(S)MOTHERED IN TRANSLATION? (RE)TRANSLATING THE FEMALE *BILDUNGSROMAN* IN THE TWENTIETH CENTURY IN ENGLISH AND FRENCH

by

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ABSTRACT

This thesis examines the evolution of the translation of the female *Bildungsroman* in English and French over the twentieth century. It focuses on work by Doris Lessing, Carson McCullers, Edna O'Brien, Marguerite Duras, Françoise Sagan, and Christiane Rochefort. First, it compares the source texts to their translations in order to establish what shifts took place in translation. This part of the analysis shows how some of the earlier translations censored the text or turned it into a romance in translation. Then, using the sociology of translation and the concept of the translator's *habitus*, this thesis explores the context of production of these texts in order to understand why they were translated in this way. It shows how the translator's position in the translation field, and the struggle to maintain that status, can shape the way s/he translates. This work also tries to establish what factors motivate retranslation, especially in the case of women's writing. I demonstrate that the twentieth-century female *Bildungsroman* represents a zone of uncertainty, which could explain the shifts observed in translation. Finally, this thesis proposes to view translation as a synchronic rather than a diachronic process, as is traditionally the case.

To my grandfather, Raymond Delmas.

To my supervisor, Dr Angela Kershaw.

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INTRODUCTION

Writing as a Woman

> A man's book is a book. A woman's book is a woman's book. A crowd of fathers-husbands-big brothers-lovers are watching, not our capacities as writers, but our behavior. We are allowed to write, OK. But not anything. […] We have to be decent.
>
> Christiane Rochefort, *Are Women Writers Still Monsters?* (1975).

This excerpt from French writer Christiane Rochefort's speech *Are Women Writers Still Monsters?* (quoted by Marks and Courtivron, 1988, p. 183), delivered in February 1975 at the University of Wisconsin, summarises the situation of women's writing in Europe and the US in the 1970s. It shows that "the critical double standard used to review men's and women's literature" (Morello, 1997, p. 284) was still at play during the late twentieth century. Throughout the history of literature, it had always been difficult for women to write and be published. In *How to Suppress Women's Writing* (1984), Joanna Russ details the various strategies employed throughout history to devalue women's writing: "Prohibitions", "Bad Faith", "Denial of Agency", "Pollution of Agency", "The Double Standard of Content", "False Categorizing", "Isolation", "Anomalousness", and "Lack of Models". The first strategy discussed – "Prohibitions" – aims to prevent women from writing in the first place. According to Russ, although there was no formal rule forbidding women to write, there were still very "powerful, informal ones" (1984, p. 6) in place. As argued by Nancy Huston in *Journal de la création* (1990), creation had indeed long been reserved to men:

> Les femmes, même lorsqu'elles désirent ardemment devenir des auteurs, sont moins convaincues de leur droit et de leur capacité à le faire. Pour la bonne raison que dans toutes les histoires qui racontent

> la création, elles se trouvent non pas du côté de l'*auctor* (auteur, autorité), mais de la *mater* (mère / matière). [1] (1990, p. 29)

This "opposition between productive and reproductive […] depicts originality or creativity in terms of paternity and authority, relegating the figure of the female to a variety of secondary roles" (Chamberlain, 1988, p. 455). Moreover, "poverty and lack of leisure are certainly powerful deterrents to art" (Russ, 1984, p. 6). Many women had to run a household and take care of their children, which usually left no spare time for writing or other personal activities. The following lines from Erica Jong's poem "Woman Enough" (1979) illustrate this:

> I sit at my typewriter
> remembering my grandmother
> & all my mothers,
> & the minutes they lost
> loving houses better than themselves.

Jong's poem investigates the tension between 'writer' and 'woman', two identities that, for much of history, were supposedly mutually exclusive. However, she argues that it is possible to bridge the gap and be both:

> I am woman enough
> to love the kneading of bread
> as much as the feel
> of typewriter keys
> under my fingers
> springy, springy.

Furthermore, as stressed by Virginia Woolf in her essay *A Room of One's Own* (1929), many women did not have the privilege of their own space within which to write, such as an office. Women from the upper classes did benefit from more free time since they had servants, as well as private space to isolate themselves. Nevertheless, if correspondence and journalising

[1] "Even when they ardently desire to be authors, women are less convinced of their right and ability to do so. This is because in all creation stories, women are not sided with the auctor (author, authority), but with the mater (mother / matter)" (my translation).

were commonly encouraged activities, writing fiction and, more specifically publishing it, was frowned upon. Discouragement from publishing one's work (Russ, 1984, pp. 11–12) was another insidious way to prevent women from being writers. According to Russ, this specific strategy is "part of a general discouragement of female learning that [was] still prevalent" (1984, p. 12) at the time she was writing. To circumvent these obstacles, many women had to take on a male pseudonym in order to be published – such as the Brontë sisters (Kennedy, 2013) on the English side, or Aurore Dupin, who is most famously known as George Sand, in France. More recently, the now-best-selling author of the *Harry Potter* series, Joanne Kathleen Rowling was urged by the publisher of her first novel to only use her initials in her pen name J. K. Rowling, for fear that the book would not sell well if it was clear it had been written by a woman (Savill, 2000). This specific example shows how, even nowadays, there are still some problems surrounding the place of women in the literary market, albeit in more covert forms.

If prohibition and discouragement did not work and a woman had written something, then there were still ways to ignore it. For instance, the second strategy, "Bad Faith", includes "techniques of containment, belittlement, and sheer denial" (Russ, 1984, p. 17). "Denial of agency" consists in denying that a woman wrote the text, usually attributing it to a man instead (Russ, 1984, p. 20). "Pollution of agency" comprises making women feel ridiculous or indecent for writing: "*She wrote it, all right – but she shouldn't have.*" (Russ, 1984, p. 25). Many female writers have indeed commented on how, up until the late-twentieth century, writing was viewed as unnatural and immodest for women. Writer Edna O'Brien points out that "a woman is not supposed to write […] she is supposed to be doing maternal, domestic, useful things; not things that are the provenance of a man" (quoted by Carlson, 1990, p. 75). For women, writing "seems such a scandalous thing to do. It's a rebellion" (O'Brien quoted by Carlson, 1990, p. 76). Many other twentieth-century women writers have written about how they felt they could not and

should not write. French writer Hélène Cixous, for example, felt that "writing is […] reserved for the great—that is, for 'great men'" (1976, p. 876). I can think of many other women – Véra Nabokov springs to mind (Schiff, 1997) – who might have had writing ambitions of their own but spent their lives translating or typing their husbands' work instead.

The "Double Standard of Content", described by Morello above, works as follows: by defining women's experience "as inferior to, less important than, or 'narrower' than men's experience, women's writing is automatically denigrated" (Russ, 1984, p. 48) because it appears less encompassing than men's writing. In *A Room of One's Own*, Woolf had already identified this method as being widely used to disparage women's writing: "This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings of women in a drawing-room" (1929, p. 96).

"False Categorizing" includes absorbing women's contributions to art in that of a man's work (Russ, 1984, p. 51), usually their husband's. There are many examples of forgotten women whose contributions to art were never acknowledged and attributed to their husband instead – that is when the husband in question did not steal his wife's work such as F. Scott Fitzgerald did according to Nancy Huston. In *Journal de la création*, Huston discusses how Fitzgerald's novels heavily borrowed from his wife Zelda's diaries (1990, p. 53) and how he published some of her short stories under his own name (1990, p. 50). It is only in recent years that Zelda has begun to be recognised as an artist herself, and not merely as the writer's 'crazy' wife.

In fact, "recategorizing […] women writers into sexist stereotypes" (Russ, 1984, p. 58), such as the "Madcap" in the case of Zelda Fitzgerald, is another way to discredit them. Other stereotypes include "the Whore" and "the Spinster" (1984, p. 57). Poet Emily Dickinson, for example, who lived in her family home and remained unmarried until her death is usually

depicted as the stereotype of "the Spinster" (Loehndorf, 1996). Moreover, "False Categorizing" is comprised of still more insidious ways of suppressing women's writing. For example, it includes the use of the label "regionalism" to belittle a woman's literary work (Russ, 1984, p. 52) such as was the case for Kate Chopin's *The Awakening* until it "was rediscovered by feminists" (Russ, 1984, p. 52); or – and this method is of particular interest to my research and features prominently in later chapters – the "assignment of *genre*" (Russ, 1984, p. 53). Indeed, I show how the recategorisation of novels into different literary genres in translation can be detrimental to women's work. For instance, I demonstrate how Doris Lessing's *Martha Quest* and Edna O'Brien's *The Country Girls* were recategorised as romances in translation.

"Isolation" aims to give the impression that the woman in question only produced one good-quality piece of work (Russ, 1984, pp. 62–65) and is thus not such a great writer after all. For instance, Charlotte Brontë is mainly famous for *Jane Eyre* (1847) while her other works, such as *Shirley* (1849), *Villette* (1853), and *The Professor* (1857), are considered minor and are not very well-known. From there derives "Anomalousness", which could be summarised as "*She wrote it but she doesn't fit in*" (Russ, 1984, p. 86). It plays on the myth that women should not write and those who do are thus abnormal. Rochefort's speech title itself, *Are Women Writers Still Monsters?*, implies that women writers are, in essence, viewed as abnormal creatures. Finally, the silencing of women writers means that subsequent generations of women have no role models which, in turn, discourages them from writing (Russ, 1984, pp. 87–96).

French and English Women's Writing in the Twentieth Century

Despite all these barriers impeding women's writing, the twentieth century saw the emergence of an increasing number of prominent female authors in Europe as it gradually became more socially acceptable for women to write. However, both in England and France,

during the first part of the twentieth century, international crises, such as the two World Wars, took precedence over feminist issues (Holmes, 1996, p. 109; Trodd, 1998, p. 30) and "put emphasis on male experience and male writing" (Trodd, 1998, p. 30). For instance, in France, although there was a considerable number of women writers between 1900 and 1945, few "survived the selective and tendentious process of canon formation" (Holmes, 1996, p. 125). The same can be said about the British literary landscape in which, at the time, the "one woman writer of undisputed eminence is Virginia Woolf" (Trodd, 1998, p. 29) in a predominantly male literary circle (Trodd, 1998, p. 29). Women's writing was indeed still being dismissed as less important than men's. For instance, in 1930s Britain "the term 'lady writer' was frequently used […] as a synonym for amateurism" (Trodd, 1998, p. 36).

On a social level, during this time period, many French women had no choice but to enter the job market as men were drafted to fight in the First World War. In Britain, it was the Second World War which led women to enter the workforce (Trodd, 1998, p. 20). In both countries though, women were forced back into the home when men were demobilized after each war. According to Trodd, losing the autonomy they had gained was difficult to accept for British women (1998, p. 20). In France, although women obtained the right to vote in 1944, the "new Constitution failed to alter the subordinate status of the married woman prescribed by the Napoleonic Code" (Holmes, 1996, p. 119). This situation created conflicts of identity for French women which, according to Holmes, led to the revaluation of the traditional norms of feminine identity (1996, p. 122). If the publication of Simone de Beauvoir's *Le Deuxième Sexe* in 1949 created a scandal, it also started a conversation about the realities of women's lives in France (Holmes, 1996, pp. 122–123). On the British side, in 1931, Woolf had identified two major problems for women writers at the time: "the representation of women's sexuality" as well as the need to kill the Victorian ideal of the 'Angel in the House' (Trodd, 1998, p. 67). Therefore,

for women writers, “the search for new forms in the novel which would express women’s experience more authentically than the established literary forms” (Trodd, 1998, p. 53) was essential.

Another important characteristic of this period is that, according to Holmes, the “postwar boom, with its emphasis on mass consumption also in a sense created the teenager” (1996, p. 122). This new interest in adolescents as a proper social category, combined with the need for literary forms that could better convey the female experience, led to the reinvention of the female *Bildungsroman*. Most of the novels discussed in the present work belong to this genre, which is explored in more detail in Chapter 2. Whereas before 1945, there were not many novels whose heroine was a teenage girl apart from in children’s literature, in the post-war period, more teenagers feature in the works of prominent female writers. Throughout the 1950s and 1960s, more and more French and Anglophone female writers started pushing the traditional boundaries of the female *Bildungsroman*, depicting female characters who “want to exist outside the moral, social and sexual limitations imposed on women and aspire to seek their personal identity as independent and free human beings” (Morello, 1997, p. 291). Some works written in English and in French, for example, were very progressive for the time – sometimes even sparking scandal, like Françoise Sagan’s *Bonjour tristesse* (1955) in France; or even being censored, such as Edna O’Brien’s *The Country Girls* (1988), published by British publisher Hutchinson, which was banned in Ireland (Carlson, 1990). During the late 1960s, women’s movements developed in parallel throughout Europe and the United States, to fight for women’s rights and equality. This would lead to second-wave feminism and the sexual revolution. Writing and gender, as can be seen, are historically very much intertwined.

The Translation of Women's Writing

Gender and translation also intersect in many ways (Flotow, 1997, p. 1); not only because of the long-lasting "feminized status of translation" (Chamberlain, 1988, p. 467) as an activity, but also because, translation has always been a female-dominated (Gouadec, 2007, p. 90), low-paid, invisible profession, thus paralleling the issues faced by women in everyday life. In Chapter 1, I delve deeper into the "sexualization of translation" (Arrojo, 2007, p. 148) as a feminine activity. Another striking fact about gender and translation is that women writers – even nowadays – are less translated than male writers. This is both logical – since there were less women writings to be translated to begin with – and ironic – even though most translators were women, they were still mainly translating the works of men. For all these reasons, I do not think it is possible to discuss translation without talking about gender. The two are historically deeply interwoven. Whereas authoring was reserved to men, as seen above, because it was regarded as creative and prestigious, translation, which was considered as a subservient and derivative activity (Chamberlain, 1988, p. 455) akin to copying, seemed to be the natural literary space for women to occupy.

The common belief that translations are copies of a text stems from a tremendous misconception about the process of translation. For translator Edith Grossman, as well as many other translators, "the most fundamental description of what translators do is that we write – or perhaps rewrite – in language B a work of literature originally composed in language A" (2010, p. 7). Not only is translation very different from copying, but I would argue that it also is a highly important activity – especially in our modern, globalised world – as it enables the circulation of texts worldwide, and allows readers who speak other languages to have access to these texts. As pointed out by Walter Benjamin, translation contributes to "the eternal life of […] works and the renewal of language" (2000, p. 18). Texts which have not been translated

might be highly regarded in their national canon, but this is unusual, and they cannot attain the rank of international masterpieces. Pascale Casanova describes translation as a means of consecration in the international literary field: “dans l'univers littéraire mondial, la traduction est à la fois l'une des armes principales dans la lutte pour la légitimité littéraire et la grande instance de consécration spécifique”[2] (2002, p. 14). If Shakespeare had not been translated, would his plays be considered classics? I would argue that any text considered to be a masterpiece or a classic has only been able to reach that status precisely because it has been translated. Indeed, the more a writer is translated, the more s/he becomes part of the international literary canon:

> A good deal of the world’s greatest writers owe a substantial debt to their translators. Clarice Lispector’s Anglophone recognition relies on the work of Katrina Dodson, Alison Entrekin, Idra Novey, Giovanni Pontiero, and Magdalena Edwards. García Márquez might be virtually unknown outside Latin America if it weren’t for Gregory Rabassa. And what’s more, many influential authors – Hölderlin, Stefan George, Nabokov – are remembered as much for their translations as they are for their original work. (Azizi, 2018)

Translation is thus instrumental in fashioning what we view as being literary classics. Indeed, “literature, that quality we call the literary, simply cannot do without translation as a means of repeatedly reaffirming it” (Briggs, 2017, p. 42).

Another problematic assumption about translation is that it is a neutral medium. However, precisely because it is a rewriting done by a different person, it cannot be completely neutral: “Give seventy translators an identical swatch of text and, unless divinely inspired, they will produce seventy different translations that accord with their diverse understandings of what that text means, and of the relative importance of its various features” (Emmerich, 2017, p. 1). This is also due to the fact that each one of these translators is not a machine but a human being

[2] “on the international literary scene, translation is both one of the main weapons in the struggle for literary legitimacy and the greatest justification for specific recognition” (my translation).

"filled with millions and millions of dormant memories" and that each one of them translates "under the influence of the enormously rich, partially conscious, mostly unconscious, set of images that […] words and turns of phrase ha[ve] collectively churned up in the vast sea of [their] memories" (Hofstadter, 2009, p. 36). This is why, since the 1990s, the sociological aspect of translation has been receiving more attention.

Furthermore, according to philosopher Barbara Cassin, "translation is, by definition, political" (2017). Precisely because of this, "much writing by women […] has been misrepresented in 'patriarchal translation'" (Flotow, 1997, p. 49). In *Translation and Gender: Translating in the 'Era of Feminism'*, Luise von Flotow reviewed some examples of patriarchal translations, such as existing translations of Simone de Beauvoir's works. When women's writing is misrepresented in translation, women face a double penalty. Consider this: as seen above, for a very long time, women struggled to even be allowed to write (Russ, 1984) and when they did actually manage to do so, some of the very same strategies were then applied to silence them in translation. I shall argue that "patriarchal translation" could be added to Russ' list as a last resort when the first ten strategies she details have failed: *She wrote it in her language, but foreign readers will read a more proper version of this story*. It means containing the spread of ideas to the national canon while misrepresenting the author to readers of other languages.

I observed the effects of patriarchal translation during the research project undertaken for my master's degree (Delmas, 2012), in which I examined the two existing French translations of Edna O'Brien's *The Country Girls*, respectively entitled *La Jeune Irlandaise* (1960), translated by Janine Michel, and *Les Filles de la campagne* (1988), translated by Léo Dilé. Through textual comparative analysis, I demonstrated how the first translation smoothed out the female characters' personalities and language, and generally subverted the progressive

message of the novel. The second translation, published after the 1970s, was much more aligned with the writer's point of view. Based on these observations, I wondered if the distortion observed in the first translation was also visible in other translations of women's writing from that time. This led me to design the current project on the basis of a larger corpus of texts of the same genre, written by women writers in the same era, that had been retranslated, O'Brien's *The Country Girls* included.

Aims and Rationale

This thesis examines how works by women written in French and English during the post-war period were translated in the 1950-60s, and subsequently retranslated during or following the period of the Women's Liberation Movement. The aim is to explore the function of retranslation, particularly the extent to which the sociological context of production can influence the retranslation of women's writing. I am interested in finding out if the changes observed between the various translations of a same novel have to do with the social context, and in particular, changing female roles in the twentieth century. These areas of enquiry are addressed using novels that belong to the genre of the female *Bildungsroman*, written in French and translated into English, or vice versa, between the Second World War and 1968. These dates are significant historical and sociological landmarks. The first one marks the end of the Second World War, and the second indicates the beginning of the sexual revolution in France and in England.

My exploration of the function of retranslation leads me to examine how themes such as female agency and sexuality, that were written about in a progressive fashion, were translated during the twentieth century, and whether censorship was at play in these translations. I explore whether the language of agency and sexuality is retained as the text travels across languages

and across the social contexts of the post-war period and the sexual revolution of the 1970s. I also consider the effect any changes have on the translated text. As noted above, most readers who are not familiar with the field of Translation Studies assume that a translation is a faithful reproduction of the source text even though, as stated by Karen Emmerich, by definition, "[t]he entire translation is a text that didn't exist before: *all* the words are added; *all* the words are different" (2017, p. 3). Censorship and changes in translation can also affect the image of a particular author abroad.

Retranslation is the most important line of inquiry. I aim to understand what motivates retranslation, and in particular, retranslation of women's writing in different time periods with different standards concerning women's fiction. As stated by Rochefort, if, during the twentieth century women are allowed to write, they are still restricted on the subject matters they can write about. Sex, for example, was considered a taboo subject for female authors (Holmes, 2006, p. 19). However, many twentieth-century female writers – including Rochefort herself – pushed those boundaries and included sexual content in their works. From the 1970s onward, many retranslations of women's writing started to appear. Based on the findings from my master's degree, I hypothesized that these new translations, which were published after the Women's Liberation Movement, were meant to restore something that had been 'lost in translation' or left out before. Some new retranslations published after the 1980s are indeed marketed as unveiling new passages which had been censored in translation. Furthermore, if a text was misinterpreted in translation, but never retranslated, it would thus mean that it is in dire need of retranslation.

At a more general level, this thesis attempts to uncover the reasons why the text was translated the way that it was. Cultural norms, the translator's and the publisher's background, as well as other considerations can account for the changes witnessed in translation. I have

chosen to use the terms ‘translating’/‘retranslating’ in the title of my thesis, rather than ‘translation’/‘retranslation’ in order to emphasise the process and its agents, rather than restricting translation to its textual products. If we wish to attempt to uncover the reasons why some texts were translated in a certain way, we need to turn to the context in which they were produced: namely the political and social context, the literary and publishing context, as well as the individual context of the translator. This is where the sociological approach comes into play. This framework is used to shed light onto the possible reasons for the changes observed in translation.

The scale of the study is also unprecedented for a research project on the retranslation of women’s writing. The corpus of texts discussed in this thesis consists of six novels that have each been translated twice, and of two novels translated once, so twenty-two texts in total. Finally, another original aspect of my work is that, contrary to most studies in the field which have been conducted on one-directional corpora, this one examines a bidirectional corpus composed of both novels written in English and translated into French, and novels written in French and translated into English. It enables me to investigate the role of cultural norms in translation in both the French world and the Anglophone world as a whole, as well as whether English translations censor more than French ones for instance.

Corpus for Study

The choice of texts to study was driven by retranslation. At the beginning of this project, I started by compiling a list of texts written by female authors in English and French during the twentieth century that had been retranslated. It is necessary here to clarify exactly what is meant by retranslation, and to look at the different types of retranslation one can encounter. In this study, I distinguish four types of retranslation. The most common type of retranslation involves

the same original text translated in different time periods by different translators. For instance, Daphné du Maurier's famous novel *Rebecca* was first translated into French in 1939 by Denise van Moppès, then retranslated in 2015 by Anouk Neuhoff. Another case is that of two different translations being released very close in time by different translators and different publishers but in different geographical areas, such as the UK and the USA, for instance. Louise de Vilmorin's *Le Retour D'Erica* came out in the US in 1948 as *Erica's Return* translated by Sara Fisher Scott, and then a year later in the UK as *The Return of Erica* translated by Mona Andrade. Anthony Pym calls these almost simultaneous translations for different markets "passive retranslations" (1998, p. 82) because they are not competing for the same audience. In this study, I still consider these cases as they can be particularly revealing about the role of cultural norms in translation. Another scenario occurs when a first translation of a book is reissued later under a new title. It is still the same version translated by the same translator but presented as a new text by changing its title. For instance, Iris Murdoch's novel, *The Bell* was translated into French by Jerôme Desseine and first published under the title *Les Eaux du péché* in 1958. In 1985, the translation was re-issued under the title *Les Cloches*, which is closer to the original title. The front cover of this new edition is adorned with the drawing of a snake coiled around a bell and biting into an apple. The theme of the novel, which revolves around the idea of sin, is thus introduced through the cover rather than the title. If, at first glance, these cases can appear to be retranslations, they are not since only the title is different. I do not consider these examples to fall under the category of retranslation. Finally, the last case encountered is when a first translation is re-issued but has been revised by a new translator. The translation of Sylvia Plath's *The Bell Jar* by Michel Persitz, which was re-published in 2014 revised by Caroline Bouet, falls under this category. To summarise, in this thesis, I only discuss works which have

been fully retranslated by a different translator at a later date, or "passive retranslations" (Pym, 1998, p. 82).

During the initial phase of my research, I gathered a corpus composed of over seventy titles written by thirty-nine women in the twentieth century, which had been translated more than once (see Appendix 2). It featured around forty-five originals in English and thirty originals in French, together with their different translations. In order to be able to conduct a detailed textual comparison between the translations and their original, it became apparent that I would need to narrow the focus down and to select only a few works. The criteria chosen to compile the final corpus were, that (1) the texts had to be novels belonging to the genre of the *Bildungsroman*, (2) written by a major or influential woman writer during the twentieth century, and (3) which display features such as sex-related content and dysphemistic language – language that is not always offensive but is considered so in the particular context it is uttered (Allan and Burridge, 2006). I chose not to include material other than fiction, simply to keep the project's focus, but there would be much work to do on the retranslation of female thought, such as the various French translations (1965, 2011, 2015) of Woolf's *A Room of One's Own*. This first criterion eliminated more than half the number of texts.

In terms of author selection, I chose the following criteria to determine what a major writer is: a writer who is considered a classic and is still renowned nowadays; a writer whose works have been studied by academics; a writer who has been translated in many languages; and a writer who may have won literary prizes during their careers. This eliminated a dozen authors who were more minor than the rest. Finally, while narrowing down the number of texts, I was also looking for features such as sex-related content and dysphemistic language which, as I will demonstrate in Chapter 2, are tropes of the twentieth-century female *Bildungromane*.

This left me with a final corpus of fewer than ten original works displaying similar features. This was important as it gave coherence to the corpus and provided a foundation of comparable works on which to build my argument.

The genre of the *Bildungsroman* is conducive to a study such as the one I am conducting as it often features teenagers. Teenagers are more prone to rebellious behaviour in general, but this type of behaviour might be tolerated better on the part of male teenagers (and even encouraged as being a sort of natural rite of passage), than on the part of female adolescents. This makes it, in turn, more prone to censorship or erasure in translation. Another interesting feature of the female *Bildungsroman* is that, because it tells stories about girls and, more specifically, young girls, it is a genre considered of little importance. The fact that it is written by women about women renders it less valuable in the views of critics and readers alike, because of what Russ calls the "Double Standard of Content" as detailed previously. This genre, which is about young heroines, also faces the prejudices faced by Young Adult literature nowadays: that because it is about teenagers, – and in the case of YA literature, aimed at adolescents (Soter and Connors, 2009, p. 65) – it is not of importance or it is of bad quality. Although the texts in my corpus are not YA literature or considered to be bad quality, there are long-standing prejudices that any story featuring young women can only be a soppy romance. According to Diana Holmes, romance became a "denigrated genre" (2006, p. 10) during the nineteenth century because of its strong association with women (2006, p. 11). If it is true that the theme of love is present in most of the novels studied in this thesis, it is not dealt with in a very sentimental way. Furthermore, first love and romantic feelings are an important step in the development of both male and female teenagers, and thus should have their place recognised in literature, particularly in the *Bildungsroman*.

Finally, some of the works included incorporate paratexts or information available about the translation or translator, which make it easier to explore their context of production. Gaining more insight into the translator's process and intentions can help to create an overall picture of the context in which the translation was produced. In the end, the French works studied are: Marguerite Duras' *Un Barrage contre le Pacifique* (1950), Françoise Sagan's *Bonjour tristesse* (1954), and Christiane Rochefort's *Les Petits Enfants du siècle* (1961). The heroine of *Un Barrage contre le Pacifique*, seventeen-year-old Suzanne, lives with her mother and brother in relative poverty in Indochina. One day, Suzanne catches the eye of a rich man called Monsieur Jo which leads her mother to form a plan for Suzanne to marry him. In *Bonjour tristesse*, seventeen-year-old Cécile summers on the French Riviera with her father and his young mistress while discovering sexual pleasure with a young man named Cyril. In *Les Petits Enfants du siècle*, ten-year-old Josyane is the eldest child of a large family for which making babies means gaining more material possessions thanks to the French benefits system encouraging women to have more children after the Second World War. Josyane tries to navigate life and discovers sexuality with an Italian immigrant named Guido.

The Anglophone works which are included are: Carson McCullers' *The Member of the Wedding* (1946), Doris Lessing's *Martha Quest* (1952), and Edna O'Brien, *The Country Girls* (1960). *The Member of the Wedding* deals with a twelve-year-old girl's transition into adulthood and her feelings of gender queerness. Living with a distant father, Frankie feels isolated and dreams of going away with her brother and his bride on their honeymoon. In *Martha Quest*, fifteen-year-old Martha lives a sheltered life with her parents on an African farm. Later on, she moves to the city and take on a job as a secretary while exploring the pleasure of parties and the attention of male suitors. *The Country Girls* tells the story of fourteen-year-old Caithleen and her best friend Baba growing up in Ireland, from their early years, through their education

in a convent, to their move to Dublin as young adults. It includes Caithleen's relationship with an older French man nicknamed Mr. Gentleman.

Additionally, I look at *Le Repos du Guerrier* by Christiane Rochefort, *Les Mandarins* by Simone de Beauvoir, and very briefly at *Le Rempart des Béguines* by Françoise Mallet-Joris, because of the contrast it offers to the previous two. These works are not *Bildungsromane* per se but feature young women and also explore the reality of women's lives and experience. These novels also underwent changes in translation but were never retranslated.

Theoretical Framework and Methodology

This thesis brings together three areas of interest within Translation Studies: gender, retranslation, and the sociology of translation. Studies on translation and gender mainly date from the 1990s onwards, (Simon, 1996; Flotow, 1997, 2011; Santaemilia, 2005; Sardin, 2009). More recently, research on women in translation has been more inclusive of minority languages and non-Western women (Flotow and Farahzad, 2016; Castro and Ergun, 2017). Some scholars, such as Vanessa Leonardi (2007) have considered the influence of the translator's gender onto a translation. Although I may consider the translator's gender as a factor, it is not something that I explore significantly in my work because, despite the fact that retranslation obeys to social and cultural factors related to gender, these factors cannot be reduced to the gender of the translator him or herself in my opinion.

Although, there were early attempts at theorising retranslation such as "Goethe's three epochs of translation" (Tahir Gürçağlar, 2019, p. 485), the first to delve into this concept in some depth were French theorists Antoine Berman (1990) and Paul Bensimon (1990) during the 1990s. Berman claimed that "translation is an incomplete act that can only strive for completion through retranslations" (Tahir Gürçağlar, 2019, p. 485). This perspective is known

as the "retranslation hypothesis" (Tahir Gürçağlar, 2019, p. 485). New works appeared in the 2000s, such as articles by Isabelle Vanderschelden (2000) and Karin Littau (2000), some of which challenged the retranslation hypothesis. In the 2010s, research about retranslation is still thriving as can be attested by recent works from Françoise Massardier-Kenney (2015) and Siobhan Brownlie (2016).

Retranslation and gender have previously been studied in conjunction. For example, I can mention Claire Le Brun's analysis of the various French (re)translations of Louisa May Alcott's *Little Women* (2003), which concludes that many translations present a toned down version of the main character, tomboy Jo. However, Le Brun's analysis is solely descriptive and does not explore the reasons behind the highlighted distortions. More recently, Zhongli Yu's monograph (2015) on the retranslations of Beauvoir's *The Second Sex* and Ensler's *The Vagina Monologues* in China shows how some sensitive topics such as lesbianism and prostitution have been censored. Yu underlines Chinese cultural norms as well as the gender of the translator as influential factors in the translations of these two works. In this thesis, I wish to move beyond norms as they are not a sufficient enough explanation for the shifts occurring in translation in my corpus. This is where the originality of my research lies as there have been very few studies on gender and retranslation which use the sociology of translation as their framework.

The sociology of translation is quite a recent area of research. For a long time, despite "la conviction selon laquelle on ne peut soustraire l'objet 'littérature' à ses déterminations et appartenances sociales" [3] (Bionda, 2018), the products of translation were studied purely in linguistic terms, removed from their social context. However, the agents responsible for producing translations and the social context in which those translations are produced cannot be ignored. As said earlier, translation is not, and can never be, neutral, simply because of the

[3] "the conviction that the literary object cannot escape its social determinations and affiliations" (my translation).

human factor. Translators are informed by their own background and values when they translate, which is why those need to be taken into account when analysing translated texts. During the Cultural Turn, the need to study these products in context became clear. From the late 1990s, it prompted the birth of a new area of research entitled 'sociology of translation' which accounts for this need to (re)place translation in its context of production. It enables researchers better to understand translations by exploring the historical and social context surrounding them. Since the 2000s, the Sociological Turn in Translation Studies has shown the importance of going beyond a descriptive study of translated texts because it fails "to take adequate account of the real political and social power relations which structure the cultural field. Ultimately, the approach remains text-based, or even text-bound" (Kershaw, 2010, p. 5). Thus, in order better to understand the differences found between translations, but also the reasons why different translations exist in the first place and what prompted them, it is necessary to examine the social context in which they were produced as well as the agents that played a part in their production.

Gender in translation, retranslation, and the sociology of translation are explored in more detail in the first chapter of this thesis in order to discuss what has already been done in the field, as well as to establish the theoretical framework for this research project.

My research uses a two-pronged methodology. First, I use Descriptive Translation Studies to identify the differences between the source texts and their translation(s). The aim of the descriptive textual and micro-textual analysis in Chapters 2 and 3, is to find out how women's experience is rendered in translation. Identifying cuts, omissions and additions in the translated texts, enables me to consider the kind of readership the translators and publishers had in mind. For example, I look to see if sex-related vocabulary and dysphemistic words are kept

in translation, completely censored, or if are they replaced by hypernyms to tone down their meaning. Then, in Chapters 4 and 5, I move onto exploring the context of production of some these (re)translations and the agents who produced them. Paratextual analysis is useful to shed some light on the translator's intentions and *habitus* as well as on the reasons for retranslation. Contextual analysis can help us understand why the texts were translated this way. Furthermore, the concepts of translation norms and the translator's *habitus* can be useful since "tout texte, qu'il soit traduit ou non, est le résultat d'un processus social de production" [4] (Gouanvic, 2007, p. 20). Finally, Reception Studies and concepts such as the "horizon of expectation" (Jauss, 1970) also play a part in this work as they make it possible to examine how the translation was received in a different cultural setting and if it fits the norms of the target culture.

Thesis Outline

In the first chapter of this thesis, I review and discuss the work that has already been done on the topics of gender in translation, retranslation, and the sociology of translation. After this essential foundation, the thesis is divided into two parts. The first part, which is composed of Chapters 2 and 3, is concerned with analysing the textual material itself. Chapter 2 deals with the translation of the female *Bildungsroman*. It includes an introductory part about the history of the *Bildungsroman*, which presents important features of this genre: the main character's bodily agency, sexuality, and use of provocative or dysphemistic language. The texts analysed are *The Member of the Wedding*, *The Country Girls*, *Martha Quest*, and their translations into French, and *Les Petits Enfants du siècle*, and *Un Barrage contre le Pacifique* and their English translations. Since sexual exploration is an important trope of the female *Bildungsroman*, Chapter 3 examines the translation of sex-related content in *Martha Quest*, *Bonjour tristesse*,

[4] "any text, be it translated or not, is the result of a social process of production" (my translation).

Un Barrage contre le Pacifique, *Les Mandarins*, and *Le Repos du guerrier*. Even though "All sex is subject to taboos and censoring" (Allan and Burridge, 2006, p. 145), and women especially "were […] tacitly forbidden to describe physical experiences" (Morello, 1997, p. 289), these novels contain allusions to sexual activity or even actual depiction of sex scenes and female sexual pleasure. The translations are examined in terms of whether the sex-related content was removed and, if so, whether these changes respond to the norms of the time and target culture. I then explore if sex-related content was restored in later retranslations. These two chapters are the first step in the analysis. They describe the changes occurring in translation and how these affect, and sometimes even subvert, the message of the source text, sometimes silencing women's voice in translation.

After having explored the textual material, the second part of the thesis (Chapters 4 and 5) looks at the conditions in which these texts were produced, particularly at the role of the translator and the reception the translations garnered. They examine the possible causes for the changes detected in Chapter 2 and 3, and highlight the role of the translator as "intervenient being" (Maier, 2007), but also the effect that translation can have onto the translator's other work (2007, p. 11). Chapter 4 investigates the background of some of the translators present in my corpus. It focuses on elements such as the translator's experience and status, as well as their intimacy with the text. I delve deeper into the case of the translation of *The Country Girls* and the context surrounding it. I also examine the case of Douglas Hofstadter, a Professor of Cognitive Science and retranslator of Sagan's *La Chamade*, who wrote extensively about his translation process. How does his specific *habitus* influence the way he translates? Chapter 5 addresses the case of translators who were also authors in their own right. I explore the influence that their *habitus* as writers had on the way they translated. If the question of fidelity is a recurrent theme in translation, it might be even more prominent when the translator is also a

writer. As writers themselves, are they sometimes tempted to rewrite the original to fit their own vision or style? How do the supposedly mutually exclusive authorial and translational *habituses* merge? I consider the cases of Doussia Ergaz, one of the first translators of Doris Lessing's *Martha Quest*, Antonia White, who translated *Un Barrage contre le Pacifique* and many of Colette's works, and Edward Hyams, the British translator of *Les Petits Enfants du siècle*. As a counterpoint, I also delve into the case of French writer Marguerite Yourcenar who translated Virginia Woolf's *The Waves*.

Chapter 6 discusses the main reasons for retranslation emerging from the previous analysis. What prompts it? Moreover, what is the function of retranslation, in general, and more specifically in relation to women's writing? What difference does retranslation make? Are there still some novels written by female authors in need of retranslation? The conclusion to the thesis advocates for translators' visibility. Despite previous calls to make translation and translators more visible, such as Venuti's *The Translator's Invisibility: A History of Translation* (1994), translators are still too often overlooked. This, combined with the rise of machine translation and fan-subbing, has in turn an economic impact on the profession (Doherty, 2016): translation prices are lowered (Kushinka, 2017), once again pushing translation back to being a low-paid profession of seemingly little importance. Visibility is also due to women's writing when it has been smothered in translation and the voice of the author silenced. I shall show that some of the novels analysed in this research project are still in need of retranslation to restore the message intended by the author, a finding that should be of major interest to publishers and readers alike.

CHAPTER 1: THEORY

The field of Translation Studies was officially born in the 1970s, following James Holmes' call for a separate academic discipline in his paper "The Name and Nature of Translation Studies", presented at the Third International Congress of Applied Linguistics, held in Copenhagen on 21-26 August 1972. Therefore, it is quite a new field compared to other academic disciplines. It has been, and still is, evolving fast, as new theories and new links with other fields emerge regularly. This first chapter aims to give an overview of the evolution of the concepts that will serve as a theoretical framework in this thesis.

In the history of literary reception, translation has mostly been seen as an ersatz to literature, a necessary evil in order to read other cultures' textual productions. The truth is, we need translation, and it is an essential component of literature. But the status of both the practice of translation, and translated texts, has been regarded as low (Bassnett, 2011, p. 91). Translation is usually thought of in negative terms, as "a weak and degraded version of authorship" (Simon, 1996, p. 37). For instance, "[t]he death of a text through translation is an age-old trope" (Nornes, 2004, p. 447). Translated texts are considered only "copies" (Perteghella and Loffredo, 2006, p. 3), "echoes" (Chamberlain, 1988, p. 455), reproductions, ghosts, or "shadow[s]" (Spivak, 1993, p. 181) of their original. As for translators, they have been deemed "ghostwriter[s]" (Lara Vergnaud quoted in Temple, 2018), "servant[s]" (Prunč, 2007, p. 49), and other disparaging names. As stated by Sapiro, for a long time, translation "[was] not a fully professionalized activity. For centuries, it was an intellectual activity, like commentary or criticism, and it is still often performed for free, as a calling or as a 'hobby'" (2014, p. 83). This, undoubtedly, contributed to the marginalisation of translators, and even to their "invisibility" (Venuti, 1994), many people considering "the translator as mere conduit of a work into another language"

(Zeller, 2000, p. 134). In her recent monograph, *Literary Translation and the Making of Originals* (2017), Karen Emmerich attempts to reconceive of translation in more positive terms, "as an activity that […] shapes the ideas readers form about a particular work" (pp. 28–29), and to bridge the divide between originals and translations. Translations are indeed usually seen as derivative, whereas a sacred status is conferred upon originals. This hierarchy will be discussed more in depth later on in this chapter, and will be an important concept, especially for the discussion about retranslation. This chapter reviews the main theories linked to the two central themes in this thesis: gender and translation, and retranslation. But, first, I will discuss the methodological framework I use to study the texts in my corpus: the sociology of translation.

Sociology of Translation

As argued by Sapiro, Bourdieu's sociological model is useful because it encompasses both "internal and external analysis of literary works" (2012, p. 30). Internal analysis "is based on textual analysis, leaving producers aside" whereas external analysis, such as sociological, historical, or biographical approaches, "focuses on material conditions of production and reception" (Sapiro, 2012, p. 30). Combining external analysis and internal reading allows for "a real study of cultural production" (Sapiro, 2012, p. 44).

The Sociological Turn in Translation Studies started to emerge in the 1990s (Sapiro, 2014, p. 82), but drew upon the concept of norms introduced by Gideon Toury in the 1980s following the emergence of Descriptive Translation Studies (DTS). Toury put forward the concept of norms which he defines 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 appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension […]. (1995, p. 55)

For Toury, translation is heavily influenced by norms, and "behaviour which does *not* conform to prevailing norms is […] possible […] [but] there would normally be a price to pay for opting for any deviant kind of behaviour" (1995, p. 55). Thus, in order to uphold the norms in place, and to safeguard their position and status within the community, many translators resort to – consciously or unconsciously – censorship and self-censorship. The concept of norms is central to understanding translation and to accounting for translatorial strategies. However, "[w]hen dealing with actual translations, norms seem to be insufficient to account for translation choices. They are indispensable if one is to understand the context in which a translation came into being, they can also describe the position a particular translation had in the target culture, but cannot account for the motivations behind the translator's choices" (Yannakopoulou, 2008, p. 7). Toury's theory has thus been criticised for not taking sufficient account of "social and ethical factors" (Munday, 2012, p. 182). "The link to social conditions is crucial, since it recognizes that they influence, and to some extent, determine the translation patterns" (Munday, 2012, p. 181) but Descriptive Translation Studies mainly "pensent le traducteur comme simple courroie de transmission entre le socio-sémiotique et le texte traduit. Le traducteur est une sorte de vecteur impersonnel de normes"[5] (Gouanvic, 2007, p. 30). Lawrence Venuti states:

> Toury's method … must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. (1998, p. 29)

With descriptive studies, Toury also aimed to move away "from the traditional comparison of translations against 'originals' […] usually from a prescriptive perspective" (Saldanha, 2005, p. 6) toward an approach based on empirical methods. However, some

[5] "consider the translator simply as a transmission belt between socio-semiotics and the translated text. The translator is a sort of impersonal conveyor of norms" (my translation).

scholars such as Chesterman have noted that norms still "exert a prescriptive pressure" (1997, p. 68) as they "not only […] reflect cultural features, but, somehow, they also have a role in perpetuating or altering them" (Medeiros, 1999, p. 149). Thus, "to the identification of norms must follow an investigation of the forces behind them, an assessment of the consequences resulting from them and a committed questioning on whether the identified norms are to be strictly adhered to or not" (Medeiros, 1999, p. 141).

One of the first theorists to link norms to the sociological concept of *habitus* was Daniel Simeoni in his seminal article "The Pivotal Status of the Translator's Habitus" published in 1998. Simeoni advocated for "[b]ringing the translator's habitus center stage" (1998, p. 33) precisely because the concept of norms fell "short of fully accounting for the individual agency of translators" (Hanna, 2014, p. 63). Coined by French sociologist Pierre Bourdieu, the notion of *habitus* would become central in the sociology of Translation Studies. As theorised by Bourdieu, the *habitus* is inseparable from the notion of field. A "field consists of a set of objective, historical relations between positions anchored in certain forms of power (or capital)" (Bourdieu and Wacquant, 1992), while the *habitus*, which is "the generative principle of responses more or less well adapted to the demands of a certain field, is the product of an individual history, but also, through the formative experiences of earliest infancy, of the whole collective history of family and class" (Bourdieu, 1990, p. 91). According to Bourdieu, all players in a field are vying for capital, be it financial or symbolic. The configuration of that field will thus dictate the players' behaviour. Usually the players who have been in the field for some time and who hold the capital will lean towards orthodoxy – that is, follow the norms – whereas newcomers, who have yet no capital at stake, will be able to be more heterodox (Bourdieu, 1993, p. 73).

Since the 1990s, interest in translators as agents had started to emerge with works such as Douglas Robinson's *The Translator's Turn* (1991) but Simeoni's "call for an actor-based complement to the concept of norms in DTS and his subsequent introduction of the concept of habitus was groundbreaking" (Meylaerts, 2013, p. 104). Following his article, the Sociological Turn of the 2000s opened new areas of exploration by incorporating sociological theories to the field of Translation Studies in order to understand better the actors and social factors surrounding translation. One problem with Simeoni's view, however, is that he still subscribed to "translators' ingrained subservience and passivity with respect to the normative practices of their profession" (Inghilleri, 2003, p. 249).

Nevertheless, Simeoni's article paved the way for a growing interest in the figure of the translator during the early 2000s, which led other scholars to continue developing Bourdieu's sociological concepts for Translation Studies. Jean-Marc Gouanvic, for example, worked to refine the concepts of field and *habitus*. He published two monographs: *Sociologie de la traduction* (1999), and *Pratique sociale de la traduction* (2007) in which he applied these frameworks to case studies on American science fiction and realism translated into French. In *Pratique sociale de la traduction*, he concludes that the translator's *habitus* "le porte vers les textes et vers des manières de traduire typées dont les particularités sont lisibles dans les textes cible"[6] (2007, p. 171). Gouanvic also adopts the concepts of "*illusio*" and "signifiance" from Bourdieu's theory. The notion of *illusio* encompasses both belief and illusion. It is the game that the reader agrees to play when reading a book. According to Gouanvic, the *illusio* roughly corresponds to Coleridge's "willing suspension of disbelief" (2006, p. 128), an effect which needs to be replicated in translation. "Signifiance" is taken from Henri Meschonnic, and is

[6] "leads the translator towards texts and archetypal translation techniques the particularities of which are visible in the target texts" (my translation).

linked to rhythm in discourse. This is difficult to replicate since each language possesses its own syntax. For Gouanvic, Bourdieu's theory of *habitus* is, at the same time, necessary and not sufficient (2007, p. 169).

The concept of *habitus* has been criticised as being too deterministic. In order to avoid determinism, one must keep in mind that the *habitus* is not set in stone but rather "highly sensitive" and "always fluctuating and in a state of perpetual repositioning" (Simeoni, 1998, p. 27) according to both the demands of the field and the agent's personal trajectory. Thus, the translator occupies a double position:

> Il y a un double mouvement dont le traducteur est le centre, à la fois sujet et objet, à la fois actif et agi, à tel point que le traducteur en tant que principe transformateur et reproducteur des textes sur lequel il applique sa capacité technique et sociale remet en compte la division classique entre le sujet et l'objet et oblige à repenser l'histoire en dehors de l'ancienne opposition entre l'individu et le collectif.[7] (Gouanvic, 2007, p. 35)

Bourdieu himself warns against viewing the *habitus* as simple "mechanical determination" (1990, p. 90):

> The habitus, as the system of dispositions to a certain practice, is an objective basis for regular modes of behaviour, and thus for the regularity of modes of practice, and if practices can be predicted […], this is because the effect of the habitus is that agents who are equipped with it will behave in a certain way in certain circumstances. That being said, this tendency to act in a regular manner which, when its principle is explicitly constituted, can act as a forecast […], is not based on an explicit rule or law. This means that the modes of behaviour created by the habitus do not have the fine regularity of the modes of behaviour deduced from a legislative principle: *the habitus goes hand in glove with vagueness and indeterminacy*. (1990, pp. 77–78)

In recent years, the concept has been refined by scholars such as Reine Meylaerts, to make it more individual. Using the works of Bernard Lahire, another French sociologist, she proposes

[7] "The translator is at the centre of a double movement, and both subject and object of it, both active and acted upon, to such an extent that as a transformative and reproductive force of the texts to which s/he applies his/her technical and social abilities, s/he challenges the conventional division between subject and object and forces us to rethink history beyond the traditional opposition between the individual and the collective" (my translation).

to reconceptualise the notion of *habitus* as a more complex concept. Indeed, many literary translators also carry out other professional activities in fields that call for a very different *habitus* (Meylaerts, 2013, pp. 124–125). Meylaerts thus underlines the potential influence, or even clash, between these different *habituses*. This, she says, needs to be taken into account when looking at the *habitus* of translators. Moreover, because the notion of *habitus* cannot be separated from that of field (Gouanvic, 2007, p. 23), in order to study the *habitus* of specific agents, it is thus necessary to establish the boundaries of the field in which they are operating. However, as Meylaerts explains, literary translation does not correspond to a field "in the narrow sense of the word" (2013, p. 108). Indeed, the field of translation, and more specifically, in this case, of literary translation, does not seem to have clear boundaries. When talking about literary translation, one has to consider the field of literature, then the sub-field of the genre to which the text belongs, at that specific time in history. Then, because translation is an operation between a source culture and a target culture, there is also a source field and a target field to consider (Gouanvic, 2007, p. 23). Translation involves and encompasses all the above-mentioned fields, which is why it is difficult to construct a single and autonomous field of literary translation. In turn, "it is thus hard to speak of a translatorial *habitus* sensu stricto" (Meylaerts, 2013, p. 109) because

> [i]n many historical contexts, [translation] is often a secondary activity that is executed […] frequently in addition to other literary and/or professional activities. […] Literary translators […] often combine their translation practice with a (literary) profession and/or with a multitude of literary activities and transfer roles (writing, translating, adapting, self-translating, publishing, etc.) in varying combinations. […] In other words, their translation practice, their perception and self-perception as a translator is inextricably linked to their socialization in other fields and can only be understood in relation to this socialization and in relation to the multitude of (transfer) roles they take on. (Meylaerts, 2013, pp. 108–109)

Thus, Meylaerts goes beyond Simeoni's concept of norm-binding *habitus*, and reconceives the *habitus* as "fragmented, plural, dynamic and at times even contradictory", which "allows for

intraindividual variations, for shifting between fields, for habitus-field clashes and for dispositions that become active only under certain circumstances" (2013, p. 124). This is why it is crucial to consider the notion of a complex "adaptive habitus" (Pokorn, 2012, p. 11), always evolving to fit the demands of each specialised field and always influenced by the potential other fields in which the agent is working. The concept of *habitus* is explored in more detail in Chapters 4 and 5.

Finally, Simeoni also linked the *habitus* to the notion of the translator's style. He pointed out "Aristotle's original insight that a person's *hexis* is reproduced in his or her style. 'Style' can be restricted to its […] meaning: the art or skills of writing. Aristotle's remark suggests that every literate person will write in a mode or manner consistent with his or her habitus" (Simeoni, 1998, p. 19). If we follow this postulate, then translators also have a style, despite the claim that translation is just a reproduction of the original author's style. In the general public's eye, literary translation could be likened to another type of translation, geometric translation. This operation consists in "mov[ing] every point of a figure or a space by the same distance in a given direction" (*'Translation (geometry)' on Revolvy.com*). The end result is the exact same figure located somewhere else on the coordinate plane. On the one hand, this comparison is interesting for it shows displacement, which is at the heart of literary translation. The translated text is indeed an iteration of the original text which has been displaced to another culture. On the other hand, this comparison does not reflect the differences between a translated text and its original. In geometry, the figure is displaced, but not altered in any other way. However, as stated by Emmerich, translation "has no truck with modest change" (2017, p. 3) as, linguistically, it is a completely new work. Whereas in geometric translation, functions are numbers and thus neutral, allowing for the second figure to be exactly the same as its original, there is no equivalence between languages that would allow for the same to take place in literary

translation. Thus, even though geometric and literary translations bear the same name, and both entail shifts and displacement, they correspond to very different operations. Literary translation is carried out, not by numbers or formulas, but by humans, which makes it more creative and personal. "Contrary to the perception of too many readers, translators are writers, not verbally clever secretaries" (Jager, 2009, p. 88). Due to this assumption,

> [s]o far there has been little or no interest in studying the style of a translator […]. This is clearly because translation has traditionally been viewed as a derivative rather than creative activity. The implication is that a translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original. We may well want to question the feasibility of these assumptions, given that it is […] impossible to produce a stretch of language in a totally impersonal way […]. (Baker, 2000, p. 244)

This idea of the translator's own style and voice has been explored by scholars such as Hermans (1996), Baker (2000), Saldanha (2005, 2011) and Boase-Beier (2006), which shows that it is an important topic. Through a corpus-based analysis, Baker argues that translators indeed have a style of their own as "it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it" (2000, p. 244), and pleads for the acknowledgment of translation as a creative discipline. For Baker, to study the style of the translator, we have to look for patterns of translation rather than one-off deviations, as this will be telling about the "translator's characteristic use of language, his or her individual profile of linguistic habits, compared to other translators" (2000, p. 245). She also proposes to distinguish between patterns which are "likely to be influenced by the source language" (2000, p. 257) which can a be a conscious choice on the part of the translator, and patterns which emerge less consciously in writing. The latter would constitute the style of the translator, which is the product of his/her *habitus*, rather than the style of the source text or author. Although I do not conduct a detailed analysis of translators' style in my corpus, as suggested by Baker,

patterns in translated texts can point to an overall translation strategy. Two themes will be explored through the sociological approach: gender and translation, and retranslation.

Gender and Translation

This thesis focuses on the translation of works written by women writers and which depict the lives of female protagonists. Therefore, the notion of gender will play an important part in this research. As previously discussed in the overall introduction to this thesis, it is clear how, throughout history, the status of both females and translation intersect, mainly because both were considered to be derivative or secondary. In her ground-breaking article, "Gender and the Metaphorics of Translation", Chamberlain analysed the numerous metaphors that link translation to femininity, arguing that translations are sexualised as female whereas original texts are seen as male. Because of their status as source texts, originals are associated with creativity and authority, and thus with the masculine. Negative tropes linking women and translation are legion, the most infamous being the phrase 'belles infidèles'. This label was used to describe French translations from the seventeenth century which rewrote the original text to correspond to the literary aesthetic and linguistic ideals of the time in France. These translations were therefore beautiful but unfaithful – features that were often attributed to women too (Chamberlain, 1988, p. 455). The rise of feminism in the 1970s coupled with Chamberlain's article paved the way for a focus on gender, which appeared in the field of Translation Studies during the 1990s. In her article "Feminist Translation: Contexts, Practices and Theories" (1991), Luise von Flotow studied how, through the use of prefaces or by "womanhandling" (1991, p. 76) the text, "the feminist translator, following the lead of the feminist writers she translates, has given herself permission to make her work visible" (1991, p. 74). What von Flotow describes as "womanhandling" consists in intervening in the text to make the feminine

more visible. She outlines techniques such as "supplementing" (1991, pp. 74–76), "prefacing and footnoting" (1991, pp. 76–78), and finally "hijacking" (1991, p. 78) which consists in the translator "appropriat[ing] [the text] […] to reflect her political intentions" (1991, p. 79). Von Flotow reclaimed the term "hijacking", which was first used by a journalist criticising the feminist translation of Lise Gauvin's *Lettres d'une autre* by Suzanne de Lotbinière-Harwood (1991, pp. 78–79), and thereby turned it into a positive feminist translation practice. These practices described by von Flotow were highly experimental, and intervened in the context of 1980s feminism, on texts that were already experimenting with language in order to highlight the female voice. During the 1990s, two notable monographs were also published on this topic: *Gender in Translation* (Simon, 1996) and *Translation and Gender: Translating in the Era of Feminism* (Flotow, 1997). Simon reconsidered translation as a positive force for women. She showed how, despite its low status, translation provided a platform for women to enter the literary world and "to contribute to the intellectual and political life of their times" (1996, p. 37). As for von Flotow, she studied how feminist translators "brought about a revision of the normally invisible role" of the translator. She also underlined how many texts by women had been forgotten in translation, either because they were never translated, or because their author's voice was distorted in translation. While my research does not deal with feminist translations per se, the themes of gender, female agency, and the connections between gender and translation play an important role in my work. As claimed by von Flotow, there are still texts by women which have been misrepresented in translation, or in which the translation of female agency has been stifled. This thesis reveals cases like this. If, in most instances, the novels in questions have been retranslated, it is not always the case.

