



ADAPTING, ABRIDGING AND REWRITING:
THE FRENCH TRANSLATIONS OF
E. NESBIT'S WORK
(1906 - 2019)

by
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ABSTRACT

Edith Nesbit has long held a place in the canon of Anglophone children's literature where her work has captivated generations of readers, yet to date there has been no comprehensive study of her work from a translation studies perspective. This thesis attempts to take the first step towards filling this void and examines the translations of Nesbit's work into French over the past hundred years. Between 1906 and 2019 seventeen translators were involved in producing twenty-three translations of her work for the European Francophone market: a corpus of translated texts which includes a eclectic cross-section of genres published for children, as well as a selection of short stories targeted at older readers. This study attempts to humanise translation history and reveal the network of actors responsible for introducing Nesbit's writing to France, not only translators, but also the literary agents and publishers that championed her work. More specifically, drawing on extensive archival research, descriptive textual analysis and testimonies from the translators themselves this study reveals cultural modifications of the text, looks at how the texts were prepared and repackaged for a new audience, and considers the curation of Edith Nesbit's reputation in France.

This work is dedicated to the memory of
Dr Angela Kershaw
(1971 - 2018)

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A PhD is so much more than an academic award, it is a veritable journey of discovery and exploration, a voyage paved with moments of pure joy, flashes of frustration and, if it is anything like mine, several silent happy dances performed in the hallows of the archives. However it is a journey that would never have been possible without the love, support and encouragement of family, friends and colleagues and I thank you all from the bottom of my heart - I am truly blessed to have you in my life.

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Declaration of already published material:

Certain examples included in Section 4.41 featured in an article for *ESSE Messenger* (Bardet, 2016).

Sections 4.2 and 7.3 build on work outlined in my Master’s thesis (Bardet, 2016b).

An exploration of the research methods applied in Chapter Three form the first chapter of *Staging the Literary Translator* to be published by John Benjamins in 2020 (Bardet, forthcoming).

CHAPTER ONE

INTRODUCTION TO THE STUDY

With an oeuvre comprising more than sixty books, including children's literature, anthologies of poetry and several collections of short stories for adults, Edith Nesbit (1858 – 1924) holds a canonical position in Anglophone literature. Her rich body of works has long been a source for academic study in Anglophone children's literature, yet to date there has been no comprehensive study of her work from a translation studies perspective. This thesis takes the first step towards filling this void by uncovering and exploring the breadth of Nesbit's oeuvre translated into French between 1906 and 2019. During this time twenty-three translations of her work were produced for the European Francophone market: a corpus of translated texts which includes an eclectic cross-section of genres published for children, as well as a selection of short stories targeted at adult readers. This study aims to humanise translation history and reveal the network of actors responsible for introducing Nesbit's writing to France, not only translators, but also the literary agents and publishers that championed her work. Drawing on extensive archival research, descriptive textual analysis and testimonies from the translators themselves, it looks at how the texts were prepared and repackaged for a new audience, reveals cultural modifications of the text, and considers the curation of Edith Nesbit's reputation in France.

In this study, Nesbit's work in translation has been approached through concepts drawn from translation history studies, microhistory and *histoire croisée* (see Chapter Two). By taking a sociological approach we catch a glimpse of the extraordinary woman who lies behind these works, one well deserving of further attention as evidenced by two recent

biographies detailing Nesbit's fascinating and rather unorthodox private life: *The Extraordinary Life of E. Nesbit* (Galvin, 2019) and *The Life and Loves of E. Nesbit* (Fitzsimmons, 2019). This opening chapter begins with an introduction to the main areas of research that provide the underlying theoretical frameworks for this study: translation history and translating for children. It continues with a brief look at Edith Nesbit and her connections to France and finishes by providing a broad structural outline of the thesis, detailing my research questions and introducing the central themes explored across the entire breadth of the study: agency, canonicity, cultural adaptation and the repackaging of the text.

