most to the fore; here, the marriage of Germain and Marie provides the backdrop for a detailed depiction of the Berrichon wedding traditions, cataloguing the rituals, the dress, and the dialect of the local population. What was initially conceived of by Sand’s publishers as a device for inflating the somewhat laconic novel then becomes a document of real cultural interest.

Whereas the writing of Flaubert lends itself to a linguistic examination of closeness in retranslation, Sand’s bucolic tale facilitates a cultural line of enquiry: what happens to the specificities of the author’s beloved region when they are uprooted and replanted, several times over, abroad? However, before this question can be fully addressed, a further layer of complexity must be taken into consideration, namely that the ST functions as an act of translation in its own right

between the rural and the urban. As someone with experience and understanding of both worlds, Sand occupies a position of dual-belonging, but thus finds herself betwixt and between her subject matter on the one hand and her readership on the other. In essence, Sand's vocation as a writer merges with that of the translator: this taut duality is then transferred to the narrator of the ST, who establishes himself (for all extradiegetic Sandian narrators are masculine) in an analogous position, spanning the divide between the two worlds. And so, a process of *intra*-national translation is facilitated well before any narrative shifts take place on an *inter*-national scale.

5.1 Narrativity and cultural identity

In order to gauge closeness on a cultural level in the (re)translations, it is fundamental that the translative process which underpins the ST itself first is taken into account. An analytical framework is thus required which will allow for a consistent and repeatable examination of both the intranational and international dynamics, whilst remaining sensitive to the nuances of cultural identity. To this end, the present study will be informed by Mona Baker's (2005, 2006, 2007) work on narrativity in translation; as opposed to the narratological approach adopted in the linguistic analysis of Flaubert, narrative is to be understood in this context as 'the stories which we tell ourselves and others about the world(s) in which we live' (2007: 151). Moreover, it is important to recognize that 'narrative constitutes reality rather than merely representing it' (2006: 5), and so the stories of the ST can be regarded as a means of mediating experience, and of creating or establishing identity.

As far as the ST is concerned, the stories mediate a pastoral experience for Sand's urban readers, whilst simultaneously cataloguing and conserving the identity and cultural specificities of the Berry region. Firstly, this narrative approach is fitting in terms of the ST emphasis on story-telling; since the Berry peasants have little or no access to the written word, the oral tradition adopts great significance as their vehicle of cultural communication and marks the narrative texture of the Appendix. Secondly, narrativity further 'allows us to explain translational choices in relation to wider public, social and political contexts, but without losing sight of the individual text and event' (op. cit.: 154). At this point it should be noted that the work of Baker is politically and ethically charged as she argues that translators 'need to recognize

and acknowledge our own embeddedness in a variety of narratives. [...] Some promote peace, others fuel conflicts, subjugate entire populations, kill millions' (2005: 12). But beyond such activist agendas, narrativity remains a powerful analytical tool which paves the way for an exploration of Sand's intermediary position as a translator, not least because it can recognize and acknowledge the tension between the author's strong, personal attachment to the Berry and her perceived role as an author in a wider public, social or political arena. In this sense, narrativity accommodates a plurality of worlds, allowing the ST to be examined with regard to how these various worlds intersect in its stories. An initial analysis of how the ST mediates cultural identity through narrativity can then be engaged as a benchmark against which to investigate what happens when these stories are re-narrated in the different cultural, social and historical contexts of the target system.

5.2 Towards a typology of narrativity

5.2.1 Narrative type

The first stage of the analysis will focus on narrative type as a means of identifying how stories from the Berry are experienced within the source culture and language(s). In order to provide a typology of narrativity, Baker draws on social theories of narrative, in particular the work of Somers (1992, 1997) and Somers and Gibson (1994) who outline four distinct narrative types: *ontological*, *public*, *conceptual* and *meta* narratives. Firstly, ontological narratives are 'personal stories we tell ourselves about our place in the world and our own personal history' (Baker, 2006: 28). In this context, it will be possible to examine how Sand creates the story of the Berry region, as voiced by the narrator. Secondly, public narratives are 'stories elaborated by and circulating among social and institutional formations larger than the individual' (*ibid.*: 33); the published ST, circulating amongst a predominantly Parisian readership, can be regarded as an instantiation of this particular narrative type. Thirdly, conceptual narratives, originally located in the field of social research (Somers and Gibson, 1994: 62), are expanded by Baker to be 'more broadly defined as the stories and explanations that scholars in any field elaborate for themselves and others about their object of enquiry' (2006: 39); for the purposes of this analysis, it is perhaps possible to stretch the definition further still to encompass the stories and

explanations elaborated by the *writer* in reference to her aesthetic object of enquiry, the Berry region. Lastly, meta narratives are those ‘in which we are embedded as contemporary actors in history [...] Our sociological theories and concepts are encoded with aspects of these master-narratives – Progress, Decadence, Industrialization, Enlightenment, etc.’ (Somers and Gibson, 1994: 61, in Baker, 2006: 44). Sand, every inch the embedded actor, then begs to be examined within the context of her turbulent historical and social setting in order to highlight the social and political significance of the Berry region.

5.2.2 Narrative features

Furthermore, a narrative is realized through certain features which have been determined by Somers and Gibson and applied by Baker as follows. To begin, narrative acts have the feature of *temporality*, and as such ‘are embedded in space and time and derive much of their meaning from the temporal moment and physical site of the narration’ (Baker, 2007: 155). This is particularly true of the ST, which stresses the significance of the conservation of archaic ways, and of its rural setting, as distinct from the cities. However, in order for a story to be comprehensible, it must also demonstrate *relationality*; in other words, events ‘cannot be interpreted in isolation’, but must be placed in temporal and spatial relation to others since ‘[e]ach element in a narrative depends for its interpretation on its place within the network of elements that make up the narrative’ (*ibid.*). In many respects, the Appendix depends on the preceding tale for both its interpretation and its justification, and relationality thus becomes pertinent on a macro-textual level. In addition, narratives are constructed through a process of *selective appropriation*, whereby ‘evaluative criteria [...] enable and guide selective appropriation of a set of events or elements that constitute experience’ (*ibid.*). While the ST is coherent in its own right, it is not an exhaustive depiction of Berrichon cultural identity; Sand has privileged certain elements over others in order to make its difference felt. Finally, Baker holds *causal emplotment* to be the ‘most important feature of narrativity’ since this positioning of elements within a narrative plot ‘allows us to turn a set of propositions into an intelligible sequence about which we can form an opinion’ (*ibid.*), thereby facilitating a moral or ethical response to a given story or stories. It will become clear

that the ST is underpinned by Sand's utopian idealism, designed to facilitate a reassessment of the rural and encourage mutual understanding.

5.3 (Re)locating cultural identity

Baker proposes the notion of framing as a means of examining how narratives are realized on a textual level:

Processes of (re)framing can draw on practically any linguistic or non-linguistic resource to set up an interpretative context for the reader or hearer. This may include exploiting paralinguistic devices such as intonation and typography, visual resources such as colour, image and layout, and of course linguistic devices such as tense shifts, deixis, code switching, and the use of euphemisms. (Baker, 2007: 158)

The act of re-narrating the Berry abroad establishes a degree of distance between the subject matter and the readership that must be mediated, with retranslation further integrating the stories of the ST into new and continually evolving social and cultural contexts. What remains consistent, however, is the textual actualization of narrativity; consequently, the comparative analysis of the TL versions will take the linguistic framing devices of the ST as an initial reference point. By identifying the treatment of these devices in the respective (re)translations, it will be possible to determine the impact which convergences or divergences from the ST have on the narrative in terms of features and typology, and ultimately, on cultural identity. Thus, whereas the ST analysis will follow a top-down approach (the creation of cultural identity, as expressed through narrativity, as realized through textual features), the analytical process will be reversed in the TT analyses.

5.4 La Mare au diable and the mediation of cultural identity

The Berry region, and its distinctive rural way of life, serves as more than a backdrop to the main story of the ST, making its presence felt as an influential force in the psychological make-up and actions of the protagonists. However, it is in the Appendix of the ST that the region becomes the focus of attention in its own right: here, Sand undertakes the work of both the ethnographer and the translator, recording and thus safeguarding the rural traditions in such a way as to be accessible and comprehensible to her city-dwelling readers. In order to fully explore the ways in which Sand constructs Berrichon identity within the ST, and as such, within a

narrative, it is first necessary to establish how that narrative functions on a local and a national scale, if not beyond; in other words, how stories of the provincial are told personally and publicly, and how cultural identity is then implicated in wider conceptual and social concerns. Once a typology of the ST has been formulated, it will become possible to highlight those narrative features which shape the telling of the story, paying particular attention to the issues of selective appropriation and causal emplotment since these categories facilitate an examination of the aesthetic and ethical aims of the author. Lastly, the framing textual devices which enable such aims will be explored in reference to the ST as a translation in its own right, culminating in a checklist of the most pertinent paralinguistic and linguistic resources, against which the comparative analysis with the TL versions will be undertaken.

5.4.1 The Appendix: A personal and a public narrative

The prevalence of the Berry region in the works of George Sand⁵ attests to the innate bond between the author and her native region: put quite simply, ‘elle l’aime ce pays’ (Marix-Spire, 1954: 194). Sand spent two thirds of her life at Nohant (Vincent, 1916: 22), during which time she tirelessly roamed its vicinities, immersing herself in the Berrichon language and traditions, and came to know its people and their mindset. However, she could never truly be of the Berry since her social class and education impose a gulf between her and the peasants. In the ST, Sand’s appreciation of the region is mirrored in the figure of the narrator; he too speaks of a childhood spent in the Berry and establishes his knowledge of ‘les coutumes de mon village’ (1973: 154). Likewise, his philosophical reflections in the preface to the ST, in conjunction with the written medium in which they are expressed, attest to an education and a social standing which then distances the narrator from the peasants of the region.

⁵ Three works were initially intended to fall under the category of *les romans champêtres*, namely *La Mare au diable* (1846), *François le champi* (1848), and *La Petite Fadette* (1849). In addition, *Jeanne* (1844) and *Les Maîtres Sonneurs* (1853) may further be included under the rustic banner. The Berry region also plays a visible role in *Valentine* (1832), *Mauprat* (1837), *Le Meunier d’Angibault* (1845) and *Nanon* (1872), amongst many others (for a more comprehensive overview, see Powell, 1990: 54-64).

The personal narrative of the narrator also intersects with the personal story of the protagonist and his family: the former claims in chapter two that ‘[j]e connaissais ce jeune homme et ce bel enfant, je savais leur histoire’ (*ibid.*: 48), and in the Appendix that ‘[i]ci finit l’histoire du mariage de Germain, telle qu’il me l’a racontée lui-même’ (*ibid.*: 153). It would therefore be possible to reduce the personal narrative of the Appendix to the stories which are told about Germain, but this would serve only to obscure the complexity of the narrative layers. Instead, focus should converge on the personal narrative of the narrator, or as Brown puts it, on ‘[t]his unease in narrative point of view’ which ‘reflects Sand’s own ambivalent standpoint’ (2005: xiv), as well as on the stories of the Berry which he tells through this dual filter.

Fractured or otherwise, the personal narrative of the narrator belongs squarely in the public arena: *La Mare au diable* itself was first circulated in serial form by *Le Courrier français* in February 1846, with the Appendix appearing in March and April of the same year; the novel version was then published in May by Desessart. It is this conflation of the personal with the public that foregrounds yet another source of complexity in the pastoral tale. Whitebrook argues that a ‘person has to exist, to tell their story, in a social world – they are a situated, located self’ (2001: 24, cited in Baker, 2006: 28), but the narrator necessarily occupies two distinct social worlds – the rural and the urban. Nevertheless, what prevails throughout the Appendix is not an opposition between the two polar positions, rather a mediation, an attempt to bridge what Didier views as ‘ce décalage entre le sujet du roman et son lectorat’ (1998: 645). In short, the multifaceted personal narrative of the narrator encompasses both town and country, allowing him to become an intermediary in his public narrative, a translator between the city-dweller and the farm labourer.

5.4.2 The Appendix: A conceptual and a meta narrative

Given Sand’s rejection of *l’art pour l’art*, it is also important to note that the author’s writing is motivated socially and politically, and as such her conceptual narrative must be aligned to the overarching meta narratives of her time, in particular, to the notions of idealism, fraternity and progress.

To begin with Sand's conceptual narrative of the Berry region, what emerges from the ST is a desire to draw the attention of the Parisian reader to the qualities, at once charming and unaffected, of the provinces:

j'ai voulu faire une chose très touchante et très simple [...] J'ai bien vu, j'ai bien senti le beau dans le simple, mais voir et peindre sont deux! Tout ce que l'artiste peut espérer de mieux, c'est d'engager ceux qui ont des yeux à regarder aussi. Voyez donc la simplicité, vous autres, voyez le ciel et les champs, et les arbres, et les paysans surtout dans ce qu'ils ont de bon et de vrai. (Sand, 1999: 30)

The conceptual narrative is thus engaged in opening the eyes of the reader to the Berry landscape and people so that they might better understand the merits of their peasant neighbours. One particular way in which this is achieved is through language itself; in the Appendix, the regional dialect is lauded as an expression of authentic French language since Berrichon tongues 'parlent trop français pour nous' (*ibid.*: 153), thereby placing the patois firmly within the cradle of French civilization, and in a comparatively superior position to the language of the reader. Moreover, when this primitive language is put into artistic action in poetry and song, Sand again underscores its pre-eminence. As Cellier states, Sand was very much of the opinion that 'la poésie est d'origine populaire, que le peuple est naturellement poète, que la poésie pour se renouveler a intérêt à revenir aux sources populaires' (Cellier, 1999: 13). The simplicity and candour of the country oral traditions then become a new aesthetic model, an alternative to what the author regards as the inflated, insincere literature of her day.

But it is at this point that the portrayal of the Berry must further be inscribed into certain meta narratives which permeated the culture and politics of mid-nineteenth century France. Firstly, the country was lagging somewhat behind other European states in the regeneration of its national literature and culture through regional folklore. However, Sand distances herself from the powers that constrain provincial diversity in favour of a unified, centralized patrimony. As Bordas puts it, Sand 'n'entend pas vraiment pour sa part, participer à la fondation d'une littérature centralisée par sa connaissance des périphéries, mais, tout au contraire, prouver à Paris la faiblesse de la poésie capitale contre la richesse des traditions provinciales' (2006: 70). Secondly, Sand clearly outlines her conception of art in the preface to the

ST: 'L'art n'est pas une étude de la réalité positive; c'est une recherche de la vérité idéale' (Sand, 1999: 36). In so doing, the author positions herself within a larger literary debate, championing idealism in opposition to realism, and attributing to art a role that extends far beyond mimesis. Schor notes that:

Sandian idealism is a politics at least as much as an aesthetics. The quest for the ideal, animated by an unshakable faith in the perfectibility of humankind and the social was throughout the nineteenth century a powerfully mobilizing force for change. (Schor, 1993: 14, original emphasis)

In this respect, the ST becomes part of not only a literary, but also a socio-political meta narrative. Written before the tumultuous events of the 1848 Revolution, the pastoral tale 'attempts [...] to advance a socialist definition for the future of France' (Powell, 1990: 64), a future in which town and city are united in a common understanding that will ultimately lead to social reform. It follows that the ST is charged with what Naginski terms Sand's 'eudaemonistic mission of art, and its duty to construct the utopian possibilities of the future' (1991: 229), and this twofold undertaking is inextricably linked to Sand's conceptual narrative: on one hand, the reader is invited to delight in the richness, the eccentricities and the language of the Berrichon people and customs, while on the other, such exposure to what is fundamentally foreign calls for reflection on those broader social issues of understanding between the classes.

As was the case with the personal and public narratives, the issue of translation remains latent throughout: the Appendix serves as an idealistic translation of the linguistic and poetic superiority of the 'paysan', a superiority which is, in turn, embedded into a wider socio-political framework and thereby reconfigured into a paradigm of progress. Sand held firm the belief that 'le devoir de l'écrivain est de travailler à une transformation des mentalités' (Didier, 1998: 823); as far as the ST is concerned, this transformation is supported in no small measure by the intranational translation of Berrichon identity.

5.5 Narrative Features of the Appendix

Drawing once more on narrative theory, the following typology will examine how the ST embodies the various features of narrative, and these features will then be

aligned to the framing devices which realize them. Subsequently, it becomes possible to establish a framework against which to discern how the identity of the region is retold in the TL (re)translations.

5.5.1 Relationality

The starting point for the study of narrative features will be that of relationality, namely, how each narrative event must ‘be conceived as an episode, one part of a larger configuration of events’ (Baker, 2005: 8) in order to be understood. A discussion of relationality would ordinarily follow on from the notion of temporality (see below) since narrative episodes are configured in space and time; however, in this instance, the significance of relationality has less to do with the location and sequencing of particular elements within the Appendix itself, but rather with the relation of the Appendix to the main body of the ST. In this sense, relationality is brought to bear on the macro-structure of the text: the fictional tale gives way to an ethnographic study, but both parts remain interconnected by the protagonists, Germain and Marie, whose wedding serves as a premise for the charting of traditions. Thus, the Appendix which was initially ‘destiné à grossir une nouvelle trop mince’ (Cellier, 1999: 23), can be understood as an extension of the novel wherein a more explicit cultural line of enquiry is adopted. However, despite the thread of coherence that is woven between the two parts, the final position and alternative focus of the Appendix leaves it open to manipulation in (re)translation, and even to non-translation. While other features will be framed in terms of textual devices, relationality will be discussed with reference to its macro-textual negation and the subsequent dissimulation of cultural identity.

5.5.2 Temporality

The feature of temporality relates to the fact that narratives are embedded in specific spatial and temporal locations, and that these locations then lend meaning to the stories told. However, both space and time are subject to a nuanced treatment in the Appendix. Firstly, it is clear that narrative events are physically anchored in the Berry region; nevertheless, the rural setting is itself indissoluble from the broader geography to which it belongs. In other words, the bucolic is defined if not in opposition to, then at least as an alternative to, the urban. Secondly, the temporal

bearings of the Appendix give rise to a certain contradictory picture of Sand, namely ‘l’évangile du progrès aboutissant à l’éloge des traditions provinciales’ (*ibid.*: 11). It is certainly the case that Sand regrets those age-old customs of the Berry that have fallen into disuse, citing modern, industrial progress as a culprit for their decline, but this localized temporal framework must be separated from the author’s forward-reaching meta narrative of man’s perfectibility. This temporal aspect then allows for a narrative that, as Powell puts it, ‘look[s] to the future of France from the ironically conservative point of view of the provinces’ (1990: 64).

In order to discern how the bearings and the temporal coordinates of the ST are mapped out and then relocated in the (re)translations, the study will again allow itself to be informed on a linguistic level by deictics. Firstly, the narrator of the Appendix mirrors the dual-belonging of the author, and it is this distinctive positioning which then allows him to undertake the role of translator between town and country. An examination of personal pronouns, possessives and determiners will bring to light how the geographical boundaries which demarcate the personal stories of belonging and the public narrative of the ST are mediated. Secondly, deictic markers of time will be investigated in order to determine how Berrichon identity is created through an emphasis on its seasonal calendar and its antiquated ways, a source of alterity which is ultimately projected into the future as an ideal.

5.5.3 Selective appropriation and causal emplotment

Despite the Appendix painting a detailed, multifaceted portrait of the Berry region, this portrait is by no means comprehensive. Instead, Sand has singled out which people, events, characteristics and traditions to present to the reader in order to create a coherent narrative: in other words, the ST is shaped by selective appropriation. Furthermore, this act is underpinned by certain ‘evaluative criteria’ (Baker, 2007: 155), and one such criterion is made manifest in the ST where the narrator states, ‘j’espère t’amuser encore un instant, cher lecteur’ (Sand, 1999: 154). On a superficial level, it could be argued that Sand has selected those elements of Berrichon tradition which will fulfil a purely entertaining role for the reader; but, based on her conception of authorial duty, it is highly likely that Sandian selective appropriation is led by the age-old precept, *instruire en amusant*. This being the case, selective

appropriation cannot be studied in isolation from causal emplotment, i.e. the process whereby stories become imbued with ‘moral and ethical significance’ (Baker, 2007: 155). In order to instruct the reader, the narrative must necessarily bring forth an exemplary message.

In terms of selective appropriation and causal emplotment, Sand must first choose her source material, namely those elements of cultural identity that she wishes to reveal to her urban readership, and then decide on a strategy, or strategies, which best inscribe a sense of alterity, in order to foster understanding of ‘the other’ as a basis for progress. However, the author appears to be acutely aware of the limitations of this intranational transfer, as does her narrator who regrets ‘de n’avoir pas su te la [l’histoire] traduire mieux; car, c’est une véritable traduction qu’il faut au langage antique et naïf des paysans de la contrée que *je chante*’ (*ibid.*: 153, original emphasis). Thus, cultural mediation is frustrated by the challenge of rendering the patois to a Parisian readership. Unimpeded access to the source language, i.e. to the dialect, would be to the detriment of linguistic comprehension, and consequently, to understanding on a fraternal level. On the other hand, uprooting the patois by translating it into standard French, would be to destroy its significance a source of alterity since ‘a vernacular clings tightly to its own soil and completely resists any direct translating into another vernacular’ (Berman, 2000: 294).

How then does Sand resolve this double bind? Various translation strategies may be discerned, all of which are grounded in a creative process that brings forth what Didier defines as ‘un certain langage forgé par elle-même, à mi-chemin entre le langage des villes et celui des campagnes’ (1998: 645). The most overt way in which Sand attempts to let the linguistic specificity of the region shine through is by code-switching and typography, i.e. by introducing into the text Berrichon lexical items, ‘presque toujours marqués en italique, pour indiquer leur altérité immanquable’ (Bordas, 2006: 72). This apparently foreignizing strategy is tempered by the addition of synonyms or explicatory paraphrases in standard French, with the result that the reader stumbles only momentarily over the linguistic presence of the other. Furthermore, Louise Vincent’s comprehensive survey of *La langue et style rustiques de George Sand dans les romans champêtres* reveals that a number of lexical items

‘ne se retrouvent pas tous, tant s’en faut, dans la langue des paysans’ (1916: 22), and thus only masquerade as part of the Berrichon dialect. Similarly, ‘parmi les mots classés comme patois Berrichon, ceux qui appartiennent à l’ancienne langue sont de beaucoup les plus nombreux’ (*ibid.*: 31). Consequently, Sand appears to have supplemented the regional idiom with what Venuti would classify as ‘discursive peculiarities designed to *imitate* a foreign text’ (1995: 101, my emphasis); in other words, the reader is shielded from the full force of Berrichon alterity through lexical choices (selective appropriation) which signal difference, whilst simultaneously and conversely signalling something more familiar – a common linguistic heritage. In this sense, Sand’s inclusion of antiquated terms goes hand in hand with her presentation of the Berrichon dialect as ‘trop français pour nous’ (1971: 153).

To classify Sand (or the narrator) as *à mi-chemin* is to collapse Schleiermacher’s (1813) binary opposition that the translator must choose allegiance to either the source material or the target readership. Moreover, Sand’s medial position permits a manipulation of language that establishes what can be termed a ‘third code which arises out of the bilateral considerations of the matrix and target codes; it is, in a sense, a subcode of each of the codes involved’ (Frawley, 2002: 257). Indeed, it is to this third code that Naginski alludes when she defines Sand’s pastoral novels as ‘a series of attempts to provide [...] a synthetic language’ (1991: 237), an amalgamation which will narrow the divide between the idioms of the town and the country. But the technical difficulties of translating a dialect aside, Sand’s primary concern was perhaps to create a simulacrum of alterity onto which she could project her idealistic aims. Cronin argues that, in order for minority languages to survive, they must ‘champion difference’ (1998: 156); while Sand’s inclusion of Berrichon lexical items certainly facilitates their preservation, the accompanying admixture of nation-wide idioms and Old French terms champions difference on a much wider scale. Thus the cultural identity of the Berry region, which is so engrained in the dialect itself, is inflated and emplotted into the overarching conceptual and meta narratives.

Moreover, it is not just the lexical items which signal alterity; the Appendix is also replete with epithets regarding the vocal qualities of the paysans. Didier

recognizes the powerful ‘*présence de la voix dans le texte*’ (1998: 694) in terms of the emphasis on storytelling and the inclusion of songs, but the qualification of how the stories are told or the songs sung further discloses part of the oral identity of the region to the reader. The narrator of the Appendix outlines the inextricable links which exist between the ‘*paysans*’ and their expression, as well as the tones of voice which they adopt. This framing technique has been identified by Baker as ‘labelling’ which ‘refers to any discursive process that involves using a lexical item, term or phrase to identify a person, place, group, event or any other key element in a narrative’ (2006: 122). As such, it is important that the relevant epithets are examined as a means of discerning how identity may be impacted in (re)translation.

Likewise, cultural otherness is discernible in the material objects which lend a more concrete identity to the Berry region. As Didier remarks, ‘[l]a présence de la réalité, c’est aussi la présence des objets, des vêtements’ (1998: 695), and it is certainly the case that the world of the Appendix is permeated with physical descriptions of traditional wedding attire, local produce, and items that are essential to the observation of rituals. It is therefore fundamental that the study focuses on how these material objects are labelled in (re)translation, and what impact their transferral abroad has on cultural identity.

Overall, a multifaceted examination of the translation of Berrichon identity within the ST will inform the comparative analysis of how the framing devices are repositioned in the various TL versions. Measurements of divergence or closeness in retranslation will be guided by the extent to which the translation strategies employed ‘allow [the translators] to dissociate themselves from the narrative position of the author or speaker, or, alternatively, to signal their empathy with it’ (Baker, 2006: 105). Hence, the key areas of focus will be whether or not the Appendix survives as an ethnographic study in the first instance, how the narrator mediates the experience in space and time, how code-switching is dealt with, and how labelling serves to underscore the otherness of the region.

6 From the qualitative to the quantitative

Both case studies will have a qualitative assessment of closeness as their starting point: the narratological and stylistic examination of *Madame Bovary* will use the units of measurement of SFG to determine linguistic closeness, while the investigation of cultural identity in *La Mare au diable* will use narrative theory as a means of underpinning its assessment of cultural closeness.

However, in order to chart how all the ST-TT segment comparisons come together to form a bigger picture, i.e. how each TT deals with a range of issues, and how, overall, the TTs behave when measured against the RH, it is necessary to convert the qualitative data into quantitative measurements. The move will be carried out as follows: first, each segment analysis will be accompanied by a summary box outlining which TL versions are close in that particular comparison. Subsequently, each instantiation of closeness will be attributed with the numerical measure of one, and each instantiation of divergence with the numerical measure of zero. Those counts can then be tallied (a) at the end of the main branches of enquiry (voice, focalization and organization for Flaubert; relationality, temporality, selective appropriation and causal employment for Sand), and (b) at the end of each case study to provide an overview of closeness over time.

It is important to note that this conversion from the qualitative to the quantitative is at once crude and essential. On the one hand, the binary classification of the TTs is inelegant and contingent on the subjective judgments of the researcher. On the other, a study which revolves around the measure of closeness cannot sidestep the issue of measurement. The quantitative data allows us to break down the complexities of the qualitative analyses into more concrete units of analysis. The data can then be used to illuminate issues such as which aspects of linguistic or cultural transfer prove to be the most problematic, whether or not each TT demonstrates consistency in translation strategy, and ultimately, how the TTs relate to each other in terms of their individual measures of closeness. Ultimately, the data will provide a quantifiable gauge of closeness, and will allow the behaviour of each TL version to be plotted graphically, thereby providing a visual indicator against which to compare the incremental vector of the RH.

7 Conclusion

This present chapter has endeavoured to clarify the methodological approach which will be adopted in the measurement of textual closeness in retranslation. The first step was to justify the use of a multiple-case study when examining the phenomenon: the wider the approach, the sounder the conclusions. To this end, Flaubert and Sand offer two divergent writing styles, from which emerge two different focal points: linguistic closeness and cultural closeness. Secondly, the question of representativeness was considered; an exhaustive comparison based on the whole text is beyond the bounds of possibility, but the selection of ‘zones signifiantes’ allows for the examination of passages where the STs are at their most concentrated, while a triangulation of results will underpin the generalizability of the study.

Furthermore, closeness was defined in relation to the particularities of each author and ST. Thus, linguistic closeness for Flaubert has to span both form and content in the examination of SIL and narrative organization. SFG will serve as a constant in the measuring process, but its limitations have been considered in light of the undecidability which characterizes Flaubert’s work. Likewise, cultural closeness for Sand will be contingent on the preservation of Berrichon identity as encapsulated in the Appendix. Narrative theory will frame the comparative process and will take into account the complexities of the ST as a translation in its own right. Finally, a method was proposed which will allow the qualitative measurement of closeness to be expressed in quantitative terms; this data will summarize the behaviour within and across the (re)translations as a means of confronting the RH.

Chapter Three: Towards a Measure of Socio-Cultural Factors

1 Introduction

A further aim of the present thesis is to go beyond the confines of the text-based logic of the RH in order to discern how the phenomenon of retranslation is motivated, shaped or curtailed by external socio-cultural factors. Accordingly, this chapter will set forth a method for the investigation of how the socio-cultural context in which (re)translations appear might come to bear on the decision to translate, again and again, on how to translate, on physical format, as well as on the nature and extent of interactions between the (re)translations themselves. The first stage to be proposed is the examination of both paratextual material, as defined by Genette (1987), and extra-textual material, namely reviews and journal articles, in order to uncover evidence of influences on retranslation and highlight the types of relationship which might hold between the different TL versions. The second stage will then map this evidence on to the relational dynamics of the overarching British literary system, and more particularly, of the literary field as advanced by Bourdieu (1991). In so doing, it will be possible to determine any links which might arise between (re)translation behaviour and the broader socio-cultural context in which the TTs appear. Thus, by bringing the textual boundaries of the RH into direct confrontation with the concrete conditions of production, the process of retranslation can be conceptualized in greater depth.

2 Paratext and extra-text

2.1 *Paratext*

The starting point of this methodological approach will be the identification and scrutiny of what Genette has labelled paratextual material, namely all the verbal or non-verbal material which frames and extends a given text. In specific, the paratext:

constitue, entre texte et hors-texte, une zone non seulement de transition, mais de *transaction*: lieu privilégié d'une pragmatique et d'une stratégie, d'une action sur le public au service [...] d'un meilleur accueil du texte et d'une lecture plus pertinente. (1987: 8, original emphasis)

Hence, paratext becomes a fundamental object of enquiry for the study of retranslations since it allows us to investigate the fact that retranslations do not occur in a vacuum. In addition, Genette notes that '[l]es voies et moyens du paratexte se modifient sans cesse selon les époques, les cultures, les genres, les auteurs, les œuvres, les éditions d'une même œuvre' (*ibid.*: 9). This offers potential insights into the dynamic interrelation between multiple TL versions and their constantly evolving socio-cultural contexts.

Genette draws a distinction between the two component parts of paratext: peritext and epitext. This differentiation is primarily spatial in nature: the former relates to material which physically surrounds a given text, and the latter to material which finds itself external to the text. The following sections will outline a more detailed typology of the two components in order to clarify where such material can be found and delineate its boundaries.

2.1.1 Peritext

Essentially, peritext is everything that is situated 'autour du texte, dans l'espace du même volume, comme le titre ou la préface, et parfois inséré dans les interstices du texte comme les titres de chapitres ou certaines notes' (*ibid.*: 11). This description can be further refined to take into account more specific categories. The first of these is *péritexte éditorial* which embraces material tied to editorial strategy, e.g. the material format, the book cover, the information on the title page (name of author, publisher, translator; edition; date etc.), dedications, and biographical or critical information on the author. According to Genette, a further category of peritextual significance is the name of the author in terms of positioning, the use of pseudonyms or anonymity; in the case of retranslation, this can be extended to the names of translators. Likewise, titles, dedications, inserts and epigraphs also serve to mediate the relationship between the text and the readers. The final category which is certainly pertinent to the present study is the use of prefacing material, to include a whole gamut of productions such as introductions, prologues, notes, notices, and

even postfaces. A further sub-categorization can be incorporated whereby the ‘*préface auctoriale*’ and the ‘*préface allographe*’ (*ibid.*: 181-2) distinguish between material produced by the author and by a third party. Indeed, a further category could usefully be added to illuminate the present study, namely the ‘*préface traductoriale*’, produced by the translator of a given TT.

Consequently, the examination of the peritextual material should illuminate issues such as the particular approach to the ST which has been adopted by the publishers, the (in)visibility of the translator (or the very act of translation), the portrayal of the work and/or author, as well as the reflections of the translator. By mapping this information on to the configurations of the literary system, it will become possible to discern the extent to which non-textual forces influence the process of retranslation. It will further illuminate instances where retractions have engaged, positively or negatively, with TL versions which have gone before.

2.1.2 Epitext

Subsequently, ‘[e]st épitexte tout élément paratextuel qui ne se trouve pas matériellement annexé au texte dans le même volume’ (*ibid.*: 347), and again, further distinctions can be made with regard to its boundaries: ‘*éditorial, allographe officieux, auctorial public et auctorial privé*’ (*ibid.*: 347). The first of these categories, the *épitexte éditorial*, will prove to be particularly revelatory for this study since its function is ‘essentiellement publicitaire’ (*ibid.*: 349), and will expose the different ways in which the (re)translations are advertised. That said, the absence of publicity must also be taken into account. The remaining categories converge on the figure of the author: an *allographe officieux* is any piece of writing carried out by a third party which has been authorized by the author; the *épitexte auctorial public* includes those occasions on which the author addresses an audience through self-commentary, interviews, conferences etc., while the *épitexte auctorial privé* covers material such as correspondence, diary entries and pre-texts (outlines, drafts etc.). Once again, the investigative context of retranslation demands that the scope of authorial epitext be expanded to include translatorial epitext.

Hence, Genette’s typology of epitextual material points the way towards material which will prove to be telling in the exploration of retranslation beyond the

text. Firstly, the advertising material produced by the publishing houses can serve as indicators of the material, social and economic conditions under which a given TT was produced, and can intimate the editorial posturing with regard to the ST. By focusing on translatorial epitexts, a clearer idea of the translator's engagement with the process of retranslation can be gleaned.

2.2 Extra-text

In addition to paratextual material, this present thesis will also take certain categories of extra-textual material into consideration: articles and reviews related to the translations, the translators, the publishers, and/or the ST authors. Genette warns that, 'paratexte étant une zone de transition entre texte et extra-texte, il faut résister à la tentation d'élargir cette zone en rognant de part et d'autre' (*ibid.*: 410). In other words, paratext occupies a particular interim position and its boundaries should be explicitly demarcated. To this end, a clear line must be drawn between the material outlined above, and this particular extratextual source of information on retranslation.

As sites of information on how a TT has been received, reviews may offer insights into whether or not a given version has been judged wanting or admirable, into the reputation of the author, work or translator, and into the relationship between the retranslation and its precedents. On the one hand, the opinions expressed by the critics will shed more light on the RH by exposing which versions might have been deemed in need of betterment. On the other, the reviews will bear witness to factors in the wider socio-cultural context which have left their imprint on the phenomenon of retranslation, thereby underscoring the restrictions of the RH.

3 A systemic approach

3.1 Translation and polysystem theory

The next methodological phase is to establish a framework in which to situate the information which arises from the para- and extratextual material. As Hermans claims: 'Description is not enough. It has to serve a purpose such as explanation.

This requires that phenomena are put in context, and that we have an apparatus to bring that context into view' (1999: 102). The first such apparatus for TS was provided by Even-Zohar's 'polysystem theory'; as a determined move away from prescriptive approaches to literature and translation, polysystem theory served to foreground the key role which the literary system, including translation as an embedded system, plays in the overarching cultural system.

Following in the footsteps of the Russian Formalists and the Prague Structuralists, Even-Zohar coined the term 'polysystem' to emphasize the complex nexus of relations which exist between literature and culture, defining the concept as 'a multiple system, a system of various systems which intersect with each other and partly overlap, [...] yet functioning as a structured whole, whose members are interdependent' (1990:11). Moreover, the internal structure of the literary system is based on a hierarchical logic of opposition: centre vs. periphery, canonized vs. non-canonized, primary vs. secondary, and innovative vs. conservative. Such oppositions then allow for translations to be conceptualized as relational entities, in other words, that their position within the literary system be defined with reference to the position of other works, authors, genres etc. around them. To add another dimension to polysystem theory, Even-Zohar also wished 'to make explicit the conception of a system as dynamic and heterogeneous' (1990:12). In this sense, the hierarchy of relations is presented as in a state of perpetual flux; for literature and translation to evolve, and ultimately survive, the old must give way to the new so as to prevent stagnation within the system.

However, the framework is not without its failings or its critics. Hermans claims that 'polysystem theory has begun to look long in the tooth' (*ibid.*: 106); Chang notes that it 'now appears to be going out of fashion' (2001:329), while Codde points out that it 'seems to have lost much of its appeal' (2003:91). One of the most salient criticisms arises from the fact that, although the oppositions may prove fruitful as tools for exploring the relational dynamics of translation, the assumed positions should not be interpreted as necessarily coterminous with, or as a substitute for, the complexities of reality. This is reflected in Gentzler's observation that 'Even-Zohar seldom relates texts to the "real conditions" of their production' (2001: 121),

an oversight which leads to the abstraction and depersonalization of the whole construct. Consequently, ‘polysystem theory remains thoroughly text-bound. Literature and culture in general are described as sites of conflict, but the stakes remain invisible [...] as if the whole thing were on automatic pilot’ (Hermans, 1999: 118).

If this thesis wishes to examine retranslation in such a way as to surpass the textual confines of the RH, it needs a framework which can fully accommodate the potential social, cultural, personal and institutional influences on the phenomenon. In light of the above limitations, polysystem theory clearly does not meet these needs. Nevertheless, there is substantial merit in its systemic thinking which does allow ‘the researcher to tease out relative positions, correlations, sites of conflict and competition leading to changes of position’ (Hermans, 1999: 111-2). Accordingly, this study calls for a framework which supplements the relational logic with the conceptualization of social forces. Pierre Bourdieu’s (1991) sociological notion of the ‘champ littéraire’, the ‘literary field’, responds to this gap.

3.2 Bourdieu and the ‘literary field’

Bourdieu defines the literary field as:

un champ de forces agissant sur tous ceux qui y entrent, et de manière différentielle selon la position qu’ils y occupent [...], en même temps qu’un champ de luttes de concurrence qui tendent à conserver ou à transformer ce champ de forces. (1991: 4-5)

It is thus possible to discern several overlaps between the structures of the literary field and those of the polysystem, namely the differentiation of positions, the emphasis on dynamism and struggle as a *modus operandi* of the field, as well as the dialectic of conservation or innovation. Similarly, the fundamental interrelatedness of the polysystem is mirrored in Bourdieu’s positioning of the literary field ‘au sein du champ du pouvoir’ (*ibid.*: 5) of a given society

However, Bourdieu is anxious to distance himself from the formalist model of systems, arguing that it is not possible to conceive of culture as ‘un système autonome et transcendant, doté d’une propension immanente à se transformer par une forme mystérieuse de *Selbstbewegung*’ (*ibid.*: 20). This rejection clearly applies

to the abstract relations of system theory, and certainly ties in with Hermans' scepticism regarding the system on autopilot (1999: 118). As an alternative, Bourdieu proposes a space where the 'principe du changement des œuvres réside indiscutablement dans le champ de production culturelle comme espace social, c'est-à-dire dans les luttes entre des agents et des institutions' (1991: 21). In other words, this is a space where the production of cultural works is shaped by social context, and in specific, by the human agents and institutions which struggle therein.

Consequently, the literary field can usefully be adopted as a framework in which to investigate the production of retranslation, and how this has been influenced by agents and institutions both inside the field, as well as outside in the encompassing field of power. As Inghilleri notes, Bourdieu has been informing translation research for more than a decade, 'offering a more powerful set of concepts than norms or conventions to describe socio-cultural constraints on acts of translation and their resulting products' (2005: 126). The present thesis will continue in this vein, focusing specifically on Bourdieu's concepts of structure, struggle and capital as a means of positioning the (re)translations and uncovering the forces exerted by particular agents and institutions, in reference to the empirical evidence which emerges from the para- and extra-textual material.

3.2.1 Structure, struggles and stakes

The structure of the literary field can superficially be represented as 'des oppositions synchroniques entre les positions antagonistes (dominant/dominé, consacré/novice, orthodoxe/hérétique, vieux/jeune, etc.)' (Bourdieu, 1991:24). However, below the surface, this oppositional structure comprises two intersecting axes: external and internal hierarchization. Firstly, the '*principe de hiérarchisation externe*' (*ibid.*: 7, original emphasis) is a consequence of the forces exerted by the field of power, i.e. by the agents and institutions who have an interest (economic, political etc.) in the struggles of the literary field. This particular structure responds to 'la *réussite temporelle* mesurée à des indices de succès commercial' (*ibid.*), and this commercial success is then converted into economic capital for those authors or works which find the greatest recognition amongst the 'grand public' (*ibid.*) Conversely, the '*principe d'hiérarchisation interne*' (*ibid.*) responds to a more restricted logic; prestige, or

symbolic capital, is to be gained from exclusivity, i.e. from recognition which stems from other artists alone, in opposition to the masses. Furthermore, these two hierarchical principles are inversely proportional one to the other: ‘les profits économiques croissent quand on va du pôle “autonome” au pôle “hétéronome” ou, si l’on veut, de l’art “pur” à l’art “bourgeois” ou “commercial”, tandis que les profits spécifiques [symboliques] varient en sens inverse’ (*ibid.*: 32). In other words, art which is commercially successful is high in economic capital, but low in symbolic capital, while the reverse is true of art for art’s sake. Nevertheless, this general rule does not preclude instances where symbolic capital can be converted into economic capital in the long term, and vice-versa (*ibid.*: 6).

It is precisely this interplay between the two principles of hierarchization which generates struggles in the literary system, where the accumulation of economic or symbolic capital is at stake. One of the fundamental sites of competition is for ‘le monopole de la légitimité littéraire’ (*ibid.*: 13) which is played out between, as McDonald succinctly puts it, the ‘purists and the profiteers’ (1997: 15). Thus, at the two extreme ends of the autonomous and heteronomous poles we find ‘les défenseurs de la définition la plus *stricte*, c’est-à-dire, la plus “pure” du champ’ (Bourdieu, 1991: 13), and those who wish to ‘réduire les affaires d’art à des affaires d’argent’ (*ibid.*). By acquiring legitimacy, one also acquires the right to ‘définir les frontières, les défendre, contrôler les entrées’ (*ibid.*: 14); in short, the secular of legitimacy equates to the secular of the very boundaries of the field itself.

Within these boundaries, a secondary site of struggle opens up wherein the occupation, defence or improvement of positions are at stake. This particular struggle is played out ‘entre les tenants et les prétendants’ (*ibid.*: 24), i.e. between the established occupants and the newcomers, and it is this latter category of agents who need to make their mark on the field in order to ensure their survival. As such, it is this perpetual struggle of the new and the old, and the potential for rupture and the reconfiguration of positions which places the literary field in a process of change.

3.3 *Retranslation and the 'literary field'*

In order to determine the position, or positions, occupied by the (re)translations in question, it will be necessary to draw on the relevant paratextual and extratextual material and map its information on to the logic of the literary field. On an individual level, each (re)translation can be defined in relation to the interactions between the literary field and the field of power in the first instance, and in relation to the poles of symbolic and economic capital in the second. However, the picture becomes more complex when the (re)translations are examined in relation to each other. Bourdieu claims that 'chaque œuvre nouvelle est inévitablement située dans l'histoire du champ, c'est-à-dire dans l'espace historiquement constitué des œuvres coexistantes et, par là, concurrentes' (1991: 24). It follows that each new TL version is likely to enter into a relationship of competition with its immediate predecessors; given the assumption that retranslation correlates with challenge, particular attention will be paid to indications of overt and covert rivalry between the different versions.

By charting the positions occupied by the (re)translations, individually and relationally, the trajectories which emerge will provide a more detailed map of the behaviour of retranslation which surpasses the linear and textual trajectory of the RH. The dual hierarchies of the literary field, along with its internal oppositions, should bring to light forces from the commercial and the artistic poles, as well as the struggles over economic and symbolic capital which might impact the hows and whens of (re)translation.

4 Conclusion

This chapter had as its primary objective the design of a methodology which would underpin an exploration of retranslation beyond the confines of the text. Genette's notion of paratext was first proposed as a site of evidence for the type and extent of interactions between the TT and its wider context of production. The immediate material which frames each TL version, the peritext, will thus be examined for signs of the editorial or translatorial motivations for retranslation. Likewise, the epitextual material, located on the exterior of the text, will focus in particular on the advertising

material issued by the publishing company, but will also consider any reflections by the translators or editors etc. which related directly to a given TT. In addition, the examination of extra-textual reviews and articles will illuminate how a particular work (ST or TT), translation, or author, has been received.

Once this material has been accumulated and scrutinized for pertinent information, the findings will then be analyzed within Bourdieu's paradigm of the literary field. As such, this study will align itself with a systemic approach to translation. While Even-Zohar's polysystem theory initially paved the way for the examination of translation in its cultural context, the abstraction and the depersonalization of the framework severely limit its applicability. Conversely, Bourdieu situates the literary field within its wider social context, emphasizing the agents and institutions whose struggles instigate change within the field. Hence, the para- and extra-textual findings can be correlated with the pressures on (re)translation which stem from the exterior and from the interior of the field, and with the ongoing competitions for the accrual and preservation of economic and symbolic capital. In so doing, the textual dynamics of the RH can be brought into confrontation with the external lines of influence on the phenomenon.

Chapter Four: Re-encounters with a ‘belle infidèle’: the British translations of *Madame Bovary*

1 Introduction

This chapter will undertake an examination of the RH by bringing its logic of increased closeness over time into confrontation with the data which emerges from the linguistic comparative analysis of the British (re)translations of *Madame Bovary*. Not only will this determine whether or not the RH holds in this specific case study, but it will additionally facilitate an exploration into how Flaubert’s idiosyncratic style is affected when passed through the filter of translation. The analysis will centre on both narratological and stylistic concerns, i.e. on Genette’s questions of who speaks and who sees, and on the issue of textual organization. This approach will be underpinned by the SFG distinction between clause as exchange, clause as representation and clause as message: by breaking the ST excerpts down into distinctive segments as determined by SFG, a replicable benchmark for linguistic closeness is established which can be applied between ST and individual TT, and which then allows the TTs to be aligned according to degrees of convergence and divergence. In order to facilitate this alignment, summary boxes will appear underneath each analytical unit; the linguistic behaviour evinced in each TL version can then be expressed quantitatively at the end of each section, bringing any patterns to light. The examples have all been drawn from the key and secondary passages and are located, in full, in the Appendix.

2 Style Indirect Libre: Clause as exchange and representation

Before undertaking any analysis of shifts, it is first necessary to consider what ‘closeness’ means in light of the particularities of SIL. As far as the conforming or deforming dynamic is concerned, the grammatical devices on which SIL is constructed do not, in themselves, contort or strain the set of choices available in the

SL; in other words, the absence of *verbum dicendi*, the transposition of tense and person, as well as the use of deictic and modal markers, can all be achieved without disruption to standard grammatical usage. However, where SIL does deform is on the level of discourse, pervading the narrative with an ambiguity, an evasiveness as to who is speaking and who is seeing; it is within such passages that Flaubertian impersonality and irony prevail. Consequently, in order for a TT to be close to the original, it must first preserve the grammatical foundations of SIL, as outlined above. In so doing, a TT will then ensure that its own TL grammatical foundations provide an analogously unstable basis for voice and focalization; only in the ensuing uncertainty can the ironic, impersonal timbre of the ST be heard, and the criticism of the characters revealed. The following analysis will examine whether the (re)translations maintain the polyvalence set in motion by SIL, or on the contrary, whether they untangle the intermingled strands of voice and focalization, moving the text further away from the fundamental instability of the original.

2.1 Voice

The first, and most readily recognized, source of ambiguity which must be considered within the parameters of SIL is that of voice. SFG defines a clause as ‘an interactive event involving speaker, or writer, and audience’ (Halliday, 2004: 106); however, such clarity of definition is thwarted by Flaubert’s use of SIL, wherein ‘la structure profonde d’une phrase [...] n’est pas dérivable de l’une ou de l’autre des voix’ (Perruchot, 1975: 259), to the extent that the question must be posed: ‘Peut-on même lui assigner un locuteur – et un destinataire – conformément au paradigme de la communication?’ (*ibid.*: 259). It is precisely this undecidability, this lack of conformity which confounds any attempt to pinpoint *qui parle* within SIL; rather, the narrative resounds to a polyphony of voices, the sources of which refuse identification. The voice of the narrator blends with that of the character, direct and indirect speech become indistinguishable, giving way to an impersonal space wherein passages of SIL may be, as Culler puts it, ‘read with a certain detachment and judged as ironic comments on their various sources’ (1974: 198). However, both voices must be present as a condition for this interpretation; should the intermingling be unravelled through translation, irony will no longer have a space in which to

prevail. In order to examine how the polyvocality of the key passage is balanced in the (re)translations, the fundamental elements of how the clause functions as an ‘interactive event’ (Halliday, 2004: 117) will be investigated, including considerations of tense and clause type, as well as the absence of interaction and the impact of additions. Developing Bal’s distinction between the External Focalizer and Character Focalizer, the two voices in SIL will henceforth be differentiated as the External Vocalizer (EV) and Character Vocalizer (CV).

2.1.1 Finite Elements

One of the fundamental constituents which allow a clause to function as an interpersonal exchange is the Finite element, i.e. the verbal operator which conveys tense and modality. Its primary role is to give a statement ‘a point of reference’, either ‘to the time of speaking’, or ‘to the judgement of the speaker’ (*ibid.*: 115). In the first case, finite verbs serve to anchor a given statement in the past, present or future, while the latter is expressed by modal verbs as a means of establishing degrees of likelihood or obligation. As such, the Finite element is responsible for framing the speech event, and thus voice, on both a temporal and modal level.

However, when examined within the context of SIL, the Finite elements of a given clause become, in essence, less finite: the presence of two indistinct voices, i.e. two speakers, means that there can be no one point of reference, rather the duality, the indefiniteness of each statement must be taken into account. Firstly, the voice(s) behind the generalizations can be interpreted as discordant: while one voice is sincere in its postulations, the other may undercut this sincerity by insinuating the hackneyed bent of such universalism. In other instances, SIL provides no solid basis on which to ascertain whether or not the tense of the finite verb reflects a directly or indirectly reported action, in other words, if the verb has been transposed or not. In the case that it has been transposed, it is necessary to identify the backshift which has occurred in order to establish the original temporal context of the utterance. Not an easy task given all the potential vacillations in SIL, ‘ce jeu sur les frontières entre le cadre enchâssant et le discours enchâssé’ (Laurent, 2001: 107).

To complicate matters even further, Flaubert’s particular use of the imperfect tense must also be entered into the equation: in this respect, the author dislocates

standard SL patterns of time by substituting the ‘singulative’ frequency (Genette, 1972: 146) and definitiveness of the simple past with the imperfect tense. Thus, as Proust first observed, ‘cet imparfait, si nouveau dans la littérature, change entièrement l’aspect des choses et des êtres’(1971: 590) – in addition to its normal descriptive, habitual or on-going aspect, the tense has also become a marker of completion, i.e. of pseudo-iterative narration, defined by Genette as ‘des scènes présentées, en particulier par leur rédaction à l’imparfait, comme itératives, alors que la richesse et la précision des détails font qu’aucun lecteur ne peut croire sérieusement qu’elles se sont produites et reproduites ainsi’ (1972: 152).

It is the above complexities of SIL which disrupt standard narrative patterns, and which ultimately serve to stifle the emergence of one solitary voice, and thus the expression of one clearly defined position in terms of tense and modality. As is the case with focalization, it is this very absence of finiteness which destabilizes the narrative and provides a footing for irony. Therefore, in order for any (re)translation to be close to the ST, an analogous degree of disquiet must also prevail.

2.1.1.1 Present Tense

To begin with the issue of generalizations, the use of the present tense in example one, in particular the phrases ‘cette rêverie que l’on a’, ‘la lassitude qui vous *prend*’ and ‘cette douleur enfin que vous *apportent* l’interruption’ (1971: 126, my emphasis⁶), is significant since it appears in its gnomic form. In other words, it presents a truth which holds at any given moment in time, thereby reinforcing the apparent timelessness and universality of the statement. Moreover, the use of the present tense marks a moment of rupture in a narrative otherwise constructed in the past tense and sets in motion ‘un effet de synchronie entre les temps de la diégèse, de la narration et de la réception’ (Laurent, 2001: 97). As such, the temporal distance between character, narrator and reader is momentarily attenuated, placing everyone on an analogous timescale of (supposed) perpetual truth.

Furthermore, this technique is by no means foreign to the TL grammatical system, where the gnomic present is also used in generic utterances; thus, each TT

⁶ All subsequent emphases will also be mine unless otherwise stated.

has at its disposal the opportunity to remain close to the ST in terms of form which conforms as well as content. Indeed, this is what happens in the majority of the versions, with the exception of TT5. Here, several different aspects are at play in the contracted phrase: ‘It was the spell *cast* by the departed, the lassitude that *follows* the event, the pain *caused* by any accustomed motion *breaking* off or prolonged vibration abruptly *ceasing*’ (1950: 136). The reformulation is such that the active present tense is outweighed by the prevalence of passive constructions, especially by the two past participles. Certainly, the polyvocality of the ST remains since the utterance could be attributed to the EV or to the CV; nevertheless, the universal dimension as marked by the gnomic present is not fully divulged, with the result that Emma can no longer be heard as an echo of aphorisms drawn from her bourgeois, romantic reading, while the narrator is subsequently denied the opportunity to permeate such echoes with the sour note of irony.

Close: TT1, TT2, TT3, TT4, TT6, TT7

2.1.1.2 Imperfect Tense

Central to the key passage is the uncertain use of the imperfect tense, not least in those moments of Emma’s reverie where she is transported into another reality. Such is the case in example five, which expresses the protagonist’s remembrance of time spent with Léon: ‘Il *lisait* tout haut, tête nue, posé sur un tabouret de bâtons secs; le vent frais de la prairie *faisait* trembler les pages du livre et les capucines de la tonnelle...’ (1971: 127). Here, the finite verbs give way to a number of potential interpretations: since there is no transposition of the imperfect tense in the move from direct to indirect discourse, both the original and reported speech events can be framed retrospectively as iterative (Léon read on a repeated number of occasions), pseudo-iterative (Léon read only once, but the action is represented as habitual), or incomplete (Léon was in the midst of reading). However, when reporting past events, an original statement in the immediate present (Léon is reading) will undergo a backshift to the imperfect, thereby affording another aspect to the voice of the CV, namely one which places her in the moment, reliving the experience in an immediate manner.

To begin with the treatment of the finite verb, *lisait*, the retranslations demonstrate a preference for the habitual past: TT2, TT3 and TT7 opt for the modal construction ‘would read’ (1905: 104; 1928: 149; 2004: 110), and TT5 for ‘used to read’ (1950: 136), thereby allowing the aspect to be interpreted as either iterative or pseudo-iterative. The anterior frame of reference precludes the possibility that Emma’s reverie is located in the continuous past or originated in the present. With TT4, the clause construction is manipulated so that the finite verb is downgraded to a present participle dependent on a matrixial verb: ‘What lovely afternoons they had spent alone together [...], he, reading’ (1948: 147). In this instance, the participle is bound to the preceding pluperfect verb group, situating the action squarely in past and also rejecting the present continuous aspect. However, this participle, which is essentially non-finite in nature, does go some way to preserving the ambiguity inherent in the ST imperfect aspect; although the action is located in the past, the present participle can nevertheless encapsulate repetitive and incomplete aspects within that temporal framework.

The only version to encase the action in the perfective is TT1, where the statement ‘He read’ (1886: 135) renders the action completed and located within the definite chronological parameters of the past. Not only does this skew the original statement of the CV, but it further points more clearly towards the presence of an EV. As Huss notes, Flaubert’s use of the imperfect ‘lends a subjective colouring to an event, where the conventional narrative tense, the past historic, would reflect the unambiguous authority of a narrator firmly established at an organizing distance from events’ (1977: 143). Thus, the use of the simple past in TT1 drowns out the ambiguity of the ST verbs, both in terms of aspect and of voice; the definitiveness of the action disallows Emma to deceive herself with illusions of frequency or temporal proximity to Léon, while the use of the narrative tense *par excellence* silences any voice other than that of the external, objective narrator.

Perhaps the version which approximates the equivocalness of the ST to the closest degree is TT6, where Léon ‘would be reading’ (1992: 99); this use of the imperfect in conjunction with the present progressive participle allows both the iterative and the ongoing aspects to all come to the fore, thereby encompassing a

broader range of possibilities in comparison to the other versions. However, the continuity suppresses the potential for the tense to convey any aspect of definitiveness, nor could the verbal group have been transposed from the present, thereby silencing the CV who has repositioned herself into an alternative actuality. Nevertheless, this act of combining the habitual and the ongoing aspects into what may be labelled an imperfect progressive aspect is in itself significant: whereas standard TL narrative patterns evince a choice between one or the other, i.e. the iterative or incomplete aspects, TT6 takes the atypical step of opting for both, in other words, for disrupting the TL to a certain extent. It thus becomes possible to draw a parallel between this non-conformity to TL narrative patterns and Flaubert's own unsettling use of the imperfect tense.

Close: TT6

As far as the second instantiation of the imperfect tense in example five is concerned, it is of note that all the (re)translations deal with the verb in a different manner to that of the first example. TT6 now narrows the aspect presented to that of the habitual: 'breezes would flutter' (1992: 99), thereby discontinuing the disruption evinced by the preceding ambiguous construction and restricting the potential temporal locations of the CV. In a move away from the finiteness of the iterative, TT7 opts for the present participle with 'the fresh breeze from the meadows *ruffling* the pages' (2004: 110); although the participle is still governed by the matricial use of the habitual aspect in the first clause, it nevertheless captures both the repetitive and unfolding aspects of the imperfect, whilst also allowing the voice of the CV to carry across from an imagined present. The initial translation also evinces a shift away from the use of the preterite in the first clause, albeit a slight one; the incorporation of a present participle in 'the fresh wind of the meadow *set trembling* the leaves of the book' (1886: 135) relieves the phrase somewhat from the definitiveness of the main verb, allowing strains of incompleteness to be heard which point to the CV in her state of reverie. However, the overriding aspect remains that of completion, which once more underscores the presence of an EV.