When female-authored texts have been translated, they have sometimes been misrepresented in translation, be it consciously or unconsciously. Manipulation is inherent to the process of translation. If manipulation has now acquired a negative connotation, one of its first meanings according to the Oxford English Dictionary is to "handle, esp. with skill or dexterity; to turn, reposition, reshape, etc., manually or by means of a tool or machine" (*manipulate, v. : Oxford English Dictionary*). In that sense, a translation is always manipulated as it passes through the hands of and is reshaped by its translator. Some translations can also be manipulated in the other sense of the term, which is to "manage, control, or influence in a subtle, devious, or underhand manner" (*manipulate, v. : Oxford English Dictionary*). In the translation world, the old phrase "Traduttore, traditore", meaning "translator, traitor", is well-known. In *Translation, Rewriting and the Manipulation of Literary Fame* (1992), André Lefevere shows how many translated texts have indeed been manipulated in translation. He examines, for instance, the censorship of Anne Frank's *Diary* in its German translation. The character of the heroine is made to conform to social norms of the time by omitting certain details and "cleaning up" her language (1992, pp. 70–72). According to Lefevere "[t]ranslators […] have to be traitors, but most of the time they don't know it, and nearly all of the time they have no other choice, not as long as they remain within the boundaries of the culture that is theirs by birth or adoption" (1992, p. 13). He determines two main parameters which can prompt the manipulation of a text:

> These two factors are, in order of importance, the translator's ideology (whether he/she willingly embraces it, or whether it is imposed on him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time the translation is made. (1992, p. 41)

But there are degrees on the spectrum of manipulation. Manipulation can also be done consciously and, on the contrary, with the intent of making the feminine more visible as we have seen with "hijacking" (1991). If the practices described by von Flotow (1991) come from

positive intentions, they are "no less aggressive" (Flotow, 1997, p. 82) or manipulative than omission or censorship in translation.

The metaphor of translation as smuggling, introduced by Sergey Tyulenev, describes another kind of manipulation in translation. Tyulenev defines smuggling as the way "translators introduce their own personality or their own sentiments into their version of a source text, thereby exceeding the necessary changes that the original had to undergo" (2010, pp. 249–250). This is what French writer Agnès Desarthe describes finding in some translations:

> Parfois, […] je vois le visage d'un traducteur ou d'une traductrice se dessiner en filigrane au-dessus ou au-dessous de celui d'un auteur. Tiens, me dis-je, il ou elle (le traducteur, la traductrice) a oublié de s'absenter. […] Quelque chose est flou. On ne comprend pas ce qu'on lit, comme lorsque deux personnes parlent en même temps et qu'on ne sait quelle conversation suivre. [8] (2013, p. 143)

But does the translator indeed need to be absent? That is the question. Furthermore, it is always implied that the translator needs to be a neutral medium. But it is ever possible? I explore this question in Section III of this chapter.

Tyulenev distinguishes between the metaphors of hijacking and smuggling: "Translation-'hijacking' […] aims at a crowd and is never afraid of pushing too hard" and "is always an open and forceful protest" (2010, p. 252). On the contrary, "[t]he translator's interference with the text implied by the smuggling metaphor is mostly individual" and smuggling "remains hidden surreptitious" (2010, p. 252). The translations presented in the subsequent chapters do not fall into the "hijacking" category, as they do not aim to change the original text openly and visibly. For Tyulenev, translation is intrinsically a manipulative practice (2010, p. 251). However, if translation undeniably involves an intervention on the part of the translator, to my mind the word 'manipulation' goes one step too far by, once again, shedding negative light onto a

[8] "Sometimes, between the lines, I feel the presence of a translator superimposed onto that of the author. There, I tell myself, the translator forgot to be absent. […] Something is hazy. You can't understand what you're reading, just like when two people are talking at the same time and you don't know which conversation to follow" (my translation).

practice which has constantly been belittled. Lefevere concludes that translation is more akin to rewriting (1992), but a rewriting due to the norms of the era in which the translation takes place, rather than personal or political agendas. In the following chapters, I explore cultural norms to see if this concept can fully account for the changes in translation observed in this corpus of texts. Instead of viewing the translator's intervention as negative, it can, on the contrary, be seen as a form of creativity. But, the notion of translation being a manipulative practice is a common justification for many retranslations.

Retranslation

Indeed, be it because the text was manipulated in translation, or because the translation was not considered to have done justice to the source text, retranslation was first mostly theorised as a response to the long-standing idea that translations are inherently defective. Retranslations supposedly only served as a way to 'correct' a defective first translation.

> In the story of retranslation, the first translator is the 'bad' guy, who is, however, often generously regarded as having tried his best but who was unable to produce anything with lasting value. The retranslator, in turn, is the hero: the modern, well-read, balanced and cultured translator who 'finally' gives the readers the unbiased, faultless, faithful rendering of the original. (Koskinen, 2015, p. 29)

The so-called deficiency, and even impossibility of translation has been a recurring topic of discussion, even amongst translators and Translation Studies scholars. Berman, for example, insisted that translation is characterised by "essentiel inaccomplissement"[9] (1990, p. 1). It is true that translations can always be improved. Many translators speak of how, even once their translation has been published, they still see things that they could change. The myth of untranslatability is another argument put forward by translation's detractors, since, for many people, untranslatability means that something will be lost in translation which, in turn, would

[9] "inherent non-fulfilment" (my translation).

be proof of the deficiency of translation. 2004 saw the publication of *Vocabulaire européen des philosophies : Dictionnaire des intraduisibles*, edited by Barbara Cassin, which intended to show how some philosophical concepts do not have an equivalent in other languages, and that, although they can be explained in a different language, they are thus untranslatable. Ironically enough, as noted by many reviewers, the *Dictionnaire des intraduisibles* has actually been translated into other languages. In the English translation, for instance, some concepts are translated by adding explanations in the target language. In this particular case, the words 'traduisible' and 'intraduisible' are again taken to mean that it is (not) possible to replicate a particular term in a different language, or to find a perfect equivalent for it, which is not what translation is about. Finally, the rhetoric of loss, which derives from the very concept of untranslatability, has also characterised the way in which many people think of translation. This, in turn, reinforces the status of translated texts as 'consolation prizes' for those who cannot read the original since, following this logic, translations can never be as good as source texts since they have 'lost' something compared to their original.

In her article "Why Retranslate the French Classics" (2000), Isabelle Vanderschelden outlines common justifications for retranslation, and classifies them into five main categories. The first category comprises retranslations appearing when a new edition of the source text has been produced and has become the new standard (2000, p. 4). But this leads to the question: is it really a retranslation if the source text is not exactly the same one? As pointed out by Emmerich (2017), we need to reconsider the status of originals, as they are often as unstable and numerous as translations. In addition, a retranslation can be published in order to fulfil a specific function in the target literature market (Vanderschelden, 2000, p. 5). A different interpretation of the source text can also justify the publication of a new translation (2000, p. 6). However, there are two justifications for retranslation that are most common. First, it can be

that the existing translation(s) are considered outdated from a stylistic and linguistic point of view (2000, pp. 4–5). This is especially the case for classics, as much time can have elapsed between the publication of a translation and the time when a modern audience reads it. This argument of the obsolescence of translation is very common, and has also been discussed by scholars such as Robert Thornberry (1996, p. 146) and, more recently, Siobhan Brownlie, in her case study of the different English translations of Emile Zola's *Nana* (2016, p. 84). Additionally, another frequent justification for retranslation according to Vanderschelden is the fact that the existing translation(s) are unsatisfactory for reasons other than outdated stylistic choices (2000, p. 4). This argument was discussed at length by Bensimon and Berman, who both explored the concept of retranslation in the 1990s, and offered a vision of translation as a diachronic phenomenon. For Bensimon, the first translation of a literary work is doomed to be what he calls a "traduction-introduction",[10] which tends to domesticate and adapt the source text in order to introduce it (in)to the target culture (1990, p. 1). In the same volume of *Palimpsestes*, dedicated to retranslation (1990), Berman states that first translations "sont marquées par le manque" [11] (1990, p. 6), and that it is only through retranslation and time that a great translation – or "grande traduction" (1990, pp. 2-3) as he calls it – can emerge. Gambier agrees with Berman, but emphasises the importance of first translations as building blocks which contribute to the making of retranslations that better reflect the source text (1994, p. 414). For Berman, a great translation is a translation which is "le lieu d'une rencontre entre la langue de l'original et celle du traducteur"[12] (1990, p. 3). Indeed, he is a fervent defender of translating the letter of a text so as not to lose "that friction that should stand as a record of one language's transition to another" (France, 2019). The letter has usually been opposed to the meaning of a

[10] "a translation-introduction" (my translation).
[11]"are characterised by deficiency" (my translation).
[12] "the space where the language of the original encounters the language of the translator" (my translation).

text (Berman, 1989, p. 672). However, for Berman, 'letter' does not mean just the words but rather the experience of a text (1999, pp. 76–78). A great translation will endure through different eras and different sets of norms. Whereas translations are usually seen as second to originals, according to Berman, great translations have in common with the latter that they "perdurent à l'égal des originaux et […], parfois, gardent plus d'éclat que ceux-ci" [13] (1990, p. 2). But as Desmidt points out:

> Regarding translation as the solving of a social, communicative problem calls attention to the relativity of translation. As problem and solution interdepend, changes in social context will lead to changes both in translation and in the way translations are looked upon. Therefore, every translation as well as every definition of what is a (good) translation is relative; there will never be such a thing as 'the' perfect translation. (2009, p. 670)

Thus, what is a great translation for Berman might not be considered as such by a 1950s reader or a Translation Studies scholar of the 2050s. Each era and culture has its own trends in translation, and we can see that these change and evolve. For instance the "belles infidèles" (Mounin, 1955) trend of the seventeenth century would not work in our contemporary era which is more preoccupied with transparency and fidelity to the source text.

Berman lists several translations that he considers to be great translations. What makes them special in his view, compared to other translations, is that they contain

> une abondance spécifique : richesse de la langue, extensive ou intensive, richesse du rapport à la langue de l'original, richesse textuelle, richesse signifiante, etc. De fait, la grande traduction nous impose un autre discours sur la traduction que celui, traditionnel, de la perte : le discours de l'abondance. [14] (1990, pp. 5–6)

[13] "such as originals, they endure the passing of time, and sometimes shine brighter and longer than the former" (my translation).

[14] "a specific plenty: richness of language, either extending or conveying intensity; richness of the relationship towards the language of the original; textual richness, signifying richness, and so on. In fact, a great translation disseminates a different discourse than the traditional discourse of loss: the discourse of plenty" (my translation).

Berman's theory here goes against the classic rhetoric of translation as loss and, on the contrary, envisions translation as a possibility to create new meaning and richness. However, for him, this is only valid for great translations, which are very few indeed if we are to follow his definition, and he still subscribes to the deficiency of translation in other cases, and more specifically in the case of first translations: "[t]oute traduction est défaillante […] [et] dans la première traduction […] la défaillance est à son comble"[15] (1990, p. 9). His vision is thus quite reductive and negative for most translations. However, more recent research in Translation Studies has tried to steer away from this binary model of the original and its 'right' translation, which perpetuates the problematic idea that translation is a form of "textual replication rather than textual proliferation" (Emmerich, 2017, p. 3). Indeed, "[b]ecause interlingual translation involves different languages and possibly different cultures, it […] entail[s] transformation, including the proliferation of different interpretations" (Brownlie, 2016, p. 77).

Contrary to Berman and Bensimon's vision that retranslation is proof of the deficiency of translation, recent research proposes to consider retranslation as "evidence of the success of translation" (Massardier-Kenney, 2015, p. 78). Massardier-Kenney claims that retranslation is a testament to the power of translation:

> In the same way as a new edition or a new interpretation of an original does not demonstrate a lack in the text but its living presence in a culture, so a retranslation does not necessarily stem from a weakness, deficiency, inadequacy in previous translations or in the source text but from the often unacknowledged power of translation to constitute a text as literature. (2015, p. 73)

Massardier-Kenney argues, as Emmerich does in *Literary Translation and the Making of Originals* (2017), that originals are as plural and unstable as translations.

Karin Littau draws a parallel between (re)translation and the myth of Pandora: "The many Pandora myths lend emphasis not to the impossibility of translation, but to the impossibility of

[15] "every translation is deficient and, in the first translation, deficiency is at its height" (my translation).

putting a stop to endless retranslation, in short, show us the serial nature of translation: there are always more translations, retranslations" (2000, p. 32). Translation is indeed intrinsically serial and plural. Translators usually make a first draft, then a second, and maybe even a third or a fourth, and so on. As do authors; repetition and endless revision are another similarity between translators and authors. Moreover, different translators will translate differently. There is never one 'right' translation of a sentence. Even the same translator, faced with the same text at different times in his/her life, will translate it differently. Translation is thus very much subject to circumstances both external and internal, as well as interpretation. For example, in *Translator, Trader*, Hofstadter compares the different translations of an original text to the various interpretations of a musical piece by different musicians (2009, p. 98). And as with musical interpretations, there would thus not be a unique way to translate a book but a myriad of different interpretations, which emphasises the possibilities of translation rather than its impossibility:

> This serial nature of the translation process (original and version and another version and yet another) rather than the binary orbit (an original and its translation) — even if this binary comes to be deconstructed […] — will be our starting point to suggest not a tale of mourning […] but a joyous affirmation that what Pandora's myth tells us is transportable again and again, for here, difference is inconceivable without repetition, after all, repetition without difference would not be repetition. (Littau, 2000, p. 26)

By adopting this perspective, retranslation, then, is not only about the fact that translations are said to have a short life-span (Berman, 1990, p. 1; Gambier, 1994, p. 413), but, on the contrary, it becomes an intrinsic part of the translation process: "this re-iteration is essential, in turn, to constitute the work as work, to make it present in the world of literature, to mark it as an event that creates textual matter" (Massardier-Kenney, 2015, p. 79). Indeed:

> It is time that retranslation be considered as an essential step in the process of constituting a text as literature and to make visible this process in a dialogic rather than hierarchical way. We might reword Walter Benjamin's famous assertion that literary texts owe their 'afterlife' to translation and

> say that while literary texts may owe their life to translation, it is to retranslation that they owe their afterlife. (Massardier-Kenney, 2015, p. 81)

Other scholars have pushed this reasoning even further to consider that retranslations are not only proof that the original is alive in the target culture, but also that different translations can supplement each other. Vanderschelden, for instance, proposes a vision of retranslation as "a synchronic procedure" in which several versions of the same text exist in parallel and "complement each other" (2000, p. 12). Instead of a new translation coming to eclipse the previous ones, these existing translations can co-exist, fulfilling different functions, and being destined to different categories of readers. This conception of translation as a synchronic process "illustrates Barthes' theory of 'plural reading', which gives an active role to the reader – or translator – as an interpreter of the text" (2000, p. 12). Indeed, we have to keep in mind that literary translation is never neutral but, on the contrary, always an interpretation of the source text through the medium of the translator, and not just a "textual replication" (Emmerich, 2017, p. 3) of that particular text in a different language. To illustrate this phenomenon, the following image taken from a Chinese master was proposed by Barbara Cassin during an interview for France Culture: "traduire, c'est retourner […] une soie brodée et se rendre compte que la fleur du dessous n'est pas celle du dessus"[16] ('Que veut dire « traduire » ?', 2017). In addition, for Vanderschelden:

> The concept of 'plural reading' may offer a more relevant justification of retranslation than could the various arguments around quality improvement. It caters for the need to retranslate on historical and temporal grounds, as well as for the more synchronic existence of several self-standing translations of a classic in a given language. (2000, p. 13)

Siobhan Brownlie puts forward the idea of "textual memory", which she understands as "the way in which memory of earlier texts is embedded and elaborated on in subsequent texts"

[16] "translating is turning over an embroidered piece of silk only to realise that the flower embroidered on one side is not the same as the one on the other side" (my translation).

(2016, p. 77). According to her, translation always entails textual memory "since the translation embeds the memory of its source text" (2016, p. 77). This is even more valid for the case of retranslation:

> In this system textual versions are potentially limitless: the source text brings the past into the future as it is reiterated in a new context, and it calls forth further texts (including (re)translations) that link back to the earlier text. Influenced by the new context, (re)translations retain or cancel – that is, recall or relegate to oblivion – aspects of the text(s) they derive from or are related to […]. Textual versions are related to all other versions, such that they haunt/point forward to/evoke the memory of others, creating a certain amount of textual heterogeneity. Importantly, retranslations contribute [...] to producing and perpetuating [the original work] as a transcultural memory site, and conversely the continuing production of retranslations, reprints and new editions is fuelled by the fact of the existing memory site. (2016, pp. 88–89)

Retranslations thus carry not only the textual memory from their source texts, but also from all previous translations of this text. Translators may, for example, have read previous translations, and either be unconsciously haunted by them or, on the contrary, reject them, and want to move away from them. According to Brownlie, "[e]ven if a translation can also be conceived as forgetting the source text in the sense of effacing it through the act of replacement or reproducing it selectively, a translation maintains at the same time the role of perpetuating memory of its source text" (2016, p. 77). In any case, the new retranslation interacts with this textual memory.

Finally, the idea of translation as a refractive process put forward by André Lefevere in the 1980s (1982) and more recently taken up by Valerie Henitiuk and by the 'Prismatic Translation' project directed by Matthew Reynold, is an interesting one. "Refraction involves the turning or bending of something as it passes from one medium into another, the term normally being used of light or sound waves, which become oblique as they encounter the boundary between media of different densities" (Henitiuk, 2012, p. 3). Henitiuk parallels this

with the way “texts angle off in a different direction from the path of origin” upon passing through the medium that the translator is, and “how texts adapt to new forms and take on new significances” (2012, p. 3). Following this metaphor, translation also recalls, to my mind, the process of chromatic dispersion, in which white light, passing through a prism, comes out as the separate colours of the visible spectrum. This phenomenon seems to be an adequate metaphor for retranslation and the synchronicity of translation described by Vanderschelden. If we take the white light to represent the source text, and each colour of the spectrum to represent a different (re)translation, we can see how each translation is a representation of the original that was already present in it but is being revealed by the process of translation, such as the colours present in the white light are being revealed by the process of dispersion. The (re)translations are different from one another, but all of them were already present within the original, each one a different interpretation of it. They all complete each other. Each, a strand of the original, carries the textual memory of it. The translator acts as a prism, bending the light, dispersing meaning, to reveal one possible reading of the source text.

After having conducted internal and external analysis on the texts in Chapters 2 to 5, I will come back to Vanderschelden’s classification of motivations for retranslation in Chapter 6, in order to determine which ones apply to the texts in my corpus.

Summary

The concepts outlined above form the basis of the framework for this thesis. They are used and explored in more detail in subsequent chapters in relation to concrete textual examples. Translation and gender are intrinsically linked. If my work does not approach the corpus from a feminist point of view such as done by feminist translation theorists Luise von Flotow and Sherry Simon, it certainly draws on their work and deals with notions of gender and femininity

in translation. As seen above, there has been much research done on retranslation. However, research encompassing both retranslation and gender in translation is less common. Finally, my approach also includes a sociological perspective, as texts cannot be separated from the context in which they have been produced. Having laid out the framework I intend to use, I can now go on to analyse how the features of the female *Bildungsroman* are translated and retranslated in my corpus.

CHAPTER 2: (RE)TRANSLATING THE *BILDUNGSROMAN*

In this chapter, I discuss the translation and the retranslation of the female-authored *Bildungsroman,* or coming-of-age novel. As the *Bildungsroman* has traditionally been a male genre, it is important to consider how the specificities of the female *Bildungsroman* are negotiated in translation. As a genre, the female *Bildungsroman* has evolved throughout the nineteenth and twentieth centuries. Due to the constraints imposed on women at the time, in the nineteenth century, the female *Bildungsroman* did not offer many possibilities to its main protagonist apart from marriage, such as in Charlotte Brontë's *Jane Eyre*, or madness and suicide, such as in Kate Chopin's *The Awakening*. However, in the twentieth century, as society started to provide women with more opportunities, so did the female *Bildungsroman*, which in turn became a full-fledged literary genre, finally able to parallel the male model, but also, as I will show, to rewrite it. Thus, we might ask whether the evolution in the translation and retranslation of female *Bildungsromane* parallels the evolution of the genre. Furthermore, since the main characters featured in the selected texts use dysphemistic language as a tool for empowerment, I explore how this type of language is dealt with in translation. I also examine retranslations to determine if there is a change in the way offensive language is handled. Finally, as the constraints on women's behaviour and agency were progressively relaxed during the twentieth century, I investigate if this phenomenon is reflected in further retranslation.

In the first part of this chapter, I retrace the evolution of the *Bildungsroman* while highlighting the differences between the male and female tradition. Then, using textual analysis and close comparison, I discuss the translation and retranslation of dysphemistic language in examples of the female-authored *Bildungsroman*. I also analyse the translation and retranslation

of the protagonists' *Bildung*, that is to say the journey "into the unknown, stretching one's own limits in order to properly find one's true self" (Varkøy, 2010, p. 88), by studying the translation of their inner thoughts and their agency. Then, I explore the possibility that some of these texts might have switched genre in translation.

The novels chosen to illustrate my argument in this chapter are: McCullers' *The Member of the Wedding* (1946), Duras' *Un Barrage contre le Pacifique* (1950), Lessing's first volume of her *Children of Violence* series, *Martha Quest* (1952), Sagan's *Bonjour tristesse* (1954), O'Brien's *The Country Girls* (1960), and Rochefort's *Les Petits Enfants du siècle* (1961). They all narrate coming-of-age stories, and four out of six of them are fictionalised autobiographical accounts: *The Member of the Wedding*, *Un Barrage contre le Pacifique*, *Martha Quest*, and *The Country Girls*.

All the selected texts appear in two different translations. The *Member of the Wedding* was first translated into French in 1949 by Marie-Madeleine Fayet, and later on retranslated by Jacques Tournier in 1979. Both translations were published by Stock. *Martha Quest* was translated by Doussia Ergaz and Florence Cravoisier in 1957 for Plon and retranslated by Marianne Véron in 1978 for Le Livre de Paris. *Bonjour tristesse* was first translated into English by Irene Ash for John Murray in 1955 and retranslated in 2013 by Heather Lloyd for Penguin. *The Country Girls* was translated by Janine Michel for Julliard in 1960, and then retranslated as part of the whole *Country Girls* trilogy by Léo Dilé in 1988 for Fayard. *Un Barrage contre le Pacifique* and *Les Petits Enfants du siècle* are cases of "passive retranslations" (Pym, 1998, p. 82), with one British and one American translation, done by two different translators, appearing around the same time. *Un Barrage contre le Pacifique* was translated as *The Sea Wall* by Herma Briffault and published in the US by Pellegrini in 1952. It was also translated as *A Sea of Troubles* by Antonia White and published in the UK by Methuen in 1953. Finally,

Les Petits Enfants du siècle was translated by Linda Asher as *Children of Heaven* for the American publisher David McKay in 1962 and by Edward Hyams as *Josyane and the Welfare* for the British publisher Macdonald in 1963. Interestingly, in both cases, the American translation appeared before the British one.

The *Bildungsroman*

The Tradition of the Male Bildungsroman

In order to analyse the translation of the *Bildungsroman*, it is first essential to review the specificities of the genre. The *Bildungsroman* has traditionally been a male-focused genre and according to Gjurgjan, it is "one of the master narratives of patriarchal culture" (2011, p. 109). It first emerged in Germany in the eighteenth century (Abel, Hirsch and Langland, 1983, p. 5) and it typically

> concerns a sensitive male child who grows up in a provincial environment where he finds constraints placed upon his imaginative life. […] the *Bildungsroman* explores the young man's progressive alienation from his family; his schooling; his departure from home; his sexual initiation; and his ultimate assessment of life's possibilities. (Goodman, 1983, p. 28)

The canonical text said to have started the tradition of the *Bildungsroman* is Goethe's *Wilhelm Meisters Lehrjahre* published in 1795-96. Most *Bildungsromane* are modelled after it. In prototypical *Bildungsromane*, the young protagonist must leave home to go exploring the world in order to achieve "organic growth" (Abel, Hirsch and Langland, 1983, p. 5). His growth usually involves rebelling against his father figure but, also, finding a mentor who can guide him towards the path of adulthood. He also usually has some sexual encounters that mark his passage into manhood. The pattern associated with the male *Bildungsroman* is described as a spiral, as the hero's trajectory grows both out- and up-ward.

From the beginning of the nineteenth century onwards, the genre spread throughout Europe. In England, for instance, Charles Dickens popularised it with three of his most famous works: *The Adventures of Oliver Twist*, *David Copperfield*, and *Great Expectations*, which first appeared as serials in newspapers before being published as books in 1838, 1850, and 1861 respectively. *Oliver Twist* was published in French for the first time in 1881 more than forty years after its original publication, whereas *David Copperfield* was translated into French shortly after its original publication, in 1851-52. *Great Expectations*, entitled *Les Grandes Espérances* in French, was published in 1864. Brigid Lowe suggests that despite claims that the *Bildungsroman* "originated in Goethe's *Wilhelm Meister* (1795), and […] crossed the Channel in Thomas Carlyle's famous 1824 translation" (2012, p. 405), there were many earlier examples of *Bildungsroman*e in Britain, particularly in the eighteenth century, for example: *Robinson Crusoe* (1719), *Tom Jones* (1749), *Tristram Shandy* (1759–1767), as well as novels from female authors such as Jane Austen and Fanny Burney. Thus, Lowe suggests that "the term *Bildungsroman* should be considered as describing a central tendency of the English novel sui generis" (2012, p. 405). Moreover, she points out the differences between the German and British traditions: "English heroes typically find their desires and choices radically constrained by economic realities and sociomoral codes" (2012, p. 405), which contrasts with the German hero who tries to escape a bourgeois life. Sarah Cole (2007) views the *Bildungsroman* as a product of the "Channel zone" (Cohen and Dever, 2002) and suggests that the British *Bildungsroman* in general was a reaction against the French revolution of 1848 (Cole, 2007). Furthermore, she argues that Thackeray's *Pendennis* (1848-1850) is actually a rewriting of Balzac's *Illusions perdues* (1837-1843). By rewriting it in the British tradition, and especially changing the ending, Balzac's realism became a *Bildungsroman* in English.

The birth of the *Bildungsroman* in Germany was most likely a reaction to the French political climate in the eighteenth century. The "classical *Bildungsroman* narrates 'how the French Revolution could have been avoided'", as it promotes *Bildung*, a progressive and harmonious development, "as the perfect antidote against revolutionary upheavals" (Mieder, 2014, p. 146). It is not by chance that the genre

> developed in Germany – where Revolution never had any chance of success – and in England – where, concluded over a century earlier, it had opened the way to a social symbiosis that renewed itself with particular effectiveness at the turn of the eighteenth century. In France, the socio-cultural model of the classical *Bildungsroman* would have seemed unreal, and indeed it never took root there. (Moretti, 1987, p. 64)

Indeed, the French literary tradition seems to have been quite impervious to the *Bildungsroman*. According to Denis Pernot, the term *Bildungsroman*, which is intrinsically linked to the German tradition, became distorted in French and thus, potential French examples of *Bildungsromane* are very different from the classical *Bildungsroman*. In

> le contexte historique de la Troisième République et suivant en cela la tradition des 'ouvrages d'éducation', 'le roman d'éducation à la française' se présente plus comme un roman de conformation (à la parole tutélaire, à l'idéologie dominante) que comme un 'roman de formation'.[17] (1992, p. 118)

Such educative novels can indeed be found in the nineteenth century. We can think of *Les Malheurs de Sophie* (1858) by the Comtesse de Ségur, which is clearly aimed at educating children by showing them how Sophie is punished for misbehaving. "[A]ppréhension strictement française du genre : le 'roman d'éducation' est conçu d'un point de vue thématique comme le roman de l'éducation d'un jeune personnage et d'un point de vue pragmatique comme

[17] "the historical context of the Third Republic, and following the tradition of 'educational works', the 'French novel of formation' appears to be more of a novel of conformation (conforming to the tutelary voice, to the dominant ideology) than a *Bildungsroman*" (my translation).

un roman participant à l'éducation de ses lecteurs en présentant des réflexions pédagogiques"[18] (Pernot, 1992, p. 115). The question remains, is there actually a French *Bildungsroman*? If Flaubert's *L'Éducation sentimentale* (1869) and Balzac's *Le Père Goriot* (1835) have been labelled as *Bildungsromane*, they can also be classified as belonging to the French realist/naturalist movements. In short, the tradition of the *Bildungsroman* was not as clearly delineated in French literature as it was in German and English traditions.

The Impossibility of the Female *Bildungsroman*

Despite the *Bildungsroman* being a male-dominated genre in the eighteenth century, women also wrote similar coming-of-age novels featuring a female protagonist. The nineteenth century notably saw the emergence of a female *Bildungsroman*. However, "gender often clashes with genre" (Marrone, 2000, p. 16) and as social norms were dramatically different for men and women at the time, these '*Bildungsromane*' were very different from their counterparts written by male writers about male protagonists. In the nineteenth century, women's social status meant that a female *Bildungsroman* modelled on the male structure was impossible. In these female accounts, the pattern of the life of the main protagonist is said to be circular rather than spiralling. Despite attempts at independence, the protagonist's fate ultimately still leads her to walk in her mother's footsteps and to become a wife and mother herself. For instance, in Charlotte Brontë's *Jane Eyre* – a classic example of a nineteenth-century female *Bildungsroman* – if "Jane's development into a middle-class female subject [can be seen] as a success" (Fraiman, 1993, p. 116) in terms of *Bildung*, Fraiman still points out the anxiety arising from marriage as it places the protagonist "at the legally sanctioned whim of a powerful man"

[18] "the 'novel of education' is conceived from a thematic point of view as a novel of education about a young protagonist, but also, from a pragmatic point of view, as a novel which contributes to the education of its readers by presenting pedagogical reflexions" (my translation).

(1993, p. 19). On the other hand, if the protagonist refuses to conform to the social conventions dictated by her gender, it often results in madness or suicide (Goodman, 1983, p. 30). Kate Chopin's *The Awakening* (1899), in which the main character, Edna Pontellier, ends up killing herself, is an example of this. *The Awakening* is also a female novel of development that has been retranslated into French several times. It first appeared in French in 1953, translated by Cyrille Arnavon and was later retranslated in 1983 and in 1990.

Other constraints weighing on females meant that the structure of the traditional *Bildungsroman* could not be reproduced. In the male *Bildungsroman*, an important stage of development, as I have determined, is for the hero to leave home and explore the world. This was typically impossible for women (Abel, Hirsch and Langland, 1983, p. 8) or "only at the risk […] of infamy" (Fraiman, 1993, pp. 6–7). Sexual initiation is another trope of the *Bildungsroman* that posed a problem for female characters as extramarital sex would ruin a woman's reputation (Abel, Hirsch and Langland, 1983, p. 8; Fraiman, 1993, p. 7). Finally, for a woman, life's possibilities were few, apart from marrying and having children, and most of her choices in life were guided by this goal (Fraiman, 1993, pp. 5–6). Indeed, "[g]ender limitations often confine female protagonists to the home, interpersonal relationships, and their influence in the domestic sphere" (Marrone, 2000, p. 17). Thus, "[a]ccording to Annie Pratt, the female Bildungsroman demonstrates how society provides women with models for 'growing down' instead of 'growing up,' as is the case in the male model" (Lazzaro-Weis, 1990, p. 17). Furthermore, as noted by many academics, in the female *Bildungsroman*, the main character's journey is internal rather than external, and often prompts an "awakening to limitations" (Rosowski, 1983, p. 49), which, in turn, leads to social alienation (Marrone, 2000, pp. 18–19). Thus, many critics have remarked on the possible impossibility of a female version of the *Bildungsroman*. Others prefer to understand the female novel of development as a

separate genre named "novel of awakening" (Marrone, 2000, p. 17), which more closely describes the internal journey of the female character. This shows the instability of the female *Bildungsroman* as a literary genre.

The Female *Bildungsroman* in the Twentieth Century

The twentieth century saw the rise of "a number of feminist *Bildungsromane* which more closely approximate the male model of the *Bildungsroman* in their delineation of the education, reassessment, rebellion, and departure of their respective female protagonist" (Goodman, 1983, p. 30). Indeed, the First World War had seen a "disruption to gender norms which […] was perhaps greater than had ever been seen before" (Kershaw and Kimyongür, 2007, p. 4). As mentioned in the overall introduction to this thesis, women who would not otherwise have left the domestic sphere were forced out of the home and into the job market as their husbands were fighting on the front. Although working-class women were already doing this previous to the war, their financial status did not provide them with the possibility to explore the world, or to climb the social ladder. Once the war was over, women decided they wanted to keep these possibilities open for themselves and not automatically return to the domestic sphere as they were expected to (Kershaw and Kimyongür, 2007, p. 5). This meant that women started to have access to better opportunities and thus more agency in their life. Because of this, "[c]ontemporary texts tend to present increased possibilities for female integration in society and more flexible gender roles" (Marrone, 2000, p. 18). In the texts studied in this chapter, we can see the protagonists moving away from home and their parents, and exploring the world by themselves, having a job, and even sexual relationships out of wedlock, thus paralleling the traditional structure of the male *Bildungsroman*.

However, the twentieth-century female *Bildungsroman* differs from the male tradition in the sense that, in many cases, it covers more than just the protagonist's path to adulthood. If traditionally, female *Bildungsromane* such as *Jane Eyre*, end once the protagonist is married, modern ones continue into the life of the adult protagonist well after her wedding, as is the case for two of our texts, namely *Martha Quest* and *The Country Girls*. It shows that marriage is not the ultimate goal nor the ending of a woman's life. In addition, some female novels of awakening, such as the aptly named *The Awakening*, feature only the mental development of an adult protagonist. For women, growing up may not only mean leaving the parental home as is the case in the male *Bildungsroman*, but, as is the case in *The Awakening*, also leaving the marital home, which, for a long time had been a symbol of women's servitude. Another difference between the male and female *Bildungsroman* is that female *Bildungsromane*, be they conventional or more contemporary, as well as the discovery of the outside world, emphasise "the heroine's inward, vertical movement toward self-knowledge" (Marrone, 2000, p. 18). This is why some critics have preferred to refer to them as "novel[s] of development" or even "novel[s] of self-discovery" (Marrone, 2000, p. 18).

Texts Studied

The texts which are the focus of this thesis correspond to different types of *Bildungsroman*. For instance, Rochefort's *Les Petits Enfants du siècle* follows a circular pattern as it ends with a pregnant Josyane on the verge of getting married, trapped in the cycle of consumerism just as her mother had been. As noted by Cismaru, Josyane starts to "mimic her mother in her own expectation of government subsidy for the new child, […] and all the other outside assistance she had only contempt for before, when she had considered them as

destructive of her independence, her personality, her freedom" (Cismaru, 1969, p. 93): "En tout cas pour la prime on serait dans les délais"[19] (Rochefort, 1961, p. 159).

Throughout *The Member of the Wedding*, the character of Frankie Addams is ambivalent towards gender, race, and sexuality, and is thus associated with the notion of 'queerness'. According to Groba, Frankie's androgyny and ambivalence towards gender is an "attempt […] to elude the burden of a femininity perceived as restrictive and enforced by a culture with no role models or sufficient outlets for creative women" and "has a long tradition in women's literature" (1994, p. 134). The progression of the protagonist's identity is reflected in the different names she chooses for herself during the course of the story. At the beginning of the novel, she is Frankie, a boyish and childish name. She then changes her name to the more feminine and grown-up F. Jasmine. At the end of the novel, she settles on Francis. Although Bell notes that "at the novel's end […] we are confronted with a girl who has settled into […] – albeit superficially – a fixed sexuality and gender role" (2011, p. 71), which seems to indicate a circular structure, it can be argued that queerness and androgyny remain. Indeed, "Francis", the name she finally chooses for herself, is ambivalent in English as it is traditionally a name given to males but a homophone of the feminine variant "Frances".

In *Un Barrage contre le Pacifique*, Suzanne's sexual initiation "la libér[e] aussi bien de la tyrannie affective maternelle que de la domination fraternelle"[20] according to Anna Ledwina (2013, p. 146). Following the death of her mother, and after having rejected several marriage proposals, she leaves with her brother and his mistress to live in town. Thus, the ending does not entrap Suzanne in a loveless marriage. However, it could be argued that it does not enable her to explore the world on her own either. The presence of her brother, who has symbolically

[19] "as far as the maternity grant went we would be inside the time limit" (Rochefort, 1962, p. 119).
[20] "frees her both from her mother's emotional tyranny and her brother's domination" (my translation).

replaced the father, still keeps her at the hands of a man rather than being an independent person. The circular pattern is broken, albeit in a limited way.

In *Bonjour tristesse* by Françoise Sagan, Cécile discovers sexual pleasure with Cyril on the French Riviera. Soon enough, however, Anne, a family friend, arrives and breaks up the party, seducing Cécile's father and trying to control Cécile. At the end of the novel, Anne dies in a car accident that could also well be a suicide. If Cécile is liberated from the influence of the motherlike figure, she has to bear the moral burden of Anne's enigmatic disappearance. When it came out in 1954, *Bonjour tristesse* was deemed immoral by the French press, both because it was written by such a young woman but also, as Sagan herself explains, because of its subject matter: "[i]t was inconceivable that a young girl of 17 or 18 should make love, without being in love, with a boy of her own age, and not be punished for it" (Williams, 2014). However, not only was *Bonjour tristesse* published in France without any passages being excised, but it became an immediate success. It was first translated into English by Irene Ash and published by John Murray in 1955. As noted by Heather Lloyd, in this translation, "well over one hundred lines were cut" (Sagan, 2013, p. 206).

The cases of *Martha Quest* and *The Country Girls* are even more complex. If the novels seem to follow a certain pattern, we cannot ignore that they are part of a series and thus do not represent the whole story. *Martha Quest* (1952) is Doris Lessing's second novel after *The Grass is Singing* (1950). It is the first opus of a series of five novels entitled *Children of Violence* (1952-1969) which follows the eponymous character, Martha, from her adolescence on an African farm to her death in London. At the end of *Martha Quest*, Martha gets married and abandons her job, thus essentially giving up her freedom and independence – an ending which aligns with the circular pattern of the traditional female *Bildungsroman*. However, in the four subsequent volumes of the series, the reader will follow Martha as she divorces her husband

Doug (*A Proper Marriage*), becomes involved in politics (*A Ripple in the Storm*), and becomes altogether more independent. If *Martha Quest* can be seen as a conventional *Bildungsroman* leading the protagonist to marriage, the continuation of the series – which represents a break from the tradition of the male *Bildungsroman* – tells a different story, one that breaks from circularity, and which sees the protagonist rebel against patriarchal codes. "As a Bildungsroman, [*Children of Violence*] differs from many of the genre in that Lessing describes far more than her protagonist's maturing years. The novel of development has become the novel of an encyclopedic life" (Stimpson, 1983, p. 192). *Martha Quest* received mixed reviews, one *Spectator* critic calling it a "disappointing and rather tiresome book" (Charques, 1952) whereas the *Times Literary Supplement* qualified it as a "serious and successful novel" (Alan, 1952). The first French translation, undertaken by Florence Cravoisier and Doussia Ergaz, was published in 1957 by Plon. Overall, between the omitted scenes and the passages which were summarised and restructured, around thirty pages appear to have been cut from the original text.

In the first volume of *The Country Girls* trilogy, Caithleen does seem to think that "her 'end' and deliverance [is to be found] in a man" (Greene, 1991, p. 11), and more particularly in the person of Mr. Gentleman. However, the novel ends in him abandoning her. The rest of the series is even bleaker, and closes on a book ironically entitled *Girls in Their Married Bliss* which is "considerably more satirical" (Morgan, 2000, p. 452). In 1986, more than twenty years after the end of the trilogy, O'Brien added an epilogue in which the readers learn that Caithleen has committed suicide. On the one hand, this unexpected ending illustrates, as did the nineteenth-century female *Bildungsromane*, that female development can only be "an awakening to limitations" (Rosowski, 1983, p. 49) leading to madness or death. On the other hand, since Caithleen's rebellious best friend, Baba, is the one to survive and narrate the epilogue, it could suggest that it is only by revolting against the patriarchal order that a woman

can survive. It illustrates that women like Caithleen, who conform to society's expectations, can only be met with premature death, be it an actual or a metaphorical one. As suggested by Gayle Greene: "[t]hese protagonists may 'love' [the love story], but they nevertheless realize that it is likely to leave them dead (in the old versions) or confine them to living deaths (in contemporary versions)" (1991, p. 11).

Elizabeth Chase (2010) has identified the strong intertextuality between the *The Country Girls* trilogy and Charlotte Brontë's *Jane Eyre*, which enables O'Brien to "refashio[n] […] the romantic marriage plot found in the Brontës' works" and to "critique[e] the options historically offered to literature's female heroines and authors" (2010, p. 91). *The Country Girls* is a "negative romance" (Greenwood, 2002, p. 23) which plays with the codes of the romantic novel in order to subvert them, as O'Brien's "purpose is to critique literary structures from within" (Chase, 2010, p. 104). "[T]he allusions to Jane Eyre […] in the *Trilogy* […] taken as a whole […] present a structured critique of 'literary scripts'; O'Brien crafts an ominous evaluation of the effects of the genre upon its women" (Chase, 2010, p. 95). Whereas in *Jane Eyre*, the story ends shortly after Rochester and Jane get married, in *The Country Girls*, as in the *Children of Violence* series, the continuation of the story past the conventional boundaries of the traditional *Bildungsroman*, enables the author to "chronicl[e] the failures of the romantic genre" (Chase, 2010, p. 103) and, for the character, to break out of the circle.

In brief, it appears that if the female *Bildungsroman* is already an unstable genre, the novels presented above are all the more unstable as they seem to adopt the codes of the traditional female *Bildungsroman* only to blur and subvert them. Moreover, because this genre features teenage girls, it is in essence a genre of in-betweenness and liminality. Bourdieu "suggests that zones of uncertainty are located in the gaps or spaces between fields" (Inghilleri, 2005, p. 72). I would argue that the female *Bildungsroman*, precisely because of its

ambiguity and in-betweenness, because it is located in the gap between the tradition of the *Bildungsroman* and the romantic genre, represents a zone of uncertainty.

Tropes of the Female *Bildungsroman*

As in the male *Bildungsroman,* rebellion is a common trope in the female *Bildungsroman* that can indeed be found in most of the selected texts. For the protagonists, rebellion usually takes the form of revolting against the mother or maternal figure rather than against a father figure, as described by Marrone (2000, p. 17). While Martha, Caithleen, Josyane, and Suzanne confront their respective mothers, Frankie and Cécile face maternal figures, represented respectively by the characters of Berenice and of Anne, since their biological mothers are absent. Indeed, "une fille doit s'identifier, tout en se différenciant de sa mère, afin de se construire non plus comme l'autre, mais en tant que soi"[21] (Houguet, 2017). A common way to dissociate from the maternal figure is to oppose her. This rebellion takes place in two main areas: body and language. The topic of language will be tackled in the next section. In this first section, I explore how the protagonists of the novels studied use their bodies to rebel against their mothers, both through sexual acts and clothing. Clothes and sexuality are themes that are intimately connected and often overlap.

<u>Rebelling against the Mother: Asserting Bodily Independence</u>

- The body as a space of rebellion

The body is fertile territory for disagreement as, in utero, mother and foetus experience symbiosis. One of the many theories of women's development claims that some mothers find it challenging to exit this state once the baby is born and becomes its own person, with a separate

[21] "a girl needs to identify with her mother as the same time as she differentiates herself from her so that she can construct her identity, not as the Other, but as herself" (my translation).

body. “The child is essentially a narcissistic extension of herself. The child used to be a part of her, inside her. It is now external but is still closely connected with her own body. Whatever investment she has in her body is continued in the child” (Friday, 1977, pp. 38–39). This process is all the more significant with the mother-daughter pair as the self-identification process resonates more strongly than with a boy: “Female subjects cannot break from their mothers as sons can, because daughters must continue to identify with their mothers to assume a female identity” (Stone, 2011, p. 169). This identification process is described by Anne Sexton in her poem “The Double Image” addressed to her daughter Joyce and first published in 1960. The last stanza ends in the revelation that the daughter is the extension of the mother:

> I needed you. I didn’t want a boy,
>
> only a girl […]
>
> I, who was never quite sure
>
> about being a girl, needed another
>
> life, another image to remind me.
>
> […] I made you to find me. (1964, p. 37)

Many mothers and daughters experience a physical (con)fusion leading the mother to invest her daughter’s body as if it were her own. For some mothers, policing their daughter’s body is a way to continue possessing their daughter’s body as well as living in this state of symbiosis. Unfortunately, this can be very detrimental to the development of the child. Julia Kristeva has theorised “the mother-child relation as one marked by conflict: the child struggles to break free but the mother is reluctant to release it” (Creed, 1986, p. 49). It thus becomes a necessity, in order for the daughter to grow up, to symbolically regain her body as her own. Sexuality is a way for the female body to escape the power of the mother (Friday, 1977, pp. 296–297). The sexual act marks a definite separation between the body of the mother and that of the daughter because it involves the presence of a third party inserting themselves in between

the mother-daughter pair. In the texts studied, having sex is the ultimate act of defiance, not only because it shatters society's principles of female chastity, but more importantly, because it is a way for the daughter to take possession of her own body and to make decisions about it that are not policed by her mother. The protagonist of *Les Petits Enfants du siècle*, Josyane, has sexual relationships with Guido, a man three times her age, as well as with different teenage boys before meeting her future husband, Philippe. Martha Quest sleeps with a man named Adolf, then has sex with her fiancé before marriage, worrying her parents about a possible pregnancy out of wedlock. Cécile discovers pleasure in the arms of Cyril, infuriating Anne in the process. Last but not least, Suzanne loses her virginity to Agosti, only to find her mother dead when she returns from their getaway. This is the most extreme example of an otherwise symbolical killing of the mother, in which the latter actually dies, seemingly from the symbolic loss of her daughter's body. Because sexuality is such a significant topic in the female *Bildungsroman*, it is the focus of Chapter 3 in which I explore in detail the (re)translation of sex-related content in my corpus.

- Clothes as an expression of rebellion

Generally, another way for daughters to assert their bodily independence is through clothing. Stone gives the example of another autobiographical novel by Marguerite Duras, *L'Amant* (1984), in which the struggle for "self-differentiation" (Stone, 2011, p. 178) is symbolised through clothes:

> [the mother] intrusively controls her daughter. She relishes choosing her daughter's clothes, dressing her daughter as if reliving her own girlhood, so that [when the narrator looks back at her teenage self] […] we cannot decide whether the body in which she is taking pleasure is her own or her mother's, or, indeed, whether the pleasure is her own or her mother's. (2011, p. 173)

Clothes can "become a strategy of [...] partial resistance" (Mooney, 2006, p. 207). In my selected texts, wearing or buying clothes that their mothers do not approve of enables the

protagonists to assert their independence. For example, according to Mooney, *The Country Girls* is "typical of Edna O'Brien's female *Bildungsromane* in tracing the processes of the socialization and acculturation of the female body and psyche via apparel" (2006, p. 204). Much emphasis is placed on clothes in the novel as they reflect Caithleen's progress from childhood into adulthood, and away from maternal authority. For instance, Caithleen buys lingerie on Good Friday, which is not only an act of defiance against the mother, but also against the Catholic Church which was extremely influential in 1950s Ireland.

Table 1

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
Pale, **First Communion** voice; pale, **pure**, **rosary-bead** hands held the flimsy, black, **sinful** garment between her fingers, and her fingers were **ashamed**. (142)	De ses doigts pâles, elle me tendait le vêtement noir et léger, non sans un certain **embarras** (214)	Une pâle voix de **première communiante** ; des mains pâles, **pures**, faites pour **égrener le rosaire**, tenaient la pièce de vêtement de camelote, noire et **scandaleuse**, entre leurs doigts pleins de **honte**. (130)
bewitching (146)	ravissants (219)	ensorcelants (134)

As can be seen in the table above, in the original, the bra Caithleen purchases is described as a "flimsy, black, sinful garment". In the 1960 French translation by Michel, this description becomes "le vêtement noir et léger", which completely omits the adjective "sinful". In the 1988 version, it is translated as "la pièce de vêtement de camelote, noire et scandaleuse". Here, "sinful" is translated as "scandalous" which conveys the illicit nature of the garment but erases the religious connotation. In addition, the clerk ringing up Caithleen's purchase is described as having "Pale, First Communion voice; pale, pure, rosary-bead hands" which is translated as "ses doigts pâles" by Michel and as "Une pâle voix de première communiante ; des mains pâles,

pures, faites pour égrener le rosaire" by Dilé. Here again, the first translation omits all the references to religion. Later in the book, Caithleen is also caught admiring her "bewitching" black stockings, translated as "ravissants" by Michel and as "ensorcelants" by Dilé. In these three instances, the use of the lexical fields of religion and witchcraft in the original emphasises the forbidden nature of these items of clothing. Throughout the novel, O'Brien often mixes religious vocabulary with sexual themes in order to reflect the hold exerted by the Catholic Church over women's behaviour in 1950s Ireland. As I argued in my MA dissertation (Delmas, 2012), these lexical fields form what Berman calls an underlying network of signification ("réseaux signifiants sous-jacents") (Berman, 1999, pp. 61–62): "[t]out œuvre comporte un texte 'sous-jacent', où certains signifiants clefs se répondent et […] forment des réseaux sous la 'surface' du texte"[22] (Berman, 1999, p. 61). These key signifiers are scattered throughout the text, but linked together through their meaning and thus form networks of underlying signification. It is important to note that these networks are erased in the first translation, either by omitting the religious lexical item such as in the first two examples, or by choosing a translation which suppresses the connection to witchcraft such as in the second example. In the 1988 translation, however, an effort is made to retain the network of signification.

In *The Member of the Wedding*, Frankie buys an orange dress to wear to her brother's wedding. The garment is, at first, met by Berenice's disapproval. The latter is quick to point out Frankie's queerness and liminality: "Here you got on this grown woman's evening dress. Orange satin. And that brown crust on your elbows. The two things just don't mix" (90). For Berenice, Frankie has to conform to gender roles and to age categories: she can either be a girl or a boy, a child or an adult. In the 1949 translation, this passage reads as : "Et 'ega'dez-moi ces coudes, continua Bérénice. Vous po'tez cette 'obe longue pou' g'ande pe'sonne. En satin

[22] "any work has a subtext in which some key signifiers respond to each other, and form networks underneath the surface of the text" (my translation).

o'ange. Et cette c'oute noi' à vos coudes. Les deux choses ne s'acco'dent pas" (113). In Tournier's 1979 translation, it reads as: "Cette robe du soir, elle est pour une grande personne. En satin orange. Et sur tes coudes, il y a cette croûte marron. Les deux choses, ça peut pas aller ensemble" (124). Both thus reproduce this passage. The only difference is that, in the first translation, Berenice's accent is materialised by dropping the letter 'r'.

In *Barrage contre le Pacifique*, on the contrary, it is by removing her clothes and revealing her body to Mr. Jo – an act which had been strictly forbidden by her mother –, and then, by wearing the clothes of Carmen, a prostitute, that Suzanne attempts to show she is emancipated. In *Martha Quest*, although Mrs Quest keeps her daughter "in short dresses and childish clothes long after she has developed a mature body" (Labovitz, 1988, pp. 146–147), "Martha's desire to shock her mother is vividly demonstrated when Martha uses her adult clothes as a weapon against her mother, forcibly suggesting Mrs. Quest to perceive her as a sexual being" (Ahmed, 2014, p. 34). Clothes are indeed a very significant running theme throughout the novel. In one scene, Martha goes into town to buy some fabric to make herself a dress for a party. By doing so, she transgresses her mother's prohibition to travel by herself for fear she could be attacked. Martha's friend, Joss, the shopkeeper's son, chooses the fabric for her: "White. Suitable for a young girl" (86). The symbolism of the colour white, paired with his subsequent comment, seems to hint at Martha's virginity. Because Joss' comment is not reproduced in the first translation by Ergaz and Cravoisier, the symbolism and the implications become lost in translation. By sewing herself a dress with the fabric she bought against her mother's wishes, Martha metaphorically declares war on her mother: "She was triumphant; and that triumph was directed against her mother" (90). In her competition with the latter, Martha also subconsciously tries to seduce her father with the help of clothes, or lack thereof. She eagerly awaits her father's approval for each new outfit she wears during the course of the

novel. Mr Quest, who is usually a calm and collected individual, reacts with uncharacteristic violent outbursts.

Table 2

Martha Quest (1952)	*Martha Quest* (1957)	*Martha Quest* (1978)
And then, suddenly, in an exasperated shout: "**Too damned nice**, go away!" (90)	Puis, sa voix monta soudain d'un ton, irritée : - **Très jolie**, et maintenant file !" (112)	Puis il hurla soudain d'une voix exaspérée : « **Foutrement trop joli**, va-t'en ! » (115)
"Oh, Lord," said Mr. Quest again. "If she's wearing **those damned indecent shorts**, then…" He got up, and hastily escaped. (80)	– J'espère qu'elle ne s'est pas encore affublée d'**un de ces shorts**… s'écria Mr. Quest. **C'est indécent, ma parole !** En tout cas, moi… Il se leva précipitamment et disparut à l'intérieur de la maison. (98)	« Oh ! mon Dieu ! répéta M. Quest. Si elle porte encore **une de ces saloperies de short indécent**, je… » Il se leva et s'enfuit en hâte. (102)

As can be seen in this table, when she shows him the white party dress she has sewn, he shouts: "Too damned nice, go away!". Another time, he exclaims "If she's wearing those damned indecent shorts, then…" before hastily leaving the room. We can note the use of swear words each time, and specifically the word 'damn'. If his unease is kept in the first translation, the swear words are not, which attenuates his outburst. The 1978 translation, on the contrary, keeps the dysphemistic language used by Mr Quest with words such as "foutrement" and "saloperies" to translate "damn". As described above, clothes are an area of rebellion for teenage girls and can be found in most of the *Bildungsromane* studied. As I have shown, if the theme is kept in translation, it is sometimes attenuated in the first translations, which makes it appear less significant.