1.1 Exploring Translation History: Is it Time for a New Turn?

Since its inception, the academic field of translation studies has transitioned through a series of so-called 'Turns'. Each new decade appears to have brought with it a new approach: the Pragmatic Turn of the 1970s, the Cultural Turn of the 1980s, the Empirical and Globalisation Turns of the 1990s, the Sociological Turn of the 2000s (Snell-Hornby, 2006). Of course, such large-scale movements in research ideas and concepts can only be detected in retrospect, but there is a strong possibility that we are currently working through a new period in translation studies, and experiencing what may soon be designated a 'Historical Turn' (D'hulst, 2019). D'hulst suggests that there should be a degree of caution used when employing the term 'turn', for fear of encouraging a sense of discontinuity within the field; a turning away, or rejection of one set of ideas over another, or alternatively as "portraying translation studies as a discipline going around in circles" (Kershaw and Saldanha, 2013, p.136). Therefore, it may be more conducive to look at the current interest in translation history as a continuation in the development of translations studies as a whole; one that builds on and draws from previous theories and ideas.

This thesis explores Nesbit's translators and their translations using a carefully selected range of methods including many drawn from microhistory, a practice that "is essentially based on the reduction of the scale of observation, on a microscopic analysis and an intensive study of documentary material" (Levi, 2001, p.99). In doing so, microhistory aligns itself with concepts taken from 'History from below' which sets out to explore history from the view of the "private soldier and not the great commander" (Sharpe, 2001, p.26): with the distinct lack of records and archives dedicated to translation, it is clear that "translators and translation activity belong to the sphere of 'below' " (Bachelor, 2019). Historical writing is grounded in meticulous research and this study pieces together evidence from an array of archives spread across seven different countries in an attempt to provide a clearer picture of the agents involved in the translation of Nesbit's work into French.

Studying translation through the conduit of translation history allows for a greater humanisation of translation studies itself: the use of microhistory allows us to explore the actors involved in the translation process and the employment of concepts taken from *histoire croisée* encourages us to develop a more comprehensive approach to the materials, inciting us to ask further questions. Translation history comprises so much more than the study of the historical texts themselves; it considers their place in history and looks at who was translating what, why and when. As Kathryn Bachelor's 2019 inaugural speech at University College London suggests, "by investigating how and why they came to be, and by paying attention to the details of their physical presence [...] translations can enrich our historical understanding of political and cultural developments" (Bachelor, 2019).

1.2 Translating for Children

The majority of the translations included in this study targeted a young audience and it is therefore important to take a moment to reflect on the specificities of translating children's

literature, a genre that sits at the junction between the educational and literary systems (Shavit 2009, p.33). As such it is governed not only by shifting literary movements, but also by changes in educational standards and fluctuating trends concerning conceived ideas of childhood. González Cascallana described translation as “a matter of semiotic transformations and operations that presupposes choices, alternative strategies, aims and goals” (2012, p.38). Indeed, a translator’s work is affected not only by their perception of the source text, but also by their own ideology; by their image of the intended reader; by the ideas and beliefs of the society in which they live and work, and by eventual publishing constraints or censorship. A translation is not executed in a void; it is affected by the time and place in which it takes place and as such needs to be looked at in the larger socio-cultural context that surrounds its production.

Translations form a major part of the Western children’s literary heritage (Jobe, 1996, p.519). Undeniably, translation has always played an active and vital part in the development of children’s literature. The translated work of writers such as Aesop, Perrault and Grimm has reached across international boundaries and their tales are now seamlessly integrated into our own literary system. Numerous characters found on our children’s bookshelves started life as non-English speaking characters in other European countries: Lingren’s Pippi Longstocking hails from Sweden, Jean de Brunhoff’s Babar from France, Hergé’s Tintin from Belgium and Dick Bruna’s Miffy from the Netherlands. These names and stories have become so familiar that it is often forgotten that they were originally written in another language for a different target audience.