Of the remaining versions, TT2, TT3, and TT5 all convey the iterative in the first clause; in the second clause, they all relegate the finite verb to the definitive preterite in an apparent mismatch of temporal frameworks: rather than an habitual action, the wind ‘rustled’ (1905: 104) and ‘fluttered’ (1928: 149; 1950: 136) the pages of the book. Likewise, the present participle of TT4, although bound to the definitive pluperfect, had the potential to express the repetitive and ongoing aspects of the imperfect; here too the wind ‘fluttered’ (1948: 147). However, on closer inspection, these aspectual shifts do not occur without compensation elsewhere in the clause. With TT2, TT4 and TT5, the conjunctions ‘whilst’ (1905: 104) and ‘while’(1948: 147; 1950: 136) now takes the place of Flaubert’s semicolon and render the second verb simultaneous to that of the first, i.e. the (pseudo-)iterative action of reading. Indeed, this conforms to a standard pattern of TL usage, where ‘with reference to habitual actions in the past [...] English very often uses the preterite in such contexts whereas French does not’ (Price, 1998: 313). Consequently, the use of the preterite in the TL does not drown out the imperfective aspect of habituality. A similar shift occurs in TT3 where the actions are portrayed in two different clauses: ‘He *would read* [...]. The wind, blowing in cool from the meadows, *fluttered* the leaves of the book’ (1928: 149). Despite the absence of an overt marker of simultaneity, the second verb is nonetheless temporally framed by its precedent, while the addition of the present participle, ‘blowing’, serves to reinforce an aspect of incompleteness or iteration, thereby relieving the preterite from the confines of definitiveness. Thus, what at first glance may appear to be a disjunction between the SL imperfect and TL preterite reveals itself to be a partial convergence of aspect. Ultimately, however, the prevalence of iterative action only expresses one tone of the imperfect tense, neglecting the blend of aspects which can be heard in the ST.

Close: None

2.1.1.3 Modality

The presence of modality in passages of SIL is pertinent since its primary function, according to SFG, is as an ‘expression of indeterminacy’ (2004: 148); such

indeterminacy then lends a sense of evasiveness to the narrative, based firstly on the subjective vagueness of the expression itself, and secondly, on the imprecision or duality of its source. The issue of modality comes to the fore in example eight: ‘Pourquoi ne l’avoir pas retenu à deux mains [...] quand il *voulait* s’enfuir’ (1971: 127). The presence of the modal verb ‘vouloir’ is contingent on a voice – or voices – which propose a degree of inclination or intentionality, a degree which in turn is contingent on the subjective interpretation of the vocalizer(s). And yet this modal subjectivity is retained in only TT2, with the construction, ‘he *wished* to flee’ (1905: 104), where the inclination is projected on to the subject by either or by both the CV and EV. A modal verb appears in TT4: ‘so that he *should* not flee’ (1948: 147). But here the scale of modality shifts from one of inclination to one of necessity, which, in combination with the move from temporal to causal conjunction, implies a greater degree of determinacy and lends a more decisive tone to the voice of the CV.

The remaining versions all replace the modality of the ST with certitude: TT3, TT6 and TT7 attest respectively that ‘he *tried* to fly away’ (1928: 1949), ‘it *tried* to escape’ (1992: 99) and ‘he *tried* to leave (2004: 119), while TT5 claims that ‘it *threatened* to fly away’ (1950: 136)⁷. Here, the TL verbs, ‘to try’ and ‘to threaten’ may convey a sense of incompleteness, but they are nevertheless declarative, i.e. certain, in nature and therefore obscure the subjective assessment of the ST. The clause becomes an expression of definite action as opposed to a projection of intentionality, which in turn undoes the strands of SIL. The clarity accorded to the CV runs counter to the ST portrayal of her perturbed emotional state, and raises the profile of an EV whose omniscience may give way to such an objective statement.

Close: TT2

2.1.2 Clause type

A further grammatical issue which is relevant to the issue of *qui parle* in passages of SIL is clause type. In addition to the fundamental distinction between indicative and interrogative clauses, SFG also introduces the sub-types of the WH-interrogative, the

⁷ The difference in subjects will be discussed below in Section 2.2.1.

exclamative and the imperative clauses, the first two of which will be most pertinent to the present analysis. With the WH- interrogative, the function of the clause ‘is to specify the entity that the questioner wishes to have supplied’ (Halliday, 2004: 134), while the exclamative is defined simply as ‘hav[ing] the WH- element *what* or *how*’ (*ibid.*: 137) at the head of the clause in order to express emotion. However, the presence of these sub-types in SIL begs the question as to the identity of the ‘questioner’, i.e. the source of the exclamation.

To begin with example seven, ‘*Comment n’avait-elle pas saisi ce bonheur-là, quand il se présentait !*’ (1971: 127), it is evident that the use of the WH- element, ‘comment’, in conjunction with the exclamation mark, categorizes this clause as an exclamative. What is striking in the (re)translations is that each and every version replaces the initial WH- exclamative with an interrogative so that the narrative now incorporates the question, ‘*Why had she not [...]?*’ (1886: 136; 1905: 104; 1928: 149; 1948: 147; 1950: 136; 1992: 99; 2004: 110). By employing the adverb ‘Comment’, which ‘tend fréquemment dans ce cas [...] vers l’exclamation’ (ATILF), the ST raises a voice which expresses incredulity. Traced back to the CV, the emotion conveys the protagonist’s sense of exasperation and frustration vis-à-vis her present situation; attributed to the EV, the exclamation reveals a sense of derision which is directed at Emma’s inertia or misapprehension. Inevitably, the transpositions evinced in the TTs fundamentally alters the voices of the ST: the interrogative introduces an element of self-probing – Emma ‘wishes to have an answer supplied’ (Halliday, 2004: 134) – a wish which then infuses the voice of the CV with an enhanced capacity for self-questioning. As far as the EV is concerned, the (re)translations distort the mocking timbre, projecting instead a speculative narrator who does not have, or is withholding, all the answers. Although the equivocalness remains intact, the TTs nevertheless fundamentally alter the characterization of the CV, which in turn downplays the situational irony of the ST.

Close: None

The WH- exclamative construction is subject to further modification in the translation of example four, where the ST construction comprises two exclamative

WH- elements and two exclamation marks: ‘*Quels* bons soleils ils avaient eus ! *quelles* bonnes après-midis [...] dans le fond du jardin !’ (1971: 126-7). In this instance, exclamatory utterances are significant given their key role in the ST as a marker of an underlying irony which ‘reduces the particular forms of her [Emma’s] desire to clichéd illusions and denies them the status of valuable alternatives to a mediocre world’ (Culler, 1974: 141). Thus, the voice of the ST CV articulates the romantic idyll, only to be punctured by that of the narrator. However, TT2, TT3 and TT4 each omit one of the exclamation marks through various clause mergers, and in so doing, they risk overemphasizing the desperate fantasies of the protagonist by reducing the prevalence of the ironic use of exclamatives. Nevertheless, TT2 and TT4 initiate compensatory measures whereby both modulate the preceding declarative clause of example three, ‘Ils s’y étaient promenés bien des fois’ (1971: 126), into the WH- exclamatives, ‘*How* often they had strolled by the river [...]!’ (1905: 104) and ‘*How* often they had walked beside it’ (1948: 147), thereby reinforcing the exclamative, and consequently ironic, texture of the ST.

It is also important to bear in mind that the SFG definition of an exclamative clause type is not entirely comprehensive since TL patterns also allow the use of a nominal exclamative in the place of a WH- element at the head of the clause. Such is the case in TT5, where the illocutionary force of the exclamative is preserved as ‘The fine sunny days they had had! The lovely afternoons, [...] at the bottom of the garden!’ (1950: 136). Thus, TT5 has recourse to an alternative source of meaning-making in the TL, whereby, despite the asymmetry between the SL and TL grammatical constructions, the TT can nevertheless be classified as close to the ST in terms of emotive and ironic content.

Close: TT1, TT5, TT6, TT7

2.1.3 Absence

To return to the SFG definition of the clause as exchange, it is the Mood structure which is responsible for conveying interpersonal meaning through its Subject and Finite constituents. Thus, the function of the Mood structure is closely linked to the expression of voice. However, in some instances, a clause can be marked by the

absence of the Mood elements, which in turn renders the question of *qui parle* all the more complex. Halliday distinguishes two ways in which these elements may be absent: (i) ellipsis and (ii) minor clauses (2004: 151-154). However, for the purposes of this analysis, it is necessary to go beyond Halliday's definition of ellipsis, which is tied to the question and answer process and whose 'meaning is 'go back and retrieve the missing words'' (*ibid.*: 569); rather, the reach of ellipsis will be extended to encompass instances where meaning is beyond retrieval.

Such is the case in example five, 'le vent frais de la prairie faisait trembler les pages du livre et les capucines de la tonnelle...' (1971: 127), where the punctuation graphically indicates aposiopesis, i.e. it 'désigne une simple interruption dans le déroulement de la chaîne syntagmatique' (Laurent, 2001: 46). Indeed, as Haig pointed out, '[u]npredictable typography' (1986: 11) is one of the characteristics of SIL, and as such, the points of ellipsis are a very visual marker that two different voices are to be heard in this example. As far as the CV is concerned, the reader can hear the thoughts of the protagonist as they unfold, and then trail off. By allowing this discontinuity, the EV rejects his omniscient authority and merges his voice seamlessly with that of Emma; however, the apparent harmony of voices gives way to a certain discordance, whereby the narrator's silence ironically underlines the inadequacy of Emma's imagination since her reserve of romantic clichés appears to have been exhausted.

And yet the first three (re)translations do not include any elliptical punctuation. In TT1, the reverie is expressed as the wind:

set trembling the leaves of the book and the nasturtiums of the arbour. (1886: 135-6)

In TT2, it merely:

rustled through the leaves of his book. (1905: 104)

In TT3, it:

fluttered the pages of the book and the nasturtiums of the arbour. (1928: 149)

Consequently, there is a negation of absence at play in these three versions which obscures the immediacy and subjective discontinuity of the unfolding voice.

Although the ellipsis points are restored in TT4 and TT5, they do not appear without some alteration, namely the addition of a full stop:

the pages of his book and the nasturtiums growing on the arbour... (1948: 147)

the pages of his book and the nasturtiums round the arbour. ... (1950: 136).

It follows that TT4 and TT5 indicate elided meaning, but the position of the full stop in the former restricts the extent to which the discontinuity is permitted, while that of the latter misrepresents the moment at which the pause occurs and introduces a definite disambiguation since the nasturtiums no longer have the potential to function as a subject. Thus, in all of the above versions, the potential for subjectivity and inadequacy is lessened, and the voice of the CV becomes endowed with a greater sense of control and competency. In turn, if the voice of the EV is to be teased out from such a merger, it too undergoes a reduction in latent criticism; the gaps in meaning are suppressed or confined, counteracting the instability of the text, and as a result, the basis for irony is eroded.

In contrast, it is TT6 and TT7 which preserve the ambiguity inherent in the ST blend of voices. In TT6, where ‘breezes would flutter in the pages of his book and *among* the nasturtiums of the arbour...’ (1992: 99), the lack of any additional punctuation to qualify the ellipsis allows the full potential of the ST uncertainty to be realized. With TT7, the ambiguity is taken even further: the inclusion of a comma in ‘the fresh breeze ruffling the pages of his book, and the nasturtiums growing round the arbour...’ (2004: 110) now isolates the latter noun group, with the result that this may be interpreted as either a Complement of the matricial verb, or a new Subject which is left unqualified. In conjunction with its preservation of the ellipsis points, TT7 thus facilitates both the faltering voice of the CV and the scathing voice of the EV. There is a definite progressive restoration at play here in the TTs, whereby the disambiguation of the earlier version is reversed most extensively in the most recent retranslation: as such, this is the only example thus far in support of the Retranslation Hypothesis.

Close: TT6, TT7

A further site of absence is the minor clause, classified by Halliday as ‘exclamations, calls, greetings and alarms’ which ‘are verbal gestures of the speaker addressed to no one in particular’ (2004: 153). A minor clause is made manifest in example six, namely the self-contained exclamation ‘Ah!’ (1971: 127); here, the absence of the Mood element vocalizes the distressed emotional state of the CV, or may also be interpreted as the mocking tone of an EV who wishes to pour scorn on the melodrama of the situation. In either case, it points to the presence of subjectivity and thus clearly signals the presence of SIL in the ST. However, the exclamation is only retained as ‘Ah!’ in TT1 (1886: 136) and TT7 (2004: 110). Conversely it is completely by-passed in TT5 and TT6, where the clause complex simply begins with the declarative statement ‘He was gone’ (1950: 136; 1992: 99); this omission then dampens the emotive force of the expression, replacing the subjectivity of the ST with a detachment that conceals the contrastive tonality of the two voices.

The remaining versions are not without compensatory strategies: TT2, TT3 and TT4 all transpose the minor clause into the following construction: ‘And now’ (1905: 104; 1928: 149; 1948: 147). While the introduction of a comparative temporal framework goes beyond any logic evinced in the ST, it nevertheless serves as a means of reinforcing the emotive bent of the statement given that the TL typically ‘introduces exclamatory constituents with an initial *and*’ (Fludernik, 1993: 163, original emphasis). Therefore, the expressive force of the ST is maintained, albeit by means of a different grammatical resource in the TL, i.e. the finite clause, which subsequently preserves the potential for both the dramatic and the parodic voice to be heard. Indeed, a further compensatory measure is evident in TT3, where an additional minor clause is appended to the statement, ‘Ah, what beautiful sunny days’ (1928: 149); as a consequence, the fraught exclamation of the ST is rerouted to an expression of happiness, thereby altering its emotive force, but the subjective texture of SIL is nevertheless foregrounded, which allows the ambiguity of voice to persist.

Close: TT1, TT2, TT3, TT4, TT7

2.1.4 Addition

In passages of SIL, it is certainly the case that Flaubert was prone to what Toolan would term ‘narratorial tinkering’ (1988: 121), i.e. the revision of the phraseology of the original utterance or thought which, in the particular instance of the ST, leads to ‘evident moments at which the writing outruns her [Emma’s] own formulations’ (Heath, 1992: 123). As such, the double vocalization of SIL allows access to the inner workings of the protagonist’s mind, but this access has been modulated by a narrator who makes his voice heard in a stylized and sophisticated language which reveals a vocalizer other than Emma.

One particular characteristic of this overt tinkering is the way in which Emma’s thoughts are conveyed; rather than reproduce the inner workings of her mind as they may have been realized by the protagonist herself, a certain degree of deviation occurs when the utterances pass through the filter of the EV. More precisely, the polyvocality which emerges from the ST is attuned to the impressionistic and to the abstract, as opposed to the materiality of the narrative world, thereby representing stylistically Emma’s frustrated relationship to what is concrete. Thus, not only does this stylistic modulation serve as means of ironic distancing, it further allows the narrator to demonstrate the extent to which the character’s consciousness, nourished by romantic illusions, remains unanchored in reality.

A case in point is example three, ‘*Ils s’y étaient promenés bien des fois, à ce même murmure des ondes, sur les cailloux couverts de mousse*’ (1971: 126), which comprises only one material verbal group and two fragmented prepositional phrases; moreover, these prepositions are significant in that the aural and tactile sensations which they express remain unanchored by what Halliday would term a ‘perceptive mental process’ (2004: 199). In other words, the memories and emotions of the protagonist flicker in and out of the narrative, unfettered and imprecise in their non-finite clauses; the indeterminate relationship between Emma’s consciousness and the reality of her situation is thus emphasized, while the author reveals ‘*la force interne de son style*’ (Corr. II, 345) when opposed to the banality of the subject matter.

However, this clause complex is susceptible to alteration in the majority of the versions: TT2, TT3, TT4, TT5 and TT7 enhance the dependent clauses with finite verbal groups or present participles. Emma and Léon thus ‘*listened* to the murmuring of the waves over the moss-covered stones’ (1902: 104); ‘*listened* to the murmur of the water *foaming* over the pebbles’ (1928: 149); ‘had walked beside it, *hearing* the murmur of its waters, *watching* the mossy stones’ (1948: 147); they were ‘*listening* to that same murmuring of the water over the mossy pebbles’ (1950: 136) or ‘*listening* to that same water murmuring over those same moss-covered stones’ (2004: 110). It follows that the addition of mental verbs of aural perception adds an element of stability, thereby grounding the TL narrative and obscuring a particularity of the ST form.

Rather than undoing the polyvocality of the ST, such shifts alter its inflection. The insertion of perceptual verbs grounds the phraseology to a greater, and to a more banal extent, in the reality of the narrative world; in so doing, it is the facile expression of the protagonist which is privileged. Disengaged from narratorial tinkering, the limitations of her vocalization all but drown out the unhinged, illusory qualities of her inner cognition, qualities which could only be formulated by the ST narrator. Therefore the ambiguous balance of SIL is disrupted by the over-emphasis placed in the TTs on the additional prosaic verbal groups, and thus on voice of the CV. On the other hand, however, the external vocalization is also modulated through the insertion of these verbs; if a narratorial voice is to be identified in these TTs, it is one which, in opposition to the ST, overtly signposts the mental processes of the protagonist. As such, the move from the intangible further distorts the balance of SIL by infusing a more diegetic, descriptive tone into the narrative. Contrary to the uncertainty which underpins vocalization in ST passages of SIL, the role of EV in the above TTs can now be attributed to a recognizable and reliable omniscient narrator, more akin to the voice in indirectly reported discourse. In short, the voice of the CV appears deflated once divested of the narratorial tinkering of the EV, while the voice of this latter confines itself to a more conventional, less ambiguous narratorial role of telling rather than showing.

Conversely, it is TT1 and TT6 which retain the singular ST fusion of vocalization in the above example of SIL: TT1 remarks that ‘[t]hey had often walked there to the murmur of the waves over the moss-covered pebbles’ (1886:135), while TT6 states that ‘[t]hey had walked along there many many times, by the same murmuring waves, over the moss-covered stones’ (1992: 98f). In neither case is the sensation explicitly confined to a mental process, nor is the second prepositional phrase recast in a more concrete manner. Indeed, TT1 goes even further; by omitting the comma between the two prepositional phrases, the ambiguity of the latter is intensified, and precision of meaning becomes all the more elusive. Consequently, it is TT1 and TT6 which remain closest to the ST: as is the case in the ST, the form deforms, frustrating the relationship between cognitive content and narrative reality, and removing this content one step away from the conventional.

Close: TT1, TT6

2.1.5 Summary

Table 3 provides a quantitative summary of how each (re)translation behaved in terms of closeness in each of the aforementioned sub-categories of voice, where 1 represents closeness, and 0, divergence. On the basis of this information, it is evident that relationships of closeness in voice vary according to each TT and to each category. The version with the highest frequency of proximity to the ST is TT6, with five instantiations of closeness, while the version which evinces the greatest degree of divergence is TT5. On one hand, this data challenges the RH since (a) it is not the most recent version which is closest on a linguistic level to the ST, and (b) nor is it the initial version which proves itself to be the furthest removed. In point of fact, these starting and end points are notable in their final uniformity, providing a static framework for the fluctuations which occur in the interim. On the other hand, TT6 may well be the closest TL version, but it is important to note that closeness is achieved in only half of the categories.

Approaching the data from another angle, the sub-categories which proved to be most problematic in translation are the imperfect tense and clause type (exclamative to interrogative). The former can readily be explained by the fact that Flaubert’s use of the imperfect tense introduces a source of strain into the ST which

cannot be fully conveyed in the TL. A disambiguation between the iterative and the ongoing frustrates the undecidability of the SL Form, and it is therefore impossible to engage the TL grammar system in a full-scale reconstruction of the ST's potential for uncertainty. Instead, the closeness of TT6 has been determined by its preservation, as far as the TL allows it, of a multiplicity of interpretations. The modifications in clause type, however, cannot be assimilated into this logic of asymmetry; the consequence of these grammatically unmotivated shifts serves only to imbue the CV with a greater capacity for insightful or meaningful reflection, which is a far cry from her self-perceived role as a passive victim of circumstance in the ST. Conversely, the sub-category which is best maintained is the timelessness of the gnomic present, with only TT5 undercutting the unique reach of this tense. Here, the two language systems are in harmony in terms of aspect, and, in contrast to Flaubert's destabilizing use of the imperfect, the majority of the translators have privileged this (deceptively) straightforward and analogous tense. Lastly, the dynamics of the RH are only played out in one subcategory, i.e. in absence, or the use of ellipsis.

Table 3: Voice (A)

	Present Tense	Imperfect Tense (1)	Imperfect Tense (2)	Modality	Clause Type (1)	Clause Type (2)	Absence (1)	Absence (2)	Addition	Total
TT1	1	0	0	0	0	1	0	1	1	4
TT2	1	0	0	1	0	0	0	1	0	3
TT3	1	0	0	0	0	0	0	1	0	2
TT4	1	0	0	0	0	0	0	1	0	2
TT5	0	0	0	0	0	1	0	0	0	1
TT6	1	1	0	0	0	1	1	0	1	5
TT7	1	0	0	0	0	1	1	1	0	4

2.2 Focalization

In the case of Flaubert's *SIL*, focalization occurs on two different levels, as defined by Bal: on an extradiegetic level, through the external narrator-focalizer (EF), and on an intradiegetic level, through the character focalizer (CF). In certain cases, the focalization of the latter is embedded seamlessly into that of the former, so that the intradiegetic perspective prevails: this has been termed 'double focalization'. In other instances, it becomes impossible to determine which perspective has been adopted: this is known as 'ambiguous focalization'. Moreover, various different *facets* of focalization must be taken into consideration, in particular those which Rimmon-Kenan has defined as facets of perception and psychology, relating to 'the focalizer's sensory range', and 'mind and emotions' (2002: 80), respectively. This approach thus allows a distinction to be drawn between sensory perceptions and the cognitive or emotive workings of the consciousness.

It is also necessary to incorporate an examination of the *focalized*, i.e. that which is seen, whether animate or inanimate, perceptible or non-perceptible. The focalized elements of a given clause can be categorized in parallel with the SFG system of transitivity, in particular with the categories of participant and circumstance. These are integral to the examination of who is experiencing what, or more precisely, who is seeing and what is being seen. Firstly, the participants, i.e. those involved in the verbal process of the clause, can function as both focalizers or focalized. But, it is crucial not to forget the clandestine EF who will essentially be hidden from view. Secondly, the circumstantial elements of the clause, i.e. the 'when, where, how and why' (*ibid.*: 260), serve to qualify 'the unfolding of the process in space-time' (*ibid.*: 265), and can therefore function as focalized elements.

The picture becomes more complicated in situations of ambiguous focalization, since the source of the visual, sensorial, cognitive or emotional observations is questionable. In turn, the uncertainty, or the duality of the identity of the focalizer is brought to bear on the identity of the focalized; the specific qualities of the focalized participant or circumstance will necessarily change according to whose eyes are responsible for the depiction. Thus, the participants in and

circumstances of focalization mediate the portrayal of a dislocated world within the ST, and construe two disparate levels of experience: the experience of the EF, and the experience of the CF. Any changes in these elements through translation will then distort that particular, yet often imprecise, picture.

2.2.1 Focalized Participants

2.2.1.1 Generalizations

As was the case in the issue of *qui parle*, the presence of generalizations lends an even greater degree of ambiguity to the narrative: it becomes impossible to determine whether the focalized participants are viewed through the eyes of the CF, and are thus tinged with the clichés of her romantic education, or through the eyes of the EF, and are thus observed from an ironic distance.

In example one, ‘C’était *cette* rêverie que l’on a sur ce qui ne reviendra plus, la lassitude qui *vous* prend après chaque fait accompli, *cette* douleur enfin que *vous* apportent l’interruption de tout mouvement accoutumé, la cessation brusque d’une vibration prolongée’ (1971: 126), it is the use of the personal pronouns *on* and *vous*, along with the demonstrative pronoun *cette* which opens the narrative up to different layers of interpretation. Firstly, the pronoun *on* blurs the focal orientation of the narrative since, ‘[d]ans tous ses emplois, « on » laisse dans l’ombre l’identité des sujets, qui se fond dans une globalité indéterminée’ (Herschberg-Pierrot, 1993: 34). From such shadows may emerge the focalization of a protagonist who sees the *on* as representative of a timeless body of people, a body into which she can fuse herself if only in her reverie. From the ironic and distant stance of the generalization, the focalization changes, and the shadows may give rise to ‘l’éternel imbécile nommé *On*’ (*Correspondance*, Suppl. III, 1954: 325), to the representation of received ideas. Secondly, the direct object *vous* also poses problems of identification: is the narrator pinpointing the reader, closing the distance between himself and the narratee in order to render the generalization more pertinent?; or, does the narrator focus on a *vous* which corresponds to the subject *on*, in the sense that it can ‘représenter tout le genre humain’ (ATILF); or is it a sweeping focalization that can be traced back to the protagonist, desperately trying to inscribe her personal experiences into a universal

dimension? As far as the ST register is concerned, the informality of the focalized pronoun may suggest that it is allied to Emma as opposed to the conventional omniscient narrator; however, in the same way as the narrator can yield voice to the character in moments of SIL, the perspective can also be relinquished. Finally, the use of the deictic marker, *cette*, can be linked to one of the generalizing strategies as noted by Williams, namely the evocation of ‘a fictional particular’ which can be discerned through ‘the use of the demonstrative adjective (either ‘ce’ or ‘un de ces’) coupled with a noun (usually abstract) and a defining relative clause’ (1978: 492). Although Williams attributes the generalizing representation of ‘particulars’ solely to the EF, it may further be attributed to the viewpoint of a CF who sees the world through the filter of ingrained truisms.

To begin with the translation of *on*, it is certainly the case that the TL system has a corresponding third person indefinite pronoun *one*, which can also be ‘used for general, indefinite, human reference and frequently includes the listener implicitly’ (Gramley and Pätzold, 2004: 100). But, whereas *on* occurs frequently in SL discourse, the extent to which *one* is employed in the TL is substantially lower; here, the preference would tend towards avoidance, in particular through the use of the passive or the insertion of a definite pronoun. Indeed, this TL inclination is reflected in the (re)translations, where only two versions incorporate the impersonal pronoun: TT3 pinpoints ‘the dreams that come to *one* when *one* has bade farewell’ (1928: 128), while TT4 focuses on ‘the mood which afflicts one when one dreams’ (1948: 147). In so doing, these versions retain the incertitude as to the identity of the focalized participant and a relationship of closeness can thus be postulated with the ST; but at the same time, the infrequency with which the impersonal pronoun generally appears in TL discourse renders its usage in these versions somewhat conspicuous, thereby disrupting the relationship between ST and TT on the level of form, i.e. one conforms, while the other, if not deforms, does call a degree of attention to itself.

Another strategy which preserves the indefiniteness of the ST focalized participant emerges in TT7, where the personal pronoun is conveyed in the second person singular: ‘brooding which comes when you lose something forever’ (2004:

110). In this instance, the referent can indeed encompass the same generic scope as its SL counterpart, but yet again, in contrast to the unmarked form of *on*, the TL use of ‘you’ may also be more conspicuous in light of the ‘historical situating of second-person discourse as a typically postmodernist kind of *écriture*’ (Fludernik, 1994: 445, original emphasis). On the one hand, the focalized participant of the TT remains elusive in terms of classification, while on the other, the TL signifier gives way to historical connotations which do not exist in the SL form.

A further manipulation of the personal pronoun appears in TT1 and TT2 where the vagueness of *on* is attenuated by the more inclusive *we*: ‘that reverie which *we* give to things’ (1886: 135); ‘dreaming as *we* so often do’ (1905: 103). While the TL pronoun still retains the universality of the ST observation, the *we* referring to humanity at large, it does however imply that the EF places himself directly within the reach of its collectiveness. Granted, narratorial inclusion is made evident in other ST generalizations, e.g. the oft-cited maxim, ‘la parole humaine est comme un chaudron fêlé où *nous* battons des mélodies à faire danser les ours’ (1971: 196), but where this particular instance differs is that the pronoun occurs within a passage of SIL. Rather than preserve the ambiguous focalization of the ST, the use of *we* renders the EF ‘complice des choses dont il parle’ (Defaye, 1998: 58), or more precisely in this instance, ‘complice des choses qu’il voit’. The shift in pronoun thus forces a definite complicity, an identifiable source of focalization where none is evident in the ST. As a result, the extradiegetic perspective of the EF dominates the intradiegetic perspective of the CF, thereby cancelling the equifocalness of SIL and with it, the opportunity for the ironic clash between these two divergent viewpoints.

Likewise, disambiguation occurs in TT5 and TT6, where the indefinite pronoun of the ST is simply omitted: ‘It was the spell cast by the departed’ (1950: 136); ‘It was the kind of reverie that comes when something vanishes’ (1992: 98). As a consequence, the focalization becomes more explicit in its precision; the generality of the SL pronoun is supplanted by the sense of definitiveness which emerges from the contracted clause of TT5 and from the revised subject in TT6. In turn, this explicitation undercuts the ambiguous focalization of the ST: the line of vision of the CF is obscured since no evidence remains of the protagonist’s attempts to

perceptualize her situation within the context of the global *on*, leaving only the perspective of a EF who, in terms of the psychological facet of focalization, ‘knows everything about the represented world’ (Rimmon-Kenan, 2002: 80), given the certitude of the observations. Thus, once again, the equifocalness of SIL collapses into the single perspective of an external narrator-focalizer, while the generalizing dimension is also diminished, leaving little room for irony.

Close: None

As far as the treatment of the second personal plural pronoun is concerned, the (re)translations bring a variety of strategies to light. The first point to note is that the use of *vous* in the ST as an indirect object is somewhat marked in terms of its informal register; indeed, it is this familiar slant which intimates the presence of the CF, while the scope of its focalization raises questions as to the relationship between the EF and the implied narratee(s). By translating the pronoun as *you*, both TT1 and TT7 retain the uncertain universality of the ST observation: ‘the lassitude that seizes you’ (1886: 135); ‘that lassitude you feel [...], that pain you suffer’ (2004: 110). Moreover, the markedness of the TL pronoun, (in this sense, it is comparable to the SL pronoun), alters the texture of the narrative sufficiently so as to suggest that the gaze is not the gaze of the traditional omniscient narrator.

An amalgamation of omission and the use of *one* comes to the fore in TT3 and TT4, while TT5 remains consistent with the whole scale removal of all personal pronouns: ‘the lassitude that comes over *one* [...] the pain, in a word, which accompanies the interruption of habit’ (1928: 148); ‘the sort of lassitude which deadens the heart [...] the pain that strikes at *one*’ (1948: 147); ‘the lassitude that follows the event, the pain caused by any accustomed motion breaking off’ (1950: 136). In those instances where *one* is the focalized participant, the ambiguity remains alongside the potential for universality, while its markedness also points to the singularity of the narrative context; however, where the pronoun has been omitted, the observation becomes more definite in its focus, and as was the case above, the perspective of the CF is submerged.

The issue of complicity returns once again in TT2, but also in TT6: ‘the exhaustion which overtakes *us* [...] that pain which the interruption [...] produces in *us*’ (1905: 103); ‘the lassitude *we* feel’ (1992: 98). As was the case above, the use of the first person plural, whether as direct object, indirect object or subject, draws attention to the parameters of the focalized participant as a universal entity which necessarily encompasses the EF, but which is unlikely to have stemmed from the perspective of the CF. And so the hazy focalization of SIL has once again been subjected to a process of clarification from which emerges a determined focalized participant and a one dimensional point of view.

Close: TT1, TT7

The greatest splintering of SIL occurs in conjunction with the translation of the cleft construction and the deictic marker which characterize the phrase: ‘*C*’était cette rêverie [...], cette douleur’ (1971: 126). This example revolves around what Williams defines as ‘a fictional particular’ (1978: 492), in other words, a definite constituent of the narrative world which serves as a basis for the ensuing generalization. Central to such definitiveness is the precision of the deictic marker which ‘inscri[t] donc le récepteur dans le champ d’une représentation devenue *présentation*’ (Laurent, 2001: 96, original emphasis); however, in the context of ambiguous focalization, this act of presentation may be attributed intradiegetically to the CF, or extradiegetically to the EF. Moreover, the use of the cleft construction to set up the generalization is significant since, as Culler has highlighted, ‘[t]he introduction of *c’était* is generally a way of introducing a fact, presenting it shorn of its potential links with thought and activity’ (Culler, 1974: 205, original emphasis). Thus, the cleft construction cleaves the narrative, suspending the observation beyond what is concrete in mental or physical terms, and in so doing, demonstrates the extent to which the perspective of the CF is contorted, not least through cliché and over-idealization.

Consequently, the generalization revolves around the dual axes of the demonstrative article and the cleft construction; in order to be close, a (re)translation must preserve the precision of the first and the singular prosaism of the latter.

However, the only version to retain both elements of focalization is TT1, which mirrors the ST in its observation: '*It was that reverie [...], that pain*' (1886: 135). Therefore, the banality and orchestrated romanticism of the focalized constituent is preserved, facilitating both the perspective of the CF and the ironic distance of the EF. Elsewhere, the focalized generalization is somewhat diluted: in TT6 comes the contracted observation that '*[i]t was the kind of reverie*' (1992: 98) which replaces the deictic marker of the former with an approximating nominal phrase, 'the kind of', and omits the second demonstrative phrase 'cette douleur', thereby limiting the frame of vision. However, the cleft construction remains, while the classification of reverie still points to a universal category, albeit with less specificity. Similarly, TT5 preserves the cleft construction as a signpost for the hackneyed in '*[i]t was the spell [...], the pain*' (1950: 136), but the omission of the deictic marker limits the sense of both intra- and extradiegetic proximity which emerges in the ST.

Nevertheless, the most evident and destructive manipulation of focalization comes to light in the remaining retranslations, in specific, through the treatment of the cleft construction. In TT2, TT3, TT4 and TT7, the indefinite demonstrative pronoun of the ST adopts an overtly definite identity as a result of focalization on the protagonist: '*She was dreaming*' (1905: 103; 1928: 148); '*She was in the mood*' (1948: 147); '*She sank into that kind of brooding*' (2004: 110). Consequently, the focalization anchors the narrative in the real and as such obscures the unbound perspective of the CF, along with the stylistic indicator that the field of vision is one of banality. Likewise, the convergence of focalization on the protagonist all but eradicates SIL – the point of view which emerges is one of an omniscient EF with a bird's-eye view on the happenings of the narrative world, thereby shattering the indecidability of the ST focalization.

Notwithstanding, some compensatory strategies appear in these versions which serve, if not to restore, at least to intimate the presence of an intradiegetic focalizer. Take for example TT3, which actually reinstates the ST cleft construction and deixis later on in the observation: '*It was, in a word, that pain*' (1928: 148). Thus, the signalling of cliché is suspended in the clause complex, but not altogether omitted, while the incorporation of the demonstrative retains the allusion to an entity

that may be considered as both intra- and extradiegetically located, thereby preserving the ambiguous balance of focalization. With regard to TT7, the demonstrative prevails in the clause complex ‘*that* kind of brooding [...], *that* lassitude [...], *that* pain’ (2004: 110), and reinforces such ‘fictional particulars’ as the converging point for internal and external focalization.

Conversely, TT3 omits all deictic markers, thereby diluting the emphasis on the crux of the generalization, and by extension, diminishing the basis for irony. TT4 follows suit in its exclusion of the demonstrative pronoun, albeit with an intimation of universality by means of the approximating phrase, ‘the sort of lassitude’ (1948: 147); but here the initial manipulation of the cleft construction is compounded further still with the inclusion of the subsequent observations that ‘*[s]he* felt in her bones [...]. *She* felt the pain’ (*ibid.*). Thus, it is this repeated insistence on the protagonist as focalized participant which destroys the effect of SIL to the greatest extent: the equifocality of the ST is forced into a unified perspective which conceals the vision of the CF, undermining both the universal span of the ST observations and its exposure of cliché.

Close: TT1

2.2.1.2 Animate Participants

In addition to generalizations, the key passage further encompasses focalizations which centre on the human characters themselves. In example two, the statement ‘*quoiqu’il fût séparé d’elle, il ne l’avait pas quittée, il était là*’ (1971: 126), is a prime illustration of the ambiguous focalization that not so much underpins, but destabilizes the ST. Viewed through the eyes of Emma, the CF, this statement builds into a crescendo as she convinces herself that Léon may have left, but that his essence somehow remains with her. The threefold repetition of the pronoun ‘*il*’ places Léon in the role of the primary focalized participant and demonstrates the extent of Emma’s fixation thereon. She herself appears as a secondary focalized participant whereby the use of the direct and then indirect objects show her to be the fixed point around which the action rotates. However, it is important to distinguish between the different ontological statuses accorded to the primary focalized

participant within this ST observation: the first clause recognizes the real Léon, the one from which the CF is physically removed, while the remaining clauses insist on a Léon whose presence is ethereal. Thus, in terms of intradiegetic focalization, the CF concentrates initially on the concrete, and moves towards an illusion which will ultimately replace reality. When focalized through the eyes of the EF the experience becomes more complex: the self-delusion of the protagonist is exposed through the clear and ironic gaze of an EF who occupies a privileged position of unrestricted knowledge.

The strained polyfocality of the ST is subject to several manipulations in the (re)translations. Firstly, TT2 demonstrates a reversal of the focalized Participants in the phrase ‘although *she* was separated from *him*’ (1905: 104); whereas both the CF and the external focalizer EF in the ST have fixed their attention on Léon as the primary focalized, this retranslation skews the original dynamics by re-assigning the prominence of each participant. Although the reversal does not impact on the potential inherent in the narrative for dual focalizers, Léon no longer occupies the key position as the primary focalized subject, which in turn undermines Emma’s fixation, but also dulls the contrast between the real and the imaginary Léon. Consequently, it is the distance between the CF and the EF, between what is real and what is illusory, that is distorted, and with it the scope for irony is diminished. Similarly, TT4 merges the two participants in its snapshot, ‘[t]hough *they* were separated’ (1948: 147, my emphasis); here, the shift does not allow the CF to bring the conditions of their separation into as sharp a focus: the fusion of Emma and Léon obscures the former as the immobile pivot of focalization and the latter as the focalized entity which has been removed from her. Also, the merger is perhaps more suggestive of an EF who has a panoramic overview of the represented narrative world; by encompassing both participants in one single observation, the orientation of the original CF is lost and the latent polyfocality of the ST disrupted.

Several minor alterations appear in TT1, TT5 and TT6: in both TT1 and TT6, there is a reliance on cataphoric reference, where the phrases ‘[t]hough separated from her, he had not left her (1886: 135) and ‘though far away from her, he had not left her’ (1992: 98) omit the initial focalized participant, and in so doing, underplay

his predominance in the clause; as was the case above, the obsession of the CF is clouded and the discontinuity between the various representations of Léon is downplayed. It falls to TT7 to restore the focalization of the ST in ‘although he was separated from her, he had not left her, he was there’ (2004: 110), an orientation which, in turn, supports the Retranslation Hypothesis.

Close: TT7

In addition, ST focalization extends into the past; Emma and Léon are reunited as focalized participants in the recollection: ‘Quels bons soleils *ils* avaient eus!’ (1971: 126). However, only two retranslations look back with the same focalization: TT5 evokes ‘[t]he fine sunny days they had had’, a togetherness which is echoed in the TT6 construction, ‘[w]hat sunny days they had had’ (1992: 99). In TT3 and TT7, the pair remains focalized, albeit with a lesser precision given their transitive shift from subject to Recipients: ‘what beautiful sunny days had been theirs’ (1928: 149) and ‘[h]ow brightly the sun had shone on them’ (2004: 110). But it is in TT1, TT2 and TT4 that the greatest re-focalization occurs given the removal of the original subjects: in the observations ‘[h]ow bright the sun had been’ (1886: 135; 1905: 104) and ‘[h]ow brightly the sun had shone’ (1948: 147), the escapist illusion of the CF and the mocking gaze of the EF lose their anchoring point, namely the ironic togetherness of Emma and her object of desire. The elimination of the human focalized participants weakens the link to the subjective, internal focalization of the protagonist, pointing instead to a descriptive slant more redolent of a Balzacian narrator. Thus, effacing the identity of the focalized upsets the subtle balance fundamental to the functioning of SIL.

Close: TT5, TT6

2.2.1.3 Ambiguous Participants

Up to this point, the majority of the focalized participants have been animate in nature; however, the issue of referential ambiguity also comes to the fore in example seven where the identity of the focalized remains uncertain; the pronouns in the phrase ‘[p]ourquoi ne l’avoir pas retenu à deux mains, à deux genoux, quand *il*

voulait s'enfuir ?' (1971: 126) may refer anaphorically to the preceding nominal groups of Léon (animate) or 'ce bonheur-là' (inanimate). However, this ambiguity is possible only in the SL grammatical system, where the disruption stems from a single Form which allows a duality of Content; the resources of the TL grammatical system do not facilitate such equivocality of reference since a clear distinction on the level of Form must be made between the impersonal and the personal pronouns. As with the ST, no TT deforms the grammar of its own system, but the asymmetry between the SL and TL options means that each TT subsequently restricts the potential identity of the focalized: TT1, TT5 and TT6 opt for the impersonal pronoun *it* in both instances, while TT2, TT3, TT4 and TT7 propose the personal pronoun *he*, thereby transforming the imprecision of the ST focalized into a clearly defined entity in each (re)translation. In the ST, the indeterminate focalization of the CF goes some way to intimating Emma's psychological state, namely her fusion of Léon with the concept of happiness, or the perceptible with the non-perceptible, while the supposed unrestricted, privileged viewpoint of the external focalizer may be called into question given the unreliability or unsteadiness of the picture painted. But by conforming to the conventions of TL grammatical Form, none of the (re)translations conserve the indeterminate duality of the ST, bringing into singular focus what was once blurred: the confusion of the CF is straightened out and the vagueness of the EF sharpened.

Close: None

2.2.1.4 Addition

In other instances, it is the addition of participants which upsets the indeterminateness of focalization in SIL. Emma, in example five, flashes back to a Léon who 'lisait tout haut'; however, the single focalized subject of the ST is expanded in TT5 and TT7 to become '[h]e used to read aloud *to her*' (1950: 136) and '[h]e [...] would read *to her*' (2004: 110). In this sense, the remaining versions are close by default since they do not disrupt the vagueness of the ST in these sections.

Close: TT1, TT2, TT3, TT4, TT6

Likewise, the phrase in example six, '[c]omment n'avait-elle pas saisi ce bonheur-là, quand il se présentait', is amplified in TT1 and TT6 to the happiness which 'came to her' (1886: 136; 1992: 99), while TT3 claims it was 'offered her' (1928: 149), while the observation in example seven that 'il voulait s'enfuir' is construed in TT1 as 'it was about to flee from her' (1886: 136). Thus, the above acts of focalization find themselves to be grounded in the respective TTs by definite markers of orientation.

Close: TT2, TT4, TT5, TT7

In comparison to the addition of verbal groups as discussed above, the presence of an extra focalized participant in these examples brings the dynamics of the episode into sharper focus, rendering the metaphysical in more physical terms. As was the case with voice, so too is focalization passed through a narratorial filter which stylistically skews the banal and blurs the ties with reality as a means of depicting the singular way in which Emma views the world. Again, the 'narratorial tinkering' of the ST is flattened in these TL versions; whereas the original acts of focalization are poised between the real and the unreal, the TT focalization which concentrates on more definite transitive components is then blind to the fundamental intransigence of the ST. As Perruchot notes, Emma is 'une héroïne qui regarde sans voir' (1975: 265); in these particular TTs, she sees too much. Consequently, the polyfocal composition of the ST narrative is reworked, alongside characterization: Emma, the CF, becomes endowed with a clarity of vision which belies her flights of fancy, while the EF converges his gaze on the material, the qualifiable, and in so doing, incorporates a determination into the narrative which constricts the scope for irony.

2.2.2 Focalized Circumstantial Elements

The identity of the focalized extends beyond participants to encompass perceptions of what SFG terms circumstantial elements, namely prepositional phrases or adverbial groups which 'refer[] to examples such as the location of an event in time or space, its manner, or its cause' (2004: 260). As such, circumstantial elements in

passages of SIL construe simultaneously (a) the narrative world as observed by the CF, and (b) the narrative world as created by the EF, and can readily be mapped onto Rimmon-Kenan's perceptual facet of focalization which is subdivided into temporal and spatial elements. Where the picture becomes complicated is with the issue of deictic markers in SIL: whereas in indirect discourse, spatio-temporal markers tend to be transposed and reported from the perspective of the EF, there are no hard and fast rules in either the SL or the TL for retaining or reorienting the original character focalization in instances of SIL. Accordingly, the circumstantial elements found in the ST may be attributed the focalization of either or both the EF and the CF; once again, the source is uncertain and the narrative boasts a greater sense of ambiguity.

2.2.2.1 Extent

The first category of circumstantial elements to be considered is that of Extent which, according to Halliday, construes 'the distance in space over which the process unfolds or the duration in time during which the process unfolds' (2004: 264). Of particular relevance to the key passage is the latter question of temporality, in particular that of frequency. In example two, Emma remembers that '[i]ls s'y étaient promenés *bien des fois*' (1971: 126), a retrospective perception of time in which the circumstantial adverbial phrase plays an aggrandizing role: seen through the eyes of the CF, this homing-in on the frequency of the process conveys an idealized past and compounds Emma's sense of shared experience with Léon. However, in T1, TT2 and TT4 the frequency is deflated so that the walks merely took place 'often' (1886: 135; 1905: 104; 1948: 147), thereby lessening the melodrama of the situation as perceived by Emma. Conversely, the frequency is increased somewhat in TT3 and TT6 with the intensified constructions, '[m]any and many a time' (1928: 148) and 'many many times' (1992: 98), while TT5 and TT7 retain the temporal perceptions of the ST, i.e. '[m]any a time' (1950: 136) and 'so often' (2004: 110). It would appear that the intensification has less of an impact on the focalization of the ST than its reverse, the diminishment; foregrounding the temporal concerns of both the CF and EF allows the TTs concerned to remain closer to this particular ST circumstantial element, whereas the loss of intensity obscures its implications.

2.2.2.2 Location

The perception of location within the narrative world can be examined in relation to the SFG category of ‘the location of the unfolding of the process in space-time’ (2004: 265). To begin with the focalization of place, the seemingly straightforward location in example two, ‘il était là’ (1971: 127) nevertheless raises the issue of undecidability: in this instance of SIL, it is impossible to determine whether this distal deictic marker has been transposed or not from a proximal one. In the vast majority of the (re)translations, this ambiguity remains intact with the unspecified location ‘there’; as is the case in the ST, this marker can be traced back in both directions, and may or may not have been transposed. However, a shift occurs in TT5, where the distal marker of the ST is rendered in proximal terms: ‘he was *here*’ (1950: 136). In other words, the degree of remoteness is refocused to become a degree of nearness, a transposition which suggests the restoration of direct discourse and which then points to the CF as its original source. Consequently, the polyfocality of the situation is downplayed since the intradiegetic focalization dominates; the immediacy of the deixis suggests that the EF has relegated his own gaze to that of the protagonist, i.e. double focalization (EF1+CF2), thereby limiting the ambiguity of the narrative, whilst foregrounding the subjective perspective of the CV.

A further marker of location appears in example three, ‘[i]ls s’y étaient promenés’ (1971: 126), in that the SL pronoun implies an indistinct position relative to the focalizer(s), which may have been proximal (*ici*) or distal (*là*) in origin. As far as the (re)translations are concerned, four – TT1, TT3, TT6 and TT7 – opt for the more remote pointer, ‘there’; TT2 renders the location more explicit in the statement that ‘they had strolled beside the river’ (1905: 101); TT4 and TT5 both employ anaphoric reference which situates Emma and Léon ‘beside it’ (1948: 147; 1950: 136). The lack of precision and subsequent ambiguity which characterizes the ST focalization is preserved in those versions which construe location through the distal

deictic marker; it remains uncertain as to where the original focalized location was, i.e. near or far, since the pronoun may have been transposed or retained, and thus, the source of the focalization is also undecided. However, the retranslations which define the spatial parameters more overtly risk over-emphasizing the EF whose panoramic overview lends itself to a more involved descriptive act, while attenuating the spontaneity and incertitude of the focalized point of the CF.

Close: TT1, TT3, TT6, TT7

2.2.2.3 Manner

Circumstantial elements of manner provide an insight into *how* a particular process is carried out; here, the subcategory of comparison is significant with regard to the translation of focalization in the key passage. The memory encased in example three, ‘[i]ls s’y étaient promenés bien des fois, à ce même murmure des ondes’ (1971: 126), contains a prepositional phrase of comparison; the perceptions of both the CF and the EF converge on an evaluation of the sound of the river, establishing a parallel between past and present. The inclusion of the demonstrative adjective suggests that, in this instance, the EF is looking through the eyes of the CF; the deictic marker is tied to the intradiegetic world, locating the origin more clearly with the protagonist and signposting *double* (EF1 + CF2) rather than *ambiguous* (EF/CF) focalization (Bal, 1985 [1980]). Moreover, this double focalization facilitates a twofold interpretation of the focalized: where the CF perceives the pathos of her circumstance, a simple shift to the external perspective simultaneously brings the irony inherent in the absence of change in Emma’s life. As far as the (re)translations are concerned, only TT5 and TT7 preserve the full comparative framework of the ST by retaining the demonstrative and comparative elements of the statement with ‘that same murmuring’ (1950: 136) and ‘that same water murmuring’ (2004: 110), while TT6 loses the specificity of the deictic marker but facilitates the analogy of ‘the same murmuring’ (1992: 98). Conversely, all other versions obstruct the focalizations portrayed in the original: in TT1, TT2, TT3 and TT4 the demonstrative is replaced with the definite article, while the comparative adjective is removed, leaving only ‘the murmur’ (1886: 135; 1928: 148; 1948: 147) and ‘the murmuring’ (1905: 101).

Where the deictic marker is removed, the intradiegetic precision and immediacy of the gaze is weakened, creating an imbalance, as a result of which external focalization alone dominates. Where the comparison is effaced, the CF is denied the connection which she is attempting to establish between her aural perception in the now and the time spent with Léon in the past, which in turn restricts the opportunity for the EF to highlight the irony of Emma's immobility.

Close: TT5, TT7

2.2.2.4 Addition

As aforementioned, the addition of focalized participants undermines the immateriality which can characterize ST focalization. Likewise, the act of adding circumstantial elements can also underpin the narrative with a stabilizing effect that runs counter to the original. Here, example six is manipulated in TT2, TT4 and TT7: the process in the dependent clause, 'quand il se présentait' (1971: 127) is requalified as 'when it might have been *within her grasp*' (1905: 104); 'while she had had it *within her reach*' (1948: 147); 'when it lay *within her reach*' (2004: 110). The prepositional phrases introduce a supplementary focalized location, and thereby modify the transience of the situation by implying a greater degree of contact (although the modality of TT2 does go some way to reducing its certitude). It is this contact which then solidifies the memory, turning a perception into a conviction; in turn, the delusion of the CF is downplayed, and the irony as exposed by the EF, i.e. that happiness will forever elude Emma, is attenuated. Again, those versions which do not manipulate the boundaries of tangibility are close to the ST by default.

Close: TT1, TT3, TT5, TT6

The issue of location is further relevant to the focalization of events within their temporal parameters as portrayed by adverbs. What is of note in the key passage is the addition of such adverbs which then distort the perceptions of time as encoded in the ST. To return to example two, the observation that 'il était là' (1971: 127) is expanded in TT4 and TT5 to become '[h]e was there *still*' (1948: 147) and 'he was here *still*' (1950: 136). This temporal adverb detracts from the immediacy of the

perception of the CF, undermining Emma's confused, reactive state of mind through its contrastive, and therefore, logical presence. This disparity between the now and then implies the sweeping, panchronic focalization of an EF, whose single gaze frames all time relative to the protagonist.

Close: TT1, TT2, TT3, TT6, TT7

Likewise, in example four, the reminiscence '[q]uels bons soleils ils avaient eus' (1971: 126) is qualified in TT2 by the inclusion of the temporal adverb 'then' (1905: 104). Where the ST achieves retrospective perception through the use of tense alone, the CF of TT2 is constrained in her escapist focalization; her incursion into the past is now tempered by an implicit and bitter contrast with the current abandoned state of her present. Once again, additional circumstantial elements have the capacity to fracture the characteristic focal ambiguity of the ST.

Close: TT1, TT3, TT4, TT5, TT6, TT7

2.2.3 Summary

Table 4 below provides a quantitative survey of the treatment of focalization in the (re)translations. The most obvious conclusion to draw from this overview is that TT7, the most recent retranslation, is in fact the closest version to the ST's focalization. And yet this observation alone does not confirm the RH: the initial translation, along with TT6, may be classified as the second in line for the title, thereby establishing a correlation between versions that occupy chronologically distant positions, which in turn goes against the history-as-progress trajectory. Likewise, the versions which are most divested of proximity to the ST are TT2 and TT4, and as such, do not fit into the supposed pattern of the RH, moving backwards despite being preceded and succeeded by closer versions. Indeed, the whole picture reveals regular peaks and troughs of closeness, which frustrates the straightforward directionality of the hypothesis.

Table 4: Focalization (A)

	Focalized Participants (On)	Focalized Participants (Vous)	Focalized Participants (Ce)	Focalized Participants (Animate) (1)	Focalized Participants (Animate) (2)	Focalized Participants (Ambiguous)	Focalized Participants (Addition) (1)	Focalized Participants (Addition) (2)	Focalized Circumstantial Elements (Extent)	Focalized Circumstantial Elements (Location) (1)	Focalized Circumstantial Elements (Location) (2)	Focalized Circumstantial Elements (Manner)	Focalized Circumstantial Elements (Addition) (1)	Focalized Circumstantial Elements (Addition) (2)	Focalized Circumstantial Elements (Addition) (3)	Total
T T 1	0	1	1	0	0	0	1	0	0	1	1	0	1	1	1	8
T T 2	0	0	0	0	0	0	1	1	0	1	0	0	0	1	0	4
T T 3	0	0	0	0	0	0	1	0	1	1	1	0	1	1	1	7
T T 4	0	0	0	0	0	0	1	1	0	1	0	0	0	0	1	4
T T 5	0	0	0	0	1	0	0	1	1	0	0	1	1	0	1	6
T T 6	0	0	0	0	1	0	1	0	1	1	1	0	1	1	1	8
T T 7	0	1	0	1	0	0	0	1	1	1	1	1	0	1	1	9

3 Voice and Focalization: a secondary analysis

In the interests of representativeness, it is important that the findings which arose from the analysis of the key passage be cross-referenced against other instances of SIL in *Madame Bovary*; in so doing, not only will it become clear whether the strategies made apparent in individual TTs are consistent throughout that particular version, but it will further allow for a more thorough investigation of how those versions behave in relation to the Retranslation Hypothesis. The main points of analytical interest will remain constant, namely questions of voice and focalization in SIL.

The following analysis will revolve around the three examples located in the Appendix; the first passage is concerned with a flight of fancy, in which the protagonist imagines her escape to a distant, highly romanticized land, i.e. the honeymoon that should have been, and regrets that this cannot be her reality; the second passage is similar to the key passage in that it demonstrates Emma's tendency to seek solace in past reminiscences; the third passage reveals Emma's dissatisfaction with life, and a growing disillusionment with love, although this still gives way in part to idealized reveries.

3.1 Voice

3.1.1 Finite Elements

3.1.1.1 Present Tense

To begin with the issue of generalizations, the use of present tense in example one, in particular 'on monte', 'on respire', 'on regarde', is significant since it appears in its gnomic form as a means of reinforcing the apparent timelessness of the truth: in the case of Emma, this truth equates to the idyll of the honeymoon; in the case of the narrator, to the hackneyed fantasies of the asinine bourgeoisie.

As far as the (re)translations are concerned, TT3, TT5 and TT6 preserve the gnomic aspect of the ST: 'you slowly mount' (1928: 49) or 'you climb' (1950: 53; 1992: 31), and 'you breathe', 'you gaze' (1928: 59; 1950: 53; 1992: 31), thereby

retaining the universality of such honeymoon activities, and decreasing the gap between the intra- and the extra-diegetic levels. With TT1 comes a shift to the use of the infinitive, tied to the preceding impersonal phrase, ‘it would have been necessary’ (1886: 44), thus giving way to the constructions ‘to ride’, ‘to breathe’, and ‘to look’ (*ibid.*); this choice does not convey the full force of the immediacy of the ST since the matricial phrase situates the action in the past, and the sense of contemporaneousness between reader, narrator and protagonist is lost. However, the past is indistinct and the actions are far from finite which allows a certain degree, albeit restricted, of omnitemporality to emerge from the narrative. A further modification is apparent in TT2 and TT7 with the insertion of modality: ‘one may climb’, ‘one may inhale [...] and [...] gaze’ (1905: 32); ‘you’d slowly climb’, ‘you’d stand above a bay breathing’, ‘you’d sit [...] gazing’ (2004: 37). Here, the modal emphasis on possibility detracts from the certainty of the universal truth with regard to the honeymoon itinerary, and thus modifies the dogmatism of the protagonist, which in turn weakens the narrator’s critical foothold. At the same time, however, the hypothetical temporality of the TL modal verbs still imbues the narrative with some sense of timelessness, i.e. that the aspect is outwith real time. The greatest manipulation of tense (not to mention subject) comes to the fore in TT4, given the shift to the past conditional: ‘she should have climbed’, ‘she should have breathed at sunset [...] watching the stars’ (1948:47). Consequently, there is a marked move away from the gnomic present, relevant to all, and towards the expression of regrets, relevant only to the protagonist; whereas the use of modality in TT2 and TT7 does not necessarily preclude the potential that such actions be true at any given period of time, the implication in this instance of an opportunity missed – in conjunction with the shift in personal pronoun – places the action firmly in a past aspect, specific to Emma. Therefore, the contrast with the ST is greatest at this point: the timelessness of the present aspect is now confined to the past, and the temporal disjunction between the intra and extradiegetic levels persists. Indeed, the above strategies evince a greater degree of manipulation in comparison to the key passage, where only TT5 dislocated the universal scope of the gnomic present.