Language as Rebellion

Language is also an area in which revolt is expressed. From a psychoanalytic perspective, "the autonomy of language" is one of the first steps that enables a child to "exis[t] outside of" the mother (Kristeva, 1982, p. 13). Kristeva theorises the mother as a prominent figure of abjection. She defines abjection as "what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (1982, p. 4). "In the child's attempts to break away, the mother becomes an abject; thus, in this context, where the child struggles to become a separate subject, abjection becomes 'a precondition of narcissism'" (Creed, 1986, p. 50). Once the child enters the realm of the Symbolic, which is represented by language and associated with the law of the Father, the mother is rejected. As we have seen above, she is abjected precisely because she threatens the child's separate identity, as they were once one (Kristeva, 1982, p. 64). Kristeva opposes the Symbolic, associated with the Law of the Father and with language, to the Semiotic, linked to the figure of the mother and to the body (Creed, 1986, p. 51). In her *Journal de la création*, (1990) Nancy Huston also reflects on this dichotomy, or as she calls it "l'équation homme-esprit / femme-corps"[23] (1990, p. 260). So, if women are excluded from the Symbolic, from language, it is therefore all the more difficult for them to write. Writing means that they have to translate themselves, translate their semiotic experience into a symbolic one:

> [w]omen's language is always double, always both complicit and illicit. Or, in terms of translation theory, women's language is and is not a native language. It is a (m)other tongue which is not the same as our native tongue but not entirely different from the vernacular either. (Banting, 1989, p. 85)

Moreover, from a socio-historical perspective, in many 1950s families the mother still represented a safeguard of society and family values. While in Britain, the task of educating the

[23] "the man-spirit/woman-body equation" (my translation).

children to proper standards was solely the mother's job, in France both parents played an important part in raising their children (Duby, Perrot and Thébaud, 2002, p. 181). However, even in France "les contemporains considèrent que la mère doit plus particulièrement veiller à l'éducation morale et à la bonne conduite des filles et exigent d'elle un comportement […] irréprochable"[24] (Duby, Perrot and Thébaud, 2002, p. 182). Thus, language, and particularly cacophemisms, are a way to defy the maternal figure's authority, a tool to emancipate oneself, and to escape the symbolic hold of the mother. Because our protagonists are young girls, their use of informal or offensive language would be considered heterodox, so we might ask whether translators carried this across to the target language, or if they chose to adopt a more orthodox position toward language. Another assumption is that the translation of these dysphemistic words would become bolder in retranslation as the limits imposed on language were progressively lifted throughout the twentieth century.

However, according to Robin Lakoff, even in the 1970s, heavy constraints were still imposed on women's writings. In her article "Language and Woman's Place" (1973), she explored how women's speech differs from men's and claimed that, at the time, it was less acceptable for women to use swear-words (1973, pp. 50–51). In her 1975 speech at the University of Wisconsin, Christiane Rochefort exemplified this when she recounted an exchange she had with one of her female readers:

> "I like your books very much, but why do you insist on using crude words?" "That's the way the character talks you know," I would say, "and besides it's the way you talk yourself." "Yes, maybe, but is it necessary that you write it?" We have to be decent. (quoted by Marks and Courtivron, 1988, p. 183)

[24] "at the time, society expected young girls to behave irreproachably and considered that mothers should be the ones to attend to young girls' moral education and good conduct" (my translation).

This would have been all the truer in the 1950s and 1960s. It also implies that there is a gap between what can be said orally and what can be written in a book. Literature was still considered to be of a higher nature.

Dysphemistic language in women's writing poses another problem. Fiction written by women has always been dismissed as being infused with "'fey' sentimentality" (Prose, 1998) and only dealing with topics of little importance because, supposedly female in essence, as expressed by Woolf in *A Room of One's Own* (1929, p. 128). The idea that because women's writings "dea[l] with women's issues, they [are] less important than the works of the [male] canon" (Franklin, 2012) is, to this day, still very much engrained in the minds of readers and critics alike:

> Women write diminutive fictions, which take place mostly in interiors, about little families with little problems. And it's no wonder, since our obsession with 'feelings' blinds us to the larger sociopolitical realities outside the tiny rooms in which our theaters of feeling are being enacted. (Prose, 1998)

However, when presented with women's writings that do not display these expected features but are bolder and use dysphemistic language, the readers' response is outrage: women writers are labelled "angry" (Prose, 1998) or "scandalous" and "indecent" (Cismaru, 1969), something that does not happen to male writers (Prose, 1998). For Prose, the audience praises men for talking about uncomfortable subjects whereas female authors are criticised for doing the same thing (1998). Thus, this seems to be a double bind. There is also "the traditional belief that women do not create but can only imitate masculine art; it also implied that a copy, as successful as it may be, cannot compare with the original" (Morello, 1997, p. 288). As previously seen, this argument is the very same that has been put forward since time immemorial to devalue translations (Chamberlain, 1988).

We can wonder to what extent these expectations and constraints imposed on fiction written by female authors inform the translatorial work. In *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), André Lefevere describes how the language of the young Anne Frank has been censored in the German version of her *Diary* first published in 1947: "[the translator] 'cleans up' Anne Frank's language" (1992, p. 70). The young protagonist has to uphold the social norms of the time for females. Indeed, she "has to behave 'properly' for a child her age. She has to conform to what is considered proper cultural behavior for the upper-middle-class fourteen-year-old" (1992, p. 70). This shows how societal norms and the expectations imposed on women writers can shape a translation. After all, it is in the publisher's interest to meet its readers' "horizon of expectation" as defined by Jauss (1970). However, this is also the case for an original work, and the texts studied in this thesis were published as they are. So, either the target culture is more conservative – a notion I explore in more details in Chapter 3 – or it can be due to the translator's or the publisher's intervention.

Having discussed the socio-historical implications of dysphemic language, I will now look at the translation of dysphemic language in my corpus. In order to describe the changes observed in translation, I will use the following terms: omission, attenuation, and neutralisation. The first two strategies are mentioned by Yu in her study of the retranslations of *The Second Sex* and *The Vagina Monologues* in China. She defines omission as "some word(s)/expression(s)/section(s) of the ST is omitted in the TT due to language, cultural or ideological reasons" (2015, p. 14), and attenuation as "the ST meaning is reduced or not sufficiently expressed in the TT due to language, cultural or ideological reasons" (2015, p. 14). To these, I will add neutralisation which appears in Newmark's typology of translation procedures (1988, p. 103). "Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is

paraphrased with some culture free words" (Chahrour, 2018). I will use it in the sense of replacing a dysphemism by an orthophemism. For example: using "to die" instead of "to snuff it" (Allan and Burridge, 2006).

Looking at the different texts in my corpus, there seems to be a pattern of attenuation of dysphemistic language in the first translations of these works, especially when it is young girls who are speaking. In *Bonjour Tristesse*, dysphemistic language coming out of Cécile's mouth is attenuated in the 1955 translation.

Table 3

Bonjour tristesse (1954)	*Bonjour Tristesse* (1955)	*Bonjour Tristesse* (2013)
Son devoir de putain (33)	Omission (30)	Her duty as a whore (25)
Je me fous de mon examen, criai-je x2 (67)	'I don't care a hang about the exam!' I cried. (53)	"I don't give a damn about my exam", I cried. x2 (47)
Salaud, salaud ! (143)	You beast (102)	You bastard! (94)

For instance, the insult "Salaud, salaud !" that Cécile directs at her father at the end of the book becomes "You beast" in English, which downplays the 'dirty' word. In the 2013 retranslation, Lloyd chooses "You bastard" (94), which is closer to the original, although it does not retain the repetition either. Moreover, the phrase "son devoir de putain" is omitted in Ash's translation, whereas it is translated as "her duty as a whore" in the 2013 version. Interestingly however, some dysphemistic words are kept in the 1955 translation when spoken by adults such as Cécile's father and his mistress, Elsa.

Table 4

Bonjour tristesse (1954)	*Bonjour Tristesse* (1955)	*Bonjour Tristesse* (2013)
Le dernier des salauds (23, Cyril)	The most awful cad (23)	A complete bastard (18)

Méfie-toi des salopards (53, the father)	Beware (44)	Be on your guard against scoundrels (37)
Quelle garce ! (74, Elsa)	'What a bitch!' (59)	What a trollop! (51)
La garce, murmurait-il, la garce ! (106, the father)	The bitch! the bitch! (80)	The trollop, he was muttering, the trollop! (72)

While "salaud" is still attenuated and "salopards" omitted, the French insult "garce" is kept and translated as "bitch". Overall, this is the only word that is kept in translation and all other occurrences of dysphemistic language are either omitted or attenuated. This phenomenon recalls the sanitisation of Anne Frank's language in the first German translation of her diary to make her fit into the societal norm of the time as seen above (Lefevere, 1992). I would argue that the same strategy has been employed in Ash's translation of *Bonjour tristesse* in order to make Cécile into a more proper girl according to the norms of the time. On the contrary, in the 2013 translation, dysphemistic words are never omitted, and the register of language more closely mirrors that of the original.

In *The Country Girls*, it is Baba's language which is sanitized in the first French translation published in 1960. As can be seen in the tables below, Baba possesses a colorful vocabulary for a 1950s teenage girl. She often uses words such as "damn", "hell", and "bloody":

Table 5

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
You're like a **bloody** Eskimo.	Tu as l'air d'un **vrai** Esquimau !	Tu ressembles à une **foutue** Esquimaude.
Those **bloody** birds get on my nerves	Ces **sacrés** oiseaux me tapent sur les nerfs	Ces **foutus** oiseaux me tapent sur les nerfs
Mind your own **bloody** business.	Mêle-toi de tes oignons.	Mêle-toi de tes **foutus** oignons.
He has no **bloody** feelings.	Il n'a pas de sensibilité.	Il n'a pas de cœur.
Young men have no **bloody** money	Les jeunes gens n'ont pas un **liard**.	Les hommes jeunes n'ont pas de **fric**

Table 6

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
Jesus, 'tis **hell**	Jésus, c'est **l'enfer**	Bon Dieu ! c'est **l'enfer**
You got a **hell** of a stingy parcel	Il est plutôt maigre ton paquet	On ne s'est vraiment pas **fendu** pour ton paquet
What in the **hell** do you take me for?	Pour qui me prends-tu donc ?	Pour qui **diable** est-ce que tu me prends ?
What in the **hell** are you thinking about?	A quoi penses-tu donc ?	A quoi **diable** est-ce que tu penses ?
How the **hell** would I know?	Comment **diable** veux-tu que je le sache ?	Est-ce que je sais ?

Table 7

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
any **damn** thing	n'importe quelle **saleté**	n'importe quel **foutu** poison
that **damn** lake	ce **damné** lac	ce **foutu** lac
her **damn** mother	sa **satanée** mère	sa **foutue** mère
Like **hell**. **Bloody** sure I'd mind. (119)	**Fichtre**, oui, ça m'ennuierait **!** (182)	Comme la **peste**. **Foutrement**, que ça m'ennuierait. (112)
her old arse (129)	son derrière (195)	son vieux cul (120)

These words would have been considered especially shocking in the mouth of a young girl in 1950s Ireland as it was a society which expected women to be “gentle, tremulous, gullible, devout” (Morgan, 2000, p. 457). The first French translation by Janine Michel, erases most of Baba’s rebellious language either by omitting the dysphemistic words, or by attenuating them in translation and using terms such as “satanés”, “fichtre”, “sacrés”, which are not as negatively connoted in French. Finally, the word “arse” is also neutralised by the use of the French term “derrière”, which is a much more polite way to refer to somebody’s buttocks. This strategy of attenuation, which can be observed throughout the whole novel, constitutes an overall pattern.

As argued in my MA dissertation, it changes the character of Baba, and participates in turning her into a one-dimensional character (Delmas, 2012). She becomes a prototypical good girl such as Caithleen is. This change seems to align with the way the translation transforms Baba into a secondary character (Delmas, 2012). Whereas in the original, Baba is central to the novel as she and Caithleen represent "aspects of the same woman" (Lendennie, 1989, p. 59), in the 1960 version, her character is discarded and side-lined in order to turn Caithleen into the perfect romantic heroine. Baba simply becomes "une utilité"[25] (Constans, 1999, p. 20) which is the name commonly used to refer to secondary characters in popular romance. This shift is reflected in the title of the first translation which, from the plural *The Country Girls* in English, becomes the singular *La Jeune Irlandaise*, refocusing the story on Caithleen, the prototypical image of the Irish colleen (Delmas, 2012). This will be explored in more detail later on in this chapter. On the contrary, we can see that in the 1988 translation an effort has been made to try and find more appropriate equivalents to "bloody" and "damn" such as "foutu", in order to keep the register of Baba and her idiosyncrasies. Furthermore, in the first French translation, it is not only dysphemistic language which is normalised in translation but also the protagonists' idiolect. Baba's accent, which marks her rural and social background, such as displayed in her favourite expression "You're a right looking eejit." (91) is erased since the phrase is omitted in the first translation. This is one example of an overall strategy to domesticate the text. For instance, the characters' names are also Gallicised: Caithleen becomes Catherine, Baba's full name, Bridget, becomes Brigitte, etc.

[25] "a utility" (my translation).

Cacophemisms are also attenuated and normalised in the translation of Marguerite Duras' *Un Barrage contre le Pacifique* by British author Antonia White (who I will talk more about in Chapter 5).

Table 8

Barrage contre le Pacifique (1950)	*The Sea Wall* (1952)	*A Sea of Troubles* (1953)
Ses comptes de **cinglée** (38)	those "**crackpot** accounts" (29)	the 'accounts of her grievances' (26)
carrière de **putain** (172)	Her career as **prostitute** (139)	career as a **prostitute** (125)
C'était une vraie fille de **putain** (174)	She was a true **whore's** daughter (141)	She was a true **harlot**'s daughter (126)
putains (227)	Prostitutes (181)	prostitutes (162)
robe de **putain** (320)	**street-walker's** dress (252)	**tart**'s frock (225)
Dis-donc, t'es une belle **putain**. (324)	"But **whore** or not, you sure are a pretty one!" (255)	'So you're just a little **tart**, are you?' (227)
la **saloperie** des agents du Kam (343)	the **rascality** of the agents of Kam (269)	the **dirty tricks** of the Survey Agents (239)

The word "putain" is normalised in translation to become "prostitute", or attenuated by using terms such as "harlot", or "tart" which is not as 'low' as "putain" in terms of register. The American translation by Herma Briffault, which was published one year earlier, in 1952, also switches from the dysphemism "putain" to the orthophemisms "prostitute" or "street-walker". In other instances, the dysphemism "whore" appears in this translation, which is closer to the French "putain" in terms of tenor. Another example which shows how the White translation erases dysphemistic language can be found on page 38 in the French version: "ses comptes de cinglée" is translated as "the 'accounts of her grievances'" which omits the reference to the mother's mental problems and does not retain the slang. In comparison, the American version reads "crackpot accounts". Overall, the 1952 translation by Herma Briffault seems closer to the source text in terms of language register. According to Nancy Huston, in *Barrage contre le*

Pacifique, language is central in the daughter's psychological development and quest for independence: "l'adolescente, par son arrivée dans le désir et le langage, tue sa mère"[26] (1988, p. 16). Here again, language is linked to the *Bildung* of the character towards the mother.

Another interesting and singular feature in the White translation is that not only the characters' voices but also the narrator's voice is sanitised. The verb "gueuler", which is frequently used by the narrator to talk about the character of the mother, is replaced by verbs such as "scream", "shout", "whimper", "grizzle":

Table 9

Barrage contre le Pacifique (1950)	*The Sea Wall* (1952)	*A Sea of Troubles* (1953)
Elle se contentait de **gueuler**. Depuis l'écroulement des barrages, elle ne pouvait presque rien essayer de dire sans se mettre à **gueuler**, à propos de n'importe quoi. (22)	She never came near them but just took it out in **screaming**. Ever since the collapse of the sea walls, she began **screaming** every time she tried to say a word, no matter what. (16)	She was content with merely **screaming**. Ever since the dykes had collapsed, she could hardly manage to say anything without beginning to **storm and shout** on the slightest provocation. (14)
La mère **gueulait**. (34)	Ma began to **whimper**. (26)	The mother began to **whimper**. (23)
et toi, si tu **gueules**, j'y vais tout de suite. (34)	And you, if you go on **yammering**, I'll make tracks and quick! (26)	As for you, if you start **grizzling**, I'll go this very instant. (23)

While these verbs translate the meaning of the word, they do not reflect the level of language used in the original. The same kind of technique can be observed in the US version in which "gueuler" is translated in turns by the verbs "scream", "whimper" and "yammer". Thus, while in the British translation the language of both the characters and the narrator are neutralised in translation, the US translation seems to parallel more closely the character's use of language by using American slang, but it still attenuates the language used by the narrator.

[26] "by entering the realms of desire and language, the teenage girl kills her mother" (my translation).

One exception to this pattern of erasure of dysphemistic language is the translation of Rochefort's *Les Petits Enfants du siècle* by Edward Hyams. *Les Petits Enfants du siècle* (1961) also presents a main character who speaks in a dysphemistic register:

Table 10

Les Petits Enfants du siècle (1961)	*Children of Heaven* (1962)	*Josyane and the Welfare* (1963)
Con maman, con tante. (36)	Asshole mama, asshole aunt. (23)	Silly sod, Maman. Silly sod, Aunty. (30)
La ferme. (46)	Shut up (31)	Shut your row (39)
Je t'emmerde. (47)	Go to hell (32)	Get stuffed (39)
le sale con (47)	the dumb sucker (32)	the silly bastard (40)
Merde (53)	Shit (36)	merde (44)

In Josyane's social circle, most people come from an impoverished and uneducated background and thus speak in an informal register, using many dysphemistic terms. For instance, her little brother's very first words as a baby are "Con maman, con tante". This is translated by "Silly sod, Maman. Silly sod, Aunty" in Hyams' translation. Interestingly, as can be seen in the table above, "merde" is left in French in the text, perhaps as a way to inject some *couleur locale* in the text. Comparing both the American translation by Linda Asher (1962), and the British one by Edward Hyams (1963) to the original shows that both translations have tried to retain the slang. In doing so, they challenge the assumption that translations have to abide by the norms of the target culture. Interestingly, the 1962 American translation sometimes seems even more dysphemistic than the original. For example, when Josyane complains about her family, she repeats "Ah, les vaches!" (48) twice, which is informal but not a cacophemism per se. However, the American version reads as "Oh the bastards!" (33) which is more dysphemistic than the original. Arguably, it could be attributed to the fact that *Les Petits Enfants du siècle* was published and translated in the 1960s, unlike other novels in my corpus. However, we need to

consider that, although the late 1960s saw the beginning of a revolution in societal norms, the stereotypical gender roles enforced upon women throughout most of the 1960s were still strict. Thus, even in the 1960s, having a young protagonist use the kind of language Josyane uses was a heterodox practice both in English and in French. At the time, Rochefort's writing was indeed described as "high-voltage prose often border[ing] the scandalous and the indecent" (Cismaru, 1969, p. 92).

In McCullers' fictionalised account of her childhood, *The Member of the Wedding* (1946), the young protagonist, Frankie Addams, also speaks in an informal language, sometimes veering towards dysphemistic discourse. Quite surprisingly, in some instances, the 1979 translation displays a more conservative tendency towards language than the 1949 version:

Table 11

The Member of the Wedding (1946)	*Frankie Addams* (1949)	*Frankie Addams* (1974 79?)
"**I don't give a durn** about it," Frankie said." (10)	- **Je m'en fous**, dit Frankie. (18)	- De toute façon, **ça m'est complétement égal**. (27)
"**Hush**!" Frankie screamed suddenly. "Don't mention those crooks to me." (17)	- **La ferme** ! cria Frankie brusquement. Ne parle pas de ces chipies devant moi. (25)	- **Tais-toi** ! avait brusquement crié Frankie. Ne parle pas de ces tordues devant moi. (37)
"The **son-of-a-bitches**." (18)	- Les **putains** ! (25)	- Les **garces**… (37)
"Oh, I could **shoot every one of them with a pistol**." (18)	- Oh ! si je pouvais **les tuer toutes avec un revolver**. (26)	- Oh ! j'ai envie de **les tuer l'une après l'autre avec un revolver**. (37)
"I just wish I could **tear down** this whole town." (33)	- Je voudrais **mettre en pièces** la ville entière. (40)	- Je voudrais **pouvoir faire sauter** toute la ville. (58)
"Aw, **shut up**," Frankie said. (41)	- Oh ! **La ferme** ! (48)	- Tu vas **te taire** ? (68)
« **I don't care**! I don't care! » (41)	- **Je m'en fiche**, je m'en fiche. (48)	- **Je m'en fous**. Je m'en fous ! (69)
"**Fool jackass**!" she screamed. (54)	- **Idiot** ! hurla-t-elle. (61)	- Pauvre **idiot** ! (86)

"Oh, **hush up your big old mouth**," she said. (93)	- Oh ! **fermez votre vieille bouche** ! (100)	- Tu **uses vraiment ta pauvre salive** pour rien. (143)
"**Shut your trap**," F. Jasmine said. (129)	- **La ferme** ! dit F. Jasmine. (134)	- **La ferme** ! dit F. Jasmine. (191)
"Oh, **hush up your mouth**!" (173)	- Oh ! **La ferme** ! (180)	- Oh ! **La ferme** ! (252)

For example, the expression "The son-of-a-bitches" [sic] is attenuated in the 1979 translation by Tournier and appears as "Les garces", whereas it reads as "Les putains" in the first translation by Fayet, which retains the register. However, neither version translates the grammatical or – in the case of "durn" – phonetic idiosyncrasies of Frankie's speech. We can however see a shift in the translation of dysphemistic language as the book progresses. The 1979 version becomes bolder whereas the 1949 starts attenuating Frankie's language. Whereas in the first pages, Tournier translated "Hush" and "Shut up" as "se taire", he then starts using "La ferme !", which is stronger, to translate these expressions. On the contrary, as the text progresses, Fayet starts using "Je m'en fiche" to translate "I don't care" instead of the "Je m'en fous" used in the beginning of the text, for "I don't give a durn". It could be argued that, as the two English expressions are different, the translation tries to distinguish between them and to establish a gradation, "I don't care" being more polite than "I don't give a damn", such as "Je m'en fiche" is more polite than "Je m'en fous". Nevertheless, this tendency for the first translation to be generally closer to the original than for the retranslation is interesting indeed as it undermines the theory of the diachronic nature of translation put forward by Berman (1990) and Bensimon (1990) which I have reviewed in Chapter 1. Thus, I agree with Brownlie that "[r]ather than thinking of memory expressed through retranslations as a straightforward dialectic between past source culture and present target culture, it needs to be conceived as a relation of multiple

presents and multiple pasts. This is why simple explanations of retranslation such as gradual improvement over time or shift towards target orientation […] are not tenable" (2016, p. 88).

"Flashes of Recognition": Inner Thoughts and Agency

Inner thoughts reflect the protagonist's point of view and make the reader aware of her internal rebellion. They are key to the *Bildung* of the character. Because the female journey is more of an internal one as discussed previously, the main protagonist's inner life is paramount to understanding her and the "submerged plot" (Marrone, 2000, p. 18) at play in the novel. Without access to these thoughts, it would be possible to view these novels as traditional love stories; however, through the protagonists' internal monologues, their agency is displayed. It shows how the main character is able to think for herself, and to depart from her mother's principles, as well as patriarchal norms. Revealing the protagonist's inner thoughts constitutes one of the narrative techniques used by the writer to give the reader access to the resentment, and rebellion buried deep within the protagonist's psyche. In *Martha Quest*, inner thoughts are central to the reader's understanding of Martha's *Bildung* and development. For Stimpson: "[s]ince the evolution of consciousness matters so much, Lessing devotes a great part of *Children of Violence* to Martha's own. The narrative is a detailed, subtle account of the methodology of growth, in which Martha is a case study, an exemplary figure, and our potential representative" (1983, p. 193). However, in the first French translation of *Martha Quest*, many of Martha's internal monologues are cut. For instance, one of the pivotal moments of this inner journey, in which Martha has an epiphany and realises that she needs to set herself free, that "she must leave her parents who destroyed her", is completely omitted in translation.

Table 12

Martha Quest (1952)	*Martha Quest* (1957)	*Martha Quest* (1978)

She wanted to weep, an impulse she indignantly denied herself. **For at that moment when she had stood before them, it was in a role which went far beyond her, Martha Quest: it was timeless, and she felt that her mother as well as her father, must hold in her mind (as she certainly cherished a vision of Martha in bridal gown and veil) another picture of an expectant maiden in white; it should have been a moment of abnegation, when she must be kissed, approved and set free. Nothing of this could Martha have put into words, or even allowed herself to feel; but now, in order to regain that freedom where she was not so much herself as a creature buoyed on something that flooded into her as a knowledge that <u>she was moving inescapably through an ancient role, she must leave her parents who destroyed her</u>.** So she went out of the door… (90-91)	Elle éprouvait une violente envie de pleurer, mais n'aurait voulu y céder pour rien au monde. **Omission** Elle franchit la porte… (112)	Elle avait envie de pleurer, impulsion qu'elle renia aussitôt. **Car à l'instant où elle s'était tenue devant eux, son rôle l'avait dépassée, elle, Martha Quest : c'était un rôle mythique, et elle sentait confusément que sa mère aussi bien que son père avaient à l'esprit (ils chérissaient certainement une image de Martha en robe et voile de mariée) une autre image de vierge chargée d'espoir et toute de blanc vêtue. Ce moment aurait dû être d'abnégation, elle aurait dû être embrassée, encouragée, et libérée. Martha n'aurait pu rien exprimer de tout cela en paroles, ni même se permettre de le ressentir ; mais maintenant, afin de regagner cette liberté où elle serait moins une créature échouée sur une épave que <u>consciente de jouer un rôle antique, il lui fallait quitter ses parents qui la détruisaient</u>.** Elle franchit donc la porte… (115-116)

In this scene, Martha has an insight into what her destiny will be: stuck in a marriage with no opportunities for growth. Wearing the white dress mentioned in the above section on clothing which resembles a "bridal gown" (90), Martha is waiting on the threshold of the farm – but also

symbolically on the threshold of adulthood – for her parents to give her away to the young suitor who will accompany her to her first ball. According to Abel, Hirsch, and Langland, this type of scene is central to the novel of female development, which contrary to the male *Bildungsroman*, often operates in "brief epiphanic moments. Since the significant changes are internal, flashes of recognition often replace the continuous unfolding of an action" (1983, p. 12). This climatic moment corresponds to what Susan Rosowski calls "an awakening to limitations" (1983, p. 49), and is part of the "submerged plot [which] inscribes revolt" (Marrone, 2000, p. 18). In this particular scene, we can also observe the performance of gender as described by Judith Butler (1990). Martha realises that she is obliged to play her part, forced to perform her gender: "it was in a role which went far beyond her, Martha Quest: it was timeless" (90). Because of the omission of this scene in the first French translation, this dimension disappears in the French text and Martha's agency in her own destiny is thwarted. She does cross the threshold in the first translation but, by not having her inner thoughts translated, the significance of the gesture is lost for the French readers.

Other instances depicting Martha's agency are also erased in the 1957 French version. In the final section of the novel, Martha decides to look for a different job rather than staying a secretary. Her quest for independence includes going for a job as a journalist. She is appalled when the only thing they offer her is to write for the women's page. This episode, which shows the restrictions imposed on women in the professional sphere at the time, is omitted in the first French translation. In fact, most of her job search is summed up in one page in the first translation. Martha's aspirations to become a writer (pp. 255-256) and her sending some pieces to newspapers which get rejected are also cut. This omission is unfortunate as Martha's quest for a professional vocation marks an important step in the development of the character and her quest for agency. Furthermore, finding a good job would enable Martha to be financially

independent. It might prevent her from completing the circular pattern by getting married. Finally, another remark on the constraints imposed by society on women at the time is omitted in the first translation. During the first party, Billy, takes Martha outside and kisses her forcefully. The young woman is understandably shocked and angry. However, the reader witnesses her internal struggle between these feelings of resentment and the social expectation that she should want to be swept off her feet by a man: "She resented this hard intrusive mouth, even while from outside – always from outside – came the other pressure, which demanded that he should simply lift her and carry her off like booty" (99). The terms "pressure", "demand", and "booty", as well as the expression "from outside – always from outside" clearly indicate that this is not Martha's own desire but actually an external constraint imposed on her. In the 1957 French translation, the "pressure" from "outside" is omitted and thus the desire to be swept off her feet is attributed to Martha: "un sentiment tout autre qui lui faisait souhaiter d'être soulevée entre les bras de Billy" (123). This reduces Martha to a heroine of romance novels whose main thoughts revolve around being seduced by a man. It erases Martha's inner struggle between her actual sense of self and societal gender expectations, while exhibiting similarities with conventional female *Bildungsromane* in which the romance plot is predominant. Overall, around ten per cent of the original text has been cut in the first translation of *Martha Quest*. By suppressing all these inner thoughts, we are left with only the "surface plot […] conform[ing] to social conventions" (Marrone, 2000, p. 18) of Martha's path towards matrimony.

Martha's intelligence and her revolt towards the principles of society are also erased in the first translation by Ergaz and Cravoisier. According to Labovitz, in *Children of Violence*, "books are sign posts along the way of the heroine's development, and indications of her emotional as well as intellectual life" (1988, p. 160). In the first French translation, however, Martha's love for literature is downplayed. If most of the scenes in which she is reading are

translated, the scene in which she is reading Walt Whitman and Henry David Thoreau (pp. 241-242) is deleted. These writers are considered high-brow, and thus maybe not something that a teenage girl would read. Furthermore, in several instances, the original text appears to be criticising gender roles and the status of women as objects of desire. Unsurprisingly, in the 1957 translation, these passages are again omitted. For instance, at her first ball, Martha notices that the only people who seem to enjoy the party freely are the girls under sixteen. Sixteen corresponds to the age at which young girls would make their entry into society and have to start looking for a husband. According to Martha, these girls are the only guests who seem "unbound by […] invisible fetters", which implies that she views marriage as a commodification of women. The first translation omits this implied criticism of patriarchal society. Finally, when partying with the clique of young men she aptly names the "wolves", Martha tries to be herself instead of playing the part of the dumb girl. She starts talking to her suitor about one of the books she has read. This is met by a sigh, and the young man then proceeds to mock her in front of everybody. Clearly, this is again a critic of stereotypical gender roles in which the intellectual realm is reserved for men. By omitting this passage, the 1957 translation by Ergaz and Cravoisier removes layers of meaning embedded in the original text.

As we have seen, the inner thoughts of Martha Quest are left out in the first translation which makes her seem to lack depth as a character. The same goes for Cécile in *Bonjour Tristesse*. As noted by Heather Lloyd, Irene Ash, the 1955 translator, "quite readily pares down analytic sections and in doing so short-changes us on one of Cécile's principal traits, her intelligence, sometimes reflectiveness" (Sagan, 2013, p. 207). For instance, Ash omits an internal monologue in which Cécile analyses the expression "faire l'amour" (114), to make love:

> Les mots ‘faire l’amour’ ont une séduction à eux, très verbale, en les séparant de leur sens. Ce terme de ‘faire’, matériel et positif, uni à cette abstraction poétique du mot ‘amour’, m’enchantait, j’en avais parlé avant sans la moindre pudeur, sans la moindre gêne et sans en remarquer la saveur.[27]

This analysis gives the reader an insight into her mind and shows that she is not just a girl in love, but also a woman with a rational and critical mind. Another time, Cécile discusses an Oscar Wilde quotation that she is particularly fond of: “Le péché est la seule note de couleur vive qui subsiste dans le monde moderne”[28] (28-29). Interestingly, here again, the notion of sin is erased in translation. By omitting these sections and literary references, it seems that the translation is making the protagonist sound less intelligent and favouring the stereotypical characteristics of the romance heroine. These instances are restored in the 2013 translation by Lloyd, who notes that “Ash frequently cuts out what she deems to be redundant phraseology, taking upon herself the role of editor of Sagan’s prose rather than the faithful translator of it” (Sagan, 2013, p. 207).

As for Caithleen, her first-person narration in *The Country Girls* is characterised by parataxis and repetitions. These features are markers of both her gender and her age. Indeed,

> [w]omen, for Kristeva, also speak and write as ‘hysterics,’ as outsiders to male-dominated discourse. […] Their semiotic style is likely to involve repetitive, spasmodic separations from the dominating discourse, which, more often, they are forced to imitate. (Jones, 1981)

Moreover, the straightforward narration, with simple, paratactic sentences is consistent with the voice of a young narrator. Repetitions tend to appear most when Caithleen is feeling intense emotions, be they positive or negative.

Table 13

[27] “The expression ‘to make love’ has an attraction all of its own which, if you analyse it, springs from the meaning of the individual words. I was charmed by the fact that the verb ‘to make’, with its clear-cut, material connotations, was associated with the poetic abstraction of the word ‘love’. I had used the phrase before quite unblushingly, without the least embarrassment and without noticing how it could be savoured” (Sagan, 2013, p. 74).

[28] “Sin is the only real colour-element left in modern life” (Sagan, 2013, p. 16).

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
his eyes would […] settle for a minute on **my neck**. **My neck**. **My neck** was snow white (55)	son regard […] s'attardait sur **mon cou...** J'avais la peau très blanche (96)	Ses yeux […] pour s'arrêter un moment sur **mon cou. Mon cou... Mon cou** était d'une blancheur de neige (57)
Life was beautiful if one only met the **beautiful** people. **Life was beautiful** and full of **promises**. The **promise** one felt when one looked at a summer garden of **hazy** blue flowers at the foot of an incredibly **beautiful** fountain. And in the air were the sprays of **hazy** silver water (155)	**La vie était belle**, tout à coup, et pleine de **promesses**... (233)	**La vie était belle**, à la simple condition de rencontrer les gens **beaux**. **La vie était belle** et remplie de **promesses**. Ces **promesses**, on les sentait quand on regardait un jardin estival, plein de fleurs d'un bleu de **brume** au pied d'une fontaine incroyablement **belle**. Et dans l'air flottait la poudre d'eau couleur de **brume** argentée (142)
I decided to **drink**, **and drink**, **and drink**, until I was very **drunk**. (152)	Je décidai de **boire** jusqu'à **m'enivrer**. (229)	Je résolus de **boire, boire, boire** jusqu'à ce que je fusse très **ivre**. (149)

For example, during her sexual awakening, Caithleen notices Mr Gentleman's insistent staring. She is both uncomfortable with it and aroused by it. These emotions are mirrored in her speech when she repeats "my neck" three times. Another time, she is left alone with a man who kisses her by surprise and then tries to sexually assault her. After she manages to escape him, the words "beautiful" and "promises" are repeated several times. Her relief and exhilaration at having escaped unscathed are palpable in the text and heightened through the use of repetitions. As can be seen in the above table, each time, the repetitions are reduced to one or two words in the 1960 translation. I would argue that they are important features of the narration, as they both reproduce the way a young adolescent girl would speak and also offer an insight into Caithleen's state of mind. Michel's translation favours readability and fluency over keeping the

idiosyncrasies of Caithleen's speech. Because "feminist theorists tend to describe women's writing as *non*linear, *in*formal, fragmented, loosening control – that is, in terms of what it is not or what it reacts against" (Miller, 1987, p. 180), what could be construed as O'Brien's attempts at *écriture féminine* are thwarted in Michel's version. Furthermore, according to Lefevere, "'[p]roper' girls also write in a 'proper' style. Creativity is actively discouraged" (1992, p. 72). This is exemplified in Michel's translation when Caithleen coins the phrase "Purple-sad. Death-sad". Not only does Michel translates it as "Une tristesse de mort", which only translates "Death-sad", but she also uses a cliché expression in French where the original was creative and unique. Here again, propriety wins over wit. Overall, we can see a pattern of omitting the main character's agency and making her sound less intelligent emerging in the first translations of *Martha Quest*, *The Country Girls*, and *Bonjour tristesse*.

From a *Bildungsroman* to a Romance in Translation?

From Bad Girl to Good Girl?

In some of the translations studied in this chapter, it seems that there is a will to turn the 'bad girl' into a 'good girl' in translation. This appears to be the case mainly in the first translations of *Martha Quest* and *The Country Girls*. I already discussed how, in *Martha Quest*, the cuts pertaining to Martha's inner thoughts erase her inner rebellion and align the novel with circular *Bildungsromane* in which the main protagonist's "'end,' both in the sense of 'goal' and 'conclusion,' is a man" (Greene, 1991, p. 12). There are also instances in which her feelings of resentment are suppressed:

Table 14

Martha Quest (1952)	*Martha Quest* (1957)	*Martha Quest* (1978)

She only felt **resentful** that her father was ill … (152)	Seule l'agitait, à cet instant, la **crainte** dans laquelle la plongeait l'état de santé de son père … (201)	Elle n'éprouvait que de la **rancœur** à l'idée que son père était malade … (198)
Her **resentment** […] had been not so much dulled as pushed away into that part of herself she acknowledged to be the true one. (183)	**Omission** (223)	Sa **rancœur** devant ces réactions n'était pas tant atténuée que repoussée dans le recoin d'elle-même qu'elle jugeait son être réel. (240)
Each kiss was a small ceremony of **hatred** (192)	**Omission** (229)	Chaque baiser représentait un petit cérémonial de **haine** (252)
'*What?*' she exclaimed indignantly. **She felt furious.** She suppressed that too. (267)	— Quoi ? s'écria-t-elle effarée. **Omission** (303)	— *Comment !* » s'exclama-t-elle avec indignation. **Elle était furieuse.** Mais refoula aussitôt la fureur. (352)

In the second entry of the above table, we can see that the particular part of the passage in which Martha experiences resentment is omitted. In another example, the word "resentful" (95) is attenuated in French to become "contrariée" (118). Finally, when Martha resents her father for being ill as "it might be used against her as an emotional argument", her resentment is turned into "crainte" (fear, concern) in French, which is a completely different feeling. Martha's resentment at her father being ill does not fit into societal expectations of the time for a girl's proper behaviour. Worry or fear are feelings that would have been considered more acceptable. Hatred and fury are also feelings which are either omitted or attenuated in the 1957 translation (Table 14, entries 3 and 4). However, in the 1978 translation, Martha's resentment and other negative feelings are kept as can be observed in the table: "resentment" is translated as "rancœur", "haine" as "hatred", and "furious" as "furieuse".

Another striking change takes place during the scene in which Martha drinks heavily at a party and kisses several different boys. In the 1957 version, the scene is significantly cut and summarised. Once again, the reader does not get access to Martha's thoughts in French, which

are replaced by comments from the narrator's voice that did not exist in the original. For example, the following sentence, which was not present in the source text, appears in the 1957 translation of *Martha Quest*: "les filles, elles, devaient faire preuve d'une certaine retenue" (229). It clearly shows that, in the mind of the narrator, it is not acceptable for a 'lady' to get drunk. Moreover, the apposition of the pronoun "elles" emphasises the gap between girls' and boys' expected attitudes and shows that females' behaviour is scrutinised in a way that males' behaviour is not. This moralising judgment added in translation seems to betray the personal views of the agents who produced this translation. Indeed, according to Venuti, the translator's unconscious "is revealed primarily in those instances where the language of the translation is dislocated or where the translation so deviates from the foreign text as to result in an error" (2002, p. 223). The error or distortion produced is the "remainder" of the translator's unconscious (Venuti, 2002, pp. 221–222). Here this comment added by the translators, seems to suggest that this behaviour is not seen as acceptable. All the changes above make Martha appear more proper in the 1957 translation.

The same character transformation happens in the first translation of O'Brien's *The Country Girls*. As we have previously seen, in Michel's version, Baba's rebellious personality is attenuated in translation in order to turn her into a good girl. This kind of shift in translation has been uncovered by critics in relation to other female literary characters. For instance, Claire Le Brun has highlighted the transformation of Jo March, the main character of *Little Women*, another *Bildungsroman*, into a good girl in French, because her personality "heurt[e] en traduction !"[29] (2003, p. 56). The French version of Baba, like that of Jo, turns out to be "un personnage bien édulcoré"[30] (Le Brun, 2003, p. 47). As we have seen, in Michel's translation,

[29] "shocks in translation" (my translation).
[30] "a watered-down character" (my translation).

Baba becomes a secondary character to allow the focus to completely shift onto Caithleen, who is presented as a paragon of virtue. Indeed, according to Morgan, Caithleen "epitomizes the lyrical, submissive heroine of late-nineteenth-century […] literature" while Baba "undermines that romantic ideal through endless pursuit of self-gratification, as well as crass language and bawdy behaviour" (2000, pp. 457–458). Thus, by ousting Baba, the 1960 version clearly wishes to align with the traditional nineteenth-century female *Bildungsroman,* where there is only one type of woman and only one possible outcome: romance and, ultimately, marriage.

O'Brien's *The Country Girls*, and to a lesser extent, *Martha Quest*, seem to have switched genre in translation, and to have become romances. Reinserting the romance plot at the forefront of the novel, while omitting the main character's mental rebellion, reinforces the impossibility of a female *Bildungsroman* that does not view marriage as the only possible outcome for a woman. The first French versions of *The Country Girls* and *Martha Quest* mirror the structure of the nineteenth-century *Bildungsromane* in which the protagonist's exploration of life still brings her to complete the circle. Here again, the translators have chosen to bring the text back to orthodoxy whereas the particular interest of the original texts was indeed that they were examples of heterodox writing by women at that time.

Conclusion

Contrary to previous assumptions, and to the popular theory of the obsolescence of translations (Thornberry, 1996), in practice, more modern translations do not always reflect a more progressive attitude towards dysphemistic language, as we have seen in this chapter with the example of *The Member of the Wedding*. Thus, the theory of synchronicity of translations might be more useful to explain retranslation. The focus of a publisher is after all always on their readership, and they might order a new translation in order to cater to the "horizon of

expectation" (Jauss, 1970) of their readers. The fact that these *Bildungsromane* were all written by women and about women may have led some publishers and translators to believe that they would thus only be of interest to women. This may explain why, in the examples of *Martha Quest* and *The Country Girls*, the original texts have become romances in translation. Moreover, I described how the genre of the *Bildungsroman* was not as established and well-defined in France as it was in Germany or England. This could be another reason why, these two *Bildungromane* were transformed into romances in French translation. The features of *Martha Quest* and *The Country Girls* may have been closer to the romance genre in French. Furthermore, it may be easier to sell a popular romance rather than a *Bildungsroman* as "the quality of a work of art may well be defined as being in inverse proportion to its marketability" (Holmes, 2006, pp. 10–11). Moreover, in the 1950s-1960s, even though

> [w]omen had emerged from the war more independent, able to vote, and equipped for paid employment, […] they were also being told quite clearly, by [magazines such as *Elle*] that aimed to reflect a flatteringly positive image of [their] readers, that to be part of a happy heterosexual couple must be every woman's aspiration, and that the couple's happiness depended primarily on her. (Holmes, 2006, p. 72)

Thus, society in general was still prescribing women's behaviour, and was more interested in the way they could support a man, rather than in their own personal growth. While the element of romance is part of the *Bildungsroman* as a genre, and also part of the originals studied, in most of the first translations, it is placed at the centre and takes over the story of the protagonist's inner development. In the examples of *Bildungsroman* that I identified as moving beyond the conventions of the genre, romantic encounters contribute to the main character's development: they are a means, but not necessary an end. However, it seems that in the translation of *The Country Girls* and *Martha Quest*, the other elements have been toned down so as to leave space for the romance, which become an end. Furthermore, several translations, mainly *Bonjour Tristesse* (1955), *Martha Quest* (1957), and *La Jeune Irlandaise* (1960) tone

down the protagonist's rebellious thoughts and language. However, it is not clear if this is due to societal norms or to the *habitus* of the translator/publisher, or, even, a mix of both. Nevertheless, it brings the novels back to the impossibility of the female *Bildungsroman* described at the beginning of this chapter, rather than emphasising the protagonist's *Bildung* which is at the centre of the different originals studied in this chapter.

As demonstrated by this chapter, especially with the case of the first translations of *Martha Quest* and *The Country Girls*, I would argue that they are actually adaptations circulating under the label of translations. They are filled with cuts and omissions – around ten per cent of the original has been cut in the first translation of *Martha Quest* – and contain many changes, as well as structural shifts in the narrative's order. If translators benefit from more visibility – as movements such as #Namethetranslator on social media (see tweets in Appendix 1) have been calling for – readers may gain a better understanding of the process of translation, and thus get more transparency about what they are reading. As Venuti pointed out (1994), translators have been made invisible throughout the centuries. Even in the 1990s and early 2000s, they were still often overlooked by the press when reviewing a translated book (Venuti, 1994, p. 8; Bush, 2005). Translators need to be acknowledged as re-writers, re-creators, interpreters with their own style and voice, as advocated by many translators and translation scholars (Baker, 2000; Briggs, 2017; Emmerich, 2017) as well as by a recent editorial in *The Guardian* (Editorial, 2017), who are influenced, not only by the original text and their understanding of it, but also by their own *habitus*. I explore the phenomenon of the translator's *habitus* in more detail in Chapters 4 and 5. In the following chapter, I examine another important trope of the female *Bildungroman*: sexuality. As seen above, sexuality is another way for the main character to rebel against the maternal figure and patriarchal norms, in order to gain her bodily independence.

CHAPTER 3: (RE)TRANSLATING SEXUAL CONTENT

This chapter focuses on the translation and retranslation of sexual content. The choice of sexual content as a material of study was motivated by the fact that, in literature – as well as in other forms of art – sexual content is considered sensitive material and, as a result, has often been the subject of censorship (Hyland, 1992; Phillips, 1999). My main goal in this chapter is to examine how translation affects the representation of sex in women-authored *Bildungsromane* in the twentieth century. In order to do so, I consider some particularly relevant examples of translated and retranslated sexual content to see what light they can shed on this question. My aim is to determine if the translation of sexual content follows the principle stated by Santaemilia that, generally speaking, the "translation of sex […] is likely to be 'defensive' or 'conservative'" (2008b, p. 228). I analyse excerpts from novels in my corpus and their translations to determine what changes were made in translation, if any, and if censorship is indeed at play. Since, as discussed in Chapter 1, Berman (1990) and Bensimon (1990) argue that retranslations are more faithful to the source text than first translations, if there is indeed censorship, or a tendency towards conservative choices in first translations, we could expect retranslations to be less defensive. Thus, I also investigate whether there is a diachronic evolution in the translation of sexual content which can be related to socio-political phenomena such as the sexual revolution and the emergence of so-called second-wave feminist movements around the 1970s. I study these questions from both a textual and a contextual angle. I consider the possible reasons and motivations for censorship since, in translation, "sex-related language is a case in point, which very often depends on historical and political circumstances, but which is also an area of personal struggle, of ethical/moral dissent, of religious/ideological controversies, of systematic self-censorship" (Bou and Pennock quoted in Santaemilia, 2008,

p. 227). Moreover, as the sampled novels include both French literature translated into English and Anglophone literature translated into French, my findings are examined in relation to the publishing landscape in each country, providing context for potential motivations of any identified patterns or norms.

The novels chosen to illustrate my argument in this chapter are *Un Barrage contre le Pacifique* (1950), *Martha Quest* (1952), *Bonjour tristesse* (1954), *The Country Girls* (1960), and *Les Petits Enfants du siècle* (1961). As discussed in the previous chapter, *Martha Quest*, *Bonjour tristesse*, and *The Country Girls* were first translated in the 1950-60s, but into excised versions, which contained substantial omissions or passages which had been toned down. They were later retranslated: *Martha Quest* in 1978, *The Country Girls* in 1988, and *Bonjour tristesse* in 2013. *Un Barrage contre le Pacifique*, and *Les Petits Enfants du siècle* were both the object of passive retranslations: *Barrage contre le Pacifique* was translated in 1952 in the US and in 1953 in the UK, while *Les Petits Enfants du siècle* was translated in 1962 in the US and in 1963 in the UK. These five novels feature a young protagonist and can be read as *Bildungsromane*. Furthermore, they contain quite frank and explicit depictions of a young girl's awakening to sexuality. Two other French novels containing sexual scenes, that were also published and translated in the 1950s but are not part of my corpus per se, will also be discussed in this chapter: *Les Mandarins* (1954) by Simone de Beauvoir and *Le Repos du guerrier* (1958) by Christiane Rochefort. They are not included in my corpus because they have not been retranslated even though they were somewhat expurgated in translation. Even nowadays, *Le Repos du guerrier* is presented by its publisher, Grasset, as follows: "Rochefort parle d'amour, et notamment physique, avec la même crudité qu'un homme"[31] (*Le Repos du guerrier*, 2019). This exemplifies the double standard applied to novels written by women and men described in my introduction.

[31] "Rochefort talks about love, especially physical love, with the crudeness of a man" (my translation).

Despite several scholars remarking on the suppressions and distortions found in the English translation of *Les Mandarins* (Klaw, 1995; Flotow, 1997), it has not been retranslated. In the case of *Le Repos du guerrier*, the omissions are not as extensive but, to my knowledge, have not previously been pointed out. Finally, the translation of Françoise Mallet-Joris' *Le Rempart des Béguines* will be briefly mentioned.

In the first part of this chapter, I review the representation and the censorship of sex in literature in the first half of the twentieth century in both Britain and France. Through micro-analysis, I then examine the changes effected in the first translation of these novels and how they affect the meaning of the text. Four different topics are reviewed: sex scenes, contraception, homosexuality, and sex-related vocabulary. Then, I investigate the reasons which may have prompted this censorship and the motivation of the agents involved. Finally, I analyse the effects of (re)translation on the macro-level and see how they relate to past and current trends in translation.

Representation and Censorship of Sex in Literature

According to Allan and Burridge, "[a]ll sex is subject to taboos and censoring" (2006, p. 145). The representation of sex has always been a delicate matter in literature, as evidenced by the censorship imposed on literary works on grounds of immorality. For instance, in the mid-twentieth century, Britain was still operating under the 1857 Obscene Publications Act. It gave the police the power to seize and dispose of any publication that was deemed obscene. Its aim was to protect people who were considered to have less "cultural abilities", i.e. people from the lower classes and women (Reynolds, 2007, p. 188; Perrin, 1969) who supposedly "were liable to be harmed" by depravity (Reynolds, 2007, p. 188). Even after the act was revised in 1959, the famous obscenity trial faced by Penguin following the publication of D. H. Lawrence's

Lady Chatterley's Lover in 1960 (Grant, 1992) shows how problematic the representation of sexual content in literature still seemed to be in England at the time. In her study of the retranslations of Zola's *Nana*, Brownlie has speculated about the possible parallels between the Victorian era's and 1950s Britain's attitudes towards direct sexual references (2016, p. 82) as she found that the first English translation of *Nana*, dating from 1884, and the third one, which dates from 1956, have much in common in the way they were censored. Furthermore, during the *Lady Chatterley* trial, the prosecution famously asked the jury "Is this a book that you would […] wish your wife or your servants to read?" (Sagan, 2013, p. 206), demonstrating that censorship is profoundly linked to the type of readership which should or should not be exposed to 'obscenity'. David Saunders similarly stresses that the Obscene Publications Act of 1857 already understood obscenity as circumstantial rather than just an "inherent quality" (1992, p. 157). The act's revision in 1959 aimed to distinguish pornography from literary works containing sexual content, which were not to be censored because of their artistic value (Saunders, 1992, p. 157). However, most of the novels I examine in this chapter were first translated before 1959.

On the French side, although "French culture ha[d] long been perceived by the English-speaking reader as somehow more 'erotic' than Anglo-Saxon culture" (Phillips, 1999, p. 1), article 14 of the July 16th, 1949 French law gave the Minister of the Interior the power to ban "les publications de toute nature présentant un danger pour la jeunesse en raison de leur caractère licencieux ou pornographique"[32] (*Loi n° 49-956 du 16 juillet 1949 sur les publications destinées à la jeunesse. | Legifrance*). A famous example of censorship in 1950s France is *Histoire d'O*, "the first published novel of modern times to be both explicitly erotic and written by a woman" (Phillips, 1999, p. 86). Published in 1954 and acclaimed by the French

[32] "publications which could represent a danger to young people because of their licentious or pornographic nature" (my translation).

intelligentsia, amongst whom was writer Georges Bataille, the book won the Prix des Deux Magots in 1955. However, this publicity also brought the novel under the radar of the French government, which promptly banned it and tried to prosecute its author, the elusive Pauline Réage (Phillips, 1999, p. 88), who later proved to be Dominique Aury, an editorial secretary at Gallimard Publishers. Because of the very pornographic and sadistic tonality of the book, many people believed that it could not be a woman, but most likely a man, hiding behind this pseudonym. This would tend to confirm that, in the 1950s, it was against dominant social conventions for women to write about sexual matters. Nevertheless, despite being banned until the 1970s in France, the book was a success and was translated twice into English during the 1950s: the first translation by Baird Bryant was released in 1954 and a new anonymous translation appeared under the title *The Wisdom of the Lash* in 1957. There is however, a fundamental distinction to be made between *Histoire d'O*, which can be classified under the niche label of erotica (Sartori, 1999, p. 185), and the novels explored in this chapter which, while containing some sex scenes and references to sexual matters, fall under the category of general literature.

As we can see, censorship on grounds of immorality was operating both in Britain and in France in the 1950s. One way of circumventing it was to take unpublishable English books and to publish them in France instead. By printing in a foreign language, publishers hoped to bypass article 14. One of these publishers was the infamous Olympia Press, which was established in Paris in 1953. This new version of the former Obelisk Press, which had published Henry Miller's daring *Tropic of Cancer* in 1934, was known for publishing sexually explicit works such as Harriet Daimler's *Darling* and reprints of John Cleveland's *Fanny Hill*, both subsequently banned by the French government. Olympia's most famous title was Nabokov's *Lolita* (Kearney, 2007, p. x) which had previously been rejected by a number of publishing

houses including the American Simon & Shuster which had qualified the text as "sheer pornography" (Boyd, 1993, p. 262). Despite being published in English, and following the UK's Home Office orders to seize any copy entering Britain, the French Minister of the Interior banned the book in December 1956. The ban was lifted two years later and *Lolita* was finally released in the US in 1958 and in the UK in 1959, and became an immediate success (Kearney, 2007, p. xi). The example of *Lolita* is related to my study through Doussia Ergaz, one of the French translators of *Martha Quest*, who was also Nabokov's literary agent and played an instrumental role in the publication of *Lolita* in France (Boyd, 1993, pp. 265–266).

This institutional censorship, which was taking place both in Britain and in France, is highly visible and, as we can see, actually brings publicity to books – the forbidden nature of the work usually making it all the more attractive to readers. For instance, just as in *Lolita*'s case which sold 100 000 copies in its first three weeks in the US (King, 2011), 200 000 copies of *Lady Chatterley's Lover* were sold in just one day following its trial and release in 1960 (Capon and Scott, 2014). In contrast, censorship in translation – and the examples I study in this chapter – usually remains invisible, and it is only the act of retranslation that sheds some light on it. Santaemilia indeed points out the dangers of what he refers to as "self-censorship" on the part of the translator: "the main danger lies probably in its own invisibility. Self-censorship is usually a muted phenomenon, highly individual, highly unpredictable, sometimes with no overt logic" (2008a, p. 171). To summarise, censorship was present in both England and France in the twentieth century, but in France, as can be seen from the July 16th, 1949 law, the aim of censorship was mostly to protect young people, whereas in Britain, the categorisation of people seen as needing protection from 'immorality' seemed to be based on class and gender rather than on age (Perrin, 1969; Reynolds, 2007, p. 188). Moreover, foreign language

publishing, which was used to avoid censorship, was common in France with the existence of Olympia Press, but does not seem as common in England at the time.

