

Table of contents

 <https://doi.org/10.1075/btl.95.toc>

Pages v–viii of

An Approach to Translation Criticism: Emma and Madame Bovary in translation

Lance Hewson

[Benjamins Translation Library, 95] 2011. ix, 282 pp.

© John Benjamins Publishing Company

This electronic file may not be altered in any way. For any reuse of this material written permission should be obtained from the publishers or through the Copyright Clearance Center (for USA: www.copyright.com).

For further information, please contact rights@benjamins.nl or consult our website at benjamins.com/rights

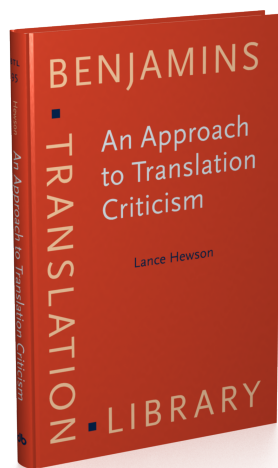


Table of contents

Acknowledgements	IX
CHAPTER 1	
Introduction	1
1.1 Translation Quality Assessment	3
1.2 Translation criticism	5
1.2.1 Leuven-Zwart and Koster: “shifts” and the <i>tertium comparationis</i>	7
1.2.2 Armin Paul Frank and the transfer-oriented approach	10
1.2.3 Antoine Berman’s “critique”	11
1.2.4 Corpus Based Translation Studies	13
1.3 In search of a new model	15
1.3.1 Source vs. target	16
1.3.2 Terminology	17
1.3.3 Identifying passages and the micro-meso-macro-level relationship	18
1.3.4 The question of style	18
1.3.5 The <i>tertium comparationis</i>	19
1.3.6 The critic’s interpretative position	20
1.4 A brief outline of methodology	24
1.4.1 Preliminary data	24
1.4.2 The critical framework	26
1.4.3 Micro- and meso-level analysis	26
1.4.4 Macro-level analysis	27
1.5 Corpus	27
1.6 Concluding remarks	28
CHAPTER 2	
From preliminary data to the critical framework	31
2.1 <i>Madame Bovary</i>	32
2.1.1 Preliminary data for <i>Madame Bovary</i>	32
2.1.1.1 Editions of <i>Madame Bovary</i>	32
2.1.1.2 English translations of <i>Madame Bovary</i>	33
2.1.1.3 The macrostructure of the six <i>Madame Bovary</i> translations	36
2.1.2 The critical framework for <i>Madame Bovary</i>	36
2.1.3 The choice of passages for <i>Madame Bovary</i>	42

2.2	<i>Emma</i>	43
2.2.1	Preliminary data for <i>Emma</i>	43
2.2.1.1	Editions of <i>Emma</i>	43
2.2.1.2	French translations of <i>Emma</i>	44
2.2.1.3	The macrostructure of the three <i>Emma</i> translations	47
2.2.2	The critical framework for <i>Emma</i>	48
2.2.3	The choice of passages for <i>Emma</i>	50
2.3	From the critical framework to the initial reading	50
2.4	Conclusion	51

CHAPTER 3

Describing translational choices and their effects 53

3.1	A passage from <i>Madame Bovary</i>	54
3.2	A passage from <i>Emma</i>	56
3.3	Tools and metalanguage for describing translational choices	58
3.3.1	Describing syntactic choice	59
3.3.1.1	Syntactic calque and partial calque	59
3.3.1.2	Overall form	62
3.3.1.3	Fronting	63
3.3.1.4	Juxtaposition	64
3.3.1.5	Extraposition	65
3.3.1.6	Recategorization	65
3.3.1.7	Modulation	66
3.3.1.8	Other syntactic choices	67
3.3.2	Describing lexical choice	67
3.3.2.1	Established equivalent	67
3.3.2.2	Borrowing, explicitation, implicitation, hyperonymy and hyponymy	67
3.3.2.3	Description and cultural adaptation	69
3.3.2.4	Modification and radical modification	69
3.3.2.5	Creation	69
3.3.3	Describing grammatical choice	70
3.3.3.1	Tense and aspect	70
3.3.3.2	Modality	74
3.3.4	Describing stylistic choice	75
3.3.4.1	Repetition, appellatives, and anaphoric devices	76
3.3.4.2	Cliché	77
3.3.4.3	Trope	77
3.3.4.4	Rhythm	79
3.3.4.5	Alliteration and assonance	80
3.3.4.6	Register	80
3.3.4.7	Connotation	81

3.3.5	Overriding translational choices: Addition and Elimination	81
3.3.5.1	Addition	81
3.3.5.2	Elimination	82
3.3.6	Free indirect discourse (FID)	82
3.4	Meso-level effects	83
3.4.1	Voice effects	85
3.4.2	Interpretational effects	86
3.4.3	The question of impact	87
3.5	Meso-level analyses	88
3.5.1	Passage 3:1	88
3.5.2	Passage 3:2	90
3.6	Conclusion	92
CHAPTER 4		
	Two translations of <i>Emma</i>	93
4.1	The social framework	93
4.2	Looking for clues	109
4.3	The author's narrator and free indirect discourse	122
4.4	Results and conclusion	126
CHAPTER 5		
	Three versions of <i>Madame Bovary</i>	129
5.1	Dialogue	129
5.2	The depiction of iterative "reality"	136
5.3	Fantasy	140
5.3.1	Charles' daydream of Berthe's future	140
5.3.2	Emma's fantasized elopement	144
5.4	Hallucination	152
5.5	Results and conclusion	162
CHAPTER 6		
	The macrostructural level	165
6.1	The macro-level	166
6.2	Macro-level effects	166
6.2.1	Voice effects	167
6.2.2	Interpretational effects	172
6.3	General macro-level categories	178
6.3.1	From "divergent similarity" to "adaptation"	179
6.4	Drawing up hypotheses	184
6.5	Conclusion	189

CHAPTER 7

Radical divergence and adaptation 191

7.1 Saint-Segond 191

7.2 May and Hopkins 197

7.3 Salesse-Lavergne 207

7.4 Nordon 213

7.5 Conclusion 219

CHAPTER 8

Relative divergence 221

8.1 Russell 221

8.2 Steegmuller 227

8.3 Conclusion 232

CHAPTER 9

Divergent similarity 235

9.1 Mauldon 235

9.2 Wall 241

9.3 Mauldon and Wall compared 244

9.4 Russell and Steegmuller 249

9.5 Hopkins and May 254

CHAPTER 10

Conclusion 257

10.1 Pitfalls and inherent weaknesses 257

10.2 Results 262

10.3 The need for criticism 265

10.4 The purpose of criticism 267

References 271

1. Primary sources 271

2. Secondary sources 271

3. Websites 277

Subject index 279**Name index** 281