Close: TT3, TT5, TT6

3.1.1.2 Imperfect Tense

A further significant trait in the ST is the use of the imperfect tense in passages of SIL, not least in reveries which allow the protagonist a certain respite by dwelling on times which she deems to be happier. Such is the case in example two; Emma recalls her days spent at the convent where, in admiration, ‘les messieurs, quand elle *regagnait* sa place, se *penchaient* pour lui faire des compliments’, while outside, ‘on lui *disait* adieu’, while ‘le maître de musique *passait* en saluant’ (1971: 46). Once again, the (re)translations adopt a range of measures in dealing with the issue of aspect, and the strategies which come to light here are, on the whole, consistent with those evinced in the key passage. Take for example TT5 and TT7 which opted for an habitual interpretation of the imperfect in the key passage, to be followed by the specific TL use of the preterite which implies repetition. In this second instance, the pattern persists: TT5 states that ‘the gentlemen would lean over [...], people said goodbye [...], the music-master waved’ (1950: 58), while TT7 demonstrates a slight modification by including a present participle in ‘the gentlemen would lean forward [...], people were calling goodbye [...], the music master waved’ (2004: 41). TT1 is also undeviating in its replacement of the ST imperfective with the TL perfective, whereby ‘the gentlemen bent over [...], farewells were called [...], the music-master with his violin-case bowed’ (1886: 49). Similarly, TT4 reintroduces the pluperfect aspect and once more undercuts the immediacy of the memory; whereas the translation of the key passage employed a present participle governed by a matricial pluperfect verbal group, the present passage gives way to an amalgamation of this most definitive of tenses with one solitary use of the habitual: ‘the gentlemen in the audience had had a way of leaning forward [...]. The courtyard in front of the school used to be full of carriages [...]. Farewells were called [...] and the music-master, [...], had raised his hat’ (1948: 53). Furthermore, TT6 makes yet another effort to encompass a variety of imperfect aspects, namely the (pseudo-)iterative and the ongoing: ‘the gentlemen [...] would lean over [...], people were saying goodbye [...], the music-master was waving as he passed’ (1992: 35); as a result of this multiplicity of aspects, it may be classified as close to the ST, as was the case in the analysis of the key passage.

However, two inconsistent strategies emerge when compared to the key passage. Firstly, TT3 moves away from the use of the habitual followed by the preterite, preferring instead to emphasize the habitual: ‘the gentlemen would lean over [...]. The courtyard would be thronged with carriages, and people would smilingly wave her goodbye [...]. The music-master carrying his violin case, would give her a nod as he passed’ (1928: 55). Secondly, and most significantly, TT2 makes manifest the greatest degree of incongruity: whereas the key passage favours a (pseudo-)iterative interpretation of the ST imperfective aspect, this second passage is in actual fact cut from the TT, a cut which covers a total of five paragraphs, commencing at the start of Emma’s reverie, ‘[e]lle se demandait s’il n’y aurait pas eu moyen, par d’autres combinaisons du hasard, de rencontrer un autre homme’ (1971: 46), and continuing through to her return to Tostes whereupon Emma ‘s’affaissait dans un fauteuil, et de toute la soirée ne parlait pas’ (*ibid.*: 47). As a consequence, the voice of the narrator, and its subsequent merger with that of the protagonist, are silenced completely; on a macro-level, this equates to a quantitative reduction in instantiations of SIL, which in turn significantly alters the narrative texture of the ST.

Close: TT6

3.1.1.3 Modality

Besides the addition of modality as noted above, example one contains the subjective statements of judgement, ‘il eût fallu, sans doute’ (1971: 42). Whereas the analysis of the key passage brought to light a certain cancellation of modality in all but TT2, this secondary passage displays a reversal of that particular tendency. Here, the impersonal construction retains the force of its subjective reasoning in the vast majority of versions, with the construction ‘it would have been necessary’ and the adverb ‘doubtless’ appearing in TT1 (1886: 44), TT3 (1928: 49) and TT5 (1950: 53), while the hypothetical past conditional again is present in TT2, ‘It would doubtless have been better’ (1905: 32), albeit with a reduced sense of obligation, and in TT4, ‘She should, of course, have travelled’ (1948: 47), with a heightened sense of obligation. However, while TT6 and TT7 incorporate modality in the statements, ‘you would probably have to’ (1992: 31) and ‘Probably, [...], you had to travel’

(2004: 37), they both opt for the least confident interpretation of the ST adverb ‘sans doute’, placing the statement in the realm of supposition and attenuating the CV’s ironic certitude in the cliché. As such, the RH is reversed.

Close: TT1, TT2, TT3, TT4, TT5

3.1.2 Clause type

It became apparent in the key passage that the WH- exclamative clause was reclassified in every version as an interrogative clause, thereby distorting the characterization of Emma by means of this shift from frustration to self-awareness. Indeed, this move is again apparent in example one, where the exclamative clause ‘[q]ue ne pouvait-elle s’accouder [...]!’ is transformed into a question in TT1, TT2, TT3 and TT4. Nevertheless, it is the subsequent retranslations, i.e. TT5, TT6 and TT7 which, in contrast to the key passage, preserve the exclamative force of the statement, expressing dissatisfaction and disquiet in place of reflecting on the reasons why her life has not played out in such a way. This secondary example then lends support to the RH.

Close: TT5, TT6, TT7

The WH- exclamative, ‘quelle impossibilité!’ of example three fares somewhat better; TT1, TT3, TT6 and TT7 retain both the WH- element and the exclamation mark, while TT5 echoes its strategy in the key passage in that it preserves the illocutionary force of the statement by alternative means, in this instance by substituting the WH- element with an adjective: ‘Vain dreams’ (1950: 295). The exclamative becomes a blunt statement in TT4 that ‘[n]o, it was impossible’ (1948: 345), expressing a sense of resignation as opposed to frustration. The greatest degree of modulation is evinced by TT2, which yet again excises another passage of the ST, jumping from the question, ‘why did everything she touched instantly decay?’ to ‘[n]othing was worth seeking for’ (1905: 220), thereby blocking out Emma’s idealized depiction of her perfect lover.

Close: TT1, TT3, TT5, TT6, TT7

3.1.3 Absence

Example three also provides a site of comparison in relation to the use of ellipsis and minor clauses. First of all, the elliptical punctuation which precedes the statement, ‘... Mais s’il y avait quelque part’, is removed in TT1, TT2, TT3 and TT7, obscuring the pause in the narrative which serves as a stepping stone for Emma as she moves from rhetorical questions regarding the shortcomings and failings of her own life towards a flight of fancy, wherein she seeks succour. In TT4, the positioning of the aposiopesis is altered to break up the clause complex, ‘a lyre with strings of brass, striking to Heaven a note of elegiac passion. ... Might she not, even now, find such a one?’ (1948: 345); as was the case in the key passage, TT4 inserts an additional full stop which serves to render the pause more definite, a pause which disrupts the full flow of Emma’s aspirations as conveyed in the ST. The only versions to conserve the ellipsis in the same position and to the same effect as the ST are TT5 and TT6; thus, TT6 proves a certain consistency in strategy, as do TT1, TT2 and TT3 in their disregard for the poignancy of the punctuation.

Close: TT5, TT6

A further overt marker of SIL is evident in the inclusion of the minor clause ‘Oh!’ in example three. Whereas the key passage saw the preservation of this verbal gesture in TT1 and TT7, it is TT1 and TT5 which now retain the ‘Oh’ in the secondary passage, whereas TT2, TT4, TT6 and TT7 have removed it. TT3 remains consistent in its compensatory strategy, whereby the minor clause is redistributed from its original position, in this case to the phrase: ‘Oh, but if somewhere there breathed a being brave and handsome’ (1928: 338). Consequently, TT1, TT3 and TT6 demonstrate uniformity of tactic, i.e. preservation, compensation and omission, respectively. A variety of shifts can be identified in all other versions: TT5 reverses its initial omission, while TT7 reverses its initial inclusion; TT2 and TT4 both move from compensation to omission.

Close: TT1, TT3, TT5

3.1.4 Addition

Although the key passage proved itself to be a site of pertinent verbal additions which substantially altered the balance between the physical and the metaphysical, thereby privileging the concrete banality of the CV, the secondary analysis demonstrates no such manipulations on the level.

3.1.5 Summary

The results of the secondary analysis are summarized in Table 5 below. When compared against the dynamics of the RH, it is the case that TT5 emerges as closest to the ST, but the most recent is situated towards the lower end of the range, even lagging behind the initial translation. Given the excisions of TT2, it is hardly surprising to locate this version in the most removed position from the ST, although it is also joined by TT4. Once more, the only substantiation of the RH is to be found in isolated examples, as opposed to the overall patterns which become apparent with a wider purview; here, it is the restitution of the exclamative which supports progressive movement over time, but it is also of note that the preceding example of modality brings to light a reversal of this evolution.

Furthermore, the imperfect tense persists as a grammatical stumbling block to conveying the vocal ambiguity of the ST, while the treatment of modality highlights the question of consistency within individual (re)translations: the TL versions had a definite preference for a cancellation of modality in all but TT2, whereas secondary investigations see a reversal in the trend given its widespread reinstatement, albeit to a lesser degree in TT6 and TT7. Also, the gnomic present finds full expression in the key analysis, but undergoes a range of modifications in the second, thereby demonstrating that having an analogous grammatical category in the TL is no guarantee for preservation. In short, no one TT presents a full-scale consistency of translation strategy when it comes to the sub-categories of voice in both the key and the secondary passages. Consequently, this lack of individual homogeneity also serves to undermine the RH: the general attribute of closeness fails to encompass the range of strategies which may be inherent within one single version.

Table 5: Voice (B)

	Present Tense	Imperfect Tense	Modality	Clause Type (1)	Clause Type (2)	Absence (1)	Absence (2)	Total
TT1	0	0	1	0	1	0	1	3
TT2	0	0	1	0	0	0	0	1
TT3	1	0	1	0	1	0	1	4
TT4	0	0	1	0	0	0	0	1
TT5	1	0	1	1	1	1	1	6
TT6	1	1	0	1	1	1	0	5
TT7	0	0	0	1	1	0	0	2

3.2 Focalization

3.2.1 Focalized Participants

3.2.1.1 Generalizations

The presence of a generalizing focus in both examples one and three lends an even greater degree of ambiguity to the narrative, not least through the use of the personal pronouns *on* and *vous*, rendering the focalization more uncertain, more frustrated. In example one, it is the prominence of the pronoun *on* which refutes precision: from the perspective of the CF, *on* may represent a timeless body of people – participants in the ideal honeymoon – into which she can fuse herself, if but in reverie; from the ironic distance of the EF, this *on* opens itself up to ridicule.

Interestingly, the majority of the retranslations opt for the use of the second person pronoun *you* in these instances, namely TT3, TT5, TT6 and TT7; of these four versions, only TT7 remains consistent in its choice of personal pronoun, with the initial translation opting for *one*, and the rest for omission. The TL certainly allows an impersonal usage of *you*, in the sense of one or anyone, a usage which does not impose a disjunction between the focalizer and focalized since Emma too can

envisage herself amongst their number. Nevertheless, this particular usage in the TL is somewhat marked, and therefore disrupts the TL where the SL is not affected in an analogous manner.

In a change of strategy from the key passage, it is only TT2 that employs the pronoun *one*, where the modal phrase ‘one may’ governs the remaining actions of the excerpt; by preserving the indefiniteness of the SL pronoun, the focalized participant remains confined to the shadows, and therefore ambiguous, but again, it introduces a certain markedness into the narrative. An alternative option for the treatment of the pronoun appears in TT1, where it is simply omitted, being replaced instead by infinitive constructions which are governed by the impersonal construction of the preceding clause, ‘it would doubtless have been necessary’ (1886: 44); in the absence then of any specific subject, the focalized participant is confined to anonymity. However, this namelessness still goes some way to reflecting the inexact exhaustiveness of the SL pronoun; and in this reflection both the delusions of Emma and the derisive observations of the narrator can be espied. It follows that these two versions reverse the process of disambiguation disclosed in the key passage through their focus on *we* which was conspicuous in its inclusivity.

The most significant alteration comes to light in TT4 where the imprecise *on* is re-envisaged as the very concrete *she*; despite having maintained the indefinite pronoun in the subordinate clauses of the key passage generalization, this version is consistent in its concretization of the main focalized participant. Thus, the protagonist once again stands out as a very definite subject of focalization; not only is the generalizing scope of the ST restricted, but the disjunctive effect of SIL is cancelled out as a result of this clarification.

Close: None

The second complex issue to arise from the use of focalized pronouns is the translation of the indirect object in example three: ‘les meilleurs baisers ne *vous* laissaient sur la lèvre qu’une irréalisable envie’. Again, there is an element of uncertainty as to the identity of the focalized participants in this instance, while the informal register of the pronoun points to the presence of the protagonist. In this

regard, it is perhaps double focalization, as opposed to ambiguous focalization, which prevails: in other words, the EF has aligned his vision to that of the CF. In any case, the potential for both ambiguous and double focalization persists in TT1, TT5 and TT7 where the indirect object is transformed into a possessive pronoun: ‘the sweetest kisses left upon your lips’ (1886: 312; 2004: 252); ‘the loveliest kisses only left upon your lips’ (1950: 295). The defined face, or faces, behind the pronoun remain out of view, and therefore parallel the degree of obscurity evident in the ST. As far as the initial translation and most recent retranslation are concerned, the translational strategy remains invariable when compared to the key passage, while TT5 demonstrates a shift from omission towards this more enhanced instantiation of imprecision.

Another strategy for the preservation of generalized ambiguity comes to light in TT2, TT3 and TT6; in these versions, the indirect object is omitted, but the preservation of the definite article in the phrase ‘the lips’ (1905: 220; 1928: 339; 1992: 231) nevertheless allows a certain degree of indefiniteness to penetrate the narrative: in the absence of specific possession, the noun group may therefore be incorporated into the universal perspective, although it does exclude the possibility that the reader is being incorporated into the overall perspective. In this instance, TT3 mirrors its choice of pronoun in the key passage, while both TT2 and TT6 invert the former precision of *we* by converging their focus on the unanchored.

TT4 proves itself to be the furthest removed from the ST as far as the focalization of *vous* is concerned. By modulating the viewpoint to focus on the protagonist alone, i.e. ‘the wildest kisses left upon *her* lips nothing but a craving’ (1948: 345), this version once more removes the scope for generalization: the disappointment of the protagonist is no longer extrapolated into a wider arena, while SIL is once again ruptured by the emerging point of view which can only be attributed to an external focalizer.

Close: TT1, TT2, TT3, TT5, TT6, TT7

The final issue to examine with regard to the generalizations is the use of the demonstrative as a deictic marker which pinpoints a fictional particular. In example

one, it is ‘ces pays à noms sonores’ (1971: 41) which are isolated as the idealized honeymoon destination, an act of determination which may be traced back to either an intradiegetic and sincere source who sees the world through a filter of received ideas, or to an extradiegetic and mocking source who exposes the limitations and the banality of the cliché. The ambiguous focalization of the ST deictic marker is retained in TT1, TT2, TT4, TT6 and TT7 as ‘those’: the use of the distal, as opposed to the proximal, marker is significant since it emphasizes the physical remoteness between the CF and the location, as well as the aloofness of the EF. Conversely, TT3 and TT5 obscure the ST dynamics in their evocation of unqualified ‘lands’ (1928:49; 1950: 53), and thereby undo the precision on which the generalization is based; the universal truth as accepted by Emma ebbs, and with it the sardonic purview of the narrator. Indeed, this is also the case in the key passage where these two versions opted for the less precise definite article, whereas TT2, TT6 and TT4 become more categorical in their viewpoints.

Close: TT1, TT2, TT4, TT6, TT7

3.2.1.2 Animate Participants & Addition

In example three emerges the description of a highly-romanticized and transcendental vision of the perfect lover: ‘*un être fort et beau, une nature valeureuse, pleine à la fois d’exaltation et de raffinements, un cœur de poète*’ (1971: 289). It is of note that the nominal groups are all characterized by a metonymic abstraction, i.e. that the lover is expressed by non-concrete parts of the whole; as such, the perception stylistically reflects the vague and fanciful way in which Emma views the world which stands in juxtaposition to the harsh solidity of the real narrative world. This rejection of the material is made manifest in TT1, TT5, TT6 and TT7 where all versions retain the intangible ‘being’ (1886:312; 1950: 295; 2004: 252) or ‘creature’ (1992: 231), the elusive *nature* is conveyed as ‘nature’ (1886: 312; 1992: 231), ‘heart’ (1950: 295) or ‘spirit’ (2004: 252), while the synecdochic *coeur* becomes ‘heart’ (1886: 312; 1992: 231; 2004: 252) or ‘spirit’ (1950: 295). Thus, the indeterminateness of the ST persists in these TL versions.

But in TT3 and TT4 various manipulations come to light which bind the focalized participants to the earthly, to the mundane: the abstraction of the ST is undercut by the perceptions of ‘a *man* of power and resolution, *one* whose nature was wrought of sweetness and strength, a *man* with the heart of a poet’ (1928: 338), and of ‘*somebody* strong and handsome, some *man* of valour [...] with the heart of a poet’ (1948: 345). Despite allusions to his nature and his heart, the emphasis on the corporeality of a *man* or *somebody*, albeit undefined, still imposes concrete parameters on to the illusion and in so doing, impedes the ST focalization which is dislocated from reality. Similarly, TT4 also inserts a supplementary focalized participant into the narrative by wondering ‘If only somewhere there had been *for her*’ (1948: 345): again, the added emphasis on the material detracts from the rapturous and otherworldly bent of the protagonist’s gaze. Consequently, in these versions, it is the profane which comes into view, and the presence of physically identifiable participants diverts the focus of both the CF and EF away from the elusive participants of the ST, clarifying the view of the former and weakening the irony of the latter. In comparison with the key passage, it is TT3 alone which is consistent in the over-materialization of both instances.

Nevertheless, the greatest distortion, or rather obliteration, of focalization is demonstrated by TT2 where the succession of focalized participants is simply excised from the narrative which moves swiftly from Emma’s self-questioning as to why ‘did everything she touched instantly decay’ to the claim that ‘Nothing was worth seeking for’ (1905: 220). Thus, the intervening moment of evasion in which the CF imagines the romantic possibility engendered by this idealized entity is lost, as is the slanted vision of the EF which exposes the delusion of the protagonist.

Close: TT1, TT5, TT6, TT7

3.2.1.3 Ambiguous Focalization

Following on from her ethereal conception of the idealized lover, Emma then ponders ‘pourquoi, par hasard, ne *le* trouverait-elle pas?’ (1971: 290). Here, the direct object pronoun, in keeping with the metaphysical focalization of the protagonist, is most likely to refer back to the first in the series of apposed nouns, *un*

être, or to the entirety of the focalized participants. This interpretation is evident in TT5, which reprises the first focalized participant in the question, ‘why should she not find that being’ (1950: 295), while the body of participants is focalized in TT4 and TT6 which converge on ‘such a one’ (1948: 345; 1992: 231). As a result, all these versions preserve the mystical focalization of the ST.

However, the potential exists for the pronoun to be interpreted in its more concrete manifestation, which is what comes to light in TT1, TT3 and TT7; the perspective is bound to more earthly concerns in these translations given the palpable emphasis on ‘him’ (1886: 312; 1928: 338) and ‘such a person’ (2004: 252). Hence, as was the case in the key passage, the SL form gives way to a multitude of simultaneous readings, while the TL imposes a choice: but whereas the choice in the key passage is restricted to an animate or inanimate dichotomy, the preference here is between the material and the immaterial. By selecting the overtly material option, the above TTs render the point of view of the CF more succinct, and subsequently less clouded by unbound, romantic images.

Close: TT4, TT5, TT6

3.2.2 Circumstantial Elements

An examination of the prepositional phrases and adverbial groups in the secondary passage suggests that much less significant manipulation occurs here as opposed to in the key passage, in that shifts have less of an impact on the ambiguity of *qui voit*. Moreover, the strategies which arise tend to be of a different order to those in the key passage, rendering it difficult to establish a solid basis for comparison in terms of consistency.

3.2.2.1 Location

To begin with the focalization of specific places, there is little evidence of modifications which undermine the dual perspective of the ST: all in all, the majority of the versions conserve the regions pinpointed in Emma’s reverie in example one: ‘les routes escarpées’ whose precipitous characteristics are preserved everywhere, apart from TT2 where a slight shift in perspective towards ‘rugged paths’ (1905: 32)

privileges irregularity over loftiness, grounding the vision somewhat and therefore downplaying the aggrandizing language of the ST. Conversely, TT3 inserts the emphatic phrase ‘upward, ever upward’ (1928: 49) after the mention of such precipitous roads which can equally be regarded as romantic gilding on the part of the protagonist, or ironic inflation on the part of the narrator.

Close: TT1, TT3, TT4, TT5, TT6, TT7

The only instantiation of temporal location appears in example one, which evokes ‘les lendemains de mariage’. Here, the lack of explicit chronological parameters creates a sense of vagueness which is mirrored in TT1 and TT3: ‘the days after marriage’ (1886: 44) and ‘the nuptials of lovers are followed by morrows’ (1928: 49). As such, the uncertainty of focalization reflects the fundamental and ironic uncertainty of the character focalizer as to what exactly this particular cliché entails. Moreover, TT2, TT4, and TT7 bring into view ‘the days following marriage’ (19095: 32) ‘newly-wedded bliss’ (1948: 47) and ‘the first days of marriage’ (2004: 37), which are slightly more determined but nevertheless retain a sense of inconclusiveness. However, the most particularized strategies arise in TT5 and TT6, which both reduce the scope of the ST vista to ‘wedding nights’ (1950: 53; 1992: 31); here, the more explicit timeframe places greater emphasis on the sensuality of the situation as opposed to the unknown, more generalized joys which Emma is unable to pinpoint.

Close: TT1, TT2, TT3, TT4, TT7

3.2.2.2 Manner

As far as circumstantial elements of manner are concerned, it is the subcategories of degree and comparison which are most pertinent to the present analysis. Firstly, a common strategy emerges from the body of (re)translations with regard to the ST phrase ‘[p]our en goûter la douceur’ (with the preposition referring back to the honeymoon); in TT1, TT2, TT3, TT4 and TT5 the degree to which the action is actualized is inflated, namely all these versions wish ‘[t]o taste the full sweetness of it’ (1886: 44), to enjoy this ‘sweetness to the full’ (1905: 32; 1928: 49; 1948: 47), or

‘to savour all its sweetness’ (1950: 53). Thus, where TT2 lessened intensity in the key passage, the version now adopts another approach. More tempered in their focus are TT6 and TT7, where the action, ‘to savour their sweetness’ (1992: 31; 2004: 37), is more in accordance with the degree of actualization exhibited in the ST. However, this pattern does not necessarily garner support for the Retranslation Hypothesis since the increase in intensity has little bearing on the ambiguity of focalization; rather, the aggrandizing could equally be applied to the overly-romantic Emma, and consequently increases the scope for the ironic gaze of the narrator.

Close: All

In example three, the phrase ‘*les meilleurs baisers ne vous laissaient sur la lèvre qu’une irréalisable envie d’une volupté plus haute*’ incorporates two comparative elements, i.e. a superlative and a comparative. Firstly, TT3 stands out given its unusual re-phrasing of the superlative and comparative as ‘every kiss, were it never so sweet, never so passionate, would but leave upon the lips a longing for some bliss that should be greater still’ (1928: 339). Here, the appearance of the negative subjunctive to convey the absolutism of the superlative, and the conditional modality of the comparative is further removed from the brutal reality of the ST assessment. As far as the majority of the other versions are concerned, the SL superlative is retained, but revised, giving rise to a pattern which rejects the scale of ‘the best’ and re-frames the kisses in overtly romantic terms as ‘the sweetest’ (1886: 312; 1905: 220; 2004: 252), ‘the loveliest’ (1950: 295), or ‘the most perfect’ (1992: 231), although there is a notable intensification in TT4 which evokes ‘the wildest kisses’ (1948: 345). Indeed, this amplification is again evident in its treatment of the comparative, i.e. ‘still hotter ecstasies’ (*ibid.*), as a result of which, the focalization becomes filtered by an over-emphasis on sensual elements, which then risks manipulating the characterization of Emma. TT1, TT2, TT5 and TT7 all preserve the comparative spotlight of the ST, but another instance of magnification comes in TT6, where the comparative shifts to an absolute in ‘the supreme pleasure’ (1992: 231).

Close: TT1, TT2, TT5, TT7

3.2.2.3 Addition

In terms of additional focalized elements of location, TT5 allots a supplementary temporal adverb to the phrase: ‘Why could she not *now* be leaning on the balcony of a Swiss chalet’ (1950: 53). The definite immediacy of the adverb evokes an intradiegetic time relative to that of the protagonist alone; while this serves to attenuate the distance between the reader and the character focalizer, as was the case with the use of deictic markers, in this instance, the ambiguous focalization which prevailed in the ST now becomes re-framed as double focalization: the prominence accorded to the temporal location of the protagonist implies that the field of vision is situated within the narrative world, and that the EF has yielded focalization to the protagonist. All other versions are therefore close in this particular example.

Close: TT1, TT2, TT3, TT4, TT6, TT7

3.2.3 Summary

Table 6 below provides a summary of the behaviour of the (re)translations with regard to focalization in the secondary passages. Here, the initial and the most recent version emerge as the closest to the ST in terms of focalization in the secondary analysis, while it is TT3 which exhibits the most modification. When compared with the results of the key passage, it is of note that (a) TT7 boasts the closest position in both instances, and that (b) TT6 is again present in a relatively close second position. Thus, there is a certain uniformity across the key and secondary analyses given the appearance of this triptych – TT1, TT6 and TT7 – at the head of the scale of proximity. In turn, this undermines the logic of the RH: the prevalence of the most recent retranslations loses its significance when placed on an equal footing with the supposedly more divergent initial translation. Moreover, none of the individual subcategories lends any support to the notion of betterment over time.

As regards consistency, a few examples do highlight some regularities of choice. This is certainly the case with TT5 which, in both the key and secondary passages, is conspicuous by its decision to insert additional circumstantial elements of time. In other instances, TT7 displays a tendency to translate the pronoun on as you, thereby inscribing a sense of markedness into the narrative and narrowing its

universal reach, but does regularly preserve the demonstrative markers which render focalization confused. Elsewhere, the absence of correspondence between the translation strategies of a given TT appear to be the norm, which, as argued in section 2.1.5, collapses the premise on which the RH is based, namely a uniformity of closeness which extends, uninterruptedly, across the translation as a whole.

Table 6: Focalization (B)

	Focalized Participants (On)	Focalized Participants (Vous)	Focalized Participants (Ce)	Focalized Participants (Animate)	Focalized Participants (Ambiguous)	Focalized Circumstantial Elements (Location) (1)	Focalized Circumstantial Elements (Temporal) (1)	Focalized Circumstantial Elements (Addition)	Focalized Circumstantial Elements (Manner) (1)	Focalized Circumstantial Elements (Manner) (2)	Total
TT1	0	1	1	1	0	1	1	1	1	1	8
TT2	0	1	1	0	0	0	1	1	1	1	6
TT3	0	1	0	0	0	1	1	1	1	0	5
TT4	0	0	1	0	1	1	1	1	1	0	6
TT5	0	1	0	1	1	1	0	0	1	1	6
TT6	0	1	1	1	1	1	0	1	1	0	7
TT7	0	1	1	1	0	1	1	1	1	1	8

4 Organizing the narrative world

In addition to passages of SIL, it is also necessary to consider less equivocal moments of extradiegetic narration within the ST. The following analysis will be guided by an examination of how the external, omniscient narrator organizes the internal narrative world in terms of discourse flow, focusing on word order, taxis and cohesion. At this point, the overlap between narratology and stylistics all but disappears: although Fludernik recognizes that ‘instances of variation in normal word

order are associated with surprising plot turns' (2009: 72), i.e. that syntax and narrative structure can go hand in hand, the primary concern of narratology in terms of organization is with the temporal sequencing of story events. Conversely, the primary concern of stylistics will necessarily be with how syntactic choices create meanings or effects which are outwith the scope of narrative sequencing. The particularities of Flaubert's writing must act as a decisive searchlight: what has been described by Culler as 'elegant prose straining to hold itself together' (1974: 60) calls for an examination of *stylistic* as opposed to narratological organization not least because the key passage represents a suspension of narrative *events*, focusing instead on the psychological, but also because this deforming tendency, this straining for organization, is embedded in linguistic choice which in turn shapes the narrative texture, including characterization and irony. Thus, the point of comparison between the ST and the TTs will be the stylistically destabilizing organization of the narrative world.

Firstly, discourse flow will be examined on the level of clause as message, i.e. how the distribution of Theme and Rheme *within* a clause relates to the presentation of information about the narrative world. But the apparently straightforward development from Theme to continuing Rheme is troubled when applied to Flaubertian prose: Culler argues that the author's sentences 'violate basic principles of composition', with it often being the case that '[t]he point of arrival has nothing to do with the point of departure' (1974: 60). Nonetheless, while the ST clause may remain evasive in terms of message, the linguistic signifiers remain fixed in an identifiable syntactic order, where Theme comes first, and Rheme comes second; thus, these two categories can be adopted as compass points, within both the clause and groups of clauses, against which to map the word order in the TL versions.

Secondly, relationships *above* clauses will be investigated in order to determine how taxis and logico-semantics shape intradiegetic organization. This approach must be framed within the context of Flaubert's 'singularités grammaticales' (Proust, 1971: 592), as a result of which the SL and the narrative world are marked by a deformative use, or rejection of, conjunction. The first point

to examine is the role of the conjunction *et*, the most renowned analysis of which appears in Proust:

La conjonction « et » n'a nullement dans Flaubert l'objet que la grammaire lui assigne. Elle marque une pause dans une mesure rythmique et divise un tableau. En effet partout où on mettrait « et », Flaubert le supprime. [...] En revanche, là où personne n'aurait l'idée d'en user, Flaubert l'emploie. C'est comme l'indication qu'une autre partie du tableau commence, que la vague refluyente, de nouveau, va se reformer. [...] En un mot, chez Flaubert, « et » commence toujours une phrase secondaire et ne termine presque jamais une énumération. (*ibid.* : 591)

Furthermore, Le Hir notes that the conjunction 'sert aussi à lancer un mouvement nouveau', and classifies it as an *et* 'de contraste' (1965: 251). Thus, the role of *et* in the ST is not one of addition; on the contrary, the additive conjunction dissects and contrasts narrative representations, introduces subordinate phrases, all the while contributing to the poeticism of the prose. A stipulation for closeness in translation must then be the retention of this idiosyncratic application and positioning.

Finally, the issue of cohesion will be addressed as a means of highlighting how the text 'hangs together' (Halliday, 2004: 87), albeit in a strained manner, *around* the clause. Again, this must be considered in parallel to Flaubert's own architectural conception of writing:

j'ai eu bien du ciment à enlever, qui bavachait entre les pierres, et il a fallu retasser les pierres pour que les joints ne parussent pas. La prose doit se tenir droite d'un bout à l'autre, comme un mur portant son ornementation jusque dans ses fondements et que, dans la perspective, ça fasse une grande ligne unie. (1927: 264)

The emphasis on invisible joints and straight lines of continuity attest to the author's preoccupations with the fundamental 'force interne' (*ibid.*: 345) of style; if form and content are to be inseparable, then the one must be bound to the other in an invisible yet enduring manner. No cracks, no buckling can appear in the prose which might suggest a cleaving of the two; thus, in order for a (re)translation to be close to the ST, the internal, cohesive force that underpins the original must remain intact.

4.1 Word Order

One evident way in which Flaubert disrupts sentence structure is by fragmenting clauses, not least with prepositional phrases. Such is the case in example one: 'Le lendemain fut, *pour Emma*, une journée funèbre' (1971: 127). According to Halliday,

‘it is possible for one unit to be **enclosed** within another [...] simply in such a way as to split the other one into two discrete parts’ (2004: 19, original emphasis); here, it is the unit of the prepositional phrase which is enclosed within the overarching unit of the clause. In terms of Theme/Rheme distribution, an enclosed phrase or ‘*construction détachée* [...] n’a plus qu’une valeur thématique de rappel’ (Laurent, 2001: 65, original emphasis); in this case, it serves as a reminder that the temporal framework is that of the protagonist, but in so doing, it also disrupts the linear development of the narrative given the pause within the Rheme element. By extension, the protagonist who is grammatically enclosed within the parameters of the clause then becomes metaphorically entrapped by her circumstances, thereby demonstrating the potential link between syntax and the reality of the narrative world.

While none of the TL versions manipulate the position of the topical Theme, i.e. they all retain the chronological marker at the head of the clause, several versions release the prepositional phrase from its circumscribed position, redistributing the constituent to the end of the clause. So, TT1 reorders the ST syntax as: ‘The next day was a dreary one *for Emma*’ (1886: 135); likewise, TT2 suppresses any disjunction in the word order: ‘The next day was a most miserable one *for Emma*’ (1905: 103); finally, TT5 reorganizes the flow of discourse as: ‘The next day was a day of mourning *to Emma*’ (1950: 136). As a consequence, such fluid integration of the protagonist into the Rheme element of the clause neutralizes the splintered texture of the ST, whilst the way in which Emma is caged-in by syntax, and by her place in life, is masked.

Conversely, the remaining retranslations all preserve the dynamics set in motion by the ST organization, albeit with slight differences between them. On one hand, TT4 is the only translation to mirror the precise location of the enclosed prepositional phrase, namely between the Process and the Complement, both of which appear, in this instance, as elements in the Rheme: ‘The morrow *was, for Emma, a day of mourning*’ (1948: 147). On the other hand, the insertion of the prepositional phrase comes at a different point with TT3, TT6 and TT7, i.e. between the Participant and the Process, and thus serves as the first constituent in the Rheme:

‘*The next day, for Emma, was*’ (1928: 148; 1992: 98; 2004: 110). It may be argued that the discontinuity makes less of an impact here in light of its coincidence with the Theme/Rheme division of the clause. Indeed, Flaubert himself made this same division in earlier versions of the text⁸, but revised the syntax for the Charpentier edition on which this study is based, and which was declared to be definitive by the author. It is possible to assume that this revision was motivated by prosodic concerns; by inserting the break after the Process, a more equal distribution of feet, and therefore a more formidable enclosure, is achieved. However, in light of the two options presented by the author himself, the fundamental determiner of closeness should not necessarily be the *exact* location of the prepositional phrase, but rather its very existence as a dislocating and imprisoning component.

Close: TT3, TT4, TT6, TT7

Furthermore, Proust illustrates Flaubert’s deforming syntax by remarking that ‘les adverbes, les locutions adverbiales, etc. sont toujours placés dans Flaubert de la façon la plus laide, la plus inattendue, la plus lourde’ (1971 : 591). A case in point is example seven, where the clause ‘L’amour, *peu à peu*, s’éteignit par l’absence’ (1971: 127) evinces an enclosed adverbial phrase which segregates the Participant from its Process. Here, the point of departure is the topical Theme of love, while the dislocation from the Rheme stalls the development of the clause and slows down the flow of discourse, just as the life of the protagonist is punctured by torpor. An examination of the TL versions reveals an obvious preference for the repositioning of the adverbial phrase. Firstly, the adverbial phrase is fully integrated into an interpersonal Thematic position as a modal comment Adjunct of intensity in TT2: ‘*Little by little* her love was extinguished’ (1905: 105); in TT4: ‘*Gradually* absence did its work of quenching love’ (1948: 148); and in TT5: ‘*Little by little* love was dimmed by absence’ (1950: 137). In these cases, the merger of the enclosed phrase into the scope of the Theme reroutes the flow of discourse over less disturbed terrain

⁸ According to Gothot-Mersch (1971: 395), the clause ‘Le lendemain, pour Emma, fut’ appears in the author’s corrected manuscript, the manuscript of the copyist, the version published in the *Revue de Paris*, as well as in the Lévy editions of 1857, 1862 and 1869.

and thus belies the erratic texture of Emma's path in life. Secondly, in TT3 and TT7, the phrase remains disconnected from the main clause through punctuation, but is also placed at the beginning: '*Little by little*, absence chilled the flame of love' (1928: 149); '*Little by little*, love was quenched by absence' (2004: 111). Thus, despite the greater pause imposed by the comma, the progression from topical Theme to Rheme remains uninterrupted; the discourse of the TL is marked only by fluency. Following on from these examples, the third point to make is that, in TT3 and TT4, the ST constituents of love (Theme) and absence (Rheme) are reversed, thereby according greater prominence to absence as a point of departure. As such, the ST emphasis on love, or the search thereof, as a primary motivating factor in Emma's existence is underplayed.

While the starting point of the ST is preserved in TT6 with the clause, '*[l]ove was gradually dimmed by absence*' (1992: 99), the suppression of the original punctuation and the relocation of the adverbial phrase to after the finite verb means that the source of markedness is now integrated seamlessly into the Rheme, with no disjunction or suspension to intimate the malaise of the protagonist. Instead, it falls to the initial translation to convey the fragmented flow of the ST with '*[l]ove, little by little, was quelled by absence*' (1886: 136); here, the enclosed phrase occupies an analogous position to that of the ST phrase, and the TL word order is as troubled as the protagonist. And yet it is perhaps the very fact that this syntax is so strained that an editorial decision was taken in a later re-edition of the Marx-Aveling translation to opt for a less perturbed word order. Issued by Jonathan Cape in 1930, this version now reads '*Little by little love was quelled*' (1930: 119); it may be surmised that this decision was motivated by a desire to render the flow of discourse in a smoother, more accessible manner, but in so doing, the essence of Flaubertian syntax is concealed.

Close: TT1

Finally, syntax is also pertinent on the level of clause complexes with regard to how and where clausal divisions occur. In other words, the sequencing of dependent and independent clauses can impact on the presentation of the narrative

world and its inhabitants. Take example two as an illustration: ‘Comme au retour de la Vaubyessard, quand les quadrilles tourbillonnaient dans sa tête, elle avait une mélancolie morne, un désespoir engourdi’ (1971: 126). This complex comprises one independent clause, into which is embedded one subordinate clause. The sequence can further be classified as commencing with a conjunctive textual Theme of comparison, which is followed by the embedded relative clause, which in turn leads to the topical Theme of the main clause, *elle*, and concludes with the Rheme, i.e. the description of Emma’s state of mind. From a stylistic perspective, the cadence created by the clausal sequencing neither rises nor falls; instead, its protracted neutrality attests to the monotony inherent in the existence of the protagonist, who, occupying a central position once again, is surrounded only by memories and despondency.

This monotonous pattern remains discernible in TT1 and TT6, where the initial textual Theme precedes the topical Theme, and the relative clause is embedded at the same juncture: ‘As on the return [...] // when the quadrilles [...] // she was full [...]’ (1886: 135); ‘Just as after [...] //when the quadrilles [...] // she felt [...]’ (1992: 98). Thus, in all three instances the clause sequence mirrors the suspended position of the protagonist and echoes the listless intonation. Although TT3 inserts an additional topical Theme at the head of sequence, and integrates the relative clause to create one dependent and one independent clause, a measured cadence still persists: ‘Just as when *she* came back from la Vaubyessard *and* the dance-tunes were thrumming in her head, so now *she* felt the same sort of dismal melancholy, of numb despair’ (1928: 148). In other words, the counterbalance between the past and the present underscores the tedium of Emma’s existence.

A range of strategies come to the fore in the remaining versions. Of these retranslations, TT5 evinces the greatest degree of boundary manipulation, merging this clause complex with the following one: ‘Sombrely melancholy, numbly despairing as when *she* came back from La Vaubyessard and the dance tunes were thrumming in her head, she now saw a taller [...] Léon’ (1950: 136). In essence, the independent and dependent clause complex of example two now becomes engulfed into a wholly dependent complex. As a result, the cadence of the ST is significantly

altered: the whole sequence progresses towards a climactic point, albeit a hallucinatory one, and it is this decisive movement which overshadows the torpor of the original clause complex.

Lastly, TT2, TT4 and TT7 all disavow Emma's arrested position within the ST sequence by placing the topical Theme at the beginning of the clause complex: 'She felt dull and melancholy, just as she had on her return from La Vaubyessard, when the quadrilles were ringing in her head' (1905: 104); 'She fell prey to the same sort of dull melancholy and numb despair as she had known on returning from Vaubyessard with the music of the dance still echoing in her ears' (1948: 147); 'She felt just the same as after her return from La Vaubyessard with the dance tunes still whirling in her head; she was filled with a bleak melancholy, a numb despair' (2004: 110). Furthermore, none of these versions retain the embedded sequencing of the ST, nor the subsequently neutral, measured cadence. This is especially the case in TT7, where the introduction of a semicolon and the creation of a new independent clause impels the narrative forward at a quicker rate, thereby negating the tedium of the ST sequence.

Close: TT1, TT3, TT6

4.2 Taxis and Logico-semantics

The investigative thrust of this section will hinge on how the narrative world is organized through the relations which hold between clauses. To this end, focus will converge on the categories of taxis and logico-semantics: the first category is concerned with how independent and dependent clauses are presented, and the second with how clause nexuses are tied together on a logical and semantic level. Particular attention will be paid to Flaubert's stylistic deformation of standard patterns of usage.

In the case of example six, two distinct issues arise with regard to taxis and logico-semantics respectively: the absence of co-ordination between the first four independent clauses, and the segmenting use of *et*, a division rendered all the more acute given its position after a semicolon. This example forms part of Flaubert's

‘comparaison soutenue’ (Corr., III, 1853: 12), namely the extended fire metaphor, and the appearance of the ‘; *et*’ construction, so frequently employed by the author, demarcates a move from a fourfold paratactic organization of Emma’s actions towards a tableau which comprises seven subordinated categories of the protagonist’s metaphoric fuel. In terms of rhythm, the unimpeded movement from one independent clause to the next represents Emma’s frenetic, disordered search for happiness, while the conjunction introduces a comparatively more laboured and oppressive complex of subordinated clauses (the wave is reforming) before arriving at the matrix clause itself, ‘elle ramassait tout’ (1971: 127), creating a new tableau. As Schor puts it, this ‘awkward piling up of syntagms adequates Emma’s vain efforts to defer the death of desire’ (1980: 31), thereby demonstrating how conjunction and syntax serve a larger thematic purpose.

But to what extent are these relations preserved in the (re)translations? To begin with the paratactic, uncoordinated clauses in the first half of the example, only TT3 upholds the exact dynamics of the ST construction; each nexus is characterized by parataxis, each individual clause retains its independent status. All other (re)translations avoid the fourfold repetition of the Participant at the head of each clause. In TT1, the final clause reads ‘sought all around her anything that could revive it’ (1886: 136), thereby rendering it dependent on the preceding clauses in order to provide the missing Participant. Likewise, TT6 retains three independent clauses, but modifies the third in the series into the embedded, and fundamentally hypotactic, minor clause, ‘delicately rousing the greying embers’ (1992: 99). The remaining retranslations, TT2, TT4, TT5 and TT7, all rely on zeugma, whereby the Participant of the initial clause governs the whole complex, and a relationship of inequality is instigated. The hypotaxis of TT7 is most substantial given the presence of two minor clauses, ‘delicately stirring [...] and searching’ (2007: 111), which are subordinate to the preceding verbal group as well. TT2, TT5 and TT7 further manipulate the uncoordinated relations of the ST by inserting the conjunction *and*: ‘and sought’ (1905: 105); ‘and cast about’ (1950: 137); ‘and searching’ (2004: 111). Consequently, the distressed disjunction which prevails in the ST between the actions of the protagonist is, to varying degrees, reframed in a more hypotactic, i.e. a more logically dependent manner in many of the TL versions; the grammatical logic

which overarches these complexes then disassembles the irrational impetuosity of the protagonist, as well as the particularity of Flaubert's style.

Close: TT3

The second section of this complex is introduced by the ‘; et’ construction and comprises a detailed tableau of the fuel which Emma collects in order to sustain the fire; this tableau forms part of another ‘construction détachée’, where each component, or group of components, is isolated between commas and serves as a direct object of the governing, yet suspended, main verb. The main issues with regard to translation are the retention of the initial conjunctive construction which rhythmically gives way to the sweep of direct objects, and the co-ordination within the tableau itself which is conspicuous by its very absence.

The semicolon plus additive conjunction is preserved in TT1, TT5 and TT7, thereby introducing a measure of deferral into the narrative before embarking on what Huss terms ‘descriptive amplification’ (1977: 142). However, the rhythmic pause is lessened in TT3 where the conjunction remains but is preceded by a comma: here, the narrative continues unhindered by a punctuation mark which dissolves the clear ST division between tableaux. TT4 and TT6 interrupt the flow of the narrative by inserting a dash in the first case and preserving the semicolon in the second; however, neither version incorporates the additive conjunction, with its suppression masking one of Flaubert's idiosyncrasies of style. But it is in TT2 that the greatest obstacle to Flaubert's style occurs: in this retranslation, the co-ordination and the syntax of the ST are reworked as ‘She made use of everything, of the most remote memories’ (1905: 105). The sentence boundaries have been manipulated: the semicolon and conjunction are omitted, to be replaced by a new sentence wherein the suspension of the matrix clause is undone. In other words, the pace of the narrative is reworked since the build up to the primary action is reversed, while the momentary pause between the two tableaux becomes more permanent. As a consequence, the deformative disjunction evinced in the ST is tempered by the insistence on the conventional SVO patterning of the TL.

Close: TT1, TT5, TT7

The subsequent issue to examine is the lack of conjunction in the ST list of fuels for the metaphorical fire; indeed, such absence lends weight to Proust's observation that Flaubert reverses expectations with regard to the usage of 'et'. In this instance, it is TT2 once again which stands out as susceptible to concealing Flaubertian singularities. Here, the uncoordinated enumeration of the ST becomes coordinated as the list progresses: 'She made use of everything, [...] of her desire for voluptuous pleasures which was increasing, *and* of her plans of happiness, [...] of her disappointed hopes *and* of the conjugal bed' (1905: 105). When considered alongside the restructuring of the discourse flow, it is possible to surmise that these strategies were motivated by a desire to render the narrative easier to follow, but in so doing, the grammatical deviations of the ST are forced into an undisruptive, uniform TL formation.

Although TT2 is the only (re)translation which modifies the logico-semantics of the ST in this example, it is also of note that a prominent punctuation trait arises in the majority of the other versions: TT1, TT3, TT4, TT5 and TT7 all replace the comma before the matrix clause with a dash: '—she gathered' (1886: 136; 1928: 149); '—all these she gathered' (1948: 148); '- anything and everything she gathered' (1950: 137); '—all this she gathered' (2007: 111). Despite retaining an analogous position to that of the ST, the list of fuel is now presented in a less disruptive manner given the overt typographical signal of digression; the single dash before the matrix clause alerts the reader to a pause which is greater than the one imposed by the comma of the ST. As such, the paratactic relationship between the main subject and predicate of the complex and its apposed objects is rendered in a more emphatic manner. In turn, the detachment is clearly highlighted, while the punctuation of the ST is harnessed into a less demanding configuration. Only TT6 can be regarded as close to the ST as it preserves the sweep of apposed objects linked by commas alone, and therefore does not seek to contain what Culler deems to be the 'awkwardness and clumsiness of Flaubert's sentences' (1974: 204). In all other versions this 'deliberate distancing device' (*ibid.*) is abandoned and the irony of futility is deferred.

Close: TT6

To return to Le Hir's concept of the *et* 'de contraste' (1965: 251), the role played by this specific conjunction comes to light in example three, when juxtaposed to the preceding clause complex: 'Pourquoi ne l'avoir pas retenu à deux mains, à deux genoux, quand il voulait s'enfuir? *Et* elle se maudit de n'avoir pas aimé Léon' (1971: 127). Here, the additive conjunction serves not only as a marker of enhancement, but more pertinently as a marker of a certain narrative shift (and here stylistics and narratology converge), namely a shift from the ambiguity of SIL to discourse reported by an omniscient, external narrator. But only three TL versions, i.e. TT1, TT6 and TT7, retain the conjunction: 'And she cursed herself for not having loved Léon' (1886: 136; 1992: 99; 2004: 110). The remaining retranslations omit this significant juncture in the narrative, an omission which can perhaps be attributed to the erroneous, but 'persistent belief that it is improper to begin a sentence with *And*' (Burchfield, 2004: 52, original emphasis). Regardless of motivation, the fact remains that the majority of the TL versions diverge from the original logico-semantic pattern; the paratactic relation between the two clauses of the ST is co-ordinated by the enhancing conjunction, i.e. it expands on the former (cause) by introducing consequences (effect) in the latter. Where such co-ordination is absent in translation, the link between the two independent clauses is diluted, with the result that neither the relationship between Emma's mental workings and actions, nor the shift in narrative voice, is emphasized.

Close: TT1, TT6, TT7

While there appears to be a widespread aversion to commencing a sentence with the additive conjunction, the same does not hold for the concessive conjunction in example four, '[*m*]ais Emma s'embarassait' (1971: 127), since all (re)translations take '[b]ut' as their point of departure and thereby mirror the shortfall, as noted by the ST narrator, between the imaginings and the reality of the protagonist.

Close: All

The conjunction appears again in example eight where it is preceded by a semicolon and, as was also the case with *et*, it marks a new, contrastive tableau which itself is characterized by a complex series of hypotactic and paratactic clauses:

; *mais, comme* l'ouragan soufflait toujours, *et que* la passion se consuma jusqu'aux cendres, *et qu'*aucun secours ne vint, *qu'*aucun soleil ne parut, il fut de tous côtés nuit complète, *et* elle demeura perdue dans un froid horrible qui la traversait. (1971: 127-8)

More specifically, the clause complex can be deconstructed as follows: the initial concessive conjunction is a detached fragment of the first independent clause, i.e. 'mais [...] il fut de tous côtés nuit complète', which is then extended by the subsequent paratactic clause given the adjoining of additional information, i.e. 'et elle demeura perdue'. However, these independent clauses are preceded by a series of four subordinated, or hypotactic clauses, which both enhance the main clause (they qualify it by reference to cause) and, in two of the cases, explicitly extend each other (they co-ordinate certain causes).

The fragmentary texture of this passage attests to the obstacles in the life of the protagonist. As Huss notes, 'the meaning of the narrative is [...] in its very reluctance to move forward' (1977: 144); or, the flow of the narrative is hindered by the elaborate convolutions of the logico-semantic markers employed by Flaubert, just as Emma's path to happiness is obstructed. The frustrated development of the complex, and of Emma's existence, therefore places grammar in a pertinent position with regard to the portrayal of narrative meaning(s). And yet this particular passage comes under considerable revision in the (re)translations; firstly, in terms of the segmentary use of the semicolon, and secondly, in terms of how the clauses relate to each other.

The dividing role of the semicolon functions on a rhythmic and a semantic level in this instance: the pause it commands in the progression of the narrative serves as a cadenced dislocation between a portrayal of Emma's desperate attempts to secure happiness and her subsequent failure, a failure which is further reinforced by the concessive conjunction *mais* at the head of the ensuing clause complex. Over half of the (re)translations – TT1, TT3, TT6 and TT7 – preserve the series as ' ; but ' (1886: 136; 1928: 150; 1992: 99; 2004: 111), and therefore maintain the accentuated segmentation of the ST. However, the move towards futility becomes less fluid in

TT2, TT4 and TT5 which replace the semicolon with a full stop. The initiating clause complex is now cut off from the secondary complex, with the hesitant pause of the ST being reformed as definite break in the narrative; consequently, the link between the actions of the protagonist and their (non-)effect is lessened as the relation between the two complexes becomes more disconnected.

Close: TT1, TT3, TT6, TT7

The logico-semantic chain of the secondary clause complex in example eight is also affected by disconnection, or at the very least by diversion, through translation. The series is distinguished by a plethora of causative conjunctions which finally culminate in isolation and inertia; as such, progression is realized through grammar alone, namely through the climactic and frenzied succession of logico-semantic markers which then give way to a dramatic chute towards emptiness. However, the singular ST progression is revised in many of the (re)translations, particularly in TT4 where the complex is remoulded as:

But still the tempest raged, and passion died down to a powdery ash. Help came not, nor did the sun shine. All around was deepest night. She lived on like a lost soul racked by an icy cold. (1948: 148)

In short, all the logico-semantic markers of cause (*comme, que*) have been omitted, while the involved hypotactic gradation of the ST dissolves into a simplified and relatively uncoordinated succession of paratactic clauses. To reprise Culler's phrase, the narrative is no longer 'straining to hold itself together' (1974: 60); rather, the TL sequence hastens forwards, unhindered by an awkward patterning of subordinated conjunctions. Consequently, this TL version removes the grammatical obstacles to fluency, and by extension to Emma's advancement, thereby camouflaging the sudden fall and the subsequent stasis of the ST.

However, the above version by Gerard Hopkins was reissued in a revised form by OUP in 1981 where several differences emerge:

But *as* the tempest raged *on*, and passion *burnt itself to ashes, no help came*, nor did the sun shine; *all* around was deepest night. She lived on like a lost soul racked by an icy cold. (1981: 111, emphasis on revisions)

In addition to the verbal modifications, the main revisions hinge around the logico-semantic and taxis: the introduction of the causal conjunction *as* allows the first two clauses to relate hypotactically to the initial independent clause, while the shift from full stop to semicolon increases the degree of interrelatedness between segments. Nevertheless, it is still parataxis which dominates the construction of the complex, with the result that the frustrated movement of the ST remains flattened out in the TL version.

Likewise, TT1, TT6 and TT7 all evince this inclination towards unobstruction, particularly through the rejection of the hypotactic ‘et que’ and ‘que’ conjunctions in the third and fourth clauses. In all these versions, the dependent, causative clauses of the ST become independent resultant clauses in the TL: ‘no help came, no sun rose’ (1886: 136); ‘no help came, no sun appeared’ (1992: 99); ‘no help came and no sun rose’ (2004: 111). As far as TT2 and TT5 are concerned, it is the use of zeugma which serves to intimate the hypotactic progression of the ST; in other words, the initial causative conjunction governs the series of dependent clauses in ‘*as* the storm was still raging, and passion was consuming itself [...], and no help came and no gleam of sunlight appeared’ (1905: 105), and ‘*since* the storm still blew, and passion burned to ashes, and no help came nor sun shone out’ (1950: 137). However, the reliance on a single conjunction along with the repetition of the additive conjunction facilitates the flow of discourse, once again obscuring the faltering movement of the ST. Even TT3, with the greatest frequency of causative markers, i.e. ‘*since* the storm ceased not [...], *since* no succour came’ (1928: 150), does not preserve the taut and intricate dynamics of the ST sequence.

Close: None

4.3 Cohesion

In light of the issues which arise from the key passage, the primary focus of this analysis will centre on the cohesive links created by reference and by lexis; the relations enabled by conjunction have already been addressed in the logico-semantic analysis above, while ellipsis tends to be a predominant feature of dialogue and, as such, is of less relevance to the present study. By examining referential and lexical

cohesion, it will thus be possible to determine the extent to which the individual TL versions reconstruct or destabilize one of the stylistic mainstays of this ‘chef-d’œuvre d’unité’ (Falconer 1975: 410).

4.3.1 Reference

The first subcategory of reference to examine is that of demonstrative reference, which appears in the noun group of example five as ‘*ce souvenir de Léon*’ (1971: 127), and again in example six as ‘*ce foyer près de s’être éteindre*’ (*ibid.*). Such deictic markers are employed ‘as a form of verbal pointing. The speaker identifies the referent by locating it on a scale of proximity’ (Halliday and Hasan, 1976: 57); in these instances, the speaker is the omniscient narrator, who locates the particular referents in a relationship of endophoric and anaphoric nearness, i.e. the points of reference are found within the text, have antecedents within that same text and are in immediate proximity to the protagonist. The two examples above form part of Flaubert’s extended fire metaphor, but serve different functions of textual cohesion: the first deictic marker initiates the *comparaison soutenue*, creating a tie between the preceding cogitations of the protagonist and their figurative consequences; the second deictic marker follows on closely from the first and reinforces the metaphorical fusion of the tenor with its vehicle, i.e. *ce foyer* with *ce souvenir*, by mirroring its grammatical construction. Consequently, these demonstratives are charged with binding together the narrative, the former initiating and the latter continuing, whilst both pointing towards the immediacy of the situation.

And yet the demonstratives are nowhere to be found in any of the (re)translations. As far as example five is concerned, the pointing action is neutralized in TT1, TT2, TT3, and in the revised version of TT4, to become ‘*the memory*’ (1886: 136; 1928: 149; 1981: 110) or ‘*the recollection*’ (1905: 104). The fundamental difference is that ‘*the* merely announces that the identity is specific; it does not specify it’ (Halliday, 2004: 558, original emphasis), so the link which is established between the specific, and preceding, reminiscences of the protagonist in the ST is diminished, along with the precision of its location as emphasized by the narrator. The remaining versions, i.e. TT4, TT5, TT6 and TT7 reinstate a degree of specificity by portraying ‘*her memory*’ (1948: 148; 1992: 99; 2004: 110), or ‘*her*

remembrance' (1950: 136); while the use of possessive reference establishes an endophoric link, it does so with anaphoric reference to the protagonist and is therefore unmarked since most narratives comprise a consistent chain of reference to key characters. Consequently, the markedness of the ST demonstrative is also diminished in these versions, and with it, the transition between the two stages of the text.