Examples of Censorship at the Micro-level

As discussed above, state and institutional censorship were at play in 1950s France and Britain, but in this chapter, I focus on individual censorship, which is implemented by the agents involved in the process of translation. This group includes not only translators, but also editors and publishers – anyone who has a hand in the translating process. Surely, however, the existence of institutional censorship does prompt translators to self-censor. Recent research has pointed out that the translator, as the main translating agent, "often suffers indiscriminate blame for the editing in the translation" (Yu, 2015, p. 161) as it is "hard for the reader, especially the researcher, to discern who the censor is when examining and critiquing a translation that has been subjected to cuts and omissions" (Yu, 2015, p. 161). Although censorship in translation can indeed be attributed to the translator, it can sometimes be the result of the publisher's vision (Bogic, 2010). For this reason, I am inclined to think that the label of "self-censorship" such as described by Santaemilia (2008a, 2008b) cannot be applied here. Furthermore, as no archival evidence – such as correspondence – appears to have survived, I have chosen to focus rather on how these cuts affect textual meaning. In comparing the original novels to their first translations, it became clear that the omissions centre around the protagonists' inner thoughts and language, which is the topic I addressed in the previous chapter, as well as around representations or references to sex, which is the subject of this chapter. The latter, it became apparent, revolved mainly around four thematic areas: sex scenes and references to sex, references to contraception, references to homosexuality, and sex-related language. I will review these themes one by one.

Translation of Sex Scenes and References to Sex

Barbara Klaw (1995) and Luise von Flotow (2000) have identified the bowdlerising of sex scenes in the English translation of Beauvoir's novel *Les Mandarins* by Leonard M. Friedman. Following the release of the French original in 1954, the English translation was published in 1957. According to Klaw, the translator "evidently judged the novel as too sexually explicit: […] and several passages are changed either to attenuate the boldness of the sexual imagery or to strengthen the criticism of women who act upon their desires" (1995, p. 97). In the two examples presented below, the most explicit details have been omitted.

Table 15

Les Mandarins I (1954)	*The Mandarins* (1957)
Je le regardai puisqu'il l'exigeait : je m'arrêtai à mi-chemin du trouble, dans une région sans lumière et sans nuit où je n'étais ni corps ni chair. Il rejetait le drap et dans le même instant, je pensais que la chambre était mal chauffée et que je n'avais plus un ventre de jeune fille ; **je livrai à sa curiosité une dépouille qui n'avait ni froid ni chaud. Sa bouche taquina mes seins, rampa sur mon ventre, et descendit vers mon sexe. Je refermai hâtivement les yeux, je me réfugiai toute entière dans le plaisir qu'il m'arrachait : un plaisir lointain, solitaire, comme une fleur coupée ; là-bas,** la fleur mutilée s'exaltait, s'effeuillait, et il bredouillait pour lui seul des mots que j'essayais de ne pas entendre […]. (119-120)	But since he insisted, I opened my eyes and I looked at him. I looked at him and was halted midway in my inner turmoil, in a region without light and without darkness, where I was neither body nor spirit. He threw off the sheet, and at the same moment, it occurred to me that the room was poorly heated and that I no longer had the belly of a young girl. **Omission.** The mutilated flower burst suddenly into bloom, and lost its petals, while he muttered words to himself, for himself, words I tried not to hear. (98)
Les Mandarins II (1954)	*The Mandarins* (1957)
J'embrassai ses yeux, ses lèvres, ma bouche descendit le long de sa poitrine ; **elle effleura**	I kissed his eyes, his lips; my mouth went down along his chest. **Omission.** His smell,

le nombril enfantin, la fourrure animale, le sexe où un cœur battait à petits coups ; son odeur, sa chaleur me saoulaient […]. (55)	his warmth made me dizzy as with drink […]. (434)

In the first entry of Table 15, it can also be noted how "ni corps ni chair" is transformed into "neither body nor spirit" in English, thus excluding the flesh which is considered sinful. Moreover, the woman's pleasure is erased in translation. Is it because it is qualified as "solitaire" and thus wrong, as it does not include the male? In the second example, the omitted portion suggests that the woman is performing oral sex on her lover. The systematic omissions of references to oral sex have indeed been noted by Klaw (1995, p. 97). Finally, in the example below, the woman's pleasure is once again omitted and only her dependence and submissiveness to the male are kept:

Table 16

Les Mandarins I (1954)	*The Mandarins* (1957)
Il me rejoignit dans le lit avant qu'aucune idée n'ait eu le temps de lever en moi et je m'agrippai à lui : à présent, il était mon seul espoir. **Ses mains arrachèrent ma combinaison, elles caressaient mon ventre, et je m'abandonnais à la houle noire du désir ; emportée, ballottée, submergée, soulevée, précipitée ; par instants, je tombais à pic dans le vide ; j'allais échouer dans l'oubli, dans la nuit, quel voyage ! Sa voix me rejeta sur le lit : […] de nouveau, je me recueillis sous ses mains, je rassemblai le silence, je me collai à sa peau et je dévorai sa chaleur par tous mes pores : mes os, mes muscles fondaient à ce feu et la paix s'enroulait autour de moi en soyeuses spirales quand** il dit impérieusement : « Ouvre les yeux. » (119)	He joined me in bed before there was time for any question to arise in me. I clung tightly to him; at that moment he was my only hope. **Omission.** At last he said commandingly, "Open your eyes." (97)

These examples are emblematic of Friedman's translation as many others similar omissions can be found.

Similarly, it is apparent that, in the first translations of *Bonjour tristesse* and *Martha Quest*, sex scenes and references to sex are either omitted or the translation is noticeably shorter than the original, be it in English or in French. In *Bonjour tristesse*, for instance, "[s]ome of the omissions [...] are substantial" and concern "sections of the text which might be deemed overtly sexual" (Sagan, 2013, p. 206):

Table 17

Bonjour tristesse (1954)	*Bonjour Tristesse* (1955)	*Bonjour Tristesse* (2013)
Je pensais confusément : cela devait arriver, **cela devait arriver. Puis ce fut la ronde de l'amour : la peur qui donne la main au désir, la tendresse et la rage, et cette souffrance brutale que suivait, triomphant le plaisir. J'eus la chance – et Cyril la douceur nécessaire – de le découvrir dès ce jour-là.** Je restai près de lui une heure […] (101)	The thought that it had to happen sometime flashed though my confused mind. **Omission.** I stayed with him for about an hour. (73)	In my confusion I kept thinking that this had been bound to happen. **And then began love's merry dance, where fear goes hand in hand with desire and where, too, there is tenderness and rage and then that brutal hurt giving way to the triumph of pleasure. With Cyril's gentleness playing its part, I had the good fortune to discover it that day.** I stayed close to him for an hour […] (65)

In the above example, it can be noted that neither the translation nor the retranslation have kept the repetition "cela devait arriver, cela devait arriver", although it shows the tumultuous state of mind in which Cécile is immersed.

Table 18

Bonjour tristesse (1954)	*Bonjour Tristesse* (1955)	*Bonjour Tristesse* (2013)
Je craignais que l'on ne pût lire sur mon visage **les signatures éclatantes du plaisir, en ombres sous mes yeux, en relief sur ma bouche, en tremblements.** (102)	I was afraid something might show in my face or manner. **Omission**. (74)	I was afraid that **the blatant hallmarks of pleasure might be legible on my face, in the shadows under my eyes and the fullness of my lips, and in my trembling.** (66)
J'éprouvais en dehors du plaisir physique et très réel que me procurait l'amour, une sorte de plaisir intellectuel à y penser. Les mots « faire l'amour » ont une séduction à eux, très verbale, en les séparant de leur sens. Ce terme de « faire », matériel et positif, uni à cette abstraction poétique du mot « amour », m'enchantait, j'en avais parlé avant sans la moindre pudeur, sans la moindre gêne et sans en remarquer la saveur. Je me sentais à présent devenir pudique. (114)	**Omission.** (82)	As well as the very real physical pleasure that I got from love, I also experienced a kind of intellectual pleasure from thinking about it. The expression 'to make love' has an attraction all of its own which, if you analyse it, springs from the meaning of the individual words. I was charmed by the fact that the verb 'to make', with its clear-cut, material connotations, was associated with the poetic abstraction of the word 'love'. I had used the phrase before quite unblushingly, without the least embarrassment and without noticing how it could be savoured. Now I felt that I was becoming easily embarrassed. (74)
Près de lui, tout devenait facile, **chargé de violence, de plaisir.** Quelques temps après, étendue contre lui, **sur ce torse doré, inondé de sueur, moi-même épuisée, perdue comme une**	Once I was with him, everything became quite simple. **Omission**. Later, lying beside him, **Omission** I told him that I hated myself. (100)	When I was with him, everything became simple and **charged with intensity and pleasure**. Later, lying stretched out against **that golden, sweat-bathed torso of his, and feeling exhausted**

naufragée, je lui dis que je me détestais. (142)		**and adrift, as if I had been shipwrecked,** I told him that I hated myself. (92)

The conciseness of the examples taken from the first translation is striking. Even if English is usually more compact than French, studies have shown that for literary texts, translations are usually longer than their originals (Frankenberg-Garcia, 2009). The "coefficient de foisonnement" is higher from English to French (≈ 13 %) than from French to English (≈ 5 %) but, in most cases, there is still a small increase in the word count (Barth, 1971). Hence, here, the shortness of the target texts being significant as it shows that sizeable cuts have been made.

As Maria Tymoczko explains "[w]hat is not translated in a particular context is often as revealing as what is. Thus, gaps in specific translated texts […] are significant in assessing the politics of translation in a particular cultural system" (2006, p. 447). In the first translation of *Bonjour tristesse*, it is the word "pleasure", and thus the notion of female sexual pleasure, that is completely suppressed as is obvious from the four examples presented above. It looks as if, in the mouth of seventeen-year-old Cécile, the word "pleasure" – not in itself a "dysphemism" (Allan and Burridge, 2006) – is systematically erased by the translator. Furthermore, as can be seen above "[i]t was unacceptable, […] that a young girl should have the right to use her body as she will, and derive pleasure from it without incurring a penalty" (Williams, 2014). In short, the sexual act was reserved for couples, and then again, only if procreation was the intent: "sex was subversive when it undermined married monogamy"; "[f]emale sexuality outside marriage was shocking: the early to mid-1960s witnessed an erotisation of marriage, but complete absence of any joyful, fulfilled sexual relationship outside it" (Duchen, 1994, pp. 196–197). Indeed, up until the 1960s and 1970s, there was a long tradition of viewing female orgasm as "somehow bestial" (Allan and Burridge, 2006, p. 149) and taboo. Indeed, outside of its

procreative purpose, female sexuality was not acknowledged. In Britain, this tradition goes back to Coventry Patmore's depiction of the Victorian ideal of the 'Angel in the House' which states that "Man must be pleased; but him to please / Is woman's pleasure" (1858, p. 105). Thus, women's pleasure is seen only as being derivative from men's. In her seminal essay *Le Deuxième Sexe*, Simone de Beauvoir explains how women have been banned from pleasure from time immemorial: "[l]a civilisation patriarcale a voué la femme à la chasteté […]. Depuis les civilisations primitives jusqu'à nos jours, on a toujours admis que le lit était pour la femme un 'service' […] : mais servir, c'est se donner un maître ; il n'y a dans ce rapport aucune réciprocité"[33] (1949, p. 149). Here, by suppressing every reference to female pleasure, as well as the myriad emotions Cécile is feeling, the translator reinstates the power relationship between the sexes. What actually shows through the English version are only feelings of confusion ("my confused mind"), fear ("I was afraid"), shame and self-hatred ("I hated myself") thus shedding negative light on the sexual act viewed from a female perspective.

In the first translation of *Martha Quest*, sex scenes are, for the most part, cut and summarised. For instance, when Perry tries to make love to Martha, the descriptions of his gestures are either omitted or replaced by a generalisation such as "le garçon insistait". Martha's submissive attitude is also accentuated in translation when the expression "seemed to demand resistance" is left out. Furthermore, the first time Martha and Douglas, her fiancé, have intercourse, large portions of the scene are left out. Examples of this are provided in the table below.

Table 19

Martha Quest	*Martha Quest*	*Martha Quest*

[33] "Patriarchal civilisation condemned woman to chastity […]. From primitive civilisations to our times, the bed has always been accepted as a 'service' […]: but to serve is to give herself up to a master; there's no reciprocity at all in this relationship" (Beauvoir, 2009, p. 397).

(1952)	(1957)	(1978)
…and fell in an ecstasy of humble adoration on her breasts, cupping them in his hands […] with his eyes. (265)	Omission (302)	… et tomba humblement en extase éperdue devant ses seins, les prenant délicatement dans ses mains […] de ses propres yeux. (350)
'How sad to shut them [her breasts] away' […] as if they had nothing to do with me! (266)	Omission (302)	« Quelle tristesse de les cacher à nouveau » […] comme s'ils n'avaient rien à voir avec moi ! (350)
She settled her shoulders so that her breasts, they, should stand out (266)	Omission (302)	Elle redressa les épaules pour faire saillir les seins, *eux* (350)
Suddenly she heard him say […] and hated him. (266) [Doug makes a ref to his erection]	Omission (302)	Soudain elle l'entendit déclarer […] et qu'elle le haïssait. (351)
… she [Stella] and Andy were reduced to **making love** only in the afternoons, and on Saturdays at that, because of the neighbours…" (199)	Omission (232)	… Andy et elle-même se trouvaient réduits à ne **faire l'amour** que l'après-midi, et encore, le samedi, parce que les voisins… (261)
'**Sex is important in marriage.** I do hope that is all right. Your mother, of course… However…' He paused […]. 'All your generation' […] 'take it in your stride, or so I understand.' The look he gave her was an unwilling enquiry. (288-289)	Omission (325)	« **Le sexe est important, dans le mariage.** J'espère que ça va bien. Ta mère, bien entendu… Enfin… » Il s'interrompit […] « Toute votre génération […] vous prenez ça comme ça vient, si je comprends bien. » Le regard qu'il lui adressait maintenant se chargeait d'une involontaire interrogation. (379-380)

From Table 19, it is evident that the first French translation by Doussia Ergaz and Florence Cravoisier presents shortened and less detailed depictions of the original sex scenes. Martha's

internal monologue is also cut out, as well as her feelings of resentment towards the young man. On the contrary, in the retranslation, the sex scene is fully translated. Moreover, in the original, Martha's physical relationship with Douglas is quite unsatisfactory. In an attempt to improve things, they consult Henrik van de Velde's treatise on sex, *Ideal Marriage: Its Physiology and Technique* initially published in 1926. Interestingly, this self-help sex manual promoting "the cultivation of […] eroticism as an art in marriage" (Velde, 2016, p. xx) was itself added to the list of banned books *Index librorum prohibitorum* in 1931. Any mention of this treatise is thus unsurprisingly cut out in the first French translation (p. 275 x 2). Whereas in the original, sex between the two protagonists seems awkward and not very pleasurable, in the 1957 translation, the omission of the self-help book as well as the summarised and edited sex scenes leads to their physical relationship being portrayed in a much more romantic light.

As for *Un Barrage contre le Pacifique*, despite the sex scenes being translated, one graphic detail is omitted in the British translation but kept in the American one. When Suzanne loses her virginity to Agosti, he wipes the blood off of her with a handkerchief which he then puts in his mouth. This detail about bodily fluids might have seemed too distasteful in a translation destined to the allegedly squeamish British audience:

Table 20

Un Barrage contre le Pacifique (1950)	*The Sea Wall* (1962)	*A Sea of Troubles* (1963)
Il avait sorti son mouchoir de la poche et il avait essuyé le sang qui avait coulé le long de ses cuisses. Ensuite, avant de partir, il avait remis un coin de ce mouchoir ensanglanté dans sa bouche, sans dégoût et avec sa salive	He had taken out his handkerchief and had wiped off the blood that ran down his thighs. Then, before leaving, he had put a corner of the bloody handkerchief in his mouth, without disgust, and with his saliva had	Omission (240)

il avait essuyé une nouvelle fois les taches de sang séché. (343)	cleaned away once more the dried blood stains. (270)	

Finally, in *The Country Girls*, one reference to masturbation is also omitted in the first translation:

Table 21

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
I […] fondled my stomach for a while (170)	Je […] flânai un moment (258)	Je […] me caressai le ventre un moment (156)

While the censoring or toning down of sex scenes appears to be the dominant trend from the examples presented above, there are also counter examples of novels translated from French to English which did not censor the sexual content. The translations of Christiane Rochefort's *Les Petits Enfants du siècle* (1961) falls into that category. Indeed, both the American translation by Linda Asher (1962) entitled *Children of Heaven,* and the British translation by Edward Hyams (1963) entitled *Josyane and the Welfare*, keep all the references to sex and the scenes depicting Josyane's sexual experiences. For instance, the scene evoking oral sex between Josyane and Guido is not omitted in translation. This is quite surprising as, although it is not very graphic, it does portray a very, very young girl engaging in sexual activities and deriving pleasure from it. Whereas Guido is said to be at least thirty years old ("Il devait avoir bien trente ans",39), Josyane is not even eleven years old ("« Quel âge as-tu ? […] – Onze ans. » Je mentais un peu", 39). Though the sexual act is consensual, it does show an adult having sex with a minor, which is considered paedophilia. Later on in the novel, other sex scenes between Josyane and other teenagers are also kept in translation. As for the notion of female pleasure, it is not

erased in the British translation of *Les Petits Enfants du siècle* as it is in the first translation of *Bonjour tristesse*. However, it is omitted in the American translation as can be seen below:

Table 22

Les Petits Enfants du siècle (1961)	*Children of Heaven* (1962)	*Josyane and the Welfare* (1963)
à mesure que le **plaisir** vient et monte comme si c'était directement de la terre (111)	as the **feeling** comes and climbs as if it came right out of the ground (81)	as the **pleasure** came and rose as if straight out of the earth (96)

In *Warrior's Rest*, the English version of Rochefort's *Le Repos du guerrier* translated by Lowell Bair in 1959, explicit sex scenes are also fully translated. Bair was a prolific translator who translated great names of French literature such as Flaubert, Dumas, and Voltaire. *Warrior's Rest* is also an interesting example since, as it was translated from French into English, we could have expected that the sexual references would be toned down, following the principle that British culture is more inclined to prudishness. However, this is another case which defies the theory of culturally-specific censorship. Indeed, we can see that censorship appears both in texts translated into English and into French, thus challenging the assumption that French culture is more 'erotic' and more tolerant as far as sexual matters are concerned.

Translation of References to Contraception

From examples gathered in *Martha Quest* and *Les Mandarins*, contraception seems to be another topic which gets avoided in translation. One reference to contraception is omitted in Leonard M. Friedman's English translation of Beauvoir's *Les Mandarins* which was also published in 1957:

Table 23

Les Mandarins I (1954)	*The Mandarins* (1957)
« Faut-il que je fasse attention ?	Omission (97)

– Si c'est possible. – Tu n'es pas bouchée ? » La question était si brutale que j'eus un haut le corps : « Non, dis-je. – Ah ! pourquoi ?" (119)	

In this dialogue, which takes place in the middle of a sex scene between a man and a woman, the sentences "Faut-il que je fasse attention ?" and "Tu n'es pas bouchée ?" clearly refer to contraception. No mention of this is made in the translation.

In *Martha Quest*, references to contraception are similarly suppressed in the first French translation:

Table 24

Martha Quest (1952)	*Martha Quest* (1957)	*Martha Quest* (1978)
[…] kissed her in an experimental way, looked at her again, hesitated, then muttered an excuse, and went to the dressing table, from which he returned loosening his tie with one hand **while he held in the other a packet that he had taken from a drawer.** He sat on the edge of the bed, pulled off his shoes, laying them neatly side by side, and began unbuttoning his clothes. (223)	Omission (256)	[…] l'embrassa à titre expérimental, la regarda encore, hésita, puis s'excusa en bredouillant et s'approcha de la table de toilette, d'où il revint en desserrant sa cravate d'une main **tandis que de l'autre il tenait un petit paquet qu'il avait sorti d'un tiroir.** Il s'assit au bord du lit, ôta ses chaussures et les rangea bien soigneusement côte à côte, puis se mit à déboutonner ses vêtements. (292)
[…] so **we were taking all the necessary precautions**, or rather your mother was, she's a nurse, so it's in her line, that sort of thing. (288)	Omission (324)	Si bien que **nous prenions toutes les précautions nécessaires**, ou du moins ta mère s'en chargeait, puisqu'elle était infirmière, c'était tout à fait dans ses

		cordes, ce genre de choses. (378)

In the first entry of Table 22, Martha loses her virginity to Adolph. To a modern reader, it is quite clear that the "packet" retrieved by Adolph from a drawer is a condom or, at least, some form of contraception. The reference is cut in the 1957 translation. In French, the text thus erases the realities of women's lives, since no mention of contraception is made and Martha does not seem concerned about pregnancy. To a 1950 female reader, this might seem a little unrealistic as getting pregnant out of wedlock was still very problematic (Paton, 2007). It could be that the translators found this information too clinical, just as Martha does when she compares these preparations to getting ready for surgery (Lessing, 1952, p. 223), and chose to delete the passage to maintain the romantic and sensual atmosphere of the scene. However, there are other instances of this phenomenon. One of these instances occurs when Martha brings Douglas, her future husband, to the farm to meet her parents (288). Both Mr. and Mrs. Quest seem concerned about the situation, immediately jumping to the conclusion that their daughter is getting married because she is pregnant. In an attempt to warn the young couple against unwanted pregnancy, Mr. Quest recounts how he and his wife got pregnant with Martha even though they were trying to use contraceptive methods. That discussion is omitted in the 1957 version. Once more, the realities of sexuality and women's lives are erased and censored in translation, which is quite ironic for a novel whose author was described as the "epicist of the female experience" when she was awarded the Nobel prize for literature (Crown, 2007). Talking about "the female experience" can sometimes be problematic and perceived as essentialist, especially nowadays since the concept of gender has evolved and is no longer binary or fixed, but plural and performative, as claimed by Judith Butler (1990). Moreover, with the emergence of the notion of intersectionality, as coined by Kimberlé Crenshaw (1989), it is no longer

relevant to talk about an essential 'female' experience; there are many other criteria such as race and social class that need to be taken into account. However, in feminist phenomenology, it is possible to talk about 'female body experience', because the concept of experience is treated rigorously – theorized rather than assumed in an essentialist manner. Considering all the rights that women (or individuals who were assigned the female gender at birth) were still denied in the 1950s and the constraints imposed on them at that time, I think it is definitely possible to talk about a specific 'female body experience' in the 1950s. Contraception was definitely one of the issues faced by most women (or individuals having a female reproductive system) in the 1950s. Indeed, contraception – or the lack thereof – is intrinsically part of the female experience, as women cannot escape their body's reproductive system. By removing the references to contraception, this dimension of female experience is completely lost in the first translation of *Martha Quest*.

Here again, one translation from English into French and one from French into English both exhibit the same censoring of references to contraception. Thus, cultural norms cannot account for these omissions. Rather, it is possible either that translation is always more conservative and a vector for censorship, which I will come back to in the last part of this chapter, or that the translating agents who produced these texts have conservative views due to their *habitus*. I further explore the question of the translator's *habitus* in subsequent chapters.

Translation of References to Homosexuality

The taboo surrounding homosexuality has been one of the strongest according to Allan & Burridge (2006, p. 145). *Martha Quest* presents us with references to homosexuality in the character of Donovan. These references are systematically erased in the first translation, published in 1957. Donovan, Martha's first beau in the city, is probably a homosexual (Ahmed, 2014, p. 33), who goes out with Martha in order to conceal his real sexual orientation. His

homosexuality is never overtly stated, but many parts of the text point to it. For instance, he shows a clear disgust of women ('When you disgusting girls have finished', 175), and does not seem to be interested in them physically (168). Mrs. Gunn, Martha's landlady, is always concerned about Martha's virtue when the latter is alone with a man in her room. However, when she finds Martha with Donovan, both women agree that he is no threat: "Martha […] said she did not think there was any need to worry about Mr. Anderson. Mrs. Gunn's pale and worried eyes lit with malicious speculation; they met Martha's, and suddenly both women began to laugh." (175). The expression "malicious speculation", as well as the laugh they share, hint at the secret of Donovan's sexual orientation. Moreover, Martha does not feel troubled when she is standing undressed in front of him while he is working on her dress (177). This scene is proof that Martha considers him sexless, or at least not interested in women. Another clue as to Donovan's homosexuality is his passion for fashion. This seems to be quite a cliché as not all fashion designers are homosexual nor are all homosexuals interested in fashion, but in the context of the book, it appears to be another indication as to Donovan's sexual orientation. However, in Ergaz and Cravoisier's translation, any allusion to Donovan's dressmaking talent is cut. In Part 3, fourteen pages of Chapter 2, in which he dresses Martha for the Christmas ball, are cut, and instead, the chapter opens on Martha and Donovan's arrival at the club for the ball. Then, when Martha's dress gets torn, instead of Donovan stitching it back up, it is Martha who fixes it. This shift reveals a clear will to turn his character around and to revert to normalised gender roles. Indeed, in 1950s France, although there were prominent male fashion designers (such as Christian Dior), sewing and mending clothes was mainly reserved for women (Duru-Bellat, Kieffer and Marry, 2003, p. 72). Since any reference to his love for fashion is omitted, it does seem that the translation wishes to erase the possibility of Donovan's homosexuality.

The question of the translation of homosexuality seems to also crop up in other texts. For instance, in Christiane Rochefort's *Le Repos du guerrier*, the explicit sex scenes between the main character, Geneviève, and her lover, Renaud, are all translated, as discussed in Section I. However, when Geneviève has sexual intercourse with a female prostitute, the scene is completely omitted in translation. I would argue that it is not the fact that Geneviève has sex with a prostitute which caused the scene to be omitted in the 1960 translation, but because it depicts a lesbian relationship. The translation goes so far as to add a paragraph of text which does not exist in the original in order to bridge the gap between now disjointed scenes, the translator thus becoming an actual co-author of the text. In this paragraph, the only reference made to the omitted lesbian scene is the phrase "a particularly outrageous incident" (77). This censoring did not go unnoticed as, on publication of the English version, reviewer Anthony Lejeune remarked in the *Times Literary Supplement*: "A curious censorship has been at work in this translation: pages are cut which describe the protagonist's sexual experience of her own sex, and thereby much of the point of this (Colette-like) fiction is missed" (Lejeune, 1960). This is quite surprising, as we have seen that censorship in translation usually remained invisible. In the previous section, I noted that *Warrior's Rest* was an exception to the rule. Nonetheless, it does exhibit censoring tendencies in this area. Thus, it seems that *Warrior's Rest* is more heterogenous than the other translations, as it appears to purport a distinction between different types of sex: heterosexual sex is kept in translation whereas homosexual sex is erased.

As we can see, before the 1960s, the translation of homosexuality is problematic both from English into French and vice versa. In the first translation of *Martha Quest*, as in *Le Repos du guerrier*, whereas the original depicts different sexualities (heterosexuality and homosexuality), the translations bring the text back to heteronormativity. Conversely, in *Le Rempart des Béguines* by Françoise Mallet-Joris, another 1950s-female *Bildungsroman*, the

references to homosexuality are fully kept in translation. In this work, which was published in 1951 and translated into English in 1952, homosexuality is at the centre of the novel. Indeed, rather than just mentioning homosexuality in an anecdotical episode, as in *Le Repos du guerrier*, *Le Rempart des Béguines* tells the story of 15-year-old Hélène falling in love and having an affair with her father's mistress, Tamara. Thus, such as Pauline Réage's *Histoire d'O*, it is more of a niche novel. Its niche status may account for why it was not censored, unlike the other contemporaneous examples in my corpus.

Translation of Sex-related Language

Sex-related language also gets omitted, attenuated, or neutralised in translations published in the 1950s. For instance, in *The Country Girls*, when Baba makes a reference to her virginity, it is omitted in the 1960 translation whereas it is reproduced in the 1988 translation:

Table 25

The Country Girls	*La Jeune Irlandaise*	*Les Filles de la campagne*
She was talking foolishly, about **being a virgin**, and she was very drunk. (153)	Elle parlait à tort et à travers : elle avait beaucoup trop bu. (230)	Très soûle, elle tenait sur **sa virginité** des propos imbéciles. (139)

Moreover, although the fact that Baba is consuming alcohol is not linked to the fact that she is "talking foolishly" in English, in both French translations, the use of the colon and the apposition, respectively, make Baba's ramblings appear to be a consequence of her drinking.

In *The Mandarins*, the language of the young Nadine is policed and cleaned up, as can be observed in the two tables below. In French, the verb "baiser" can mean either 'to kiss' or 'to fuck', depending on the context. In the first entry of Table 24 below, we can see that it has been translated as "kiss", even though it is used in the sense of 'fuck' in French. It could pass as a mistake on the part of the translator who might not have been well-versed in French slang.

However, some pages later (entry 2), “baiser” is translated as “go to bed with”, which proves that the translator does know this meaning of the verb but that, in each instance, he chose either to put the less sexual meaning (‘kiss’ over ‘fuck’), or to change the register and use an orthophemism (“go to bed” instead of ‘fuck’). The result is that the source text is toned down in translation as ‘fuck’ never appears.

Table 26

Les Mandarins II (1954)	*The Mandarins* (1957)
J'essayai de murmurer : « Que d'histoires pour ne pas arriver à se faire **baiser** ! » (36)	What a to-do about not getting **kissed**! I tried to tell myself. (421)
– Comment veux-tu que j'aie des histoires avec des types si je ne **baise** pas ? (96)	How do you expect me to have affairs with men if I don't **go to bed** with them? (463)

Moreover, as can be observed in Table 27, “putain” becomes “girl” in English and “cul” becomes “neck”, again neutralising the dysphemistic terms. In the original, Nadine uses this vocabulary in order to provoke and shock her mother. With the substitution of orthophemisms, the effect is lost in the target text. Finally, “se faire tringler” and “se faire baiser” are both translated as “getting laid”, which appears slightly less dysphemistic.

Table 27

Les Mandarins I (1954)	*The Mandarins* (1957)
une jolie **putain** (115)	a good-looking **girl** (95)
se faire tringler (155)	**getting laid** (126)
on se cassait le **cul** (253)	you were just breaking your **neck**
se faire baiser (256)	**getting laid** (209)

In *Martha Quest*, the same kind of censorship happens, and sex-related language is often attenuated though the use of euphemisms.

Table 28

Martha Quest, 1952	*Martha Quest*, 1957	*Martha Quest*, 1978
Mrs. Q: 'What would happen if a native **attacked** you?' […] Martha: 'If a native **raped** me, then he'd be hung […]' Mrs. Q: 'My dear […] white girls are always being **ra-attacked**.' […] Martha: 'Last week a white man **raped** a black girl, and he was fined five pounds.' […] Mrs Q: 'That's not the point, the point is girls get **raped**.' (54)	Mrs. Q : « Et que ferais-tu si tu étais **« enlevée »** par un nègre ? » […] M : Et si j'étais **« enlevée »** par un nègre, comme vous dites, eh bien il serait pendu pour commencer… […] Mrs. Q : Ma pauvre enfant, […] des jeunes filles blanches sont constamment **attaquées**. […] M : Un blanc a **« kidnappé »** une jeune négresse la semaine dernière… Il s'en est tiré avec une amende de cinq livres ! […] Mrs. Q : « Ce qui compte c'est qu'on **« enlève »** des jeunes filles blanches… » (65)	Mrs. Q : « Que se passerait-il si un indigène t'**attaquait** ? […] M : Si un indigène me **violait**, il serait pendu […] Mrs. Q : ma chérie, les jeunes filles blanches se font toujours **vio…attaquer**. […] M : La semaine dernière, un homme blanc a **violé** une fille noire, il a dû payer cinq livres d'amende. Mrs. Q : Ce n'est pas la question, la question c'est que les filles se font **violer** (68-69)
[…] asked Mrs. Quest, trying to **disinfect sex**, as always with a humorous teasing voice. (81)	[…] demanda Mrs. Quest de ce ton faussement dégagé qu'elle prenait en général pour aborder les **sujets délicats**. (100)	[…] demanda Mme Quest en essayant, comme toujours, de **neutraliser la notion sexuelle** par une intonation humoristique. (104)
to lose one's **virginity** (160)	à devenir femme et à connaître **l'amour physique** (210)	de perdre sa **virginité** (208)
prostitute (267)	entraîneuse (303)	prostituée (352)
[…] if the point of this public orgy was **sex** […] (274)	[…] si leur **intimité** était la cause de ce changement d'habitude […] (311)	Si le fond de toute cette orgie collective était le **sexe** […] (360)

In the first entry, we can notice the changes operated between the original and the 1957 translation. First of all, the word "raped", which appears three times, is never used in the translation. It is replaced by euphemisms such as "enlever", "attaquer", and "kidnapper" in

French. The French does use quotation marks for “enlever”, suggesting that it means something different, but this can be easily overlooked or misconstrued by readers who do not know the original text. Moreover, in the original, there is a play on the use of the different words by Mrs. Quest and her daughter, which is thus lost in translation. Martha is the one using the verb “rape”, whereas Mrs. Quest, “trying to disinfect sex” (81), uses euphemisms such as “attack”. At one point, she nearly says “rape” but refrains at the last moment. This shows that Mrs. Quest self-censors her vocabulary whereas her daughter talks frankly, surely in an attempt to provoke and defy Mrs. Quest as established in Chapter 2. This effect is lost in French as everyone is tiptoeing around the word, never actually saying it. Furthermore, the word “sex” itself is translated as “sujets délicats” and “intimité”. From the aforementioned examples, it does seem as if the translating agents are themselves “trying to disinfect sex” (Lessing, 1952, p. 81), just as Martha’s mother does. For the young protagonists of these *Bildungsromane*, using sex-related language is a way to provoke the maternal figure. By normalising or even suppressing their language, the translating agents act exactly as these mothers who are trying to repress their daughters’ language.

Following Chamberlain’s view (1988), Douglas Hofstadter proposes a parallel between the translator and the figure of the father in his essay *Translator, Trader*:

> [T]he book’s original author could be thought of as the translated work’s metaphorical mother. But a father, too, is needed for procreation, and although his procreative role is certainly far subsidiary to the mother’s, it is nonetheless indispensable. [...] As in procreation, so in co-creation. The translator, though clearly the junior partner in the act, is indispensable in somewhat the same way as is a father, and thus deserves a similar level of recognition as a co-progenitor of the final piece of literature. (2009, p. 98)

I would argue that, here, on the contrary, the translator symbolically assumes the position of the mother. Indeed, traditionally, literary creation has been male-dominated, and auctoriality – the notion being an author – associated with the figure of the father (Huston, 1990), whereas

translation has been a female-dominated occupation (Gouadec, 2007, p. 90). By neutralizing sex-related vocabulary and "trying to disinfect sex" (Lessing, 1952, p. 81) just as Mrs. Quest does, the translator, like a mother, becomes a safeguard of order and virtue. The translatress is policing the body and language of the text just as the mother is policing her daughter's body and behaviour. In this attempt at mothering the text in translation, are these translators smothering it?

Despite the fact that the changes discussed above are minor, taken together they form a pattern of bowdlerisation. This systematic removal or distortion of certain elements means that readers are not reading the same text in translation. On the macro-level, it appears that the qualities which made these novels ground-breaking in the first place are erased. In *Martha Quest*, because Martha's negative thoughts are suppressed in translation and the sex scenes are rendered more romantic through the use of omissions and restructuring, Martha's relationship with Douglas becomes the quintessential love story and their sexual relations are conceived in a much more idyllic light than presented in the original. I would argue once again that, as with the first translation of Edna O'Brien's *The Country Girls* (Delmas, 2012), Ergaz and Cravoisier's version turns the novel from a *Bildungsroman* into a romance. In *Bonjour tristesse*, the frank depictions of sex and female pleasure, which were both the cause of the scandal surrounding the book and the reason for its success, are suppressed in the first French translation This translation actually reinstates traditional gender roles by portraying women as passive and submissive to the male while excluding them from sexual pleasure. The same goes for the English translation of *Les Mandarins*, which displays a tendency to erase female pleasure as well as references about contraception. The translation of *Le Repos du guerrier* and the British translation of *Un Barrage contre le Pacifique* are interesting examples as they retain some sexual references while censoring others. However, the two translations of *Les Petits Enfants*

du siècle show that it was possible to publish a translation that did not censor sexuality, even in relation to a young girl. It could be due to the fact that these translations appeared in the 1960s rather than the 1950s. Leading to the sexual revolution of the 1970s, the beginning of the 1960s in Western countries was starting to be more open on issues surrounding sexuality.

Possible Reasons for Censorship

As we can see from the above examples, censorship is clearly at play here. However, the type of censorship displayed here is not state censorship nor institutionalized censorship but a subtler form of it. It is a type of censorship not implemented by the law, but rather by the agents involved in the translation process. I will review the reasons which could have prompted the text to be altered in such a way.

Emotional Resonance of Language

A possible explanation for the fact that translations tend to be more conservative than their originals (Santaemilia, 2008b, p. 228) could be the phenomenon of reduced emotional resonance of language. Indeed,

> [m]any bilinguals report 'feeling less' in their second language; it does not bear the same emotional weight as your native language. Feeling less emotionally connected to your second language might make it easier to use highly emotional vocabulary […]. The scientific term for this is reduced emotional resonance of language. (Toivo, 2017)

Most bilinguals have experienced this feeling of near-neutrality in their non-native language when it comes to dysphemic language such as swearing and sex-related language (Allan and Burridge, 2006). They know intellectually that the words are dysphemic, but they do not feel the emotional weight of the words as much as native speakers do. For instance, Hans Castorp, the hero of Thomas Mann's *The Magic Mountain* prefers to speak French rather than

his native German: “I prefer this language to my own […] It is because speaking in French, for [me], is like speaking without speaking somehow. **It is like speaking without responsibility** – or in the way we speak in a dream” (quoted by Briggs, 2017, p. 22, my emphasis). Nancy Huston, a Canadian writer whose first language is English, but who has spent most of her adult life living in France and writing in French, perfectly puts into words how her relationship to French is indeed devoid of emotional resonance:

> la langue française […] était, par rapport à ma langue maternelle, moins chargée d’affect et donc moins dangereuse. Elle était froide, et je l’abordais froidement. Elle m’était égale. C’était une substance lisse et homogène, autant dire neutre. […] La langue française ne m’était pas seulement égale, elle m’était indifférente. […] Elle ne me parlait pas, ne me chantait pas, ne me berçait pas, ne me frappait pas, ne me choquait pas, ne me faisait pas peur. **Elle n’était pas ma mère**.[34] (1999, p. 64, my emphasis)

Here, Huston illustrates how the native tongue is intrinsically linked to the mother, via the depth of emotions attached to early childhood and language acquisition. It is no coincidence if a native language is also called ‘mother tongue’. In contrast, there are no emotions – joy, fear, offence, etc. – associated with the second language which, usually, has mainly been acquired through more neutral channels, thus enabling the speaker to feel less inhibited with ‘taboo’ words.

> Les jurons français […] m’étaient certainement plus accessibles comme objet de savoir qu’à la plupart des autochtones, dans la mesure où ces mots n’avaient aucune charge affective particulière. *Foutre* ou *fastueux* : l’un m’était aussi étranger que l’autre ; les deux **me venaient du dictionnaire**.[35] (1999, p. 63, my emphasis)

[34] “Compared to my mother tongue, French carried less affect and was thus less dangerous. It felt cold to me and I approached it coldly. French did not matter to me. It was a smooth and homogenous substance, that is to say neutral. Not only did French not matter to me but I was indifferent to it. French did not talk to me, it did not sing to me, it did not lull me to sleep, it did not strike me, it did not shock me, nor did it scare me. French was not my mother” (my translation).

[35] “French swear words were more accessible to me as objects of knowledge than to most native French speakers, because these words carried no specific emotional weight for me. Foutre or fastueux: both were completely foreign to me, both came from the dictionary” (my translation).

Thus, because translators usually translate from their second language into their mother tongue, they might not feel shocked when reading the original but be shyer when translating into their own language when they can feel the real impact of the words. One of the translators of Sade's *120 Days of Sodom* concurs:

> However familiar one becomes with another language, a trace of otherness always remains. Sometimes this can add to the beauty of the language, or to its mystique, but when it comes to obscenity there is a distinct softening effect. Rude words in other languages never have quite the same force, so translating them into one's own language brings the obscenity home in more ways than one. (McMorran, 2017, p. 15)

Translators might then tone down sex-related language because, to them, it sounds more obscene in their own language even though it did not bother them in the original. For instance, we have seen in the English version of *Les Mandarins* how the translation avoids the word 'fuck', skirting around the term by replacing it either with an orthophemism or with a euphemism. The word 'baiser', in the sense of 'fuck', is itself very dysphemistic in French. But for a non-native French speaker it is less taboo as it does not carry the same emotional weight. However, once the translator transposes it into their native language, the rules about 'good' and 'bad' words they have been taught as a child can kick back in, inhibiting their use of language. This phenomenon can also be exemplified by the Victorian practice of leaving daring passages of a text in Greek or Latin when translating (Perrin quoted by Brownlie, 2007, p. 214), as it allows a distance that renders the words less powerful. On the part of the translator, it is no treason as the words written by the author are still there on the page, but readers can make up their own meaning if they do not know the language. Even if readers do know the meaning of the term, they may be less shocked as they are still faced with reduced emotional resonance of language since they are not native speakers of Ancient Greek or Latin. Emotional resonance of language could be an explanation to support the idea that translation is a vector for censorship. Indeed, if words have more weight in your own language, any translator, translating into their

mother tongue will therefore have a tendency to be more conservative. Emotional resonance of language can also be linked to the cultural norms of a language. Indeed, in certain cultures where a particular topic is taboo, the words associated with this topic are also forbidden and will thus generally be avoided by a native speaker. Thus, cultural norms can also impact translation as will be discussed in the next section.

Norms

Cultural and social norms at the time of publication of a book are another parameter to consider. In the case of *Bonjour tristesse*, when John Murray published the translation in 1955, publications in England were still operating under the 1857 Obscene Publications Act. According to Lisa Sigel, censorship in Britain also "encouraged each paper and publisher first to self-censor and then to subject themselves to official censorship" (2013). This might also be the case for translators, who would feel the pressure of censoring their translations, and thus why Irene Ash felt the need to "largely wiel[d] the blue pencil" (Sagan, 1955, p. 206) on her translation of *Bonjour tristesse*. For Venuti, the censorship in Ash's version of *Bonjour tristesse* is indeed linked to culture-specific norms as "she made the narrative available to an English-language audience with rather different moral values from its French counterpart, a morality that would restrict sexuality to marriage or otherwise conceal it" (2013, p. 27). But, as we have seen, 1950s France was also quite conservative on the subject of sex, and the publication of *Bonjour tristesse* in France caused quite a scandal. As for the Ash version, despite her cuts, and maybe due to American puritanism, the American press still found the novel too sexual. A reviewer for the *Chicago Tribune* stated: "I admired the craftmanship, but I was repelled by the carnality" (quoted by Venuti, 2013, p. 26), while the Catholic *Commonweal* found the book "childish and tiresome in its single-minded dedication to decadence" (quoted by Venuti, 2013, p. 26).

It is plausible to suggest that norms have played a part in the omissions of the references to homosexuality and contraception in *Martha Quest*. Indeed, homosexuality was only decriminalized in 1967 in England and in 1982 in France (*Regulating sex and sexuality: the 20th century*; *L'homosexualité dépénalisée, il y a 25 ans*, 2007). In some societies, the taboo is still very much present as exemplified by the omission of most of the lesbian chapter in a 2004 Chinese version of *The Second Sex* (Yu, 2011, p. 429). This is not particularly surprising as "[u]ntil the 1960s, homosexuality was generally regarded as a pathological condition" (Allan and Burridge, 2006, p. 155). Indeed, according to Michael Patton, "[c]ertain forms of sex were condemned because they were believed to threaten the possibility of conception: masturbation, homosexuality" (1986, p. 291). Thus "the taboos on male homosexuality […] ha[ve] been stron[g]. […] Although these strictures have been relaxed in modern Anglo societies, their hold has not completely loosened" (Allan and Burridge, 2006, p. 145). This may be why it is erased in translation here. In *Martha Quest,* even if the original text does not mention homosexuality directly, the translators or other agents might have felt that the covert references were too obvious and thus decided to cut them completely to be on the safe side. When the second translation was published in 1978, attitudes towards homosexuality were changing in France as proven by the decriminalisation of homosexuality four years later. This may be why the retranslation kept references to Donovan's sexual orientation. The same goes for the English translation of *Le Repos du guerrier* where the allusions to homoerotic desire are suppressed. As the translation was published in 1959, homosexuality was still considered as a crime in England.

As far as the references to contraception are concerned, suppressing them would also be considered orthodox at the time as, according to Allan and Burridge, "[i]n most cultures, the strongest taboos have been against non-procreative sex" (2006, p. 145). Moreover, contraception was not legal in France at the time – the pill was only legalized in 1967– and

condoms were not readily available either. However, the same applies for Britain, as the pill only became available to married women in England in 1961 and then for all women in 1967, and for the US, where the pill became legal for all Americans in 1972. Thus, it cannot be a case of one culture being more open than the other on the subject of contraception. I would argue that this censorship is not imposed per se by the norms of the target culture, but that agents find it necessary to exercise it in order to "safeguard their professional status or their socio-personal environment" (Santaemilia, 2008b, p. 223) by acting in an orthodox manner. However, the authors of the original texts, by writing on these subjects, were not themselves acting in an orthodox manner. As we have seen, these works were found scandalous at the time of their publication. So why do translators behave in an orthodox manner when authors do not? It could be linked to the internalised subservience of the translator pointed out by Simeoni (1998), which is a sentiment not felt by authors. I explore in more details the question of the difference between authors and translator in Chapter 5.

Finally, one of the reasons put forward by many people on English translations being more conservative than their French originals, is the supposed notion that the British are more prudish than the French. This view is shared by many people, be they translators such as McMorran (2017, p. 15) and Lloyd (2013, p. 206), or scholars such as Brownlie (2007, p. 208) and, as seen above, Venuti (2013). However, in the cases at play, cultural norms at the time do not suffice to explain the censorship exerted on these translations; as I have shown, censorship is implemented both ways. Thus, the question of the British reserve might be more complicated than it appears. Moreover, we have seen that in the case of *Martha Quest*, the same phenomenon occurs in translation from English into French and sexual passages are toned down too. Thus, I can conclude that, even though British culture might have been conservative, it is clearly not the only factor at play.

Structural Censorship

The concept of structural censorship articulated by Pierre Bourdieu in his 1982 book, *Ce que parler veut dire*, and applied to Translation Studies by Francesca Billiani and Siobhan Brownlie, is also relevant to this question. Bourdieu argues that censorship arises naturally from the position the agents occupy in the field.

> In this respect, censorship has to be seen not as an institutional set of rules, or even as an overtly repressive means of controlling public opinions and discourses: rather as a set of unwritten rules, shaped both by the current habitus and by the symbolic capital a text enjoys in a certain field. (Bourdieu quoted by Billiani, 2007, p. 8)

According to Billiani, Bourdieu's key concepts of field, *habitus*, structure and agent are very useful to understand censorship in translation.

> Firstly, these definitions draw attention to the intrinsic volatility which characterizes the relationship between everyday social practices and structures on the one hand, and their symbolic and universal meaning on the other. This volatility helps scholars to move beyond the linguistic analysis of textual manipulations and the notions of norms. Indeed, Bourdieu argues that the habitus is shaped in relation to the fluid position the agent occupies in the field. (2007, p. 8)

For Bourdieu,

> [l]es productions symboliques doivent […] leurs propriétés les plus spécifiques aux conditions sociales de leur production et, plus précisément, à la position du producteur dans le champ de production qui commande à la fois, et par des médiations différentes, l'intérêt expressif, la forme et la force de la censure qui lui est imposée et la compétence qui permet de satisfaire cet intérêt dans les limites de ces contraintes.[36] (1982, pp. 169–170)

If we take a look at the producers of *Martha Quest* and *Bonjour tristesse*, drawing on Bourdieu's framework can help explain why the translating agents seems to have taken a more orthodox

[36] "symbolic productions owe their most specific properties to the social conditions of their production, and more precisely, to the position that the person producing them occupies in the field of production. Through different mediations this field governs expressive interest and the form and level of censorship imposed upon it, as well as the competency that enables this interest to be satisfied within the limits of these constraints" (my translation).

approach than the original authors. *Bonjour tristesse*, for instance, was initially published by Julliard. Its founder, René Julliard, was known for being a "discoverer of young talents" ('In memoriam : René Julliard', 1962), which explains why he accepted *Bonjour tristesse*, even though the book was quite scandalous for the time. Moreover, Julliard was quite a new publishing house as it had been founded in 1942. That makes it a new player in the field of publishing in France, and thus, according to Bourdieu, more inclined to take risks and be heterodox:

> Those who, in a determinate state of the power relations, more or less completely monopolize the specific capital, the basis of the specific power or authority characteristic of a field, are inclined to conservation strategies – those which, in the fields of production of cultural goods, tend to defend orthodoxy – whereas those least endowed with capital (who are often also the newcomers, and therefore generally the youngest) are inclined towards subversion strategies, the strategies of heresy. Heresy, heterodoxy, function[s] as a critical break with doxa […]. (1993, p. 73)

However, John Murray, the publisher of the English version of *Bonjour tristesse*, was founded in 1768, and was thus well-established in the field of publishing. John Murray still exists today and is said to be the oldest publisher in the UK. Their publishing strategy was said to be both "cautious and adventurous", and "conservative and innovative at the same time" (Lewis, 2008). They had published Darwin's *On the Origin of Species*, which was a very bold and progressive choice but, at the same time, "worried about publishing Byron's more risqué verses" and burned his memoirs as they were "worried that they might contain references to anal intercourse and incest with his half-sister" (Lewis, 2008). Thus, we can see that this publisher's practice was both orthodox and heterodox depending on the material, and in the case of sexual content, they applied conservative strategies. This might explain why the English version of *Bonjour tristesse* was normalised in translation.

As for *Martha Quest*, the same parameters are present. Michael Joseph, who published the original, founded his publishing house in 1935 as a subsidiary of Victor Gollancz. However,

"after Gollancz tried to censor Sir Philip Gibb's *Across the Frontiers* […], [Joseph] bought Gollancz out" (*Michael Joseph Publishers | Making Britain*). This shows that Joseph was a heterodox agent, who was against the practice of censorship. Conversely, Plon, the French publisher, had been in place since 1852 so, following Bourdieu's theory, we can surmise that it had more orthodox practices. Moreover, as Billiani points out, censorship is often prompted by the social position and taste of the readership (2007, p. 9). This brings us back to the Obscene Publications Law of 1857 which, as we have seen above, already distinguished between the type of readers, in order to decide which publications needed to be censored. Indeed, David Saunders explains that "[f]or the judges of the Queen's Bench, a publication was definable as criminally obscene not by an inherent quality but by its mode of dissemination and by its demographic target" (1992, p. 157). People considered to have less "cultural abilities" were the ones targeted by the Obscene Publications Act, whereas people with a higher social status had access to books that were not as highly censored. Thus, we can see that censorship here might also have to do with the readership and what the translating agents consider to be appropriate for their readers rather than the text itself. I have surmised that these novels might have been considered as women's fiction because they are written by women, feature a female protagonist, and talk about the female experience. Because 'women's fiction' is meant for a predominantly female readership, the censorship imposed on the text in translation would be meant to protect women, who were still considered vulnerable in 1960s – as we have seen with the *Lady Chatterley*'s trial – from the immorality present in the originals. According to Venuti, Irene Ash indeed tailored her version of *Bonjour tristesse* to her readership (2013, pp. 26–27). She anticipated that the content would be shocking to an English-speaking audience and thus toned it down. Even so, it might not have been enough; as we have seen above, the American press was still critical of Ash's pared down version of the text.

Habitus

As seen in the first chapter, the *habitus* of the translator is another important factor. The *habitus* can strongly impact a translation as exemplified by the translation of Catherine Millet's book, *La vie sexuelle de Catherine M.* by Adriana Hunter in 2002. Pauline Henry-Tierney interviewed Hunter who explained that she first turned down the proposition to translate the book because she felt "uncomfortable with the material" and could not relate to the experiences described by Catherine Millet in the book (Henry-Tierney, 2017, pp. 227–228). She finally relented and translated the book but, in some instances, did "interven[e] in the text (albeit not with an overt ideological agenda) when her own perspective on sexual subjectivity d[id] not map onto Millet's" (Henry-Tierney, 2017, p. 232). As a result, the translation bears the traces of Hunter's own attitude towards sex and her reserve. Henry-Tierney adds:

> It could be argued that Hunter has opted for humour as a coping mechanism to manage her discomfort with Millet's sexual passivity. This highlights the important role Hunter's cultural identity plays in the translation process since reverting to humour is a common counter-measure to the stereotypical British prudishness concerning sex. (2017, p. 232)

Cultural identity is an important part of the *habitus* of the translator, but it cannot be the only factor at play here, as Hunter admits that her attitude towards the sexual content of the book had much to do with her own persona and a specific period of her life. For another British translator, this type of content might have been perfectly acceptable. This is why the concept of *habitus* is so interesting and useful as it is "[a] highly personalized construct" (Simeoni, 1998, p. 33) while being "complex, adaptive" (Simeoni, 1998, p. 14) and non-deterministic.

In order to find out if the censorship at play in my corpus relates to the translating agent(s)'s habitus, attention needs to be paid to patterns or recurrent changes in translation. Indeed, according to Yannakopoulou, "[r]ecurrent translation behavioural *patterns* are strong indicators that a phenomenon is not random or idiosyncratic, but is a conscious (or unconscious)

choice resulting from the habitus" (2014, p. 172). The systematic suppression of the word "pleasure" in the 1955 translation of *Bonjour tristesse* as we have seen in Table 18 strikes me as a pattern in Ash's translation. Be they conscious or unconscious, these omissions perpetuate the idea that women should not derive any pleasure from sex, and that sexual intercourse should be reserved for procreation, and then, only in the context of marriage (Duchen, 1994, p. 196). This negative judgment on the part of the translator thus seems to stem from her *habitus*. This links back to the notion of the translator's style as Baker states that "that style […] is a matter of patterning: it involves describing preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention" (2000, p. 245). Thus, style would also be a product of the *habitus* of the translating agent(s).