Close: None

Similar strategies arise with regard to the translation of *ce foyer*; the demonstrative is offset in TT1, TT4, TT6 and TT7 by the specifying, but non-specific determiner: 'the dying embers' (1886: 136; 1948: 148; 2004: 111); 'the greying embers' (1992: 99). The possessive also comes to light in TT3 with 'its dying embers' (1928: 149), whose antecedent is the fire. Closely linked to this is the strategy which appears in TT2 and TT5 where the noun group is replaced by anaphoric pronominal reference, so that Emma 'fanned *it*' (1905: 105) and 'stirred *it*' (1950: 137). Again, the demonstrative reference of the ST has been stripped of its markedness, and the immediacy of the protagonist's turmoil is arrested. Moreover, the continuing role of the ST deictic marker all but disappears; only TT1 remains consistent in its pointing technique towards the two metaphoric components (employing *the* on both occasions), but the lack of explicitness mutes the cohesive echo of the ST, an echo which is silenced in all remaining versions.

Close: None

Conversely, the non-selective determiners of example eight, 'elle prit même *les répugnances du mari pour des aspirations vers l'amant, les brûlures de la haine pour des réchauffements de la tendresse*' (1971: 127), cohere to a larger sense of ironic detachment within the text, whereby the protagonist finds herself one step removed from reality as the tragic heroine of her own fiction. Firstly, the reference evinced in *le mari* and *l'amant* 'signal[s] that the identity is known, or knowable' (Halliday, 2004: 558), but without any great degree of explicitness. In other words, the identity of the referent may be recoverable from either the immediate endophoric

context, identifying Charles and Léon in particular, or from a wider exophoric context, simply identify the broader categories of ‘husband’ and ‘lover’. Given that ‘Emma’s reading impinges on the narrative texture of the novel’ (Lloyd, 1990: 82), it may well be the case that the neutral determiner acts cohesively as a reflection of the protagonist’s inability to distinguish between the reality of her situation and the fictional tropes of romantic literature.

However, the detachment achieved in the ST by means of the non-selective determiners undergoes a process of re-attachment in all the (re)translations save TT5, where the designation of ‘the husband’ and ‘the lover’ (1950: 137) facilitates both an endo- and an exophoric identification of the referents, thereby preserving influence of fiction on the protagonist and intertwining with an essential thematic thread that runs through the ST narrative. In all remaining versions, the referents are bound endophorically through the use of personal reference as ‘her husband’ and ‘her lover’ (1886: 136; 1905: 105; 1928: 150; 1948: 148; 1992: 99; 2001: 111). In other words, the nouns are identified expressly with possessive determiners, and since these are ‘used primarily in anaphoric reference’ (Halliday, 2004: 554), their function can only be textual, forming part of the chain of reference items tied to Emma. In turn, the potential for situational reference, i.e. for cohesion with the tropes of romantic literature, is impeded.

Close: TT5

The second issue which arises from example eight is the referential juxtaposition between the definite determination of ‘*les répugnances*’ and the indefinite determination of ‘*des aspirations*’, and again between ‘*les brûlures de la haine*’ and ‘*des réchauffements de la tendresse*’; while all are non-selective in nature, i.e. there is no explicit establishment of identity, it is of note that the definite articles qualify the unequivocal emotions, while the indefinite articles point to the protagonist’s misconceptions. As such, reference serves as a grammatical border between the real and the imaginary, and continues to weave the disjunction inherent in the mind of Emma into the text.

As there is a notable inconsistency between the ways in which each TL version deals with the two contrastive sets, the strategies evident in the treatment of the first pair will be examined before progressing to the second pair. To begin, compensatory strategies are demonstrated in TT1, TT2 and TT3, where the definite article of the initial noun group is replaced by the less marked possessive pronoun, while, in line with normal TL practice, reference is simply omitted for the abstract noun: ‘*her* repugnance’ is contrasted with ‘aspirations’ (1886: 136); ‘*her* loathing’ with ‘yearning’ (1905: 105); and, ‘*her* detestation’ with ‘longing’ (1928: 150). Thus, the opposition persists between the definite and the dubious sentiments; nevertheless, as was the case above, the use of the possessive binds the emotion firmly to Emma, obscuring any cohesive ties to concepts gleaned from reading material, and therefore the sense of detachment is lost since the protagonist can no longer be contextualized as the tortured heroine of her own melodrama. A further juxtaposition is retained in TT4 and TT6 which opt for omission in conjunction with the use of indefinite reference: ‘dislike’ precedes ‘*a* craving’ (1948: 48), and ‘disgust’ is opposed to ‘*an* aspiration’ (1992: 99). But here, the lack of reference impacts negatively on the specificity of the concrete emotion, and renders the abstract sentiment in more precise terms, thereby reversing the contrastive strategies of the ST. Furthermore, the division is dissolved in TT5 and TT7 given the use of the same reference in ‘*an* aversion’ and ‘*an* aspiration’ (1950: 137) in the former, and the omission of any cohesive reference in ‘aversion’ and ‘desire’ (2004: 111) in the latter. Therefore, the discordant inner life of the protagonist remains unmarked through the system of reference; cracks appear in the cohesive cement of the ST as one of the straight lines of the narrative, i.e. Emma’s inability to distinguish between the real and the imagined, is interrupted.

Close: None

The majority of the (re)translations perpetuate these cohesive cracks by discarding the referential differences in the second pair of contrastive emotions. As such, both noun groups are identified by the definite article in TT1, TT3, TT5, TT6 and TT7, e.g. conflating ‘*the* searing touch of hatred’ with ‘*the* rekindling of love’

(2004: 111). In this case, the prevalence of the definite article may be facilitated by the more physical bent of the noun groups in comparison to the first pair, but the lack of referential discontinuity both dislodges the cohesive theme of Emma's lack of judgment and attributes the fictional component with a greater degree of determination. Of the remaining versions, TT2 inserts a contrast between '*her* burning hatred' and '*the* warmth of tenderness' (1905: 105), but this now ties the first noun group exclusively to the protagonist, implying a greater degree of awareness, whilst overstating the definitiveness of the second. Finally, TT4 also changes tactic to oppose '*the* burning touch' and 'tenderness rekindled' (1948: 148); whereas the initial strategy saw omission and the use of the indefinite article, i.e. a reversal of the ST determination, here the distinction between the real and the imaginary is intimated given the exactitude of the first reference and the imprecision of the latter.

Close: TT4

4.3.2 Lexical Cohesion

One of the most overt signs of cohesion within a text is the pattern created by words through reiteration or collocation. In the key passage is evidence of one of Flaubert's particular stylistic predilections; as Le Hir remarks, '*une constante de son style, c'est bien la formule ternaire*' (1965: 253), and this comes to the fore in example six where the clausal triptych is reinforced by the threefold lexical repetition of *tout*: '*elle ramassait tout, prenait tout, et faisait servir tout à réchauffer sa tristesse*' (1971: 127). In this instance, the lexical reiteration of the direct object functions cohesively by embedding a sense of Emma's turmoil into the text. Nevertheless, the exact dynamics of this repetition are absent in all of the TL versions. It is perhaps TT1 which mirrors most closely the ternary phrase of the ST, although the insistence on *tout* is somewhat underplayed given the use of synonymy, and the shifts to adverbial usage: '*she gathered it all up, took everything, and made it all serve as fuel*' (1886: 136). Certainly, the repeated emphasis on Emma's mania persists, although the cohesive parallelism of the ST is unravelled to a certain degree by the use of an alternative lexical item. Henceforth, the rate of repetition decreases in the (re)translations: two adverbial instantiations appear in TT7, i.e. '*all this she gathered*

up, *all* this she took, and used to feed her unhappiness’ (2004: 111), while two synonyms are employed in TT5, i.e. ‘*anything* and *everything* she gathered up and used to feed her grief’ (1950: 137). Only one reference comes to light in TT2, TT3 and TT4: ‘She concentrated it *all*, and made it help’ (1905: 105); ‘she gathered them *all* together and made of them the wherewithal’ (1928: 149); ‘*all* these she gathered, taking what came to her hand’ (1948: 148). At this point, the cohesion of the ST has all but collapsed since only the very first link of the lexical chain remains, but it is in TT6 that the chain dematerializes completely: ‘these she collected up and used’ (1992: 99). Thus, the lexical strand which binds together the ongoing narrative and the theme of Emma’s desperation has been torn from this TL version, misshaping one of the author’s predominant stylistic features.

Close: None

The most striking use of lexical cohesion in the key passage serves to underpin Flaubert’s famous extended fire metaphor which Bopp describes as ‘un tour de force, [...] la plus longue métaphore de la littérature française, et une métaphore soutenue, cohérente’ (1951: 199). Moreover, Flaubert himself claims that ‘[m]a comparaison [...] est une ficelle, elle me sert de transition’ (Corr. III, 1927: 233); lexical cohesion plays a decisive role both in the internal coherence of the metaphor itself, and in the progression of the narrative from one moment in the protagonist’s life to another, namely from Emma’s inner turmoil following the departure of Léon to her return to daily monotony and ennui. In the ST, the fire metaphor is instigated by the verbal phrase of example five, ‘il y pétillait’ and concludes with its extinction when ‘la passion se consuma jusqu’aux cendres’ in example eight. Between these two reference points is a succession of verbal or nominal phrases, all of which are tied together in a chain of lexical collocation and reiteration; dispersed throughout the text are lexical items which frequently co-occur with regard to fire, and stand in a synonymic or antonymic relation to each other. These items are ‘ce foyer près de s’éteindre’, ‘aviver’ and ‘réchauffer’ in example six; ‘les flammes s’apaisèrent’; ‘la provision [...] s’épuisât’; ‘l’entassement’; ‘s’éteignit’; ‘s’étouffa’; ‘s’effaça’ in

example seven; and, in addition to the aforementioned verbal group, the nominal groups of ‘brûlures’ and ‘réchauffements’ in example eight.

On the whole, the (re)translations take up and maintain the reiterative cohesion of the ST, thereby reinforcing the exposition of what Schor terms ‘Emma’s pathetic struggle to keep a memory alive’ (1980: 31) and facilitating the narrative flow towards her subsequent failure and chagrin. However, the very initiating verb of the extended comparison, *pétiller*, is problematic given both the aural and visual breadth of its meaning: the SL concept encapsulates both the dry and repeated crackling sound and the brightness of the fire, a semantic range which is mirrored in the TL verbal phrase *to sparkle*. Indeed, this is incorporated into TT3 where the fire ‘glowed and *sparkled*’ (1928: 149), and again into TT4 with ‘*sparkled*’ (1948: 148). Nevertheless, TT2 retains only the visual implications with ‘shone’ (1905: 105), as is also the case in TT7 with ‘glittered’ (2004: 110). Conversely, TT5 and TT6 opt for the onomatopoeia of ‘crackled’ (1950: 136; 1992: 99), while TT1 flattens the action with the non-sensory verb, ‘burnt’ (1886: 136). Evidently, all TL lexical choices collocate with the superordinate category of fire, but in all versions save TT3 and TT4, the collocation is restricted to one angle – either sound, or vision, or general word – as opposed to the dual approach of the SL item. Consequently, limitation of the scope of the verbal phrase also equates to limitation of the bridging and internal cohesion of the metaphor: the move from the psychological to the allegorical is effected on the single basis of what Emma sees or what Emma hears, while the ensuing lexical chain is bound only to the initiating verbal phrase by one sensory link.

Close: TT3, T4

Finally, the issue of collocation comes to the fore in certain TL versions. Given that cohesion is reinforced through collocation, i.e. the tendency of words to co-occur, any weakening of this tendency will necessarily undermine its cohesive effect. A case in point is example seven where there is a strong collocation, not only between the nominal and verbal phrases in ‘cette *lueur d’incendie* [...] *s’effaçà* par degrés’ (1971: 127), but also between the verbal phrase and the metaphorical

comparé, namely the memory of Léon. This two-way collocation is preserved in TT1, TT6 and TT7 which employ the verb *to fade* – lights fade, as do memories – , and to a lesser extent in TT2 and TT4 where the action is one of dying. However, TT3 opts for the co-occurrence of ‘glare’ and ‘disappeared’ (1928: 150), and TT5 for ‘glow’ and ‘obliterated’ (1950: 137); neither pair occurs together with any notable frequency in the TL, nor do they collocate specifically with memory. The result is a weakening of the cohesive chain within the extended comparison and beyond.

Close: TT1, TT6, TT7

4.4 Summary

The quantitative results from the primary analysis of narrative organization have been condensed into Table 7 below. Of all the analytical sections thus far, the organization of the narrative world appears to be the most resistant to relationships of closeness between a given TT and the ST, with the sub-categories of word order (the positioning of adverbial phrases), taxis (non-coordination; causative conjunctions), and cohesion (demonstratives; contrasting articles; lexis) proving to be persistently unwieldy with regard to the preservation of Flaubert’s idiosyncratic style. Least disruptive is the use of the concessive conjunction; this may be explained by the fact that it disrupts neither SL nor TL normative patterns of narrative, and therefore can be easily transposed from one system to the other.

Contrary to the RH, it is in fact TT1, alongside TT6, which can lay claim to the title of closest to the ST, but this observation must be tempered by the low proportion of instances on which this was the case (seven out of eighteen). Furthermore, TT2 marks a significant decline in proximity to become the furthest away from the ST, while the remaining versions waver undecidedly and culminate in a peak and a trough with the two most recent retranslations. Nor are there any individual sub-categories of analysis which attest to the RH. Yet again, closeness does not make any consistent progress on a chronological trajectory.

Table 7: Organization (A)

	Word Order (1)	Word Order (2)	Word Order (3)	Taxis & Logico-semantics (1)	Taxis & Logico-semantics (2)	Taxis & Logico-semantics (3)	Taxis & Logico-semantics (4)	Taxis & Logico-semantics (5)	Taxis & Logico-semantics (6)	Taxis & Logico-semantics (7)	Cohesion (Reference) (1)	Cohesion (Reference) (2)	Cohesion (Reference) (3)	Cohesion (Reference) (4)	Cohesion (Reference) (5)	Cohesion (Lexical) (1)	Cohesion (Lexical) (2)	Cohesion (Lexical) (3)	Total
T T 1	0	1	1	0	1	0	1	1	1	0	0	0	0	0	0	0	0	1	7
T T 2	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1
T T 3	1	0	1	1	0	0	0	1	1	0	0	0	0	0	0	0	1	0	6
T T 4	1	0	0	0	0	0	0	1	0	0	0	0	0	0	1	0	1	0	4
T T 5	0	0	0	0	1	0	0	1	0	0	0	0	1	0	0	0	0	0	3
T T 6	1	0	1	0	0	1	1	1	1	0	0	0	0	0	0	0	0	1	7
T T 7	1	0	0	0	1	0	1	1	1	0	0	0	0	0	0	0	0	1	6

5 Organizing the narrative word: a secondary analysis

It would be amiss to examine *Madame Bovary* without considering one of the love scenes, as well as the death scene, given their significance as events within the narrative world; moreover, their selection accords with Berman's guiding notion of 'zones signifiantes' (1995: 70). Thus, the secondary analysis will converge on the moment when Emma yields to Rodolphe for the first time, then on her subsequent dissatisfaction with Charles, focussing finally on her agonizing demise. Again, the examples are to be found in the Appendix.

5.1 Word Order

To begin with Flaubert's awkward positioning of adverbial phrases, the deforming tendency to separate the finite verb from its object comes once again to the fore in example one: 'elle entendit *tout au loin, au-delà du bois, sur les autres collines*, un cri vague et prolongé' (1971: 165). As such, a series of three adverbial phrases are enclosed within the Rheme element of the primary clause to form a 'construction détachée' (Laurent, 2001: 65) which then mirrors the detachment of the protagonist from her immediate circumstances; having consummated her affair with Rodolphe, Emma's inability to engage with reality is encapsulated in Flaubertian syntax, where the adverbial triptych builds towards a climax, yet separates the protagonist from its pinnacle. Whereas the key passage demonstrates that only three versions (TT1, TT2, TT5) rework the detached syntax, it appears that in this instance the vast majority reject the deferral, reuniting Emma with the object of her perception: 'she heard a vague, prolonged cry' (1886: 177); 'she heard a vague and prolonged cry' (1905: 130); 'she heard a cry, vague and prolonged' (1928: 191); 'she heard a long and wordless cry' (1948: 193); 'she heard a strange, long-drawn cry' (1950: 174). In accordance with the RH, it then falls to the most recent versions, TT6 and TT7, to reinstate the enclosed adverbial phrases within the main clause: 'she heard *in the distance, beyond the wood, on the far hills*, a vague and lingering cry' (1992: 130); 'she heard, *in the distance, from the other side of the wood, on those other hills*, a vague, long drawn-out cry' (2004: 143). In both cases, the syntax builds towards a culminating point, whilst echoing the detachment of the protagonist from her surroundings.

Close: TT6, TT7

The key passage was further marked by the awkward positioning of a temporal adverb between subject and finite verbal phrase, i.e. at the boundary of Theme and Rheme. Another illustration of this stylistic pattern is to be found in example three with the observation that '[s]a poitrine *aussitôt* se mit à haleter rapidement' (1971: 332), where the tortured syntax reflects the afflictions of the protagonist. As was the case in the key passage, a definite pattern of foregrounding

appears in the TL versions, whereby TT3, TT4, TT5 and TT7 remain consistent in placing the temporal adverb as part of the Theme: ‘And *immediately* her breathing became very rapid’ (1928: 387); ‘*At once* her breath began to come in pants’ (1948: 397); ‘*At once* her lungs began to heave rapidly’ (1950: 336); ‘*Immediately*, her breast began rising and falling in rapid gasps’ (2004: 290). A slight difference emerges with TT6 which had previously located the adverbial phrase between finite verb and past participle, and which now concurs with the majority by placing it in the initial position: ‘*Now* her chest began to heave rapidly’ (1992: 266). Thus, in neither instance does TT6 disrupt standard TL patterns of syntax. A rather significant discrepancy comes to light in TT2, namely one of suppression: as is often the case in this version, the apparent policy of abridgment has equated to the concealment of many crucial episodes, this being one of them. As is evident from example three, TT2 merely glosses over Emma’s suffering, thereby masking the anguish of her ordeal and denying its stylistic representation through word order. However, the distress is conveyed syntactically, albeit with less immediacy, in TT1, where ‘Her chest *soon* began panting rapidly’ (1886: 356), demonstrating both strategic consistency and a narrative straining.

Close: TT1

Lastly, it is important to consider the issue of how discourse flow, as created by the sequencing of clauses, impacts on the rhythmical structure of a phrase. Whereas the cadence of the example drawn from the key passage was one of neutral monotony, the cadence of the following illustration creates what Laurent terms the *phrase couperet*, i.e. the prolongment of the protasis followed by a sudden fall in the apodosis. The anticlimactic structure found in example one is realized through a sequence of adverbial phrases which lead to the acme, namely the topical Theme, and the subsequent deflation: ‘et, défaillante, tout en pleurs, avec un long frémissement et se cachant la figure, *elle s'abandonna*’ (1971: 165). As such, the ST syntax mimics Emma’s own fall, whereby the complex of adjectival and adverbial phrases prefigures the protagonist’s own melodramatic build up to the moment, which is then juxtaposed to the comparative swiftness of her literal fall. In contrast to

the key passage, where the pattern was preserved only in TT1 and TT6, all versions but TT4 now maintain the sequence of suspension and anticlimax, albeit with slight modifications. Even in TT2, which is prone to cuts, the pattern persists; however, the modification of the verbal phrase, motivated perhaps by censorial appeasement, draws out the apodosis and thereby lessens the contrast with the build up: ‘and half-fainting, amid tears, with a prolonged shiver and hiding her face in her hands, *she appeared to swoon away*’ (1905: 129). Likewise, TT1 alters the cadence of the ST construction with the extended acme, ‘she gave herself up to him’ (1886: 176), which is echoed in TT7 as ‘she gave herself to him’ (2004: 143)⁹. Nevertheless, the precipitancy of Emma’s fall prevails in TT3 and TT5 where, ultimately, ‘she surrendered’ (1928: 191; 1950: 174), and in TT6 where ‘she yielded’ (1992: 129). But TT4 manipulates the clause types in such a way as to unravel the ST sequencing; in specific, the initial adjectival phrase is expanded to become an independent clause in its own right, incorporating a new topical Theme which reverses the original suspension: ‘*She melted*, and then, with tears streaming down her cheeks, with a little shudder and with averted eyes, she gave herself to him’ (1948: 193). Although the complex still culminates in Emma’s resignation, the premature incorporation of the protagonist as Theme creates a more balanced, less disproportionate phrase which, in turn, masks the syntactic and literal fall.

Close: TT1, TT2, TT3, TT5, TT6, TT7

5.2 *Taxis and Logico-semantics*

On the level of taxis, the first issue to examine is Flaubert’s sequential use of paratactic, uncoordinated clauses, an illustration of which can be found in example three: ‘Une convulsion la rabattit sur le matelas. Tous s’approchèrent. Elle n’existait plus’ (1971: 331-33). This ternary construction moves from Emma’s ultimate physical act to her state of death, but without focusing on the actual instant of her

⁹ These additions are reminiscent of a trend outlined in Section 1.2.1, namely the insertion of concrete objects into several TL versions (TT1, TT5, TT6 and TT7) which then undermines the protagonist’s immaterial relationship to the world around her. In this instance, the additional indirect object disallows a purely reflexive interpretation of Emma’s actions, whereby she is abandoning herself to her own delusions of love.

expiration. As such, the scene dissolves into bathos, with the protagonist ironically being denied the romance of her very last living moment; the absence of coordination thus underpins the absence of drama, in that the staccato, yet succinct flow of the three clauses is unimpeded by conjunction and the episode is conveyed with minimal flourish. Whereas the key passage saw a widespread manipulation of asyndetic coordination through the addition of conjunctions or a reliance on zeugma, with only TT3 retaining the tactic dynamics of the ST, a certain reversal comes to light here since almost all versions preserve the lack of coordination. However, TT2 overturns the anti-drama of the ST as a consequence of its abridgment of the death scene which now appears as:

The sacred function took place with all the usual ceremonies, and just as it was over, another convulsive fit seized Emma, *and* she fell back on the mattress, *and when* they went up to her, she had ceased to live. (1905: 250)

The extra additive conjunctions create a degree of liaison between the clauses, thereby undermining the disaffected disjunction of the original; furthermore, the instantiation of a hypotactic, temporal clause also reinforces the links in this particular chain of events, and in so doing, reinforces the dramatic build-up which then offsets the blunt sequence of the ST.

Close: TT1, TT3, TT4, TT5, TT6, TT7

Also pertinent to this secondary analysis is Flaubert's use of the ' ; et ' series which appears in example one: 'Elle renversa son cou blanc, qui se gonflait d'un soupir ; *et*, défaillante, tout en pleurs, avec un long frémissement et se cachant la figure, elle s'abandonna' (1971: 165). Here, the construction realizes a dramatic pause and instigates another 'descriptive amplification' (Huss, 1977: 142), namely the aforementioned chain of adjectival and adverbial phrases which defer Emma's downfall. Again, there is a notable contrast between the treatment of the construction in the key and secondary passage: although TT1, TT5 and TT7 preserved the pause in the former, no TL version retains it in the latter. Rather, TT4 brings the narrative to an abrupt halt with the use of a full stop, stiling the movement towards the anticlimax, while the remaining (re)translations replace the semicolon with a comma

which then shortens the pause, and launches the narrative forthwith into the downward spiral.

Close: None

Moreover, where the key passage highlighted how the TTs avoided positioning an additive conjunction at the head of a clause, the reverse appears to be true of example three in the secondary passage: ‘*Et Emma se mit à rire*’ (1971: 332). In this case, TT1, TT6 and TT7 remain consistent with their previous strategy of retaining the conjunction: ‘*And Emma began to laugh*’ (1886: 356; 1992: 267; 2004: 290), but are now joined by all other versions, save TT2 which omits the episode, and TT3 which merges the clause with the preceding one.

Close: TT1, TT4, TT5, TT6, TT7

The final point of comparison is the use of logico-semantic markers in hypotactic complexes; while none of the secondary passages demonstrate a clause complex of the same intricacy as that of the key passage illustration, a sequence of hypotactic clauses nevertheless occurs in example three which depicts Emma’s physical suffering, and culminates in the separation of body and soul. The complex is marked by the inclusion of numerous enclosed prepositional or adjectival phrases, but can be separated at a basic level into three distinct clauses, i.e. a primary clause with an embedded relative phrase, an enhancing non-finite clause of cause, and a further enhancing finite clause of comparison, as such:

||| ses yeux, en roulant, pâlessaient comme deux globes de lampe [[qui s'éteignent]], || à la croire déjà morte, sans l'effrayante accélération de ses côtes, secouées par un souffle furieux, || comme si l'âme eût fait des bonds pour se détacher. ||| (1971: 332)

Various strategies are made manifest in the TL versions in their respective negotiations of the complex. Firstly, though, all (re)translations expand the non-finite clause to comprise a finite verb and a subject, e.g. ‘so that *one* might have thought her already dead’ (1886: 356); ‘as if *she* were already dead’ (1992: 266). Granted, this strategy can be attributed to an asymmetry between the two languages, the one allowing an undisruptive use of the preposition plus infinitive construction, and the

other preferring a fully predicated construction. But such expansion impacts on both the impersonality and the rhythm of the clause complex. Nevertheless, TT1, TT3, and TT6 all preserve the tactic development of the nexuses (main clause with embedded subordinate, hypotactic enhancement, hypotactic enhancement). Elsewhere, the ST pattern is disrupted by the inclusion of additional primary clauses; thus, in TT4 and TT5, there is a manipulation of nexus boundaries and the expansion of enclosed phrases:

||| Her eyes rolled wildly || and grew pale like two lamp globes [[which have just been extinguished]]. ||| She might have been thought already dead, || had it not been [[that her ribs were agitated by a terrifying spasm of quick breathing]], || as though her soul were struggling for freedom. ||| (1948: 397)

||| her rolling eyes turned pale like the globes of two [[guttering]] lamps; ||| she might have been dead already but for the frightful oscillation of her ribs, [[that shook with furious gusts]], || as though her soul were leaping to get free. ||| (1950: 336)

In both cases, the hypotactic chain is broken by the incorporation of three paratactic clauses in TT4 and two in TT5, while the rhythm is also decelerated by the amplification of enclosed phrases to embedded relative clauses. Although TT7 maintains the hypotactic emphasis of the ST, it too slows down the flow of the narrative by expanding the prepositional phrase to ‘had it not been for the terrifying movement of her ribs’ (2007: 290). But once more it is in TT2 that the greatest dissimulation occurs, whereby the excision of Emma’s suffering conceals the harsh realism of the ST episode.

Close: TT1, TT3, TT6

5.3 Cohesion

5.3.1 Reference

The cohesive force of deictic reference can be found in example two, where the use of the demonstrative marker, ‘*cette tendresse*’ (1971: 192) both identifies and specifies an endophoric (textual) referent, namely the sentiment which Emma has towards Rodolphe. As such, an evident link is created between the protagonist’s affair and its emotional impact on her marriage, while the specificity of the

determiner further raises an ironic question mark as regards the authenticity of the sentiment by setting it in a category apart. In parallel with the first example of the key passage, many versions opt for the possessive determiner: ‘*Her* tenderness’ (1886: 205); ‘*her* devotion’ (1905: 149); ‘*Her* passion’ (1928: 223); ‘*Her* feeling’ (1950: 199). But of these versions, only TT5 remains consistent in its possessive reference, with the other texts having shifted from the use of the definite article. Conversely, the secondary passage only contains one use of the definite article in TT4 with ‘*The* tenderness’ (1948: 226), a choice which then accords with the revised version of the key passage, but not with its original incorporation of possessive reference. In any case, the move towards the possessive determiners retains a degree of specificity and certainly establishes a clear anaphoric link, but it is the absence of markedness which ultimately masks the irony of the classification of the emotion. Cohesion is significantly lessened where the definite article is used as the referent no longer points back to any specific antecedent. In keeping with the Retranslation Hypothesis, but in contrast to their previous use of the possessive, the most recent versions, TT6 and TT7, reinstate the deictic marker in the secondary passage: ‘*This* tenderness’ (1992: 151); ‘*This* passion’ (2004: 116).

Close: TT6, TT7

Secondly, example two offers another point of comparison with the key passage given the use of a non-selective determiner in reference to Charles: ‘*Cette* tendresse, en effet, chaque jour s’accroissait davantage sous la répulsion *du mari*.’ (1971: 192). Once again, the definite article may cohere both endophorically and exophorically, referring to Charles in the first instance or to the fictional type in the second. And once again, the dominant strategy is one of disambiguation with all (re)translations, including TT5 which had previously preserved the definite article, conveying the reference as ‘*her* husband’ (1886: 205; 1905: 149; 1928: 223; 1948: 226; 1950: 199; 1992: 151; 2004: 166). The use of the possessive thus leaves no doubt as to the endophoric identity of the referent, thereby masking the potential influence of Emma’s reading on the organization of her narrative world and along with her detachment from reality.

5.3.2 Lexical cohesion

The internal cohesive force which underpins Flaubert's prose is evidenced by the presence of reiteration in all the secondary passages. Firstly, lexical repetition comes to light in example two, where the frequency of the adverbs serves to intensify Emma's dissatisfaction: 'jamais Charles ne lui paraissait *aussi* désagréable, avoir les doigts *aussi* carrés, l'esprit *aussi* lourd, les façons *si* communes qu'après ses rendez-vous avec Rodolphe (1971: 192). The fourfold repetition is maintained in TT3 as 'so unattractive [...] so stubby [...] so dull [...] so boorish' (1928: 223), in TT4 as 'so distasteful [...] so spatulate [...] so stodgy [...] so common' (1948: 226), and in TT5 as 'so unpleasant [...] so stubby [...] so dull [...] so common' (1950: 999), all of which communicate the extent of the protagonist's malaise. Both TT1 and TT6 also preserve four intensifiers, and further mirror the slight differentiation evinced in the ST: 'so disagreeable [...] such stodgy fingers [...] such vulgar ways [...] so dull' (1886: 205-6), and 'so unpleasant [...] such stubby fingers [...] such a dull mind, such common habits' (1992: 151). Again, the fervour of Emma's reaction is underscored. However, TT2 persists with its excisions, preserving only a threefold repetition of 'so disagreeable [...] so coarse [...] so vulgar' (1905: 149), omitting mention of his esprit and thus downplaying the emphasis. But TT7 has eschewed lexical repetition in favour of reworking the verbal groups, and incorporating different comparatives of superiority: 'never did Charles *repel her more*, never did she think his fingers *stubbier*, his wits *slower*, his habits *coarser*' (2004: 166). Cohesion is certainly achieved through the ternary rhythm of the complex, although the bonds are weaker than those established by concrete repetition in the ST. When compared to the treatment of repetition in the key passage, only TT1 is consonant with its initial choice, namely the use of synonyms. The rate of repetition decreases in TT7, but increases in all remaining versions, especially TT6 where its previous absence of repetition is redressed.

Example one is an illustration of the cohesive force of lexical fields. In this instance, an interplay between the antonymic concepts of silence and sound accompanies Emma's submission to Rodolphe:

Le silence était partout [...]. Alors, elle entendit tout au loin, au-delà du bois, sur les autres collines, un cri vague et prolongé, une voix qui se traînait, et elle l'écoutait silencieusement, se mêlant comme une musique aux dernières vibrations de ses nerfs émus. (1971: 165-6)

In his article on 'Flaubert's Use of Sound in *Madame Bovary*', Kirton observes both the dramatic quality of sound in the work and the fact that Emma, in periods of longing, is 'immediately surrounded by silence while outside, at some unspecified distance, there are sounds of activities' (1975: 40). However, Kirton regards the above love scene as a rare moment of fulfilment in the protagonist's life, at which point the internal/external, silence/sound dichotomies disintegrate: 'this time there is identity between that distant sound and her own immediate sensations. She has moved out into reality' (*ibid.*). But an alternative, antithetical interpretation of the episode presents itself here; if the cry heard by Emma does not belong to the exterior, but rather has resonated from her own person, then the protagonist is, ironically, at the apogee of her separation from reality. Thus, the preservation of the lexical field of sound is cohesively important as it perpetuates the existing juxtaposition which runs like a thread throughout the narrative and, here, reaches its climax.

In the same way as the key passage preserved the lexical field of fire to a high degree, so too does the lexical field of sound and silence persist in the majority of the (re)translations. The only evident divergences are to be found in TT2 and TT4, neither of which preserve the synonymy of the apposed noun groups, 'un cri vague et prolongé, une voix qui se traînait' (1971: 165), curtailing the sound to 'a vague and prolonged cry in the wood' (1905: 129) in the first case, and merging the clauses as 'a strange, long-drawn cry that hung on the air' (1950: 174). It follows that the reiterative emphasis on this disembodied noise, the sound which echoes Emma's disjunction from reality and from fulfilment, is somewhat drowned out in these versions, which in turn frays the interwoven cohesion. Indeed, the lexical chain of the key passage was likewise compromised by lack of synonymy evinced in TT4.

Close: TT1, TT3, TT5, TT6, TT7

A further lexical field comes to light in example three, where the realism of the death scene is bolstered by an emphasis on the physical suffering of Emma, and thus, on her body which is represented meronymically in this excerpt as ‘sa poitrine’, ‘[l]a langue’, ‘la bouche’, ‘ses yeux’, ‘ses côtes’ (1971: 332). The romantic heroine now ‘se donne à voir dans l’appareil d’une beauté défaite qui s’arrache à la vie; [...] haletante, elle atteint la limite d’un corps travaillé par les désirs’ (Gengembre, 1990: 716). The carnal presentation of Emma then establishes a bond with her sins of the flesh, whilst underscoring the brutal, anti-romantic, agonies of death. Yet again, TT2 wears thin the cohesive threads of the narrative by omitting the physical representation of Emma on her death bed. Furthermore, TT3 and TT4 remove the reference to Emma’s ‘*poitrine*’, signalling only that ‘her breathing became very rapid’ (1928: 387), and ‘her breath began to come in big pants’ (1948: 397). As such, the corporeality of the episode becomes less tangible, but although the clinical cohesion is somewhat lacking, the representation of her breathing retains sensual undertones which allow for a comparable juxtaposition between Emma as lover and Emma as someone on the threshold of death. Nevertheless, all remaining versions preserve all corporeal lexical references, thereby mirroring the physical ravaging of the ST protagonist.

Close: TT1, TT5, TT6, TT7

5.4 Summary

Table 8 below outlines how each (re)translation fared in respect of narrative organization in the secondary passages. When compared to the results of the key analysis, overall, the secondary passages demonstrate a slightly higher ratio of closeness to the ST, with fewer sub-categories revealing outright relationships of divergence. Nevertheless, certain issues do continue to obstruct closeness: with regard to word order, the positioning of the adverbial phrase is still problematic and TT1 remains the only version to mirror that of the ST; taxis is also a site of digression, but here it is the ‘; et’ construction alone which instigates a full-scale move away from the original; in terms of cohesion, it is the indeterminate reference which now proves to be problematic.

The RH finds little support in this final investigation into closeness. The closest version, TT6, may be one of the more recent versions, but the initial translation takes its place as second in line, with TT7 occupying third place. Yet again it is of note that these three TTs occupy the higher echelons of closeness, while the chronological gap which separates TT1 from TT6 and TT7 emphasizes both the unsystematic movement of the retranslations over time and the untenability of the RH. That said, the dynamics of the RH are observable in outlying examples, namely the treatment of deforming word order (1) and of referential cohesion (2), but these isolated cases alone are not enough to support its history-as-progress model.

Table 8: Organization (B)

	Word Order (1)	Word Order (2)	Word Order (3)	Taxis & Logico-semantics (1)	Taxis & Logico-semantics (2)	Taxis & Logico-semantics (3)	Taxis & Logico-semantics (4)	Cohesion (Reference) (1)	Cohesion (Reference) (2)	Cohesion (Lexical) (1)	Cohesion (Lexical) (2)	Cohesion (Lexical) (3)	Total
TT1	0	1	1	1	0	1	1	0	0	1	1	1	8
TT2	0	0	1	0	0	0	0	0	0	0	0	0	1
TT3	0	0	1	1	0	0	1	0	0	1	1	0	5
TT4	0	0	0	1	0	1	0	0	0	1	0	0	3
TT5	0	0	1	1	0	1	0	0	0	1	1	1	6
TT6	1	0	1	1	0	1	1	1	0	1	1	1	9
TT7	1	0	1	1	0	1	0	1	0	0	1	1	7

6 Conclusion

This chapter aimed to bring the thinking behind the RH into direct contact with the extant British versions of Flaubert's *Madame Bovary* in order to determine whether or not linguistic closeness increases incrementally over time. Simultaneously, this confrontation has further allowed an examination into how translation affects the

particularities of Flaubert's style, with specific reference to the questions of *qui parle* and *qui voit* in SIL, and to narrative organization. The examination of closeness first approached Flaubert's *Madame Bovary* from a narratological and stylistic angle, and the investigative scope was further refined by the corresponding SFG metafunctions of language, i.e. the interpersonal (voice), the ideational (focalization) and the textual (internal organization). By establishing a checklist of features under each category, it was possible to undertake a consistent and repeatable comparison between each TT and the ST, and then between the TTs themselves. The resultant measure of closeness was conditional on the equation of form plus content: in the first instance, proximity was determined by the extent to which a given TT mirrored the ST in terms of conforming or deforming patterns of lexicogrammatical usage, and in the second, by the degree of convergence or divergence with regard to (a) the fundamental Flaubertian ambiguities of voice and focalization in passages of SIL, and (b) the narrative meanings which stem from manipulations of textual organization and cohesion. In many instances, the very prerequisite for closeness was disruption and undecidability. The results, as outlined below, shed light on the general impact of (re)translation on the narrative texture of SIL, and ultimately on the validity of the RH.

6.1 Translation, Style Indirect Libre and Narrative Organization

The microstructural investigations highlight how translation can impact on the particular (in both senses of the word) Flaubertian instantiations of voice and focalization, and of narrative organization. The ST question of *qui parle* can find itself subject to over-simplification in those TTs where finite elements and clause types are reworked, absences are filled in and additions flatten the narrative texture. More precisely, divergences arise as a result of the universal and ironic scope of the gnomic present being collapsed into more restricted, less ironic configurations; of the grammatical asymmetry between the SL and TL imperfect aspects which, in most cases, imposes a greater degree of certainty; of transformations in clause type which can subtly recast characterization; of the removal of ellipsis and minor clauses which typographically obscures the inner workings of the protagonist; and finally, of

translational tinkering which privilege the material over the abstract, thereby stabilizing the insecure voice(s) of the ST.

Similarly, the question of *qui voit* can also find itself refracted in a more limited sphere in translation. Again, grammatical asymmetry exposes the translation of the indefinite pronoun as problematic given its unmarkedness in the SL and markedness in the TL; subsequent compensatory strategies in the TTs can impose a reduction in the uncertain universality of pronouns and imply the complicity of narrator, undermining the impersonality of the narrative. In the most extreme cases, a clear-cut focus on the protagonist shatters SIL. Where the precision of the demonstrative is curtailed, the clichéd nature of the observation is underplayed, along with irony of the ST, not least as a consequence of shifts to the possessive article which negate ambiguous focalization. As regards animate focalized participants, a certain blurring of focus downplays Emma's psychological fixation, suggesting instead the panoramic viewpoint of an EF, while the preference for the concrete as opposed to the ethereal belies the protagonist's precarious relationship to the realities of the narrative world. This is also the case where participants and circumstantial elements are added to the TTs; the move from metaphysical to physical endows Emma with a clarity of vision that runs contrary to her crippling ST disconnection from what is real. However, the TL system does not make it possible to retain those instances of ambiguous focalization which, in the ST, are dependent on a pronoun which represents both the animate and the inanimate: the TTs are thus forced into a decision which invalidates the original uncertainty. The modification of circumstantial elements can also lessen the melodrama of the ST where intensity has been downplayed, and privilege the CF where deictic markers are interpreted as proximal or over-specified, but when comparative elements are removed, the indefinite balance shifts to favour the EF. Similarly, the addition of temporal markers may emphasize either the panchronic logic of an EF, or the immediacy of time relative to the CF, thereby constricting the undecidability of ST focalization.

In terms of the organization of the narrative world, Flaubert's word order and clause sequencing are also altered in translation. Where the TL versions opt for fluidity, the cracks in Flaubert's splintered syntax are smoothed over, as is the

fractured space in which irony prevails. And where the cadence of phrases is reworked, ST monotony can become climactic, while ST anticlimax can be curtailed. Furthermore, how the ST clauses complexes are held together by taxis and logico-semantic proves to be subject to manipulation. By reversing the ST absence of coordination and conjunction, the actions of the protagonist can erroneously be attributed with a sense of logic, or the anti-drama of a situation may be upset. By suppressing or modifying the famous ‘; et’ construction, the specific flow of the ST is rerouted with greater or lesser pauses which fail to introduce the following tableau in a comparable manner. Also, elaborate, hypotactic ST complexes tend to be oversimplified in the interests of fluency in the TL versions, thereby disguising the strained narrative texture of the original and the afflictions of the protagonist which are mirrored in its tautness. Finally, the cohesive threads which run through the ST find themselves unravelled in those instances where the ironic precision of the demonstrative is rendered imprecise, weakening the ties to Emma’s misguided romantic conceptions, and, similarly, where the non-specific definite article is replaced with the possessive, thereby obstructing the exophoric reach of the marker towards the tropes of fiction. Lexical repetition can also be diminished in translation, which in turn attenuates the emphasis accorded to the given item in the ST, and the dislocation evidenced with regard to lexical chains and collocation further destabilizes the particular Flaubertian texture of the narrative.

6.2 Testing the Retranslation Hypothesis

The manifold shifts which came to light in all TL versions and under each rubric (clause as exchange, clause as representation and clause as message) all attest to the inconsistencies which pervade the (re)translations and which ultimately destabilize the premises on which the RH is based. According to the logic of the RH, closeness is a unified concept and gains in magnitude as time advances: however, this particular case study demonstrates that when linguistic closeness is examined on a more intricate level, certain facets of a given TT may prove themselves to be closer while other facets instigate a move away from the ST. Thus, the conflicting relationship to closeness within individual TL versions, i.e. the presence of both

convergences and divergences, jars against the uninterrupted trajectory of the RH with its uneven evolution.

But the prevalence of anomalies does not preclude instances where the RH holds: this occurs in the analysis of voice, where TT6 and TT7 restore ellipsis (key passage) and where TT5, TT6 and TT7 retain the exclamative clause type (secondary passage); in the examination of focalization, where TT7 alone preserves the dynamics of ST polyfocality (key passage); and in the study of narrative organization, where TT6 and TT7 maintain the syntactic dislocation between protagonist and reality and where TT6 and TT7 prove to be the only versions to point with the same demonstrative specificity as the ST (both secondary passages). Nevertheless, these validations are relatively isolated when contrasted with the plethora of other instances where the only pattern to emerge is one of chronological oscillation.

When all the quantitative measurements of closeness across voice, focalization and organization are collated together, the overall results can be summarized and represented graphically as in Table 9 and Figure 1 below. It thus transpires that TT6 is the closest of all the (re)translations to the ST, while TT2 demonstrates the greatest degree of divergence. But in order to lend more shades of subtlety to these rather rudimentary results, the quantitative must be explored in relation to the qualitative, thereby affording a more detailed portrayal of the behaviour of (re)translations. Taking the two extreme versions as a starting point, it is notable that, on one hand, the closeness of TT6 mirrors the relative consistency with which it dealt with the points of comparison across the three levels of clause. Preserved in no short measure are the destabilizing imperfect tense, ellipsis, participants, and deictic markers, all of which are fundamental to the establishment of Flaubert's ambiguous polyvocality and polyfocality, while the textual organization of TT6 also reflects the fragmented word order of the ST, the cadence created by clause sequencing, the use of additive conjunctions and lexical collocation. On the other hand, TT2 is significant given its persistent excision or contraction of passages of the ST, as is the case in Emma's reminiscences of her school days, along with her vision of the idealized lover, not to mention the removal of the death scene. Thus,

one obvious reason for the divergences of TT2 is the very absence of the material basis on which closeness is to be measured. Furthermore, in the passages which do remain, TT2 shows itself to be discordant in respect of the ambiguous voice of the ST, suppressing ellipsis and minor clauses, and altering clause types; the ambiguous focalization is also modified by over-emphasizing the EF, suggesting complicity in generalizations and a single line of sight in instances of polyfocality. Narrative organization also reveals itself to be a site of considerable divergence, with syntax being reworked into a fluid order, cadences retuned and sentence boundaries revised, while the co-ordination and cohesion of the ST find themselves ebbing away.

And yet the polar positioning of these two TL versions does not rule out the possibility of overlaps in strategy; instead, certain cases arise in which both texts are comparable in their degree of closeness or divergence. This is illustrated in the addition of focalized participants in the key passage where both texts affect a move from the metaphysical to the physical; in the treatment of the uncertain *vous* pronoun in key and secondary analyses of focalization, where both undermine ambiguity in the former by employing the first person plural, but retain indefiniteness in the latter through the definite article; and in their rejection of the ‘; et’ construction in the two examinations of textual organization. Likewise, there is anomalous occasion on which TT2 is closer to the ST than TT6, namely its retention of the finite element of modality in the key passage which is essential to the indeterminateness of voice.

There was also reason to remark in the comparative analyses on the prevalence of TT1 and TT7 in the top three positions of closeness, and this tendency is consolidated in the overall results. But again, it is important to clarify that, on a qualitative level, TT1 and TT7 arrive at these positions via different paths. Granted, there are many examples where the two TL versions demonstrate comparable tactics which lead them both towards and away from the ST: for example, both retain the uncertainty of the minor clause, the second person pronoun, and the distal markers in the key passage of SIL, but remove ellipsis and favour the concrete over the abstract in the secondary analysis. Similarly, both preserve the ‘; et’ construction and lexical collocation in the key passage of narrative organization, but remove the construction and undermine lexical repetition in the second. Nevertheless, there are also many

illustrations which bring discrepant strategies to light, such as the treatment of the cleft construction in the generalization of the key passage, where TT1 maintains the ironic distance of the ST, but TT7 restricts focalization to the CF alone, or the approach to clause type in the secondary passage where the move from exclamative to interrogative persists in TT1, but is corrected in TT7. The greatest frequency of difference appears in the context of narrative organization: here, the splintered texture of ST syntax is carried over into TT7 and flattened in TT1 with regard to the placement of prepositional phrases, while the reverse holds for the positioning of the adverbial phrase in the key passage where TT1 remains fragmented but TT7 becomes fluid. This dynamic is repeated precisely in the secondary passage. Hypotactic clause complexes also fare better with TT1 in the secondary analysis, while it is TT7 which preserves the referential cohesion underpinned by the demonstrative.

What the remaining retranslations have in common is a propensity to waver between degrees of closeness and divergence at all levels of the clause; while TT4 tends to oscillate around the lower edges of the scale, TT3 and TT5 truly encapsulate the vagaries of translative behaviour. So, in the first examination of voice TT5 emerges as the furthest away from ST, but in the second, it occupies the closest position; in terms of focalization it remains relatively consistent, but narrative organization gives way to a shift from a low point in the key passage to a mid point in the secondary passage. Likewise, TT3 highlights a plethora of configurations: from low to high in the analysis of voice, from mid to low in the analysis of focalization and from high to low in the analysis of narrative organization.

In short, the results of this case study on linguistic closeness are at variance with the RH. Certainly, if the upper and lower boundaries are considered in isolation, i.e. TT6 as closest and TT2 as furthest away, then there appears to be an argument in favour of such a move from early deficiency to later accomplishment. However, logic such as this is reductive, and the shortcut which it imposes bypasses all the intricacies which characterize (re)translation. Firstly, the opposition between close and divergent is not at all clear-cut since there are examples of overlap between TT2 and TT6 with regard to translation strategies. Secondly, those versions which can lay

claim to closeness do not arrive at this point via the same route, exposing instead a tangle of similarities and incongruities which defy containment within a one-way path. Thirdly, the supposed disparity between the initial translation and most recent retranslation collapses in light of this case study: the benefit of time and experience appears to have little bearing on closeness as TT1 and TT7 emerge with identical measures of proximity, thereby challenging the history-as-progress thinking behind the RH. If we consider the graphical representation of closeness, there is only a momentary conflation with the trajectory of the RH between TT4 and TT6 where proximity increases in line with time. The subsequent decline in closeness attests to the unpredictability of future behaviour: retranslation is an open-ended phenomenon and it thus becomes impossible to determine what will follow on and modify this brief snapshot of the existing corpus of retranslations.

Table 9: Overall linguistic closeness

	Voice (A)	Focalization (A)	Voice (B)	Focalization (B)	Organization (A)	Organization (B)	Total
TT1	4	8	3	8	7	8	38
TT2	3	4	1	6	1	1	16
TT3	2	7	4	5	6	5	29
TT4	2	4	1	6	4	3	20
TT5	1	6	6	6	3	6	28
TT6	5	8	5	7	7	9	41
TT7	4	9	2	8	6	7	36

Figure 1: Graph of *Madame Bovary* (re)translations



Chapter Five: On Shifting Sand: the British translations of *La Mare au diable*

1 Introduction

The primary goal of this chapter is to test the validity of the RH along the axis of cultural closeness. To this end, the following comparative analyses will examine the various ways in which Berrichon cultural identity is mediated in the Appendix of those TL versions of *La Mare au diable* which preserve the ethnographic study. The fundamental level of comparison will necessarily be the linguistic and paralinguistic textual features of the ST which serve as framing devices, but these devices will be investigated with specific reference to their role in the realization of the narrative features of relationality, temporality, selective appropriation and causal emplotment. In other words, how framing relates one part of the narrative to another, locates the narrative in a particular space and time, privileges certain narrative elements over others, and ultimately imbues the narrative with a particular moral or ethical message.

Once it has been established how the (re)translations mediate the framing devices of the ST, it will then be possible to discern the extent to which cultural identity is preserved or manipulated on the levels of personal and public, conceptual and meta narrative. Certainly, shifting Sand abroad has an immediate bearing on the personal and public narratives: added layers of complexity come into play since each TL version is translating the already translated, in that the mediation affected by the ST narrator/translator undergoes yet another stage of mediation, while the gap between the reader and the rural environment shifts from an intranational setting to an international one. In terms of the conceptual and meta narratives, the relocation of the work into new linguistic, social and historical contexts necessarily dilutes the significance of the source culture bound issues of provincial poetic richness and the need for fraternity amongst the classes. Nevertheless, the linguistic and paralinguistic framing devices of the ST remain concrete markers of Sand's original appreciation of the Berrichon peasant and their dialect, and of her idealistic aspirations; as such, it

remains possible to discern how these particular narratives fare abroad. Therefore, the benchmark for closeness in this study is one of cultural negotiation: in order for a TT to be close, the reader must have mediated access to the particularities of the region; the merits of the Berrichon traditions and patois must remain visible in order to be defended against progress; the Appendix should, on a wider idealistic scale, engender understanding between otherwise disparate regions and people.

2 Relationality

Since narrative events cannot fully be understood in isolation, interpretation is dependent on their temporal and spatial location in relation to other narrative elements (Baker, 2007: 115). This is particularly true of the ST Appendix which follows structurally and temporally after the events of the main narrative tale. Thus, the preceding love story becomes a premise for the Appendix to engage in its ethnographic study of a country wedding, and the same narrator requests a digression to ‘raconte[r] en détail une noce de campagne, celle de Germain, par exemple, à laquelle j’eus le plaisir d’assister il y a quelques années’ (1999: 154). Moreover, the time which has lapsed since the narrator’s attendance at the marriage further opens the Appendix up to a discussion on how customs and traditions have changed in the interim. Although the Appendix may initially have been devised as a means of adding more material to the short tale, there is nevertheless an integral link between the two sections of the ST which serves to retain the curiosity of the reader as a continuation of the main events, whilst providing Sand with the opportunity to chart the identity of the Berry region.

However, of the seven TL versions of *La Mare au diable* to be published in Britain, the initial translation along with the following two retranslations omit the Appendix altogether. The first two TL versions of the pastoral tale were published in 1847, while the third translation was made available in 1848. The eight chapter divisions in these three versions would suggest that they are all based on the serialized version of the ST, published in February 1846, since ‘[d]ans *Le Courrier français*, le roman comptait huit chapitres comme dans le manuscrit’, whereas the book version, published in May of the same year, ‘compte dix-sept chapitres’

(Cellier, 1999: 216). This fact may go some way to explaining why the Appendix is not included in these TTs as the main body of the ST was published by *Le Courrier* independently of the Appendix, which appeared later in March and April 1846. Despite the possibility of gaining access to this additional source material, it would appear that TT1, TT2 and TT3 treat the main narrative events as a relational whole, i.e. as a coherent tale in its own right, without the ethnographic study.

As an addendum to the RH, Susam-Sarajeva notes that ‘the *non-existence* of retranslations under particular circumstances should be given the importance it merits in translation research’ (2003: 5, original emphasis). Here, the non-existence of any translation, let alone retranslation, of the Appendix before TT4 is certainly significant. On a superficial level, the non-existence of the Appendix in TT1 –TT3 followed by its restoration in TT4 – TT7 appears to support the RH to the extent that these later versions ensure that the Other, i.e. the regional identity of the Berry, is restored.

However, the dynamics of retranslation is, in this instance, more complex than a simple binary of absence/presence. Rather, the very boundaries between initial translation and retranslation become blurred: TT4 is at once a *retranslation* of the main body of the ST and an *initial* translation of the Appendix. The limitations of the RH are thus exposed: it is impossible to contend that later translations are closer to *the* source text when that given source text defies the concept of unity in the first instance, being divisible into two distinct, albeit interrelated, parts. Secondly, the two-part structure of the ST skews the linear trajectory of the hypothesis since the different starting points create alternative axes along which to measure closeness.

3 Temporality

Temporality is concerned with the location of a given narrative within space and time, and in particular, with how this positioning injects the narrative with meaning. In order to examine how the spatial and temporal markers of the ST are reoriented in translation, the role of the narrator must be emphasized once again. This distinctly bourgeois voice casts itself in the direction of the cities, toward an educated

readership, but emanates squarely from the Berry region, purporting to know Germain and his stories on a personal level. While in the Berry, the narrator is not fully of the Berry, and it is this positioning which allows him to fulfill the role of translator. The following analyses will focus their attention on deixis, i.e. ‘those features of LANGUAGE which refer to the personal, temporal or locational characteristics of the SITUATION within which the UTTERANCE takes place, whose MEANING is thus relative to that situation’ (Crystal, 2005: 127, original emphasis). Social deixis, i.e. ‘those aspects of language structure that encode the social identity of participants’ (Levinson, 1983: 89) will be examined in the context of the complex relationship between narrator and reader. Place deixis will be investigated as a means of discerning how the narrator negotiates his position of dual-belonging, while time deixis will highlight the specificities of the Berrichon calendar as well as the ravages of progress on tradition.

3.1 Social deixis

The relationship between narrator and reader is already established in the opening chapter of the pastoral tale itself (‘L’auteur au lecteur’), where the reader learns that ‘C’est l’histoire d’un laboureur précisément que j’avais l’intention de vous dire et que je vous dirai tout à l’heure’ (1999: 37). In this sense, the transmission of Berrichon identity and culture is based on a dialogic mode between narrator and narratee, which is all the more fitting given the oral tradition of the peasants. However, it is of note that there are amendments to the tone of this relationship by the time the Appendix is reached; here, the deictic ‘referent honorific system’ (Levinson, 1983: 91) turns from *vouvoisement* towards *tutoiement* when the narrator states in his opening gambit that ‘Je te demande pardon, lecteur ami’ (*ibid.*: 153) and ‘j’espère t’amuser encore un instant, cher lecteur’ (*ibid.*: 154). It may well be that this increase in familiarity is a direct consequence of the narrator and the reader having experienced together the emotions of the preceding tale, or the result of the two sections having been written separately. In any case, the TL does not have the grammatical means to convey this distinction, and evidence of the proximity between the two parties must necessarily be restricted to the epithets of ‘ami’ and ‘cher’ when examining the (re)translations.

Firstly, the label of ‘lecteur ami’ (*ibid.*) reinforces the sense of camaraderie between the addresser and the addressee, instilling an easiness which will facilitate understanding. This dynamic is preserved in TT4 as ‘kind reader’ (1895: 95), in TT5 as ‘good reader’ (1929: 133) and in TT6 as ‘dear reader’ (1966: 99). However, in TT7 the address comes abruptly as ‘Reader’ (2005: 89), where the omission of the apposed noun is compounded by the capitalization, all of which lends a greater degree of formality or austerity to the happy companionship evinced in the ST. In turn, the basis of familiarity on which the narrator functions as a translator is undermined. Furthermore, this typographical device draws more attention to the fact that the narrative is in written form and as such it distances the translation from the oral tradition of the peasants, as opposed to attempting to bridge the gap.

Close: TT4, TT5, TT6

Secondly, the phrase ‘cher lecteur’ (1999: 154) further bolsters the amity inherent in the ST by incorporating a different epithet to denote proximity. Here, TT7 persists with its capitalization but does include the adjectival marker in ‘dear Reader’ (2005: 154), thereby lessening the degree of formality, but still emphasizing the written medium. Both TT4 and TT6 duplicate their previous phrasing of ‘kind reader’ (1895: 95) and ‘dear reader’ (1966: 100), respectively, and although this strengthens the relationship through accumulative effect, it is TT5 alone which mirrors the precise synonymic devices of the ST since it diverges from its previous adjectival choice to invoke, in its turn, the ‘dear reader’ (1929: 134).