In *Martha Quest*, the systematic removal of talk about contraception and of references to Donovan's homosexuality seem to indicate that it is a conscious choice based on ideology rather than just a stylistic choice on the part of the translating agents. This contributes to the idea that the *habitus* of the agents involved in the translating process played a part in the censorship at play here. This seems quite at odds with the role Doussia Ergaz, one of the translators, played in relation to the circulation of other controversial novels. Ergaz was also a literary agent at the Bureau Littéraire Clarouin in Paris. She was, amongst other things, the literary agent of Denis Saurat, who would become the director of the Institut Français au Royaume-Uni, and the French literary agent of Vladimir Nabokov (Boyd, 1993, p. 139). Ergaz had translated Nabokov's *Camera Obscura* from Russian into French in 1934. She had also arranged for some of his Russian and English books to be published in French and, in 1955, she started looking for a French publisher to release the English version of *Lolita* after it had been rejected by many publishers because of its immoral tone (Boyd, 1993, pp. 262; 265) as I noted earlier in this chapter. After a few unsuccessful attempts, Ergaz finally found a willing publisher in the person

of Maurice Girodias, the director of Olympia Press. Not knowing much about the reputation of Olympia as a pornographic press and judging Girodias on his art-book subsidiary, Editions du Chêne, Ergaz closed the deal for *Lolita*. Even though nowadays *Lolita* is widely recognized as a masterpiece, it is undeniable that the book is controversial and problematic in terms of ethics and morality, as it depicts the obsession of Humbert Humbert for twelve-year-old Lolita and their not-quite consensual sexual relationship. Considering that Ergaz was instrumental in the publication of *Lolita*, it seems very contradictory that she would object to – and thus censor – the sex scenes in *Martha Quest*, which are more acceptable in terms of prevailing standards of morality. The same goes for the references to contraception and homosexuality. Obviously, there was another translator involved, Florence Cravoisier, who might have been at the root of the censorship we uncovered in *Martha Quest*, and there is also the publisher who could have given instructions to the translators. Nevertheless, this contradiction is interesting. This may suggest that, as explained by Bourdieu (1990, pp. 77–78), the *habitus* evolves according to the position of the agents in the field, and that, as posited by Meylaerts (2013), the *habitus* is complex and multiple, depending on the role assumed by the agent. In the case of Doussia Ergaz, it seems plausible that we could be faced with different *habituses* depending on whether she is acting as a literary agent, a translator, or even, an author. I delve into her background and trajectory in the literary field in more details in Chapter 4, as she is an interesting figure.

Conclusion

Agents' motivations for censoring women's writings cannot be oversimplified by merely attributing it to the norms of the target culture at that time. Indeed, if I have noted that the British tend to be more prudish than the French, the reverse phenomenon happens in translation from English into French as well. Moreover, there are some examples of novels translated from

French to English which did not censor the sexual content, such as the translations of Christiane Rochefort's *Les Petits Enfants du siècle* (1961). Thus, I suggest that the censorship of sexual references stem from heterogenous causes, such as emotional resonance of language, structural censorship and the agents' *habitus*. In some cases, cultural norms can also play a role but as I demonstrated in this chapter, the role of cultural norms in this particular corpus is less important than the factors listed above. What about the possibility that translation in itself is a vector for censorship? Precisely because the retranslations studied do not exhibit this censoring tendency, this argument is not satisfying either. I would posit that this has more to do with the different translating trends ranging over the twentieth century. Could this wave of retranslation that we can observe from the 1980s onwards stem from new trends in translation? As seen in this chapter, the 1950s translations of *Martha Quest*, *Bonjour tristesse*, and *Les Mandarins* were thoroughly expurgated. The text is presented as "translated by…" with no note or foreword to inform the reader that some parts of the texts have been cut out or changed. On the contrary, the 2013 translation of *Bonjour tristesse* claims on its back cover to present "the uncensored text of Sagan's masterpiece in full for the first time". This seems to be a trend in retranslation nowadays as many are being advertised as 'full', 'complete', 'accurate', 'uncensored' on their (back) covers. Brownlie concurs:

> As far as translational norms are concerned, there has evidently been a change with respect to the completeness and 'faithfulness' of a translation. Today's translational norms would not accept […] a translation [containing a large number of omissions] as unabridged. Changed translational norms as well as changed ideological mores influencing literary norms both support the restoration of memory of the source text through retranslations. (2016, p. 87)

What has changed between these two trends?

Between the 1950s and today, translation has become an official discipline studied by academics in universities as established in Chapter 1. Thus, more attention has been turned to the practice of translation. For instance, with his book *Translation, Rewriting and the*

Manipulation of Literary Fame (1992), Andre Lefevere demonstrated that texts can and indeed are manipulated in translation. In *The Translator's Invisibility: A History of Translation* (1994), Lawrence Venuti called for more visibility for translators. Since then, things have been slowly changing, and the general public is also gaining more awareness of the subject of translation. Since 2016, the Association des Traducteurs Littéraires Français has been using the hashtag #LesTraducteursExistent on Twitter in order to raise awareness about translation and translators in the eyes of the general public. The hashtag is used to call out tweets which praise a book but forget to mention the name of the translator, to acknowledge translators as authors too. A similar hashtag, #namethetranslator, exists in English (see Appendix 1). Moreover, translators themselves have become more vocal about their profession and many retranslations studied include a translator's note or foreword – even an entire essay in the case of Douglas Hofstadter, retranslator of *La Chamade*. There are also now articles on translation being published in non-specialist newspapers such as *The Guardian*. For all of the reasons cited above, readers are now more aware than before that they are reading a translation and not an original.

Finally, in recent years, through their use of paratext, many translators have shown that their translations reflect their personal reading of the original text. Thus, readers have become more and more aware that translators are not a neutral medium through which the original text is replicated exactly in another language, but a creative being adding their own layers of interpretation to the target text. Thanks to this new-found visibility, translators are no longer the "quintessential servants" or "translators-pariahs" described by Prunč (2007). At the same time, looking at the number of retranslations promising to 'restituer' (2005 retranslation of *To Kill a Mockingbird*; 2015 retranslation of *Rebecca*) or '(re)découvrir' (2016 retranslation of *The Beet Queen*) the text that have appeared in the twenty-first century, it would seem that there is currently a trend that puts more emphasis on faithfulness to the original. Thus, paradoxically,

as translators have acquired more and more visibility and more recognition of their status as co-author of a text, the notion of faithfulness to the text, which links with the translator's subservience, seems to have gained more momentum from what we can see of the way new translations are being marketed.

CHAPTER 4: THE TRANSLATORS

Chapters 4 and 5 will focus on the context in which the translations were produced, and more specifically, on the agents who participated in their production. In previous chapters, I examined the effects of the textual changes witnessed in translation. In the present chapter, I explore the possible reasons why these texts were translated in that way. According to Chesterman, it is essential to ask questions such as: "Why is this translation like it is?" and "Why did this translator write that?" (2001, p. 21). In this particular case, I will address the following questions: why was sexual content censored or toned down in translation, and why did *Bildungsromane* become romances in translation, as seen in Chapters 2 and 3? Closely comparing translations to their original in order to detect shifts is an important step of the analysis, but it is limited as it is "abstract and depersonalized" and ultimately "remains thoroughly text-bound" (Hermans, 2014b, p. 118), thus also playing into the rhetoric of the translator's invisibility (Venuti, 1994). It does not offer any explanation for these particular shifts. Therefore, the next step is to complement the analysis by investigating possible explanations for these questions.

If one wants to understand the reasons why these shifts occurred, one has to turn to a different methodology that goes beyond the text and looks at the context in which it was produced. Following Descriptive Translation Studies, I first looked for evidence of normative behaviour in the (re)translations. As seen in Chapter 1, according to Toury, norms "are the key concept to account for" (1995, p. 55) shifts in translation. However, my analysis in Chapters 2 and 3 demonstrated that, in this specific corpus, cultural and social norms are not sufficient to explain the major omissions and genre shifts in translation.

Toury's theory has indeed been widely criticised for its "rigidity" and the "neglect of individual agency and individual translating situations" (Brownlie, 2008, p. 78). As pointed out by Pym, "in most of the classical references of Descriptive Translation Studies […] the focus is mostly on translation as a series of changes ('shifts') manifested in texts, or as an effect ('interference') on a cultural system" (2006, pp. 2–3). Although, Descriptive Translation Studies are "aware of the social embedding of cultural systems", in practice they take "little heed of actual political and social power relations" (Hermans, 2014b, p. 118). To reach a more satisfying answer, I need to look beyond norms and into the specific context in which the translations were produced, factoring in the agency of those participating in the production of these texts. Since the 2000s, the Sociological Turn has shifted focus in Translation Studies to include "the social function of cultural products" (Hermans, 2014b, p. 132) as well as to highlight the active role of translators and publishers – among others – in the process of translation. In the context of retranslation, for example, translators and publishers can be a driving force for undertaking a new translation. I will thus discuss the *habitus* of the agents, their translatorial experience, and the intimacy they have with the source text.

Bourdieusian-adjacent Approaches

As discussed in Chapter 1, sociological approaches to translation have become increasingly popular since the 2000s. Early on, Brownlie (2003) proposed four sources of explanation which combine concepts from Descriptive Translation Studies with notions that are closer to those introduced by Bourdieu. Brownlie's typology, which I find quite useful, is as follows:

- individual situation, which includes the context of production and the translator's attitude and choices,
- textuality,

- translators' norms,
- the target culture context.

The four criteria proposed by Brownlie can inform our understanding of the reasons why the translation is as it is. Thus, in both the present and subsequent chapter, I investigate the possible explanations of why many of the translations in my corpus subverted the message of the original. We can recall, for example, the case of the first versions of *Martha Quest* and *The Country Girls*, which were turned into romances in translation. Since textuality, that is to say the features of the original text, has already been discussed in previous chapters, in this chapter, I am particularly interested in the first, third, and fourth criteria suggested by Brownlie as, in my view, they are related to Bourdieu's sociological concepts of *habitus* and field that have been used in sociological approaches to Translation Studies since the Sociological Turn (Angelelli, 2014). The individual situation of the translator discussed by Brownlie roughly corresponds to the translator's *habitus* as defined by Bourdieu. If Brownlie's label seems broader than that of *habitus*, the difference is that the *habitus* is dynamic and ever-changing in response to the field. Translators' norms and the target culture context represent the field in which the translator is operating. Since cultural norms have already been investigated in previous chapters but, in the particular context of this corpus, have been found insufficient to explain the changes witnessed in translation, I will not focus on them here. However, I will discuss translators' norms, as they are an important element in the study of the translator's *habitus*. Translators' norms change according to the time period. As discussed in the previous chapter, trends in translation have changed since the first part of the twentieth century, shifting from placing an emphasis on readability to, nowadays, placing more of an emphasis on accuracy (Brownlie, 2016, p. 87). Although my study acknowledges the concept of norms or trends, it also aims to refine these concepts to show how they interact with the translator's agency in the individual context of production of any literary work. Translators' norms might have been

interiorised as part of the *habitus*, or can be outside forces interacting with the *habitus* and influencing it. As Simeoni claims, "there is servitude – subjection to norms – in the translator's habitus but this servitude is not passive" (1998, p. 23). It is the way the *habitus* responds to the field and its norms that makes it a dynamic concept.

Even before the Sociological Turn, in *Pour une critique des traductions* (1995), Berman had already developed a framework to analyse translations that gave prominence to their context of production. He proposed to study three criteria: the translator's position ("position traductive"), the translation project ("projet de traduction"), and the horizon of translation ("horizon traductif") (Berman, 1995, pp. 74–83). These criteria can be reframed in sociological terms. Berman describes the translator's position as "le « compromis » entre la manière dont le traducteur perçoit en tant que sujet pris par la *pulsion de traduire*, la tâche de la traduction, et la manière dont il a « internalisé » le discours ambiant sur le traduire (« les normes »)"[37] (1995, pp. 74–75). This sounds very much like the *habitus*. The horizon of translation is described as "l'ensemble des paramètres langagiers, littéraires, culturels et historiques qui déterminent le sentir, l'agir et le penser d'un traducteur"[38] (1995, p. 79). Berman derives this concept from Hans Robert Jauss. This could be equated to the Bourdieusan notion of field. The notion of translation project, however, is specific to Berman's framework. He defines it as follows:

> le projet ou visée sont déterminés à la fois par la position traductive et par les exigences à chaque fois spécifiques posées par l'œuvre à traduire. Ils n'ont nul besoin […] d'être énoncés discursivement, et *a fortiori* théorisés. Le projet définit la manière dont, d'une part, le traducteur va

[37] "the compromise between how the translator, as a subject possessed by the 'pulsion de traduire', views the task of translation, and the ways in which s/he has internalised the prevailing discourse about translation (norms)" (my translation).

[38] "all the linguistic, literary, cultural, and historical parameters that determine how a translator feels, acts, and thinks" (my translation).

> accomplir la *translation* littéraire, d'autre part, assumer la traduction même, choisir un « mode de traduction », une « manière de traduire ».[39] (1995, p. 76)

I would argue that it is an interesting concept albeit quite an elitist one. It is interesting since it gives agency to the translator, as it implies that s/he has an agenda and a specific purpose for each translation. Some translators do indeed have a specific translation project that they present – or not. For example, the retranslator of *Bonjour tristesse*'s specific purpose was to publish a non-expurgated translation. But I would also argue that the concept of translation project is, as many concepts put forward by Berman, a very idealistic and theoretical one which does not reflect the reality of most practitioners. Many professional translators do not have a specific translation project. As will become apparent in later parts of this chapter, some translators translate to earn money and, because of the conditions they work in, they may not have the time or possibility to define a translation project from the outset. Thus, I would conclude that this criterion is not always relevant.

As seen in Chapter 1, the *habitus* is a complex notion. It is important "not to reduce the translator's habitus to a collection of purely intellectual skills or a mindset. It is an embodied, somatic disposition comprising an affective as well as a cognitive dimension" (Hermans, 2014b, p. 135). If the *habitus* corresponds to the translator's individual situation and background, it is also structured by the field and will thus evolve in response to the demands of that particular field. "A habitus is not axiomatic but rather it is a complex concoction of one's past and present" (Abdallah, 2014, p. 115). For example, Gouanvic distinguishes two different *habituses* which coincide with the translator's past and present:

[39] "the project or objective is determined both by the translator's position and by the always-specific demands of the work to be translated. It does not need to be articulated discursively and theorised *a fortiori*. The project determines the way in which, on the one hand, the translator will carry out the literary *translation*, and on the other hand, how s/he will assume the act of translating itself, how s/he will choose a 'mode of translation', a 'way to translate'" (my translation).

> L'*habitus* repose sur le socle de l'*habitus* primaire ou originel, composé d'un substrat de comportements hérités dans l'enfance, et est actualisé sous la forme de l'*habitus* spécifique. L'*habitus* spécifique est lui construit sur des dispositions de l'agent qui trouve à s'investir dans les champs et qui en retour modifie le champ où il a trouvé intérêt à exercer son action.[40] (2006, p. 127)

According to Bourdieu, in response to the demands of the field, agents will either adopt an orthodox or heterodox stance, that is they will either uphold the norms or deviate from them:

> Those who […] more or less completely monopolize the specific capital […] are inclined to conservation strategies – those which, in the fields of production of cultural goods, tend to defend orthodoxy – whereas those least endowed with capital (who are often also the newcomers, and therefore generally the youngest) are inclined towards subversion strategies […]. (1993, p. 73)

Things, of course, are never that clear-cut, thus it seems more realistic to consider the various stances adopted by translators as a spectrum, with heterodox and orthodox *habituses* each being located at the extremities of that spectrum. Finally, another concept introduced by Bourdieu is that of "zones of uncertainty", "where problematic gaps emerge between individual expectations", that is to say the *habitus*, and "actual experience" (Inghilleri, 2005, p. 70), the field. This can lead to what Bourdieu identifies as a *hysteresis of habitus*, which is a dislocation of *habitus* that results from a rupture between field and *habitus*. "As a result of such mismatch, the habitus of an individual becomes dysfunctional, and attempts to remedy the situation will lead the individual to further disappointment and failure" (Abdallah, 2014, p. 120). "Examples of these zones include inter-generational gaps or particularly ill-defined professions in which contradictory conditions can be perceived" (Inghilleri, 2005, p. 70). In Chapter 3, I already mentioned the case of Adriana Hunter, the translator of Catherine Millet's *La vie sexuelle de Catherine M.* (Henry-Tierney, 2017) and, in the present chapter, it will become apparent that some of the translators in my corpus may have also felt this rupture between their personal

[40] "The *habitus* is based on the primary or original *habitus* which consists of a substrate of behaviours inherited from childhood, and is actualised in the form of the specific *habitus*. The specific *habitus* is built upon the dispositions of the agents who invest themselves in particular fields and who, in turn, modify the fields in which they found an interest in exercising their action" (my translation).

beliefs and the field they were working in, thus resulting in their censoring of the text in translation.

I will also consider two other components of the *habitus* that emerged from my analysis of the cases previously studied in Chapters 2 and 3: experience and intimacy. Indeed, important differences were witnessed between two translations of the same text – differences which ended up producing two, sometimes very different, versions of that particular original. When examining and comparing the translators' biographical information and *habitus*, it appeared that certain differences in professional status, as well as in the level of professional translation experience and intimacy with the text, were impactful factors, and I deem them to be equally influential during the translation process as the translator's status. Professional translation experience, which is very much entwined with the notion of professional status, is part of the specific or professional *habitus*, whilst intimacy can be linked either to the primary or specific *habitus* depending on the situation. All three notions are interconnected: experience with an author or a text can be a form of intimacy, whereas experience in translation usually confers status in the field. Whilst examining these three factors, which all fit in under the wide umbrella of Brownlie's first criteria of "individual situation", I will consider how they relate to the translators in my corpus. Furthermore, I will illustrate each of these factors with an example.

Experience

The translator's professional experience, which can contribute to his/her status in the field, forms an important part of the *habitus*. Within the translator's experience, there are two main factors to take into consideration: the translator's experience as a translator, and the translator's experience with the particular language s/he is translating. Indeed, for Maier, too many translations are done "by translators not thoroughly familiar with the language and culture

being translated" (1995, p. 28). This will be the subject of a case study located at the end of this section.

The notion of the translator's experience as a translator is not easily defined or quantifiable. Without much information on the translator, except for the translations they did that were published, it is difficult to ascertain what other translating experience they may have had. It is important to remember that, at the time the texts in my corpus were translated, there was no formal training in translation as translation programmes and translation schools did not yet exist. Thus, the only quantifiable data that can give us an idea of how experienced a translator is, is the number of years said translator has been active as a translator, as well as the number of texts they have translated. This is what I will take into account when talking about translators being experienced or, on the contrary, newcomers to the field.

For example, Marianne Véron, the translator of the 1978 version of *Martha Quest*, did not have much experience as a translator when she translated the novel, since her first published translations date from 1975. However, what she lacked in experience she made up in terms of intimacy with the text. I will discuss the concept of intimacy in the next section of this chapter. Since then, Véron has acquired much experience and is now a prolific translator, as well as the official translator of author Don DeLillo since 1990. In 1998, Véron was awarded the Jules Janin silver medal in translation by the prestigious Académie française for her translation of Seamus Deane's *Reading in the Dark* (*Marianne VERON | Académie française*). Conversely, both Marie-Madeleine Fayet, the first translator, and Jacques Tournier, the retranslator, of *The Member of the Wedding* were both very experienced translators. Fayet had been translating since 1928 when she translated the novel in 1949. She had professional experience with translating authors such as Mark Twain and Lewis Caroll. Tournier was (and still is) a prolific translator who started translating in the early 1950s. He had translated many notable American

authors such as F. Scott Fitzgerald, Truman Capote, Jack London, Tennessee Williams, before he translated McCullers. As for Léo Dilé, he had been translating since the early sixties and was a prolific translator who had translated authors such as Muriel Spark and Christopher Isherwood when he undertook the retranslation of O'Brien's *The Country Girls*. Linda Asher, one of the translators of *Les Petits Enfants du siècle*, started translating in the early 1960s and *Children of Heaven* was only her third translation. Since then she "has translated works by Milan Kundera, Georges Simenon, Victor Hugo, Jean-Pierre Vernant, Restif de la Bretonne, and many others. A former fiction editor at The New Yorker, she has [sic] and ASCAP Deems Taylor translation prizes and is a Chevalier of the Order of Arts and Letters of the French Republic" ('Linda Asher'). Thus, if she had little experience when she translated *Les Petits Enfants du siècle*, she is now a recognised translator. British writer Edward Hyams, the other translator of the book, had started translating from the French in 1954 and had already translated a dozen books by the time he translated *Les Petits Enfants du siècle*. In the next chapter, I will discuss his background in more detail as part of my exploration of translator-authors. Herma Briffault had been a ghost-writer since the 1930s when she started translating in the late 1940s. She is the translator of Duras's *Un Barrage contre le Pacifique* and of Mallet-Joris's *Le Rempart des Béguines*. She was thus also quite a new translator when she translated *Un Barrage contre le Pacifique* in 1952. She was a translator of French and Spanish literature until the mid-1970s. This shows the wide variety of experience level in my corpus, with some translators having very little experience whereas others were already seasoned translators at the time they translated the novels studied.

Although being experienced is usually associated with a better command of the languages used and better translation technique, this does not mean that a translator with little experience will automatically perform poorly. Some of the less-seasoned translators discussed above

produced good-quality translations. Actually, I would argue that translators who are just starting their translation career might be more hesitant to adapt the text, as they might be more anxious about being faithful to the author. Moreover, since translation is always subjective, an experienced translator can misrepresent the text, not because of poor translation skills, but because of his/her *habitus*. Having a good command of the languages used, however, is a significant factor as can be seen below with the example of the translators of *Martha Quest*.

A Lack of Experience with the Source Language: the First Translators of *Martha Quest*

Doussia Ergaz, one of the translators of *Martha Quest*, did not have much experience translating from English. She did have experience as a translator however, since she started to translate from Russian into French around 1928, and the French version of *Martha Quest* was only published in 1953. Although she had previously translated several novels from Russian, she had only translated one book from English: Lessing's *The Grass is Singing*. Throughout her whole career, she only translated twice from English: Lessing's *The Grass is Singing* and *Martha Quest* (which, let us not forget, was a co-translation). Ergaz' primary occupation was being a literary agent at the Bureau Littéraire Clairouin in Paris. Therefore, it can be assumed that she had acquired some knowledge of English by working in that environment. However, she might not have any formal training in the English language. I will discuss further the interesting case of Doussia Ergaz in my next chapter on translator-authors, as she was also a novelist. As for her co-translator, Florence Cravoisier, she faced the same problem. Though she had professional experience in translation, she had only translated works from Italian before working on *Martha Quest*. The fact that neither of them had much experience with English translation could have impacted the translation. There are indeed a few mistranslations that can be found in the 1957 translation of *Martha Quest*. For instance, on page 114, the adjective

"helpless" becomes "débrouillarde" (1957, p. 149), which has the opposite meaning of being resourceful. Additionally, "his sister's wedding" (1952, p. 163) becomes "his cousin's wedding" (214) in French for no particular reason. Another time, a "shower" (167) becomes a "blind" ("un store", 218) in translation. This change seems quite odd and arbitrary. Contrary to the shifts and omissions observed in Chapters 2 and 3, these examples are just isolated shifts which do not seem motivated by any specific reason or purpose. These mistakes seem to indicate that the translation was rushed, without being thoroughly proofread. Clearly, neither translator had much professional experience with the source language they were translating from. This might have been remedied by having experience with the particular author and/or text they were translating. I equate this form of experience with a concept that I find to be of the utmost importance: intimacy. As we will see in the next section of this chapter, being intimately familiar with the text or the author can outweigh a lack of experience in translation. I will then examine whether the translators of *Martha Quest* had intimacy with the text they were translating.

Intimacy

The concept of intimacy, which was introduced by Gayatri C. Spivak and later picked up by Carol Maier (1995), is an essential one in my opinion. In "The Politics of Translation", Spivak claims that "translation is the most intimate act of reading. Unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text" (1993, p. 183). Indeed, according to poet Octavio Paz, translation first "involves an outward movement, during which the translator dismantles the original text and liberates the words" – i.e. what Spivak describes as reading and surrendering to the text – "before embarking on a second stage, that of reformulating the text in a second language"

(quoted in Bassnett, 2011, p. 94) – or responding to it. If the term "surrender" seems to play into the stereotype of the translator as servant or slave to the original text/author, this is not what Spivak means. Indeed, she remarks further: "To surrender in translation is more erotic than ethical" (1993, p. 183). Thus, for Spivak there is a sensual dimension to "surrender[ing] to a text", which has both to do with "surrender[ing]" to the authority of the original, but also with "transgress[ing] from the trace of the other – before memory – in the closest places of the self" (1993, p. 180). Intimacy, for Spivak, is viewed in terms of feeling a deep kinship with the text, feeling it resonates within your body, which is what Spivak experienced when she translated Derrida. Neither French, the original's language, nor English, the language into which she translated, were her native language, but she thought "it was an extraordinary book" (Spivak, 2016). According to Spivak, the translator should also have "a tough sense of the specific terrain of the original" (1993, p. 188), a deep knowledge of the culture it came from. Intimacy encompasses a sensitivity for the text and its content, a respect for its specificities. Only once this is established, can the translator "respond" to the text. We can agree that Spivak's conditions for what she calls a "responsible" (1993, p. 181) translation are a tall order to fulfil and that, in reality, this rarely happens.

Maier defines intimacy with a book or an author in somewhat simpler, but still quite vague, terms. For her, intimacy "can occur only through the 'close acquaintance, association or familiarity' [...] that makes intimacy possible" (1995, p. 28). Both Spivak and Maier were formulating this concept in the specific trans-cultural context of the "translation from a non-European woman's text" (Spivak, 1993, p. 181) into a European language, that is to say between "Third" and "First" worlds (Maier, 1995, p. 28). But, I would argue that intimacy is also a required component to translate twentieth-century European female *Bildungsromane* precisely because they risk being misunderstood by agents who have no experience of, nor intimacy with

this genre. The female *Bildungsroman* possesses all the attributes to be considered of little importance, and therefore is all the more at risk of being misrepresented in translation. Just as texts written by non-European women were at risk of being misrepresented in translation because they were written by women from colonised countries and cultures (Spivak, 1993), 1950s-female *Bildungsromane* faced the same risk precisely because they were written by women, and about young women. As established in the introduction, women's writing as well as writings about women are, by nature, dismissed as being unimportant and uninteresting (Woolf, 1929, p. 96; Russ, 1984, p. 48). Additionally, the twentieth-century female *Bildungsroman* is a genre that was ahead of its time, and thus heterodox: it did not follow the codes of the traditional *Bildungsroman*, be it male or female, nor did it subscribe to the social norms imposed on female behaviour at the time. This is why many of the texts presented in my corpus were so controversial when they were published (*Bonjour tristesse* caused a scandal, *The Country Girls* was banned in Ireland, for instance, as discussed in Section II of the overall introduction to this thesis). This is also the reason why they are at risk in translation. I would argue that this gap between a heterodox novel and an orthodox target literary market constitutes a "zone of uncertainty" as defined by Bourdieu (2000, p. 157). Moreover, as suggested above, the twentieth-century female *Bildungsroman* itself can be considered as uncertain or hybrid as it closely resembles the circular pattern of the nineteenth-century female *Bildungsroman*, but also departs from that tradition. Within "zones of uncertainty", "problematic gaps emerge between individual expectations and actual experience" (Inghilleri, 2005, p. 70). Bourdieu explains that

> habitus may, in many cases, be confronted with conditions of actualization different from those in which they were produced. This is true, for example, wherever agents perpetuate dispositions made obsolete by transformations of the objective conditions (social ageing) or occupy positions demanding dispositions different from those they derive from their conditions of origin. (2000, pp. 160–161)

It can be assumed that some of the older translators in the corpus might have possessed traditional social dispositions from being born and working in the first half of the twentieth century. Furthermore, "[f]emale Bildungsromane altered markedly in content and form in consequence of the massive demographic changes and social upheavals of the First World War" (Joannou, 2019, p. 209). Thus, these translators might have expected either a traditional female *Bildungsroman* with a circular pattern or a 'feminine' novel, about the "feelings of women in a drawing-room" (Woolf, 1929, p. 96). However, they were faced with daring novels which contained explicit sex scenes and dysphemistic language. Finding themselves in this zone of uncertainty might have caused a hysteresis of *habitus* for some of them which, in turn, might have led them to misrepresent the texts in translation. But the question that remains is: why were the original authors able to be heterodox, even though they were themselves working in an orthodox literary field, but the translators could not? Perhaps the answer lies in the difference between author and translator and the long-lasting belief that translations are derivative and thus translators subservient to authors. I will explore differences between authorial and translatorial status in more detail in the next chapter.

What Spivak viewed as 'responding' to the text corresponds, in my opinion, to Maier's concept of "inquiry" (1995, pp. 30–33). Maier states: "For if translation is defined not as product but as the practice for which I have been arguing, its 'end' is the **prompting of** rather than the resolution of **an inquiry**" (1995, p. 31, my emphasis). For her, even though the translator has intimacy with the text, they must keep an enquiring stance towards it: "The word *seeks* is paramount […] because it points to the translator's obligation not to fall back on familiar but unexamined frames" (1995, p. 31). As seen above, Maier was elaborating this concept in the context of cross-cultural translation, and I would argue that it also applies to the translation of the female *Bildungsroman* for reasons already mentioned. The translator needs to interrogate

the frames and not to rely on traditional ones, such as, for instance, the fact that a book written by a woman about a young woman is automatically a romance. Thus, it is only through inquiry that the translator can respond to the text without misrepresenting it. Both inquiry and intimacy ensure respect for the integrity of the text, and thus the possibility of producing a responsible translation, which engages both the ethical responsibility of the translator, but also his/her "'response-ability', and thus is enriched by the (inter)personal dimension" (Perteghella and Loffredo, 2006, p. 7).

If the concept of intimacy is so crucial to translation: how can intimacy be achieved and where does it stem from? The notion of intimacy can, in my view, be divided into two categories: intimacy with the text itself, and intimacy with the writer and her ideas. There are many ways to experience intimacy with a text. It can come in the form of knowledge or experience, by having been acquainted with that author or text for a long time. For example, writer and translator Agnès Desarthe describes how having knowledge of an author's work, having intimacy, can help the translation process: "Pour traduire cette phrase, je me suis servie, bien-sûr, des connaissances élémentaires accumulées depuis le collège […] mais je me suis également adossée à la connaissance que j'avais de l'œuvre et de l'écrivain"[41] (2013, p. 142). Knowledge of an author or her work through reading or research can certainly lead to intimacy. As discussed above, experience and intimacy definitely overlap in several places. But intimacy can sometimes also take less time to establish, and simply result from falling in love with a text. In my opinion, if these three criteria are combined, intimacy is then at its maximum. Love for a text and the feeling of kinship that comes with it can indeed bring about intimacy. Briggs describes the feeling of being acquainted with a particular text or sentence simply because it speaks to us:

[41] "To translate this sentence, I used the linguistic knowledge that I have acquired since secondary school, of course, but I also relied on my knowledge of the writer and her works" (my translation).

> for you, too, there must be a […] part of someone else's work that you feel you know well. You like it. You love it, even. Or perhaps you don't. Perhaps it hurts you. But you are, nevertheless, for a complex of reasons, attached to it. Let's say it acts upon you. […] It addresses you. […] And now you love or are wounded by it *because* it addresses you, because it looks, reads or sounds as if it were written *for you*. (2017, p. 129)

This strong form of intimacy that Briggs describes does not automatically equate to liking a book. It is more of an intense reaction – be it positive or negative – the book speaks to you and you understand it on a deeper level. Sometimes it can even lead to a physical reaction such as tears, etc. This feeling can prompt the reader-translator to want to rewrite the text, to experience it through their own body in their mother tongue (precisely because of the emotional resonance of language described in Chapter 3, Section III.a). They might wish to reproduce it in their own words, sounding it out in their own voice as a child does when learning to speak. The pleasure of repetition with a twist is at the basis of literature: "Literary identity […] involves both repetition of what is recognized as 'the same' and openness to new contexts and hence to change" (Derek Attridge quoted by Briggs, 2017, p. 43). This is exactly what translation enables the translator to do: according to Barthes, "'For the other's work to pass in me, […] I have to define it as written for me and at the same time to deform it, to make it Other by force of love'" (quoted by Briggs, 2017, p. 131).

If intimacy is preferable, it is however still possible to do a "responsible translation" (Spivak, 1993, p. 181) without intimacy. For example, "Lydia Davis's *Madame Bovary* shows that it's possible to produce a more than acceptable version of a book with which you are profoundly out of sympathy" (Barnes, 2010). Indeed, Davis claims: "I didn't actually like *Madame Bovary*… I find what he does with the language really interesting; but I wouldn't say that I warm to it as a book… And I like a heroine who thinks and feels… well, I don't find Emma Bovary admirable or likeable" (Davis quoted by Barnes, 2010). The lack of intimacy between the translator and the source text seems obvious from this quotation. However,

according to Barnes, Davis still managed to do a responsible translation. For Kathryn Harrison, a reviewer in the *New York Times*, thanks to Davis, *Madame Bovary* "has been given the English translation it deserves" (2010) and for Nick Fraser in *The Guardian*, Davis "caught for the first time in English the powerfully filmic aspect of Flaubert's narrative" (2010) which "confirms that translation requires an act of the imagination as well as a technician's proficiency" (Barnes, 2010). This suggests that being an experienced translator and adopting an inquiring stance could outweigh a lack of intimacy.

Intimacy is not restricted to translation and one can gain intimacy with a particular author or text through other endeavours such as academic ones. Heather Lloyd, the retranslator of Sagan's *Bonjour tristesse*, for instance, had not previously translated anything of Sagan's, nor had she much experience as a translator as she had previously been a Senior Lecturer in French at the University of Glasgow from 1992 to 2010. However, during her time as an academic, she had worked on Sagan's novels and written research papers about her works, which enabled her to gain intimacy with the author. The same goes for Cyrille Arnavon, the first French translator of Kate Chopin's *The Awakening*. Arnavon was an academic who worked on American literature and especially on Chopin. His interest in *The Awakening* was so strong that he decided to translate it in order to introduce it to the French public in 1953. Thus, time spent with an author and her texts, be it through reading, analysing, or researching, can produce intimacy.

Nevertheless, I think that there is a certain form of intimacy that can only be achieved through translation, simply because, as Spivak says, "translation is the most intimate act of reading" (1993, p. 183). To translate a text, "the translator must slip on a second skin" (Lara Vergnaud quoted by Temple, 2018). If translating is rewriting the text, the kind of intimacy gained through translating goes beyond the intellectual intimacy that can be acquired through the study of a text (such as for academics). Translating also brings a more physical type of

intimacy because the text, its rhythm and its breath, pass through the body of the translator: "as I recreated her words in English I felt as if I were placing my palms against her palms and could hear the beat of her sentences matching my own" (Novey, 2016). This is perhaps the most beautiful description of literary translation I have ever encountered. Translators indeed often describe the act of translation as a bodily experience. "Translation goes beyond reading; the act is visceral as opposed to merely intimate, and it impacts you, it teaches you in a different way" (Jhumpa Lahiri quoted by Temple, 2018). Despite what Lahiri says, I will still describe this bond between the text and translator as intimacy, but it is a special kind of bodily intimacy. Contrary to popular belief, the translator uses her/his whole body to translate: "[I am] animating the author's story through my senses, using my nose, my ears, my eyes, and my fingers" (Lara Vergnaud quoted by Temple, 2018). The knowledge of the text becomes imprinted on the translator's body: "When a sentence isn't quite right […], I get a sense of actual, physical unease. My whole body resists it, and the only way I can dissipate this tension is to make the change" (Collins, 2019). All this solidifies the case for translation to be a form of writing rather than just copying, or imitating.

Some translators in my corpus had sufficient intimacy with the text and thus did not misrepresent the text in translation. For example, Marie-Madeleine Fayet, the translator of *The Member of the Wedding*, had already translated McCullers' famous novel *The Heart is a Lonely Hunter* in 1947, two years before she translated *Frankie Addams*. She was thus intimate with the type of text and style of this particular author. Jacques Tournier, McCullers' retranslator, had already translated her collection of short stories *The Ballad of the Sad Café* in 1974 when he translated *Frankie Addams* in 1979. Furthermore, he had considerable expertise in American literature as he had translated works by F. S. Fitzgerald, Truman Capote, Jack London, Jean Rhys, and Tennessee Williams. In 1979, he also wrote a biography of McCullers entitled *À la*

recherche de Carson McCullers: retour à Nayack. It is thus safe to assume that these different endeavours granted him intimacy with both her work and her biography.

It is interesting to observe that some of the translators who censored the texts in our corpus or toned them down in translation did not have much intimacy with the text that they were translating. The is the case for the translator of *Martha Quest*. While it is apparent that Doussia Ergaz had some intimacy with Doris Lessing since she had translated her first novel, *The Grass is Singing*, she had no intimacy with the particular type of book that *Martha Quest* is. Despite taking place in the same country and environment, *The Grass is Singing* and *Martha Quest* belong to very different genres. As seen in Chapter 2, *Martha Quest* belongs to the tradition of the female *Bildungsroman* or novel of awakening. Conversely, *The Grass is Singing* is a "portrayal of the psychosocial dynamics of racism in […] South Africa during the apartheid era" (Grogan, 2011, p. 31). On the contrary, Marianne Véron, the 1978 translator of *Martha Quest*, had already translated Lessing's *The Golden Notebook* into French, a book in which the feminist undertones were more obvious. Véron would go on to translate fifteen works by Lessing. Moreover, one must not forget that Véron was translating the whole series rather than *Martha Quest* as a standalone novel. As argued in Chapter 2, if, on its own, *Martha Quest* appears to be an example of a circular female *Bildungsroman*, it is only through the continuation of the series that Martha's quest becomes a completely different story – one of female awakening and rebellion. Thus, for books which are part of a series – such as *The Country Girls* or *Martha Quest* – it can be true that the first translation, if it is done as a standalone novel, can sometimes only be a "traduction-introduction" (Bensimon, 1990, p. 1), simply because the genre of the text becomes clearer as the series progresses. Therefore, it can be assumed that a higher level of intimacy between the translator and the text is more likely to produce a translation that does not erase the specificities of the texts or censors it. The first French

translation of *The Country Girls* also presents a lack of intimacy, as will be discussed in the following case study.

Janine Michel and *The Country Girls*: Lacking Intimacy?

In Chapters 2 and 3, as well in my Master's dissertation (Delmas, 2012), I established that the first French translation of O'Brien's *The Country Girls* subverted the message of the original. In order to shed some light onto the case of *The Country Girls*, it is important to first delve into the context in which it was published in France, and to explore, not only the background of its translator, but also of its publisher. Indeed, "translation is not only a two-way but a three-way relationship, with the publisher – the person who takes the financial risk – as the third partner" (Armitstead, 2019). The first French translation of *The Country Girls* was published by Julliard. The Julliard publishing house was founded in 1942 by René Julliard who was to head it until his death twenty years later. Julliard soon came to be well known for discovering new and daring authors. For example, in 1951, Julliard published *Le Rempart des Béguines* by Françoise Mallet-Joris, which I mentioned in the previous chapter. Because she was only nineteen at the time, and because of the "scandalous subject matter" (Reck, 1959, p. 74) of the work, which involves a fifteen-year-old girl starting a sexual relationship with her father's mistress, the author chose to use a pen name. Mallet-Joris "was hailed as a modern successor to the Marquis de Sade and Laclos" (Reck, 1959, p. 74). In 1955, it was Françoise Sagan's turn to be discovered by Julliard with *Bonjour tristesse*. Once again, as seen in previous chapters, the book was deemed scandalous both because of its subject matter and the fact that it had been written by a very young woman. Thus, it is apparent that Julliard had a history of publishing daring novels written by young women and whose protagonist did not conform to the social expectations for women. Compared to publishers such as Gallimard, Grasset, or

Stock, which had been around the French literary market for decades, Julliard was a relative newcomer. This is why Julliard's approach was less traditional. Indeed, as noted above, "[a]ccording to Bourdieu, […] revolutionism is usually the strategy of the newly arrived whose chances of having shares of this capital are slim" (Sela-Sheffy, 2005, p. 5).

The Country Girls was first published in 1960 by British publisher Hutchinson. The novel was met by a backlash, especially in Ireland where it was banned by the Irish censorship board as a result of the Censorship Publications Act of 1929. Its French translation appeared not long after, also in 1960. It was translated by Janine Michel and published by Julliard under the title *La Jeune Irlandaise*. Because of its subject matter, the scandal it generated, and the fact that it had been written by a young woman, it seems logical that this novel would interest Julliard, considering the pattern described above. It was published in the Capricorne collection, which, under the direction of Pierre Javet, was composed of foreign literature. Pierre Javet was himself a translator from English. He was known for his interest in discovering new talents: "le but [de la collection] n'est pas de traduire sans discrimination des œuvres capables d'obtenir seulement un succès immédiat mais de découvrir et de présenter au public les écrivains qui deviendront pour lui les Somerset Maugham, les Katherine Mansfield"[42] (Cariguel, 2012). Coincidentally, Javet was the first one who read *Bonjour tristesse* by Sagan and decided to pass it on to his boss. It is thus not surprising that Javet would take an interest in O'Brien's first novel and see in her a new Sagan or Mallet-Joris. Both Julliard as a publishing house and Javet as an individual adopted a heterodox stance in publishing novelists such as Sagan, Mallet-Joris, or O'Brien. What is surprising, however, is that the first French translation of *The Country Girls* itself is very orthodox, as seen in Chapters 2 and 3. It tones down sexual allusions, dysphemistic

[42] "the aim [of the collection] is not to indiscriminately translate works that will simply achieve immediate success, but to introduce the public to writers who, in his opinion, will become the new Somerset Maugham and Katherine Mansfield" (my translation).

vocabulary, as well as the criticism of women's role in Irish society. Clearly, seeing Julliard and Javet's track record, this is unlikely to be their doing. Thus, it is essential to turn to the translator: Janine Michel. Unfortunately, there is not much information available about Michel and her background, apart from the records of her translations that can be found on online library catalogues such as worldcat.org or bnf.fr. Despite this, I will attempt to piece together an overview of her experience, her intimacy with the book, as well as her status, to determine what could have prompted her to translate the novel as she did.

Janine Michel was born in 1921. According to the record of her translations on worldcat.com, she started translating around the mid-1950s for Julliard. In all likelihood, the first book she translated into French was *Jungle Quest* by Edward Weyer. It was published by Julliard in 1956. That same year she also translated a biography of Greta Garbo for Julliard. She translated two other books in 1957 and 1958 respectively. In 1960 she translated *The Country Girls* as well as another novel by Pamela Moore. It can thus be established that Michel had some experience as a translator, and more specifically, translating from English into French for Julliard. She would carry on translating for Julliard, but she also started translating for other publishing houses such as Les Presses de la Cité from 1961 and Plon from 1964. Her translating career seems to end in the late 1960s after which there are no other mentions of her translations. Although she had some experience as a translator, Michel did not have much intimacy with the novel. It was O'Brien's first book, and Michel had therefore no previous experience of this author. Moreover, the fact that Michel translated the novel in 1960, the same year the original was published, seems to indicate that the translation was done very quickly. Michel would thus not have had the time to establish intimacy with the text. She was also at a disadvantage because she translated it as a standalone novel – its sequel, *The Lonely Girl*, would be published two years later by Jonathan Cape and translated by a different translator for Les Presses de la Cité.

Admittedly, it is through the whole series that O'Brien's attempt at deconstructing the codes of Irish femininity becomes most apparent. Michel's status seemed to have been quite established, at least in her immediate context. If Julliard kept giving her new novels to translate, it is safe to assume that they were happy with her work. However, status is a more complex concept that cannot be fully studied without more biographical details.

It is interesting to note that Julliard also published the French translation of Pamela Moore's first novel, *Chocolates for Breakfast*, in its Capricorne collection. This *Bildungsroman* had been compared to *Bonjour tristesse* both because of its topic and depiction of sexuality, and because Moore was only eighteen when she wrote it. The translation was not by Michel but by France-Marie Watkins. However, Michel translated Moore's two subsequent novels for Julliard: *The Pigeons of St. Mark's Place* (or *East Side Story*) which was translated as *Les Pigeons de Saint-Marc* (1960) and *The Horsy Set* (1962) which was published as *La Cavalière* (1963). The French version of *Chocolates for Breakfast* dating from 1956 includes a foreword by the author, in which she explains that this translation is the non-expurgated version of her book. She self-censored herself when writing her novel in English as she felt it would not be possible to publish the actual text she would like to write in the United States. It is only when she met her French publisher that the possibility of publishing the totality of her book was given to her. *Chocolates for Breakfast* was reprinted by Harper Perennial in 2013, but still in the 'expurgated' version. Today, English readers still only have access to the self-censored original version. The fact that the French version published by Julliard is what the author considers to be the 'true' one, the one in which she was able to include "les causes de cette crise morale dont souffre tant la jeunesse [qu'elle] décri[t] ici" (Moore, 1956, p. 10), reinforces the case for Julliard being a heterodox publisher. The novel was published in the same collection as *The Country Girls*, which was at the time already directed by Pierre Javet. Thus, the only different

parameter is the translator. This case study shows how the translator's *habitus*, and more specifically, how the lack of intimacy between a translator and the text they are translating, can affect the text.

On the contrary, Léo Dilé who translated *The Country Girls* in 1988 had previously worked on other books by O'Brien. Before translating *The Country Girls Trilogy*, he had translated some of her short stories. Furthermore, he was translating the whole trilogy, which gave him more intimacy with the ideas of its author. Although it is hard not to notice that the ending in which Mr Gentleman abandons Caithleen is far from the happy end of traditional romances, read alone, *The Country Girls* can be mistaken to be a romance on the surface. However, the more the trilogy progresses, the clearer it appears that *The Country Girls Trilogy* is more of a "negative romance" (Greenwood, 2002, p. 23) and "constitutes O'Brien's […] most systematic attempt to deconstruct romanticized conceptions of female suffering and, less rigorously, male heroism" (Morgan, 2000, p. 451). Thus, whereas the translation by Michel emphasises romantic clichés – sometimes even introducing clichés when there was none in the original as can be seen in the tables below – the retranslation by Dilé stays closer to the original's attempts at subverting the codes and clichés of romance (Delmas, 2012).

Table 29

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
I could hear the bulrushes when he said my name that way, and I could hear the curlew, too, and all the lonesome sounds of Ireland. (163)	Lorsqu'il disait mon nom de cette façon, je me sentais prise de **vertige**. (247)	Quand il prononçait mon prénom de cette façon-là, je pouvais entendre soupirer les joncs des marais ; je pouvais entendre aussi le courlis, et tous les bruits désolés de l'Irlande. (149)

Here the first translation introduces a cliché from Mills & Boon romance novels: dizziness and vertigo, whereas the retranslation keeps the references to the Irish landscape that were present in the original.

Table 30

The Country Girls (1960)	*La Jeune Irlandaise* (1960)	*Les Filles de la campagne* (1988)
the mountains were **a brown blur** with clouds resting on them. (130)	les montagnes brunes, **noyées de brume**, se devinaient confusément (196)	Les montagnes […] formaient **un brouillard brun** sur quoi reposaient des nuages (120)

Here, the Irish landscape is romanticised in the 1960 translation by the use of the phrase "noyées de brume" whereas the original was devoid of clichés. The above examples are just two examples of a pattern of romantic clichés present in the 1960 translation, whereas the 1988 re-establishes the unadorned style of the original.

In conclusion, I would argue that intimacy with the text and/or the author's ideas is a very impactful factor and helps to produce a responsible translation. As discussed with the example of *The Country Girls*, a lack of intimacy with the author or her ideas can be very detrimental, especially with texts such as female *Bildungsromane* which represent a zone of uncertainty and possess a "submerged plot" (Marrone, 2000, p. 18). Without intimacy, only the surface narrative is conveyed which, in turn, completely subverts the essence of the text.

Status

Another essential factor to consider in the *habitus* of a translator is his/her status in the profession – or field. Status and experience are usually interdependent in the sense that experienced translators usually benefit from a higher status than translators with little professional experience. However, if the two are linked and can occasionally be equated to one

another, they do not always go hand in hand. Newcomers to the field of translation can sometimes benefit from a high status simply because they are already well-known writers or academics for instance. The notion of status is also connected with that of field. According to Bourdieu:

> The existence of a specialized and relatively autonomous field is correlative with the existence of specific stakes and interests: via the inseparably economic and psychological investments that they arouse in the agents endowed with a certain habitus, the field and its stakes (themselves produced as such by relations of power and struggle in order to transform the power relations that are constitutive of the field) produce investments of time, money, work, etc. (1990, pp. 87–88)

The field, here, is the literary translation market. Agents such as translators thus compete for economic and symbolic capital. Their status in the field determines the way they will play the game. The problem is that, up until the second part of the twentieth century, the field of literary translation was not well defined or professionalised: "Only a few major translator-training institutes were founded prior to the 1930s […], and it was not before the 1960s and 1970s that their number started to increase and spread out geographically, with a real boom after the 1980s" (Meylaerts, 2008, p. 94). Thus, if we think of professional status in terms of training, "the large majority of translations in human history would seem to be produced by what we would call 'non-professional translators'" (Meylaerts, 2008, p. 94). The Oxford dictionary defines the word profession as "a paid occupation, especially one that involves prolonged training and a formal qualification" (*profession | Definition of profession in English by Oxford Dictionaries*). For the reasons outlined above, training is not the best factor to define the professional status of translators active in the mid-twentieth century. However, I think that the financial aspect can be an interesting factor to study.

In the field of translation, there are several types of financial status. The two main categories are translators who rely on translation to earn a living as opposed to translators who translate for pleasure or, at least, who do not depend on translation. The former belong to what

Erich Prunč categorises as "translator-pariahs" which are translators who embody the "quintessential servant" status simply because they depend on the customer to earn a living: "[t]ranslators who adopt this habitus consider […] the customer as the king" (2007, p. 49). On the contrary, agents who translate for pleasure usually have a primary occupation that gives them financial stability, while translation is just an ancillary activity for them. This important distinction plays an instrumental part in the way these different translators behave in the field. For example, Sameh Hanna showed that, such as the first generation of translators who translated Shakespeare into Arabic, when translators are freelancing, they are more likely to be "subservient to the needs of co-producers and consumers" (Hanna, 2014, p. 66), that is to say to adopt an orthodox stance, whereas when translators do "not rely on translation for a living" their translatorial *habitus* is "more inclined to be subversive of the dictates of the market and subservient to the authority of the ST" (2014, p. 66) – in other words, to be heterodox. This seems perfectly logical indeed. Professional translators who are relying on translation to earn a living need to please the publisher so that the latter will again use their services. The goal of most publishers is to acquire financial or symbolic capital by selling as many books as possible. In order for a book to sell well, the readership's "horizon of expectation" (Jauss, 1970) has to be fulfilled, and their taste met. Thus, the translator needs to conform to the demands of the market, especially because currently, literary translation is not well remunerated (Briggs, 2017, p. 33). The literary translator Idra Novey concurs: "It doesn't pay well, […] and there is the electric bill on the table again, and beside it the astounding monthly bill for one's health insurance" (2016). Because of these very practical demands, many translators often "translate works they don't like […]. For the instruction of it, or for the broader sense of purpose (the world needs it), the opportunity, or indeed for the sums of money, the fragile livelihood of it" (Briggs, 2017, p. 142). According to Sapiro, nowadays, activities which bring much symbolic

recognition such as literary translation usually bring little economic recognition (2018). On the contrary, activities such as technical translation, which are useful and in demand, but do not confer symbolic capital, are much better paid. However, back in the 1950s and 1960s, the status of literary translation seems to have been quite different. It looks to have been an activity that many people undertook as an easy way to earn money. It seemed easy to access for any bilingual speaker, as academic programmes to train professional translators did not yet exist. In the following chapter, for instance, I will examine the case of British writer Antonia White who became a literary translator to make more money and support her career as a writer.

Professional literary translators are rarely paid a regular salary. This is because in-house salaried translators are not that common (Szondy, 2016, p. 29), especially in the literary field. Thus, most literary translators are freelancers, which makes them all the more bound to the demands of the market. Both orthodoxy and heterodoxy can be successful strategies to become a high-profile translator. It is the agents' primary *habitus* which will lead them to choose either one of these. But, since the "translator's *droit à la parole* is […] compounded by obligations […] to remain employable for repeat performances" (Pym, 1995, p. 1), many professional translators will be forced to adapt to the demands of the field just so they can retain their job. Briggs mentions the example of a friend of hers "who translated academic articles for a living" (2017, p. 139) and who had to "translate fast, faster than she would have liked […] articles that are hugely challenging intellectually, but that she doesn't have the time to get interested or invested in, accepting work that she doesn't care for at all" (2017, p. 142) because she needed the money. Thus, it is clear that sometimes intimacy can simply not be achieved, not because translators are not interested in the text, but simply because the conditions do not enable them to do so. Briggs concludes that "only a small, privileged group" are "materially enabled to spend their time writing literary translations" and "at liberty to pick their projects, to follow their

inclinations" (2017, p. 145). Translators who translate out of love and have other means to earn money do not have to worry about this. Academics, for example, sometimes choose to translate on top of their academic duties. Most of them have fewer constraints than professional translators. That is to say, they have no financial constraints as they are not relying on this to earn a living, and they usually have no or fewer time constraints. They have thus more freedom to be heterodox. Briggs puts forward as an example her own situation and her translations of Barthes's work which is very different from that of professional translators because of her "felt relation to his […] work" (2017, p. 145). Here, she establishes the important difference between translators who translate for money and those who do not, as seen above. However, those categories can sometimes blur together. A translator who translates for money can still do it out of love and have a "felt relation to the work". Likewise, just because a translator does not like the text s/he is translating does not mean the translation will suffer from it – as long as the translator is intimate with the text at hand. This is why the notion of intimacy is such an important one in my opinion, although it is a difficult one to pin down. As seen above with the example of Lydia Davis, the retranslator of Flaubert's *Madame Bovary*, it is possible to dislike a book but still manage to "produce a more than acceptable version" (Barnes, 2010) of it in translation.

Additionally, some professional translators manage to attain an important status, either by becoming the official translator of a famous author, which in turn ensures important and renewed financial capital, or even by becoming a famous translator. Although, historically, most translators have dwelt in the shadows, some of them have become famous themselves. Currently, the French translator Christophe Claro, known under his pen name Claro, can be mentioned. He has translated numerous Anglophone writers including Thomas Pynchon, William T. Vollmann, and Salman Rushdie and has acquired a good reputation by translating

books said to be untranslatable or at least very challenging to translate. He is now something of a celebrity in French literary circles and has had many newspaper articles devoted to him.