Close: TT5

But the narrator is also aligned to the Berry region, and this relationship of dual-belonging is perhaps most keenly felt in the ST through the use of the social deictic *nous* which serves to demarcate his allegiance to both the rural and the urban. To begin, the relationship with the reader can be characterized in terms of proximity; the ST narrator, wishing to close the gap between the two worlds, incorporates certain narratorial strategies which engage the reader in the communicative situation, fostering a sense of inclusivity. Thus, when the narrator muses, ‘[p]ourquoi ne

dirions-*nous* pas son costume?’ (1999: 184) and coyly quips that ‘[*n*]ous ne parlerons pas de la rôtie’ (1999: 188), the *nous* of the narrator can be described as a *nous de modestie*, in that the use of the plural pronoun avoids an overstated use of the first person singular. In this sense, the narrator positions himself along the lines of translator as servant to his target audience, and the rejection of the outright authoritativeness of *je* is also in keeping with the deferential stance, feigned or otherwise, evinced in the opening lines of the Appendix, namely that the story will be told on the condition that ‘tu me permets que je te [la] raconte’ (1999: 154). As such, the pronoun *nous* becomes an important signpost in the communicative situation, signalling both inclusivity and an implied willingness to serve the needs of the reader.

In the first example, the majority of the TL versions retain the allusion to the reader in ‘Why should we not’ (1895: 115; 1929: 160) and ‘Why shouldn’t we’ (2005: 106). But in TT6, there is a significant omission of the personal pronoun: ‘Why not describe her costume?’ (1966: 121). The infinite construction erases all specific participants in the act of narration; while the generality of the question could be regarded as all-encompassing, and the lack of pronoun certainly goes some way to conveying the narrator as unassuming, the absence of explicit interaction between narrator and reader nevertheless weakens the basis on which the ST translation of the Berry rests.

Close: TT4, TT5, TT7

In the second example, several more manipulations of the inclusive use of *nous* come to light. It is TT4 and TT5 which remain consistent in their preservation of the pronoun in the statements that ‘[w]e shall not speak of’ (1895: 118) and ‘[w]e shall not deal here with’ (1929: 164), thereby safeguarding against an overbearing or individualistic use of the first person singular pronoun. Conversely, TT6 and TT7 place all emphasis on the narrator alone who claims that ‘I will not mention’ (1966: 125) and ‘I will pass over’ (2005: 108). As such, the reader is disengaged from the story-telling dynamic, and the sense of exclusivity inherent in the first person pronoun enlarges the distance between town and country.

Close: TT4; TT5

Turning our attention to the other side of the narrator's loyalty, tonic pronouns are employed as a means of framing his own roots in the Berry region, not least through the clear spatial marker of belonging, *chez nous*. This stamp of identity appears early on in the Appendix when the narrator notes that winter is an appropriate time '*chez nous de faire les noces*' (1999: 154). TT4, TT5 and TT7 all maintain the possessive element of the SL to delineate 'our country' (1895: 96), 'our parts' (1929: 134) and 'our part of the world' (2005: 89) respectively. While TT6 does convey geographical precision with the phrase 'in these parts' (1966: 100), the emphasis on the narrator's physical location in the Berry does not, however, have the same function as the ST emphasis on belonging. In other words, the ST narrator strives to establish his Berrichon origins from the outset, and in so doing, his voice adopts a more emotive tone as translator for the urban reader; this tone is then modulated in TT6, where the native associations of the narrator are underplayed.

Close: TT4; TT5; TT7

Social and spatial deictics overlap when the narrator maps out certain physical dimensions of the Berry, noting that '*c'est à une demi-lieue de chez nous qu'il fallait aller chercher la bénédiction nuptiale*' (1999: 181). In this case, only TT4 retains the exact bearings of the ST, incorporating the precise distance, the point of departure and the collective sense of belonging: '*we had to go half a league from home*' (1895: 113). The journey outlined in TT7, namely that '*we had to go half a league away*' (2005, 104), incorporates the collective pronoun, but is somewhat vague on the point of departure, thereby weakening the indigenous ties between the narrator and the region. This is also true of TT5, where not only does the orientation become vaguer, but the distance is converted into quintessentially British terms, fundamentally altering the way in which the Berrichon inhabitants quantify the world around them: '*we had to go a good mile and a half*' (1929: 157). Lastly, all communal sense of identity disappears in TT6 where the focus shifts to the protagonists alone: '*they had to travel half a league*' (1966: 119). According to

Laurent, ‘le pronom personnel de troisième personne n’est normalement pas déictique [...], désignant ce qu’on appelle le *délocuté*. Sa référence implique donc le recours, non à la situation d’énonciation, mais à un constituant de l’énoncé’ (2001: 96). By narrowing the reference to Germain and Marie, the *délocutés*, the narrator effectively removes himself from his privileged communicative position, i.e. from inside the narrative events. Thus, his authoritative footing as insider is destabilized, which in turn undermines his role as translator.

Close: TT4

The mediation of Berrichon identity is further ensured in the ST by the use of the social deictic *on* which serves as a means of accentuating the collective nature of Berrichon activities. In addition, its indefiniteness attenuates the sense that the Berrichon peasants are expressly the ‘Other’; as Jaubert notes, the ‘effet majeur de la désignation déictique est celui d’un monde en commun’ (1990: 107), and, in the case of the Appendix, the use of the indefinite pronoun goes some way to establishing a sense of inclusivity, or, at the very least, to curtailing exclusivity. In the same way as the *nous de modestie* harbours the urban reader from the disruptive feeling that the narrator/translator is too firmly planted in the foreign, so too does the ambiguity of the indefinite pronoun allow the narrator to adopt a stance as an outside observer, but without overtly denying his potential place as a participant. Take for example the prevalence of the indefinite pronoun in the following description of the wedding rituals:

On se réunit peu à peu, et l’on dansa sur la pelouse [...]. Quand la nuit fut venue, on commença d’étranges préparatifs, on se sépara en deux bandes, et quand la nuit fut close, on procéda à la cérémonie des livrées. (1999: 157-8, original emphasis).

On the one hand, the repeated use of the pronoun points to a sense of Berrichon village spirit, with an undefined number of peasants taking part in the celebrations. On the other, the polysemousness of the pronoun serves to moderate the foreignness of the situation, creating a shared world which escapes an ‘us and them’ dynamic, whilst allowing the narrator to play down, but not erase, his own involvement in the interests of retaining his position as an intermediate.

Of course, a wide-scale use of the indefinite pronoun in the TL would be much more marked than is the case in the SL, and is therefore likely to meet with more resistance. As far as the above example is concerned, the (re)translations demonstrate three main approaches to the translation of *on*: the use of a nominal group, the third person plural pronoun, or a passive construction. The first, introductory instance of *on* is rendered with much greater specificity in TT4 as ‘the guests’ (1895: 98), which then reinforces the division between those who have been invited and those who have not, isolating the reader, excluding the narrator and collapsing the sense of a shared world. The remaining versions opt for the slightly vaguer category of ‘people’ (1929: 137; 1966: 102; 2005: 91), a choice which is not so blatant in its exclusivity. The subsequent observation that ‘l’on dansa’ (1999: 157) brings further strategies to light: TT4 uses the initial subject to govern the second verbal group, i.e. ‘the guests assembled and danced’ (1895: 98), and therefore corrodes the ST emphasis on collectiveness through pronominal repetition; TT6 and TT7 incorporate the third personal plural in ‘they began dancing’ (1966: 102) and ‘they danced’ (2005: 91), a strategy which at once categorically distances the narrator from the event and heightens the sense of separation for the reader. TT5 relies on a passive construction in order to preserve the ambiguousness of the ST, in that the phrase ‘there was dancing’ (1929: 137) does not alienate the reader, nor does it preclude the involvement of the narrator. But it does obscure the human element and, therefore, understates the importance of village involvement. Indeed, all these strategies are repeated in various configurations for the translation of the remaining uses of the indefinite pronoun: TT4 and TT7 go on to solely employ *they*, and in that way, widen the divide between narrator and peasant, between narrator and reader; TT5 persists in the use of passive constructions, again dissimulating the communal presence of the village folk, but fostering a general arena into which the narrator or the reader may project themselves; lastly, TT6 wavers between the third person plural and the passive so that ‘strange preparations began; they divided into two parties and [...] the ceremony of the ‘liveries’ started’ (1966: 102). Consequently, none of the (re)translations can be categorized as close to the ST since the asymmetry in normal patterns of language prevents the inclusiveness of the SL pronoun being transferred into the TL versions.

A further example of sustained emphasis on the impersonal pronoun appears in the narrator's description of the somewhat curious wedding ritual which involves the planting of a cabbage:

on apporte la corbeille, et le couple païen y plante le chou [...]. On l'entoure de terre fraîche, on le soutient avec des baguettes [...]; on pique des pommes rouges au bout des baguettes [...]; on charmarre le tout de rubans et de banderoles; on recharge le trophée sur la civière [...], et enfin on sort du jardin (1999: 195-6)

Once more, this is a collective activity for the peasants, but the use of the pronoun in conjunction with the gnomic present extends its reach to incorporate not just those who are in attendance specifically for the wedding of Germain and Marie, but all those who have taken part in the custom since its inception. As was the case in the example above, the (re)translations employ both the third person plural pronoun and passive constructions as alternatives to the impersonal pronoun of the ST, although there are no instances of the incorporation of more precise nominal groups. Consistent with the aforementioned strategies, TT5 is dominated by passive phrases whereby 'the basket is brought [...]. It is surrounded [...], propped up [...]; rosy apples are stuck on the ends [...], and springs [sic] [...] are set all around; the whole is titivated [...] the trophy is loaded' (1929: 171-2), although the final instantiation is rendered as 'they come forth' (*ibid.*). The remaining versions demonstrate a greater degree of alternation between the two options. However, this oscillation leads to a significant misrepresentation of the ceremony in two of the TL versions: by opting for *they* in the translation of 'on l'entoure' (1999: 195), TT4 and TT6 introduce an anaphoric reference back to the preceding nominal group of 'le couple païen' (*ibid.*). Thus, the observations that 'the 'infidel' pair plant the cabbage [...]. They surround it' (1895: 123) and that 'the two 'heathens' plant the cabbage [...]. They pack fresh earth round' (1929: 130) restrict the actions to the two peasants who have assumed the ceremonial role of 'les païens'; however, in the traditional Berrichon order of things, as charted in the ST, the planting formalities are less inhibited, extending to the community at large. Ultimately, an asymmetry between language preferences has resulted in the distortion of a particular ritualistic facet of Berrichon cultural identity.

Close: None

3.2 *Spatial deixis*

In terms of spatial deixis, the ST narrator frequently mediates cultural identity through the demonstrative. The Appendix is replete with these deictic markers that point directly into the region, and, as Massardier-Kenney notes in reference to her translation of *Valvèdre*, but of no less relevance here:

le nombre même de ces démonstratifs agit comme un symptôme qu'il convient de ne pas effacer en anglais car ce qu'il marque est le désir exprimé à travers le texte de rapprocher le lecteur du monde du roman, [...] de le faire sortir de lui-même (2004: 74).

The demonstrative affords readers a sense of immediacy, of direct access to the foreignness of the context, but they are simultaneously shielded from the full disruptive force of such a relocation by the guiding presence of the narrator. In the Appendix, there is a particular concentration of demonstratives in the description of the ritual mock siege of the bride's home by the groom and his party. This episode is characterized by a series of verbal and physical mêlées between the two sides, and assumes an almost frenzied tone; the use of deictic markers then keeps readers anchored amidst the ensuing chaos, providing them with specific points of reference which in turn underscore the cultural importance of these symbolic acts.

Table 10 below gives an overview of how each demonstrative marker of the ST is treated in the (re)translations. It is evident that the strategies for dealing with the translation of the demonstrative are diverse and that no one (re)translation demonstrates a consistent use of the TL equivalent marker. The version which demonstrates the least degree of manipulation is TT4, shifting to the definite article in only two of the eleven examples. However, this quantitative measurement does not allow for the significance of some shifts over others: while TT5 shows the greatest degree of modifications, altering the demonstrative to the definite article on five instances, the three shifts discernible in TT7 are in point of fact more disruptive to the spatial framing of the ST. On one hand, the frequent use of the definite article in TT5 leaves the reader without specific compass points in unfamiliar and disordered territory. On the other, TT7 transforms the demonstrative into the possessive pronoun, observing that this is specifically 'their struggle' (2005: 102); rather than facilitate access to the peasants, this deictic marker calls attention to the

otherness of the country folk, but erects a barrier in the path of the reader. In addition, the second instantiation of ‘cette lutte’ (1999: 178) is replaced by anaphoric reference with the pronoun ‘it’ (2005: 102), and as a result, both the overall presence and pointing power of the ST marker is diminished. Likewise, the shift from demonstrative to paraphrase, i.e. from ‘ce germe d’incendie’ (1999: 178) to ‘what might have turned into a real fire’ (2005: 102), reverses the immediacy afforded by the framing device. In other words, the ST deictic shortcut which submerges the reader into the Berry takes a more circumlocutious route in TT7.

Certain demonstratives are preserved in all the (re)translations, namely ‘ce siège’ (1999: 165), ‘[c]es jeux’ (*ibid.*: 178) and ‘ces fantômes’ (*ibid.*: 180), but there is no obvious logic which might explain why these nominal groups are more susceptible to this treatment than the others: they are no more or less concrete in terms of their physical presence, nor are they alone in having textual antecedents. A further nominal group to maintain its specific marker in translation is ‘cette époque’ (1999: 177), although the TL variations in proximal and distal demonstratives temporally frame the ST setting in diverse ways. A sense of immediacy emanates from TT4 with ‘this time’ (1895: 110), bringing the reader as chronologically close to the narrative events as possible; but TT5, TT6 and TT7 locate the events in a more distant past through the use of the distal phrases ‘those days’ (1929: 153; 1966: 116) and ‘that time’ (2005: 102), and in so doing, allows a sense of temporal removal to pervade the narrative. In this particular example, what we have is a reversal of the RH, whereby the later versions increase the distance between reader and ST. But an examination of the treatment of the demonstrative as a whole reveals an apparently unsystematic strategy of choice; certainly, the balance is weighted in favour of the demonstrative in all the TL versions, but without a full-scale retention of the markers, no TT pinpoints the nominal groups with as much precision and transparency as the ST.

Close: None

Table 10: Demonstrative Markers

ST	TT4	TT5	TT6	TT7
cet intérieur (164)	these (102)	this (143)	<i>the</i> (107)	this (95)
ce siège (165)	this (102)	this (144)	this (107)	this (95)
cette scène (165)	<i>The</i> (102)	<i>The</i> (144)	<i>The</i> (108)	This (95)
cette attaque (172)	this (106)	<i>the</i> (148)	this (112)	this (98)
cette époque (177)	this (110)	those (153)	those (116)	that (102)
cette lutte (177)	this (110)	<i>the</i> (153)	<i>It</i> (116)	<i>their</i> (102)
Ces jeux (178)	these (110)	these (153)	these (116)	these (102)
Cette lutte (178)	this (110)	<i>the</i> (153)	<i>it</i> (117)	<i>It</i> (102)
Cet incident (178)	This (111)	<i>The</i> (154)	This (117)	This (102)
Ce germe (178)	<i>the</i> (111)	this (154)	<i>the</i> (117)	<i>what</i> (102)
Ces fantômes (180)	these (112)	these (156)	these (118)	these (103)

3.3 Temporal deixis

Berrichon cultural identity is further negotiated by the narrator through the use of temporal deixis. In this rural environment, life is governed by the natural laws of time; everything has its season or its time of day which is reflected in the ST by the repeated foregrounding, or thematizing, of temporal adjuncts. According to Baker, ‘[t]hematizing temporal adjuncts is [...] common in any type of narrative text, that is, any text which recounts a series of events’ (1992: 132), but in this instance, the position of the temporal adjunct reinforces the inextricable link between events and their natural timeframe in the Berry region. This strategy can be seen at numerous points in the ST: the observation that ‘[c]’était en hiver, [...] époque de l’année où il est séant et convenable chez nous de faire les noces. Dans l’été on n’a guère le temps’ (1999: 154) highlights how the agricultural calendar presides over all other occasions. In terms of other rural occupations (and supernatural activity), ‘[c]’est particulièrement la nuit que tous, fossoyeurs, chanvriers et revenants exercent leur industrie’ (*ibid.*: 159). In specific, ‘[c]’est à la fin de septembre’ (*ibid.*) that the hemp crushing begins, as a result of which ‘[c]’est alors qu’on entend la nuit, dans les campagnes, ce bruit sec et saccadé’ (*ibid.*), generated by the crushing process. These nocturnal goings-on then foster a sense of mystery and foreboding in the autumnal

region since ‘[c]’est le temps des bruits insolites et mystérieux’ (1999: 160), and ‘[c]’est durant ces nuits-là, nuits voilées et grisâtres, que le chanteur raconte ses étranges aventures’ (*ibid.*: 161). The use of the cleft construction evidently becomes an important framing device for the narrator as it allows him to convey the crucial interaction between the natural calendar and particularities of the region.

Only a few modifications come to light in the (re)translations, with the majority mirroring the cleft constructions. Take for example the following: each TL version records that ‘[i]t is especially at night’ (1895: 99), ‘[i]t is by night particularly’ (1929: 138), ‘[i]t is chiefly at night’ (1966: 103), and ‘[i]t is particularly at night’ (2005: 92) that the aforementioned work takes place. However, TT6 reworks the ST report that ‘[c]’était en hiver’ (1999: 154), opting to foreground the event itself instead, whose prominence is further increased by the use of the demonstrative: ‘*This wedding* took place in winter’ (1966: 100). Consequently, the syntactic emphasis is on the event, while the seasonal frame is consigned to the Rheme element of the clause. Also, TT5 removes the cleft construction, ‘[c]’est à la fin de septembre’ (1999: 159), and although the temporal setting remains foregrounded in the phrase which commences ‘[I]ate in September’ (1929: 139), the specific stress of the ST begins to ebb. Similarly, TT6 compresses the ST time-line, ‘[c]’est *alors* qu’on entend *la nuit*’ (1999: 159), where both adjunct and noun underscore the night-time backdrop, into ‘[a]t night, the countryside resounds’ (1966: 104). Again, the temporal aspect comes first, but is denied the emphatic structures of the ST.

Close: TT4, TT7

Finally, temporal deixis is significant with regard to Berrichon traditions. As Didier notes, Sand ‘écrit à un moment où la situation évolue très vite’ (Didier, 1994: 78); in other words, this is a time when the sweep of progress and industrialization threatens the very existence of Berrichon language and customs. Sand’s narrator also proves to be acutely aware of this conflict, and on the whole, the majority of the (re)translations mirror those deictics which underscore the juxtaposition between the narrative past and present. The narrator observes that ‘[d]éjà la moitié des

cérémonies celtiques, païennes, ou moyen âge [sic] [...] se sont effacées’ (1999: 154), where the temporal adjective in conjunction with the perfective tense mark the irreversibility of the situation. These temporal deictic markers are well preserved in the (re)translations: ‘Already half the ceremonies, Celtic, Pagan or of the Middle Ages [...] have disappeared’ (1895: 96); ‘Already there has vanished a good half of those Celtic, pagan or medieval ceremonies’ (1929: 134); ‘Half the Celtic, pagan and medieval ceremonies [...] have already vanished’ (1966: 100). However, in TT7 is the observation that: ‘Already, half the Celtic, pagan or medieval ceremonies [...] have *become obsolete*’ (2005: 89, my emphasis). Consequently, while most TL versions point to the cultural vulnerability of the region, and in so doing, underpin the author’s attempt to stem the threat, the most recent retranslation seems to claim that the traditions of the region have simply been discarded due to their age.

Close: TT4, TT5, TT6

In comparison to the progress of other provinces, the narrator remarks that ‘[l]e Berry est resté stationnaire’ (1999: 153) with the result that ‘c’est le pays le plus *conservé* qui se puisse trouver à l’heure qu’il est’ (*ibid.*: 154). In this instance, the use of the perfect tense draws attention to an action whose effects can still be felt at that present narrative moment. The temporal deictic marker is maintained in TT5, where ‘Berry, in contrast, has remained stationary’ (1929: 134), and in TT7, where ‘[t]he Berry area has stood still’ (2005: 89); both TL versions then identify the narrative situation of the narrator as a contemporary observer of the state of the region. However, TT4 and TT6 opt for the simple past in ‘Berry remained as she was’ (1895: 95) and ‘Berry, on the other hand, remained static’ (1966: 99), thereby inscribing a sense of temporal distance into the narrative which dissociates the narrator from his privileged ST position, i.e. in the moment, and which, in turn, reduces the sense of immediacy for the reader.

Close: TT5, TT7

3.4 Summary

In summary, the social, spatial and temporal deixis of the ST all point to the way in which the narrator negotiates the distance between the reader and the Berry. The public narrative is underpinned by the relationship he establishes with the reader, presenting himself as a guide and a native of the region. Moreover, the narrator's personal narrative, i.e. the stories he tells of the Berry, allows him to construe a spatial and a temporal portrait of the region, bringing the reader closer to the rural environment and raising awareness of the importance of time and the survival of traditions. Table 11 below sums up the various measurements of closeness in respect of temporality. When the personal and the public narratives are transposed into the TL versions, several issues emerge. Firstly, it is TT6 which both demonstrates the highest degree of divergence in terms of social deixis and repeatedly obscures the narrator's allegiance to the region, removing him from the immediacy of his narrative position. Secondly, the grammatical asymmetry between SL and TL in terms of the indefinite pronoun gives way to an inconsistency in strategy across all the (re)translations, regardless of whether they appear later or not, and ultimately conceals the sense of social collectiveness. Similarly, the irregularity with which the demonstrative pronoun is translated prevents a relationship of closeness from being posited between the ST and any of the (re)translations. Overall, the above analyses of deixis indicate a reversal of the RH, in that it is TT6 and TT7 which register the highest frequency of shifts away from the social, spatial and temporal markers of the ST, while the two earliest versions are comparable in their level of proximity.

Table 11: Temporality

	Social Deixis (1)	Social Deixis (2)	Social Deixis (3)	Social Deixis (4)	Social Deixis (5)	Social Deixis (6)	Social Deixis (7)	Spatial Deixis (1)	Temporal Deixis (1)	Temporal Deixis (2)	Temporal Deixis (3)	Total
TT4	1	0	1	1	1	1	0	0	1	1	0	7
TT5	1	1	1	1	1	0	0	0	0	1	1	7
TT6	1	0	0	0	0	0	0	0	0	1	0	2
TT7	0	0	1	0	1	0	0	0	1	0	1	4

4 Selective Appropriation and Causal Emplotment

The Berrichon cultural identity which emerges from the *ST Appendice* rests on the narrative process of selective appropriation: the reader is exposed, not to a minute study of the region and all its singular facets, but to those specificities of the region as have been privileged by Sand, and subsequently, by the narrator. Moreover, the application of evaluative criteria is inextricably tied to the notion of causal emplotment, i.e. the creation of a narrative which will lead the reader to form a certain opinion on its content. In this instance, the choices made by Sand as to which cultural qualities to highlight, and to what extent, can all be related to the author's overarching concern with how to make the urban reader comprehend the 'paysan' in such a way as to enable a more concordant society. The rationale which underpins the author's strategy is certainly one of '*instruire en amusant*', i.e. select those features of Berrichon life which will entertain the Parisian reader but simultaneously foster a progressive understanding of the rich traditions.

This alliance between selective appropriation and causal emplotment is readily observable in Sand's use of Berrichon patois. As Didier notes, 'son travail, elle le souligne, consistera essentiellement à opérer *une sélection* plutôt qu'une création dans une richesse surabondante du langage' (1994: 79, my emphasis); this selection is necessarily perturbed by the simultaneous need to instill a sense of otherness in the narrative (without which there would be no gap to breach and no bridge to social progress) and to, in Schleiermacher's terms, leave the reader in peace as much as possible as a prerequisite to entertainment on the first level, and understanding on the second. The following comparative analysis will examine evidence of specific selection criteria within the ST, and will then chart how these criteria are modified in the TL versions, and what effect such alterations might have on the desired rapprochement between town and the country.

Likewise, Sandian selective appropriation is motivated by a desire to 'créer cet effet de réel indispensable' (*ibid.*) to promoting otherness. In addition to the richness of the Berrichon patois itself, Sand foregrounds the poetic merits of the 'paysan' as expressed in the oral tradition of the region. But rather than focus solely on the lexis used, the Appendix also emphasizes the fundamental link between

Berrichon patois and personality, and between traditional music and the land itself, whilst also providing auditory descriptions of voice and typical country sounds. Consequently, the reader is protected from a potentially overwhelming exposition of unfamiliar signifiers, but is instead given access to the reality of the auditory characteristics of the region through the labelling of sounds. In this sense, timbre is at once universal and specific, a common aural language through which to express the intonations of the Berrichon people and countryside.

Furthermore, the material reality of the region is expressed by Sand's descriptions of local costumes, produce, wildlife, and even the soil of the Berry. Their physical presence and labelling serve as touchstones of Berrichon identity; as well as adding local colour to the narrative, the tangible objects adopt a greater significance as concrete markers of native customs and ways of life. In essence, they are a meronymic representation of Berrichon alterity. So, the comparative analysis must take into account how the sonic and the material reality of the Berry region is conveyed in the (re)translations; closeness will be measured against the prevalence of these reference points in the TL narratives, and the extent to which the reader can thus experience the otherness of the region, an experience which should ultimately promote cultural comprehension.

4.1 *Berrichon Patois*

The task which Sand sets herself in the translation of the Berrichon patois is a frustrated one, especially given its anti-Babelian aspirations: undo the linguistic and cultural confusion between a major and a minor tongue, but by striking a balance that will ensure comprehension in the former and the preservation of linguistic identity in the latter. As Vincent remarks, Sand:

découvrait dans la vie de l'homme des champs une poésie simple, naïve, qu'elle cherchait à rendre dans ses romans. Mais cette poésie ne pouvait guère s'exprimer dans la langue de l'homme cultivé, raffiné. Il fallait lui chercher une forme. Et c'était là ce qui embarrassait l'auteur de la *Mare au Diable*. (1916: 36)

In the pastoral tale, the form which she finds comprises various translation strategies, the first being non-translation, i.e. the patois lexical item is inserted, in italics, into the narrative as an obvious signifier of linguistic otherness. But the disruptive effect

is attenuated by the narrator who guides the Parisian reader through the unknown by providing standard French synonyms, or paraphrased explanations for these dialect items. The second translation strategy is somewhat more surreptitious. In her study on Sand's use of rustic language, Vincent ascertains that a good proportion of these patois words have been drawn from Old French, or can be found in contemporary French, but assume a different meaning when spoken in the Berry. Consequently, a sense of alterity is derived not from the original source but from a linguistic common ground, both ancient and contemporary, between the city-dweller and the paysan. Similarly, the peasant way of speaking is approximated through the inclusion of certain antiquated and sociolectic expressions which, being removed from standard patterns of French, again emphasize otherness. These approaches certainly inscribe a distance into the narrative which encourages reflection on the part of the reader. It follows that the underlying point of comparison will be the degree to which this distance is maintained or contracted in the TL versions.

4.1.1 Italics & synonym

The first marker of remoteness to be investigated is the typographical use of italics to emphasize difference, in particular, those words which are accompanied by a synonym, in the sense of a standard French equivalent, in order to soften the blow. Given the specificity of the Appendix, it is not surprising that there is a strong italic presence within this section, not least in the presentation of the wedding customs. This is evidenced in the narrator's exposition of 'les cadeaux de noce, appelés *livrées*' (1999: 155), where the Berrichon word follows after the standard French synonym. The strategies evinced in the (re)translations are diverse. TT4 incorporates a synonym in the phrase 'her wedding gifts – favours, as they call them' (1895: 96); but this alternative merely intimates the presence of the Other as there is no real linguistic clash between the minor and the major, with both words stemming from the same standardized source. Also, the narrator distances himself somewhat from his own native tongue through the deictic marker 'they'. As far as TT5 is concerned, the tactic is one of omission as it simply alludes to 'the wedding gifts' (1929: 135); by erasing the foreign element from the narrative, the reader is left entirely un-alerted to the linguistic richness of the region. With TT6 comes the restoration of linguistic

alterity in the description of ‘the wedding presents known as the ‘liveries’’ (1966: 100). According to Vincent, the lexical item of *livrées* is to be classified under the rubric of words ‘qui n’ont pas le même sens qu’en français moderne’ (1916: 190), i.e., it is a loan word from standard French, but does not have the same semantic equivalence. As such, TT6 adopts precisely the same approach: the transliteration of the Berrichon term allows for a standard TL term, i.e. liveries, to be employed in a wholly different semantic context. A further sense of distance is registered into the narrative given its somewhat old-fashioned connotations, and the use of typographic markers to signal its particularity. Likewise, TT7 preserves both the italics and the synonymic construction in ‘the wedding presents, called the *livrées*’ (2005: 90). Here the presence of the foreign is at its most prevalent: on the one hand, the retranslation mimics the ST strategy of non-translation, thereby clearly underscoring the incongruity of the dialect; on the other, however, it could be argued that the distance inscribed is greater than that of the ST where the lexical item is at least recognizable to the reader. But TT7 is not without its compensatory measures, namely the use of a note: ‘The word *livrée* (livery) often also referred to the ribbon given to the bride’ (*ibid.*: 117). Consequently, TT7 mediates the foreignness of the Berrichon noun through explicitation and transliteration, allowing the reader an easier passage through linguistic uncertainty whilst highlighting a thought-provoking discontinuity between minor and major languages. It follows that, in keeping with the RH, the two most recent versions, TT6 and TT7, are closest to the ST in terms of both preserving the specificity of the dialect item and attenuating the disruption to the reader.

Close: TT6, TT7

Nevertheless, the subsequent use of italics plus synonym reveals certain inconsistencies in approach of the (re)translations: ‘un tablier d’*incarnat*, indienne rouge’ (1999: 155) becomes ‘an apron of carnation, - an Indian red’ (1895: 96), ‘an apron of *incarnate* (a red print [...])’ (1929: 135), ‘a pinafore of pinkish printed calico’ (1966: 100), and ‘an apron of *incarnadine*, a red calico’ (2005: 90). In this case, Vincent classifies the italicized item as belonging to words ‘qui ne se trouvent que dans les dictionnaires de l’ancien français’ (1916: 181), and as such, otherness is reinforced through its antiquated tone. Once again, TT7 creates a sense of alterity

along similar lines: ‘incarnadine’ is classified as archaic (OED), and the version persists in its use of the typographic marker. The same holds for TT5 which also incorporates the use of italics (contrary to its treatment of *livrées* in the above example), and whose lexical choice of ‘incarnate’ is classified as obsolete (OED). With TT6 comes a reversal of strategy, where, rather than maintain lexical otherness, the signifier is omitted. As regards TT4, its approach is consistent with its strategy for the *livrées* in that two lexical items are employed, but both are subsumed into the major language; in addition to the fact that there is a mistranslation (see Section 4.3 on material objects), the heteroglossia of the ST is obscured.

Close: TT5, TT7

In a further example of synonymy, one of Marie’s wedding gifts is described as ‘un beau *devanteau* (tablier)’ (1999: 176), where the synonym decodes the signifier which, in Vincent’s taxonomy, belongs ‘au patois du Centre et à l’ancien français’ (1916: 136). But this act of code-switching is suppressed in TT4, TT5 and TT6 where only standard TL terminology prevails in their respective depictions of ‘a handsome apron’ (1895: 108), ‘a fine apron’ (1929: 152), and ‘a fine pinafore’ (1966: 115). Again, it falls to the most recent version to re-establish a degree of distance from contemporary language by presenting ‘a *fine front* (apron)’ (2005: 101); beyond the obvious dialectal quality of the word, the typographic accentuation and the archaic tone reinforce its specificity, allowing linguistic dissonance to be felt. Precisely the same dynamics are to be found in the treatment of the lexical item, ‘mes pauvres *mondes* (mes pauvres gens)’ which comes under the label of words which have a different sense in the Berrichon patois (Vincent, 1916: 215). The particularity disappears in TT4, TT5 and TT6 as the ST description is collapsed into familiar TL lexis: ‘my poor people’ (1895: 119); ‘good people’ (1929: 166); ‘Poor folks’ (1966: 126). In this instance, TT7 forces distance into the narrative by means of an obsolete (OED) TL item in ‘my poor *worldlings* (my poor people)’, whilst also approximating the SL semantic context, i.e. ‘monde’ is transposed to ‘world’: as it is the most recent version which is closest to the ST, the RH is once again substantiated in this particular context.

Close: TT7

The last example of synonymy is the ST allusion to ‘le dernier charroi, appelé la *gerbaude*’ (1999: 196), the last harvest cart which is adorned with a decorative sheaf. The word itself is classified by Vincent as appearing ‘soit dans le glossaire du Centre, soit dans les lexiques du patois berrichon’ (1916: 128), and as such, is one of the more inherently local terms. A range of subtly different strategies appears in the (re)translations. TT4 and TT6 opt for ‘the last load, called “the cart of sheaves”’ (1895: 124), and ‘the last wagon (known as the “sheaf-wagon”)’ (1966: 131). Both employ the alternative emphatic device of quotation marks, but fail to incorporate a sense of otherness, disentangling the patois item into its general component parts, and thereby flattening its specificity. On the contrary, TT7 intensifies the level of alterity evinced in the ST by a process of non-translation alongside the emphasized use of a synonym: ‘the *gerbaude*, or ‘sheafage’ (2005: 114). Here, the TL item is not to be understood in its standard context, i.e. as an aggregate of sheaves (OED), but rather assumes a different meaning, thereby mirroring one of Sand’s own strategies. Non-translation comes to the fore again in TT5 and its depiction of ‘the last cart especially, the *gerbaude* as it is called’ (1929: 173). On the one hand, the preservation of the Berrichon word underscores the gap between the linguistic and cultural contexts, but is tempered by the TL synonymic phrase. On the other hand, however, the TL reader is left with a comparatively greater sense of cultural disorientation given that their SL counterpart would have recognized the ‘gerbe’ root of the patois item. It follows that none of the TL versions retain the ST balance between foreignness and familiarity.

Close: None

4.1.2 Italics & explanation

Moving on to the use of patois which is bolstered by paraphrases or explanations, the narrator makes frequent use of the phrase *c’est-à-dire* as a means of introducing reformulations or extended definitions. Take for example the ST description of a laurel branch decorated with ribbons and placed on the fireplace, known as ‘l’*exploit*, c’est-à-dire la lettre de faire part’ (1999: 156). In TT4, this is depicted as ‘the *writ* –

that is to say, the letter of announcement’ (1895: 97); in TT5, we find ‘the *exploit*, or writ, as it is called, the announcement of the wedding’ (1929: 136); in TT6, the reader is presented with ‘the ‘summons’ [which] serves as the notice announcing the wedding’ (1966: 101); lastly, TT7 describes ‘the *exploit*, in other words the letter of invitation’ (2005: 117), but adds the additional note that ‘the *exploit* was also often a branch decorated with a ribbon fixed to the bed of those invited to the wedding’ (*ibid.*: 117). On one level, it is true that all versions draw attention to the lexical item, using quotation marks in the case of TT6 and italics elsewhere. Indeed, TT5 and TT7 both employ non-translation, and in so doing, they mirror the ST use of ‘exploit’ as a familiar word which assumes a different meaning, while TT4, TT5 and TT6 all hint at the origins of the SL word in their legal-sounding terminology (an *exploit* being a summons left by the bailiffs). However, the ST instigates a subtle juxtaposition in its reformulation between the non-written and the written, i.e. between the non-written medium of the peasant (*l’exploit*) and the written medium of the reader (*la lettre*). But this juxtaposition is broken down in TT4 and TT5, where mention of a ‘writ’, i.e. ‘something written, penned, or recorded in writing’ (OED), substantially undermines the latent presence of the oral and symbolic traditions of the Berry region. Thus, TT6 proves itself to be close to the ST in terms of emphasizing orality with ‘summons’, not to mention alluding to the judicial roots of the word; TT7 also perpetuates the foreignness of the lexical item, whilst providing the reader with a crutch of familiarity. A dynamic of closeness in the two most recent versions then supports the RH.

Close: TT6, TT7

The wedding invitation is extended to a given guest’s ‘*compagnie*, c’est-à-dire, tous ses enfants, tous ses parents, tous ses amis et tous ses serviteurs’ (1999: 156). In this regard, the italics point to the atypical use of the term (it too belongs to that category of words whose meaning is not the same as in modern French), while the ensuing definition serves to clarify its semantic scope for the uninitiated. As far as the (re)translations are concerned, all mark out the specificity of the term either through italics in TT4 and TT7, i.e. ‘his *company*’ (1895: 97; 2005: 91), or through quotation marks in TT5 and TT6, as ‘his “company”’ (1929: 136; 1966: 101), and

consequently, the same relationship of unfamiliarity holds. However, there is one instance of mistranslation where TT4 restricts the explanation to ‘all his children, all his friends, and all his servants’ (1895: 97), thereby omitting the category of ‘tous ses parents’ (1999: 156) and essentially distorting the specific Berrichon usage of the term. Conversely, a compensatory tactic comes to the fore in TT6 which translates ‘serviteurs’ (*ibid.*) as ‘retainers’ (1966: 101), and in so doing, sustains the archaic qualities inherent in the ST. In light of the shortcomings of TT4, it can be claimed that the remaining versions behave in accordance with the trajectory outlined in the RH.

Close: TT5, TT6, TT7

Another ST strategy for highlighting alterity is to be found in the narrator’s explanation of hemp production: ‘Quand le chanvre est *arrivé* à point, c’est-à-dire suffisamment trempé dans les eaux courantes et à demi séché à la *rive*, on le rapporte dans la cour’ (1999: 159). Here, the italicized verb is deceptive in its familiarity: a SL reader would initially interpret the action in its standardized sense, but the subsequent typographical emphasis on the physical location of the action, i.e. *la rive*, points to the specificity of the Berrichon usage whereby the peasants experience the world in such a way as to derive the process from its concrete position. Although TT7 retains the italicization in ‘the hemp is finally *done*, in other words [...] half dried on the *river bank*’ (2005: 92), its standardized interpretation of the Berrichon verb renders the TL link between action and location futile, and denies the reader a dialectal source of otherness. Elsewhere, no TL version retains the typographical echo between the two elements, and all opt for the common, i.e. non-Berrichon, sense of the verb, where the hemp has simply ‘reached’ (1895: 99; 1929: 138) a certain point, or is ‘ready’ (1966: 103), or ‘done’ (2005: 92). In this case, none of the TL versions truly retain the specificity of a verb which encapsulates the environmental conditions of hemp production.

Close: None

Similarly, Berman argues that ‘vernacular language is by its very nature more physical, more iconic than ‘cultivated’ language. The Picard “bibloteux” is more

expressive than the French “livresque” (bookish). The Old French “sorcellage” is richer than “sorcellerie” (sorcery)’ (2000: 294). Such expressiveness is evident in the ST portrayal of ‘le *treizan*, c’est-à-dire treize pièces d’argent’ (1999: 116), given to the bride by the groom on their wedding day, but there is a substantial flattening of the lexis in TT6 where only the explanation remains, i.e. ‘thirteen pieces of silver’ (1966: 122), while TT4 relies on metonymy, merely repeating the quantity in its depiction of ‘the “thirteen” – that is to say, thirteen pieces of silver’ (1895: 116). Nevertheless, TT5 and TT7 preserve the iconic foreignness of the item, plus its explanation, as ‘the *trezain*, or the thirteen coins’ (1929: 162) and ‘the *treizan*, in other words thirteen coins’ (2005: 107), although it is not clear whether the spelling in TT5 is a result of a typographical error or an attempt at transliteration.

Close: TT5, TT7

The final example of italicization in conjunction with paraphrasing is the ST depiction of a make-shift shoe repair, where the peasants use willow as a substitute ‘pour faire des *arcelets* (petites lames de fer en forme d’arcs qu’on place sur les sabots fendus pour les consolider)’ (1999: 166). However, the patois item and parenthetical explanation disappear in TT5 which points to ‘a slip of osier there to tie them up with and strengthen them’ (1929: 145); while the principle remains, the specific terminology and the definition of its normal shape and material is obscured. In TT6, the particularity of the lexical item is subsumed into a standard TL term, although the parenthesis is preserved: ‘a willow withy to make yourselves hoops. (Split clogs are usually mended with little metal hoops)’ (1966: 108). The greatest degree of linguistic otherness is to be found in TT4 and TT7. The former opts for non-translation in ‘a sprig of willow to make *arcelets* [small curved blades of iron which are fastened on split sabots to hold them together]’ (1895: 103); the latter describes ‘a twig or two of osier wicker to make *lacelets* (little strips of iron in the shape of bows that are tied round split clogs to make them stronger)’ (2005: 96), where a neologism is used in order to convey the patois item. This neologism functions on a number of levels: firstly, there is evidence of agglutination, i.e. the new word is created by adding a diminutive suffix to an existing TL item, the same suffix in fact which renders ‘arcelet’ a diminutive of ‘arc’; secondly, that said item,

‘lace’, is drawn from the lexical field of shoes, thereby maintaining a degree of semantic equivalence to the ST; thirdly, there is an echo of phonetic equivalence between the Berrichon and the TL word. As such, TT7 mediates foreignness in a similar manner to the ST narrator, in that otherness is expressed in perceptibly familiar terms.

Close: TT4, TT7

4.1.3 Freestanding italics

The Appendix further comprises italicized patois items which are unsupported by synonyms or by paraphrases, but these items tend to appear in instances where the meaning is immediately recoverable from the context, or where the deviation from the standard French equivalent is so low as to not impede comprehension. This latter category is evident in the narrator’s report of the wedding invitation ‘à la divertissance, à la dansière’ (1999: 156), items which Vincent places under the classification of ‘mots qui sont, soit dans le glossaire du centre, soit dans les lexiques du patois berrichon’ and which stand for ‘divertissement, plaisir’ and ‘bal, danse’ (1916: 123-4) respectively. However, the slight orthographical transpositions of the ST do not transpire in the (re)translations: TT4 formulates ‘*sports*’ and ‘*dance*’ (1895: 97) which rely on typography alone to intimate otherness; TT5 alludes to ‘merry-making’ and ‘dancing’ (1929: 136), with no linguistic or paralinguistic markers of alterity; in the same way, TT6 refers simply to ‘the entertainments and the dances’ (1966: 101). But there is some degree of compensation in TT7, where the juxtaposition between the modern ‘*party-night*’ and the antiquated ‘*dancery*’ (2005: 91) is suggestive of the ST modulation, while the italics also highlight the specificity of the lexical items. Thus, the RH finds support in this particular example.

Close: TT7

Additionally, Sand incorporates the Berrichon (or Old French) word ‘*pastoures*’ (1999: 158), a variant of ‘*bergère*’, which is translated in the TL versions as ‘shepherdesses’ (1895: 98; 1966: 102), ‘shepherd lasses’ (1929: 137), and ‘*shepherdlasses*’ (2005: 117). Thus, there is no typological or linguistic markedness

inherent in TT4 and TT6. However, the introduction of the noun ‘lass’ in TT5 adopts a decidedly dialectal tone, enough to make the distance between the rural and the town felt. Its foreignizing impact is taken even further in TT7, where the italicization again reinforces the particularity of the lexeme.

Close: TT5, TT7

One final example: the ST narrator focuses in on ‘une petite provision de chanvre en *poupées*’ (1999: 178) where the italicized patois word alludes to the particular shape into which the hemp is worked. This form is decomposed in TT4 and TT6, where the distinctive form shape is blurred into the more general configuration of ‘sheaves’ (1895: 111) and ‘bunches’ (1966: 117). But it is resculpted in TT5 and TT7 as “‘dolls’” (1929: 154) and ‘dolls’ (2005: 102), the difference being that the former emphasizes the specific provenance of the word through quotation marks, while the latter, in an isolated case, does not opt for the use of italics.

Close: TT5, TT7

Throughout this discussion on italics it has been apparent that TT5 and TT6 have frequent recourse to the use of quotation marks as an emphatic alternative to italicization, while TT7 is almost consistent in its retention of the latter. In a more general sense then, it may be argued that these particular TL versions can be categorized as close to the ST, not least since it is possible to interpret the quotation marks as a compensatory framing device which calls attention to the oral texture of the ST narrative. Consequently, it is TT4, the initial (re)translation of the Appendix which falls short in terms of paralinguistic signalling, which in turn, obscures the identity of the Berrichon patois. This pattern is subsequently in harmony with the RH.

Close: TT5, TT6, TT7

4.1.4 Speech

The final way in which the Berrichon peasant is given a voice in the ST is through the use of reported speech. The frequency of patois words used by the peasants is extremely low in comparison to those used by the narrator: only the aforementioned ‘*arcelets*’ (1999: 166) and a more generalized colloquial expression ‘*des riens du tout*’ (*ibid.*: 168) can be heard straight from the mouth of the hemp beater. This is most likely due to a reticence on the part of the author to interrupt the flow of direct speech with the synonyms and explanations necessary for the Parisian readership as these interruptions would undermine the oral texture of the narrative. Instead, the reported speech of the Appendix is marked by the use of antiquated and idiomatic expressions which underscore the distance between the speaker and the reader, but also enhance the entertaining facet of the narrative.

The ‘*cérémonie des livrées*’ in the second chapter of the Appendix comprises a verbal standoff between the hemp beater and the gravedigger, and the otherness of their badinage is first intonated through the inclusion of expressions such as ‘*oui-da!*’ (*ibid.*: 167), an archaic exclamation which ordinarily ‘*marque[] l’acceptation du propos de l’interlocuteur*’ (ATILF), but which here sarcastically rejects the gravediggers requests that the groom’s party be allowed to enter into the house of the bride. Furthermore, this expression is marked in terms of sociolect. As Riffaterre observes, language must be regarded ‘*not just as a lexicon and grammar, but as a repository of the myths and stereotypes with which a society organizes and allegorizes a consensus of its members about what they imagine reality to be*’ (1990: 930). In this case, the reality of the Berrichon members is refracted through the narrator, but the expressions he uses to tell the public story inscribes the peasants as distinctively belonging to the lower echelons of society. The mocking tone carries across in TT5 as ‘*Oho!*’ (1929: 145), in TT6 as ‘*Very likely!*’ (1966: 109) and in TT7 as ‘*Oh yes*’ (96), but the TT4 interjection of ‘*I rather think not*’ (1895: 103) is stilted, introducing an air of formality into an otherwise jocular communicative situation. Nevertheless, none of the (re)translations mirror the social significance of the word choice.

Closely related to the above example is the interjection of ‘Oh! que nenni! pas si sot’ (1999: 169), which not only lends a dated timbre to the hemp beater’s speech, but again reinforces the working class roots of the region. In this instance, TT4 further diminishes the droll eloquence of the hemp beater in the awkward construction ‘Oh, no, not quite so foolish’ (1895: 104), and again fails to incorporate the sociolectal impact of the ST. As was the case in the first example of ‘oui-da’, the remaining versions follow the RH in their rejuvenation of the hemp beater’s fluent and colloquial articulation: TT5 asserts ‘Oh! Not at all, not at all!’ (1929: 146), TT6 claims ‘Oh no no! We’re not such fools!’ (1966: 111), and TT7 interjects ‘No, you don’t! We are not so stupid’ (2005: 97). However, none of these versions retain the archaic tone of the ST exclamation, nor do they reflect the social implications, and therefore drown out a crucial note of alterity.

Close: None

The dialectal properties of peasant speech are further conveyed through grammar. This is illustrated in the ‘chant des livrées’ with the refrain, ‘J’ons *de beaux cadeaux à vous présenter*’ (1999: 175); here, typographical emphasis once again highlights specificity in the shape of the regional conjugation of ‘avoir’. The disruptive impact of its presence in the ST is imitated in TT7, where the line ‘*I done got fine presents for you with me here*’ (2005: 100) attempts to approximate regional dialect by unsettling the standard rules of grammar usage. Elsewhere, however, the specificity of the ST is flattened by the conforming tendencies of the (re)translations: ‘*I have presents for you*’ (1895: 108); ‘*And show the gifts we bear!*’ (1929:151); ‘*Here we’ve fine presents to give to you*’ (1966: 115). However, TT5 does demonstrate a degree of compensation by incorporating obsolete language in the verses ‘*My mother weeps, my father is wroth, / And I am a maid who keeps good troth*’ (1929: 152, my emphasis), thereby retaining a sense of strangeness in the TL. Indeed, more compensatory tactics come to light in TT5 in other instances of reported speech, namely syntactical inversion in the gravedigger’s comment that ‘at Sainte-Solange we’ve been for sure’ (*ibid.*: 145), and grammatical manipulation in the hemp beater’s question, ‘Think you there is room *and* to spare in our house?’

(*ibid.*: 147, my emphasis). Therefore, TT5 and TT7 make concerted efforts to ensure the atypical speech patterns of the Berrichon peasant are represented in the TL.

Close: TT5, TT7

Furthermore, the colloquial tone of the peasant reported speech is bolstered by the inclusion of idiomatic expressions, as illustrated by the hemp beater's taunt: 'Allez plus loin chanter vos sornettes' (1999: 168). In this instance, all TL versions retain the vernacular inflection of the expression in 'Go away with your nonsense' (1895: 104), 'Go somewhere else to spin your yarns' (1929: 146), 'Go off and tell your silly stories somewhere else' (1966: 110) and 'Go and sing your silly songs elsewhere' (2005: 97). Two further issues arise from these TL choices. Firstly, the ST expression underpins the oral tradition of the region, and while TT5, TT6 and TT7 all allude to the verbal, TT4 conceals this important characteristic in its more ambiguous allusion to nonsense. Secondly, TT5 displays yet more compensatory strategies since the idiom 'spin your yarns' reinforces both the prevalence of voice in the Berry and a local industry, i.e. hemp production and spinning. Similarly, TT5 translates the question 'Quelle bêtise nous contez-vous?' (1999: 168) as 'What cock-and-bull tale is this?' (1929: 147), where the rural imagery is once more in harmony with the verbal context. It follows that the RH is justified in this case.

Close: TT5, TT6, TT7

4.1.5 Summary

This examination of the treatment of patois items is summarized in Table 12 below. A cursory glance at the results appears to substantiate the RH: it is TT4, the initial translation of the Appendix, which proves to be the least sensitive to the cultural otherness of the ST, flattening the dialectal items, drowning out antiquated tones, and mistranslating idiomatic expressions. It is also TT7 which demonstrates a relatively persistent tendency to instantiate foreignizing strategies and reinforce the orality of the ST; consequently the most recent version mirrors both the selective appropriation of the ST narrative and its subsequent underscoring of the richness of regional language. This increased sensitivity to the dialectal identity of the Berry region may

well be indicative of the effects of the ‘cultural turn’ in Translation Studies when focus shifted away from linguistic issues in 1990s and towards translation in its broader cultural context, not least with respect to minority languages and the dynamics of power. It is thus possible to trace the discernible preservation of the Berrichon patois in TT7 back to this raised awareness of the importance of the Other.

But beyond, or between, the closest and furthest TL versions, the path from most divergent to closest is not straightforward: TT5 also proves itself to be attuned to the alterity of Berrichon patois and has frequent recourse to compensatory tactics, while TT6 wavers in its progress, at points preserving, and at others negating, the linguistic identity of the peasant. Consequently, there is no teleological progression towards closeness; rather, the divergence of the initial version and the proximity of the most recent frame a more fragmented, inconsistent trajectory.

Table 12: Patois

	Italics & Synonym (1)	Italics & Synonym (2)	Italics & Synonym (3)	Italics & Synonym (4)	Italics & Explanation (1)	Italics & Explanation (2)	Italics & Explanation (3)	Italics & Explanation (4)	Italics & Explanation (5)	Freestanding Italics (1)	Freestanding Italics (2)	Freestanding Italics (3)	Freestanding Italics (4)	Speech (1)	Speech (2)	Speech (3)	Total
TT4	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1
TT5	0	1	0	0	0	1	0	1	0	0	1	1	1	0	1	1	8
TT6	1	0	0	0	1	1	0	0	0	0	0	0	1	0	0	1	5
TT7	1	1	1	0	1	1	0	1	1	1	1	1	1	0	1	1	13

4.2 Sounds of the Berry

While the inclusion of patois words reinforced the linguistic identity of the Berry, there is a further layer in the Appendix which serves to frame the auditory qualities of the region by outlining certain characteristics of peasant speech, the tonalities in

which this speech is delivered, as well as the noises which pervade the Berrichon landscape. The following comparative analysis will focus on those labelling devices (Baker, 2006) which identify the auditory idiosyncrasies of the Berry in order to determine the extent to which they resound or are dampened in the TL versions.

The first issue arises from the narrator's self-portrayal, namely his reflection on the 'langage antique et naïf des paysans de la contrée que je *chante* (comme on disait jadis)' (1999: 153, original emphasis). Here, the verb choice alludes both to the register of story-telling, given the Old French use of the verb to mean '*conter*' (ATILF), and to its vocal timbre, the two being inextricably linked. However, this double allusion disappears in the majority of the (re)translations. TT4 and TT5 propose instead 'this old-fashioned and artless language of the peasants of the country "that I sing"' (1895: 95) and 'the naïve, old-world speech of the peasants of the countryside which [...] I sing' (1929: 133). Certainly, the quotation marks of TT4 fortify the presence of voice in the narrative, and in both cases, the implied melodiousness of the language persists in the verb choice. But what is absent is the emphasis on the creative act of story-telling itself. Conversely, TT6 underscores the register whilst muting the musicality of the SL verb choice in its reference to 'the unsophisticated and archaic language spoken by the peasants of the region which my stories celebrate' (1966: 99). In TT7 the two strands of the ST reflection are partially reunited in 'the ancient and naïve language spoken by the peasants of whom I sing' (2005: 89); here, the reference to the conscious act of story-telling persists alongside the inflection of its delivery. However, the verb is interpreted as relative to the 'paysans' as opposed to the language itself, which in turn undermines the ST emphasis on oral tradition, rendering none of the (re)translations close to the verbal dynamics of the ST.

Close: None

The ST narrator also draws the reader's attention to the link between the peasants' turns of phrase and their temperament: 'c'est la véritable expression du caractère moqueusement tranquille et plaisamment disert des gens qui s'en servent' (1999: 153). But the link evinced in the ST is contorted in all the TL versions.

Firstly, TT4 notes that ‘it is the genuine expression of the laughing, quiet, and delightfully talkative character of the people’ (1895: 95); by breaking the adverb plus adjective construction, ‘moqueusement tranquille’ into two separate adjectives, ‘laughing’ and ‘quiet’, the TT instantiates an incoherent clash between these two epithets, not to mention between ‘quiet’ and ‘delightfully talkative’ (*ibid.*). This contradiction in terms then undermines the labelling devices of the ST; the identity of the Berrichon peasant is reframed in such a way as to alter the fundamental link between speech and characteristics.

The translation of this same phrase also proves problematic in TT5. While the ST underscores the mocking characteristics of the Berry folk, TT5 calls attention to an entirely different trait, namely ‘that character of *humorous* tranquility’ (1929: 133). TT6 appears to restore ‘their characteristic style of placid mockery’ (1966: 99), but the ST assertion that ‘*c’est* la véritable expression’ (1999: 153) is attenuated to the less certain observation that it ‘seems the most natural and fitting form of expression’ (1966: 99), thereby dissimulating the inherent connection between speech patterns and personality. In line with the RH, it is TT7 which fully reveals ‘the serenely mocking [...] character’ (2005: 89) of the ‘paysans’ and preserves the correlation between personality and expression.

Close: TT7

A further innate nexus is established by the narrator, in this instance, between the rhythmic qualities of a Berrichon wedding march and the geographical lie of the land: ‘une marche de circonstance, sur un rythme un peu lent pour des pieds qui ne seraient pas indigènes, mais parfaitement combiné avec la nature du terrain gras et des chemins ondulés de la contrée’ (1999: 157). Both TT5 and TT7 play on the musicality of the ST by observing that the rhythm ‘accords perfectly’ (1929: 137) and that it is ‘perfectly in harmony’ (2005: 91) with the land, while TT6 retains the connection between the two elements which are ‘perfectly suited’ (1966: 102). In TT4, however, the relationship is somewhat altered in that the rhythm is simply ‘admirably adapted’ (1895: 98) to the terrain; this lexical choice fails to convey the absolute synchronism of the ST labelling, and therefore weakens the indissoluble

link between the cadence of the march and the Berrichon landscape. This faltering initial translation and restorative retranslations then follow the path of the RH.

Close: TT5, TT6, TT7

In terms of the sonant qualities of the peasants' speaking and singing voices, the ST Appendix abounds with epithets that give the reader access to the specific tones and pitches which resound across the region, not least during the 'cérémonie des livrées'. There are many instances where all the (re)translations record the audible features of Berrichon voice with precision: take for example the description that 'les matrones chantaient d'une voix perçante' (1999: 171) which reverberates in the TL versions as 'the matrons sang in piercing voices' (1895: 105), 'in shrill tones' (1929: 148), 'in their shrill voices' (1966: 112) and 'in piercing tones' (2005: 98). Similarly, the hemp beater sings 'd'une voix un peu enrouée mais terrible' (1999: 173), and these vocal characteristics are echoed as 'slightly hoarse but terrible' (1895: 107), 'a little hoarse, but tremendous' (1929: 150), 'husky but dreadful' (1966: 113) and 'hoarse but still awe-inspiring' (2005: 99) in all the (re)translations.

Close: TT4, TT5, TT6, TT7

Another act of vocal labelling occurs in the ST when the narrator observes that 'on entendait la voix rude et enrhumée du vieux chanvreur beugler les derniers vers' (1999: 174). The two ST epithets which allow the reader to sense the sound of the hemp beater's voice linger on in TT4 as 'the hoarse croaking' (1895: 107), in TT5 as 'the hoarse rough voice' (1929: 151) and in TT7 as 'the rough pinched voice' (2005: 100). But, the omission of an epithet in TT6, which simply expresses 'the old hackler's hoarse voice' (1966: 114), modifies the tone and denies the reader an additional aural label, thereby reframing the voice in a more restrictive manner.