Another interesting case is the one of what I would like to call 'translator-traders'. I borrow this label from Douglas Hofstadter's essay *Translator Trader*. Hofstadter proposes to substitute the old adage 'Traduttore, Traditore', 'translator, traitor', by this new one in order to end the stigma surrounding translation. The agents I would classify as "translator-traders" are people who have several professional activities, but their main activity is not translation. They resemble a 'jack of all trades', and have an interest in languages and cultures, but usually writing or translating is a side activity. This does not mean that they automatically have less intimacy with the text or its author. On the contrary, it can sometimes mean that they have more intimacy. Indeed, if we consider that these agents do not rely on translation for a living, it usually means that translating, and translating this particular text, is a choice for them. Many thus choose to translate a text that they are already acquainted with or that they love dearly. Thus, intimacy is usually already there. Moreover, they usually have fewer time constraints to produce the translation and thus more time to become intimately familiar with the text. This is where the theory of the plurality of the *habitus* put forward by Reine Meylaerts (2013) comes to the fore. This type of translator will be exemplified by the case of Douglas Hofstadter himself.

The Complexity and Plurality of the *Habitus*: The Example of Douglas Hofstadter

Douglas Hofstadter retranslated Françoise Sagan's *La Chamade* into English as *That Mad Ache* in 2009. *La Chamade* was published by Julliard in 1965, eleven years after *Bonjour tristesse*. *La Chamade* had first been translated in 1966 by Robert Westhoff, the then-husband of Sagan. He most certainly benefitted from a special type of intimacy with the author since he was married to her in real life. Although there is no information available on this, it can be

assumed that she might have participated in the translation or, at least, been able to answer any question he had about the linguistic choices she made in the original. Hofstadter's retranslation, *That Mad Ache*, is accompanied by a 100-page essay entitled *Translator, Trader* in which Hofstadter explains the genesis of the translation and his linguistic choices, while reflecting more generally on the practice of translation. This essay gives the opportunity to observe the translator's *habitus* at play. Hofstadter is a good example of multiple *habituses* merging together, and an interesting case study on the translator's status. Hofstadter is not a professional translator per se, but he has published a few translations. Translation seems, for him, to be a secondary activity which is why

> […] it is essential in this regard to conceptualize [the *habitus*] in the sense of the critical reorientation given by Bernard Lahire. The Lahirian *habitus* is fragmented, plural, dynamic and at times even contradictory. It allows for intra-individual variations, for shifting between fields, for *habitus* field clashes and for dispositions that become active only under certain circumstances. (Meylaerts, 2013, pp. 124–125).

Indeed, Hofstadter's *habitus* is quite unusual in the sense that, not only is he not a professional translator, but most of his professional background is in sciences. Having been awarded a bachelor's degree in Mathematics in 1965 and a PhD in Physics in 1975, he has been a Professor of Cognitive Science at the University of Indiana since 1988. In 1980, his famous essay *Gödel, Escher, Bach: An Eternal Golden Braid* received the Pulitzer prize. Despite this predominantly scientific background, Hofstadter has been fascinated by languages – he speaks English, French, Italian and German fluently as well as some Russian – and translation for most of his life. His 1997 study, *Le Ton beau de Marot: In Praise of the Music of Language*, explores and analyses various English renderings of one of Clément Marot's poems and pays tribute to the art of translation. He is also an Adjunct Professor in Comparative Literature. So, his *habitus* clearly spans both the fields of sciences and languages. His "pulsion de traduire" (Berman, 1995, p. 74) is also very important, and sheds some light onto his rendering of Sagan's *La*

Chamade. Since he is not a professional translator, financial gain is not his motivation. His interest in the process of translation and his love for a book is what motivates him to undertake a translation. Indeed, in his accompanying essay to his translation of *La Chamade*, Hofstadter describes how he fell in love (2009, p. 25) with Sagan's novel and decided to translate it in order to enjoy it a second time:

> When the novel came to an end, I was indeed quite overwhelmed, and I felt very sad to say good-bye to these people forever. [...] I loved French immeasurably and I had been deeply touched by this novel, so what better way to savor both at the same time than to make the events in the story all take place once more, but this time in English? (2009, pp. 23–24)

This idea, that translating a book means enjoying it twice is an interesting one which echoes Spivak and Maier's concept of intimacy. As "translation is the most intimate act of reading" (Spivak, 1993, p. 183), in best-case scenarios, translating a novel means feeling it deeply. Literary translator Jhumpa Lahiri states: "[t]ranslation is more pleasurable to me than writing fiction, given that I am in an intense relationship with a text I profoundly admire, greedy to absorb all that it has to offer" (quoted in Temple, 2018). Hofstadter did have intimacy with the text prior to translating it. He had read four of Sagan's other novels and quite enjoyed them. However, he had not wanted to translate them. But his "experience of reading [*La Chamade*] was extremely intense" (2009, p. 23). It was only the second time in his life he encountered that feeling for a novel in a foreign language, and like the first time, when he translated *Eugene Onegin*, this made him want to translate the book in question. Here, Briggs' description of works which "addre[ss] you" (2017, p. 129) comes back to mind. Hofstadter thus undertook to translate *La Chamade* "out of love" (2009, p. 25) and for his sole benefit, without any actual plan to publish it. He was thus not motivated by financial reasons. Moreover, as the sole translatorial agent and without a publisher to impose guidelines on him, he was free to do as he pleased with the text, which might explain his translation choices.

According to Gouanvic,

> […] in translation, the determining phenomenon is the learning of two languages, however these two languages may be imprinted. […] Bourdieu suggests naming this preliminary stage of the habitus 'primary habitus' or 'original habitus'. The habitus of the translator is formed exclusively in exercising his or her trade, which is designated as belonging to the 'specific habitus'. (2014, p. 32)

Since Hofstadter has occupied several fields and professions, his specific *habitus* has been shaped by these different endeavours. His reflections on his own translation practice shed light on how these different parts of his *habitus* cohabit when he translates, and which one dominates. In *Translator Trader*, he writes: "Could it be that, though not intentionally, I am actually slightly modifying [the characters] a very small amount, by twiddling the knobs that determine their personalities?" (2009, p. 56). "Well, the fact is that I am naturally inclined to turn these knobs up high **no matter what I'm writing**, because clarity and vividness are, in some sense, my religion" (2009, p. 64, my emphasis). These remarks show how his professional/specific *habitus* as a writer, inherited from being an academic in sciences, then translates into his *habitus* as a translator.

To illustrate this phenomenon, Hofstadter himself provides an example in which Sagan had used the verbe "rôder" to describe the movements of bats near a lamppost. Hofstadter, as well as Robert Westhoff, the first American translator, chose instead to use "swoop" which does not possess the negative connotation of the French "rôder". Hofstadter explains: "[b]y trusting ourselves over [Sagan and the dictionary], did Westhoff and I betray Françoise Sagan? I don't think so […]. In fact, I would go further and assert that for me, to have trusted Sagan's word over my own images would have been to betray her" (2009, p. 34). This opinion is controversial because some would argue that by doing this, the translator is taking away some of the singularity of the text, as this corresponds to what Berman calls qualitative impoverishment ("appauvrissment qualitatif") (1999, pp. 58–59) which is one of the twelve

deforming tendencies he describes. Hofstadter explains that he chose "swoop" over an English translation of "rôder" because, according to his "lifetime of memories", it did a better job "capturing what bats actually do" (2009, p. 33). In doing so, he is clearly governed by his *habitus*, more than by any set of norms, or even by the source text itself. He is very much aware of this when he explains that, for him, translation is influenced by "the many facets of who you are, of your current mood, and of the context in which you currently find yourself, all constitute conscious or unconscious pressures that collectively determine what will come out of your cauldron" (2009, p. 13).

The *habitus* is indeed very powerful and takes precedence over the rest, be it to follow norms or to subvert them, as Bourdieu explains:

> behaviour […] takes the form of sequences that are objectively guided towards a certain end, without necessarily being the product either of a conscious strategy or of a mechanical determination. Agents to some extent *fall* into the practice that is theirs rather than freely choosing it or being impelled into it by mechanical constraints. (1990, p. 90)

Hofstadter exhibits this behaviour when confessing to being guilty of doing with *La Chamade* the very same thing he was faulting other translators for doing: "[p]art of me was horrified, because it seemed that, against my own will, I was turning into a perfect reincarnation of the translators who had ruined *A Day in the Life of Ivan Denisovich*" (Hofstadter, 2009, p. 52). Here, he is referring to what he calls the "Wrong-Place Paradox" and what Berman calls the destruction of vernacular networks or their exoticisation ("la destruction ou l'exotisation des réseaux vernaculaires") (1999, pp. 63–64), that is to say, in the case at hand, putting many Americanisms and American idioms in the mouths of characters who are supposed to be French, in the same way that some of the English translators of *A Day in the Life of Ivan Denisovich* had previously stripped it of its Russianness (Hofstadter, 2009, p. 11). This shows how powerful

the *habitus* can prove to be — even when one is aware of it — since here, it led Hofstadter to act in opposition to his own beliefs.

Rakefet Sela-Sheffy explains that

> [t]he logic of the field, according to Bourdieu, is that of people constantly striving to gain symbolic capital, through (consciously or unconsciously) appropriating prestige-endowing patterns of behavior, and the *habitus* is what facilitates their 'instinctive' judgment and use of the available choices. (2005, p. 5)

Indeed, "via the inseparably economic and psychological investments that they arouse in the agents endowed with a certain *habitus*, the field and its stakes (themselves produced as such by relations of power and struggle in order to transform the power relations that are constitutive of the field) produce investments of time, money, work, etc." (Bourdieu, 1990, pp. 87–88). In the case of Hofstadter, he is not a professional translator and, at first, because his decision to translate the book was "just a personal choice coming from a powerful inner flame" (2009, p. 26) and "publication [was not] his purpose" (2009, p. 25), it may seem that he did not have any stake — be it economic or psychological — in the game. Indeed, he clearly recalls: "I wasn't sure, at first, what my ultimate purpose was in doing this translation. It was certainly not that I wanted to rival or eclipse someone else" (2009, p. 99). However, despite the fact that he was not competing with other agents to gain power, he still had a stake in the game in the form of social and intellectual symbolic capital as, for example, he wished for recognition from Sagan herself: "I nourished high hopes of showing her my translation and getting her reaction to it" (2009, p. 58). Unfortunately, she passed away before he could complete his translation. Moreover, once he decided to have his translation published, the stakes were automatically raised. By becoming a public object and a commercial one, the translation would be submitted to the scrutiny of readers and the literary world as well as to commercial demands.

In his essay, Hofstadter compares the translator to a dog on a leash. He himself feels like "an unleashed dog taking a walk with its master" (2009, p. 31). Even though he is still "always invisibly tethered to [his] master", he seems to consider himself freer than the previous translator of *La Chamade*, Robert Westhoff, whom he describes as usually having "a pretty tight tether […] to Françoise Sagan" and sometimes even "choking on his leash" (2009, p. 44). Here, it is interesting to note how a certain form of intimacy can be detrimental. This is why "inquiry" (Maier, 1995, pp. 30–33) is so important. Without it, intimacy can soon become subservience which, according to Hofstadter, seems to have been the case in Westhoff's translation. Was it because the author was too involved in the translation and did not give enough leeway to the translator? Or was it simply because, as Sagan's husband, Westhoff felt the duty to be faithful to her? Without any paratext or document shedding light onto the conditions in which Westhoff's translation took place, this will never be known. Nevertheless, this apparent antagonism between Westhoff's and Hofstadter's translation can be related to the opposition between the notions of "orthodoxy" and "heterodoxy" put forward by Bourdieu (1993, p. 73) and discussed above. Hofstadter is not a young agent; however, he is quite a newcomer to the field of professional translation since this was technically only his third published translation. But his interest in translation had been going strong for many years. His exploration of and reflection on the nature of translation in *Le Ton Beau de Marot* (1997) (which he continued in *Translator, Trader* (2009)) imparted him with some theoretical experience of translation. Moreover, the translation experiment that is *Le Ton Beau* gave him some practical experience since most of the translations featured were his. Thus, Hofstadter's level of experience is difficult to ascertain as he is not a regular professional translator and furthermore, it depends on how you define experience. Far from endorsing the image of the subservient

translator, Hofstadter rejects it and advocates for the subjectivity of the translator to shine through his/her translation:

> what about this idea of 'being oneself' when one translates? […] Most translators seem to believe that this is evil and *verboten*, and that […] it is their sacred duty to suppress their own selves as much as possible. This, to be sure, is all in the noble aim of serving the author faithfully. (2009, p. 65)

However, "were I told that I had to adopt the principle of such rigid faithfulness to the author, then I would just give up translating, for it wouldn't allow me to use my own mind" (2009, p. 64). In his seminal 1998 essay, Daniel Simeoni reflects on this subservience of the translator:

> translators seem to have been not only dependent but willing to assume their cultural and socio-economic dependence – to the point that this secondariness has become part of the terms of reference for the activity as such. To become a translator in the West today is to agree to becoming nearly fully subservient […] The translator has become the quintessential servant. (1998, pp. 11–12)

Moreover, in "the current state of things […] external pressures have been internalized by the practitioner to such a degree that they have come to be seen as desirable" (1998, p. 12). According to Simeoni, it is because they have internalized their subservient status that translators feel compelled to follow norms, to be orthodox and to follow the doxa of their field. However, as discussed above, Hofstadter has not internalized this image and actively combats it which, in turn, enables him to be heterodox and not to follow the norms. Following this logic, Hofstadter was able to feel "leashless" (2009, p. 76) because his status as a non-professional translator meant the stakes were quite low for him in the field of literary translation. Indeed, "revolutionism is usually the strategy of the newly arrived whose chances of having shares of this capital are slim" (Sela-Sheffy, 2005, p. 5). Another factor which enabled him to adopt a heterodox stance is the fact that he was not relying on his translations to earn a living nor was he looking to acquire economic capital through this translation. However, the essay in which he explains his choices, and thus this heterodoxy, might be considered as an attempt to 'redeem'

himself in the eyes of the dominant agents for not following the norms, in order to keep his symbolic capital. Indeed, it not often that a translator writes a whole 100-page essay to justify his translation choices. In conclusion, Hofstadter, because of his particular *habitus* discussed above, tends to adopt a heterodox stance in his retranslation of Sagan's *La Chamade*.

Conclusion

In this chapter, I discussed how factors such as experience and intimacy can influence a translation. I believe that intimacy with the text is particularly important in the case of the twentieth-century female *Bildungsroman* because, as established in Chapter 2, it is very different from the traditional female *Bildungsroman*. Indeed, it is a deceptive genre which, on the surface, possesses the characteristics of the traditional female *Bildungsroman* such as a circular pattern, but is actually using the codes of the female *Bildungsroman* only to subvert and deconstruct the genre. In the case of *Martha Quest* and *The Country Girls*, for example, the story continues beyond the circular pattern of the first volume. Thus, a translator lacking intimacy with the text and author can assume that these texts reflect the impossibility of the female *Bildungsroman*, and thus misinterpret them. This is what happened with the first translations of both these novels. I explored how the level of experience and intimacy of the translators in my corpus relate to what happened to the text in translation. Finally, I also examined the *habitus* of a non-professional translator in the person of Douglas Hofstadter and how his background as an academic and writer deeply influences how he translates. Another interesting professional status in the field of translation is that of translators who are also authors, as writing and translating have long been opposed – the former being seen as creative and original, and the latter as derivative and secondary to writing (Perteghella and Loffredo,

2006, p. 3). Therefore, in the next chapter, I will examine this particular status through the examples of some of the translators in my corpus.

CHAPTER 5: FEMALE AUTHORS TRANSLATED BY TRANSLATOR-AUTHORS

In this chapter, I continue to examine the background and *habitus* of the agents who participated in the translation of the novels examined in Chapter 2 and 3. Here, I focus on a specific category of agents, those who can be described as 'translator-authors', that is to say who were both translators and authors (Bernofsky, 2005). In the previous chapter, it became apparent that the status of an agent in their field can have an influence on how they approach translation and how they form their "translation project" (Berman, 1995, pp. 76–79). With Hofstadter, for example, I showed how his status as a translator and an academic, who was translating for pleasure rather than financial gain, enabled him to "feel leashless" (Hofstadter, 2009, p. 76). Thus, it seems logical to assume that translator-authors would also have a different approach to translation than 'professional' translators.

But first, I want to discuss further the term 'professional translator' as I find it problematic to define. Even the term 'translator' itself is not easily defined. After all, what is a translator? Is it somebody who holds a degree in translation? It is only since the second half of the twentieth century that such degrees have started to appear in higher education. Is a translator somebody who gets paid to translate? In reality, the fact is that much translation activity throughout history has been undertaken as a hobby, or without any remuneration (Sapiro, 2014, p. 83). Nowadays, fansubbing, which consists in fans translating and subtitling TV shows before their official release in another language, has become a widespread phenomenon worldwide. While the quality of these subtitles is often poor, it is "the most important manifestation of fan translation" (Díaz-Cintas and Sánchez, 2006, p. 37) and thus cannot be overlooked. Another example is the

work of thousands of volunteer translators for TED.com discussed by Maeve Olohan (2014). Thus, restricting the application of the label 'translator' to people who make money by doing it would be excluding a vast amount of people that previously contributed, or currently contribute, to the field. On the other hand, perhaps the financial factor is a good way to distinguish between translators and professional translators. As the name suggests, fansubbing is not considered professional translation.

What about the time spent translating: is a professional translator somebody whose only activity is translation? Once again, historically, translating agents also often had other activities and, in some cases, their main professional activity was not translation. Reine Meylaerts explains that before the second half of the twentieth century – when translation started to develop as an autonomous field – there were "numerous situations where translators [were] simultaneously writers, critics, lawyers, philosophers, teachers" (2008, pp. 94–95) and that "[t]he large majority of translations in human history would seem to be produced by what we would call 'non-professional translators'" (2008, p. 94). Until the second half of the twentieth century, the translation field was and, to a certain extent, still is, "characterized by a weak degree of codification" (Hanna, 2016, p. 24), that is to say that, according to Bourdieu, "the rules of entry into the field are negotiable and function at a more subtle and implicit level" (Hanna, 2016, p. 24), i.e., it is not mandatory to have a degree to enter this field. Thus, before translation training programmes started to appear, anyone speaking two languages could be a translator and, as translation has always been a marginalised profession (Prunč, 2007, p. 49), it was quite rare for people to do it in a full-time capacity. A classic situation was, and still is, academics who also do some translation on the side. An example of this phenomenon can be found in the person of Cyrille Arnavon, a professor at the Universities of Lyon and Lille, who discovered Kate Chopin and produced the first French translation of *The Awakening* in 1953

(Bonner Jr., 2015), introducing Chopin's works to the French literary market. Another possibility is agents who are working as mediators between two cultures, for diplomatic purposes for instance, and who get the opportunity to translate. Thus, most literary translators usually practise other professional activities too, which is why a

> nuanced understanding of literary translators' self-images, perceptions and transfer activities in cultural history […] requires detailed analyses of their multipositionality as it relates to their multiple lives and to their plural and variable socialisation in a variety of social and cultural contexts. (Meylaerts, 2013, p. 125)

As mentioned above, the category I am interested in here is that of "translator-authors". I borrow this term from Susan Bernofsky who uses it in her monograph *Foreign Words: Translator-Authors in the Age of Goethe* to discuss "three […] authors who were translators as well" (2005, p. ix). In "Habitus and self-image of native literary author-translators in diglossic societies" (2011), Reine Meylaerts uses the term "author-translators" rather than "translator-authors". These two different labels seem to establish two distinctive categories of agents on the basis of their primary or main occupation: agents who are primarily writers and sometimes translate are called translator-authors and vice versa.

There are many examples of translator-authors throughout history. In France, for example, the number of translator-authors "who produced French versions of foreign works or retranslated the classics during [the twentieth century] is considerable" according to Myriam Salama-Carr (2008, p. 409). She mentions André Gide who translated Shakespeare, and Valéry Larbaud who translated Samuel Butler. French poet Yves Bonnefoy translating Shakespeare also comes to mind, as well as Baudelaire translating Poe. On the English side, one can think of Robert Lowell translating Baudelaire and Rimbaud. Samuel Beckett, who translated his own plays, also translated other writers' work into French (Rimbaud, Apollinaire) and into English (Joyce). In this chapter, I chose to focus on three translators in my corpus who were also authors

themselves: Doussia Ergaz, one of the translators of *Martha Quest*, Antonia White, the translator of the British version of *Un Barrage contre le Pacifique*, and Edward Hyams, the British translator of *Les Petits Enfants du siècle*. I will also discuss the example of French writer Marguerite Yourcenar, who famously translated Virginia Woolf's *The Waves*, as her translation offers a point of comparison with the less well-known cases I am discussing here. Exploring the background and *habitus* of these translators can help to shed some light on the translation shifts noted in previous chapters. Furthermore, I wish to examine how their own practice as writers may have informed their work as translators. Although "roles such as translator, multilingual writer or critic or self-translator […] are usually conceptualized as mutually exclusive" (Meylaerts, 2013, p. 125), Meylaerts argues that in actuality, they often overlap (2013, p. 125). I explore how authorial and translatorial *habituses* merge, as this could potentially affect how agents translate, such as in Hofstadter's case. Finally, I attempt to determine if the status of these agents as authors had an impact on the reception of the foreign novel in the target literary market.

The examples I discuss include three women and one man. Gender in the translating profession is an important parameter to consider. Contrary to the writing profession, which until the twentieth century, was fairly male-dominated, "translating has always been an activity in which women were actively engaged" (Schaeffner, 2013, p. 144). According to Gouadec, this was due to several factors: "economic (the relatively low rates were acceptable as a second income) and social (translation offered part-time opportunities and flexibility)" (2007, p. 90). Although some women did participate in the artistic domain in their own terms, many feminist theorists understand the historically high numbers of women in the translating profession as a consequence of the view that artistic creation and writing was reserved for men (Huston, 1990, p. 29). Indeed, "the opposition between productive and reproductive work organizes the way a

culture values work: this paradigm depicts originality or creativity in terms of paternity and authority, relegating the figure of the female to a variety of secondary roles" (Chamberlain, 1988, p. 455). Thus, since translation has traditionally been viewed as secondary to writing, it follows that women were bound to occupy the translating field as writing was less accessible to them.

Authorship, Translation, and Creativity

Historically, "the translator's status has long been marginal" (Sapiro, 2014, p. 83) and regarded as lower than that of the author (Perteghella and Loffredo, 2006, p. 3). Moreover, translation is often considered as inferior or secondary to creative writing (Perteghella and Loffredo, 2006, p. 3; Bassnett, 2011, p. 91). According to Venuti (1994), translators have always been more or less invisible. This has been changing lately, with more light being shed onto the work of translators. Moreover, throughout history, there have been highly visible translators. The French translator Anne Dacier, for example, achieved renown in the eighteenth century for her translation of Homer's works into French and was involved in the famous literary quarrel between the ancients and the moderns (*Dacier, Anne Le Fèvre | Internet Encyclopedia of Philosophy*). A more recent instance of this phenomenon is that of Argentinian writer and poet Jorge Luis Borges who was also a prolific and famous translator into Spanish during the twentieth century. However, it is interesting to note that some of these highly visible translators were also writers (such as Borges, as seen above). In these cases, it is difficult to ascertain if their visibility was not mainly a product of their status as an author rather than just their work as a translator. Just by looking at a book cover, the disparity in status between the author of a text and its translator becomes apparent: the author's name is often displayed on the front cover of a book, whereas the translator's rarely is. This is the case in most of my corpus:

the author's name is present on the cover of the book, whereas the translator's name is only mentioned on the title page, e.g.: Stock's *Frankie Addams* (*The Member of the Wedding*, McCullers) translated by Jacques Tournier, Penguin's *A Sea of Trouble* (*Un Barrage contre le Pacifique*, Duras) translated by Antonia White, Albin Michel's *Les Enfants de la violence* (*Children of Violence*, Lessing) translated by Marianne Véron, Penguin's *A Certain Smile* (*Un Certain sourire*, Sagan), etc. There are only a few instances in my corpus in which the translator's name is more prominent. The first French translation of *Martha Quest* by Plon displays the names of both translators on the cover, below the title of the book: "traduit de l'anglais par Doussia Ergaz et Florence Cravoisier". This also clearly indicates the status of the text as a translation. There are also a few examples in which the name of the translator is displayed on the back cover, alongside the novel's summary/blurb. This is the case for Piccolo's *L'éveil* (*The Awakening*, Chopin) translated by Michelle Herpe-Voslinsky, Farrar, Straus and Giroux's *The Ripening Seed* (*Le blé en herbe*, Colette) translated by Roger Senhouse, and for Penguin's new English translation of Sagan's *Bonjour tristesse* by Heather Lloyd. However, most of the time, the translator's name is relegated to the inside of the book.

Douglas Hofstadter likens translation to musical interpretation (2009, pp. 97–98). Although, contrary to music, which needs to be performed to exist, a text exists even without being translated, translation is necessary for consecration (Casanova, 2002). This parallel with classical music is an interesting one, as, if we compare book covers to CD covers, we can notice that most of the time, the musician or orchestra interpreting the musical piece is usually mentioned on the CD cover alongside the name of the composer. Sometimes, a picture of the soloist or conductor is even displayed on said cover (e.g. Beethoven's sonatas played by Murray Perahia, or Schubert's works conducted by Claudio Abbado, etc.). If translators are like musicians, re-interpreting a piece of writing, why are they not as well considered as musicians?

Furthermore, many newspapers even omit to mention the translator's name when reviewing a book. If reviews in the *Times Literary Supplement* "rarely miss out the translator's name" (Bush, 2005, p. 34), other publications do not always acknowledge the translator. For instance, in *The Spectator*'s review of Sagan's *Bonjour Tristesse* dating from May 1955 (Metcalf, 1955), no mention is made of Irene Ash, the translator. Similarly, in March 1960, *The Guardian* does not mention the name of the translator when reviewing *Warrior's Rest* by Rochefort (Shrapnel, 1960). As for the English translation of Ergaz's book *The Favours of Heaven* (*Les Faveurs du ciel*), the translator, Jocelyn Godefroi, is mentioned by *The Spectator* (Strong, 1949) but not by *The Observer* (Milne, 1949). Finally, as seen with the tweets (see Appendix 1) mentioned at the end of Chapter 2, despite the visibility recently acquired by translators and translation, this issue still exists nowadays. Partly because of this, translators have acquired a subservient self-image (Simeoni, 1998, p. 7). Thus, their *habitus* is quite different from the *habitus* of an author who is assured of her/his authorship. Indeed, the *habitus* of translators tends to make them more subservient (Simeoni, 1998, p. 8), and thus more likely to follow norms, be they translatorial norms, the norms of the literary market, or even norms imposed by the author or the publisher.

In their introduction to *Translation and Creativity*, Manuela Perteghella and Eugenia Loffredo try to bridge the historical gap between translation and creative writing "which have long been regarded as […] opposed approaches" (2006, p. 3). In recent years, the dichotomy between original and translation has started to crumble: "[t]he popular notion of intertextuality, for instance, has brought the destabilization of the idea of an authoritative original, by insisting on the impossibility of determining textual boundaries" (Perteghella and Loffredo, 2006, p. 4). Moreover, in the same way as Littau (2000) views translation through the lens of the myth of Pandora to explain its serial – "there are always more translations, retranslations" (2000, p.

32) – and cyclical nature – "seriality is a condition which neither has a beginning nor an end" (2000, p. 31) – Perteghella and Loffredo claim that:

> 'translation' as a form of writing is always inherent in the source text. Texts do not occur out of nothing, but recur as altered forms of pre-existing texts – as intertexts; there are no origins and there is no closure, but an ongoing textual activity consisting of a host of complex transactions, in which texts are assimilated, borrowed and rewritten. (2006, p. 4)

Following this logic, a translation is indeed a rewriting, but so is any 'original' text. Any creative writer is inspired and influenced by all the texts s/he has previously read. It would be practically impossible to write a text that would have no link to any previous literary piece. In addition, intertextuality and rewriting come from a long and revered literary tradition. Throughout the history of literature, many works were a rewriting or retelling from past texts. For instance, in the sixteenth century, French poet Joachim Du Bellay "urge[d] poets to enrich their language by drawing ideas from the Romans who had themselves translated the Greeks" (Lhermitte, 2004, p. 31). Moreover, numerous masterpieces, such as Joyce's *Ulysses*, are indeed rewritings of Ancient Greek literature. Furthermore, according to Perteghella and Loffredo, the translator has to be creative because s/he is operating under numerous constraints: the constraints of the original text as well as the constraints of the target language. And "the exercise of one's own creativity turns out to be directly proportional to the constraints to which one is subject; in other words, the more one is constrained, the more one is creative" thus the translating process and the creative process have a lot in common "as stemming from a tension between constraints and creativity" (2006, p. 9).

In *The Translator as Author*, edited by Claudia Buffagni, Beatrice Garzelli, and Serenella Zanotti (2011), many scholars agree that creativity and subjectivity play a big part in translation, even Pym (2011, p. 32), though he does not see the translator as an actual author. Translation can also be a way to jog a writer's creativity:

> Responding actively to [the original's] address is a way of opening [the translator-author's] own writing […]. This, I think, is why so many writers translate, or have translated and speak of translation as a special kind of negotiation of the passage from reading to writing, as its own way into other forms of writing, as a way to move their writing elsewhere. (Briggs, 2017, p. 135)

Yet, according to translator and writer Lydia Davis, there is an important difference between writing and translating. When you translate,

> you have this writing pleasure within the island of the given text, within its distinct perimeter. You are not beset by that very uncomfortable anxiety, the anxiety of invention, the commitment to invent a piece of work yourself, one that may succeed but may also fail, and whose success or failure is unpredictable. (quoted by Temple, 2018)

According to Davis, this is one of the reasons why some writers like to translate as well. This points to different types of creativity: the creativity related to inventing a plot and characters linked to writing, and language creativity linked to translation. Thus, there is creativity involved in the act of translating; it is just a different form of creativity.

Whilst creativity is part of the translating process, I would suggest that because translation has long been "considered derivative, by contrast with 'original' literary writing" (O'Sullivan, 2013, p. 42), and seen as "at best an echo" (Chamberlain, 1988, p. 455) of its original, a great divide has been established between norms in writing and translation. Indeed, authors need to be original, to have a unique story that brings something new to the literary field and makes them stand out. Thus, even though a work of fiction is never completely new, as suggested above, authors, even if they re-iterate a previous story, are expected to break norms. On the contrary, since translators have been seen only as 'copiers', they have to conform to the norms of the field of literary translation in order to gain symbolic capital and to earn more translating contracts from publishers. Thus, because of the way writing and translation are perceived, it can be argued that most translators have been forced to be more orthodox whereas authors are by nature more heterodox. This is why the authorial and translatorial *habituses* have been perceived as opposed.

To sum up, my argument is that the real issue for translator-authors is not so much the difference between writing and translating – since, as discussed above, the two practices share many characteristics – but one of self-image and representation between writers and translators. There is indeed a difference of *habitus* between an author and a translator, and it is due, not so much to their different professions, but more so to their (self-)image, which is linked to the difference in status between the two professions. Indeed, as said above, translation has historically been considered as derivative and secondary to writing, thus:

> From the hierarchy of original and copy ensues the vertical relation author and translator, demarcating the author's literary creativity (as production, originality and innovation) from the submissiveness of the translator, whose task is to transmit and preserve form and meaning intact at the same time (translation as reproduction and derivation). (Perteghella and Loffredo, 2006, p. 3)

For Theo Hermans, "the traditional construction [of translation] has marginalized […] [the] agency, subjectivity, intentionality" of the translator (quoted by Perteghella and Loffredo, 2006, p. ix). In turn, translators themselves have tended to internalise this representation of their profession which led to "their other or self-imposed invisibility" (Prunč, 2007, p. 49), and thus to work in the shadow of the author they were translating, positioning themselves as mere 'transposers' from one language into another, rather than 'rewriters'. It is this dual image of their profession and status, both reflected by others, and, in turn, self-assumed, that tends to differentiate the *habitus* of a translator from the *habitus* of an author.

Keeping this in mind, I now have to reflect on the potential specificity of the *habitus* of someone belonging to both these professions: the translator-author (or author-translator). Maïca Sanconie claims that, for many translator-authors, translation "relève purement de la création"[43] (2014, p. 65). This implies that there is a difference between the *habitus* of an agent whose main profession is translation and an agent whose main profession is writing who also dabbles in

[43] "purely relates to creation" (my translation).

translation. Indeed, Simeoni proposes to distinguish the "specificities of what we might call 'authorial habitus' versus 'translatorial habitus'" (1998, p. 26). However, this changes if the translator is him/herself a writer, as the authorial *habitus*, which requires uniqueness and creativity, clashes with the normative translatorial *habitus*, which, as previously discussed, supposedly calls for erasure of the self. Thus, according to Simeoni, when someone who is primarily an author translates, "[i]t is all there: the translator's historically imposed submissiveness […] the feel for emancipation that only a translator *qua* author could experience" (1998, p. 27). He gives the example of writer Paul Valéry feeling the urge to "alter the original" (1998, p. 27) when translating Virgil, a feeling that may surprise some translators who support the idea that translation should be a self-effacing activity.

This is not to say that all translators adopt a subservient position. There are definitely degrees of other or self-imposed submissiveness on the spectrum: "there is now a wide range of prototypical habitus, located on a line between the habitus of the priest and the habitus of the self-effacing pariah" (Prunč, 2007, p. 48). According to Prunč, "priests" are the less submissive: "[t]hey know that they have the power to select, to transform and to define" (2007, p. 48). The figure of the "priest" translator corresponds to "literary translators whose creations have become an integral part of national literary canons" (2007, pp. 48–49). "Pariahs", on the contrary, "consider the author and poet as their master" (2007, p. 49) and would thus be the more self-effacing kind. These two categories represent the two extreme poles of the spectrum. What Simeoni and Sanconie are suggesting is that, it is more common for translator-authors to be on the "priest" end of this spectrum as per their own authorial *habitus*. Meylaerts claims that we need to consider how the "multiple lives of translators" (2013) merge to create a specific *habitus*. By doing this, we get a more refined vision of the *habitus*. Meylaerts thus stresses the importance of conceptualising the *habitus* as "fragmented, plural, dynamic" (2013, p. 124).

Contrary to the claims made that the *habitus* is a deterministic concept, taken in all its complexity, it is far from being deterministic. Indeed, "[a] habitus is not axiomatic but rather it is a complex concoction of one's past and present" (Abdallah, 2014, p. 115). Moreover, because a *habitus* "is generally acquired as the result of a person occupying a certain position in a given *field*, it follows that people occupying different positions and different roles also have different habitus" (Abdallah, 2014, p. 115). Thus, if we take into account all these different parameters, the *habitus* becomes unique to each individual.

"In reconstructing translatorial habitus, the social cannot be dissociated from the historical and the dynamics of the field at a specific moment in time cannot be elaborated in isolation from both the collective history of the field and the individual histories of the involved agents" (Hanna, 2014, p. 63). The methodology used in this chapter draws on the methodology proposed by French researchers Gisèle Sapiro and Pascale Casanova. For Sapiro, "[u]ne approche sociologique doit […] s'intéresse[r] à la variation des normes selon au moins deux variables : la position sociale du texte et la position sociale des importateurs"[44] (2008, p. 200). Casanova goes further :

> Pour se donner une chance de comprendre les enjeux véritables […] de la traduction d'un texte, il est […] nécessaire de décrire au préalable la position qu'occupent et la langue de départ et la langue d'arrivée dans l'univers des langues littéraires ; de situer ensuite l'auteur traduit dans le champ littéraire mondial, et ce deux fois : une fois selon la place qu'il occupe dans son champ littéraire national et une fois selon la place que cet espace occupe dans le champ littéraire international ; d'analyser enfin la position du traducteur et des divers agents consacrants qui participent au processus de consécration de l'œuvre.[45] (2002, p. 9)

[44] "a sociological approach must look at norms' variation from at least two variables: the social position occupied by the text and the social position of its importers" (my translation).

[45] "to have a chance to understand what is truly at stake in the translation of a text, it is first necessary to describe the position occupied by the source and the target language in the world of literary languages. Then, one must situate the translated author in the international literary field, and this needs to be done twice: once according to the place s/he occupies in her/his national literary field and once according to the place this specific national literary field occupies in the international literary field. Finally, it is important to analyse the position of the translator and of the various consecrating agents participating in the process of consecration of this particular work" (my translation).

This is what I attempt to do in this chapter. Regarding the first parameter given by Casanova, both English and French are prominent languages in the international literary field. However, Heilbron (1999) showed that if French was the dominant language up until the eighteenth century, since the Second World War, English is now the dominant language (1999, pp. 434–435). In the 1980s, "more than 40 percent of all the translated books worldwide were […] translated from English" (1999, p. 434) whereas only 10 to 12 per cent were from French (1999, p. 434). Thus, there is an imbalance between these two languages. Even in the 1950s, if that gap was not as important as it is now, translation from English was already on the rise whilst translation from French was declining. I will also situate the author in the literary field, as well as the translator. As the translators presented here are also authors in their own right, I would add that it is necessary to situate them not only as translators in the translating field, but as authors in the literary field.

The four agents discussed in this chapter, Doussia Ergaz, Antonia White, Edward Hyams, and Marguerite Yourcenar, all translated works by female authors and were writers themselves. They all have very different views on translation, and I will explore what this means for the translations they produced. Doussia Ergaz, whom I already mentioned in previous chapters as co-translator of the first French version of *Martha Quest,* worked as a literary agent and a translator. She was also a novelist herself. Between 1933 and 1954 she wrote six novels that were published by important French publishers such as Grasset and Albin Michel. Ergaz was also a literary agent at the Bureau Littéraire Clarouin in Paris and worked for authors such as Denis Saurat and Vladimir Nabokov. Ergaz translated both from Russian and English into French. As mentioned in Chapter 4 of this thesis, Ergaz translated Doris Lessing's *The Grass is Singing,* and co-translated *Martha Quest* with Florence Cravoisier.

Antonia White, the translator of *Un Barrage contre le Pacifique*, although fervently wanting to be a novelist and having published a few novels, mostly worked as a copywriter, in advertising, and as a translator. She only wrote four major novels. Her first novel, *Frost in May* was published in 1933. However, as she suffered from mental illness, and from a pathological "writer's block" (White, 1983, p. 7), she would not write her second novel until the 1950s. Continuously plagued by money troubles, she started to work as a translator for the BBC shortly before the 1950s. Her first translation, an English version of *Une Vie* by Guy de Maupassant, won the Denyse Clairouin prize in 1949 (White, 1983, p. 5). She would go on to be a prolific translator as she translated thirty-five books from the French, including eight titles by Colette.

The translator of *Les Petits Enfants du siècle*, Edward Hyams was a poet, socialist historian, and journalist. His first novel, *The Wings of the Morning*, was published in 1939. Hyams' work was praised by fellow writer Antony Burgess. Hyams was also a translator. He won the 1965 Scott Montcrieff prize for his English translation of Régine Pernoud's book on Joan of Arc. He died in France in 1975.

Marguerite Yourcenar is a major Francophone writer. She was also an essayist, and a translator. Born in Belgium, she emigrated to the USA in 1939 and settled in Maine for the rest of her life. She published over fifty works, and she was the first woman elected to the Académie française in 1980. She acquired international fame in 1951 with the publication of *Mémoires d'Hadrien* (*Memoirs of Hadrian*). Marguerite Yourcenar is a writer of a bigger calibre than the other three as she still occupies a very important place in the Francophone literary field nowadays. However, in 1937, when she translated into French *The Waves* by British writer Virginia Woolf, Yourcenar was not yet the famous writer that she is now considered to be.

Whilst Ergaz and Yourcenar are French speakers, White and Hyams are English speakers. According to several reviewers, Doussia Ergaz's mother tongue was Russian (Bourdon, 1933;

Thérive, 1933) as she was a Russian emigrant (Barjon, 1947). Her first translations were from Russian into French. Marguerite Yourcenar, who was born in Brussels, spoke and wrote in French. She also knew Latin and Greek, as well as other languages such as English – an education acquired when she travelled the world with her father during her childhood. Antonia White was a native English speaker and had learned French at the convent where she was educated. Edward Hyams was a native English speaker, but also knew French.

How Do the Supposedly "Mutually Exclusive" (Meylaerts, 2013, p. 125) Authorial and Translatorial *Habituses* Merge and How Does this Impact the Translated Text?

In this section, I will explore the background and *habitus* of each of these translator-authors in turn to determine how the authorial and translatorial parts of their *habitus* merge.

Doussia Ergaz

Doussia Ergaz is one of the first co-translators of *Martha Quest*. As discussed in Chapters 2 and 3, her 1957 co-translation of *Martha Quest* with Florence Cravoisier erased the agency of the main character and omitted many explicit details about sexuality, thus turning the novel into a romance in translation. Ergaz was a Russian emigré who was born in 1904 and died in 1967. She started her career around 1928 by doing translations from Russian into French. Among others, she translated classics such as *Crime and Punishment* (published in 1950), as well as Tolstoy's *Resurrection* (published in 1964). Then, from 1933 onwards, she wrote some novels of her own in French, which were published by prominent French publishers. Her first original work in French was a collection of short stories entitled *L'Échéance* (1933). According to reviewers, all these short stories, which often feature a woman as the main protagonist, end

in madness, neurasthenia, or suicide (Bourdon, 1933, p. 546; Thérive, 1933). This calls to mind the impossibility of the *Bildungsroman* discussed in Chapter 2, and the fact that the fate of many female protagonists was madness or death because of the limited possibilities offered to them in life. Clearly, her own writing was suffused with these ideas which are in line with the pattern of the traditional female *Bildungsroman*. This might help explain her translation of *Martha Quest*. Most of Ergaz's novels are described as having a Russian atmosphere by reviewers (Despreaux, 1933; Fernandez, 1935; Jaloux, 1935; Rio, 1935). They are also described as "romances" and "very feminine" (Fessard, 1937; Strong, 1949) – another indication that she might have transposed her own style onto the translation of *Martha Quest*.

Overall, Ergaz's works seemed to have received mixed reviews from critics at the time, though many reviewers praised her works. For example, novelist and critic Edmond Jaloux praised Ergaz's novel *L'Australienne* (1935) as "une œuvre de valeur" and "une œuvre riche en sonorités psychologiques et en connaissance du cœur humain"[46] (1935). Some of her novels were even translated into English. For instance, *Les Faveurs du ciel* (1946), was translated into English by Jocelyn Godefroi in 1949. *The Observer* described it as having the "same charming anticipation" as Rosamond Lehman's *Invitation to the Waltz*, "not at all heavily or over-tragically – but naturally enough – Russianly" (Milne, 1949). On the contrary, it was reviewed by *The Spectator* as a "torrent of femininity" and qualified as "uncorseted exuberance", although the translation "seems to have been well done" (Strong, 1949). In 1950, her short story *Le monstre* was published in a volume of *Les Œuvres Libres* alongside other short stories by famous French writers such as André Maurois and Henri Troyat. All the above seems to indicate that she benefitted from a certain status in the French literary field at the time, and had acquired symbolic capital. However, her work has not endured the passing of time and is now mainly

[46] "a valuable work" and "a work filled with psychological overtones and knowledge of the human heart" (my translations).

forgotten. Who remembers Doussia Ergaz as a novelist? Her novels are no longer in print. There are only a few copies left in circulation: either at the Bibliothèque Nationale de France or on specialist websites. Her most important contribution to the literary field lies elsewhere. Indeed, her main activity was that of literary agent at the Bureau Littéraire Clarouin in Paris, and she was instrumental in the publication of Vladimir Nabokov's (in)famous *Lolita*. She was his agent, at least from 1947 to 1965, according to the Cornell archives (*Guide to the Vladimir and Véra Nabokov Publishing Correspondence,1945-1977*). She had translated his *Camera Obscura* from Russian into French as *Chambre obscure* in 1934, and was a friend of his. According to the Irish Times (2001), some people even thought she might have been Nabokov's ex-lover. Knowing how demanding and uncompromising Nabokov was towards his translators (Anokhina, 2016), the fact that he seemed happy with her translation of *Camera Obscura*, and that he trusted her to handle the publication of his works in France, seems to indicate that she had talent both as a translator and an agent. However, she only started translating from English into French in 1953, and, as noted in Chapter 4, she only translated two novels in that language pair: *The Grass is Singing* and *Martha Quest*, both by Lessing and both for Plon. So, while she was experienced as a translator from her numerous translations from Russian, she was not experienced translating from English into French. It is not known how she learnt English, though it was likely to be through her activity as a literary agent. Furthermore, the translation of *Martha Quest* was shared with Florence Cravoisier. In the previous chapter, I determined that neither translator had much intimacy with the text itself, or with the source language. Thus, Ergaz's and Cravoisier's unfamiliarity with the source language could have played a part in the shifts observed in translation.

As established in Chapter 3, Ergaz's involvement in the publication of *Lolita* seems to be at odds with the shifts witnessed in the translation of *Martha Quest*. *Lolita* deals with sexual

themes and was banned. However, Ergaz seemed passionate about it, as discussed previously, and made much effort to introduce it to the literary field. This clashes with the conservative translation of *Martha Quest* which, on the contrary, tones down sexuality. Could it be because the narrator of *Martha Quest* is a woman, and thus in Ergaz's view, the mention of sexuality was more inappropriate than coming from a male narrator such as *Lolita*'s Humbert? Again, it is not known how this translation was shared between Ergaz and Cravoisier. Furthermore, more often than not, changes can also be due to the publisher's expectations. As Alain Farah states "J'ai toujours eu le fantasme que les livres se terminent par un générique comme au cinéma car il y a beaucoup de gens qui participent à la création d'un livre"[47] (Farah, 2018). Since this is not the case, it is always difficult to establish who is responsible for translation choices. Indeed, as stated by Munday, "[t]races of the translator are generally hard to find" (2014, p. 71), because, they are often entwined with the publisher's choices. Therefore, if there are no archives available, it is difficult to separate the decisions that were made by the translator from those that were made by the publisher. Moreover, after many rebuffs by major publishers, *Lolita* was only able to be published by Olympia Press, which, as seen in Chapter 3, specialised in banned books and erotic fiction. The translation of *Martha Quest* was published by Plon, a major French publishing house. In Chapter 3, I analysed the orthodox position of the publishing house Plon in the French literary market. The respective status of these two publishers in the French literary field might explain the discrepancy, as it is easier for a smaller player, such as Olympia Press, to be heterodox. Since Ergaz started translating before writing her own novels, it would seem that she was more of an author-translator (Meylaerts, 2011), which would imply her having an internalised *habitus* that was more submissive than that of translator-authors. Her status as a literary agent would also place her in a submissive position. Coupled with her own

[47] "I always had the fantasy that books would end with credits like in films because there are many people who take part in creating a book" (my translation).

style as a writer that echoed that of the traditional female *Bildungsroman*, this could explain why her *habitus* as a translator is very orthodox.

Antonia White

Antonia White is the translator of the British version of *Un Barrage contre le Pacifique*. As discussed in Chapters 2 and 3, White's translation toned down dysphemistic language and erased one sexually explicit paragraph. White was a British author born in 1899. In 1933, her first novel entitled *Frost in May* came out. White's obituary reports that, at the time of its publication, *Frost in May* was praised by Elizabeth Bowen and Evelyn Waugh (*The Guardian*, 1980). During the early 1940s, White worked as journalist for the BBC in the French section of the Political Intelligence Department of the Foreign Office. In the 1950s, she published sequels to *Frost in May*. Despite having published only a few novels, White "had established something of a literary reputation" (Dunn, 1998, p. 346) which led her to be asked to translate Guy de Maupassant's *Une Vie*. This first foray into translation was indeed very successful and won her the 1950 Denyse Clairouin prize. This acknowledgement undoubtedly helped her acquire a certain symbolic capital and status as a literary translator and she became a renowned translator from 1950 onwards. In 1952, she translated *La Chatte* by Colette. She would go on to translate many more of Colette's novels. In the 1950s, the latter was already quite well-known by British readers as she had already been translated into English in the 1930s. In 1953, White translated Marguerite Duras' *Un Barrage contre le Pacifique* into French.

Despite producing numerous translations, White "never regarded translating as her profession" (White, 1983, p. 5). In her *Diaries*, she conveys her ambivalent feelings toward her activity as a translator. She repeatedly calls translations a "nuisance" (1991, p. 239) and a "chore" (1991, p. 315). However, her relief is palpable when she returns to them, as it is much

easier than confronting "the much more bloodcurdling task of [her] own new novel" (White quoted by Dunn, 1998, p. 346): "*Astonishing* the relief of going back to translation…" (White, 1991, p. 287). Under her pen, the translating activity is often belittled in comparison to the "real work" (1991, p. 252) that was, in her opinion, creative writing. She subscribed to the traditional view of translation as a derivative activity. Furthermore, in White's diaries, translation is frequently linked to money (White, 1991, pp. 239; 306; 312), which suggests she only viewed this activity as a pot-boiler. Despite her frequent complaints about translation, it still enabled her to gain success, confidence (White, 1991, p. 237), and money – things that writing did not bring her. That is why she had quite ambivalent feelings about it as attested in her diary entries. She was a quick and prolific translator, too (Dunn, 1998, p. 346). In 1954, for instance, she translated four novels (White, 1991, p. 285), on top of working on her own writing.

White had intimacy with the works of Colette. According to her biographer, White had always loved Colette's novels "and there already existed a strong sympathetic similarity in their work. Colette's sensuous use of language and sharp psychological insights were well-served by a writer with an equal feel for her own language, and a sensibility which could empathise with the world Colette inhabited" (Dunn, 1998, p. 346). Perhaps because of this, her Colette translations were very successful and are still widely circulated nowadays: "Her translation of Colette's Claudine series of novels was her greatest triumph" (Dunn, 1998, p. 346). The rest of her translations were as highly regarded by critics and readers alike: "During the mid-fifties to the mid-sixties, Antonia's translating work was at its peak" (Dunn, 1998, p. 346). "Antonia [was] a talented translator, in increasing demand from a wide range of literary publishers" (Dunn, 1998, p. 346). Translation thus enabled her to gain both symbolic and economic capital.

However, possibly because of her lack of self-confidence and her view that translation was only a derivative activity, she was a subservient translator, submissive to both the original

author as well as her publisher. In her *Diaries*, she mentions a letter from Roger Senhouse, the director of Secker & Warburg who had commissioned her translation of *La Chatte*, and a translator of Colette himself. He was asking her to make some alterations to her translation. She parallels her feelings at receiving this letter to what she would feel as a little girl when she "made a slip in an exercise for [her] father" (White, 1991, p. 264). This conveys how she had internalised the image of the translator as a mere scribe, and a subservient being. Moreover, she associates the publisher with the figure of the father, which is symbolically linked to authority and paternity – two of the concepts that have generated much of the anxiety surrounding translation throughout history. This parallel is even more significant if we consider White's personal history. She always attributed her struggle to write to an incident that had happened while she was in Catholic school. She wrote the first chapters of what would become *Frost in May* when she was sixteen, which were to be presented to her father as a gift. Unfortunately, the draft was discovered before she could write the ending in which the main character would atone for her sins by converting to Catholicism. Alerted by the nuns, her father accused her of indecency and perversion, and made her leave the school. She labelled this episode "the most traumatic experience of [her] life" (White quoted by Dunn, 1998, p. 47) and she would not write again for fourteen years, until her father's death in 1929 (White, 2006). In equating her publisher to her father (in a situation of domestic and academic authority), we can see reflected White's subservient *habitus*.

In addition, her self-imposed subservience as a translator meant that she let herself be consumed by the authors she was translating. Her daughter reports she "claimed that translating had made her cease to know what was her own style" (White, 1983, p. 7). In the same way reading can influence an author's style, Claire Davison (2014) argues that translating can have the same effect. In *Translation as Collaboration* (2014) she highlights how collaborating on

the translation of Russian classics shaped Virginia Woolf's and Katherine Mansfield's own writings. But contrary to Woolf and Mansfield, who seemed to have been inspired by the practice of translation (Davison, 2014, p. 16), it took its toll on White: Colette "is so overwhelming! I am worn out having to live her personality, translating her! I love her…but I need a rest from her!" (Dunn, 1998, p. 379). Her whole life White doubted her own value as an author since she struggled so much to write. Thus, conceiving translation as a subservient activity while excelling at it shook her confidence further. The above quote, as well as parts of her diaries, attest to her feelings of being dwarfed by the 'big' authors she translated.

The way in which White's authorial and translatorial *habituses* merge is quite ambiguous. On the one hand, she considered writing as an activity of much higher value than translation, thus perpetuating the long-lasting belief that translation was derivative compared to creative writing (O'Sullivan, 2013, p. 42). For her, translation was a pot-boiler that was supposed to enable her to be more financially secure and thus, to have more time for her own writing. Ironically though, her prolific translation activity left her with very little time to write her own novels. Moreover, she came to translation late in her life, whereas she had been writing since she was a child. Thus, it would be logical to see her authorial *habitus* dominating her translatorial *habitus*. However, it is apparent that the opposite phenomenon happened and that her translatorial *habitus* cannibalised her authorial *habitus* as translation took over her life:

> Her frantic [translating] activity in 1957 rewarded her with three precious months at the beginning of the following year for her own work […]. However, Antonia remained blocked, mentally exhausted as much by this creative aridity as by the previous year on the translating treadmill. […] Suddenly the three months were up and the next 84,000 words of Colette loomed: Antonia feared she was once more merely a translation factory. (Dunn, 1998, p. 361)

White's identity as a writer seemed to become progressively diluted in the process of translation, and she would appear to adopt a more submissive attitude as a translator, specifically because she viewed it as something secondary to writing. She wrote: "The only

thing I have *confidence* about is translating. Once something is *suggested* to me, I can usually produce something…" (1991, p. 258). If being a writer has an influence on the *habitus* of a translator, in White's case, we can see that the reverse seems to also be true, as she claimed that writing in the voice of others – translating – was making her lose her own voice. For White, translation was a double-edged sword: enabling her to gain financial security and providing relief from her writing anxiety, while at the same time hindering her even more in pursuit of her goal of being a writer.

Edward Hyams

Edward Solomon Hyams is the British translator of *Les Petits Enfants du siècle*. As discussed in Chapters 2 and 3, his translation reproduced most instances of dysphemistic language and did not censor the sexual scene depicting an adult performing cunnilingus on a ten-year-old girl. Hyams was born in 1910. He was educated in England, France, and Switzerland (Wakeman, 1975, p. 697), which explains his knowledge of French. From 1929 to 1933, he worked in a factory. During the 1930s, he was a member of the Peace Pledge Union, but with the threat of the Second World War looming, he joined the Royal Air Force. His first novel, entitled *The Wings of the Morning*, was published in 1939. It imagines a war "ignited when Socialists take on Fascism" (*Authors: Hyams, Edward S: SFE: Science Fiction Encyclopedia*). After the war and until the 1960s, he lived self-sufficiently at Nut Tree Cottage in Monash, Kent, growing fruit and vegetables, and even planting a small vineyard. He also wrote extensively about gardening. His most famous work is *Soil and Civilisation*. Published in 1952, this history of farming advocates for organic farming and has been described as an early example of environmental literature, which shows his concern with ecological issues. In 1953, he published *Gentian Violet*, which is subtitled "A romance of political life", and in 1973,

he wrote *The millennium postponed; socialism from Sir Thomas More to Mao Tse-tung*. Many of his works, be they essays or fiction, do indeed relate to politics, especially socialism, since his "opinions were […] left-wing" (frostysramblings, 2015).