Close: TT4, TT5, TT7

Similarly, the ST presents the reader with an auditory experience of 'les bonnes commères' who 'nasillaient, d'une voix aigre comme celle de la mouette, le

refrain victorieux’ (1999: 175). Once more, the ST verbal choice labels both the action and its attributes, while the ornithological comparison underscores the natural affinity between the peasants and their rural environment. Both these facets are retained in TT4 as ‘the good gossips chanted the victorious refrain through their noses with voices shrill as a sea-mew’s’ (1895: 108) (although the labelling of the women is perhaps somewhat unjust); in TT5 as ‘the worthy dames, in a nasal tone as sharp as a gull’s, would sing out the victorious refrain’ (1929: 151); and in TT7 as ‘the good women struck up, in their nasal voices, mewling like sea-gulls, the victorious refrain’ (2005: 100). As was the case above, TT6 stifles one of the vocal qualities in its description that ‘the goodwives would raise their shrill sea-mews’ voices and intone the triumphant refrain’ (1966: 14); in specific, the shift from ‘nasiller’ to ‘intone’ leaves the TL reader with the sense that the action is carried out in a particular tone, but is not made privy to its nasal articulation.

Close: TT4, TT5, TT7

Lastly, the ST Appendix records many of the noises which are to be heard in the Berry countryside at specific times of the year and in specific circumstances. However, not all of these sounds survive the transition from the Berry to the various TL versions. Certainly, the ST observation that autumn is ‘le temps des bruits insolites et mystérieux dans la campagne’ (1999: 160) is maintained in all versions as ‘unwonted and mysterious sounds’ (1895: 99), ‘unwonted and mysterious noises’ (1929: 139), ‘strange and unfamiliar sounds’ (1966: 104) and ‘unusual and mysterious noises’ (2005: 93), but the same cannot be said of the more specific stirrings of ‘mille crépitations inusitées’ (1999: 161) amongst the trees. Here, TT4, TT5 and TT7 all preserve the sonorous qualities of the ST expression with ‘unaccustomed’, ‘unwonted’ and ‘unusual cracklings’ respectively (1895: 100; 1929: 141; 2005: 93), with the onomatopoeia of the TL noun choice further enhancing the aural dimension of the narrative. Conversely, TT6 draws the reader’s attention towards ‘a myriad strange patternings’ (1966: 105), and in so doing, makes a transition from the aural to the visual which frustrates the ST creation of Berrichon identity through sound.

Close: TT4, TT5, TT7

Given the local industry of hemp production, the region is also characterized by the auditory presence of the hemp beaters: ‘on entend la nuit, dans les campagnes, ce bruit sec et saccadé de trois coups frappés rapidement’ (1999: 159). The alliterative adjectives of the ST announce the distinct and irregular sounds of the machine, and are conveyed in TT4 as ‘that sudden, sharp noise of three blows in quick succession’ (1895: 99) and in TT5 as ‘the sound of three short sharp blows, rapidly struck’ (1929: 139). Although the sibilance of the ST is preserved, if not intensified, the two TL versions only retain the semantic scope of the first ST adjective, ‘sec’, i.e. ‘[n]et, vif, rapide’ (ATILF), and therefore quiet the fragmented rhythmic qualities of the distinctive Berrichon sound. An even greater degree of dissimulation comes to the fore in TT6 where ‘the noise of three quick sharp taps’ (1966: 104) drowns out the [s] alliteration and the staccato breaks in the rhythmic movement of the machine, and while the monosyllabic pace of the phrase in conjunction with the onomatopoeia of ‘tap’ goes some way to restoring the auditory facet of the narrative, this latter lexical choice nevertheless reduces the intensity of the ST sound. But both the tone and the rhythm of the hemp beater resonates in TT7 with ‘that dry, staccato sound of three blows being rapidly struck’ (2005: 92), and being the only TL version to fully portray the aural dimensions of the ST, this example stands in support of the RH.

Close: TT7

4.2.1 Summary

This survey of the sounds of the Berry has brought to light the results summarized in Table 13 below. In terms of both the orality and aurality of the Berrichon region, it is TT6 which stands out as a comparatively disparate version, muffling many of the typical Berrichon qualities. Conversely, it is the most recent version which almost consistently preserves the sounds of the Berry, save the echo between speech and temperament which proved problematic in all of the TL versions. Two conclusions are to be drawn from this overview: firstly, that it is the selective appropriation of the

peasants' vocal tones and pitches which undergo the greatest degree of preservation, and as such lend the reader an ear to the modulations which characterize the region. In this sense, auditory perception becomes the key vehicle for cultural identity in the (re)translations, emphasizing the oral tradition and its aesthetic merit. Secondly, that the RH is but partially supported in this particular rubric of sound; despite the most recent version being closer to the ST than any of the preceding versions, these same do not vouch for a continual march towards closeness.

Table 13: Sound

	Sound (1)	Sound (2)	Sound (3)	Sound (4)	Sound (5)	Sound (6)	Sound (7)	Sound (8)	Total
TT4	0	0	0	1	1	1	1	0	4
TT5	0	0	1	1	1	1	1	0	5
TT6	0	0	1	1	0	0	0	0	2
TT7	0	1	1	1	1	1	1	1	7

4.3 The Material World

Much of the realism of the Appendix can be attributed to Sand's descriptions of those material objects which are particular or significant to the Berry region. As Didier puts it, 'George Sand ne pratique pas la minutieuse description balzacienne, mais elle sait voir et faire voir le détail bien choisi et à lui seul révélateur' (1994: 81). Thus, Sand's selective appropriation and labelling of specific physical items serves as a means of symbolizing cultural identity, and therefore, of instigating causal emplotment by presenting the reader with a window onto the Other which should encourage reflection. The benchmark for closeness in the following analysis will consequently be the preservation of these totems of cultural identity when the narrative is replanted abroad.

One of the most evident and concrete ways in which the ST establishes specificity is through the narrator's descriptions of the traditional Berrichon dress. In this instance, the metaphor of translation as clothing (see Venuti, 1991: 61) can be taken in its literal sense, with the (re)translations dressing the ST characters with

different degrees of precision. One detailed description of Marie appears in the first chapter of the Appendix, where she:

était vêtue de ce qu'elle avait de mieux dans ses hardes modestes: une robe de gros drap sombre, un fichu blanc à grands ramages de couleurs voyantes, un tablier d'*incarnat*, indienne rouge fort à la mode alors et dédaignée aujourd'hui, une coiffe de mousseline très blanche, et dans cette forme heureusement conservée, qui rappelle la coiffure d'Anne Boleyn et d'Agnès Sorel. (1999: 155)

This catalogue of traditional dress undergoes some modification in the TL versions, and even the most general of terms, i.e. 'ses hardes modestes' is open to alteration. On one hand, TT4, TT5 and TT6 conserve the ST portrayal of 'her simple clothes' (1895: 96), 'her own modest finery' (1929: 135) and 'her own humble clothes' (1966: 100). On the other, the TT7 representation of 'her modest and ragged wardrobe' (2005: 90) incorporates both the standard and pejorative meanings of the SL epithet, with the result that the raggedness of Marie's dress over-emphasizes the poverty of the peasant. As Godwin-Jones notes, '[a]gain and again in her rural novels Sand sets forth the beauty and poetry of rural existence. There is scarcely a hint of a possible darker side to the picture' (Goodwin-Jones, 1979: 56); so, by underscoring the deprivation of the peasant, TT7 turns more in the direction of 'une étude de la réalité positive', as opposed to Sand's conception of 'la vérité idéale' (1999: 36).

Close: TT4, TT5, TT6

All the TL versions convey the fabric of Marie's dress – 'dark, heavy cloth' (1895: 96); 'dark heavy stuff' (1929: 135); 'thick dark dress' (1966: 100); dark, coarse cloth' (2005: 90) – as well as her donning of a white 'fichu', 'scarf', 'neckerchief' and 'shawl' respectively. However, this second item is decorated 'à grands ramages de couleurs voyantes' (1999: 155), a pattern which reinforces the link between the rural setting and its traditional dress; the natural motifs are repeated in the majority of the (re)translations as a 'flower pattern' (1895: 135), a 'floral pattern' (1966: 100) and a 'foliage patterns' (2005: 90), but disappear from view in TT4 where the embellishment survives only as 'great spots' (1895: 96). Similarly, this initial version of the Appendix mistranslates the nominal group 'indienne', i.e. a type of fabric, as an adjective in 'Indian red' (*ibid.*) and thereby distorts both the

colour and the stuff of Marie's attire. Thus, the later retranslations are closer to the natural hues of the ST and the RH is supported by this particular example.

Close: TT5, TT6, TT7

This relationship between nature and dress becomes apparent once more in the ST depiction of the wedding attire of other characters. According to Vincent, '[l]es comparaisons tirées de la nature, des animaux ou des plantes abondent en Berry. G. Sand en a utilisé un certain nombre' (1916: 74), and this is certainly evidenced in the epithet applied to Petit-Pierre's 'habit complet de drap bleu barbeau' (1999: 182-3). But this suit 'of cornflower blue' (1966: 120; 2005: 105) only appears in TT6 and TT7, since TT4 and TT5 exchange the botanical reference for the more general adjectival construction of 'light blue' (1895: 114; 1929: 158), and thus weaken the inherent connection with nature. In turn, the RH is also realized.

Close: TT6, TT7

Likewise, Marie's wedding dress itself is made 'de drap fin vert myrte', which is accompanied by 'un tablier de soie violet pensée' (1999: 185), a colourful ensemble which further represents the Berrichon way of viewing the world through the filter of nature. In this instance, all the (re)translations preserve the first instantiation of organic colour as Marie is dressed in a 'cloth gown of myrtle-green' (1895: 116), 'her gown of fine myrtle-green stuff' (1929: 161), 'her fine cloth gown of myrtle green' (1966: 122), and 'her negligee of fine cloth in myrtle green' (2005: 107). And yet the second allusion to the floral tone of her apron disappears in TT4, TT5 and TT6, where the latter has recourse to the generalized epithet of 'deep violet silk' (1966: 122), while the earlier versions restrict the description to 'violet silk' (1895: 116; 1929: 161). Therefore, in accordance once more with the RH, it is the most recent version, TT7, which restores the natural metaphor in its portrayal of 'a silk apron as purple as a pansy' (2005: 107).

Close: TT7

Even the very texture of the Berry soil comes under the descriptive pen of the author who singularizes ‘la nature du terrain gras [...] de la contrée’ (1999: 157). Once transplanted into TT5, however, the identifying characteristics of the Berrichon earth are submerged in the antonymic depiction of ‘the comfortable landscape’ (1929: 137) which undermines the previously discussed relationship between the earth and the slow rhythm of the march. Also, TT7 focuses on the positive image of ‘fertile terrain’ (2005: 91), thereby attenuating the significance of the ST emphasis on viscosity. In this case, it is the initial translation which best conveys the qualities of the ST exposition of ‘the heavy ground’ (1895: 98), i.e. ground which ‘clings or hangs heavily to the spade, feet, wheels, etc.’ (OED), while the increased degree of specificity in TT6’s description of ‘the heavy clay soil’ (1966: 102) further reinforces the bond between land and feet.

Close: TT4, TT6

Closely associated to the Berrichon land is the production of hemp, and Sand ensures that its characteristic ubiquity is conveyed in the Appendix where the reader is exposed not only to the manufacturing process, but to its presence in peasant homes and rituals. One significant modification occurs in TT5, where ‘une petite provision de chanvre’ (1999: 178) turns into ‘a small store of flax’ (1929: 154). Whereas all other versions retain the particularity of the ST fibre, TT5 presents the TL reader with a plant that, arguably, is more familiar in light of the tradition of flax production in Britain. Ultimately, this act of appropriation disassembles the traditional Berrichon industry, masking a facet of its identity and disrupting the coherence of the narrative with inconsistent reference.

Close: TT4, TT6, TT7

The rural setting of the ST is also underscored by descriptions of game, such as ‘une oie plumée, passée dans une forte broche de fer’ (1999: 169) which will symbolically be placed on the bride’s hearth during the ‘cérémonie des livrées’. In another example of misrepresentation, TT5 portrays ‘a feathered goose, slipped into a strong iron band’ (1929: 147), where the adjectival labelling gives the bird its

feathers back, while the prepositional phrase fails to precisely convey its pierced state. All remaining versions, however, depict the goose as ‘plucked’ and ‘spitted’ (1895: 104), ‘on a strong iron spit’ (1966: 111), or as ‘skewered’ (2005: 97), thereby preserving the ST traits of this marker of Berrichon cultural identity.

Close: TT4, TT6, TT7

As part of the jesting in the same wedding ritual, the hemp dresser blindly feels the bird through the window, claiming that ‘ceci n’est point une caille, ni une perdrix; ce n’est ni un lièvre, ni un lapin; c’est quelque chose comme une oie ou un dindon’ (1999: 169). The list can be read as a hierarchy of game, commencing with the wildest birds and ending in most common, domestic creatures; in other words, the hemp-dresser disparages the offerings of the bridegroom’s party, and the list therefore plays a key role in the banter of the ritual. While TT4, TT5 and TT6 all preserve the list in its entirety, TT7 only states that ‘this is neither a quail, nor a partridge; it is something like a goose or a turkey’ (2005: 97). Admittedly, the top and bottom markers of the hierarchy persist, but the omission of the midpoint game undoes the gradual depreciation of the ST and restricts the tone of ridicule.

Close: TT4, TT5, TT6

4.3.1 Summary

Table 14 below provides an overview of how the (re)translations dealt with the material objects which represent Berrichon cultural identity. In sum, it is TT5 which exhibits the greatest modification of material objects, and, contrary to previous patterns, TT6 emerges as the closest TL version in terms of selecting and labelling the concrete markers of cultural identity. The sub-category which is subject to the most frequent manipulation in translation is the natural palette of the wedding attire, which then skews the way in which the peasants relate the manmade to the natural. In the other sub-categories, the predominant trend is for three out of four of the (re)translations to mirror the Berrichon objects; however, the distribution of proximity alters from one example to the next in almost all instances, demonstrating that consistency and translation strategy do not necessarily go hand in hand. Also of

note is the overall correlation in the number of shifts between the initial and the most recent versions. Yet again, no clear evidence emerges in support of the straightforward trajectory of the RH.

Table 14: Material World

	Material (1)	Material (2)	Material (3)	Material (4)	Material (5)	Material (6)	Material (7)	Material (8)	Total
TT4	1	0	0	0	1	1	1	1	5
TT5	1	1	0	0	0	0	0	1	3
TT6	1	1	1	0	1	1	1	1	7
TT7	0	1	1	1	0	1	1	0	5

5 Conclusion

By undertaking a comparative study of the way in which Berrichon cultural identity is framed in the ST and in the four (re)translations through relationality, temporality, selective appropriation and causal employment, it has been possible to focus on how the measure of closeness is affected on the overarching personal, public, conceptual and meta levels of narrative.

On the first level of relationality, the absence of the Appendix in TT1, TT2 and TT3 equates to the fundamental absence of narrative itself. Not only does this deprive the TL reading public of the entertaining personal stories told by the narrator, but it also conceals the underlying ethnographic, idealistic and instructive aims of the author whose poetic conception of the peasants fed into the broader source culture meta narrative on the merit of the provinces. In terms of the RH, the fragmented profile of the corpus, i.e. the co-existence of TL versions with and without the Appendix, blurs the very boundaries of what a retranslation is and therefore distorts its straight line rationale.

Secondly, the feature of temporality allowed for an investigation of how the narrator mediates his position of dual-belonging through social and spatial deixis,

while temporal markers delineate the natural tempo of the Berry region and underscore the latent threat of time to its age-old customs. In this case, the RH undergoes something of a turnaround, with the first two retranslations proving to be closer to the ST than the two most recent versions. In specific, it was TT7 which altered the social deixis in such a way as to formalize and therefore distance the relationship between the narrator and the reader, and it was also TT7 which underplayed the vulnerability of the Berrichon traditions when confronted with industrial progress. Nonetheless, all TL versions were challenged by the collectiveness of the SL indefinite pronoun and the immediacy of the demonstrative; grammatical asymmetry and normative intolerance, respectively, meant that a certain divergence was imposed away from the ST portrayal of Berrichon commonality, as well as from the direct window onto its scenes as facilitated by the narrator. As such, the texture of the personal and the public narratives was altered.

Lastly, Sand champions particular facets of Berrichon life through the process of selective appropriation, on the basis of which the narrative is instilled with a moral – or in particular, an idealistic – message of respect and understanding. In this sense, the regional dialect certainly comes under the spotlight, not so much as a concerted study in lexicology, but rather as the creation of a linguistic space into which cultural otherness can be projected and felt without overly disconcerting the reader. Likewise, the sounds and the concrete objects of the region are brought to the fore as vehicles of both entertainment and enlightenment. The unique personality of the Berrichon peasants and their surroundings are captured in the ST portrayal of voice and rural noises, of dress, flora and fauna; and all with a view to underscoring a cultural alterity which will charm and challenge the reader. It is under the sub-category of patois that the RH finds a certain level of substantiation: TT4 and TT7 emerge as the furthest and closest versions to the ST, a dynamic which may be elucidated by the cultural turn in Translation Studies and its increased sensitivity towards foreignization and minority languages and cultures. However, as is the case in the remaining sub-categories, the line from initial to most recent version shows no signs of straightforward, incremental progression. This fluctuation is evidenced in the comparative analysis of sound; while TT7 again proved to be closest, its immediate precedent, TT6, demonstrated the greatest degree of deviation. Furthermore, the

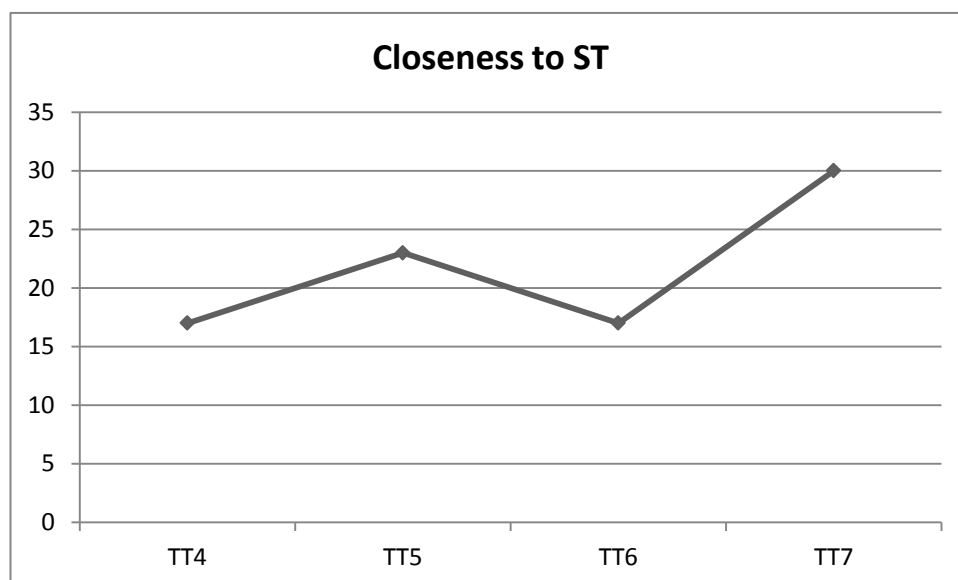
material world of TT6 highlights a reversal of such divergence to become the closest, while it is now the turn of TT5 to take the title of furthest away. Overall, the wavering behaviour of the (re)translations creates peaks and nadirs in Sand's idealistic conception of the peasants and in the opportunity afforded to the TL reader to recognize the cultural merits of the Other, but ultimately impedes the RH.

The quantitative results, taken from each of the summaries, can be amassed into Table 15 and Figure 2 below as a rudimentary means of representing the overall behaviour of the (re)translations. It follows that if the upper and lower bounds of the analysis are simply taken into consideration, then the RH is validated by the above results: as highlighted, TT4 demonstrates the greatest frequency of divergence from the ST, and TT7 reveals itself to be much closer than this initial version of the Appendix. But if the interim results are also brought into the equation, then what emerges is a definite modulation in degrees of proximity to the ST which troubles the ordered rationale of the RH, not least since TT6 falls to the same level of closeness as TT4. This pattern is mirrored on the level of the individual sub-categories; as aforementioned, the examination of patois proffers a solitary confirmation of the RH, while temporality reverses its trajectory, leaving sound and the material world to highlight the undulating inconsistencies of (re)translation, moving up then down in the first instance, and down then up in the second. When added to the uncertain definition of retranslation as evinced in the study of relationality, this investigation of Berrichon cultural identity as framed by temporality, selective appropriation and causal emplotment, confirms that the RH is unable to fully account for the diversity of (re)translation practice over time.

Table 15: Overall cultural closeness

	Temporality	Patois	Sound	Material world	Total
TT4	7	1	4	5	17
TT5	7	8	5	3	23
TT6	2	5	2	7	17
TT7	4	13	7	5	30

Figure 2: Graph of *La Mare au diable* (re)translations



Chapter Six: The Changing Faces of *Madame Bovary* in Britain

1 Introduction

The history of the British translations of *Madame Bovary* begins in very close proximity to Flaubert himself, with the author proclaiming the very first version, carried out under his own gaze by Juliet Herbert, English governess to his niece, to be no less than a ‘chef d’œuvre’ (1929: 26). However, Flaubert’s attempts to secure a publishing deal in London for the translation were thwarted, leading him to turn his back on the endeavour of translation with the declaration that he was ‘prêt à abandonner tout’ (*ibid.*). He thereby seals the fate of Herbert’s work which never makes an appearance in print and has long since been lost in the annals of obscurity. And yet this faltering start does not set the tone for the subsequent fate of *Madame Bovary* translations in the British literary system; rather, from amongst Flaubert’s entire body of work, it is indeed *Madame Bovary* which has undergone the highest volume of retranslation. In specific, the novel has been translated in the British literary system, in full, seven times, over a period which spans from the end of the nineteenth century to present day, while a plethora of reprints and re-editions has further served to ensure its consistent presence throughout this time (see Table 16 below).

In light of the multiplicity of TL versions, this chapter will investigate the behaviour of the (re)translations of *Madame Bovary* in terms of the impact which socio-cultural conditions of production might have on the TTs themselves. What the RH crucially fails to recognize is that retranslation is a complex, multifaceted process of transmission, substitution and duplication which is played out, over time, against the shifting background of a literary system. To this end, the retranslations of *Madame Bovary* will be explored in reference to Bourdieu’s concept of the literary field, paying particular attention to the struggles and interactions between the (re)translations. In order to identify the extent and nature of synergy between the TTs, a paratextual analysis will be undertaken which draws on Genette’s (1987) notions of peritext and epitext, i.e. the supporting material, such as prefaces,

introductions and advertisements, found within and around the various editions of the work. Extratextual material such as journal reviews and articles will also be examined. The opinions expressed therein allow the (re)translations to be explored in light of their supposed correlation with challenge, which subsequently allows for an examination of the validity of Pym's (1998) distinction between active and passive retranslations. This approach to retranslation will also facilitate a more comprehensive survey of the way in which *Madame Bovary* has been diffused and received over time in Britain.

Table 16: (Re)translations and re-editions of *Madame Bovary*

Year	TT	Translator	Title	Publisher
1878	Partial	George Saintsbury	<i>Madame Bovary</i>	Fortnightly Review
1886	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Vizetelly & Co.
1892	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Gibbings & Co.
1905	TT2	Henry Blanchamp	<i>Madame Bovary</i>	Greening & Co.
1906	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Maclaren & Co.
1910	TT2	Henry Blanchamp	<i>Madame Bovary</i>	Collin's Cleartype Press
1913	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	A.M. Gardner & Co.
1922	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J. Cape
1928	TT3	J. Lewis May	<i>Madame Bovary</i>	J. Lane Bodley Head
1928	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J.M. Dent
1929	TT2	Henry Blanchamp	<i>Madame Bovary</i>	London Book Co.
1930	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J. Cape
1931	TT3	J. Lewis May	<i>Madame Bovary</i>	J. Lane Bodley Head
1932	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J. Cape
1934	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J.M. Dent
1936	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J. Cape
1941	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	J.M. Dent
1946	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Camden Publishing Co.
1948	TT4	Gerard Hopkins	<i>Madame Bovary</i>	Hamish Hamilton
1949	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Camden Publishing Co.
1950	TT3	J. Lewis May	<i>Madame Bovary</i>	Nonesuch Press
1950	TT5	Alan Russell	<i>Madame Bovary</i>	Penguin
1952	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Folio Society
1953	TT3	J. Lewis May	<i>Madame Bovary</i>	Collins
c.1959	TT3	J. Lewis May	<i>Madame Bovary</i>	Murray's Book Sales

1959	TT4	Gerard Hopkins	<i>Madame Bovary</i>	OUP
1961	TT5	Alan Russell	<i>Madame Bovary</i>	Penguin
1975	TT5	Alan Russell	<i>Madame Bovary</i>	Penguin
1978	TT5	Alan Russell	<i>Madame Bovary</i>	Penguin
1981	TT4	Gerard Hopkins	<i>Madame Bovary</i>	OUP
1984	TT5	Alan Russell	<i>Madame Bovary</i>	Penguin
1987	TT4	Gerard Hopkins	<i>Madame Bovary</i>	OUP
1992	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
1995	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
1998	TT4	Gerard Hopkins	<i>Madame Bovary</i>	OUP
1999	TT4	Gerard Hopkins	<i>Madame Bovary</i>	OUP
2000	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
2001	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
2003	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	Collector's Library
2003	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
2004	TT7	Margaret Mauldon	<i>Madame Bovary</i>	OUP
2006	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
2007	TT1	Eleanor Marx-Aveling	<i>Madame Bovary</i>	The Independent
2007	TT6	Geoffrey Wall	<i>Madame Bovary</i>	Penguin
2008	TT7	Margaret Mauldon	<i>Madame Bovary</i>	OUP

2 Entry Conditions

That the two literary systems of France and Britain were closely interlinked during the nineteenth century is beyond doubt; writers, ideas, styles and genres circulated relatively freely between the two poles. But to begin with, this mutual influence owed very little to translation. As Bourdieu notes, the literary field is based on a ‘principe d’hiérarchisation interne’ (1991: 7) whereby each entrant occupies a position relative to its perceived degree of symbolic capital; given that ‘the wealthiest and most literate segment of society could read much foreign literature without the help of translation’ (Hale, 2006: 36), as was most certainly the case as far as French was concerned, it follows that the educated elite, who occupied a dominant position in the internal hierarchy, granted prestige to the French STs themselves, marginalizing translation to a peripheral position. However, in order to fully set the scene for the first published translation of *Madame Bovary* into English, it must be

said that such incorporation of French literature in its original form was tempered by a latent distrust of foreign morality. Such suspicion is nowhere more evident than in the ultra-conservative *Quarterly Review* which in 1862 denounces *Madame Bovary*, side by side with Napoleon III, purporting that:

his era enervated the minds of its inhabitants with a literature as filthy, as frivolous, and as false as ever sapped the morals of a nation, or made the fortune of a publisher. Such works as 'Madame Bovary', [...] poisoned by the nastiness of a prurient mind and set out with all the artifice of a showy pen, are not so much outrages on decency as signs of the times amid which they crawled out of the dunghill – their author's brains. (272-3)

Thus, while the symbolic capital of French STs may have been considerable in the higher echelons of society, the literary field is at the same time susceptible to pressure from the 'champ de pouvoir' (Bourdieu, 1991) which in this instance equates to the moral authorities of Britain, who have a stake in preventing the spread of this alleged pernicious threat from abroad amongst all levels of society.

2.1 TT1

A gap of almost thirty years separates the publication of the ST and the appearance of the initial British version in 1886, translated by Eleanor Marx-Aveling, daughter of Karl Marx, and published in London by Vizetelly & Co. Undoubtedly, the prevalence of the above conditions held the translation at bay, and may perhaps go some way to explaining why Flaubert himself was unable to fix a publisher: any interested parties would already have had access to his work in the original, whilst an act of translation may have attracted the unwanted attention of the censors. But, a literary system is in a constant change of flux, and one of the major driving forces is 'l'apparition de nouvelles catégories de consommateurs qui, étant en affinité avec les nouveaux producteurs, assurent la réussite de leurs produits' (Bourdieu, 1991: 33). Thus, as a new mass reading public emerges in Britain in the wake of educational reforms, publishers begin to produce cheaper works of fiction: one way in which to meet this growing new demand for affordable and popular literature is to supplement one's catalogue with translation, not least since uncertain and unenforced copyright laws and the low rate of pay for translators meant that this option was a cost-effective one. Likewise, the putative moral threat posed by Flaubert appears to have lessened with time; already by 1878, the shockwaves created by the author's trial in Paris have

subsided as critic and academic George Saintsbury claims that ‘the prosecution is now defended by nobody’ (1878: 577), while in the year of Marx-Aveling’s translation, Flaubert is being classified as ‘one of the high priests’ (Kennard, 1886: 693) of fiction.

However, despite the field appearing ripe for *Madame Bovary* towards the end of the century, the history of the Marx-Aveling translation is a turbulent one. To begin, Vizetelly & Co., established in 1880 and therefore a relatively new entrant into the publishing world of London, came under attack by the National Vigilance Society, formed ‘ostensibly for the purpose of protecting boys and girls against what was called ‘pernicious literature’’ (Vizetelly, 1904: 257). Their primary grievance was the company’s translations of Zola, notably versions of *L’Assomoir*, *Germinal* and *Le Ventre de Paris*, and Henry Vizetelly found himself twice convicted on charges of obscenity. Indeed, *Madame Bovary* was itself implicated in the charges, but given the apparent turn in critical opinion, ‘the summons respecting that work was eventually adjourned *sine die*’ (*ibid.*). Ultimately though, the publisher who had first introduced *Madame Bovary* to the masses was unable to recover financially from the prosecutions, and the company was ruined. Secondly, the fate of Eleanor Marx-Aveling herself lends an additional layer of pertinence, in particular the translator’s suicide by prussic acid which bears more than a passing resemblance to that of Emma¹⁰.

Moreover, the translation itself has attracted no shortage of criticism. On its publication in 1886, a review in *The Athenaeum* greets the efforts of Marx-Aveling unfavourably:

Mrs. Aveling has done her work with more zeal than discretion. [...] The translation is laborious, but unequally effective. Mrs. Aveling seems to have thought it incumbent on her to translate as far as possible word for word, and this can never result in anything but an unsatisfactory version when two languages so different in genius as French and English are concerned. Besides, even her word-for-word system has not been successfully carried out. [...] [W]hen a writer takes such superhuman trouble as Flaubert did to choose exactly the words and phrases that suited his meaning, and no others, it is incumbent on his translator not to be content with a mere approximation. (1886: 429-30)

¹⁰ Much research has been undertaken into Eleanor Marx-Aveling’s translation of *Madame Bovary*. For a discussion on the translator’s Marxist reading of the novel, and an examination of the parallels between Eleanor and Emma, see Emily Apter (2007), as well as Denise Merkle (2004).

Such charges are even echoed by the translator herself who claims in her introduction to the Vizetelly edition that ‘no critic can be more painfully aware than I am of the weaknesses, the shortcomings, the failures of my work. [...] It is pale and feeble by the side of the original’ (1886: xxii). This self-effacing stance may have conformed to the norms of the era, whereby a translator lauded the primacy of the original, but it nevertheless serves to propagate the viewpoint that this version is in some way defective, seemingly substantiating Berman’s claims.

But in the face of its supposed flaws, the translation has thrived in the British literary system, having been taken up by a further nine different publishers and reissued a total of fifteen times, with the most recent reprint appearing in 2007¹¹. Besides the evident economic incentive of an expired copyright, the frequency with which this version has been reprised by publishers would suggest that the translation has an appeal that extends beyond its reputation of ‘mak[ing] little attempt to match Flaubert’s highly worked style’ (France, 2006: 241). This quantitative evidence in itself suggests that the teleological progression of retranslation may be somewhat more confused than previously assumed; the very moment of the most recent retranslation sees the initial translation issued alongside, in temporal terms, with its most distant successor. Furthermore, the presence of TT1 far beyond the temporal context in which it was produced, i.e. the Victorian period, frustrates Pym’s (1998) seemingly clear-cut differentiation between retranslations which are passive and those which are active. If, as Pym claims, it is the passage of time which determines the passivity of a given TT, whereby ‘knowledge of one version does not conflict with knowledge of another’ (82), then this line of enquiry overlooks the endurance of early versions such as TT1 whose reproduction integrates them firmly into the pell-mell of the literary field at a later point where they ultimately represent a challenge to the symbolic and economic capital of any other version. In this sense, TT1 becomes an active translation.

¹¹ This phenomenon is not unique to Britain. Emily Apter also notes ‘the curious survival of this early translation despite a long history of criticism’ (2008: 73) in the US where it appeared several times in revised form. See Emily Apter (2008).

3 Alterations and altercations

Before turning our attention towards the concrete challenges to TT1 which appeared in the form of retranslations, it is first important to examine in more depth the status which the Marx-Aveling translation attributes to itself as ‘the first English one of “Madame Bovary”’ (1886: vii). It is significant that the British public had, in actual fact, access to a partial translation of some key passages of the work as early as 1878 when George Saintsbury published an essay on Flaubert in the *Fortnightly Review*. Here, Saintsbury incorporates the translation of three lengthy passages from the work; an extract from I.7 (in which Emma questions her decision to marry Charles) is employed as a means of illustrating Flaubert’s style, while two passages are taken from II.12 (where Charles’ dreams for the future are juxtaposed against those of Emma) in support of what Saintsbury holds to be a ‘masterpiece of ironical contrast’ (1878: 580-81). Furthermore, this practice was not uncommon in such British periodicals where ‘reviews covered both foreign literature, sometimes offering extracts newly translated by the reviewer, and English translations’ (France, 2006: 143); the Saintsbury translation can thus be accredited as the first real point of entry granted to the ST.

Unquestionably, Marx-Aveling’s version can still lay claim to the status of the first definitive translated version; but the boundaries of retranslation become blurred since her work now incorporates what can be defined as a retranslation of the above passages. In his survey of the various moments of translation, Berman outlines a chain reaction commencing the moment a work is read in its original form in the receiving system, after which point:

elle peut être publiée sous une forme « adaptée » si elle « heurte » trop les « normes » littéraires autochtones ; puis vient le temps d’une courageuse introduction sans prétention littéraire (destinée généralement à ceux qui étudient cette œuvre) ; puis vient le moment des premières traductions à ambition littéraire, généralement *partielles* et, comme on sait, les plus frappées de défectivité ; puis vient celui des (multiples) traductions. (1995: 57)

Following these categories, it can be argued that both the partial Saintsbury version, with its emphasis on the literary merit of Flaubert, and the Marx-Aveling version can be located under the heading of ‘première traduction’; this lack of distinction attests to the ambiguity which can then pervade any examination of retranslations.

Furthermore, this typography becomes even more disordered when we realize what occurs in the J.M. Dent reprint of Marx-Aveling's translation, first issued in 1928. In her biography of Marx-Aveling, Kapp remarks in passing that Dent drops the original introduction to the work (1976: 99); however, this exclusion merits a closer investigation. In fact, not only is the introduction removed, but it is also replaced by Saintsbury's aforementioned article¹², retaining his translation of the three passages. Nor does the substitution end there; rather, an exploration of the text itself reveals that the Marx-Aveling passages have also been removed and replaced by those which Saintsbury has translated and which now appear in the new introduction. No mention of this strategy is made in any of the paratextual material which accompanies the edition, and as such, this stealthy act of grafting one version onto another means that Dent has issued a translation which, in effect, is a hybrid. Once again, the straightforward movement from defective initial version to retranslation is distorted when held up to scrutiny.

3.1 TT2

And so, what of the more clearly defined retranslations? Implicit in Berman's conception of retranslation is the idea that each new version will surpass and displace that which has gone before; this evolution further resonates with the Bourdieusian phenomenon of the 'lutte de définition', whereby '[u]n des enjeux centraux des luttes littéraires (etc.) est le monopole de la légitimité littéraire' (1991: 14). In other words, each new retranslation will challenge extant versions for the right to become *the* definitive, legitimate translation, eclipsing all others, and if we follow Berman's history-as-progress model, the newer the retranslation, the better equipped it will be to make its challenge.

But the rush to take up this gauntlet of retranslation is not in evidence at the turn of the century: in 1895, Ernest Newan writes in the *Fortnightly Review* that '[i]f translation be any index to the English appreciation of a foreign author, it cannot be said that Flaubert's following in this country is very large' (813). Not only are retranslations slow in appearing, but the uptake on the very act of initial translation is

¹² This article was published again in 1891 in George Saintsbury's *Essays on French Novelists*.

also sluggish at best. It may well be that the fate of Vizetelly & Co. has left a lingering taste in the mouths of other publishers, and as a consequence, neither *Madame Bovary* nor other works by Flaubert, are destined as yet for mass, popular consumption.

Such reticence may indeed explain both the delay in the appearance of the first retranslation and its form: published in the Lotus Library series of Greening & Co. in 1905 and ‘done into English’ by Henry Blanchamp (almost two decades after the Marx-Aveling translation), this version is, like that of Saintsbury, partial. However, on this occasion, the guiding principle may have been one of brevity, if not of expurgation, particularly towards the end of the novel: gone is the obsequious portrayal of Homais in the company of M. Larrivière, gone is the vigil held by Homais and M. Bournisien at Emma’s deathbed, and gone is the blind beggar, with chapter ten ending (as aforementioned in Section 5.2) thus:

Presently M. Bournisien was seen crossing the market place with the holy oil for Extreme Unction. The sacred function took place with all the usual ceremonies, and just as it was over, another convulsive fit seized Emma, and she fell back on the mattress, and when they went up to her, she had ceased to live. (1905: 240)

Similarly, the novel is brought to an abrupt end with the words ‘[h]e fell to the ground; he was dead’ (*ibid.*: 263), with no post-mortem for Charles, no banishment of Berthe to the cotton mill and no *croix d’honneur* for Homais. Judging by the size of the work (8°) and its relatively low price tag of 1s. 6d, it is to be presumed that this particular Lotus Library series, which also issued translations of Maupassant, Musset and Zola, had a more popular audience in its sights. Whether the cuts made to the ST were done so out of a sense of catering for this new readership – whose attention spans were perhaps not so developed as those of the literary elite – , or out of a sense of cautious propriety is unclear. Nonetheless, in respect of this latter point, it is evident that, while religiously sensitive material may have been deliberately removed, all seduction scenes and a good part of the death scene remain intact. Writing in 1904 on his father’s publishing endeavours, Ernest Vizetelly alludes to the lack of demand for ‘works of high repute in France’, rather ‘it soon appeared that if French fiction was to be offered to English readers at all it must at least be sensational’ (1904: 249). Lack of paratextual evidence means that the particular

strategies of Greening & Co. can only be surmised, but this edition may wish to strike a balance between readability, titillation and decorum; by curtailing the length of the novel, retaining some of the more spirited scenes whilst removing the most injurious, the popular reader will be presented with a Flaubert that is at once accessible and entertaining – a far cry from the uncertainty of the ST. As to its persistence, the Blanchamp translation is only reissued twice (1910; 1929) and hereafter falls into obscurity. Conversely, it is framed chronologically on both sides by re-editions of the Marx-Aveling translation; thus, this initial translation appears to have staved off any challenge presented by the newcomer and resists being superseded. Moreover, the abridgement affected in the Blanchamp retranslation leaves it more akin to Berman's description of a defective, partial first translation than that of the actual first full version.

3.2 TT3

With the subsequent new retranslation comes a new approach, not to mention a conspicuous attempt to break with the previous versions, or in the words of Bourdieu, 'se faire un nom' (1991: 24). In 1928, J. Lane, The Bodley Head issue a translation of *Madame Bovary*, carried out by J. Lewis May and presented in a luxurious, illustrated edition. Although ungenerously described by one reviewer as 'one of those unfriendly monumental tomes which make a meretricious bid for popularity at Christmas time' (Holbrook, 1928: 202), the same nevertheless welcomes the translator's efforts, claiming that 'Mr. May has given us "Madame Bovary" in a more becoming English dress than any of those who have hitherto attempted the 'insurmountable' task' (*ibid.*). Furthermore, the article proffers an interesting reflection on the state of Flaubert translations at that time:

If we had treated France as badly as we have treated Flaubert, diplomatic relations might have been cut off. [...] [A]lthough we have in English a complete Anatole France, a nearly complete Proust and the beginning of a complete Stendhal, we have no complete Flaubert. It is in fact far worse than that; we have scarcely any translations of any of his works which begin to give him adequate representation in our language; some of the attempts to translate him are beneath contempt, the remainder survive by lack of competent opposition. (*ibid.*)

Notably, it is within this category of 'competent opposition' that the May version actively seeks to inscribe itself, and nowhere is this tactic more evident than in the translator's introduction to his work. Here, it is stated in no uncertain terms that

‘Flaubert, at least so far as *Madame Bovary* is concerned, has not been particularly well served by his translators’, who ‘have failed to recognise the nature and importance of the task before them’ and despite May’s normative protestation that he ‘alas! could only dimly and imperfectly express’ (1928: xvii-xix), Flaubert’s style, the prevailing implication is that this version rises to the occasion, serves Flaubert well and, in so doing, ought to dispense with those flawed attempts that have come before. What then comes to light in this retranslation is the very earliest evidence of rivalry in retranslation given its overt antagonism towards other extant versions within the literary field in order to challenge their legitimacy.

In spite of such lofty ambitions, the appearance of the May retranslation does not succeed in securing a dominant position for itself, nor does it mark a rupture in the established order of things: reprinted only once in 1931 by J. Lane Bodley Head, and then reissued three times (1950; 1953; c.1959) by relatively obscure publishing houses, this particular translation still pales in quantitative comparison against the deluge of reprints of the Marx-Aveling version. Indeed, over the period of the next two decades alone, the initial translation will appear at a rate of almost once every two years (1928; 1930; 1932; 1934; 1936; 1941; 1946; 1949; 1952), alternating between the two main publishing companies of J. M. Dent and J. Cape until 1941, then adopted by the Camden Publishing Co. and Nonesuch Press for the remaining years. Of course, this prevalence is in large part circumstantial: spanning the dark decade of the thirties, World War II and its aftermath, this concentration of reprints certainly responded to the gloomy financial climate, as well as to the shortages, economic or otherwise, as imposed by the war: no copyright restrictions on the Marx-Aveling version means no need to commission a costly and a time-consuming new translation.

In addition, both the Dent and Cape imprints catered for a well-defined market. As far as the former was concerned, the Everyman’s Library was targeted precisely at everyone so that ‘[t]he knowledge to be derived from the series would benefit not only men like J.M. Dent himself, who had little formal education, but anyone, of whatever standard of education, who was willing to continue learning’ (Mumby, 1974: 323). Jonathan Cape, in turn, ‘wanted the reader to have the benefit

of the cheapest possible prices' (*ibid.*: 357), issuing pocket-sized editions in the Traveller's Library Series. Thus, the guiding principles were those of accessibility and price, and the readership of the two houses undoubtedly overlapped. Furthermore, the previously perceived shortcomings of TT1 may have even worked in its favour; contrary to TT2, it retains the essential plot but eschews Flaubert's refined style, rendering it beneficial for the reader who wants to improve their learning in terms of its completeness, but far less daunting in terms of its language. In many regards, the initial translation becomes the only viable option, with its fate inextricably caught up in the cultural conditions of the literary field. Hence, the decision to retranslate or otherwise reaches far beyond the notion of textual closeness.

3.3 TT4 & TT5

The following two new retranslations appear in quick succession: Hamish Hamilton issues a version by Gerard Hopkins in 1948, while Penguin launches its Alan Russell translation in 1950. Hopkins's *Madame Bovary* is integrated into the Novel Library series which, according to the work's dust jacket, boasts a policy of presenting, 'at a price within the bounds of every reader's purse, novels of excellence'. The appearance of the Hopkins's version under this particular imprint is fleeting, but it is taken up by Oxford University Press in 1959. It is at this point that we can note the very beginnings of an evident competition between the houses of Penguin and OUP as far as the publication of *Madame Bovary* is concerned, a competition which is still ongoing and which has been successful in halting the re-edition of any other version (save that of Marx-Aveling on two occasions).

There are certainly no obvious paratextual signs of altercations between the Russell and Hopkins translations; the former takes the opportunity in his introduction to the context in which *Madame Bovary* was written, including an overview of the life, concerns, troubles and works of Flaubert: there is no allusion to any other translation attempts. Contrary to the Hamish Hamilton edition, Hopkins is given a voice in the OUP text; in his foreword, the tactic is somewhat different, and although he briefly outlines a history of the ST, the bulk of his thoughts are centred on the translation problems specific to Flaubert (the 'mot juste'; syntax; the use of the

imperfect tense; sociolect). Nor does he make any reference to other versions. Yet these two strategies tacitly attest to the differing agendas of the two publishing houses. Little needs to be said about the paperback revolution set in motion by Penguin, whose philosophy was to issue books to the masses that were at once well-designed and affordable, while OUP set their sights on a more academic market, although not exclusively so. As such, the general introduction of the Penguin edition and the more specialized bent of the OUP foreword both speak to their respective audiences. However, it is significant that by now *Madame Bovary* has found her place in the literary canon, with the two publishers issuing the work in series dedicated to the Classics; therefore, some overlap in readership is to be expected. Judging by an advertisement in 1959 for *Madame Bovary* which states that '[t]hese good looking volumes are so cheap, yet they last a lifetime', it appears that OUP are indeed encroaching on the Penguin market, also staking a claim for design and affordability, but setting themselves apart by emphasizing durability. This subtle posturing may also explain the lack of reference to other versions in each of the prefaces: rather than draw attention to potential alternatives, an implicit rejection of their existence may go some way to securing one's own survival. Hence, inactivity in the form of non-recognition underpins their position as retranslations in a relationship of rivalry. This inactivity then points once more to the problematic nature of 'active' retranslations, since it is precisely a passive stance which propels the challenge forward.

But as the economic struggle for survival in the publishing worlds becomes fiercer, the vying for dominance becomes more overt. In 1981, OUP take the decision to reissue a *revised*¹³ version of Hopkins's translation, replacing his foreword with an extensive introduction by the Oxford academic Terence Cave, and including a wealth of explanatory notes. Inherent in this move is a conscious attempt to appeal to a specifically academic market, along with evidence that the publishers hold with the 'new equals improved' ethos. In the first case, the new paratextual material can be regarded as an act of symbolic violence, i.e. a deliberate attempt at

¹³ There is no peritextual information as to the identity of the reviser, and it is regrettably beyond the scope of this present thesis to explore the extent and type of revisions, except those which are pertinent to the passages of linguistic comparison (see Chapter Four, Section 4.2)

domination through accumulated prestige, where the aim is to create ‘la croyance dans la légitimité des mots et des personnes qui les prononcent’ (1992: 123). In opposition to the Hopkins foreword, in which he claimed that ‘[t]ranslation is always a difficult art – a matter of inspired hit or miss. [...] [T]he difficulties assume enormous and insurmountable proportions’ (1959: viii), no aspersions are cast as to the quality of the translation in the revised version; rather, the intellectual weight of the introduction bolsters its claim to legitimacy. Secondly, the publishers initiate a tactic of renewal which will be perpetuated in the years to follow, and which appears to be intuitively attuned to Berman’s model of retranslation.

3.4 TT6

Penguin responds to the above revision by upping the ante, and in 1992 they replace their oft reprinted Russell version with an entirely new translation by Geoffrey Wall. This too is framed by a comprehensive introduction, (albeit pitched at a more general level), and by a considerable number of notes. However, where it moves away from the OUP edition is in its engagement with and acknowledgement of earlier translations:

Translating afresh the already translated classic, the translator is drawn into dialogue with his or her precursors. Though I was working on different principles, and though I have found that I eventually disagreed with some of their most cherished efforts, I have profited from the posthumous conversation of three previous translators of *Madame Bovary*: Eleanor Marx, Alan Russell and Gerard Hopkins. (Wall, 1992: xx)

This reflection on the act of retranslation is telling in many ways: firstly ‘afresh’ has connotations of progress, of betterment, and inscribes the version into Berman’s specific vision of retranslation; secondly, in this literary field where ‘exister, c’est différer’ (Bourdieu, 1991: 24), the self-positioning (based on differentiation and disagreement) in relation to his precursors is pertinent; thirdly, this is the only occasion on which there is explicit recognition of the fact that the translator has in fact drawn on the work of others, thereby emphasizing the arteries of influence which may be posited between extant versions. In his article, ‘Retranslating *Madame Bovary*’, Wall elaborates further on this conversation, explaining that ‘[w]henver I got stuck I would turn to them [...] I discovered a happy plurality of voices available to me’ (2004: 95). However, such influence is only given limited reign, and as with

the above note, a chord of dissent is struck: ‘for all their virtues, neither Hopkins nor Russell were to be trusted’, while Marx-Aveling’s translation ‘falls down at those moments where Flaubert has invested, imaginatively, in his subject-matter’ (*ibid.*: 96). Thus, it is ultimately in the spirit of contradistinction that the Wall translation presents itself, thereby supporting the assumption that challenge and differentiation go hand in hand.

3.5 TT7

Which finally brings us to the most recent version of *Madame Bovary*: mirroring Penguin’s move, OUP produce a brand new version by Margaret Mauldon in 2004. According to the publisher’s online catalogue, ‘[t]he new translation by award-winning translator Margaret Mauldon replaces the slightly old-fashioned one by Gerard Hopkins’, while ‘[r]espected critic and writer Malcolm Bowie has written a wide-ranging and original new introduction to the novel’ (OUP). Once more, the symbolic capital to be gleaned from the prestige of the translator, and from that of paratextual authors, is brought to the fore. However, the allusion to the ‘old-fashioned’ Hopkins version also points to another key consideration in the study of retranslations: the ageing of the TT. In this instance, OUP are acting on the presumption that the outdated language of the work which first appeared in 1950 necessitates a new version for modern times. As such, their behaviour apparently confirms the universal feature put forward by Berman that translations age (1990: 4), but it is nevertheless debatable to what extent this ageing of language should be interpreted as a deficiency, especially with regard to the translation of nineteenth-century works. This is especially significant in light of the initial translation, where the traces of its temporal origins mark it with a certain authenticity. As Steiner comments on the Marx-Aveling work, ‘[r]ead now, what is frequently an imperceptive version is steadied by its period flavour’ (Steiner, 1998: 396), thus, despite its shortcomings, it is this characteristic of agedness which may have contributed to the continuation of this initial translation. However, a certain degree of collusion in the perpetuation of the idea that translations need to be updated or renewed can be surmised in light of the activities of both OUP and Penguin. With the introduction of each fresh challenge comes the opportunity to occupy a position of

greater prestige or authority; by defining the terms of the game, these publishers ensure the potential for future moments of rupture, and with it, the chance to dominate.

In addition, the prevalence of OUP and Penguin over the last fifty years seems to have halted the appearance of retranslations in other imprints. Whether this is indicative of the fact that these two houses have produced versions of what Berman terms a ‘grande traduction’ remains to be seen. An alternative explanation to this suspension is the grandeur accorded to these works, not as a result of any inherent linguistic excellence, but as a consequence of the symbolic capital which the publishers have in abundance. It is worth remarking that, around the same time as OUP and Penguin come to saturate the market, there is also a significant decline – if not an outright halt – in translation reviews. This phenomenon undoubtedly ties in with Venuti’s (1995) assertion of the ‘invisibility of the translator’, but it also points to the tendency to willingly confer authority onto these publishing institutions, issuers and guardians of the literary canon; their legitimacy is such, there is no perceived need to question their retranslations (or as Venuti might see it, no interest in posing the question). In turn, this leaves the way open for these leading publishers to specify themselves when the time is right to retranslate; viewed in this light, retranslation is far removed from concerns over textual deficiency, instead it plays a fundamental role in the power struggles within the literary system.

4 Conclusion

This survey of the British retranslations of *Madame Bovary* has demonstrated that the shifting socio-cultural and economic configurations of the literary field have exerted a definite pressure on the moments of (re)translative production for the work, on the material form in which the versions appear, as well as on the institutions which issue the texts.

With TT1, the apparently unequivocal definition of an initial translation becomes equivocal when partial and hybrid translation is exposed. Thus, the cornerstone of the RH, i.e. the defectiveness of *the* initial translation, is unsettled

when confronted with the reality of publishing practices. Secondly, the persistent visibility of TT1 over the decades in re-edition underscores (a) the influence of economics, in particular the cost-effectiveness of expired copyright, and (b) the co-existence of initial translation and retranslations over time, a convolution which collapses the straightforward bent of the RH and calls the concept of passive retranslations into question.

The forward progression of the RH also loses its impetus when it encounters the abridging behaviour of TT2. Its quantitative impoverishment immediately flags the TT up as removed from the ST, which in turn counters the RH, and further highlights the influence of social forces on retranslation whereby Flaubert's work is watered down for the masses. As such, retranslation is not motivated by a desire to improve on the initial translation as the RH purports, but rather, moves in the opposite direction.

Rivalry comes to the fore in TT3, along with a nod to the reasoning of the RH. The translator casts aspersions on the legitimacy of his predecessors, presenting his own attempt as the most worthy of ventures. But despite the claims of betterment, TT3 sees itself outflanked by a plethora of reprints of the initial translation, and proves ineffectual against the tide of historical factors, not least against the financial, material and personal consequences of WWII. Once more, the course set by the RH is overridden by extratextual circumstances.

The remaining retranslations all become embroiled in the pursuit of symbolic capital following Flaubert's canonization. Although there is no explicit antagonistic behaviour in the paratextual material of TT4 and TT5 at the outset, this silence equates to the non-recognition of the other, and thus to its dissimulation. Such latency then collapses Pym's binary categorization since challenge stems from the absence of action.

A more visible vying for prestige comes to light in the revision of TT4, as well as in the two most recent retranslations, TT6 and TT7, all of which emphatically focus on the newness of their approaches. This strategy is indicative of a 'new equals better' philosophy, and as such, appears to correlate with the RH. But the correspondence must be regarded with some degree of suspicion: firstly, because

there is no substantiated basis for the claim, and secondly, because the perpetuation of the myth is beneficial to the agents in the struggle for dominance.

Whereas the above survey takes into account the history of individual (re)translations, it is also crucial to note that, far from effacing one another, the texts form a certain collective, presided over by the immutable title of *Madame Bovary*. Since the system in which they are all located evolves through rupture and diversity, there is a risk that works will suffer from what Bourdieu terms 'l'usure de l'effet' (1991: 34), from a stagnation which will confine them to a much less prestigious position. It is precisely in this context that retranslation can be attributed a further role: one of rejuvenation, not in terms of updating language, but of reinforcing the heterogeneity which characterizes this multiplicity of texts. So, rather than restricting retranslations to the task of displacing those which have gone before, they may also function together in order to ensure the survival of the ST itself.

Chapter Seven: The Devil in the Detail: *La Mare au diable in Britain*

1 Introduction

As was the case in the preceding chapter, the lines of enquiry will be extended to consider the socio-cultural factors which motivate and shape the production of (re)translations, and which determine the type of relations that hold between the different versions. The pastoral tale *La Mare au diable* can lay claim to the accolade of being the most retranslated work from Sand's extensive œuvre in the British literary system. The greatest concentration of translation comes in the mid to late nineteenth century when four different versions are in circulation. This rate decreases with time as only two new retranslations of the work appear in the twentieth century, falling to one in more recent times (see Table 17 below). The following survey will concentrate on para- and extratextual material as a means of exploring how each TT is presented to successive generations of TL readers. Furthermore, any competitive posturing which comes to light will be framed in terms of Bourdieu's literary field in order to expose the positions occupied by the (re)translations within the ever-changing hierarchies of symbolic and economic capital. This approach will respond to Massardier-Kenney's observation that the 'traductions en anglais sont [...] absentes des études sur la réception des œuvres de Sand à l'étranger' (2004 : 71), and will also facilitate a more comprehensive analysis of how and why retranslations come into existence, and how they interact with each other.

Table 17: (Re)translations & re-editions of *La Mare au diable*

Year	TT	Title	Translator	Publisher
1847	TT1	<i>Marie</i>	Edited by Count d'Orsay	Chapman & Hall
1847	TT2	<i>The Haunted Marsh</i>	Anon.	Simms & M'Intyre
1848	TT3	<i>The Devil's Pool</i>	Francis G. Shaw	H. G. Clarke
1850	TT3	<i>The Enchanted Lake: a tale</i>	Francis G. Shaw	George Slater
1855	TT3	<i>The Enchanted Lake, a tale</i>	Anon. [F.G. Shaw]	W. Tweedie
1861	TT3	<i>The Devil's Pool</i>	Anon. [F.G. Shaw]	Lea's Sixpenny Library
1884	TT2	<i>The Haunted Marsh</i>	Anon.	Weldon & Co
1895	TT4	<i>The Devil's Pool</i>	Jane Minot Sedgwick & Ellery Sedgwick	J. M. Dent
1911	TT4	<i>The Devil's Pool</i>	Anon. [J.M. & E. Sedgwick]	J. M. Dent (Everyman's Library)
1923	TT4	<i>The Devil's Pool</i>	Anon. [J.M. & E. Sedgwick]	J. M. Dent (Everyman's Library)
1929	TT5	<i>The Devil's Pool</i>	Hamish Miles	Scholartis Press
1930	TT4	<i>The Devil's Pool</i>	Anon. [J.M. & E. Sedgwick]	J. M. Dent (Everyman's Library)
1933	TT4	<i>The Devil's Pool</i>	Anon. [J.M. & E. Sedgwick]	J. M. Dent (Everyman's Library)
1966	TT6	<i>The Devil's Pool</i>	Antonia Cowan	Blackie & Co.
2005	TT7	<i>The Devil's Pool</i>	Andrew Brown	Hesperus Press

2 Uncertain beginnings: 1847-1884

Prior to the appearance of the initial translation of *La Mare au diable* in 1847, the critical attitude towards Sand in Britain was somewhat ambivalent, not least as a consequence of the now infamous invective against French novels by Croker in *The Quarterly Review* in which Sand figured prominently alongside Hugo and Balzac as 'conductors of contagion' (1836: 66). Even as early as 1847, *Howitt's Journal* recognizes that 'the *Quarterly* succeeded for a time in tabooing her works, and closing the eyes, ears, and hearts of the British reading public against her' (1847: 128), but for a good many years, reviews of the author and her works are characterized by a tempered estimation in which praise and moral caveats meet. Take for example an article which appeared in *The Mirror of Literature, Amusement and Instruction* of June, 1842: here, Sand is lauded as 'not only the most remarkable

woman, but the most remarkable writer of the present century' (1842: 395), and despite claiming that they will 'attempt a just and impartial consideration of one whose name is in some quarters synonymous with vice', they nevertheless 'confess the truth of many of the charges brought against her' (*ibid.*). Likewise, *The Foreign and Colonial Quarterly Review* speaks the following year of 'the perpetual encounter at every page of principles the most inconsistent with our own ideas of right and wrong, and sentiments revolting to our feelings' (1843: 486), which is then accompanied by the concession that 'it is impossible to read her volumes [...] without being aware that they possess some merit' (*ibid.*).