Hyams started translating around 1954 and became a prolific and renowned translator. Many of the works he translated also relate to politics, such as *La fin des ambassades* by Roger Peyrefitte, translated as *Diplomatic Conclusions* in 1954, or *D'une Chine à l'autre* by Henri Cartier-Bresson, translated as *China in Transition. A Moment in History* in 1956. Other works he translated are historical novels such as *La Pierre angulaire* by Zoé Oldenbourg. In 1965, he won the Scott Moncrieff Translation Prize for his translation into English of *Joan of Arc: By Herself and Her Witnesses* by Régine Pernoud. Hyams started out as an author before branching out into translation and is thus clearly a translator-author.

Hyams translated *Les Petits Enfants du siècle* in 1963, and hence, was already an experienced translator as he had been translating for almost ten years by that time. It is interesting to compare the original title of the novel with its translations. The French title, *Les Petits Enfants du siècle*, alludes to Alfred de Musset's *La Confession d'un enfant du siècle* (1836) (Fritz-Ababneh, 2003, p. 620). Neither of the English versions kept that intertextuality or translated the title literally. Titles are not always the work of the translator, but often that of the publisher, simply because titles are a way to market books to readers:

> l'auteur du texte n'est pas toujours celui du titre, en raison des interventions plus ou moins éclairées de l'éditeur qui pense connaître l'horizon d'attente de son lectorat et dont l'objectif est avant tout commercial.[48] (Cachin, 2006, p. 287)

[48] "the author of the text is not always the author of the title, because of the more or less informed interventions by the publisher, who thinks they know their readers' horizon of expectation and whose goal is first and foremost financial" (my translation).

The US translation by Linda Asher, entitled *Children of Heaven*, kept the notion of "enfants" (children) but replaced the concept of century with that of "Heaven", which is a strange choice. However, the title *Children of Heaven* fulfils the "temptation function" as defined by Gérard Genette (1997, p. 93) since it evokes beautiful and ethereal images that could seemingly "incit[e] one to purchase and/or read" (1997, p. 91) the book. Hyams' version is entitled *Josyane and the Welfare*. This title sounds less tempting, but it is more informative. It thus fulfils the "descriptive function" (Genette, 1997, p. 93) as it informs the readers about the contents of the book. Moreover, it emphasises the political dimension of the novel. Indeed, despite retracing Josyane's adolescence, *Les Petits Enfants du siècle* is also "un roman politique" (Devarrieux, 1998) that criticises pro-natalist policies in France, as well as urbanisation and mass consumption. Hyams described the main theme at the heart of his novels as being "the helplessness of the individual man […] up against human institutions; the impossibility of being free in any organised society" (quoted by Wakeman, 1975, p. 697). Thus, the themes explored in *Les Petits Enfants du siècle* seem very much in line with his *habitus* as an author. Because of this, it seems plausible that the title *Josyane and the Welfare* originated from Hyams. All this would suggest that Hyams' authorial *habitus* as a writer of political essays does influence his *habitus* as a translator, both in the choice of novels he translated and how he handled the translation itself which, as discussed in Chapter 2, shows confidence in translating cacophemisms.

Marguerite Yourcenar

If Yourcenar is now a major figure in Francophone literature, she was not yet famous when she translated Woolf's *The Waves* in 1937, which was her first translation (Sanconie, 2014, p. 64). Indeed, at that time, she had only published a few novels such as *Alexis ou le*

Traité du vain combat (1929), *La Nouvelle Eurydice* (1931), *Denier du rêve* (1934), as well as some essays and poetry. The encounter between Woolf and Yourcenar, which is often recounted by critics, shows the gap between their respective positions in the literary field at the time. Woolf completely overlooked Yourcenar, mangling her name when recalling the encounter in her diary: "Madame ou Mlle Youniac(?)" (Southworth, 2004, p. 122). This shows that, at the time, Yourcenar clearly did not occupy an important position in the literary field. According to Woolf's biographer, Josyane Savigneau, the translation of *The Waves* was mostly "un travail alimentaire"[49] (quoted in Wajsbrot, 1993, p. 28) for Yourcenar. However, the latter would go on to do more translation from English as well as from Latin and Greek.

For Yourcenar "'[t]he ideal of the translator', […] is to give 'the impression that the work has been composed in the language into which one is translating it'" (Southworth, 2004, p. 122). This idea about the fluency and readability of the target text is very much in line with that of Anglo-American publishers (Venuti, 1994, pp. 15–16) and reviewers and critics (Fawcett, 2000, p. 305). "Critical discussion of Yourcenar's translation of *The Waves* indeed suggests that she tried to bring Woolf home" (Southworth, 2004, p. 122). However, contrary to the general view, she did not see translation as a subservient activity and her translation of Woolf's *The Waves*, "loin de s'effacer devant le texte woolfien, Yourcenar va chercher à le ramener dans son univers"[50] (Sanconie, 2014, p. 64). "Ce faisant, elle abolit la distance théorique entre 'pur' traducteur et traducteur écrivain"[51] (Sanconie, 2014, p. 67). Indeed, according to Savigneau, Yourcenar considered that writing and translating were the same movement (quoted in Wajsbrot, 1993, p. 29). For Sanconie, "[c]'est bien une posture de majesté, loin de la figure

[49] "a pot-boiler" (my translation).
[50] "far from erasing herself in front of the Woolfian text, Yourcenar attempts to bring it back into her world" (my translation).
[51] "By doing this, she erases the theoretical distance between someone who is a 'pure' translator and a translator-author" (my translation).

ancillaire du traducteur"[52] (2014, p. 66) that Yourcenar adopts. So, in the case of Marguerite Yourcenar, we can clearly see how her authorial *habitus* wins over the translatorial *habitus*. The two merge to form a sole *habitus* that is leaning more toward an authorial *habitus*. She would keep this *habitus* in further translation. For instance, when she translated poetry by Hortense Flexner, who was a friend of hers, critics remark that she also rewrote them in her own style: "Il est certain que les vers d'Hortense Flexner traduits en langue française ont subi […] l'appropriation de la parole de l'autre dans la réécriture même des signes par Yourcenar"[53] (Cliche, 2008, p. 253). For Yourcenar, translation does indeed seem to be a personal re-interpretation of the original work : "Ces mots nous font considérer dans un premier temps l'acte de lecture yourcenarien dans un rapport spéculaire, de réverbération dans et avec l'écriture de l'autre, une façon de se projeter sur l'écran du texte flexnerien"[54] (Cliche, 2008, p. 254). The case of Flexner and Yourcenar illustrates the translator as first and foremost a reader of the original text, with his/her own reading and interpretation of it, and the translation as primarily a response to this work as seen in Chapter 4 (Perteghella and Loffredo, 2006, p. 7). The interpretation of the translator may sometimes even clarify the author's text: "Flexner se dit ravie des observations de Yourcenar à l'égard de ses poèmes, et affirme son admiration de la finesse des traductions. Plus d'une fois elle écrit que les traductions l'aident à s'apercevoir mieux elle-même de ce qu'elle voulait dire"[55] (Alesch, 2008, p. 269). Even more surprising, Flexner sometimes changes her original text to fit Yourcenar's translation (Alesch, 2008, p. 269). This intertextuality between the works, in which the translation actually becomes a sort

[52] "it is indeed a stance of high rank, far from the ancillary figure of the translator" (my translation).
[53] "It is clear that Hortense Flexner's verses translated into French have suffered the appropriation of the other's voice in the very rewriting of the words by Yourcenar" (my translation).
[54] "These words make us first consider Yourcenar's reading act as a specular reverberation of the other's writing; as a way of projecting oneself onto the screen of the Flexnerian text" (my translation).
[55] "Flexner says she is delighted by Yourcenar's remarks on her poems and affirms that she admires the precisions of the translations. More than once, she writes that the translations help her better understand what she meant herself" (my translation).

of original seems to prove the lack of hierarchy between original and translation as advocated by Littau (2000) and Perteghella and Loffredo (2006). However, it seems circumscribed to this specific situation, and to be linked to the status of Yourcenar as central author in the French literary field from the second half of the twentieth century onwards.

In her translation of *The Waves*, Yourcenar also made her presence known by adding a foreword. While this is nowadays more common practice for translators, it was not at that time. Moreover, when it is done, it is usually either to present the author to the readers – for instance, Cyrille Arnavon's foreword introducing Kate Chopin to the French readership in 1953 – or to justify a retranslation and/or the translator's own translation choices – for example, Cécile Wasjbrot's foreword justifying her retranslation of *The Waves*, or Heather Lloyd her retranslation of *Bonjour tristesse*. However, this is not what Yourcenar does. She does not comment on her translation, nor does she introduce Woolf to the readers, as Woolf was already known in France. Instead, "Yourcenar livre ses appréciations critiques sur le roman […] et développe de longues justifications sur l'identité, la filiation et le projet littéraire de Virginia Woolf"[56] (1994, p. 1). It is significant that she chose to do this as, according to Maïca Sanconie, "(l)a préface lui permet d'affirmer cette conception, et de composer une position dominante de co-auteur"[57] (2014, p. 65).

It is interesting to compare the case of Ergaz, who started first as a translator, to that of Yourcenar, who started as a writer and, by the time she translated *The Waves*, had been authoring her own works for more than ten years. With Yourcenar, we can see that she was first and foremost a creative writer and that this shaped her *habitus*. Thus, her authorial *habitus*

[56] "Yourcenar gives her critique of the novel and provides lengthy justifications about Woolf's identity, literary lineage, and literary project" (my translation).
[57] "the preface enables her to assert this conception and to put herself in a dominant position as co-author of the text" (my translation).

prevailed when she translated. However, Ergaz, by starting as a translator, before turning to fiction, had acquired her translatorial *habitus* before her authorial one. As for Hyams, his *habitus* as a writer of political essays and works relating to politics clearly shaped his translatorial *habitus*. White, despite starting her literary career first as an author before moving onto translation, struggled her whole life with writer's block and never quite felt an author in her own right. Her authorial *habitus* was thus unstable to begin with, which is why her translatorial *habitus* seems to have been more prevalent. Their motivations for translating are also quite different. White, as seen above, translated for money and was given books to translate by publishers. This meant that she had to comply with their instructions. There is no information about Ergaz and Cravoisier's motivations for translating *Martha Quest*. It seems logical that the publisher would have assigned it to Ergaz since she had previously translated *The Grass is Singing*. However, the reasons why she translated the latter when she had only translated from the Russian beforehand remain a mystery.

How Does the Status of these Agents as Authors Impact the Reception of the Foreign Novel into the Target Literary Market?

Another question arising when faced with translator-authors is: does this double status change the attitude of critics and/or readers towards the translated text? For Chiara Montini, translator-authors "bénéficient d'un capital symbolique déjà élevé ce qui peut aider à la réception d'un texte"[58] (2017). This is in line with Casanova's theory, in which she distinguishes "les médiateurs ordinaires" (2002, p. 17), or 'ordinary' translators from "consacrants charismatiques" or translators, whose power of consecration depends on the degree of their own consecration (2002, p. 18). In the latter category, she includes famous

[58] "already benefit from a high symbolic capital which can help the reception of a book"

writers who translate, and in doing so, lend some of their symbolic capital to the translation. However, as noted by Susan Bassnett, "so many great writers have also produced translations, though it is significant that often their translations have received less attention than other writings" (2011, p. 92) in the target literary market. This shows that translation is considered to be an activity of a lesser calibre than creative writing.

To ascertain the impact of the translators' status on the reception of the translations, I need to determine the position of the original authors, as well as the position of Ergaz, White, Hyams, and Yourcenar as authors, in the literary market. As far as Doris Lessing is concerned, her first novel, *The Grass is Singing*, had been translated into French and published by Plon as *Vaincue par la brousse* in 1953. It does not seem to have received much attention at the time. A search on *Gallica*, the search engine for periodicals from the Bibliothèque nationale de France, yielded few results and only one from the 1950s. The catholic journal *Études* reviewed *Vaincue par la brousse* as part of a dossier on literature from Africa. This geographical focus shows how the novel might have been perceived as only relating to racial politics and Africa, which were not topics of interest to the French readership in the 1950s. Although racial politics only form the background of *Martha Quest*, it seems to have met the same fate and did not receive much attention from the press. It was not until the publication of *The Golden Notebook* in 1962 that Lessing acquired an international reputation. From then onwards, her novels would garner much more attention from critics and readers alike, until she received the Nobel Prize for Literature in 2007, establishing her as one of the greatest British female writers. In 2008, *The Times* even ranked her fifth on their list of the fifty greatest British writers since 1945 – the first four writers on this list being men.

Marguerite Duras was a newcomer in the Anglophone literary field when *Un Barrage contre le Pacifique* was translated into English, as it was her first novel to be translated. Her

previous novels, *Les Impudents* (1943) and *La Vie tranquille* (1944), had not been translated into English and, to this day, seem still not to have been translated – which is surprising considering that Duras is now regarded as a major Francophone writer and is studied by many academics. On the contrary, Colette was already very well known when White's retranslations of her works were published in the 1950s. She had been translated before and she was the head of Académie Goncourt from 1949-1954.

Christiane Rochefort's first novel, *Le Repos du guerrier*, "had won notoriety and fame in France […] for its use of unusual slang and its sale of 100 000 copies" (Lejeune, 1960). By 1961, it "had sold 265 000 copies, becoming […] the popular Roger Vadim-Brigitte Bardot film of 1962" (Marwick, 2002, p. 115). However, Rochefort seems to have been less well known in the Anglophone literary world at the time. *Le Repos du guerrier* had been translated into English by Lowell Bair for Hamish Hamilton in 1960, but Rochefort was definitely not a major author on the Anglophone scene at the time *Les Petits Enfants du siècle* was published.

On the contrary, when the French translation of *The Waves* was published in 1937, Woolf already benefitted from a certain position in the French literary field as four of her previous novels had already been translated into French: *Mrs Dalloway* by Simone David and *To the Lighthouse* by Maurice Lanoire in 1929, *Night and Day* by Maurice Bec in 1933, and *Flush* by Charles Mauron in 1935.

Ultimately, it seems as if Woolf and Colette already occupied dominant positions in both the French and Anglophone literary markets at the time they were translated, whereas Lessing and Duras were very much newcomers to the literary field. As for Rochefort, she was in between, having already had one book translated into English and known for the scandal it generated, but not yet being taught in universities as she now is in the Anglophone world.

Let us now look at the position of the agents as authors in the literary market. Ergaz, as previously seen, was a prolific translator from Russian, a literary agent, and had had her novels published by major French publishing houses, thus it can be assumed that she was known in the French literary field. However, she never seemed to have been a major writer, neither at the time, nor nowadays.

Hyams was already a renowned writer in England when he translated Rochefort's *Les Petits Enfants du siècle* in 1963. Literary critic and editor of *The Spectator*, Ronald Bryden, described him as "the most exasperatingly gifted writer in England" (quoted by Wakeman, 1975, p. 698). However, in the review of his translation of *Les Petits Enfants du siècle* by the *Time Literary Supplement* (Seymour-Smith *et al.*, 1963), apart from a brief mention of his name as the translator, no comment is made on the fact that he is a writer himself. Moreover, the reviewer mentions that if "Josyane is a touching and very funny persona for Christiane Rochefort's message […], she has not survived translation unscathed" (Seymour-Smith *et al.*, 1963), which seems to indicate that Hyams' status as a writer did not influence the reception of the translation.

However, it is true that the reputation of a famous writer can help the reception of a translated text in some instances. In the case of Yourcenar, she did indeed receive a great deal of publicity and criticism for her translation of *The Waves*, but only retrospectively, once she had become the famous author that we now know. In the late 1930s, when *The Waves* was published, she was not yet a famous author (Sanconie, 2014, p. 64). Moreover, her translation of *The Waves* continues to divide critics. For Jean Darbelnet, Marguerite Yourcenar was right to adapt the text:

> [l]a traduction littéraire est moins exposée à ce danger surtout quand le traducteur est écrivain. Nous plaçant dans une tradition qui remonte à Amyot, nous dirons qu'une langue s'assouplit et s'enrichit quand elle se mesure avec un autre idiome dont elle doit rendre le message en sacrifiant le moins de

> nuances possible. [sic] C'est là un défi que nombre d'écrivains français ont relevé avec succès, et parmi lesquels se range Marguerite Yourcenar.[59] (1979, p. 63)

On the contrary, Cécile Wajsbrot justifies her own retranslation of *The Waves* on the basis that Yourcenar distorted Woolf's voice and style: "C'est un texte de Yourcenar, ce n'est pas un texte de Woolf"[60] (1993, p. 29). She thus questions the status of the text as a translation as she finds it so foreign from Woolf's usual flow and rhythm.

Despite having published two novels of her own when she translated Duras' and Colette's works, White was not a very famous author. Thus, her status as a writer does not seem to have had much influence on the reception of her translation. White was more successful as a translator (1991, p. 267). Both Kay Dick (1960) and David Tylden-Wright (1956) from the *Times Literary Supplement* praised her translations of Colette's works, as well as Frank Kermode (1963) and Phyllis Rose (1983), reviewers for *The New York Times*. None of them, however, mention that White is also a writer. Only one reviewer links her "excellence" at translating Colette with the fact that White was a novelist herself (Duchêne, 1984), but only in 1984, after her novels had been re-issued from 1978 by Virago Press and garnered "great interest and acclaim" (Dunn, 1998, p. 418). As seen above, the translations were also popular with their readership, although there has been some criticism directed towards her work. For instance, in her review of Colette's translations, Kathleen M. McKilligan writes: "White […] keeps the very French atmosphere of the tales while producing an acceptable rendering although with inaccuracies […]. White is prone to lapses […] suggesting a surprising lack of close familiarity with French" (Classe, 2000, p. 297). This criticism is also present in Heppenstall's

[59] "literary translation is less exposed to this danger, especially when the translator is a writer. Placing myself in a tradition going back to Amyot, I would say that language becomes richer and more flexible when faced with translating a different idiom which it needs to convey fully while sacrificing as few nuances as possible. This is the challenge that many French writers have successfully taken up among whom is Marguerite Yourcenar" (my translation).

[60] "It's a text by Yourcenar, it's not a text by Woolf" (my translation).

review of White's translation of Colette short stories (1958). These inaccuracies could perhaps be due to the speed at which she translated. As for her translation of *Un Barrage contre le Pacifique*, it was reviewed by the *Times Literary Supplement* as having "a certain power" but needing "a small ray of lightness or humour" to improve it (Powell, 1953). It is praised as being "admirable" but maybe a little too modern in terms of vocabulary (Powell, 1953). White is named as the translator, but no mention is made of the fact that she was also a novelist. So, as with Hyams, there does not seem to be a correlation between the fact that she was a writer and the reception of her translation of *Un Barrage contre le Pacifique*.

In sum, while Doussia Ergaz, Edward Hyams, and Antonia White seems to have benefited from a certain position in their respective literary fields, it looks as if Marguerite Yourcenar was quite marginal at the time. However, Ergaz, Hyams, and White were not major enough for their status to influence the reception of their translation. On the contrary, nowadays, Yourcenar is the most well-known, while White and Hyams are minor authors, and Ergaz, completely forgotten. So Montini's theory that the status of a translator-author can influence the reception of a translation is valid, but only if the said translator-author is a major writer benefitting from much symbolic capital to begin with. People such as Baudelaire, Gide, Beckett, or Yourcenar fall into that category. However, people like White, Hyams, or Ergaz, despite being known in the literary market at the time, were never internationally acclaimed writers, and, nowadays, have mostly been forgotten. Moreover, for them translation was mainly a way to earn money. All the above did not put them in a position to have much power over the reception of the translations they carried out. It was also mainly a financial transaction for Yourcenar, but the fact that she became a major Francophone author means that her translation of *The Waves* subsequently garnered more interest and scrutiny.

Conclusion

The historical subservient self-image internalised by translators made many of them adopt a *habitus* subservient to norms. However, writers who have a clear sense of their authorship and authority view translation as another medium to practise their creativity, albeit under constraints. For instance, translator-authors like Marguerite Yourcenar transferred their *habitus* acquired as a writer to translation, which enabled them to be more heterodox and to 're-write' the text in their own style. However, if their authorial *habitus* is not strong to begin with, the individual might be more prone to internalise the subservient representation of translators. Because of her mental health issues, White clearly did not feel like an author in her own right, as evidenced by the constant struggle to write she describes in her diaries. Thus, she ended up feeling cannibalised by the authors she translated, and having even more difficulty writing her own novels. Despite publishing a few novels, Doussia Ergaz was more of a literary agent and a translator, than an author.

If the translation is undertaken by a translator who is also an author, they might import their own style. But this also true for a translator who is not a writer. As demonstrated by Lefevere in *Translation, Rewriting, and the Manipulation of Literary Fame* (1992), many translators manipulated literary texts in translation, and they were not always translator-authors. Moreover, as seen with the case of Antonia White, the authorial *habitus* does not always prevail over the translatorial *habitus*. The way the translatorial and authorial *habitus* merge very much depends on the individual, and their personal relationship with each. The impact that the status of a translator-author can have on the reception of a book can be significant, but for this to happen, the author needs to have a good reputation. As with the example of Yourcenar, it is only once she had acquired a high status as an author in the French literary field that her

translation of Woolf's *The Waves* became widely recognised. Finally, translation is an interpretation of a text, "a translator's re-performance of a piece of writing" (Hofstadter, 2009, pp. 97–98), just as a piece of classical music is performed by various musicians over time, as expressed by Hofstadter. This falls in line with the theory of the synchronicity of translations put forward by Brownlie, which I will explore in more details in the next chapter, while reviewing various possible motivations for retranslation.

CHAPTER 6: MODES OF (RE)TRANSLATION

In previous chapters (2 and 3), I examined the differences between the translations and retranslations of selected female *Bildungsromane*. In subsequent chapters (4 and 5), I explored the context of publication as well as the *habitus* of the translators as reflected in some of these novels. Thus, after conducting both internal analysis in Chapters 2 and 3, and external analysis in Chapters 4 and 5, I now have all the elements to determine what prompted the retranslation of these texts. In this chapter, I will thus delve more deeply into the motivations for retranslation as well as the function retranslation fulfils, both in general, and more specifically for women's writing. I will mainly discuss the retranslations of *Bonjour tristesse*, *Martha Quest*, and *The Country Girls*.

Retranslation can be prompted by an array of different reasons. Vanderschelden lists five main arguments put forward to justify retranslation:

1. the first translation is unsatisfactory;
2. a new edition of the source text is published;
3. the style of the translation needs to be updated;
4. the retranslation has a special function to fulfil in the target culture;
5. a different interpretation of the source texts calls for a new translation

(Vanderschelden, 2000).

In my corpus, as will become clear in the following discussion, reasons 1 and 4 played an important role. Moreover, thanks to the adoption of a sociological perspective, I found that, in some cases, commercial reasons or the wish to "[r]einstat[e] renderings of certain elements of the original in order to provide a more complete memory of the source text" (Brownlie, 2016, p. 82) can also play an important role. The latter may be related to reasons 1 and 4, but things

are usually more complex than Vanderschelden suggests. Finally, some cases seem to obey none of those rules, but are merely isolated cases born out of particular circumstances, such as a special kind of intimacy between the text and its translator, as in the example of Douglas Hofstadter and *La Chamade*. These cases are also worth considering because they are particularly illuminating regarding the influence of the translators' *habitus*. These other reasons that I propose to add to Vanderschelden's list are significant in light of my analysis of the context of production of some translations in my corpus. Of course, when there is scarce paratextual and metatextual material available, such as an introduction or foreword written by the translator or the publisher explicitly explaining the reasons for retranslation, it is more difficult to reach conclusions in that regard. Nevertheless, by examining the context in which the retranslation was produced, it is possible to deduce what prompted it.

Motivations for Retranslation in my Corpus

The First Translation is Unsatisfactory

As discussed in Chapters 2 and 3, the first translation of *Bonjour tristesse* omitted entire passages of the novel. These passages appeared for the first time in English in Heather Lloyd's retranslation, published by Penguin in 2013. This retranslation corresponds to what Gambier calls "les retraductions visibles qui portent sur des parties initialement supprimées, allégées, sur des passages naguère amputés, censurés… Des retraductions peuvent ainsi être partiellement des premières traductions"[61] (1994, p. 415). Indeed, retranslation can stem from the desire to restore passages that had been omitted in translation. Pointing out the previous omissions or cuts is then used as a selling point in order to justify the publication of a new translation. On its

[61] "visible retranslations, which involve parts of the original that had initially been deleted or trimmed down in translation, passages which had been cut or censored… Some retranslations can thus partly be first translations" (my translation).

back cover, this new translation of *Bonjour tristesse* advertises that the former version "had explicit sexual scenes removed for English publication in the 1950s. Now th[is] fresh and accurate translation presents the uncensored text of Sagan's masterpiece in full for the first time". Thus, it appears that the intention to rehabilitate the lost passages, cited by Brownlie as one of the main reasons for retranslation (2016, p. 82), played an important part in the publisher's decision to issue a new translation rather than a re-edition of Ash's version. In this particular case, it does seem that retranslation was motivated by the idea posited by Berman that first translations in general are defective, and that this one in particular was incomplete, partly because of the norms of the time, but mostly because of the translator's background. The style of the translation does not seem to be one of the motivations for retranslation, as Lloyd praises it as being "polished, readable and intelligent" (Sagan, 1955, p. 209). However, in her "Translator's Note" (Sagan, 2013, pp. 205–209), Lloyd does mention that that the translation needed to be linguistically updated (Sagan, 2013, pp. 208–209) which corresponds to reason 3 in Vanderschelden's list. This is in line with the argument for the obsolescence of translations cited by Thornberry (1996) and presented in Chapter 1. This argument is often used by critics in reviews of new translations:

> Regular figures of speech include adjectives like "dusty" or "outdated" to describe the old version, whereas the new translation is often openly welcomed in the title ("finally!") and praised as more "fluent," "accurate," "faithful" or simply more pleasurable to read than the previous version. (Koskinen, 2015, p. 27)

Modern readers would supposedly be put off by an outdated vocabulary (Brownlie, 2016, p. 86) and Lloyd agrees, claiming that the old-fashioned vocabulary of the first English translation "risks being a distraction to today's reader" (Sagan, 2013, pp. 208–209). However, Brownlie has noted that some modern translators "may deliberately archaize in translating a source text from an earlier period, in order to evoke a flavour of the period" (2016, p. 86). Certainly, for

some readers, updated texts could prove too modern, as they may want to be immersed in the time period in which the book is set. Modernised translations can sometimes feel less linguistically authentic, which is the viewpoint expressed by literary blogger 'JacquiWine' in a discussion of her review of *Bonjour tristesse*: "I'm with you on the dubiousness of putting a traditional text into current language for a contemporary audience. That seems most unnecessary to me – surely it must undermine the evocation of the setting, the particular place and time in which the narrative is rooted" (2016). Not everyone welcomes a new translation, as 'complete' as it may be. For instance, journalist Rachel Cooke recounts her experience of attempting to read the 2013 version of *Bonjour tristesse* after being deeply in love with Ash's translation since her youth:

> The shock was tremendous, disorienting. […] I pressed on, telling myself it was stupid to cling to only one version, as if it were **a sacred thing**, and that perhaps I would soon fall in love with this no doubt very clever and more accurate new translation. Pretty soon, though, I gave up. However syntactically correct it might be, the prose had for me lost all of **its magic**. (2016, my emphasis)

Here, it is interesting to note how, in Cooke's view, Ash's translation had become a sort of original of its own, a "sacred thing" as she refers to it. For this reason, it seems as if any other translation that were to follow – such as Lloyd's – would clearly be automatically classified as secondary. This seems to be a common phenomenon according to Koskinen:

> there are also readers who favour particular translators — aficionados who may prefer the older version regardless of the discursive praise for the new version. In Internet discussions and literary blogs, for example, support for the first translator tends to come from these non-professional readers who may sometimes have a more balanced view of the co-existence of the several translated versions than the publishing houses who praise the modernity of the new translation for marketing reasons, or than the professional reviewers who may tend to fall back on an existing discursive pattern readily available for reviews of retranslations. (2015, p. 27)

Many readers on 'JacquiWine''s blog post reviewing Lloyd's translation of the novel concur with Cooke. One user named 'Caroline (Bookword)' remarks that "[s]ometimes one gets very attached to the version one first read" (JacquiWine, 2016). Other users such as 'Gemma' and

'heavenali' acknowledge that, like Cooke, they have a preference for the Ash translation simply because it was the first one that they read (JacquiWine, 2016). When a first translation has been established for a long time, and especially if it is famous, it can come to acquire the status of a near-original in the target language and culture. It becomes the norm which any retranslator will try to compete with. Any subsequent translation thus breaks the norm and any retranslator is a norm breaker, even without knowing it. As remarked by Koskinen:

> The *figure* of the first translator, either as a real-life person, as a mental image or a textual construction, is one obvious potential source of dependency for the second translator and the readers of the second translation alike, and this influence, or the careful avoidance of any influence, may affect the translation process in a number of ways. (2015, p. 26)

Koskinen studied the interesting case of the Swedish translations of Salinger's *The Catcher in the Rye* and Joyce's *Ulysses* (2015). Both had been first translated by a famous translator-author and then retranslated later on. She found that the "anxiety of influence" (Bloom, 1973) was felt by the two retranslators in one way or another. There are many translations which have indeed acquired a special status. Yourcenar's translation of Woolf's *The Waves*, which I discussed in the previous chapter, is a good example of this, as it remains a very notable translation to this day even if there have been several retranslations in the meantime. Pierre Leyris' renowned translations of Shakespeare's plays (Ortlieb, Encyclopædia Universalis) is another example of this phenomenon. It is interesting to note that many of these famous first translations which acquired a status of original in the target culture were penned by translator-authors. This, again, illustrates the myth that translation is secondary to writing. Translators who are 'only' translators feel the anxiety of influence all the more when trying to compete with a first translator who is also a 'real' author. In addition, in the case of Cooke's preference for the Ash version, there is something to say about the translator having her own voice and style, which agrees with Hofstadter's view of translation as interpretation. Cooke fell

in love with the style of the first translation, which was indeed applauded by many reviewers (Sagan, 2013; Venuti, 2013, pp. 26–27), and she could not appreciate the style of the new version even if it was allegedly more accurate than Ash's translation (Cooke, 2016). This would also tend to confirm the synchronic dimension of retranslation put forward by Vanderschelden, as both translations are different and cater to the needs of different readers. "[P]rimarily academically inclined" (Brownlie, 2016, p. 80) readers such as Lloyd, a scholar herself, whose "main criterion tends to be accuracy, linked to faithfulness to the original" may choose to read the 2013 translation, whereas readers like Cooke who respond to "quality criteria such as the readability, fluency and accessibility of the TT" (Vanderschelden, 2000, p. 7) will prefer the Ash version, which was qualified as "simple, crystalline, concise" and "flow[ing] along swiftly" (Venuti, 2013, p. 27). The first group of readers is more likely to be bilingual which explains its interest in accuracy, whereas most readers who cannot speak French have no way to check for the accuracy of a translation and, therefore, have to take at face value the fact that what they are reading is indeed a translation of the original novel. However, the situation is not always that clear-cut, as illustrated by the flow of replies to blogger 'JacquiWine''s review of *Bonjour tristesse* translated by Heather Lloyd. 'JacquiWine' is not a professional reviewer; she describes herself as: "[h]aving never studied literature beyond O Level, I'm just an ordinary reader as opposed to a professional writer or reviewer. […], I work as a freelancer in customer research and analysis" ('About Me', 2014). After having read Ash's version, 'JacquiWine' read Cooke's article in *The Guardian* (2016) which changed her view on the book:

> I didn't have any problems or concerns about Lloyd's translation when I read it last month, but ever since Rachel Cooke's comments came to my attention I started to doubt my own responses to the novel. […] it's a sensational book […], but I can't help feeling that I've ended up with the 'wrong' version. (2016)

Throughout the discussion, 'JacquiWine' wrestles with which version of the novel she would prefer, putting forward the argument of accuracy in the morning of September 4th: "If the Ash were more complete, it would be a fairly straightforward decision between the two. As it stands, I can't help but feel that some of those omissions play their part in giving the reader an insight into Cécile's inner thoughts and feelings". Then, later in the day, changing her mind and favouring the smoothness of the Ash's version: "I've reached the stage where I feel relatively comfortable to sacrifice an element of literal accuracy for the sake of readability/maintenance of Sagan's style" (2016). 'JacquiWine' said she would read the Ash version to have a point of comparison and then share her thoughts again. However, she does not seem to have written a subsequent blog entry on this subject. The point is: this debate proves that even general readers are interested in learning more about translation and how it affects the books that they read. Relatedly, during the 2019 Women in Translation month, people on Twitter were asked to nominate best books translated into English that had been written by women. A list of the 100 best books by women writers in translation was compiled from the nominations that were sent in. The first translation of *Bonjour tristesse* by Irene Ash was ranked 28th on the list. As established in Chapters 2 and 3, this translation contains many cuts and omissions. Nevertheless, and despite the new translation published in 2013, it is interesting to note that this is the translation that was chosen by the readers who nominated it, rather than the retranslation by Lloyd.

Indeed, there are retranslations which, as posited by Hofstadter, are a different interpretation of the same text, in a different style (2009, p. 98). These translations correspond to their translator's reading of the source text and thus illustrate Barthes' theory of "plural reading" proposed to be used for translation by Vanderschelden (2000, p. 12). Translation has been compared many times to musical interpretation (Hofstadter, 2009, pp. 97–98; Grossman,

2010, p. 11; Asher, 2013, p. 32; Briggs, 2017, p. 131). As noted in Chapter 5, the difference between musical interpretations and translations is that music needs to be performed to exist as music rather than just a score, but an original text exists even if it is not translated. However, for a text to exist on the international literary scene and to enter the literary canon, it does need to be translated. According to Casanova, translation is one of the main means of international literary consecration (2002, p. 14): the more a book is translated, the more it exists on the global literary scene and in canons. Thus, translation is essential to the making of international classics.

In terms of motivations for retranslation, the example of the retranslation of *Bonjour tristesse* parallels that of the retranslation of Beauvoir's *The Second Sex* which was published in 2009. The latter stemmed from the various and vocal criticism of the first translation by H. M. Parshley that has appeared since the 1980s. Calls for a new translation started with a paper by Margaret Simons (1983). Simons ended her thorough review of the cuts made by Parshley with a call for retranslation, even quoting Beauvoir herself: "I was dismayed to learn the extent to which Mr Parshley misrepresented me. I wish with all my heart that you will be able to publish a new translation of it" (Simons, 1983, p. 564). Since then, there have regularly been calls to retranslate. Simons' qualm was taken up by Sherry Simon and mentioned in her monograph *Gender in Translation: Culture Identity and Politics of Transmission* (1996, p. 85) Luise von Flotow also remarked on the unsuitability of the first translation, first in *Translation and Gender: Translating in the 'Era of Feminism'* (1997, pp. 49–52), and in a subsequent article (2009). However, it took nearly three decades before a new translation was published. The 2009 version of *The Second Sex* specifically aimed to restore the passages (Thurman, 2010) that Parshley had "savaged" (Gray, 2010). But the question remains: "are we really getting any better at translation, with our changing standards of practice? Are we all making progress? Is John E. Woods's newer translation of *Buddenbrooks*, published in 1993, for example, better

than Lowe-Porter's [in 1924]? Not really" (Briggs, 2017, p. 89). Similarly, if the long-awaited retranslation of *Le Deuxième Sexe* was deemed "a magisterial exercise in fidelity" (Thurman, 2010) by some critics, others found it worse than the first version. Toril Moi, for instance, who in 2002 was urgently calling for a "new edition of a fresh, complete, and correct translation" (2002, p. 1033), reviewed the 2009 translation as follows:

> The best I can say about the new translation of *The Second Sex* is that it is unabridged, that some of the philosophical vocabulary is more consistent than in Parshley's version, and that some sections […] are better than others. [However] the obsessive literalism and countless errors make it no more reliable, and far less readable than Parshley. (2010)

This is why viewing translation as a synchronic practice rather than a diachronic one might be more beneficial. Briggs concurs and advocates for "doing this work in the name of continuance and variation over progress" (2017, p. 89), which fits well with Barthes' theory of plural readings.

More importantly, in order for these new translations to appear, censorship first needs to have been noticed. Pinpointing censorship in translation is not an easy task. Indeed, who – apart from academics researching a particular author, or Translation Studies scholars – reads two different translations of the same book, or compares a translation to its original? Many of these instances of censorship have simply never been discovered because most readers assume that a translation is a "textual replication" (Emmerich, 2017, p. 3) of the source text. Thus, it never occurs to them to question it. This is where the question of ethics comes up. Is it ethical to present readers with a target text that has been expurgated in translation or which subverts the message of the author, and to call it, in good faith, a translation? How many pages have to be cut, passages to be rewritten before it is not a translation anymore but an adaptation? According to Hermans:

> Translation too is inherently a self-referential form. The form is framed by the entry on the title page identifying the text as a translation. That entry invites the reader to enter into a contract, an agreement

> to read the text as simulating a discourse in another language. The contract allows the reader's awareness of the original as being distinct from the translation to remain latent for as long as the translation illusion, the illusion of equivalence, lasts. The illusion can never be complete. (2014a, p. 41)

I shall argue that for many general readers, who are not familiar with translation, the illusion is actually complete, and they are convinced they are reading the exact same text in a different language, simply because they are not very aware of the way translation works and how it can be a manipulative force. Thus, readers need to be made more aware of the non-neutrality of translation in order to make more informed choices, such as deciding which translation of a book they wish to read when faced with different translations. Publishers should also be more transparent in labelling what they put on the market. The label 'adaptation' is used in certain cases and, during my research, I have also once encountered the label 'translation adapted from the English'. These classifications subtly signal to the reader that some important changes might have taken place. Censorship in translation is indeed very hard to detect. It takes extensive research and bilingual readers. Cuts are sometimes very subtle and only very close text comparison will reveal them. Thus, censorship in translation is insidious, unlike censoring source texts by banning them, for example, which usually renders a book all the more alluring to readers and garners publicity as seen in Chapter 3. Indeed, censorship in translation usually remains invisible until either a researcher compares the source and target texts, or a new translation claiming to restore censored content appears.

Commercial Motivations for Retranslation

Whilst there are some materials detailing what prompted the retranslation of *Bonjour tristesse*, no information such as a preface or a note from the translator or publisher is available to explain the reasons behind the retranslation of *Martha Quest* by Marianne Véron for Albin Michel in 1978. However, an informed hypothesis is that it was only retranslated because Albin

Michel wanted to release the four subsequent volumes of the *Children of Violence* series, which were published between 1954 and 1969, but had never been translated into French. Indeed, despite the relative success of her first novels, Lessing only became well known in France after the publication of *Le Carnet d'or* (*The Golden Notebook*) in 1976, translated by Marianne Véron, which obtained the prix Médicis étranger that same year. But in 1976, only *The Grass is Singing*, *Martha Quest* and a collection of short stories had been translated into French. Thus, it seems highly plausible that, after the success of *Le Carnet d'or*, Albin Michel saw a commercial opportunity to release Lessing's previously unpublished novels to her new-found readership, and thus also decided to retranslate the first volume of *Children of Violence* in order to have the full series available in their collection. Publishing a sequel without the first book and having the readers go to a competing publisher to read it would be a very poor marketing strategy indeed. Thus, the case of *Martha Quest* appears to be different from *Bonjour tristesse*, as its retranslation seems to stem from a purely commercial reason. Another detail supporting this hypothesis is the fact that Lessing's first novel, *The Grass is Singing*, which was also translated by Doussia Ergaz in 1953, was never retranslated into French and is still the version being re-issued nowadays. As a standalone novel, which was already available on the French market, there was no need to issue a new translation of *The Grass is Singing*, nor anything to gain from it for Albin Michel. In the case of *Martha Quest*, by releasing the *Children of Violence* series just after the publicity and international success generated by *Le Carnet d'Or*, Albin Michel would be guaranteed the symbolic and financial capital brought on by the works of Doris Lessing, who was to become a Nobel Prize winner in 2007. From then on, Albin Michel was to be Lessing's French publisher until the late 1990s, and they have twenty-two of her titles – nearly half of her production – in their catalogue.

In previous chapters, I noted the similarities between the first translations of *Martha Quest* and O'Brien's *The Country Girls*: both were translated as free-standing works although they are part of a series; both were translated by translators who had no intimacy with the author they were translating; and both were turned into romances in translation. Interestingly, they are both examples of what is called "hot" translations. In "Why Retranslate the French Classics?" (2000), Vanderschelden takes up Claude Demanuelli's labels of "hot" and "cold" translations (Vanderschelden, 2000, p. 9). These labels somewhat correspond to the more common appellations of first translation and retranslation as a "hot" translation is done shortly after the original's publication whereas a "cold" translation appears when more time has passed since the original. However, a cold translation is not automatically a retranslation and can simply be a late first translation. According to the definition of a hot translation, the first French translation of *Martha Quest* is hot indeed. It was published in 1957, only five years after the original which means it did not benefit "from the hindsight and distance that 20 or 30 years make possible" (Vanderschelden, 2000, p. 17). Moreover, as previously noted, it was translated as a separate book, not as part of a series, even though the second volume, *A Proper Marriage*, had already been published in English in 1954. The French translation also appeared before Doris Lessing became known as a feminist novelist – although she always refuted that claim – after the publication of *The Golden Notebook*. As noted by Vanderschelden, "[r]etranslation, especially if it takes place [many years] later, is conditioned by the reception that the foreign book first had in the TL culture" (2000, p. 10). In this particular case, it may not be the reception of *Martha Quest* as much as the reception of *The Golden Notebook* which makes the difference between the first translation and the retranslation of *Martha Quest*.

In the case of *The Country Girls*, the first translation by Janine Michel, entitled *La Jeune Irlandaise*, is even 'hotter' as it was published in 1960 by Julliard, the very same year the original was published. Nowadays, it is common practice for best-selling authors such as Dan Brown (Defert, 2013) to have their books released internationally in several languages at the same date, as translation deadlines have become shorter and shorter. But in the 1950s, before globalisation, it usually took a few years before a book was translated. In this case, it means that the translator had very little time to work. According to Maier, many translations are unfortunately done too "quickly" (1995, p. 28). This may account for the imprecisions that can be found in *La Jeune Irlandaise*, and could also explain some of the other changes made. Moreover, it means that the translator did not have access to the whole story, especially to the epilogue that was added in 1986. As previously discussed, this epilogue is very bleak and gives a dark twist to the whole trilogy as it "emphasizes the limitations placed upon the romantic heroine" (Chase, 2010, p. 104). Another common problem encountered with hot translations is that there is usually not enough time for the translator to build intimacy with the text or its author. This is true for Janine Michel, as well as for the translators of *Martha Quest*, Doussia Ergaz and Florence Cravoisier, as it was the first book by this author they translated. Furthermore, both books were debut novels, which means that the style and ideology of the author were not yet known.

The subsequent volume of *The Country Girls* series, entitled *The Lonely Girl*, was translated into French by Daria Olivier and published in 1962 by Les Presses de la Cité, which had just purchased Julliard after the death of its founder, René Julliard. The third and concluding volume, *Girls in their Married Bliss*, was not translated into French until the 1980s. In 1986, O'Brien's original trilogy was republished accompanied by the newly written epilogue. The French publisher Fayard then had the completed series retranslated by Léo Dilé and released it

as one book in 1988. Not only did Dilé have more time to translate the books, but he was also more familiar with O'Brien's writings. This acquired intimacy with the author came from his translation of her collection of short stories *A Fanatic Heart*, published in French in 1986 under the title *Un cœur fanatique*. Between 1986 and 1993, Dilé translated seven of O'Brien's works, including *The Country Girls* trilogy. Fayard became the sole publisher of O'Brien until 2009 – and published around twelve of her books – at which point the publishing company underwent a change of director (Beuve-Méry, 2015). Since 2010, Sabine Wespieser Éditeur (*SW éditeur - Auteur*) has been publishing O'Brien's new works and republishing some out-of-print editions. In 1980, Fayard was already established in France as a publisher of foreign literature, but was finding itself in great financial difficulty (*Qui sommes-nous ? | Fayard*). The new head of the company appointed that same year, Claude Durand, managed to boost sales to put Fayard back at the forefront of the French literary market. Re-editing *The Country Girls* trilogy in a new translation in 1988 marks the real start of the translation of O'Brien's works into French, and was a very good decision in terms both of symbolic capital and of profit, as it enabled Fayard to become O'Brien's official French publisher for twenty-five years and thus to benefit from both forms of capital possessed by her works.

Furthermore, similarly to *Martha Quest*, *The Country Girls* was also retranslated when Edna O'Brien's works became better understood and valued on the international literary scene. Her trilogy *The Country Girls* had acquired fame in between the two translations, as well as a more literary reputation than when it first came out. In 1960, *The Times* considered *The Country Girls* to be "a fey tale of the bogs" which "may be shallow but […] presents a smooth and pleasing surface" (*The Times*, 1960). Twenty years later, *The Times* reviewed the whole trilogy as books which "give a picture of adolescent love that avoids sentimentality and cliché by their freshness and fluency", and pointed out that "O'Brien's recurring theme [is] that the world we

live in is a world run by men for other men" (Moorehead, 1980). The discrepancy between these two reviews originating from the same newspaper shows the evolution in the way O'Brien's works were perceived. If *The Country Girls* was dismissed by critics as a sentimental romance when it first came out, with the rise of feminism in the 1980s, it came to be recognised for its true worth as being serious literature about the struggles of Irish women. Like *Martha Quest*, *The Country Girls* was ahead of its time in terms of female characterisation. O'Brien is now studied in literature modules in universities.

Thus, it is clear that the parallels between *Martha Quest* and *The Country Girls* continue where the context of their retranslation is concerned, as they were both retranslated as part of a whole series, respectively the *Children of Violence* series and *The Country Girls* series, which put them back in context. Both *Martha Quest* and *The Country Girls* were also retranslated by translators who were more familiar with the authors' work as they had already translated one book by each author, *The Golden Notebook* in the case of Marianne Véron, and *A Fanatic Heart* in the case of Léo Dilé. Finally, the retranslation of O'Brien's *The Country Girls* appears to have been motivated by commercial reasons of the same kind as are seen in the case of *Martha Quest*.

The retranslation of McCullers' *The Member of the Wedding* (1979) might appear slightly surprising considering that it was published by the same publisher as the first translation. In my entire corpus of around seventy original texts, only a dozen or so titles have the same publisher for their translation and their retranslation. And when that is the case, the retranslation has usually just been revised, either by the same translator or by a different one. It is quite rare that a publisher will choose to order a new translation rather than simply have it revised. This can be easily explained by the financial cost of publishing a new translation, whereas making

revisions or even re-editing an old translation are more cost-effective solutions. But the choice to commission a new translation for *The Member of the Wedding* might be explained by the fact that, in the late 1970s, Stock seems to have decided to (re)translate many of McCullers' works. In 1974, Jacques Tournier translated *The Ballad of the Sad Café*, a collection of short stories originally published in 1951. Previously, only one of the stories had been translated into French. Then in 1977, Tournier translated *The Mortgaged Heart*, another of McCullers' collections of short stories. In 1979, Tournier retranslated *The Member of the Wedding*. Finally, in 1993 two new retranslations appeared: one of *Reflection in a Golden Eye* by Pierre Nordon, and one of McCullers' famous debut novel *The Heart is a Lonely Hunter* by Fredérique Nathan. So, it seems that the aim of this wave of (re)translations from the 1970s onwards was to have a more coherent body of McCullers' works in French, such as with the retranslation of *Martha Quest* and *The Country Girls*. All the above translations were re-edited by Stock with new prefaces in 2017 for the hundredth anniversary of McCullers' birth. Tournier's *Frankie Addams* was re-edited with a preface by writer Arnaud Cathrine, for instance.

It is noteworthy that for *The Member of the Wedding*, *The Country Girls*, and *Martha Quest*, retranslations happened during or after the 1970s. With the feminist movement of the 1970s, the works of many women writers that had been forgotten or mistranslated because they were ahead of their time, were resurrected and retranslated. Indeed, as suggested by Brownlie, another reason for retranslation,

> is relating [a] text from the past to […] particular circumstances at the time of translating; the item from the past is approached through the prism of the ever-revolving present. Retranslations that adapt to the literary, linguistic and transnational norms of their era are welcomed by the reading public and thus publishers, and are an effective means of keeping the text alive and memorable. (2016, p. 84)

In the 1970s, as women in Western countries were experiencing a social, economic, and sexual liberation, as well as a personal awakening, these stories became all the more relevant to readers and publishers alike.

The Will of an Individual

Individuals can also stand as the driving force behind a retranslation. This can be either out of love for the text, or because they feel that the translation(s) available are deficient in some ways. Translators or academics, for example, can be instrumental in getting an author translated or retranslated. Because of their line of work, they are usually the first ones to come across texts that are in need of (re)translation. There are examples of such individuals in my corpus. Heather Lloyd, the retranslator of *Bonjour Tristesse*, researched Sagan's works during her career as a lecturer at the University of Glasgow. This is what led her to retranslate *Bonjour Tristesse*, seemingly because she noticed the cuts and censorship present in the first translation by Irene Ash. Moreover, as discussed above, it is mostly the criticisms of academics which led to the retranslation of Beauvoir's *The Second Sex*. I also previously discussed the example of university professor Cyrille Arnavon who was the one to introduce the work of Kate Chopin to the French literary market with his translation of *The Awakening* in 1953. Since then, two retranslations of *The Awakening* have been carried out, in 1983 and 1990 respectively.

Finally, in Chapter 4, I explored in detail the retranslation of Sagan's *La Chamade* by Douglas Hofstadter, who is an academic himself. Contrary to Lloyd, his motivation to retranslate the book was not to produce a better translation than the first one, but simply to translate the novel out of love for it. In *Translator, Trader*, he claims that "it was just a personal choice coming from a powerful inner flame. I did it only for myself" (2009, pp. 25–26). He explains that he was not motivated by the argument of the obsolescence of translations: "I [did

not] want to produce a 'contemporary' translation, for I've never understood, let alone agreed with, the oft-quoted thesis that a great book, no matter how well it has been translated before, always needs a new translation every twenty years, or for each new generation" (2009, p. 99). Indeed, he was not even aware that there was already an existing published translation (2009, p. 99). As Hofstadter explains:

> Sad to say, *l'amour*, although it may make the world turn 'round, is seldom the *raison de traduire* a novel from one language to another. Most of the time, a publisher in language B hires a respected A-B translator to translate a particular novel out of language A, and since money talks in any language, the job gets done. […] love is seldom the spark or the outcome. (2009, pp. 25–26)

Indeed, nowadays, love is rarely the main reason why people translate (Briggs, 2017, p. 142). If academics and fans can afford to translate for love, professional translators rarely can. Nowadays, professional translation is indeed usually motivated by commercial reasons of the kind seen with the cases of *Martha Quest* and *The Country Girls*.