2.1 TT1

The first translation of *La Mare au diable* appears amidst what Bourdieu terms 'un conflit de *définition*' (1991: 13, original emphasis); no one clear-cut attitude towards Sand prevails in the system at the time of its entry in 1847, with each interested party vying for the legitimatization of their own conception of the author. However, there is evidence to suggest that the initial translation takes deliberate measures to remove itself from this struggle over Sand. One obvious distancing device is the choice of title, *Marie*; even more telling is the fact that Sand's name is nowhere to be found in the edition. Thus, TT1 does not immediately flag itself up as belonging to Sand's oeuvre and as such may fly under the radar of the debate. Similarly, an advertisement in *The Examiner* simply alludes to the work as 'A tale from the French with four illustrations' (1847: 253), thereby sidestepping any direct connection with the author, while the accompanying excerpt from a review in the *Literary Gazette* merely states:

There is a sweetness of sentiment that runs through the whole, and a simplicity touching with admirable truth upon human motives, and feelings, and sources of action, which must render 'Marie' very popular. It is at once playful and pretty, yet acute and profound. (*ibid.*)

Again, there is nothing in this vague description that would allow the work to be traced back to Sand. It is of note that the aforementioned review also includes a somewhat cryptic allusion to the origins of the work which is left out of the advertisement:

We have a dreaminess about the birth and parentage of this charming story; but as its education (*i.e.* translation and editing) as well as its innate nature, make it quite different from many of its family, brothers and sisters, we will say nothing about it (1847: 468)

In effect, any direct reference to the source is avoided, and although Thomson argues that the ‘Berry novels, written at the end of the 1840s, completed the acceptance of George Sand by reviewers’ (1977: 27), such oblique recognition of her pastoral tale implies that the controversy surrounding the name of the author is still so tangible as to warrant the silence of the reviewer, but not so great as to prevent him providing a clue for the more enlightened reader as regards the heritage of the work. No such hints are to be found in *The Critic*, however, where the reviewer identifies *Marie* as a ‘little tale descriptive of the simple life and manners of the *French* peasantry [...]. The author prefaces *his* little volume with a sort of discourse on the happiness or misery of a cultivator of the soil’ (1847: 197, my emphasis). Thus, the concealment of the Berry region and the gender of the author both serve as a means of severing ties to Sand. The very fact that this initial version does not appear in any surveys of or discussions on the translations of Sand today appears to confirm the success of its dissimulation.

Nevertheless, TT1 does have its cover blown at the very moment of its publication, firstly by the reviewers of *The Athenaeum* who state that ‘we should be false [...] to every true principle of taste were we not to authenticate – so far as we can do it – this ‘Marie’ – a simple and graceful translation of “La Mare au diable”’ (1847: 762). The second exposure comes at the hands of one incensed Matilda M. Hays, who was at the time involved, as editor and translator, in an ambitious project to translate all the works of Sand into English. In a review of TT1 for *Howitt’s Journal* she writes:

The mode of publication adopted with this beautiful little work, strongly reminds one of the fox in the fable, who, concealing his head, fancied that he rendered detection impossible. That any motive short of concealment could have induced the substitution of ‘Marie, from the French’ for ‘The Enchanted Lake, by George Sand,’ the *legitimate* title of the work, it is difficult to conceive. Either George Sand’s production is worthy of being given to the English public, in which case the translator and the editor can have no conceivable right to affect a disguise, or it is not fit to be put before them [...]. There is in the act, not only a truckling to prejudice, immoral in itself, but a want of manly straightforwardness in thus parading a gem pilfered from the diadem of another. [...] a fraud is committed upon every reader not knowing it to be the production of George Sand. (1847: 88, my emphasis)

Accusations of concealment, illegitimacy, immorality, theft, fraudulence, and even an attack on manliness firmly inscribe this particular translation into the literary field of battle. What appears to be at stake here is ‘le monopole de la légitimité littéraire’ (Bourdieu, 1991: 13): on one level, Hays appears to be asserting her own authority to define Sand’s right to visibility in the translation process, but behind this seemingly selfless challenge lies another level of rivalry, namely struggles which ‘visent à délimiter la population de ceux qui sont en droit de participer à la lutte’ (*ibid.*: 14) in the very first instance. Let us not forget that Hays has a vested interest in *La Mare au diable* since the text would undoubtedly be an integral part of her translation project, and so the denunciation of the initial version paves the way for her to redefine how Sand translations should be undertaken, and thereby legitimize her own efforts.

2.2 TT2

Hays’s plans are further thwarted by the publishers Simms and M’Intyre who, in the October of the same year, bring out the first retranslation, *The Haunted Marsh*, as part of their Parlour Library series. Although there is no reaction to this particular publication, Hays had previously made her feelings explicit as regards their translation of *Consuelo* in July. In this case, the battle is fought, not on the grounds of any perceived threat to Sand, rather the perceived threat to Hays’s translation project. Her willing ally is, once again, *Howitt’s Journal* who notes that:

We regret to see any one entering the field against the spirited projector of a translation of George Sand’s works. Miss Hays, with an enterprise of no ordinary daring, especially for a young lady, having announced and being steadily in progress with a translation every way worthy of the author, we should much have preferred to see the gallantry of publishers giving her a fair chance. (1847: 119)

Similarly, they highlight what they regard to be the publisher’s attempts to ‘swamp Miss Hayes’s [sic] translations of George Sand’s works by a cheaper introduction of American translations’ which ‘they had paid a lady for altering’ (1847: 317), while Francis George Shaw, the American translator of TT3, is also brought into the debate in a letter, verifying that ‘the London edition [of *Consuelo*] is not a copy of my translation, although this has been copiously made use of in its preparation’ (1847: 318), without his prior consent or knowledge. As such, serious aspersions are cast on the quality and the ethics of the Simms and M’Intyre translation policy, and the

challenge to the Parlour Library series is played out along the axes of both symbolic and economic capital. Hays is championed as a creditable and a valiant translator of Sand whose efforts are undermined by un-chivalrous, suspect and cut-rate publishers. But the outcome does not go in favour of Miss Hays who ‘confess[es] in a preface that they had overestimated the amount of interest they could depend on’ (Thomson, 1977: 24) for the translation project which is eventually abandoned.

Given that struggles within the literary field ‘dépendent toujours, *dans leur issue*, heureuse ou malheureuse, de la correspondance qu’elles peuvent entretenir avec les luttes externes’ (Bourdieu, 1991: 33, original emphasis), it is reasonable to assume that little support was to be gleaned for well-produced translations, in terms of either skill or formatting. Instead, as was also the case with Flaubert, the emergence of a new reading public led to ‘la transformation des chances d’accès au champ littéraire’ (*ibid.*) for producers who could meet the requirements of this ‘new popular audience [which] was the chief beneficiary of the educational reforms of the second half of the century’ (Hale, 2006: 35). A ready acceptance of cheap literature is evidenced in *The Examiner* who maintains that ‘[its] diffusion [...] cannot be too gratefully welcomed, nor too widely acknowledged’, and in particular, ‘entitled to a leading place amongst the remarkable publications of the present time – remarkable even amongst cheap books for its cheapness – must undoubtedly be reckoned *The Parlour Library*’ (1848: 51). Even *Howitt’s Journal* begrudgingly acknowledges that, sold at one shilling, the Parlour Library is ‘not only one of the cheapest, but the most popular series of the time, and calculated to enable the working classes in particular to possess themselves of a great number of standard and elevating works’ (1847: 318). No doubt Sand would have approved. In this sense, it is the momentum of the cheap press within the British literary system which gives rise to the retranslation of the ST.

Of further note is the fact that TT2 does not appear alone, but rather is published with *The Old Convents of Paris* by Madame Charles Reybaud; as it follows after this other translation, it consequently undergoes somewhat of a reduction in visibility, having to assume a secondary position. The presence of this retranslation is obscured even further by a review in *The Athenaeum* which goes to

great lengths to discuss the first title of the volume, while TT2 is dismissed with the hasty statement that ‘Of the charming tale by George Sand, which is added, we have elsewhere spoken [ante, p.762]’ (1847: 1297). What is worse, the reference provided actually alludes to their review of TT1, *Marie*; this conflation of the two versions ironically raises the profile of the latter, whilst obscuring that of the former. Nonetheless, *The Critic* responds to the Parlour Library edition as follows:

We are glad to see the works of George Sand at length making their way to popularity in this country, in spite of the prejudices raised against them by the shameless misrepresentations of the *Quarterly Review*. We recommend this volume to all readers weary of the namby-pamby of our own novelists. (1847: 230)

Here, the focus is squarely on Sand’s text, with no mention being accorded to the other work, thereby restoring the balance, both with regard to the visibility of TT2 and to the reputation of the author.

The appearance of TT1 and TT2 in quick succession begs the question as to whether they may pose a challenge to each other. However, there is no paratextual evidence to suggest that either translation adopts a hostile approach to the other. This lack of rivalry may primarily be explained by the dissimulating strategies of TT1: to enter into competition with TT2 would then be to divulge the true identity of the source text. Secondly, whether Simms & M’Intyre were aware of TT1 or not, the threat it poses to economic capital is minimal as the format of the two versions points to different target audiences: TT1 cost 5 shillings, while TT2 was sold for the modest price of one shilling, therefore making it more widely available. Also, TT1 makes an obvious show of symbolic capital by naming the French noble, Count d’Orsay as editor; this evidently has the desired effect on *The Athenaeum* who notes that ‘the name of the Editor is warrant that both French and English are understood by the translator; - this double qualification being by no means constant among those undertaking the task in these manufacturing days’ (1847: 763). Thus, the cost and symbolic posturing of TT1 seem to indicate that the publishers have a more élite, discerning reader in their sights, while TT2 has increased appeal for the mass market in light of both its pricing and the entertainment value of the double volume. Consequently, the conditions inherent in the literary system, i.e. the existence of

stratified audiences, allowed for the production of two co-existing versions of the ST without any overlap or direct conflict.

However, the Count d'Orsay edition is issued only once, and effectively fails to convert its projected symbolic capital into economic capital, not least because its disguise prevents it from exploiting the ever-growing acceptance of Sand and her pastoral tales towards the end of the nineteenth century. Conversely, the Parlour Library flourishes: according to Adams, the series comprised 101 volumes by 1853, and after its sale in the same year, continued to be published by other houses (1987: 13), including Weldon & Co. who bring out *The Haunted Marsh* once again in 1884. Thus, the cheaper versions, while poor in symbolic capital, are in a position to profit from the supply and demand generated by the new reading public.

2.3 TT3

The third version of Sand's pastoral tale is an import which initially appeared in the U.S. in the same year as the ST (1846) under the title of *The Devil's Pool* and was published in Britain in 1848 by H. G. Clarke in London. Of particular interest is the translator, Francis Geo. Shaw, whose translation of *Consuelo* was, as aforementioned, published in a revised version without his consent. It is highly probable that the same commandeering is also behind this edition, as is also the case with the W. Tweedie version of 1855.

This edition is significant on two counts: firstly, it is the first not to shy away from a literal translation of the source text title and the potentially detrimental associations it creates between Sand and the demonic; secondly, it includes a 'Memoir of George Sand' which serves as a preface to the pastoral tale. This lengthy (and somewhat improbable) anecdote is recounted by a biographer who, having been mistaken for a chimney sweep, receives an invitation to Sand's Parisian residence. Despite realizing the confusion himself, the biographer takes up the invitation, posing as the chimney sweep to gain entrance, before admitting his real identity and being granted an audience with the author herself. The ensuing recollections engage with the stereotypical reports of Sand:

three-fourths of those who chatter about George Sand amuse themselves at her expense. It is true that the prophetess smokes a cigar, or perhaps more than one; and that she condescends, now and then, to wear a great coat; that amongst her intimate acquaintances they call her George for brevity; but all that is not forbidden by our laws. (Anon., 1848: xx)

As such, the biographer confirms the stereotypes expected by the reader but renders them more palatable by stressing their permissibility. He then undertakes a survey of Sand's life, or more precisely, 'by what concatenation of circumstances the poetess came to purchase glory at the price of her mind' (*ibid.*: xxi), commencing with her childhood in Berry, glossing over her marriage with the caveat that the 'period which we now enter is a delicate one, and one on which it is not easy to obtain facts' (*ibid.*: xxvii), before providing an overview of Sand's works to date and concluding (perhaps in response to Croker's accusations) that 'if there is poison on one side, you only have to turn the leaf to find the antidote' (*ibid.*: xxxviii). This final observation suggests that the vestiges of Sand's reputation as morally corrupt still remain and are potentially damaging, symbolically and economically, to a publisher. It follows that this memoir, 'translated from the French' is perhaps no more than a pseudo-translation, i.e. 'a text which is overtly published as a translation but for which there is no source text, sometimes to avoid censorship or to increase acceptability' (Munday, 2009: 217): here, the memoir serves as a means, not of increasing its own acceptability as a text, but rather the acceptability of Sand as an author suitable for British readers by arguing her case on a human level.

At the same time, the inclusion of the memoir, not to mention the exclusion of the Appendix, points to the privileging of entertainment over erudition. One reviewer from *The Critic* responds to its appeal, stating that '[w]hat has most attracted our notice is a short memoir of the authoress prefixed to the tale' (1848: 382). While they see through its artifice – 'It is pretended to be written by a curiosity seeker' (*ibid.*) – the memoir actually eclipses the tale itself since 'not the least acceptable portion of the *brochure* is the account of her life' (*ibid.*). In this respect, the primacy of the retranslation comes under attack not from co-existing versions, but from the peritextual material of the edition itself.

Both the US translation by Shaw and the memoir make a reappearance in 1850, having been reissued by George Slater as part of his Universal Series which

‘will embrace a more extended range of English and Foreign Literature than SLATER’S SHILLING SERIES, being at once of a more popular, amusing and instructive tendency’ (*The Examiner*, 1849: 672, original emphasis). In reality, the scope of this series is less expansive than the advertisement implies, with Sand becoming an integral part of their catalogue. Interestingly, Shaw’s translation is issued as *The Enchanted Lake*, which is perhaps no coincidence given Hays’s public debate over *Marie* and her legitimization of this very title a few years before: it may well be the case that Shaw, who was personally involved in the dispute, sanctioned the project himself under the title warranted by Hays, or that the publisher seized an opportunity to acquire symbolic capital through this appropriation of an existing accredited title.

Furthermore, the decision to base one’s catalogue on Sand may, on the surface, attest to the dissipation of the author’s dubious reputation in Britain as she now falls under the rubrics of ‘popular, amusing and instructive’ as opposed to maligned and morally corrupt (although the time is perhaps not yet right to retain the original title). This growing acceptance of the author is intimated in *Reynold’s Miscellany* in 1850, where they state that ‘[m]ost of George Sand’s writings having been translated into English, are more or less familiar to our readers’ (317), and by 1853 it is clearly declared that the ‘enemy has now penetrated to the very heart of the kingdom. George Sand is read, admired and loved’ (261). However, a closer examination of the titles which make up the series points to additional commercial interests: it would seem that the publishers have acquired the back catalogue of H.G. Clarke and E. Churton who had first issued the above works in translation, and in so doing, avert the financial burden of having to commission new TL versions to supplement their series. As such, the quest for economic capital within the literary system puts a halt to retranslation proper, and instead encourages repackaging.

Slater’s one shilling edition of TT3 can also be placed in direct commercial competition with TT2, issued by the Parlour Library. However, in order to stand out from their rivals, the publisher attempts to carve out ‘une position distincte et distinctive’ within the literary field, motivated by ‘la nécessité de se démarquer pour exister’ (Bourdieu, 1991: 24). In physical terms, this difference is realized through the format of the translation: while the Parlour Library produced cheap, yet

distinctive ‘green glazed paper covers’ (Adams, 1987: 13), Slater’s Universal Series retained the one shilling price point, but offers a book whose ‘size will be a little larger than the shilling series, neatly printed, and elegantly bound in crimson cloth, gilt’ (*The Examiner*, 1849: 672). Thus, TT3 is set apart from all other cheap shilling series by its size, its typesetting, as well as the nature, colour and material of its binding. The emphasis is on greater quality for the same price, with the aim that symbolic capital may be converted into economic capital. Here, challenge is contingent not on translation strategy, but rather on format.

The Shaw translation appears once more in 1855 under the W. Tweedie imprint, and again in 1861 as part of the Lea’s Sixpenny Library series, but, to the best of my knowledge, no critical reaction to their publication exists. Such silence is far removed from the moral outcry provoked only a few years previously, and may be interpreted as a tacit admission of Sand into the literary system.

3 Presence and absence: 1895-2005

Contrary to the quick succession of the first three TTs, there is a significant gap of almost fifty years before a new retranslation becomes available as part of the J.M. Dent imprint in 1895. In point of fact, this pattern of extended hiatus interspersed by translation comes to characterize the treatment of the ST in Britain to date, but is also indicative of the author’s tenuous and vacillating position with the literary canon: as Massardier-Kenney notes, the ‘mélange simultané de présence et d’absence à l’horizon critique se retrouve [...] tout aussi symptomatique au niveau des traductions en anglais’ (2004: 71), not least in the twentieth century.

The symbolic significance of Sand in Britain begins to decline in the latter half of the nineteenth century in tandem with the dissipation of the controversy surrounding the author, or at least, with a foregrounding of her pastoral novels above and beyond other more ‘suspect’ works. As the conservative journal *The National Review* notes in 1858:

George Sand seems to get strength by touching the soil. Her tales of country life, and especially *La Mare au Diable*, are the most perfect [...]. They are free from all that provokes censure in her other writings – from theories, from declamations, from indelicacy. They move as with a quiet flow that is irresistibly fascinating, and are full of beauties of language to which it is impossible to do full justice. (68)

The rustic tales are held up as the crowning point of Sand's literary career, with the implication that the author has been tamed. Divested of her power to subvert, Sand's place within the literary field necessarily shifts; the acceptance of her Berry works leads to a transformation which risks pushing her 'vers le déclassé' (Bourdieu, 1991: 34), in other words, towards the banal and the unchallenging. Yet another factor within the literary field contributes to this marginalisation, namely the emergence of new and indigenous literary talent. Thomson points out that, 'part of the great effect of George Sand, and to a lesser extent of Balzac, derived from their impact at a time when English fiction was at a low ebb' (1972: 507), and her work therefore responds to what Bourdieu defines as 'des lacunes structurales qui paraissent attendre et appeler le remplissement' (1991: 36). But along come Dickens, Eliot, the Brontës, Gaskell, Trollope etc. to turn the tide of British fiction, superseding Sand and pushing her out of any prominent position she may once have occupied.

Nevertheless, the press continue to write about Sand in the 1860s and 1870s, and it is within this period that *La Mare au diable* is consolidated as a representation of all that is good and laudable about the author. This is especially true in the months following Sand's death in June 1876; unsurprisingly, the many articles paint a positive portrait of the deceased, but it is the pastoral tale which attracts the greatest degree of acclaim. Take for example *Blackwood's Edinburgh Magazine* which attests that 'in point of genius, and perhaps of interest, we must give the palm [...] to 'La Mare au Diable'' (1877: 89). Notwithstanding, *The Pall Mall Gazette* introduces a note of dissention, claiming that:

George Sand's dramas of peasant life were too simple, too idyllic to succeed in England. In their passage, moreover, across the Channel the rustic personages lost none of their unreality, but all of their grace. Nor could their quaint if not precisely characteristic diction bear the process of translation. (1876: 72)

In this sense, the writer is alone in his estimation of the pastoral novels, but such exposure of perceived inadequacies may well have highlighted a gap in the literary system that, as above, calls to be filled.

3.1 TT4

By the 1880s, Sand's presence in Britain seems to have paled, and as Ponsonby notes, it takes the publication of *Lettres de Gustave Flaubert à George Sand* in 1884 to 'inaugurate[] the rehabilitation of one whom the man occupying Flaubert's unique place in French literature called *mon cher maître*' (1901: 609). As such, the symbolic capital of the former is conferred to the latter, bringing her into view once more as an author. But despite this apparent peak in interest, it takes another decade before the appearance of TT4 in 1895. Published by J.M. Dent, *The Devil's Pool* forms part of a series, 'The Choice Works of George Sand', comprising *François the waif* – which accompanies TT4 in the same volume –, *Fadette* and *The Master Mosaic Workers*. The first three titles underscore the continued privileging of the pastoral tales, and an advertisement for the works in 1895 contains a telling entry from *Encyclopaedia Britannica*: 'No description is needed of works so well known as *La Petite Fadette*, *La Mare au Diable*, and *François le Champi*' (cited in *The Pall Mall Magazine*, 1895: 14). This observation is significant in a number of respects. Firstly, it demonstrates the facility with which the French source texts circulate within the literary system. Secondly, it may also point to the reason behind Dent's decision to specifically include the above as 'choice works': familiarity with the originals sets a precedent for their publication in English for a more popular market, and although the late 1840s onwards had given rise to several cheap, one shilling translations and re-editions of *La Mare au diable*, these were not manufactured with durability in mind. Consequently, their physical presence by the end of the century will have been much reduced, providing a tangible gap for Dent to fill. Thirdly, the British reading public's apparent acquaintance with Sand does not equate to symbolic capital; the author is both present and absent, recognized but marginalized. The appearance of a new retranslation may then serve as a means of rupturing the existing configuration of the system, bringing Sand to the fore once again in an alternative format.

However, the continued visibility of Sand in Britain is inextricably linked to a revolution in the publishing world, namely J.M. Dent's creation of the Everyman's Library in 1906, its ethos being that 'for a few shillings the reader may have a whole bookshelf of the immortals; for five pounds (which will procure him with a hundred volumes) a man may be intellectually rich for life'. The reissuing of the now anonymized Sedgwick translation in 1911 forms part of the publication of 50 new volumes in the series, and is met with a positive reaction in the *Times Literary Supplement*: 'George Sand has only newly begun with 'The Devil's Pool' and 'François the Waif'', while the 'little bibliographies in each volume are much to be commended, and the introductions show sound sense' (Child, 1911: 339).

The accompanying peritextual information is in itself another form of newness; moving beyond the entertaining biography of TT3, the Everyman's Library includes an introduction, signed E.R. (and presumably written by the series editor, Ernest Rhys), along with a comprehensive list of Sand's works and a brief biography. The introduction is framed by the claims that '*La Mare au Diable* and *François le Champi* belong to the work of George Sand that is destined to live' (Rhys, 1911: vii) and that in conjunction with *La Petite Fadette* and *Les Maîtres Sonneurs* 'have the best chance of keeping her name fresh in the over-burdened memory of the present day and the days still to come' (*ibid.*: x). While retranslation is thus implicated in the rejuvenation of Sand, it is not explicitly so since the direct allusion to the ST attests to the still prevalent synergy between the two literary systems. The introduction further addresses the supposed shift in Sand's writing marked by the pastoral tales, whereby her 'narrative art gained the weight of conviction and the verisimilitude it had lacked in its fantasias and revolt romances' (*ibid.*: vi), and as such continues in the same vein as the late nineteenth century.

Interestingly, the bibliography provides the reader not only with a list of original fictional works, miscellany, biographies and letters, but also translations – including 'The Haunted Marsh (The Enchanted Lake, The Devil's Pool), 1848, 1850, 1861, by J.M. and E. Sedgwick, 1895' (*ibid.*: ix). So, while the translators of the present edition are excluded from the title pages, they are nevertheless given a veiled

acknowledgement in this list. Also, notable by its absence is *Marie*, whose dissimulating title has succeeded in severing the link between source and target text.

The biography is remarkable in its brevity: Sand's life is condensed to a list of her dates of birth, marriage and death, and that 'in 1830 [she] went to Paris to earn her living by writing' (1911: n.p.). Rather than focus on her literary output, it is also noted that Sand 'is famous for her association with Alfred de Musset and Chopin' (*ibid.*). Little seems to have changed from the nineteenth century where, as Thomson remarks, 'it is typical that rumours of her life should have preceded any account of her works' (Thomson, 1972). However, on another level, Sand's association with great literary and musical figures may be exploited for the prestige which they then bestow on her, and it is a ready shortcut to increasing the author's own symbolic capital in a period whose memory, as Rhys claims, is 'overburdened' (1911: x). Moreover, the Everyman's Library edition is re-issued a further three times in 1923, 1930 and 1933; this in turn begs the question as to whether it is simply the inherent quality of the pastoral tale which keeps Sand's circulating in the literary system, or whether it is the vehicle itself which helps stave off invisibility for the first three decades of the twentieth century.

3.2 TT5

Issued in 1929 by the Scholartis Press, Hamish Miles's *The Devil's Pool* belongs to a series, The Select Novels and Tales of George Sand, and is bordered temporally on both sides by the Everyman's Library reprints which also bear the same TL title. However, Scholartis Press was a private press which 'specialized in sumptuously produced limited editions' (Mumby, 1974: 363); as such, the target audience of the publisher was more exclusive than that of the all-embracing Everyman's Library, as is reflected in the limited run of 1,300 copies, costing 8s. 6d. each. According to Mumby, the 'price of novels was a perennial source of dissatisfaction to all concerned' (1974: 308) in the first four decades of the twentieth century, and this is certainly evidenced in a review of Miles's first translation for the series, *Little Fadette*, with the comment that a 'lower-priced edition would probably have been justified' (Ould, 1929: 222). Thus, the appeal of the cheap press shows no signs of

subsiding in 1929 which explains the continuation of the Everyman's Library reprints in 1930 and 1933.

One feature that both editions have in common is the inclusion of peritextual material, which in TT5 appears as 'A Note on "The Devil's Pool"' by the translator. Also constant is the fact that Sand's 'famous rustic idylls' (Miles, 1929: 11) are championed above and beyond all other works by the author, whose 'turbulent and disquieting spirit had taken a new and unexpected turn' (*ibid.*) with their production. And so, the pastoral tales are reinforced once again as a watershed in Sand's literary output, with *La Mare au diable* taking pride of place as a 'small masterpiece' (*ibid.*). But where TT5 sets itself apart from all previous versions is the attention it draws to 'the curious "Appendix" which widens the whole significance of the simple tale' (*ibid.*), emphasizing that '[t]here is much in its closing chapters with a special appeal to the student of folklore' (*ibid.*: 13) and providing a reference to Sand's articles on Berrichon customs in *L'Illustration*. While TT4 is the initial translation of the Appendix, TT5 is the first version to explicitly underscore the foreignness of the region and the anthropological merits of the work in the accompanying paratextual material.

Yet another first for TT5 is the increased visibility of the translator: Miles features prominently in the peritextual material, i.e. in the aforementioned note on the text, but also in the notice that the 'first 10 copies of each volume, numbered and signed by the translator, are for sale at 21s' (1929: n.p). Evidently, Miles's symbolic capital is such that his signature can be converted into economic capital, commanding an even heftier price tag. The translator's prestige also comes to the fore in epitextual material, with one reviewer stating that 'Mr. Hamish Miles [...] is responsible, presumably, for the choice as well as the translation of the stories [in the series], and the task could fall to no better hands' (Cook, 1928: 828); *The Bookman* praises his translation of Paul Morand's *Magie noire* as 'a remarkable piece of work', while '[t]he same translator's version of 'La Mare au diable' [...] – one of George Sand's most delightful stories is equally fine' (1930: 67). *The Bookman* also makes one of the few challenges to the legitimacy of previous versions: 'It is remarkable that the works of George Sand should have to wait until 1928 before

receiving an adequate English dress' (Ould, 1929: 222). As such, this is one of only a handful of incidences when the Sand translations become implicated in rivalry; Hays's accusations of literary fraud had more to do with the manipulation of the TT title, but here is an example of the thinking which informs Berman's logic, namely that early versions are in some way deficient.

Despite the symbolic capital accrued through both the luxury format and the translator, TT5 is a prime illustration of how the literary field and the economic field are interrelated. In 1930, the Scholartis Press is lauded for having accomplished 'three years [...] of distinguished achievement, which abounds in honourable promise for the future' (Waugh, 1930: 715), but this promise is never fulfilled as 'the bottom fell out of th[e] market with the Wall Street slump and the private presses never thereafter regained their former buoyancy' (Mumby, 1974: 363). The economic depression forced the closure of the press in 1931, putting an end to the distribution of TT5, and around the same time, TT4 ceased to be reissued as part of the Everyman's catalogue. In light of the fact that 'l'œuvre d'art n'existe en tant qu'objet symbolique doté de valeur que si elle est connue et reconnue' (Bourdieu, 1991: 22), the physical disappearance of the retranslations demonstrates once more to what extent the fate of Sand's translations in English are tied to reconfigurations of the literary system.

3.3 TT6

After WWII, the next significant event in the publishing world is undoubtedly the paperback revolution, spearheaded by Penguin. But translations of Sand's pastoral tale are nowhere to be found in this remodelling of the literary system; as *The Encyclopedia of Literary Translation into English* notes, 'Sand was bypassed by most mainstream collections of modern literary classics, and notably by Penguin Classics' (Classe, 2000: 1226). This eschewal can readily be mapped on to what Schor terms the 'steady decline of Sand's artistic stock during the twentieth century' (1993: 27), or, as Bourdieu would have it, the decline of her symbolic capital which culminates in her trivialized reputation as a children's author. Schor argues that the author's removal from the French canon cannot be dissociated from the fact that 'Sand's works are classified under a rubric that has since disappeared, seemingly

without leaving a trace: the idealist novel' (*ibid.*), and it is indicative of the connections between the two literary systems that Sand should likewise disappear from view in Britain. Nevertheless, the continually shifting dynamics of a given literary system allows new constellations to form, and the early 1960s bring 'a renaissance of interest in Sand and her work' (Jurgrau, 1991: 1). Writing in 1998, Didier also notes that:

depuis une vingtaine d'années les travaux sur George Sand se sont multipliés, cet injuste mépris a été remplacé par une adoration parfois fanatique. L'ignorance de la critique universitaire a fait place à une surabondance d'études, en France et en Amérique du Nord en particulier. (6)

The conditions therefore appear ripe for TT6, translated by Antonia Cowan and issued by Blackie & Co. in 1966, to participate in this restitution of Sand.

Unarguably, the choice to issue a new retranslation of *La Mare au diable* goes some way to restoring the presence of Sand within the British literary system, but its success is limited. Firstly, the peritextual material – which amounts to a blurb on the dustcover (Sand still has a time to go before she appears in paperback) and a short biography – marks a further return to the stereotypes which had previously distorted Sand's literary reputation. So, the pastoral novels are upheld as 'the best of her literary output' (1966: n.p.), and, by noting that '*The Devil's Pool* is a quiet, simple story [...]. A young child will enjoy it, while an adult will marvel at the cunning art of simplicity' (*ibid.*), the trope of Sand as a children's author finds expression once again. Furthermore, it is rightly acknowledged that Sand 'does not see pastoral life as a literary mirage of the golden age', but this is preceded by the declaration that she 'is a realist' (*ibid.*); in this sense, Sand's specific conception of idealism is denied and an ironic and erroneous link is established to the very movement which forced the author from the literary canon in the first instance. An ongoing fascination with the author's personal life and loves is evidenced in the biography which does not fail to mention Sand's 'numerous love affairs, the most famous being with the poet Musset and with Chopin' (*ibid.*: n.p), and the pastoral novels are again highlighted as a decisive change of direction. Secondly, the Blackie & Co. publication appears to go unnoticed on an epitextual level given the absence of reviews or advertisements. Bourdieu notes that 'il n'y a pas de place pour ceux qui

ignorer l'histoire du champ' (1991: 26); the comparative invisibility of TT6 within the literary system at large may then be explained by its failure to engage with the rehabilitation of Sand. Thus, the importance of the vehicle of retranslation comes into play again: while Sand may have been experiencing a renaissance elsewhere, this TL version serves only to compound the stereotypes which instigated her previous vanishing act. Furthermore, TT6 demonstrates that not all (re)translations are necessarily aligned to the dominant trends of a given literary system, and it is perhaps this misalignment which arrests the process of retranslation for some forty years.

3.4 TT7

The rehabilitation of Sand appears to find wide scale expression in the 1990s when the Oxford University Press issue *The Master Pipers* (1993), *Indiana* (1994), *The Miller of Angibault* (1995) and *Mauprat* (1997) as part of The World's Classics Series. Not only does this validate Sand's return to the canon as an important nineteenth century figure, it further indicates a shift away from the peasant novels as the sole representations of her oeuvre. Ironically, it is this deviation away from Sand's rustic works which creates the conditions for the return of *The Devil's Pool* in 2005 when TT7 is published (for the first time in paperback) by Hesperus Press. Their motto, *et remotissima prope* – bringing near what is far, speaks volumes, and their publishing policy is clearly expressed in the back pages of each edition:

Works written by the greatest authors, and unjustly neglected or simply little known in the English-speaking world, are made accessible through new translations and a completely fresh editorial approach. Through these classic works, the reader is introduced to the greatest writers from all times and all cultures. (2005: n.p.)

The changing fortunes of the pastoral tales, from privileged to peripheral, in conjunction with the deliberate emphasis by both scholars and publishers on Sand's other works does relegate the ST to a sidelined position: but, it is precisely this positioning which then brings the work into the sights of the publisher. While TT7 certainly serves to reinforce both the presence and the symbolic capital of Sand as a great, canonized writer, it is also the case that its very existence stems from ongoing struggles in the literary system. As Bourdieu states, 'se faire un nom' (1991: 24) is to

differentiate oneself in an attempt to rupture the existing constellation. By opting to publish works which have long been overlooked, Hesperus Press is essentially defining itself in opposition to series such as *The World's Classics*; although this latter also adopts lesser-known works, their very inclusion in the series crowns them with a classic status, and it is against this classic symbolic capital that Hesperus Press is making its challenge. In this sense, TT7 becomes not so much a retranslation which vies with previous versions of itself, but a translation which is competing against other TTs from Sand's overall body of work. Again, Pym's (1998) classification of an active retranslation fails to accommodate the breadth and range of challenge associated with the phenomenon.

Given that the symbolic capital of the author becomes interlinked with the symbolic capital of the publisher, attempts to consolidate the latter are in no short supply. Firstly, the publishing policy above echoes the logic, or propaganda, evinced in abundance by the different versions of *Madame Bovary*, namely that new and fresh equals improved. Secondly, the accompanying peritextual material is substantial and boasts an introduction by the translator, Andrew Brown, whose visibility and prestige is further reinforced by the inclusion of a biographical note which outlines his credentials, namely that he 'studied at the University of Cambridge, where he taught French for many years' (2005: 121) and that his translation activity encompasses a wide array of other nineteenth century French authors, 'all published by Hesperus Press' (*ibid.*). Thus, Brown's symbolic capital resides in his position as an academic translator and his extensive experience, while this capital is, in turn, reflected back on to the publishers given their monopoly on the translator's proposed skill. Likewise, the edition draws on the more obvious symbolic capital of Victoria Glendinning: 'Biographer, critic, novelist and broadcaster [...] former President of English PEN, [...] awarded a CBE in 1998' (2005: n.p.), she contributes a foreword to the translation and in so doing invests TT7 with a substantial measure of repute.

But it is not simply the visibility of the translator and the contributor which is underscored in the peritextual material; there is also a definite rehabilitation of Sand's pastoral tale which seeks to sever its former associations with the banal and

the infantine. In a very Proustian act of remembrance, Glendinning remarks that reading *La Mare au diable* ‘takes me back to a stuffy little book room in my convent boarding school’ (2005: vii), but it is there that the childhood connections end. Rather, Glendinning attempts to divest the pastoral tale of its innocence and naivety, claiming that ‘[r]eading it now, I see that it is not so simple, and that there is a great deal in it about the sexual imperative’ (*ibid.*), and concluding that ‘it seems to me a book for grown-ups, and worth reading more than once’ (*ibid.*: ix). While not the first version to engage with the ethnographic merits of the Appendix, Glendinning goes beyond Sand’s conservation of rural customs to highlight the author’s conceptual aims, namely that the ST should engender ‘some better understanding of the value of that life’ and acts as ‘a riposte to intellectual arrogance’ (*ibid.*). This reappraising vein continues into the translator’s introduction, where it is proposed that ‘maybe *The Devil’s Pool* is in fact less innocent than it at first seems’ (2005: xi), given the portentous and unsettling role played by nature in the tale, but more significantly, as a consequence of Sand’s socially motivated portrayal of the peasants which serves to ‘extol the provincial [...] and apparently deplore the corruptions of city life, the inroads of technology and the loss of peasant traditions’ (*ibid.*: xii). Likewise, Brown also addresses the Appendix as an ethnographical work, but further underscores the complexity of its creation, being ‘a view of peasant life from the perspective of an insider/outsider: a sophisticate’s evocation of a certain simplicity’ (*ibid.*: xv). Together, Glendinning and Brown recast the pastoral tale in a new light, renouncing its perceived harmlessness, and emphasizing the unsettling ambivalences and the artfulness of the ST. In this respect, restoration is achieved not necessarily in terms of textual closeness, but rather is played out within the paratext.

4 Conclusion

By undertaking an examination of the translators, publishers, reviewers and other contributors to the production of *La Mare au diable* in the British literary system, it has been possible to reveal the various and varied positions occupied by the (re)translations, and how these positions relate to each other. As McDonald puts it, ‘texts are radically situated, for Bourdieu, as material forms with a specific status in

the field', and therefore 'the first task of any literary analysis is [...] to reconstruct their predicament' (1997: 13); it becomes clear that the predicament of the TTs cannot be dissociated from questions of symbolic capital, nor from the influence of external moral, economic and literary fields.

By piecing together the predicaments of the (re)translations of *La Mare au diable* through para- and extratextual material, the emerging details point to how the symbolic capital of Sand and the TTs are entwined with the conditions of socio-cultural production. The moral agency exerted by the field of power, the rise of the cheap press which culminated in Everyman's Library, the economic downturn in the 1930s and the critical rehabilitation of Sand all have a bearing on the presence and absence of retranslation in the literary field. While the retranslations are certainly implicated in acts of rivalry, the parameters of Pym's active retranslations appear to be somewhat limited when viewed against the diversity of these dynamics: the legitimacy of the initial translation is challenged for the threat which it represents to a larger project; the publication of a memoir introduces a certain struggle for visibility within the confines of a single edition; lastly, the diversity of Sand's oeuvre facilitates a challenge between translations of canonical and neglected works. Overall, the text-based reasoning of the RH emerges as inconsequential when confronted with the complexities of the literary field, where concerns for the accumulation and preservation of capital propel the how and the whys of (re)translation far beyond the sphere of proximity to the ST.

Lastly, it is interesting to reflect on the role which the retranslation of the ST has played in the making and shaping of Sand's reputation. As TT7 demonstrates above, retranslation can be included in the arsenal of 'luttres de réhabilitation' (Bourdieu, 1991: 14); but the opposite can also be true. In this sense, the prevalence of the pastoral tale in translation was to the detriment of Sand's other works and their visibility, until OUP brought a more diverse catalogue to light. This prevalence is all the more debilitating given the trivialization of the pastoral tales, while the frequent paratextual emphasis first on her lovers and then on her supposed 'taming' serves only to perpetuate stereotypes which devalue Sand's symbolic capital.

Conclusion

1 Overview

The fundamental aim of this thesis was to bring the abstract rationale of the Retranslation Hypothesis, i.e. that ‘later translations tend to be closer to the ST’ (Chesterman, 2004: 8), into direct confrontation with concrete instantiations of retranslation in order to test its validity. The thesis first outlined existing assumptions with regard to retranslation, highlighting the history-as-progress logic which foreshadows the RH. It further alluded to the question of ageing, and drew attention to the apparent correlation between retranslation and challenge, before reviewing case studies which have previously engaged in such questions. It is into this latter category of research that the present thesis has attempted to inscribe itself, and in so doing, hopes to have contributed to thinking on retranslation from an original angle and to have supplemented knowledge on this still relatively underexplored phenomenon. At the same time, the investigation has also served to shed light on the changing attitudes towards Flaubert and Sand in the British literary system, and how their respective works, *Madame Bovary* and *La Mare au diable*, were affected by the process of repeated translation.

The second step of the thesis has been to establish a methodology for testing the RH. The initial stumbling block was the vagueness of the central comparative element: closeness. However, the need to define the term has underscored the significance of multiple case studies in TS; Flaubert lends himself to an investigation of linguistic closeness, while Sand’s ethnographic leanings facilitate an examination of cultural closeness, and this twofold approach has allowed the RH to come under a broad angle of scrutiny. Furthermore, the methodology has been designed in response to the absence of any unified approach to the study of retranslation: it has proposed consistent and repeatable ways of measuring closeness which are sensitive to the specificities of the ST. In addition, the methodology has incorporated an examination of para- and extratextual material as a means of moving beyond the

restricted parameters of the RH to expose the socio-cultural forces which are brought to bear on retranslation.

The textual case studies have been the crux of the examination into the RH. The first issue to be assayed was linguistic closeness, with the focus of the study converging on Flaubert's use of SIL, i.e. the ambiguous manipulation of voice and focalization, as well as his organization of the ST. These narratological and stylistic lines of enquiry correspond to and are underpinned by SFG, in specific, by Halliday's differentiation between layers of meaning in the clause (interpersonal, ideational and textual). Secondly, the case study on Sand has taken cultural closeness as its pivotal concern; here, the framing of Berrichon cultural identity has been surveyed along the lines of narrative theory, whereby the narrative features of relationality, temporality, selective appropriation and causal emplotment illuminate the modifications which occurred in (re)translation.

Lastly, the limits of the RH have been elucidated through the reconstruction of the positions of the Flaubert and Sand retranslations within the parameters of the British literary system. By mapping the attitudes expressed in epitextual, peritextual and extratextual material onto the hierarchies and combative dynamics of Bourdieu's conception of the literary field, it has been possible to discern (a) how extratextual factors impinge on the (re)translative act, (b) how co-existing retranslations of a given ST behave in relation to each other, and (c) how Pym's binary of active and passive retranslations is somewhat restrictive.

2 Achievements

2.1 *On linguistic closeness*

The RH was first brought into confrontation with the linguistic behaviour of the British versions of *Madame Bovary*, where closeness was analyzed as contingent on the preservation of both form and content with respect to Flaubert's use of SIL and textual organization. The findings revealed a significant distortion of the RH and its supposedly invariable course from blind and hesitant initial translation to later and accomplished retranslation. First of all, when linguistic closeness is appraised within

the parameters of an individual TT, the dissonance of strategy between the key and the secondary passages fragments the notion of closeness as an indivisible whole. In other words, the RH rests on the incidence of increased closeness to the ST over time, but increase necessitates a solid basis, and where individual TTs deal with narratological or stylistic points in different ways, this basis is undermined. The overview of how the (re)translations behave chronologically illuminates yet more evidence that runs contrary to the RH. Certainly, the emergence of TT6 and TT2, a recent and an early version, as the closest and furthest orientations to and from the ST offers some verification of the RH. However, the ebb and flow of linguistic closeness before, between and after these two junctures underscores the fundamental discontinuity that characterizes the translation decisions both within and across the corpus. On a related note, the antithetical positioning of TT2 and TT6 precludes neither the existence of similarities in tactics, nor the outright reversal of the dialectic in isolated examples. In addition, the blueprint of the RH would place the initial translation and the most recent version at the two extreme ends of the scale; conversely, this analysis places them on a relatively comparable footing. As such, the circular motion of the actual retranslations entirely eludes the history-as-progress logic of the RH, which also fails to accommodate the complexity of the phenomenon, not least the fact that closeness can be achieved on different levels, and therefore, via different paths.

In terms of the impact of translation on Flaubertian specificities of style, the comparative analyses have brought to light certain tendencies which stand in the way of linguistic closeness. The ambiguous polyvocality of the ST can be affected by the manipulation of tense, the removal of typographical markers, the addition of finite elements, and the favouring of the concrete over the abstract; the ambiguous polyfocality by the eclipsing of the demonstrative, the readjustment of psychological focus, the addition of focalized participants and elements, not forgetting the over-determination of the physical to the detriment of the metaphysical. Textual organization is open to modification where syntactic fluency overrides fragmentation, where cadence and co-ordination are reworked, and where cohesive devices are removed. One particular insurmountable obstacle appears to be the translation of the indefinite pronoun since asymmetry between the SL and the TL

means that its unmarked use in the former cannot be reconciled against its marked use in the latter.

2.2 On cultural closeness

The RH was then confronted with the issue of cultural closeness as encapsulated in the (re)translations of *La Mare au diable*. Again, the findings point to the shortcomings of the RH. On a preliminary note, the classification of the ST itself as a translation points to the potential confusion as to where retranslation begins and ends: the first TL version could be considered as an initial translation, or as a retranslation of the cultural mediation already initiated in the ST. Equally, the complex boundaries of the phenomenon are exposed where TT4 is at once initial translation of the Appendix but retranslation of the main tale. Hence the simple outline of the RH becomes incompatible with the practical instantiations. In terms of cultural closeness, the treatment of Berrichon dialect in the (re)translations attests to an incremental increase over time, and the overall most divergent and convergent translations, i.e. TT4 and TT7, also correspond to the early/late argumentation of the RH. However, these substantiations are limited when a broader perspective is adopted. In the first place, the validation is counteracted by the evidence which is brought to light in the other narrative features, not least of temporality which demonstrates a reversal of the RH. In the second place, the overall behaviour of the intervening TL versions thwarts the progressive design of the RH; here, the interim pattern which rises, then falls and rises once more, deviates from the smooth line of its model.

The analysis of cultural closeness also highlighted the effects of translation on Berrichon identity. Beyond the omission of the Appendix, which effectively obscures the story of the region on any level of narrative, the translation of social and spatial deixis can impinge on the mediation of identity, altering the midway positioning of the narrator/translator and the texture of his personal and public narratives. As was also the case in the linguistic comparison, the indefinite pronoun and the demonstrative proved to be problematic and persistently elude closeness. Furthermore, adjustments to temporal markers are liable to cloud over the seasonal patterns of the Berry and attenuate the disappearance of traditions; the suppression of

dialectal items (or echoes thereof) homogenizes the language of the Other and with it, Sand's idealistic conceptions of the inherent qualities of the peasant speaker; the manipulation of sounds muffles the story-telling traditions of the region and alters Berrichon characteristics; lastly, changes to the material reality of the region simultaneously change the simple, earthy identity which the objects represent.

2.3 On socio-cultural factors

The examination of para- and extratextual material in parallel with the dynamics of the literary field has testified to the fact that retranslations are shaped by socio-cultural factors, hence the phenomenon cannot merely be attributed to the perceived textual inadequacy of previous version. To begin, TT1 of *Madame Bovary* serves as rebuttal of Berman's typology of initial translations as deficient in two respects. Firstly, the very definition of retranslation is brought into question by the existence of an earlier partial translation and the subsequent creation of a hybrid text which comprises passages from both initial and partial translation. Secondly, the continued presence of TT1 in the British literary system as a re-edition runs contrary to the logic of supersession. The sway of socio-cultural factors can be seen in TT2, where its abridgment attests to both the moral climate and the appearance of a new readership; *Madame Bovary* is rendered lightweight in format and in content. Furthermore, the canonization of Flaubert has its own impact on retranslation, raising the stakes of symbolic capital and paving the way to rivalry between co-existing versions. TT3 is the first to take up the gauntlet, attacking along the lines of translation quality and thus upholding the RH, but this attack further extends to issues of physical format. With the OUP and Penguin versions comes an alternative strategy; the overlooking of one's opponent soon gives way to a rivalry which is contended with the ethos that new equals improved, thereby bolstering the myth of the RH. As multiple representations of a canonized ST, the (re)translations also function on a collective level; since stagnation brings with it the loss of capital, the continued re-arrival of the ST into the British system staves off the depletion of its impact.

The (re)translations of Sand's work have also proven to be susceptible to the vicissitudes of the literary field. As was the case with Flaubert, the moral agents

made their mark on the first appearance of the ST in Britain, or rather, its first camouflaged appearance; in this sense, deficiency is located not on the level of text, but rather on the level of peritext. In addition, the concentrated abundance of retranslations in the latter half of the nineteenth century can be traced back to the rise of the cheap press in response to the growing mass readership; it follows that retranslation is motivated by market forces and the accumulation of economic capital, not by the need to correct shortcomings. Contrary to Flaubert, however, Sand's wavering position within the literary canon can be linked to the infrequency with which retranslations appear over the course of the twentieth century, once more demonstrating how the phenomenon is governed by external forces. In terms of rivalry, the Sandian corpus of TTs is particularly revelatory: beyond the obvious parameters of Pym's (1998) active retranslation, the epitextual material surrounding TT1 points to the way in which a translation can come into conflict, not with TL versions of the same work, but with TL versions from the same oeuvre. This dynamic is intimated once more in the peritextual material of TT7 which defines itself in opposition to the classics published by OUP. Similarly, TT2 finds itself vying for visibility against the title tale of the edition in which it is published, and TT3 must resist being overshadowed by the fictional memoir which also precedes it. Also contrary to Flaubert, the corpus of (re)translations does not function positively on a collective level. Instead, the initial concentration of (re)translations of the pastoral tale inscribes a one-dimensional portrayal of Sand into the literary field. The opportunity to rehabilitate the reputation of the ST is bypassed with TT6, but realized in TT7 and consequently, the collective corpus is somewhat splintered.

2.4 *On methodology*

This thesis has addressed the lack of a coherent methodological approach towards retranslation. The distinction which has been drawn between linguistic and cultural closeness will hopefully serve as a blueprint for any subsequent analyses of retranslation, not necessarily as a means of predetermining the lines of enquiry, but of emphasizing the importance of defining the conditions of closeness from the outset so as to encourage transparency and facilitate repeatability. Likewise, the comparative analyses hope to have demonstrated the importance of attuning the

investigative searchlight to the particularities of the subject concerned: the undecidability, irony and impersonality which punctuate *Madame Bovary* called for a benchmark of closeness that could accommodate ambiguity; the intranational mediation of Berrichon identity in *La Mare au diable* demanded a framework which could measure closeness once the story was replanted abroad. In addition, the inclusion of para- and extratextual surveys, although certainly not unknown in the field of TS, reinforces the benefits of broadening the scope of enquiry beyond the parameters of the text.

Nevertheless, the present methodology has not been without its drawbacks. It is not exhaustive, dealing with only specific concerns in certain excerpts. Nor could it avoid the subjectivity of the researcher in the selection of these concerns and excerpts and in the classification of the strategies as close or divergent. This then begs the question whether alternative focal points in alternative passages would yield different results. All in all, though, the predominant tendency in the (re)translations examined appears to be one of inconsistency, which might suggest that, in terms of closeness, variance is a generalizable feature of any given individual translation and of any corpus of (re)translations. On a practical note, the benefits of any socio-cultural study are contingent on the accessibility of material. In view of issues such as the manipulation of titles, the disappearance of TTs from library catalogues, the relative rarity of a given version, or even the sheer expanse of nineteenth century journal articles, it becomes a challenge to source and physically locate the necessary documents. Once again, it is impossible to lay claim to exhaustiveness.

3 Implications

3.1 A world of possibilities beyond the RH

This thesis has focused its attention on the shortcomings of the RH when confronted with the textual behaviour of, and socio-cultural pressures on, retranslation in everyday practice. But it also leaves something of a lacuna in its wake: how can we conceptualize retranslation in such a way as to recognize both the inconstancy of strategy on an individual level and the cumulative impact of a corpus of

retranslations? Perhaps one particular answer is to be found in the lines of enquiry of genetic criticism, a discipline which eschews the analysis of finished works in favour of what comes before, the 'avant-texte', in order to 'reconstruct ... the chain of events in a writing process' (Deppman *et al*, 2004: 2). Apter has already alluded to an overlap in the sense that '[t]ranslation, like genetic criticism, effects a subtle generic shift in how we view the literary text' (2007: 1410), but this analogy can be developed further still as a means of navigating retranslation.

Firstly the rough draft, as a privileged window onto the development of the writing process, 'allows us to be present at the birth of the motivations, strategies and metamorphoses of writing' (de Biasi: 1996: 29). As such, the focus is concentrated on the transformations and mutations which precede the moment where a text becomes fixed; if we then reverse or mirror this logic, taking the ST as the invariable point of reference, retranslations can then be compared to rough drafts since they too are a series of re-workings and metamorphoses wherein various motivations and strategies can be pinpointed.

Indeed, the very lexicon of genetic criticism implies a parallel with the study of retranslations, with de Biasi pointing to 'deletions,... additions, missing fragments, multiplicity of versions, contradictions between these versions' (1996: 100) as the material traces in manuscripts that facilitate a new, more involved reading of the work as a whole. The fluid mutability of the rough draft then allows for a comparative viewpoint on to the unfolding process of creation, rather than on the end result. This outlook can certainly be extended to a corpus of retranslations, with each text representing a different and comparative stage in a translative process of creation, discernible through the analysis of deletions, additions, contradictions. What is more, an emphasis on the unfinished has led to what Ferrer terms the 'destabilization of the text' (1998: 8, my translation). On the one hand, this subversion of the importance of the finished text can be applied to thinking in retranslation as a means of diverting attention away from the twin poles of ST and TT and towards a more encompassing examination of the retranslations as a corpus in their own right, subject to transformations brought about by influences in the socio-cultural arena. On the other hand, however, genetic critics would argue that

this destabilisation of the text is halted once the work in question reaches publication. Conversely, retranslation knows no bounds, and the plurality of interpretations of the ST can thus be compounded indefinitely in what Berman terms ‘ce domaine d’essentiel inaccomplissement’ (1990:1) that is translation. Nevertheless, the fact that manuscripts are inconstant and mutable remains an important and fruitful analogy for the study of retranslations. Ferrer states that textual material is ‘altered or disrupted by the slightest addition to the represented universe. This is why it is undoubtedly necessary to consider that the different versions, even those which are very close, always reflect different worlds’ (1998: 27). Indeed, it is this notion of ‘different worlds’, or of different modalities or degrees of existence which can help inform our framing of retranslations; rather than entities which co-operate through time to restore the linguistic or the cultural closeness of the ST, they are individual and different worlds, albeit rotating around the same axis, but worlds which have wavering depictions of the meanings, the style, the structure of the ST, and which often bear the mark of the conditions in which they were born.

In short, genetic criticism, with what de Biasi terms its ‘multidimensional conception of textuality’ (1998: 59), can bring a field of exploration that is richer and less rigid than the teleological and strictly textual inferences. The emphasis on metamorphoses and instability, of finding clues regarding the process of creation and external influences, the world of possibilities that opens up in this field can certainly all enrich and expand thinking on retranslation.

3.2 *Areas for future research*

The primary contribution of this thesis has been to supplement and expand existing thinking on retranslation. However, the phenomenon merits a much more expansive and sustained investigation which would undoubtedly bring to light further complexities or generalizable patterns. To this end, the methodology proposed here could serve as foundation for the future study of retranslations: across the same ST corpora, but in different languages; of different corpora into English; of different genres; of different media; and also, of different concepts of closeness, e.g. using questions of gender or religion.

Furthermore, the defining focus of this research has been on the RH, its questionable applicability and its limitations. It has not been within the scope of the thesis to examine the issue of updating as a motivation for retranslation. Hence, further investigation is called for which takes into account the dynamics of textual ageing, on the side of the ST as well as on the side of the TL versions. Nor has this thesis accounted, in any comprehensive manner, for the impact of editorial revisions on retranslation or how they might relate to the issue of textual deficiency, and thus to the RH. In short, the multifaceted phenomenon that is retranslation demands further textual and contextual research that is at once far-reaching and methodologically rigorous in order to fully mine its rationales and its expressions.

4 A synthesis of findings

(a) *Retranslation is a non-sequential and therefore a non-predictable phenomenon.* The consistent inconsistency, or polymorphous behaviour, evinced in both comparative analyses suggests that the process of retranslation cannot readily be dovetailed into the unequivocal course proposed by the RH. Hence, the moment of enquiry allows only a survey of what has come before, and not a glimpse of what will come.

(b) *Retranslation responds to and is shaped by the socio-cultural forces of the literary field.* The impetus for this repetitive act cannot be reduced to the inherently textual rationale that initial translations are divergent (or deficient) and later retranslations will restore proximity to the ST. Instead, a plethora of extratextual forces are brought to bear on the process, influencing when and how retranslations appear.

(c) *Retranslations can function collectively.* Beyond the thinking of the RH which implies that one version will be superseded by another closer version, retranslations form a cumulative corpus whose behaviour is dependent on the canonical position of the author. Where symbolic capital is at a high, retranslation encourages rejuvenation; where it is at a low, retranslation can encourage stagnation.

(d) *Retranslation, as a concept, can evade determination.* While the RH necessarily conceives of retranslation in immutable terms, the integrity of the phenomenon becomes questionable once partial or hybrid translation is brought into the equation.

(e) *Retranslation highlights the limitations of the 'active vs. passive' dialectic.* On the one hand, the concept of a passive translation is challenged by the persistence of versions across temporal and cultural generations which then enter into and alter future configurations. On the other, active translations cannot be restricted to rivalry between versions of a given ST; rather, the notion must be extended to encompass rivalry within peritextual material and across whole bodies of work.

(f) *Retranslation demands a methodological approach which is sensitive to the particularities of the object under investigation.* There is little merit in blindly examining the concept of textual closeness without clarifying how it relates to the characteristics – linguistic, cultural or otherwise – of given text. It is only by recognizing the particular interaction between language and meaning(s) that a solid basis can be established for a repeatable comparison between ST and TTs.