The Function of Retranslation

Retranslation can have different functions. As discussed in Chapter 1, the theory of the synchronicity of translation advocated by Vanderschelden is an interesting one. The fact that different translations of a same original could co-exist together peacefully – rather than competing to be the "great translation" (Berman, 1990) – and fulfil the needs or the "horizon of expectations" (Jauss, 1970) of different types of readers, is a very positive thing, contrary to Bensimon's view that first translations can never be good as they are only an introduction to the text (1990, p. 1). Hofstadter's *Le Ton Beau de Marot: In Praise of the Music of Language* (1997) is a great example of the synchronicity of translation as it features more than sixty translations into English of a single French poem by Clément Marot entitled "A une Damoyselle malade" (1537). As Hofstadter argues, this book offers options to readers rather than trying to

determine the best translation: "[s]ome of these crystalline translations will appeal more to one reader, others to another" (1997, p. 13). Many of the translations were penned by Hofstadter himself, but it also includes translations by some of his friends and colleagues. In each version, something from the original is revealed, the whole book constituting a "kaleidoscope of glittering, glowing renditions" (1997, p. 14). The idea of the kaleidoscope and refraction is a compelling parallel. Kaleidoscopes use "light and mirrors to reflect objects and create beautiful, fascinating repeating patterns" (*How Does a Kaleidoscope Work?*), slightly distorting the reflected objects in the process. This idea of translation as a kaleidoscope or prism has been put forward by Matthew Reynolds, who is currently leading the research strand "Prismatic Translation" of the Oxford Comparative Criticism and Translation group. Their webpage argues that translation can "be seen as a release of multiple signifying possibilities, an opening of the source text to Language in all its plurality" (*Prismatic Translation | OCCT*). As noted in Chapter 1, other discussions of translation as refraction include Lefevere's (1981) and Henitiuk's (2012). Moreover, such as with the multiple translations displayed in *Le Ton Beau de Marot*, "[w]hat you see when you look through th[e] eyehole [of a kaleidoscope] will never be exactly the same twice" ('How Kaleidoscopes Work'). Indeed, some translations in the volume use modern American collocations such as "cutie pie" to translate the first line of the poem, "ma mignonne", while others archaize the vocabulary to stay closer to the language of the sixteenth century. Far from pitching the translations against each other, the book aims to illustrate how differently individuals translate as well as "the endless inventive spark residing in the human spirit" (Hofstadter, 1997, p. 13). It makes a case, not only for translations being the translator's own reading of the source text, but also very much for the *habitus* of each individual having an influence on the way they translate:

> How far a translator can reasonably drift from a literal text has everything to do with the fabric of human associations – with what lies mentally close to what, and what lies far away. Such

> associations come, of course, from deep familiarity with how the world itself is structured. If one has lived through millions of complex experiences, as we all have – including vicarious ones, from books we've read to movies we've seen to adventures we've heard friends relate – then just a few words can trigger rich imagery at a conscious level, as well as vast clouds of associations at a more subliminal, invisible level. These clouds of associations flesh out any passage we read. (1997, p. 9a)

However, despite being an alluring theory, in practice, the synchronicity of translation mainly remains a utopia. Many places such as bookshop and libraries only carry one translation of a certain text. Blogger 'Max Cairnduff' faced this reality when he bought his copy of *Bonjour tristesse*: "I had meant to buy the Heather Lloyd translation (I don't recall why), but the Irene Nash [sic] was the one in stock when I went to Foyles so that's what I read" ('The sound of a motorhorn separated us like thieves', 2015). Additionally, once a new translation is published, if they can afford it, most libraries will usually buy it and throw away the old version as being outdated. Others, if they do not have the means to purchase the new translation, will keep the old version as if it were the definitive version of this particular book. Thus, in reality, there is not actually much choice for readers. Only national libraries such as the British Library or the Bibliothèque nationale de France are supposed to retain every translation for research purposes. Even in universities, Translation Studies scholars have reported that literature curriculums do not always specify which translation students should get. This can be very problematic as students will then typically bring different versions to class, which are sometimes completely different from one another and can thus cause problems when studying the text (Emmerich, 2017, pp. 194–195). This phenomenon attests to the fact that most people assume that what they are reading is an original or that translations are interchangeable. It shows how even academics who are not in the field of Translation Studies are not always appreciative of these matters. More awareness needs to be raised about the process of translation, as well as the crucial role of translators which are mistakenly taken to be "in the business of textual replication rather than textual proliferation" (Emmerich, 2017, p. 3). This is not the fault of the public, but,

more likely, is due to "the way translations typically get presented to readers" (Briggs, 2017, p. 40), that is to say with the translator's name often underrepresented or even forgotten, whereas the name of the author is on full display on the cover of the book, giving the illusion that the translation was originally written in this particular language by the author. Confusion about the real nature of translation also shows in the way we speak of translations, saying things such as 'I've read Barthes' when we have only read his work in translation: "actually, no. You haven't. You haven't *really* read Barthes […] until you have read his work in French" (Briggs, 2017, p. 40). Thus, in order for readers to be able to enjoy and appreciate the possibilities offered by the synchronic nature of translation, awareness needs to be raised about the prismatic nature of translation. Prismatic in the sense that each new translation, each new iteration, reveals something that was present in the original. However, if we agree with this theory, then we also have to accept the fact that, contrary to Berman's claim, there cannot be a single "great translation" that perfectly captures the spirit of the text. There might be translations that get closer to the original, but there can never be one single translation encapsulating everyone's version of a particular source text. Different people will have a different idea of which translation is the 'great' one. But in reality, translating is rewriting, and in order to accept that subjectivity is inherent to the translation process we, as a society, need to let go of "this Romantic attachment to monographic, single-handed authorship, this fantasy of unmediated address" (Briggs, 2017, p. 44). Translation is not a neutral medium; translations are always mediated by somebody's vision – usually the translator's (or the publisher's). This is why Briggs refers to translations as being "twice-written" (2017, p. 31), once by the author, and a second time by the translator. Looking back at Cooke's review of the new translation of Sagan's *Bonjour Tristesse* (2016), it is clear how Ash's style permeated the first translation. This is one of the features that made the book so endearing to Cooke and still preferable to the 2013 version

even though the former contained many cuts. Thus, the mediator does matter. Additionally, translation is indeed mediated, not only by somebody, but also by some *body* since, during the translation's process, the text goes, not only through a different language, but through another body, as Briggs reminds us: "I read with my body, I read and move to translate with my body, and my body is not the same as yours" (2017, p. 107). Translator Lara Vergnaud describes her translatorial practice as a bodily experience:

> For me, 'plunge deep' tactics that go beyond the mechanics of translation help: […] reading passages aloud, first in the original and then in translation, until hoarseness sets in; animating the author's story through my senses, using my nose, my ears, my eyes, and my fingers; devouring every clue to imprint the range of the author's voice. (quoted in Temple, 2018)

Now it is important to address another nuance regarding the synchronicity of translation. If we consider translations to be the interpretation of their translator, why would it matter that a *Bildungsroman* has been transformed into a romance in translation? Why would it be important if sex scenes have been removed or whitewashed in translation, if we adhere to the view that translation is a rewriting and that the translator is as much of an author as the original author? Even though the synchronicity of translation is an essential theory which I wholly support, I nonetheless argue that patriarchal translations cannot be dismissed as being acceptable simply because they are the translator's interpretation of the source text. Translations such as the first versions of *Martha Quest* or *The Country Girls*, which censor parts of the source text, are still problematic, even under the theory of plural reading. In order to clarify this point, I wish to establish an important difference between translation as personal interpretation, and censorship, which is at the root of patriarchal translations. Mark Polizzotti, the English translator of works by Gustave Flaubert, Marguerite Duras, and André Breton writes:

> translation [is] a dynamic process, a privileged form of reading that can **illuminate the original** and transfer its energy into a new context […]. This does not mean taking undue liberties with the

> original; rather, it means honouring that original by marshalling all of one's talent and all of one's inventiveness to render it felicitously in another language. (quoted by Temple, 2018, my emphasis)

In other words, even if "the responsibility of a self-conscious translator takes on the Bakhtinian double meaning of the word, 'response-ability', and thus is enriched by the (inter)personal dimension" (Perteghella and Loffredo, 2006, p. 7) of the translator's response to the original, s/he still carries an ethical responsibility towards the source text. Even though, "the rhetoric and ideology of faithfulness" (Emmerich, 2017, p. 14) surrounding translation needs to be rethought, a translation should not subvert the original text. Translation should multiply readings. It should not remove layers, but rather ought to add some, such as a filter does, bringing a slightly different slanting of light, changing the text imperceptibly and revealing new angles. Translation can change the form, but not the foundations that are at the core of the original. When musicians perform a piece of music, they do indeed interpret it in their own style; they do not, however, remove notes or some parts of the score. Translation is supposed to "illuminate" the message of the original as seen above. Censorship, on the other hand, erases complexity. In the case of *The Country Girls* or *Martha Quest*, it is not just a different reading of the text that readers are presented with, it is actually a different text that they are reading in translation. The translations change the crux of the texts and become everything that the originals were trying to subvert. Censorship limits readings of the text, whereas translation is supposed to reveal the text. As literary translator Saskia Vogel explains: "I don't aim for forensic fidelity in translation. I translate so that the reader will, above all, *feel* the book" (quoted by Temple, 2018). By toning down elements that are essential to the female *Bildung*, such as sexuality and agency, censorship prevents the readers from "feel[ing] the book". This is in line with Berman's theory of the need for ethical translation to translate the letter of a text (1999, p. 78). For Briggs, the translator is a "writer of new sentences on the close basis of others, producer of relations" (2017, p. 45). With censorship, no relations are produced, no new meaning is

conjured. On the contrary, by omitting important scenes, censorship participates in the rhetoric of loss that has been attributed to translation for centuries. Finally, if a translation is indeed a "twice-written" text (Briggs, 2017, p. 31), it cannot be at the cost of the essence of that text, or else that fact needs to be signalled more clearly to the reader.

Since much writing by women "has been misrepresented in patriarchal translation" (Flotow, 1997, p. 49), in the case of women's writing specifically, retranslation can be a way to restore the text and fight back against censorship. As previously seen in the overall introduction to this thesis, patriarchal translation is a last-resort way to suppress women's writing. Therefore, when it has indeed been grossly misrepresented in translation, women's writing needs to be retranslated. In that way, subsequent translations are indeed closer to the original, as described by Bensimon and Berman. However, despite my initial hypothesis that, in the case of women's writing, only translations from after the 1970s can truly represent the original text in translation, the reality is more complex and nuanced than this. To a certain extent, it is true that retranslations censor less than the first translations studied but, contrary to my hypothesis, it is not always due to the fact that the norms of the target cultures were looser after the 1970s. It is actually mostly due to their context of production, be it the translator's *habitus* or the publisher's context, as in the cases of *Bonjour Tristesse*, *Martha Quest* and *The Country Girls* discussed above, rather than the cultural norms in place at that time. As far as the translator's *habitus* is concerned, reasons for misrepresenting a text include translators who are not very familiar with the source language and their lack of intimacy (Maier, 1995) with the work of the writer they were translating. The context, a change in the reception of the text in the source culture, and gain of symbolic capital by the author are important elements which can help explain the evolution in retranslation.

Conclusion

Like Emmerich, I suggest that it is essential to "reconceive of translation as an activity that, like editing, shapes the ideas readers form about a particular work by shaping the form of an inherently unstable 'original'" (2017, pp. 28–29). Indeed, the "very idea of a textual 'origin' or 'source' not only ignores the many sources upon which an 'original' may itself rest, but rhetorically strips translations of *their* potential for what we conventionally (if problematically) call 'originality'" (2017, p. 14). In addition, not only does (re)translation enable the work to stay alive in the literary world, but it can also create new links in the target culture:

> [a]n intertextuality perspective conceives of translational activity as being located in a rich network of textual connections, influences and reuses. Viewed in this way, it is easy to accept that translation (like memory) is both meaning-preserving and meaning-making due to ever new intertextual contexts. (Brownlie, 2016, pp. 77–78)

According to Koskinen, even if a retranslator tries to avoid the influence of the first translation, there may still be traces of it (2015, p. 26). Brownlie talks about "textual memory" which "can be defined as the way in which memory of earlier texts is embedded and elaborated on in subsequent texts. All interlingual translation is a matter of textual memory, since the translation embeds the memory of its source text" (2016, p. 77). For retranslations, this means that they can carry not only traces of the original, but also traces of any translations that came before. Moreover, "proliferation" (Emmerich, 2017, p. 3) implies growth and new organisms, thus it implies creativity. For Polizzotti,

> [i]n the best of cases, [translation] allows for the emergence of an entirely new literary work, at once dependent on and independent of the one that prompted it—a work that neither subserviently follows the original nor competes with it, but rather that adds something of worth and of its own to the sum total of global literatures. (quoted by Temple, 2018)

Finally, there are still some novels written by female authors that are in need of retranslation. For example, *Les Mandarins* by Beauvoir needs to be retranslated. Contrary to *The Second Sex*, which, after many scholars remarked on the poor translation by Parshley, and the fact that the translator had completely misrepresented Beauvoir's ideas in translation, was finally retranslated in 2009, *Les Mandarins* has never been retranslated despite Barbara Klaw's article (1995) which showed how it had been censored in translation. But for this to happen, there may need to be more voices calling for the un-silencing of *Les Mandarins*.

CONCLUSION

I opened this thesis with a review of the many ways literary history had devised to keep women from writing, according to Russ, and of how, when women did write, their writing was highly criticised. If this was still the case in the 1950s and 1960s, the era during which most of the books in my corpus were published, I would like to think that this is no longer the case nowadays. However, in her foreword to the new 2018 edition of Russ' *How to Suppress Women's Writing*, Jessa Crispin writes that although it was published over thirty years ago, "there's not an enormous difference between the world [Russ] describes and the world we inhabit" (p. xi). This view is shared by Ann Ciasullo, who reviewed this new edition of Russ' work: "what is most striking – and sobering – when reading *How to Suppress Women's Writing* is in fact how *little* has changed. […] the literary canon is still dominated by white male authors, and women's writing is quite often still subject to one or more of the eight tactics of suppression" (2019, p. 312) identified by Russ.

Recent examples seem to confirm that women's writing is still more scrutinised than men's. For example, Lucy Ellman, who was shortlisted for the 2019 Booker Prize, faced criticism because of the length of her book *Ducks, Newburyport*, which tallies at 1020 pages. Ellman remarked:

> Can I say that I also suspect it would not be such an issue if I were not female? Men can take liberties; a woman writing a long book is considered audacious, if not outrageous. Our novels, like us, are supposed to be petite. So many male reviewers have complained about this book's size that I fear male upper body strength may not be all it's cracked up to be. (quoted by Krug, 2019)

As with Ellman's work, women's works receiving much publicity are all the more at risk of being criticised. In 2017, the short story "Cat Person" by Kristen Roupenian published in *The New Yorker* became a viral sensation online. Roupenian faced harsh criticism, especially

regarding her female character, Margot: "'What a bitch,' certain male readers […] responded" (Cosslett, 2017). This is because of "the wearying, and longstanding, mandate for writers to create female characters who are likable" (Garber, 2017). Moreover, some of the disparaging comments aimed at "Cat Person" show that the double standard of content tends to still be present in the twenty-first century:

> for some readers, the fact that "Cat Person" centers on the subjectivity of a young woman made it inherently unliterary and unworthy. So much of the criticism surrounding "Cat Person" is weighted by misogyny […]. Our culture tends to consider the things that happen to men to be compelling, universal, and worthy of literary attention, and the things that happen to women to be trivial, uninteresting, and petty. (Grady, 2017)

In "Who Gets to Speak and Why?" (2017), Rachel Sykes argues that contemporary women writers are more likely to be accused of oversharing than men when they write about their emotional, sexual, and daily lives. If the language used by reviewers and critics to disparage women's writing appears to have shifted, their reaction seems to stem from the same sexism identified by Woolf in *A Room of One's Own*: "while *oversharing* is a new word, contemporary use of the term is steeped in all-too-familiar misogynies that privilege male subjectivity over female subjectivity and characterize female self-knowledge, and the public sharing of that knowledge, as in some way shameful" (Sykes, 2017, p. 158).

"False Categorizing" (Russ, 1984, pp. 51–53) also appears to still be at play as many people deemed "Cat Person" to be autobiographical rather than fictional. Unfortunately,

> women writers' characters are often simply assumed to be autobiographical, as if their authors are not possessed of enough moral imagination to create characters who are fully fictionalized. While male authors tend to be given the luxury of fiction […] women are often not afforded that basic professional courtesy. (Garber, 2017)

It would seem that, as Wikse noted, "the inclination to treat women writers 'differently' continues to thrive" (2006, p. 11) in the twenty-first century.

I would argue that all the above criticism aimed at women's writings is the reason why some writings by women have been misrepresented in what von Flotow calls "patriarchal translation" (1997, p. 49). In other words, as I have shown with the analysis of the translations in my corpus, women's writing carries with itself a set of expectations that are gendered and, unless we adopt a particularly careful approach, those expectations will leave their mark in the translations.

The aims of this thesis were to examine how works by women written in French and English during the post-war period were translated in the 1950-60s, and subsequently retranslated during or following the period of the Women's Liberation Movement to explore the function of retranslation. More specifically, I wished to study the extent to which the sociological context of production can influence the retranslation of women's writing. In Chapters 2 and 3, I explored how women's experience as well as the language of agency and sexuality are rendered in translation and examined if the changes observed between the various translations of a same novel had to do with cultural norms. In Chapters 4 and 5, I investigated the social context of production of these translations – such as the translator's background and the publisher's status in the literary market – in order to understand the reasons behind the shifts in translation observed in Chapters 2 and 3. Finally, in Chapter 6, I explored the function of retranslation more theoretically speaking and advocated for viewing translation as a synchronic practice which allows for multiple retranslations and interpretations of the source text to co-exist peacefully.

Findings

In Chapter 2, I demonstrated how 1950s female *Bildungsromane*, such as the ones in my corpus, represent a "zon[e] of uncertainty" as defined by Bourdieu (quoted in Inghilleri, 2005,

p. 70). In my analysis of the corpus, I showed how the first translations often toned down the agency of the female protagonist. In addition, I noted how most of the translations published before 1970 censored dysphemistic language, but I also found some exceptions such as the first translation of *The Member of the Wedding* or the translations of *Les Petits Enfants du siècle*.

As discussed in Chapter 3, censorship is circumstantial and linked to the type of readership liable to be harmed. Because of the double standard of content imposed on women's writing, the novels presented in this thesis were seen, at the time they were first translated, as being destined to women and young girls because of their subject matter. I argue that this is why they were censored in translation. In that chapter, I also demonstrated that sexuality was toned down or even censored in most first translations. However, here again, I found some exceptions such as the translations of *Les Petits Enfants du siècle*. Finally, I reviewed the examples of *Les Mandarins* by Simone de Beauvoir and *Le Repos du guerrier* by Christiane Rochefort. Both faced censorship in translation but, contrary to the rest of my corpus, these two works were never retranslated. Therefore, Anglophone readers have never had access to the entire text.

With the examples of *Martha Quest* and *The Country Girls* in particular, I showed how "False Categorizing" (Russ, 1984, pp. 51–53) can be used to silence women in translation. As discussed in the introduction to this thesis, there are different methods that fall under the umbrella of "False Categorizing". One of the most interesting one for my research is the "assignment of *genre*" (1984, p. 53). For Russ, it "can […] function as false categorizing, especially when work appears to fall between established genres and can thereby be assigned to either […] or chided for belonging to neither" (1984, p. 53). This is what happened with *Martha Quest* and *The Country Girls* and the female *Bildungsroman* in general. In Chapter 2 and 3, I showed how *Martha Quest* and *The Country Girls*, which are both good examples of

the female novel of development, became romances in their first French translations precisely because, as discussed in Chapter 2, the female *Bildungsroman* is an unstable, ambiguous genre. Because the genre blurs genre boundaries, it is easy to classify novels from this genre as romances. Thus, it is easy to translate them as such to make them fit into the norms of the times. On the contrary, novels such as *Le Rempart des Béguines*, which falls into the LGBT category, and *Histoire d'O*, which belongs to the erotica genre, are more niche. They are so heterodox that they either do not get translated at all, or if they do, they are translated by niche and heterodox publishers and thus are not made to fit. For instance, in Chapter 3, I talked about *Histoire d'O* which, despite being banned in France, was translated twice in English during the 1950s. These translations did not censor the highly explicit pornographic and sadistic details present in the book. I would argue that this is due to the fact that both translations were published by Olympia Press, which specialised in sexually explicit works and banned books.

In Chapter 4 and 5, I discussed the extent to which the sociological context of production can influence the retranslation of women's writing. In Chapter 4, I showed the importance of studying the context in which the translation was produced as well as the *habitus* of the translator. I also showed how intimacy was intricately linked to the *habitus* and how it could influence the translation process. Chapter 5 explored the relationship between the *habitus* of translators who are also authors. I observed that many translator-authors, such as Marguerite Yourcenar, are less subservient than professional translators. But the example of Antonia White demonstrated how the writing *habitus* can be engulfed by the translatorial one. Furthermore, the example of Edward Hyams showed how the personal and professional background of a writer can influence their translations.

In Chapter 6, I reviewed the motivations for retranslation as presented by Vanderschelden and added other motivations that emerged from my analysis of the retranslations in my corpus

through the prism of the sociology of translation. I explored the function of retranslation and showed that, in the case of women's writings that had been misrepresented in translation, retranslation was usually a way to restore the message and "submerged plot" (Marrone, 2000, p. 18) of the original. However, I concluded that, in general, rather than to improve a defective first translation, the function of retranslation is to provide a different interpretation of the source text, to reveal another facet of it, as a prism does in the process of chromatic dispersion. As I have shown, the translation of women's writing in the 1950s did indeed seem to involve an attempt to match with gendered expectations, because this was the only way for translators to safeguard their professional status in the literary translation field.

Finally, the 'retranslation hypothesis' views translation as a diachronic process in which newer translations can get *closer* to the original text, which puts translations in competition with one another. I determined that considering translation as a synchronic process is more beneficial. Barthes' theory of plural readings helps to understand the synchronicity of translation. First, it confers more agency to the translator, as it establishes that a translation is the translator's interpretation of the text. Secondly, rather than decreeing one translation to be the great translation (Berman, 1990, pp. 2–3), it reveals the capacity of each translation be a great translation for a specific audience as it caters to the particular needs of that audience. This goes against the traditional binary rhetoric of one original and its rightful translation, and accepts the multiple possibilities offered by translation.

These findings are important because they show the very high level of censorship present in the translation of female *Bildungsromane* in the 1950s-60s. For example, in the first translation of *Martha Quest*, ten per cent of the text has been cut, while part of the remaining ninety per cent has been toned down, switched around, or rewritten. Some of these censored translations are still in circulation and some are still beloved, as noted in Chapter 6 with the

example of Ash's translation of *Bonjour tristesse*. These findings also demonstrate the need for retranslation when women's writings have been misrepresented in patriarchal translation.

Moreover, these findings are interesting because they are more heterogenous than I thought they would be. As mentioned in the introduction to this thesis, when I started this project, my hypothesis was that texts translated during the 1950s would be censored but that, following the 1970s feminist movement, retranslations would automatically be more progressive and better reflect the message of the original. Thus, in a sense, at the beginning of this research project, I did subscribe to the retranslation hypothesis introduced by Berman (1990) and Bensimon (1990) and to the view that translation is a diachronic process. However, although this pattern holds true in a significant number of examples presented in this study, the results are more complex. They show that translational norms and cultural norms in themselves are not sufficient to explain shifts in translation. They demonstrate that a translation is not just the reflection of the society in which it was produced, or just the reflection of the translator's reading of that text. In a more complex way, a translation reflects both these contexts, as well as the translator's and the publisher's positions in, and interactions with, the field. Another factor that is reflected in the translations is the reception of the original text in both the source language literary field and the target language literary field, a factor that is in perpetual motion.

These results actually support the validity of the sociology of translation. The sociology of translation, when it is applied as a highly flexible and individualistic concept, and when it takes into account all the agents involved in the process, allows for deep analysis and understanding of the reasons why a translation is a certain way. Now, at the end of this research project, I can see the importance of the synchronicity of translation: how it gives way to the possibility of reflecting the different aspects of a text.

Reflection on the Methodology

I think that conducting both internal analysis of the texts and external analysis of the social context of production allows us to paint a more comprehensive picture and gives an opportunity to understand why a translated text is as it is. Internal (or textual) analysis is at the basis of any case study on (re)translation, as it enables the researcher to determine the similarities and differences between the source and target text(s), as well as between the target texts themselves. Without this step there would simply be no data to analyse.

As for external analysis, it allows us to explore the reasons behind the differences observed between the source and target text(s). If Bourdieu's notion of *habitus* has been criticised as being too deterministic, Meylaerts' refined version of the concept makes it possible to avoid that pitfall. This conception of the *habitus* as dynamic and complex enables researchers to consider translators' individual idiosyncratic behaviour in relation to the norms of the field and how these norms have been internalised by translators. The notions of experience and intimacy that I introduced in my analysis complement the *habitus*. If experience can be understood as being part of the *habitus*, intimacy is a separate concept which offers a different insight than the *habitus* or norms do. If the *habitus* sheds some light onto the position of the translator towards the field and towards the norms that govern that field, intimacy offers an insight into the position of the translator towards the text which, in some cases, can help uncover why a novel has been translated in a certain way, as I showed in my analysis.

However, there are limitations to the sociological approach. One of them can be the lack of information about the social context of production, when there is no documentation about the translators or publishers involved in the process of translation, for example. Because of this, this type of work can sometimes involve speculation and interpretation rather than hard facts.

Suggestions for Further Research

This study paves the way for more research in the field of the (re)translation of the female *Bildungsroman*. It would be interesting to conduct a macro study of the translation of the female *Bildungsroman* to see if the patterns detected in this study stand true on a larger scale. Micro-studies about one author or a particular novel, like I did for my master's degree dissertation in which I studied the two French translations of *The Country Girls*, would also be of interest. For example, in the case of the first French version of *Martha Quest* by Ergaz and Cravoisier, there would be many more examples of shifts in translation to be analysed. Focusing on one text or a particular author allows to go deeper in the textual analysis and to delve in more detail into the context of production and the translator's background. Analysing, as I did, translators' background and the specific context in which a novel is translated also makes an argument for developing translators' archives. By having more information on how translators translate, how they make choices, it will be easier to gain more insight into the reasons why some translations are as they are.

My study also paves the way for further research on retranslation. Over the years, there have been several waves of theory about the concept of retranslation. In the 1990s, the retranslation hypothesis prevailed (Bensimon, 1990; Berman, 1990). Since 2000, there has been much research focused on going beyond the retranslation hypothesis and on rethinking retranslation (Littau, 2000; Vanderschelden, 2000; Massardier-Kenney, 2015; Brownlie, 2016). As I have shown, putting more emphasis on the translator's agency leads to uncovering new motivations for retranslation. Thus, by investigating the concept of retranslation in relation to sociological concepts, this will open new alleys to be explored.

The type of study that I conducted in this thesis would also be interesting to conduct on other genres of women's writings. For example, I believe there would be research to do on the

retranslation of female thought, and, for example on the various retranslations of Woolf's *A Room of One's Own* into French. It was first translated by Clara Malraux in 1965, then retranslated in 2011 by Élise Argot, and then in 2015 by writer Marie Darrieusecq. This could show how the translation of female thought has evolved throughout history in relation to the socio-historical context.

Reconceiving of Translation as Reproduction in Different Terms

Translation has often been conceived in terms of reproduction, both in the sense that the target text is considered to be the reproduction of the source text, and in the sense of procreation, in which the author is the father of the text. A common metaphor establishes that, "in order to guarantee the originality of the translator's work, surely necessary in a paternity case, the translator must usurp the author's role" (Chamberlain, 1988, p. 456). Another common trope views the original text as a female entity being violated by the male translator through the process of translation (Chamberlain, 1988, p. 460). Both these interpretations of translation – in which the mother or female has no active role – have very negative connotations. Thus, I want to reconceive of translation as reproduction or procreation in a more positive light. As discussed in Chapter 3, Hofstadter proposes a different view in which the author would be the "metaphorical mother", whereas the translator as the "junior partner in the act" could be viewed as the father of the work (2009, p. 98). In this conception of translation, the author and the translator are co-creators, which takes into account the important role of the translator into bringing the translated text into the world. In French law, translators are actually considered authors of the texts they translate (Reynaud and Klein, 2018), although in everyday life, reviewers often forget to credit them (Bush, 2005).

I think it would be possible to go even further than Hofstadter in shifting the narrative. In the new paradigm I propose, the source text would be male, whereas the translator would be female. As in biological reproduction, in which the father provides sperm, the source text provides one entity, which is then carried and grown by the translator like the mother carries the child in her womb. The result, the target text, is a completely different being (Emmerich, 2017, p. 3). But as in human reproduction, it retains elements both from the original (father) and from the translator (mother). In Chapter 2, I showed how some translators behave like mothers towards the text, policing the text material, like mothers police their daughters' bodies in the novels in my corpus. They censor pieces of the text they deem too daring, as the mothers in the novels censor a dress, or piece of clothing judged too revealing or inappropriate.

Another interesting idea is the concept of translation as care put forward by Ulrika Orloff. She advocates for translators to be considered carers of the text. Indeed, translators care for the text for months like the mother bearing the foetus. For Orloff,

> If writers were to be regarded as temporary but responsible 'caretakers' of words and ideas, rather than long-term owners of intellectual offspring, the appeal to increase the appreciation and value of the translator's efforts, both on a discourse level and a financial level, could become more persuasive. (2005, p. 160)

Thus, Orloff suggests, that authors and translators could be on equal footing if they came to be considered as temporary carers of the text. The author would take care of the text for its first months or years of existence into the world, before passing it onto the translator to carry on. The work could then pass onto another translator or retranslator, and so on, highlighting the seriality of translation in the process. Viewing translation as care would also be in line with the concept of intimacy that I explored in Chapter 4. I demonstrated that if intimacy is not always required to produce a responsible translation, usually it does help, as it brings a higher level of care on the part of the translator.

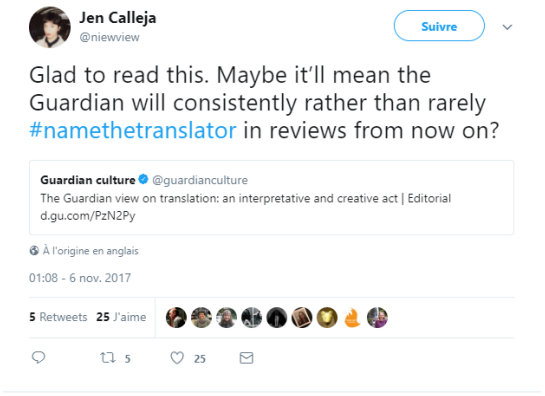
Conclusion

Overall, my research and this study advocate for:

- reconceiving of translation as a creative activity,
- reconceiving translation as a synchronic rather than diachronic practice,
- retranslating books which were censored in translation and have not been retranslated, as a way of providing different, parallel interpretations.

Reconceiving of translation as a creative activity also means continuing to make translators more visible and to give them more consideration. Since Venuti's call for more visibility for translators (1994), there has been more attention paid to translators as agents. However, even nowadays, just as pointed out thirty years ago by Chamberlain, "it is not uncommon to find a review of a translation in a major periodical that fails to mention the translator or the process of translation" (1988, p. 467). This has two very detrimental consequences. First, it keeps translators in the shadows, making them sound expendable when they are a crucial element of the translation chain. This, in turn, commodifies translation and enables publishers and others to pay translators less and less. It also tricks readers into believing that what they are reading is an original. By naming the translator more systematically, and paying more attention to the work of translators in general, the process of translation will become more transparent for the public. This will enable readers to understand better the translation process and will give them more agency as to which translation they choose to read. Translation is by no means a "little art" as ironically claimed by the title of Kate Briggs' recent monograph (2017). Translation is an art, an art that is vital in our globalised world, and thus needs to be considered as such.

APPENDIX 1


Jen Calleja
@niewview
Suivre
Glad to read this. Maybe it'll mean the Guardian will consistently rather than rarely #namethetranslator in reviews from now on?
Guardian culture @guardianculture
The Guardian view on translation: an interpretative and creative act | Editorial
d.gu.com/PzN2Py
À l'origine en anglais
01:08 - 6 nov. 2017
5 Retweets 25 J'aime


ATLF_traducteurs
@atlftraducteurs
Abonné
Traduit en français par Jean Esch #LesTraducteursExistent et ça devient lassant qu'ils ne soient pas cités
ATLF_traducteurs @atlftraducteurs
Le Grand prix de littérature américaine revient à Richard Russo | Livres Hebdo
livreshebdo.fr/article/le-gra... via @livreshebdo
05:18 - 14 nov. 2017
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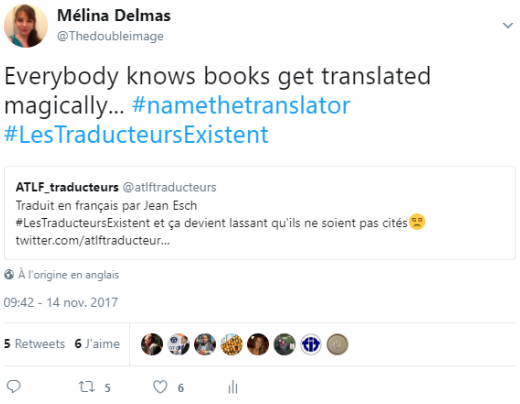
Mélina Delmas
@Thedoubleimage
Everybody knows books get translated magically... #namethetranslator #LesTraducteursExistent
ATLF_traducteurs @atlftraducteurs
Traduit en français par Jean Esch
#LesTraducteursExistent et ça devient lassant qu'ils ne soient pas cités
twitter.com/atlftraducteur...
À l'origine en anglais
09:42 - 14 nov. 2017
5 Retweets 6 J'aime


ATLF_traducteurs
@atlftraducteurs
Abonné
Eh oui, #LesTraducteursExistent et ce sont eux la magiciens
Madeleine Stratford @MadoStratford
« White » a été traduit par Pierre Guglielmina. Ce n'est pas une « édition française » apparue par magie. Citer ses sources, ça s'apprend. #TradAnonyme
#LesTraducteursExistent @LP_LaPresse @ATTLC_LTAC @atlftraducteurs @OTTIAQ
plus.lapresse.ca/screens/2d84c3...
19:20 - 9 juin 2019
1 Retweet 6 J'aime

APPENDIX 2

Author	Original Title	Title	Translator	Date
Acker, Cathy	*Don Quixote: which was a dream*	*Don Quixote: which was a dream*	Original	1986
Acker, Cathy	*Don Quixote: which was a dream*	*Don Quichotte qui était un rêve*	Patrick Hutchinson	1987
Acker, Cathy	*Don Quixote: which was a dream*	*Don Quichotte : ce qui était un rêve*	Laurence Viallet	2010
Bowen, Elizabeth	*The Demon Lover and Other Stories*	*The Demon Lover and Other Stories*	Original	1945
Bowen, Elizabeth	*The Demon Lover and Other Stories*	*Pacte avec le diable*	Hélène Robin	1947
Bowen, Elizabeth	*The Demon Lover and Other Stories*	*L'Amant démoniaque*	Françoise Brodsky	1997
Bowen, Elizabeth	*The Heat of the Day*	*The Heat of the Day*	Original	1948
Bowen, Elizabeth	*The Heat of the Day*	*L'Ardeur du jour*	Georges Globa	1952
Bowen, Elizabeth	*The Heat of the Day*	*La Chaleur du jour*	Jacqueline Odin	2002
Cather, Willa	*My Ántonia*	*My Ántonia*	Original	1918
Cather, Willa	*My Ántonia*	*Mon Ántonia*	Blaise Allan	1967
Cather, Willa	*My Ántonia*	*Mon Ántonia*	Robert Ruard	1993
Chopin, Kate	*The Awakening*	*The Awakening*	Original	1899
Chopin, Kate	*The Awakening*	*Edna*	Cyrille Arnavon	1953
Chopin, Kate	*The Awakening*	*L'éveil, une âme solitaire*	Claire Bajan-Banaszak	1983
Chopin, Kate	*The Awakening*	*L'éveil*	Michelle Herpe-Voslinski	1990
Colette	*Claudine à l'école*	*Claudine à l'école*	Original	1900
Colette	*Claudine à l'école*	*Claudine at school*	Janet Flanner	1930
Colette	*Claudine à l'école*	*Claudine at school*	Antonia White	1956
Colette	*Claudine à Paris*	*Claudine à Paris*	Original	1901
Colette	*Claudine à Paris*	*Young Lady of Paris*	James Whitall	1931

Colette	*Claudine à Paris*	*Claudine in Paris*	Antonia White	1958
Colette	*Claudine en ménage*	*Claudine en ménage*	Original	1902
Colette	*Claudine en ménage*	*The Indulgent Husband*	Frederick A. Blossom	1935
Colette	*Claudine en ménage*	*Claudine married*	Antonia White	1960
Colette	*Claudine s'en va*	*Claudine s'en va*	Original	1903
Colette	*Claudine s'en va*	*The Innocent Wife*	Frederick A. Blossom	1934
Colette	*Claudine s'en va*	*Claudine and Annie*	Antonia White	1962
Colette	*L'Ingénue libertine*	*L'Ingénue libertine*	Original	1909
Colette	*L'Ingénue libertine*	*The Gentle Libertine*	R.C.B	1931
Colette	*L'Ingénue libertine*	*The Innocent Libertine*	Antonia White	1968
Colette	*L'Ingénue libertine*	*The Innocent Libertine*	Herma Briffault	1968
Colette	*La Vagabonde*	*La Vagabonde*	Original	1910
Colette	*La Vagabonde*	*The Vagrant*	Charlotte Remfry-Kidd	1912
Colette	*La Vagabonde*	*The Vagabond*	Enid McLeod	1955
Colette	*La Vagabonde*	*The Vagabond*	Stanley Appelbaum	2010
Colette	*La Maison de Claudine*	*La Maison de Claudine*	Original	1922
Colette	*La Maison de Claudine*	*The Mother of Claudine*	Charles King	1937
Colette	*La Maison de Claudine*	*My mother's house*	Una Vincenzo Troubridge & Enid McLeod	1955
Colette	*Le Blé en herbe*	*Le Blé en herbe*	Original	1923
Colette	*Le Blé en herbe*	*The Ripening Corn*	Phyllis Mégroz	1931
Colette	*Le Blé en herbe*	*The Ripening*	Ida Zeitlin	1932
Colette	*Le Blé en herbe*	*The Ripening Seed*	Roger Senhouse	1955
Colette	*Le Blé en herbe*	*Green Wheat*	Zack Rogow	2004
Colette	*La Naissance du jour*	*La Naissance du jour*	Original	1928
Colette	*La Naissance du jour*	*A Lesson in Love*	Rosemary Benét	1932
Colette	*La Naissance du jour*	*Break of day*	Enid McLeod	1961

Colette	*Le Pur et l'impur [Ces Plaisirs]*	*Le Pur et l'impur [Ces Plaisirs]*	Original	1932
Colette	*Le Pur et l'impur [Ces Plaisirs]*	*These Pleasures*	Edith Dally	1934
Colette	*Le Pur et l'impur [Ces Plaisirs]*	*The Pure and the Impure*	Herma Briffault	1968
Compton-Burnett, Ivy	*A Family and A Fortune*	*A Family and A Fortune*	Original	1939
Compton-Burnett, Ivy	*A Family and A Fortune*	*Une famille et une fortune*	Francis Ledoux	1961
Compton-Burnett, Ivy	*A Family and A Fortune*	*Une famille et une fortune*	Philippe Loubat-Delranc	2008
Compton-Burnett, Ivy	*Elders and Betters*	*Elders and Betters*	Original	1944
Compton-Burnett, Ivy	*Elders and Betters*	*Les Vertueux Aînés*	J.-Robert Vidal	1949
Compton-Burnett, Ivy	*Elders and Betters*	*L'Excellence de nos aînés*	Philippe Loubat-Delranc	2010
De Beauvoir, Simone	*Le Deuxième Sexe*	*Le Deuxième Sexe*	Original	1949
De Beauvoir, Simone	*Le Deuxième Sexe*	*The Second Sex*	H.M. Parshley	1953
De Beauvoir, Simone	*Le Deuxième Sexe*	*The Second Sex*	Constance Borde and Sheila Malovany-Chevalier	2009
Desmarest, Marie-Anne	*Torrents*	*Torrents*	Original	1938
Desmarest, Marie-Anne	*Torrents*	*Torrents*	Daphne Woodward	1961
Desmarest, Marie-Anne	*Torrents*	*Torrents*	Lowell Bair	1967
De Vilmorin, Louise	*Le Retour D'Erica*	*Le Retour D'Erica*	Original	1948
De Vilmorin, Louise	*Le Retour D'Erica*	*Erica's Return*	Sara Fisher Scott	1948
De Vilmorin, Louise	*Le Retour D'Erica*	*The Return of Erica*	Mona Andrade	1949
Du Maurier, Daphné	*Rebecca*	*Rebecca*	Original	1938
Du Maurier, Daphné	*Rebecca*	*Rebecca*	Denise van Moppès	1939

Du Maurier, Daphné	*Rebecca*	*Rebecca*	Anouk Neuhoff	2015
Duras, Marguerite	*Un barrage contre le Pacifique*	*Un barrage contre le Pacifique*	Original	1950
Duras, Marguerite	*Un barrage contre le Pacifique*	*The Sea Wall*	Herma Briffault	1952
Duras, Marguerite	*Un barrage contre le Pacifique*	*A Sea of Troubles*	Antonia White	1953
Erdrich, Louise	*Love Medicine*	*Love Medicine*	Original	1984
Erdrich, Louise	*Love Medicine*	*L'amour sorcier*	Mimi and Isabelle Perrin	1986
Erdrich, Louise	*Love Medicine*	*Love Medicine*	Isabelle Reinharez	2008
Erdrich, Louise	*The Beet Queen*	*The Beet Queen*	Original	1986
Erdrich, Louise	*The Beet Queen*	*La Branche cassée*	Marianne Véron	1988
Erdrich, Louise	*The Beet Queen*	*Le pique-nique des orphelins*	Isabelle Reinharez	2016
Hall, Radclyff	*The Unlit Lamp*	*The Unlit Lamp*	Original	1924
Hall, Radclyff	*The Unlit Lamp*	*La Flamme Vaincue*	Michel Poirier	1935
Hall, Radclyff	*The Unlit Lamp*	*Sous Influences*	Michel Poirier (revised?)	2009
Jong, Erica	*Fear of Flying*	*Fear of Flying*	Original	1973
Jong, Erica	*Fear of Flying*	*Le Complexe d'Icare*	Georges Belmont	1976
Jong, Erica	*Fear of Flying*	*Le Complexe d'Icare*	Georges Belmont (r. by Béatrice Shalit)	2016
Leduc, Violette	*Thérèse et Isabelle*	*Thérèse et Isabelle*	Original	1966 [censored] + 2000
Leduc, Violette	*Thérèse et Isabelle*	*Thérèse and Isabelle*	Derek Coltman	1967
Leduc, Violette	*Thérèse et Isabelle*	*Thérèse and Isabelle*	Sophie Lewis	2015
Lee, Harper	*To Kill a Mocking Bird*	*To Kill a Mocking Bird*	Original	1960
Lee, Harper	*To Kill a Mocking Bird*	*Quand meurt le rossignol*	Germaine Béraud	1961

Lee, Harper	*To Kill a Mocking Bird*	*Alouette, je te plumerai*	Isabelle Stoïanov	1989
Lee, Harper	*To Kill a Mocking Bird*	*Ne tirez pas sur l'oiseau moqueur*	Isabelle Stoïanov (r. by Isabelle Hausser)	2005
Lessing, Doris	*Martha Quest*	*Martha Quest*	Original	1952
Lessing, Doris	*Martha Quest*	*Martha Quest*	Doussia Ergaz & Florence Cravoisier	1957
Lessing, Doris	*Martha Quest*	*Martha Quest*	Marianne Véron	1978
Lessing, Doris	*The Golden Notebook*	*The Golden Notebook*	Original	1962
Lessing, Doris	*The Golden Notebook*	*Le Carnet d'or*	Marianne Véron	1976
Mallet-Joris, Françoise	*Le Rempart des béguines*	*Le Rempart des béguines*	Original	1951
Mallet-Joris, Françoise	*Le Rempart des béguines*	*The Illusionist*	Herma Briffault	1952
Mallet-Joris, Françoise	*Le Rempart des béguines*	*Into the Labyrinth*	Herma Briffault	1953
Mallet-Joris, Françoise	*Le Rempart des béguines*	*The Loving and the Daring*	Herma Briffault	1958
Mansfield, Katherine	*The Garden Party*	*The Garden Party*	Original	1922
Mansfield, Katherine	*The Garden Party*	*La Garden-party*	Marthe Duproix	1929
Mansfield, Katherine	*The Garden Party*	*La Garden-party et autres nouvelles*	Françoise Pellan	2002
McCullers, Carson	*The Heart is a Lonely Hunter*	*The Heart is a Lonely Hunter*	Original	1940
McCullers, Carson	*The Heart is a Lonely Hunter*	*Le Cœur est un chasseur solitaire*	Marie-Madeleine Fayet	1947
McCullers, Carson	*The Heart is a Lonely Hunter*	*Le Cœur est un chasseur solitaire*	Frédérique Nathan	1993
McCullers, Carson	*The Member of the Wedding*	*The Member of the Wedding*	Original	1946
McCullers, Carson	*The Member of the Wedding*	*Frankie Addams*	Marie-Madeleine Fayet	1949
McCullers, Carson	*The Member of the Wedding*	*Frankie Addams*	Jacques Tournier	1979
Murdoch, Iris	*The Bell*	*The Bell*	Original	1958
Murdoch, Iris	*The Bell*	*Les Eaux du péché*	Jérôme Desseine	1958
Murdoch, Iris	*The Bell*	*Les Cloches*	Jérôme Desseine	1985

Nemirovsky, Irène	*David Golder*	*David Golder*	Original	1928
Nemirovsky, Irène	*David Golder*	*David Golder*	Sylvia Stuart	1930
Nemirovsky, Irène	*David Golder*	*David Golder*	Sandra Smith	2007
Nemirovsky, Irène	*Jézabel*	*Jézabel*	Original	1936
Nemirovsky, Irène	*Jézabel*	*A Modern Jezebel*	Barre Dunbar	1937
Nemirovsky, Irène	*Jézabel*	Jezebel	Sandra Smith	2012
Nin, Anaïs	*House of Incest*	*House of Incest*	Original	1936
Nin, Anaïs	*House of Incest*	*La Maison de l'inceste*	Jean Le Gall-Trocmé	1964
Nin, Anaïs	*House of Incest*	*La Maison de l'inceste*	Claude Louis-Combet	1975
O'Brien, Edna	*The Country Girls*	*The Country Girls*	Original	1960
O'Brien, Edna	*The Country Girls*	*La Jeune Irlandaise*	Janine Michel	1960
O'Brien, Edna	*The Country Girls*	*Les Filles de la campagne*	Léo Dilé	1988
O'Brien, Edna	*The Lonely Girl*	*The Lonely Girl*	Original	1962
O'Brien, Edna	*The Lonely Girl*	*Jeunes filles seules*	Daria Olivier	1962
O'Brien, Edna	*The Lonely Girl*	*Seule*	Léo Dilé	1988
Perkins-Gilman, Charlotte	*The Yellow Wallpaper*	*The Yellow Wallpaper*	Original	1892
Perkins-Gilman, Charlotte	*The Yellow Wallpaper*	*Le Papier peint jaune*	Collective	1976
Perkins-Gilman, Charlotte	*The Yellow Wallpaper*	*La Séquestrée*	Diane de Margerie	2002
Plath, Sylvia	*The Bell Jar*	*The Bell Jar*	Original	1963
Plath, Sylvia	*The Bell Jar*	*La Cloche de détresse*	Michel Persitz	1972
Plath, Sylvia	*The Bell Jar*	*La Cloche de détresse*	Michel Persitz (r. by Caroline Bouet)	2014
Réage, Pauline	*Histoire d'O*	*Histoire d'O*	Original	1954
Réage, Pauline	*Histoire d'O*	*The Story of O*	Baird Bryant	1954

Réage, Pauline	*Histoire d'O*	*The Wisdom of the Lash/Story of O*	Anon. (Austryn Wainhouse)	1957
Réage, Pauline	*Histoire d'O*	*Story of O*	Sabine d'Estrée (Richard Seaver)	1965
Réage, Pauline	*Histoire d'O*	*The Story of O (vol. 1 & 2)*	Stefano Gaudiano	1990-1991
Rochefort, Christiane	*Les Petits Enfants du siècle*	*Les Petits Enfants du siècle*	Original	1961
Rochefort, Christiane	*Les Petits Enfants du siècle*	*Children of Heaven*	Linda Asher	1962
Rochefort, Christiane	*Les Petits Enfants du siècle*	*Josyane and the Welfare*	Edward Hyams	1963
Sagan, Françoise	*Bonjour Tristesse*	*Bonjour Tristesse*	Original	1954
Sagan, Françoise	*Bonjour Tristesse*	*Bonjour Tristesse*	Irene Ash	1955
Sagan, Françoise	*Bonjour Tristesse*	*Bonjour Tristesse*	Heather Lloyd	2013
Sagan, Françoise	*Un certain sourire*	*Un certain sourire*	Original	1956
Sagan, Françoise	*Un certain sourire*	*A Certain Smile*	Anne Green	1956
Sagan, Françoise	*Un certain sourire*	*A Certain Smile*	Irene Ash	1956
Sagan, Françoise	*Un certain sourire*	*A Certain Smile*	Heather Lloyd	2013
Sagan, Françoise	*La Chamade*	*La Chamade*	Original	1965
Sagan, Françoise	*La Chamade*	*La Chamade*	Robert Westhoff	1966
Sagan, Françoise	*La Chamade*	*That Mad Ache*	Douglas Hofstadter	2009
Sagan, Françoise	*Un peu de soleil dans l'eau froide*	*Un peu de soleil dans l'eau froide*	Original	1969
Sagan, Françoise	*Un peu de soleil dans l'eau froide*	*A Few Hours of Sunlight*	Terence Kilmartin	1971
Sagan, Françoise	*Un peu de soleil dans l'eau froide*	*Sunlight on Cold Water*	Joanna Kilmartin	1971
Sarraute, Nathalie	*Tropismes*	*Tropismes*	Original	1939

Sarraute, Nathalie	*Tropismes*	Tropisms	Maria Jolas	1963
Sarraute, Nathalie	*Tropismes*	*Tropismes*	Sheila M. Bell	1972
Sarraute, Nathalie	*Portrait d'un inconnu*	*Portrait d'un inconnu*	Original	1948
Sarraute, Nathalie	*Portrait d'un inconnu*	*Portrait of a man unknown*	Maria Jolas	1958
Sarraute, Nathalie	*Portrait d'un inconnu*	*Portrait d'un inconnu*	Sheila M. Bell	1988
Sarraute, Nathalie	*Vous les entendez ?*	*Vous les entendez ?*	Original	1972
Sarraute, Nathalie	*Vous les entendez ?*	*Do You Hear Them?*	Maria Jolas	1975
Sarraute, Nathalie	*Vous les entendez ?*	*Vous les entendez ?*	Sheila M. Bell	1988
Schreiner, Olive	*The Story of an African Farm*	*The Story of an African Farm*	Original	1883
Schreiner, Olive	*The Story of an African Farm*	*Histoire d'une ferme sud-africaine*	Mme Charles Laurent	1901
Schreiner, Olive	*The Story of an African Farm*	*La Nuit africaine*	Elisabeth Janvier	1989
Smart, Elizabeth	*By Grand Central Station I Sat Down and Wept*	*By Grand Central Station I Sat Down and Wept*	Original	1945
Smart, Elizabeth	*By Grand Central Station I Sat Down and Wept*	*J'ai vu Lexington Avenue se dissoudre dans mes larmes*	Yveline Paume	1994
Smart, Elizabeth	*By Grand Central Station I Sat Down and Wept*	*À la hauteur de Grand Central Station je me suis assise et j'ai pleuré*	Hélène Filion	2003
Spencer, Elizabeth	*The Light in the Piazza*	*The Light in the Piazza*	Original	1960
Spencer, Elizabeth	*The Light in the Piazza*	*Lumière sur la piazza*	Jeanine Rageot	1962
Spencer, Elizabeth	*The Light in the Piazza*	*Lumière sur la piazza et autres nouvelles*	Mirèse Akar	2004
Tereska Torres	*Women's Barracks*	*Women's Barracks*	Original	1950
Tereska Torres	*Women's Barracks*	*Women's Barracks*	Meyer Levin (son mari)	1960

Tereska Torres	*Women's Barracks*	*Women's Barracks*	George Cummings	1962
Townsend-Warner, Sylvia	*Lolly Willowes*	*Lolly Willowes*	Original	1926
Townsend-Warner, Sylvia	*Lolly Willowes*	*Lolly Willowes*	A. M. Denham & J. Champ-Renaud	1933
Townsend-Warner, Sylvia	*Lolly Willowes*	*Laura Willowes*	Florence Lévy-Paoloni	1987
Wharton, Edith	*Ethan Frome*	*Ethan Frome*	Original	1911
Wharton, Edith	*Ethan Frome*	*Sous la neige*	Not known	1923
Wharton, Edith	*Ethan Frome*	*Ethan Frome*	Pierre Leyris	1984
Wharton, Edith	*The Age of Innocence*	*The Age of Innocence*	Original	1920
Wharton, Edith	*The Age of Innocence*	*Au temps de l'innocence*	Not known	1921
Wharton, Edith	*The Age of Innocence*	*Le Temps de l'innocence*	Diane de Margerie	1985
Winterson, Jeanette	*Oranges are not the only fruit*	*Oranges are not the only fruit*	Original	1985
Winterson, Jeanette	*Oranges are not the only fruit*	*Les oranges ne sont pas les seuls fruits*	Kim Trân	1991
Winterson, Jeanette	*Oranges are not the only fruit*	*Les oranges ne sont pas les seuls fruits*	Kim Trân (r. by Hélène Cohen)	2012
Woolf, Virginia	*The Voyage Out*	*The Voyage Out*	Original	1915
Woolf, Virginia	*The Voyage Out*	*La Traversée des apparences*	Ludmila Savitsky	1948
Woolf, Virginia	*The Voyage Out*	*Croisière*	Armel Guerne	1952
Woolf, Virginia	*The Voyage Out*	*La Traversée des apparences*	Viviane Forrester	2001
Woolf, Virginia	*The Voyage Out*	*Traversées*	Jacques Aubert	2012
Woolf, Virginia	*Night and Day*	*Night and Day*	Original	1919
Woolf, Virginia	*Night and Day*	*Nuit et jour*	Maurice Bec	1933
Woolf, Virginia	*Night and Day*	*Nuit et jour*	Catherine Naveau	1982

Woolf, Virginia	*Night and Day*	*Nuit et jour*	Françoise Pellan	2012
Woolf, Virginia	*Jacob's Room*	*Jacob's Room*	Original	1922
Woolf, Virginia	*Jacob's Room*	*La Chambre de Jacob*	Jean Talva	1942
Woolf, Virginia	*Jacob's Room*	*La Chambre de Jacob*	Magali Merle	1993
Woolf, Virginia	*Jacob's Room*	*La Chambre de Jacob*	Agnès Desarthe	2008
Woolf, Virginia	*Jacob's Room*	*La Chambre de Jacob*	Adolphe Haberer	2012
Woolf, Virginia	*Mrs Dalloway*	*Mrs Dalloway*	Original	1925
Woolf, Virginia	*Mrs Dalloway*	*Mrs Dalloway*	Simone David	1929
Woolf, Virginia	*Mrs Dalloway*	*Mrs Dalloway*	Pascale Michon	1993
Woolf, Virginia	*Mrs Dalloway*	*Mrs Dalloway*	Marie-Claire Pasquier	1994
Woolf, Virginia	*Mrs Dalloway*	*Mrs Dalloway*	Marie-Claire Pasquier (revised)	2012
Woolf, Virginia	*To the Lighthouse*	*To the Lighthouse*	Original	1927
Woolf, Virginia	*To the Lighthouse*	*La Promenade au phare*	Maurice Lanoire	1929
Woolf, Virginia	*To the Lighthouse*	*Voyage au phare*	Magali Merle	1993
Woolf, Virginia	*To the Lighthouse*	*Vers le Phare*	Françoise Pellan	1996
Woolf, Virginia	*To the Lighthouse*	*Au Phare*	Anne Wicke	2009
Woolf, Virginia	*To the Lighthouse*	*Vers le Phare*	Françoise Pellan (revised)	2012
Woolf, Virginia	*Orlando*	*Orlando*	Original	1928
Woolf, Virginia	*Orlando*	*Orlando*	Charles Mauron	1931
Woolf, Virginia	*Orlando*	*Orlando*	Catherine Pappo-Musard	1993
Woolf, Virginia	*Orlando*	*Orlando*	Jacques Aubert	2012
Woolf, Virginia	*A Room of One's Own*	*A Room of One's Own*	Original	1929

Woolf, Virginia	*A Room of One's Own*	*Une chambre à* soi	Clara Malraux	1965
Woolf, Virginia	*A Room of One's Own*	*Une pièce bien à* soi	Élise Argaud	2011
Woolf, Virginia	*A Room of One's Own*	*Un lieu à soi*	Marie Darrieussecq	2015
Woolf, Virginia	*The Waves*	*The Waves*	Original	1931
Woolf, Virginia	*The Waves*	*Les Vagues*	Marguerite Yourcenar	1937
Woolf, Virginia	*The Waves*	*Les Vagues*	Cécile Wajsbrot	1993
Woolf, Virginia	*The Waves*	*Les Vagues*	Michel Cusin	2012
Woolf, Virginia	*Flush*	*Flush*	Original	1933
Woolf, Virginia	*Flush*	*Flush*	Charles Mauron	1935
Woolf, Virginia	*Flush*	*Flush*	Catherine Bernard	2012
Woolf, Virginia	*The Years*	*The Years*	Original	1937
Woolf, Virginia	*The Years*	*Années*	Germaine Delamain	1938
Woolf, Virginia	*The Years*	*Les Années*	Germaine Delamain (r. by Colette-Marie Huet)	2004
Woolf, Virginia	*The Years*	*Les Années*	André Topia	2012
Woolf, Virginia	*Between the Acts*	*Between the Acts*	Original	1941
Woolf, Virginia	*Between the Acts*	*Entre les actes*	Yvonne Genova	1944
Woolf, Virginia	*Between the Acts*	*Entre les actes*	Charles Cestre	1947
Woolf, Virginia	*Between the Acts*	*Entre les actes*	Josiane Paccaud-Huguet	2012

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