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Appendix

1 Key Passage

1.1 *ST passage: Part II, chapter 7*

Le lendemain fut, pour Emma, une journée funèbre. Tout lui parut enveloppé par une atmosphère noire qui flottait confusément sur l'extérieur des choses, et le chagrin s'engouffrait dans son âme avec des hurlements doux, comme fait le vent d'hiver dans les châteaux abandonnés. C'était cette rêverie que l'on a sur ce qui ne reviendra plus, la lassitude qui vous prend après chaque fait accompli, cette douleur enfin que vous apportent l'interruption de tout mouvement accoutumé, la cessation brusque d'une vibration prolongée.

Comme au retour de la Vaubyessard, quand les quadrilles tourbillonnaient dans sa tête, elle avait une mélancolie morne, un désespoir engourdi. Léon réapparaissait plus grand, plus beau, plus suave, plus vague ; quoiqu'il fût séparé d'elle, il ne l'avait pas quittée, il était là, et les murailles de la maison semblaient garder son ombre. Elle ne pouvait détacher sa vue de ce tapis où il avait marché, de ces meubles vides où il s'était assis. La rivière coulait toujours, et poussait lentement ses petits flots le long de la berge glissante. Ils s'y étaient promenés bien des fois, à ce même murmure des ondes, sur les cailloux couverts de mousse. Quels bons soleils ils avaient eus ! quelles bonnes après-midi, seuls, à l'ombre, dans le fond du jardin ! Il lisait tout haut, tête nue, posé sur un tabouret de bâtons secs ; le vent frais de la prairie faisait trembler les pages du livre et les capucines de la tonnelle... Ah ! il était parti, le seul charme de sa vie, le seul espoir possible d'une félicité ! Comment n'avait-elle pas saisi ce bonheur-là, quand il se présentait ! Pourquoi ne l'avoir pas retenu à deux mains, à deux genoux, quand il voulait s'enfuir ? Et elle se maudit de n'avoir pas aimé Léon ; elle eut soif de ses lèvres. L'envie la prit de courir le rejoindre, de se jeter dans ses bras, de lui dire : « C'est moi, je suis à toi ! » Mais Emma s'embarrassait d'avance aux difficultés de l'entreprise, et ses désirs, s'augmentant d'un regret, n'en devenaient que plus actifs.

Dès lors, ce souvenir de Léon fut comme le centre de son ennui ; il y pétillait plus fort que, dans un steppe de Russie, un feu de voyageurs abandonné sur la neige. Elle se précipitait vers lui, elle se blottissait contre, elle remuait délicatement ce foyer près de s'éteindre, elle allait cherchant tout autour d'elle ce qui pouvait l'aviver davantage ; et les réminiscences les plus lointaines comme les plus immédiates occasions, ce qu'elle éprouvait avec ce qu'elle imaginait, ses envies de volupté qui se dispersaient, ses projets de bonheur qui craquaient au vent comme des branchages morts, sa vertu stérile, ses espérances tombées, la litière domestique, elle ramassait tout, prenait tout, et faisait servir tout à réchauffer sa tristesse.

Cependant les flammes s'apaisèrent, soit que la provision d'elle-même s'épuisât, ou que l'entassement fût trop considérable. L'amour, peu à peu, s'éteignit par l'absence, le regret s'étouffa sous l'habitude ; et cette lueur d'incendie qui empourprait son ciel pâle se couvrit de plus d'ombre et s'effaça par degrés. Dans l'assoupissement de sa conscience, elle prit même les répugnances du mari pour des aspirations vers l'amant, les brûlures de la haine pour des réchauffements de la tendresse ; mais, comme l'ouragan soufflait toujours, et que la passion se consuma jusqu'aux cendres, et qu'aucun secours ne vint, qu'aucun soleil ne parut, il fut de tous côtés nuit complète, et elle demeura perdue dans un froid horrible qui la traversait. (1971: 126-7)

1.2 Voice and Focalization

Example 1

ST: C'était cette rêverie que l'on a sur ce qui ne reviendra plus, la lassitude qui vous prend après chaque fait accompli, cette douleur enfin que vous apportent l'interruption de tout mouvement accoutumé, la cessation brusque d'une vibration prolongée. (1971: 126)

TT1: It was that reverie which we give to things that will not return, the lassitude that seizes you after everything was done; that pain, in fine, that the interruption of every wonted movement, the sudden cessation of any prolonged vibration, brings on. (1886: 135)

TT2: She was dreaming as we so often do, of something that would never return, and was suffering from the exhaustion which overtakes us after we have accomplished anything difficult. It was, in a word, that pain which the interruption of any habitual sensation or motion produces in us, the sudden ceasing of any prolonged vibration. (1905: 103-4)

TT3: She was dreaming the dreams that come to one when one has bade farewell to something that will never return, the lassitude that comes over one when something is finally over and done with – the pain, in a word, which accompanies the interruption of habit, the sudden cessation of a prolonged vibration. (1928: 148)

TT4: She was in the mood which afflicts one when one dreams of things that have gone, never to return. She felt in her bones the sort of lassitude which deadens the heart when something has come to an end. She felt the pain that strikes at one when an accustomed rhythm has been broken or when some prolonged vibration ceases. (1948: 147)

TT5: It was the spell cast by the departed, the lassitude that follows the event, the pain caused by any accustomed motion breaking off or prolonged vibration abruptly ceasing. (1950: 136)

TT6: It was the kind of reverie that comes when something vanishes forever, the lassitude we feel when some habitual movement is interrupted, when any prolonged vibration comes to a sudden stop. (1992: 98)

TT7: She sank into that kind of brooding which comes when you lose something forever, that lassitude you feel after every irreversible event, that pain you suffer when a habitual movement is interrupted, when a long-sustained vibration is suddenly broken off. (2004: 110)

Voice and Focalization (Key Passage)

Example 2

ST: quoiqu'il fût séparé d'elle, il ne l'avait pas quittée, il était là (1971: 126)
TT1: Though separated from her, he had not left her; he was there (1886: 135)
TT2: although she was separated from him, he had not altogether left her, for he was there (1905: 104)
TT3: though he was separated from her, he had not left her. He was there (1928: 148)
TT4: Though they were separated, he had not left her. He was still there (1948: 147)
TT5: He was far away, and yet he had not left her, he was here still (1950: 136)
TT6: though far away from her, he had not left her, he was there (1992: 98)
TT7: although he was separated from her, he had not left her, he was there (2004: 110)

Voice and Focalization (Key Passage)

Example 3

ST: Ils s'y étaient promenés bien des fois, à ce même murmure des ondes, sur les cailloux couverts de mousse. (1971: 126)

TT1: They had often walked there to the murmur of the waves over the moss-covered pebbles. (1886: 135)

TT2: How often they had strolled by the river which was flowing on as before, and listened to the murmuring of the waves over the moss-covered stones! (1905: 104)

TT3: Many and many a time had they walked together there and listened to the murmur of the water foaming over the pebbles (1928: 148-9)

TT4: How often they had walked beside it, hearing the murmur of its waters, watching the mossy stones. (1948: 147)

TT5: Many a time they had strolled beside it, listening to that same murmuring of the water over the mossy pebbles. (1950: 136)

TT6: They had walked along there many many times, by the same murmuring waves, over the moss-covered stones (1992: 98-9)

TT7: There they had so often strolled, listening to that same water murmuring over those same moss-covered stones (2004: 110)

Voice and Focalization (Key Passage)

Example 4

ST: Quels bons soleils ils avaient eus ! quelles bonnes après-midi, seuls, à l'ombre, dans le fond du jardin ! (1971: 126-7)

TT1: How bright the sun had been! What happy afternoons they had seen alone in the shade at the end of the garden! (1886: 135)

TT2: How bright the sun had been then, what glorious afternoons they had spent alone in the shade, at the bottom of the garden! (1905: 104)

TT3: Ah, what beautiful sunny days had been theirs, what good afternoons, all by themselves, in the shade, at the bottom of the garden! (1928: 149)

TT4: How brightly the sun had shone! What lovely afternoons they had spent alone together in the shade of the trees at the bottom of the garden (1948: 147)

TT5: The fine sunny days they had had! The lovely afternoons, alone together in the shade at the bottom of the garden! (1950: 136)

TT6: What sunny days they had had! What fine afternoons, alone, in the shade, at the end of the garden! (1992: 99)

TT7: How brightly the sun had shone on them! How lovely their afternoons had been, alone in the shade at the bottom of the garden! (2004: 110)

Voice and Focalization (Key Passage)

Example 5

ST: Il lisait tout haut, tête nue, posé sur un tabouret de bâtons secs; le vent frais de la prairie faisait trembler les pages du livre et les capucines de la tonnelle... (1971: 127)

TT1: He read aloud, bareheaded, sitting on a footstool of dry sticks; the fresh wind of the meadow set trembling the leaves of the book and the nasturtiums of the arbour. (1886: 135-6)

TT2: He would read aloud, bareheaded, sitting on a rustic garden chair, whilst the cool wind from the meadows rustled through the leaves of his book. (1905: 104)

TT3: He would read aloud, sitting there, without a hat, on a bundle of faggots. The wind, blowing in cool from the meadows, fluttered the leaves of the book and the nasturtiums of the arbour. (1928: 149)

TT4: he, reading aloud, bare-headed, reclining against a bundle of dried faggots, while the cool wind from the meadows fluttered the pages of his book and the nasturtiums growing on the arbour... (1948: 147)

TT5: he used to read aloud to her, perched on a footstool of dry sticks, bare-headed, while the cool breeze off the meadows fluttered the pages of his book and the nasturtiums round the arbour. ... (1950: 136)

TT6: He would be reading aloud to her, bare-headed, sitting on a pile of firewood; the cool meadow breezes would flutter in the pages of his book and among the nasturtiums of the arbour ... (1992: 99)

TT7: He, sitting bare-headed on a rustic wooden stool, would read to her, the fresh breeze from the meadows ruffling the pages of his book, and the nasturtiums growing round the arbour ... (2004: 110)

Voice and Focalization (Key Passage)

Example 6

ST: Ah ! il était parti, le seul charme de sa vie, le seul espoir possible d'une félicité ! (1971: 127)

TT1: Ah! he was gone, the only charm of her life, the only possible hope of joy. (1886: 136)

TT2: And now he, the only delight of her life, the only hope of possible happiness she possessed, had gone away! (1905: 104)

TT3: And now he was gone; the sole charm of her life, the only source from which she might have hoped to win a little happiness. (1928: 149)

TT4: And now he was gone, the one delight of her life, her only possible hope of happiness! (1948: 147)

TT5: He was gone – her only joy in life, her only hope of happiness! (1950: 136)

TT6: He was gone, the only light of her life, her only hope of happiness! (1992: 99)

TT7: Ah! He was gone, the only light of her life, her only possible hope of any happiness! (2004: 110)

Voice and Focalization (Key Passage)

Example 7

ST: Comment n'avait-elle pas saisi ce bonheur-là, quand il se présentait ! (1971: 127)
TT1: Why had she not seized this happiness when it came to her? (1886: 136)
TT2: Why had she had not laid hold of that happiness, when it might have been within her grasp? (1905: 104)
TT3: Why had she not taken the chance when it was offered her? (1928: 149)
TT4: Why had she not snatched at the chance while she had had it within her reach? (1948: 147)
TT5: Why had she not seized that happiness when it offered? (1950: 136)
TT6: Why had she not seized that joy when it came to her? (1992: 99)
TT7: Why had she not grasped that happiness when it lay within her reach? (2004: 110)

Voice and Focalization (Key Passage)

Example 8

ST: Pourquoi ne l'avoir pas retenu à deux mains, à deux genoux, quand il voulait s'enfuir ? (1971: 127)

TT1: Why not have kept hold of it with both hands, with both knees, when it was about to flee from her? (1886: 136)

TT2: Why had she not detained him with both hands, on her knees, when he wished to flee? (1905: 104)

TT3: Why hadn't she held him back with both hands, begged and prayed to him on her knees, when he tried to fly away? (1928: 149)

TT4: Why had she not clung to him with both hands, knelt to him so that he should not flee? (1948: 147)

TT5: Why had she not held it, knelt to it, when it threatened to fly away? (1950: 136)

TT6: Why had she not held it fast, knelt to it, when it tried to escape? (1992: 99)

TT7: Why had she not held onto him, with both her hands, on her knees, when he tried to leave? (2004: 110)

1.3 Narrative Organization

Example 1

ST: Le lendemain fut, pour Emma, une journée funèbre. (1971 : 126)
TT1: The next day was a dreary one for Emma. (1886: 135)
TT2: The next day was a most miserable one for Emma. (1905: 103)
TT3: The next day, for Emma, was like a funeral. (1928: 148)
TT4: The morrow was, for Emma, a day of mourning. (1948: 147)
TT5: Next day was a day of mourning to Emma. (1950: 136)
TT6: The next day, for Emma, was one of mourning. (1992: 98)
TT7: The next day, for Emma, was funereal. (2004: 110)

Narrative Organization (Key Passage)

Example 2

ST: Comme au retour de la Vaubyessard, quand les quadrilles tourbillonnaient dans sa tête, elle avait une mélancolie morne, un désespoir engourdi. (1971 : 126)
TT1: As on the return from Vaubyessard, when the quadrilles were running in her head, she was full of a gloomy melancholy, of a numb despair. (1886: 135)
TT2: She felt dull and melancholy, just as she had on her return from La Vaubyessard, when the quadrilles were ringing in her head. (1905: 104)
TT3: Just as when she came back from la Vaubyessard and the dance-tunes were thrumming in her head, so now she felt the same sort of dismal melancholy, of dull despair. (1928: 148)
TT4: She fell prey to the same sort of dull melancholy and numb despair as she had known on returning from Vaubyessard with the music of the dance still echoing in her ears. (1948: 147)
TT5: Sombrely melancholy, numbly despairing as when she had returned from La Vaubyessard with the dance-tunes whirling in her head, she now saw a taller, handsomer, a more delightful and a vaguer Léon. (1950: 136)
TT6: Just as after La Vaubyessard, when the quadrilles had been swirling in her head, she felt a dull melancholy, a lethargic despair. (1992: 98)
TT7: She felt just the same as after her return from La Vaubyessard with the dance tunes still whirling in her head; she was filled with a bleak melancholy, a numb despair. (2004: 110)

Narrative Organization (Key Passage)

Example 3

ST: Et elle se maudit de n'avoir pas aimé Léon ; elle eut soif de ses lèvres. L'envie la prit de courir le rejoindre, de se jeter dans ses bras, de lui dire : " C'est moi, je suis à toi ! " (1971 : 126)

TT1: And she cursed herself for not having loved Léon. She thirsted for his lips. The wish took possession of her to run after him and rejoin him, throw herself into his arms and say to him, "It is I; I am yours". (1886: 136)

TT2: She cursed herself for not having loved Léon; she thirsted for the touch of his lips; she yearned to follow him, to throw herself into his arms and say, "It is I; I belong to you!" (1905: 104)

TT3: She cursed herself for not giving her love to Léon; she was thirsty for his lips. A longing came over her to fly after him and join him, to fling herself into his arms and say, "I have come, I am yours!" (1928: 149)

TT4: She blamed herself for not having loved Léon. She hungered for his lips. She was seized with a desire to run after him, to throw herself into his arms, to say to him: "It is I! I am all yours!" (1948: 147-8)

TT5: She cursed herself for not having given Léon her love. She thirsted for his lips. An impulse seized her to run after him, to throw herself into his arms and say 'It is I! I am yours!' (1950: 136)

TT6: And she cursed herself for not having loved Léon; she thirsted for his lips. She felt an impulse to run after him, to throw herself into his arms, to say: 'Here I am, I'm yours!' (1992: 99)

TT7: And she cursed herself for not having loved Léon; she thirsted for his lips. She was seized with a longing to follow him, to fling herself into his arms, to say to him: 'Here I am, I'm yours!' (2004: 110)

Narrative Organization (Key Passage)

Example 4

ST: Mais Emma s'embarrassait d'avance aux difficultés de l'entreprise, et ses désirs, s'augmentant d'un regret, n'en devenaient que plus actifs. (1971 : 126)

TT1: But Emma recoiled beforehand at the difficulties of the enterprise and her desires, increased by regret, became only more acute. (1886: 136)

TT2: But Emma shrank from the difficulties of the enterprise; and her desires grew the stronger because they were magnified by regret. (1905: 104)

TT3: But Emma was afraid of all the difficulties in the way, she longed and dared not, and so her longing did but grow the more intense. (1928: 149)

TT4: But she foresaw the difficulties of such an enterprise, and her desires, increased by regret, became the more imperative. (1948: 148)

TT5: But at once Emma felt dismayed at the difficulties of such an undertaking; and the vanity of the hope served but to intensify the desire. (1950: 136)

TT6: But Emma was quite confounded by the prospective difficulty of the enterprise, and her desire, inflated by regret, only became ever more intense. (1992: 99)

TT7: But the imagined complications of such an enterprise filled Emma with dismay, and her desires, magnified by regret, grew all the more intense. (2004: 110)

Narrative Organization (Key Passage)

Example 5

ST: Dès lors, ce souvenir de Léon fut comme le centre de son ennui ; il y pétillait plus fort que, dans un steppe de Russie, un feu de voyageurs abandonné sur la neige. (1971 : 127)

TT1: Henceforth the memory of Léon was the centre of her boredom; it burnt there more brightly than the fire travellers have left on the snow of a Russian steppe. (1886: 136)

TT2: Henceforward, the recollection of Léon formed the centre of her dissatisfaction, and it shone as brightly as a fire on the steppes of Russia, which has been abandoned by travellers in the snow. (1905: 104-5)

TT3: Henceforth the memory of Léon became, as it were, the centre, the focus of her sorrow. It glowed and sparkled amid the surrounding gloom more brightly than a derelict fire, left by travellers journeying across some Russian steppe to burn itself out in the snow. (1928: 149)

TT4: Henceforth, her memory of Léon was, as it were, the very core and centre of her exasperation. It sparkled more brightly than a traveller's fire lit and left on the snows of the Russian steppe. (1948: 148)

TT5: From that moment her remembrance of Léon became the centre of her discontent; it crackled there more fiercely than a fire left burning in the snow by travellers in the Russian steppes. (1950: 136-7)

TT6: Henceforth, her memory of Léon formed the core of her ennui; it crackled away brightly, just like, on the Russian steppe, a travellers' fire left burning on the snow. (1992: 99)

TT7: From that time on, her memory of Léon became the core of her despair; it glittered more brightly than a fire abandoned by travellers on the snows of a Russian steppe. (2004: 110-11)

Narrative Organization (Key Passage)

Example 6

ST: Elle se précipitait vers lui, elle se blottissait contre, elle remuait délicatement ce foyer près de s'éteindre, elle allait cherchant tout autour d'elle ce qui pouvait l'aviver davantage ; et les réminiscences les plus lointaines comme les plus immédiates occasions, ce qu'elle éprouvait avec ce qu'elle imaginait, ses envies de volupté qui se dispersaient, ses projets de bonheur qui craquaient au vent comme des branchages morts, sa vertu stérile, ses espérances tombées, la litière domestique, elle ramassait tout, prenait tout, et faisait servir tout à réchauffer sa tristesse. (1971 : 127)

TT1: She sprang towards him, she pressed against him, she stirred carefully the dying embers, sought all around her anything that could revive it; and the most distant reminiscences, like the most immediate occasions, what she experienced as well as what she imagined, her voluptuous desires that were unsatisfied, her projects of happiness that crackled in the wind like dead boughs, her sterile virtue, her lost hopes, the domestic tête-à-tête,—she gathered it all up, took everything, and made it all serve as fuel for her melancholy. (1886: 136)

TT2: She precipitated herself on to it, covered over it, fanned it when it seemed to be getting low, and sought for anything that might enhance it. She made use of everything, of the most remote memories, as well as of immediate occasions; of what she felt as well as of what she only imagined; of her desire for voluptuous pleasures which was increasing, and of her plans of happiness, which were creaking beneath the wind like dead branches; of her sterile virtue, of her disappointed hopes and of the conjugal bed. She concentrated it all, and made it help to increase her unhappiness. (1905: 105)

TT3: She hurried towards it, she crouched down beside it, she stirred most carefully its fading embers, she cast about her for anything and everything that might make them burn the brighter, and her most faint and far-off memories, as well as the things that happened today or yesterday, things imagined and things felt, her dreams of love that melted into air, her hopes of happiness that snapped like dead branches in the wind, her barren virtue, her fallen hopes, the daily domestic round—she gathered them all together and made of them the wherewithal to feed the embers of her melancholy. (1928: 149)

TT4: She ran towards it, huddled over it, stirred the dying embers with the utmost care, hunting round for scraps of fuel as would keep it alive—half-forgotten memories as well as events just past, what she felt and what she imagined only, cravings for luxury now melting into nothingness, plans for some future happiness which creaked like dead branches in the wind, her barren virtue, her vanished hopes, the dreary duties of domestic life—all these she gathered, taking what came to her hand in an effort to keep the fire of misery from being extinguished. (1948: 148)

TT5: She ran to it, huddled herself against it, carefully stirred it when it flagged, and cast about for fuel to revive it; and all that the distant past or the immediate present could offer, all she felt and all she fancied, her sensual longings that now melted into the air, her plans for happiness that creaked like dead branches in the wind, her sterile virtue, her fallen hopes and her domestic martyrdom – anything and everything she gathered up and used to feed her grief. (1950: 137)

Narrative Organization (Key Passage)

TT6: She rushed towards it, she huddled up to it, delicately rousing the greying embers, she went searching for anything to keep it alight; her most distant reminiscences as well as the most recent events, her feelings and her imaginings, her voluptuous cravings that were melting away, her plans for future happiness that creaked like dead branches in the wind, her sterile virtue, her fallen hopes, her domestic drudgery, these she collected up and used to rekindle her sadness. (1992: 99)

TT7: She would rush up to it, huddle over it, delicately stirring the dying embers and searching for anything within reach that might revive it; and the most distant memories as well as the most recent events, her feelings both real and imagined, her now-fading sensual desire, her plans for happiness that snapped in the wind like dead branches, her sterile virtue, her lost hopes, the debris of domestic life—all this she gathered up, all this she took, and used to feed her unhappiness. (2004: 111)

Narrative Organization (Key Passage)

Example 7

ST: Cependant les flammes s'apaisèrent, soit que la provision d'elle-même s'épuisât, ou que l'entassement fût trop considérable. L'amour, peu à peu, s'éteignit par l'absence, le regret s'étouffa sous l'habitude ; et cette lueur d'incendie qui empourprait son ciel pâle se couvrit de plus d'ombre et s'effaça par degrés. (1971 : 127)

TT1: The flames, however, subsided, either because the supply had exhausted itself, or because it had been piled up too much. Love, little by little, was quelled by absence; regret stifled beneath habit; and this incendiary light that had empurpled her pale sky was overspread and faded by degrees. (1886: 136)

TT2: Still, the flames diminished by degrees, either for lack of fuel, or because she heaped too much on them. Little by little her love was extinguished by absence, and regrets were stifled by habit; and the flame, which had lit up her pale sky with a crimson glow, became overshadowed and gradually died out. (1905: 105)

TT3: However, the fires died down, perhaps because the fuel was exhausted or because too much was piled upon them. Little by little, absence chilled the flame of love, the pangs of regret were dulled by habit. The glare of the conflagration that had incarnadined her pallid sky was obscured by shadows, and gradually disappeared. (1928: 149-50)

TT4: But the flames died down, perhaps because the supply of fuel ran low, perhaps because they were smothered with excess of it. Gradually absence did its work of quenching love, and habit deadened longing. The furnace glare which once had flushed to scarlet the pale sky of her life, dimmed in the thickening darkness, and died away by slow degrees. (1948: 148)

TT5: Still the flames subsided, whether from an insufficiency or an overload of fuel. Little by little love was dimmed by absence, yearning smothered by habit, and that red glow that had lit up her pale sky became shrouded deeper in shade and by degrees obliterated. (1950: 137)

TT6: But the flames were subsiding, either because the fuel was running low or because it was piled too high. Love was gradually dimmed by absence, regrets were smothered by habit; and the glare of the fires that had crimsoned her pale sky now thickened and faded slowly into shadow. (1992: 99)

TT7: But the flames did die down, perhaps from lack, perhaps from excess of fuel. Little by little, love was quenched by absence, and longing smothered by routine; and that fiery glow which tinged her pale sky scarlet grew more clouded, then gradually faded away. (2004: 111)

Narrative Organization (Key Passage)

Example 8

ST: Dans l'assoupissement de sa conscience, elle prit même les répugnances du mari pour des aspirations vers l'amant, les brûlures de la haine pour des réchauffements de la tendresse ; mais, comme l'ouragan soufflait toujours, et que la passion se consuma jusqu'aux cendres, et qu'aucun secours ne vint, qu'aucun soleil ne parut, il fut de tous côtés nuit complète, et elle demeura perdue dans un froid horrible qui la traversait. (1971 : 127-8)

TT1: In the supineness of her conscience she even took her repugnance towards her husband for aspirations towards her lover, the burning of hate for the warmth of tenderness; but as the tempest still raged, and as passion burnt itself down to the very cinders, no help came, no sun rose, there was night on all sides, and she was lost in the terrible cold that pierced her. (1886: 136)

TT2: In the dulness of her conscience, she went even so far as to regard her loathing for her husband as yearning for her lover, her burning hatred as the warmth of tenderness. But as the storm was still raging, and passion was consuming itself to the very embers, and no help came and no gleam of sunlight appeared, there was nothing but night all about her, and she felt lost in the terrible coldness which penetrated her. (1905: 105)

TT3: So vague and dreamy were her impressions that she mistook her detestation of her husband for longing for her lover, the fires of hate for the warmth of love; but since the storm ceased not to rage, and passion burnt to the socket, since no succour came nor any ray of light appeared, she was left groping her way helplessly in the chill of unbroken night. (1928: 150)

TT4: As the intensity of her feelings became numb, mere dislike of her husband figured in her mind as a craving for her lover, and she mistook the burning touch of hatred for tenderness rekindled. But still the tempest raged, and passion died down to a powdery ash. Help came not, nor did the sun shine. All around was deepest night. She lived on like a lost soul racked by an icy cold. (1948: 148)

TT5: To her drowsed consciousness an aversion from the husband seemed like an aspiration towards the lover; the sear of hatred like the warmth of tenderness. But since the storm still blew, and passion burned to ashes, and no help came nor sun shone out, it was on all sides darkest night, and she remained lost in a ghastly cold that cut right through her. (1950: 137)

TT6: In the stagnation of her consciousness, she even mistook disgust with her husband for an aspiration towards her lover, the scorch of hatred for the warmth of tenderness; but, since the storm was still blowing, and passion burned to ashes, no help came, no sun appeared, black night was all about her, and she was quite lost in a bitter cold that travelled through her. (1992: 99)

TT7: Her benumbed consciousness even led her to mistake aversion toward her husband for desire for her lover, the searing touch of hatred for the rekindling of love; but, as the storm still raged on and her passion burnt itself to ashes, no help came and no sun rose, the darkness of night closed in on every side, and she was left to drift in a bitter icy void. (2004: 111)

2 Secondary Passages

2.1 Voice and Focalization

Example 1

ST: Elle songeait quelquefois que c'étaient là pourtant les plus beaux jours de sa vie, la lune de miel, comme on disait. Pour en goûter la douceur, il eût fallu, sans doute, s'en aller vers ces pays à noms sonores où les lendemains de mariage ont de plus suaves paresse ! Dans des chaises de poste, sous des stores de soie bleue, on monte au pas des routes escarpées, écoutant la chanson du postillon, qui se répète dans la montagne avec les clochettes des chèvres et le bruit sourd de la cascade. Quand le soleil se couche, on respire au bord des golfes le parfum des citronniers ; puis, le soir, sur la terrasse des villas, seuls et les doigts confondus, on regarde les étoiles en faisant des projets. Il lui semblait que certains lieux sur la terre devaient produire du bonheur, comme une plante particulière au sol et qui pousse mal tout autre part. Que ne pouvait-elle s'accouder sur le balcon des chalets suisses ou enfermer sa tristesse dans un cottage écossais, avec un mari vêtu d'un habit de velours noir à longues basques, et qui porte des bottes molles, un chapeau pointu et des manchettes ! (1971 : 41-2)

TT1: She thought, sometimes that, after all, this was the happiest time of her life – the honeymoon, as people called it. To taste the full sweetness of it, it would have been necessary doubtless to fly to those lands with sonorous names where the days after marriage are full of laziness most suave. In post-chaises behind blue silken curtains to ride slowly up steep roads, listening to the song of the postilion re-echoed by the mountains, along with the bells of goats and the muffled sound of a waterfall; at sunset on the shores of gulfs to breathe in the perfume of lemon-trees; then in the evening on the villa-terraces above, hand in hand to look at the stars, making plans for the future. It seemed to her that certain places on earth must bring happiness, as a plant peculiar to the soil, and that cannot strive elsewhere. Why could not she lean over balconies in Swiss châteaux, or enshrine her melancholy in a Scotch cottage, with a husband dressed in a black velvet coat with tails, and thin shoes, a pointed hat and frills? (1886: 44)

TT2: There were times when she thought that the honeymoon embraced the happiest days of her life. To enjoy its sweetness to the full, it would doubtless have been better for them had they gone to those countries where the days following marriage may be passed in sweet, soft languor. There, behind silken curtains, in post-chaises, one may climb, at a foot-pace, the most rugged paths, and listen to the songs of the postillion re-echoed from the mountains, along with the tinkling of the little goat-bells, and the dull murmur of a waterfall; again, as the sun sets, one may inhale on the shores of some gulf the perfume of lemon trees, and, in the evening, alone and undisturbed, hand in hand, gaze at the stars. To her it seemed that there were certain places in the world which must create happiness, even as a plant which is indigenous to a special soil, and will thrive in no other place. Why was it that she could not lean over the balcony of a Swiss chateau, or enshrine her melancholy in a Scotch cottage, with a husband clothed in a black velvet coat with long, dangling tails, who wore neat boots, a pointed hat, and frills? (1905: 32-3)

Voice and Focalization (Secondary Passages)

TT3: Nevertheless she sometimes thought that they were the finest days of her life, those “honeymoon days” as people call them. To enjoy their sweetness to the full it would doubtless have been necessary to go far away to lands whose names fall like music upon the ear, where the nuptials of lovers are followed by morrows of soft languor, lands where, in post-chaises shaded with blue silk hoods, you slowly mount, by precipitous roads, upward, ever upward, giving ear to the postillion’s song, echoed back from the mountain and blending with the sound of goat bells and the soft murmur of the waterfall. When the sun sinks down to rest, you breathe, beside the margin of a bay, the fragrant odours of the lemon-trees; and then, by night, on the terrace, alone with each other, with fingers intertwined, you gaze at the stars and make plans for the future. It seemed to her that there were certain places on the earth which naturally brought forth happiness, as though it were a plant native to the soil, which could not thrive elsewhere. Why could she not lean upon the balcony of some Alpine chalet, or immure her sadness in a Scottish cottage, with a husband in a black velvet coat with great flaps to the pockets, brown boots, a peaked cap and ruffles on his sleeves? (1928: 49-50)

TT4: She thought, at times, that these days of what people called the honeymoon, were the most beautiful that she had ever known. To savour their sweetness to the full, she should, of course, have travelled to those lands with sounding names, where newly-wedded bliss is spent in exquisite languor. Seated in post-chaise behind curtains of blue silk, she should have climbed, at a foot’s pace, precipitous mountain roads, listened to the postillion’s song echoing from the rocks to the accompaniment of goats’ bells and the muted sound of falling water. She should have breathed at sunset, on the shores of sea-bays in the South, the scent of lemon trees, and at night, alone with her husband on a villa terrace, have stood hand in hand, watching the stars and planning for the future. It seemed to her that happiness must flourish better in some special places than elsewhere, as some plants grow best in certain kinds of soil. Why was it not her fate to lean upon the balcony of a Swiss chalet or hide her melancholy in some Highland cottage, with a husband dressed in black, long-skirted velvet coat, soft leather boots, a pointed hat and ruffles at his wrist? (1948: 47-8)

TT5: And yet sometimes it occurred to her that this was the finest time of her life, the so-called honeymoon. To savour all its sweetness, it would doubtless have been necessary to sail away to lands with musical names where wedding nights leave behind them a more delicious indolence. In a post-chaise, behind blue silk blinds, you climb at a foot-pace up precipitous roads, listening to the postillion’s song echoing across the mountain, amid the tinkling of goat-bells and the muffled noise of waterfalls. At sunset you breathe the scent of lemon trees on the shore of a bay. At night, together on the terrace of your villa, with fingers intertwined, you gaze at the stars and make plans for the future. It seemed to her that certain parts of the world must produce happiness, as they produce peculiar plants which will flourish nowhere else. Why could she not now be leaning on the balcony of a Swiss chalet, or immuring her sadness in a Scotch cottage, with a husband in a black velvet coat with long flaps, and soft boots, and peaked hat, and ruffles! (1950: 53)

TT6: Sometimes she thought that these were after all the best days of her life, the honeymoon, so-called. To savour their sweetness you would probably have to set off for those places with marvellous names where wedding-nights beget a more delicious lethargy. In a post-chaise, with blue silk blinds, slowly you climb the steep roads, and the postillion’s song is echoing across the mountains with the sound of goat-bells and the murmuring waterfall. As the sun is going down, on the shore of the bay, you breathe the scent of lemon-trees; that night, on the terrace of a villa, hand in hand together, you gaze at the stars and you talk of the future. To her it seemed that certain places on earth must produce happiness, like the plants that thrive in a certain soil and are stunted everywhere else. Why could she not be leaning out on the balcony of a Swiss chalet, or hiding her sadness in a cottage in Scotland, with a husband wearing a long-tailed black velvet coat, and soft boots, a pointed hat and frills on his shirt! (1992: 31)

Voice and Focalization (Secondary Passages)

TT7: Sometimes she would reflect that these were, after all, the most beautiful days of her life, the honeymoon, as it was called. Probably, in order to savour their sweetness, you had to travel far away, to those lands with legendary names, where the first days of marriage were filled with a sweeter indolence. In the post-chaise with its blinds of blue silk you'd slowly climb up the steep mountain roads, listening to the song of the postilion as it echoed over the mountains and mingled with the tinkling of goats' bells and the muffled roar of the waterfall. At sunset, you'd stand above a bay breathing in the scent of the lemon trees; then, in the evening, you'd sit alone together on the terrace of some villa, your fingers intertwined, gazing at the stars and making plans. It seemed to her that certain places on earth must produce happiness, like a plant native to that soil which grows poorly anywhere else. Why could she not be leaning over the balcony of some Swiss chalet, or nursing her melancholy in a cottage in the Highlands, with a husband wearing a long-skirted coat of black velvet, soft boots, a pointed hat, and ruffles at the wrist! (2004: 37)

Voice and Focalization (Secondary Passages)

Example 2

ST : Avec ses cheveux en tresse, sa robe blanche et ses souliers de prunelles découverts, elle avait une façon gentille, et les messieurs, quand elle regagnait sa place, se penchaient pour lui faire des compliments ; la cour était pleine de calèches, on lui disait adieu par les portières, le maître de musique passait en saluant, avec sa boîte à violon. (1971 : 46)

TT1: In her white frock and open prunella shoes she had a pretty way, and when she went back to her seat, the gentlemen bent over her to congratulate her; the courtyard was full of carriages; farewells were called to her through their windows; the music-master with his violin-case bowed in passing by. (1886: 49)

TT2: Omission

TT3: With her hair in plaits, her white frock and her kid shoes, she looked such a nice little girl, and as she made her way back to her seat, the gentlemen would lean over and pay her pretty compliments. The courtyard would be thronged with carriages, and people would smilingly wave her goodbye from the carriage windows. The music-master carrying his violin case, would give her a nod as he passed. (1928: 54-5)

TT4: With her hair in plaits, her white frock with the cloth boots showing beneath it, she had made a sweet picture. As she went back to her place, the gentlemen in the audience had had a way of leaning forward, to pay her compliments. The courtyard in front of the school used to be full of carriages on those occasions. Farewells were called to her across their fastened doors, and the music-master, passing with his violin-case, had raised his hat. (1948: 53)

TT5: In her white frock and open prunella shoes, with her hair in plaits, she looked a winsome child, and as she made her way back to her seat the gentlemen would lean over and say pretty things to her; the yard outside was packed with carriages, people said good-bye to her out of carriage windows, the music-master waved to her as he passed with his violin case. (1950: 58)

TT6: With her hair in plaits, her white dress and her prunella shoes showing, she did look pretty, and the gentlemen, as she made her way back to her seat, would lean over to pay her compliments; the yard was full of carriages, people were saying goodbye to her from their windows, the music-master was waving as he passed by, carrying his violin case. (1992: 35)

TT7: With her hair in braids and her prunella slippers showing below her white dress, she made a charming picture, and as she walked back to her seat gentlemen would lean forward to pay her compliments; the courtyard was full of carriages, people were calling goodbye through the carriage windows, the music master waved as he passed by, carrying his violin case. (2004: 41)

Voice and Focalization (Secondary Passages)

Example 3

ST : N'importe ! Elle n'était pas heureuse, ne l'avait jamais été. D'où venait donc cette insuffisance de la vie, cette pourriture instantanée des choses où elle s'appuyait ?... Mais, s'il y avait quelque part un être fort et beau, une nature valeureuse, pleine à la fois d'exaltation et de raffinements, un cœur de poète sous une forme d'ange, lyre aux cordes d'airain, sonnante vers le ciel des épithalames élégiaques, pourquoi, par hasard, ne le trouverait-elle pas ? Oh ! quelle impossibilité ! Rien, d'ailleurs, ne valait la peine d'une recherche ; tout mentait ! Chaque sourire cachait un bâillement d'ennui, chaque joie une malédiction, tout plaisir son dégoût, et les meilleurs baisers ne vous laissaient sur la lèvre qu'une irréalisable envie d'une volupté plus haute. (1971 : 289-90)

TT1: No matter! She was not happy – she never had been. Whence came this insufficiency in life – this instantaneous turning to decay of everything on which she leant? But if there were somewhere a being strong and beautiful, a valiant nature, full at once of exaltation and refinement, a poet's heart in an angel's form, a lyre with sounding chords, ringing out elegiac epithalamia to heaven, why, perchance should she not find him? Ah! how impossible! Besides, nothing was worth the trouble of seeking it; everything was a lie. Every smile hid a yawn of boredom, every joy a curse, all pleasure satiety, and the sweetest kisses left upon your lips only the unattainable desire for a greater delight. (1886: 312)

TT2: Still, it could not be helped, she was not, she never had been, happy. What was the reason of this void in her life, and why did everything she touched instantly decay? Nothing was worth seeking for; everything was a lie. Each smile hid a yawn of weariness, every joy a curse; there was no pleasure without subsequent disgust; and the sweetest kisses left nothing on the lips but a yearning for greater pleasures, which could not be realised. (1905: 220-1)

TT3: Nevertheless, she was not happy, and never had been. How was it, then, that there was this emptiness in her life? How was it that whatever she leaned against straightaway began to crumble into dust? Oh, but if somewhere there breathed a being brave and handsome, a man of power and resolution, one whose nature was wrought of sweetness and strength, a man with the heart of a poet and the form of an angel, a lyre with brazen strings, sounding his bridal songs of triumph and of pain beneath the echoing vault of heaven, why, peradventure, should she not meet him? What a hopeless dream! Wherefore should she seek the undiscoverable? Everything rang false, everything was a lie, every smile concealed a yawn of boredom; every joy, a curse. Nor was there any pleasure but brought satiety in its train, and every kiss, were it never so sweet, never so passionate, would but leave upon the lips a longing for some bliss that should be greater still. (1928: 338-9)

TT4: But what good did that do? She was not happy; she never had been happy. Why had her life been such a failure? Why did everything on which she leaned crumble immediately to dust? If only somewhere there had been for her somebody strong and handsome, some man of valour, ardent and tender with the heart of a poet and the body of an angel, a lyre with strings of brass, striking to Heaven a note of elegiac passion. ... Might she not, even now, find such an one? No, it was impossible. Besides, nothing was worth the trouble of a search. Life was one great lie! Every smile concealed a yawn of boredom, every joy a curse, every pleasure a feeling of disgust! The wildest kisses left upon her lips nothing but a craving for still hotter ecstasies which could never be realized. (1948: 345)

Voice and Focalization (Secondary Passages)

TT5: No matter, she still wasn't happy, she never had been. What caused this inadequacy in her life? Why did everything she leaned on instantaneously decay? ... Oh, if somewhere there were a being strong and handsome, a valiant heart, passionate and sensitive at once, a poet's spirit in an angel's form, a lyre with strings of steel, sounding sweet-sad epithalamiums to the heavens, then why should she not find that being? Vain dream! There was nothing that was worth going far to get: all was lies! Every smile concealed a yawn of boredom, every joy a misery. Every pleasure brought its surfeit; and the loveliest kisses only left upon your lips a baffled longing for a more intense delight. (1950: 295)

TT6: No matter! She was not happy, had never been so. Where did it come from, this feeling of deprivation, this instantaneous decay of the things in which she put her trust? ... But, if there were somewhere a strong and beautiful creature, a valiant nature full of passion and delicacy in equal measure, the heart of a poet in the figure of an angel, a lyre with strings of steel, sounding to the skies elegiac epithalamia, why should she not, fortuitously, find such a one? What an impossibility! Nothing, anyway, was worth that great quest; it was all lies! Every smile concealed a yawn of boredom, every joy a malediction, every satisfaction brought its nausea, and even the most perfect kisses only leave upon the lips a fantastical craving for the supreme pleasure. (1992: 231)

TT7: What difference did it make; she wasn't happy, she'd never been happy! Why did life fall so far short of her expectations, why did everything she depended on turn instantaneously to dust beneath her hand? But if somewhere there existed a strong, handsome being, a heroic spirit full of both passion and delicacy, a poet's heart in an angel's body, a lyre with strings of steel, sounding elegiac epithalamia to the heavens, then why mightn't *she* meet such a person? What an impossible dream! Nothing, in any case, was worth the effort of searching. Everything was a lie! Every smile concealed a yawn of boredom, every joy a curse, every pleasure brought revulsion, and the sweetest kisses left upon your lips only a vain craving for a still more sublime delight. (2004: 252)

2.2 Narrative Organization

Example 1

ST : Le drap de sa robe s'accrochait au velours de l'habit. Elle renversa son cou blanc, qui se gonflait d'un soupir ; et, défaillante, tout en pleurs, avec un long frémissement et se cachant la figure, elle s'abandonna.

Les ombres du soir descendaient ; le soleil horizontal, passant entre les branches, lui éblouissait les yeux. Çà et là, tout autour d'elle, dans les feuilles ou par terre, des taches lumineuses tremblaient, comme si des colibris, en volant, eussent éparpillé leurs plumes. Le silence était partout ; quelque chose de doux semblait sortir des arbres ; elle sentait son cœur, dont les battements recommençaient, et le sang circuler dans sa chair comme un fleuve de lait. Alors, elle entendit tout au loin, au-delà du bois, sur les autres collines, un cri vague et prolongé, une voix qui se traînait, et elle l'écoutait silencieusement, se mêlant comme une musique aux dernières vibrations de ses nerfs émus. Rodolphe, le cigare aux dents, raccommodait avec son canif une des deux brides cassées. (1971: 165-6)

TT1: The cloth of her habit caught against the velvet of his coat. She threw back her white neck, swelling with a sigh, and faltering, in tears, with a long shudder and hiding her face, she gave herself up to him.

The shades of night were falling; the horizontal sun passing between the branches dazzled the eyes. Here and there around her, in the leaves or on the ground, trembled luminous patches, as if humming-birds flying about had scattered their feathers. Silence was everywhere; something sweet seemed to come forth from the trees; she felt her heart, whose beating had begun again, and the blood coursing through her flesh like a stream of milk. Then far away, beyond the wood, on the other hills, she heard a vague prolonged cry, a voice which lingered, and in silence she heard it mingling like music with the last pulsations of her throbbing nerves. Rodolphe, a cigar between his lips, was mending with his penknife one of the two broken bridles. (1886: 176-7)

TT2: The cloth of her riding-habit clung to his velvet coat. She threw back her white neck, and half-fainting, amid tears, with a prolonged shiver and hiding her face in her hands, she appeared to swoon away.

The shades of evening were falling, and the sun, shining among the branches, dazzled their eyes, whilst here and there, around them, luminous spots trembled between the leaves and on the ground, and looked as if humming-birds had dropped their feathers in their flight, There was silence all around, and a sweet scent appeared to come from the trees. She felt her heart beating again, and the blood circulating through her veins like a current of milk. Then she heard a vague and prolonged cry in the wood, and she listened to it in silence as it blended, like music, with the vibrations of her excited nerves. Rodolphe, with a cigar between his teeth, was mending one of the reins with his penknife. (1905: 129-30)

Narrative Organization (Secondary Passages)

TT3: Her cloth habit clung to the velvet of his coat. With a deep sigh she flung back her white, quivering neck, and swooningly, in tears, with a shudder that shook her whole frame, hiding her face in her hands, she surrendered.

The shades of evening had begun to fall; the level beams of the sun, shining through the branches, dazzled her eyes. Here and there about her, amid the leaves or on the ground, shone little patches of tremulous light, as if birds of paradise had passed overhead and dropped some feathers in their flight. Everywhere was silence; a sweetness seemed to exhale from the trees. She could feel her heart as it began to beat anew, she could feel the blood suffusing her whole body like a stream of milk. And then, far, far way, beyond the wood, on the hills across the valley, she heard a cry, vague and prolonged, a voice that lingered on the air, and she listened to it in silence, mingling like music with the last vibrations of her throbbing nerves. Rodolphe was standing with a cigar between his teeth. One of the bridles had broken and he was repairing it with his penknife. (1928: 191)

TT4: The cloth of her habit caught upon the velvet of his coat. She threw back her head, and her white throat fluttered in a sigh. She melted, and then, with tears streaming down her cheeks, with a little shudder and with averted eyes, she gave herself to him.

Evening was closing in. The sun struck level through the branches, dazzling her eyes. Here and there among the leaves and on the ground, little patches of light flickered, as though humming-birds in flight had shed their feathers. All around was silence. A sweet influence seemed to come from the trees. She could feel her heart begin to beat again, and the blood surging through her veins like a river of milk. Far off, beyond the wood, and on the further hills, she heard a long and wordless cry, a voice that seemed to hang in the air. Silently she listened. It mingled like music with the dying vibrations of her strained nerves. Rodolphe, a cigar between his teeth, was busy with his knife, mending a break in one of the bridles. (1948: 193)

TT5: The stuff of her habit clung to the velvet of his coat. She tilted back her white neck, her throat swelled with a sigh, and, swooning, weeping, with a long shudder, hiding her face, she surrendered.

The evening shadows were falling. The sun, low on the skyline, shone through the branches dazzling her. Here and there around her the leaves and the earth were dappled with a flickering brightness, as though humming-birds had shed their wings in flight. Silence was everywhere. Sweetness seemed to breathe from the trees. She felt her heart beginning to beat again, and the blood flowing inside her flesh like a river of milk. Then, far away beyond the forest, on the other side of the valley, she heard a strange, long-drawn cry that hung on the air, and she listened to it in silence as it mingled like music with the last vibrations of her jangled nerves, Rodolphe, cigar in mouth, was mending one of the bridles with his pocket-knife. (1950: 174)

TT6: The woollen stuff of her dress caught on the velvet of his jacket, she stretched back her white neck, swelling with a sigh, and, swooning, blind with tears, with a deep shudder as she hid her face, she yielded.

The evening shadows were falling, the sun on the horizon, passing through the branches, dazzled her eyes. Here and there, all around her, among the leaves or on the earth, patches of light were trembling, just as if humming-birds, in flight, had scattered their feathers. Silence everywhere; strange tenderness coming from the trees; she felt her heart, as it began to beat again, and the blood flowing in her body like a river of milk. And she heard in the distance, beyond the wood, on the far hills, a vague and lingering cry, a murmuring voice, and she listened to it in silence, melting like music into the fading last vibrations of her tingling nerves. Rodolphe, a cigar between his teeth, was mending one of two broken reins with his little knife. (1992: 129-30)

Narrative Organization (Secondary Passages)

TT7: The cloth of her habit clung to the velvet of his coat; her white throat filled with a sigh as she let it fall back and, half-fainting, weeping, hiding her face, with a deep shudder she gave herself to him.

Evening shadows were falling; the sun, low in the sky, shone through the branches, dazzling her eyes. Here and there, all round her, in the foliage and on the ground, were shimmering patches of light, as if humming birds had scattered their plumage as they flew past. All was silent; a mellow sweetness seemed to be coming from the trees; she could feel her heart beginning to beat again and the blood flowing through her body like a river of milk. Then she heard, in the distance, from the other side of the wood, on those other hills, a vague, long-drawn-out cry, a voice that seemed to linger in the air, and she listened to it in silence, as it blended like a melody with the last vibrations of her tingling nerves. Rodolphe, a cigar stuck between his teeth, was fixing a broken bridle with his knife. (2004: 143)

Narrative Organization (Secondary Passages)

Example 2

ST: Cette tendresse, en effet, chaque jour s'accroissait davantage sous la répulsion du mari. Plus elle se livrait à l'un, plus elle exécrait l'autre ; jamais Charles ne lui paraissait aussi désagréable, avoir les doigts aussi carrés, l'esprit aussi lourd, les façons si communes qu'après ses rendez-vous avec Rodolphe, quand ils se trouvaient ensemble. (1971: 192)

TT1: Her tenderness, in fact, grew each day with her repulsion to her husband. The more she gave up herself to the one, the more she loathed the other. Never had Charles seemed to her so disagreeable, to have such stodgy fingers, such vulgar ways, to be so dull as when they found themselves together after her meeting with Rodolphe. (1886: 205-6)

TT2: The fact was, her devotion to him was increasing every day in proportion as her husband became more repulsive to her. The more she yielded to one, the more she detested the other. Never did Charles seem so disagreeable to her, not his hands so coarse, and his manners so vulgar as after she had been with Rodolphe. (1905: 149)

TT3: Her passion, in fact, was daily augmented by her repulsion for her husband. The more she abandoned herself to one, the more she detested the other. Never did Charles seem so unattractive, his fingernails so stubby, his mind so dull, his manners so boorish as when she found herself with him, after her passages with Rodolphe. (1928: 223)

TT4: The tenderness of her feeling for him grew stronger as the days passed. It increased in proportion as the thought of her husband became more and more repellent. Surrender to the one bred hatred of the other. Never had Charles been so distasteful to her; never before had she found his fingers so spatulate, his mind so stodgy, his manners so common, as when she sat with him after one of her meetings with Rodolphe. (1948: 226)

TT5: Her feeling for him was, indeed, augmented daily by her aversion to her husband. The more she gave herself to one, the more she loathed the other. Never had Charles seemed so unpleasant, his fingers so stubby, his wits so dull or his manners so common, as when she sat with him after a rendezvous with Rodolphe. (1950: 199)

TT6: This tenderness was, indeed, steadily nourished by the disgust she felt for her husband. The more she gave herself to the one, the more she loathed the other; never did Charles seem to her so unpleasant, to have such stubby fingers, such a dull mind, such common habits, as when they sat together after her meetings with Rodolphe. (1992: 151)

TT7: This passion, in fact, was every day growing fiercer, fuelled by her loathing of her husband. The more she surrendered to the one, the more she detested the other; never did Charles repel her more, never did she think his fingers stubbier, his wits slower, his habits coarser than when she was with him after being with Rodolphe. (2004: 166)

Narrative Organization (Secondary Passages)

Example 3

ST : En effet, elle regarda tout autour d'elle, lentement, comme quelqu'un qui se réveille d'un songe, puis, d'une voix distincte, elle demanda son miroir, et elle resta penchée dessus quelque temps jusqu'au moment où de grosses larmes lui découlèrent des yeux. Alors elle se renversa la tête en poussant un soupir et retomba sur l'oreiller.

Sa poitrine aussitôt se mit à haleter rapidement. La langue tout entière lui sortit hors de la bouche ; ses yeux, en roulant, pâlassaient comme deux globes de lampe qui s'éteignent, à la croire déjà morte, sans l'effrayante accélération de ses côtes, secouées par un souffle furieux, comme si l'âme eût fait des bonds pour se détacher. [...]

Et Emma se mit à rire, d'un rire atroce, frénétique, désespéré, croyant voir la face hideuse du misérable, qui se dressait dans les ténèbres éternelles comme un épouvantement.

Il souffla bien fort ce jour-là.
Et le jupon court s'envola !

Une convulsion la rabattit sur le matelas. Tous s'approchèrent. Elle n'existait plus. (1971: 331-33)

TT1: In fact, she looked around her slowly, as one awakening from a dream; then in a distinct voice she asked for her looking-glass, and remained some time bending over it, until the big tears fell from her eyes. Then she turned away her head with a sigh and fell back upon the pillows.

Her chest soon began panting rapidly; the whole of her tongue protruded from her mouth; her eyes, as they rolled, grew paler, like the two globes of a lamp that is going out, so that one might have thought her already dead but for the fearful labouring of her ribs, shaken by violent breathing, as if the soul were struggling to free itself. [...]

And Emma began to laugh, an atrocious frenzied, despairing laugh, thinking that she saw the hideous face of the poor wretch rising like a threat against the darkness of eternity.

“The wind is strong this summer day,
Her petticoat has flown away.”

She fell back upon the mattress in a convulsion. They all drew near. She was no more. (1886: 356-7)

TT2: Presently M. Bournisien was seen crossing the market place with the holy oil for the Extreme Unction. The sacred function took place with all the usual ceremonies, and just as it was over, another convulsive fit seized Emma, and she fell back on the mattress, and when they went up to her, she had ceased to live. (1905: 250)

Narrative Organization (Secondary Passages)

TT3: And indeed she looked all round about her, slowly; then, in quite a strong voice, she asked for her mirror, and remained looking into it for some time, until great tears began to trickle from her eyes. Then she sighed, turned away her head, and sank down again on the pillow.

And immediately her breathing became very rapid. The full length of her tongue protruded from her mouth. Her wandering eyes began to grow pale, like a pair of lamp globes in which the light was waning, so that you would have thought her already dead, but for the terrible heaving of her sides, shaken by some raging tempest, as though the soul were leaping and straining to be free. [...]

“The blind man!” she cried, and broke out into a laugh – a ghastly, frantic, despairing laugh – thinking she saw the hideous features of the wretched being, rising up to strike terror to her soul, on the very threshold of eternal night.

She stooped low, the wind blew high
What a sight for the mortal eye!

She fell back in a paroxysm on to the mattress. They hurried to her side. Emma was no more. (1928: 386-88)

TT4: And indeed, she was looking slowly about her, like one waking from a dream. In a clearly audible voice she asked for her mirror, and lay for a moment or two with her face bent above it, until two large tears trickled from her eyes. Then she threw her head back with a sigh, and collapsed on to the pillow.

At once her breath began to come in pants. Her tongue protruded from her mouth to its full length. Her eyes rolled wildly and grew pale like two lamp globes which have just been extinguished. She might have been thought already dead, had it not been that her ribs were agitated by a terrifying spasm of quick breathing, as though her soul were struggling for freedom [...]

And she started to laugh in a fit of horrible, wild, despairing mirth. She thought she saw the hideous face of the beggar standing out from the eternal darkness like a symbol of terror.

Il souffla bien fort ce jour la [sic]
Et le jupon court s’envola.

She fell back on the mattress in a convulsion. All in the room grew close. She had ceased to live. (1948: 397-8)

Narrative Organization (Secondary Passages)

TT5: And just then she looked all round her, slowly, as one waking from a dream. In a clear voice she asked for her mirror, and remained bowed over it for some time, until big tears began to trickle out of her eyes. Then she threw up her head with a sigh and fell back on the pillow.

At once her lungs began to heave rapidly, the whole of her tongue protruded from her mouth, her rolling eyes turned pale like the globes of two guttering lamps: she might have been dead already but for the frightful oscillation of her ribs, that shook with furious gusts as though her soul were leaping to get free. [...]

And Emma started laughing, a ghastly, frantic desperate laugh, fancying she could see the hideous face of the beggar rising up like a nightmare amid the eternal darkness.

*'The wind it blew so hard one day,
Her little petticoat blew away!'*

A convulsion flung her down upon the mattress. They moved nearer. She was no more. (1950: 336-7)

TT6: Indeed, she looked around the room, slowly, like someone waking from a dream; in a clear voice, she asked for her mirror, and her eyes lingered there a good while, until great tears began to flow down her cheeks. She turned her head away with a sigh and fell back upon the pillow.

Now her chest began to heave rapidly. Her tongue was sticking right out of her mouth; her eyes, rolling about were turning pale, just like the globe of a lamp as it expires, as if she were already dead, but for the ghastly jolting of her ribs, shaken by furious breathing, as if her soul were jerking to break free. [...]

And Emma began to laugh, an atrocious, frantic, desperate laugh, at the imagined sight of the beggar's hideous face, stationed in the eternal darkness like a monster.

*Il souffla bien fort ce jour-là
Et le jupon court s'envola!*

A convulsion threw her down upon the mattress. They all drew near. Her life had ended. (1992: 266-7)

TT7: And, indeed, she did gaze slowly round, like someone waking from a dream; then, in a clear voice, she asked for her mirror, and stared at herself for some considerable time, until her eyes brimmed over with large tears. Then, with a sigh, she let her head drop back onto the pillow.

Immediately, her breast began rising and falling in rapid gasps. Her entire tongue protruded from her mouth; her rolling eyes dimmed like lamp globes as they faded into darkness, so that she might have been dead already, had it not been for the terrifying movement of her ribs, faster and faster, driven by her desperate breathing, as if the soul were struggling violently to break free. [...]

And Emma began to laugh, a ghastly, frenzied, despairing laugh, believing she could see the wretch's hideous face, like a symbol of ultimate terror, looming through the dark shadows of eternity.

*Il souffla bien fort ce jour-là
Et le jupon court s'envola!*

A spasm cast her back onto the mattress. They all drew close. She no longer existed. (2004: 290)