Far from being passive additions, these translations brought along a new wealth of dynamic elements, building up a network of intertextuality that remains in place today. They helped to establish a system of literary codes and conventions that allowed children’s

literature to develop as a genre in its own right: a vital and vigorous genre that continues to thrive and grow (Douglas 2008, pp.108-9). Many of these early ‘translations’ were in fact complete rewritings of the original stories and were only loosely based on the source text. Often labelled as ‘in the style of’, or ‘adapted from’, writers copied, cross-translated and borrowed stories and scenarios from one another. Far from disappearing, these devices are still practised in children’s literature today and evidence of such can be clearly seen in the more recent abridgements and adaptations of Nesbit’s stories. But, whilst attempting to ease the path of the reader, should a translation for children read as if it is an original, erasing any traces of its source, or is there a place for highlighting its origins and acknowledging the foreign nature of the text?

The question of domestication versus foreignisation has long been debated when translating for children and is closely tied to the strength of the literary system in the target culture. The French children’s literary system is one that has conventionally been labelled as strong, with a solid supply of French children’s literature being written and produced for the home market. As such it is a highly impermeable system and traditionally, children’s literature translated into French was more likely to have been given a universal feel, eliminating details in the text that refer to specific places and cultures (Fernandez-Lopez, 2006, p.46). Lawrence Venuti has attacked domestication as a position of ethnocentric racism and violence, favouring instead the use of foreignisation in translation to import new ideas and introduce different cultural values to the target audience (Venuti, 2008, pp.18-22). Through close text analysis, this thesis will look for evidence of domestication and foreignisation across the texts and consider the delicate balance of these factors within the realms of children’s literary translation.

Owing to the social position of children and the consequential status of work written specifically for them, children's literature still teeters on the outer edge of the literary polysystem. With the recent interest in cross-over books, and the growing number of adults actively reading children's books for their own pleasure, this marginal status may begin to change, but for the moment children's literature in translation continues to maintain a lowly status allowing for countless liberties to be taken with the source text. Abridging, editing, augmenting and deleting are all still employed to a greater or lesser extent when translating for children: whole chunks of text excluded, unflattering portraits of adults adjusted, and humour and irony ignored or extenuated. The text is frequently adapted by the translator, editors or publishers to fit in with accepted cultural ideas of the time, or even thoroughly filtered and censored if not estimated to be pedagogically correct (O'Sullivan, 2006, p.153). In addition to these changes, children's literature in translation tends to model itself on existing literary forms in the target culture: if the source text follows a form unknown in the target culture, the text will often be adapted to follow a format, or model more familiar to the target audience (Shavit, 2009, p.112).

If we look at the long-term history of translation theory, we can see that it hinges on examining the autonomy of the text alongside the concepts of 'equivalence' and 'function': equivalence encompassing the accuracy or faithfulness of the translated text, and function relating to the position and purpose that the translated text will hold in the target culture (Venuti, 2012, p.5). The degree to which the dynamics of equivalence and function affect the text is largely dependent on the received idea of translation at the time of production and the translated text will be adjusted accordingly. With regard to children's literature, Shavit clarifies this further and delivers two main principles that have been used to justify adjustments made to translations for children:

- Adjustments to the text to make it appropriate and/or useful to the child in accordance with society's sense of what is educationally appropriate at a specific time and place.
- Adjustments of plot, characterisation and language for child's reading ability and comprehension level in accordance with what society feels the child is capable of reading at a specific time and place.

Naturally, the hierarchical relationship between these two principles will also vary depending on the time of production of the translation (Shavit, 2009, p.112) and this thesis will consider to what extent this is demonstrated in the translation of Nesbit's work.

A further consideration for translators of children's literature is the notion that they are addressing a dual audience. Whilst translations for adults have to meet the needs of just one implied audience, a children's translation has to fulfil the requirements of two. For books targeted at younger readers, this may mean being aware of the presence of an implied narrator who can be heard above the narrative, directly addressing the adult who is reading the story aloud, but equally it concerns the sensibilities of the adult who puts the book into the child's hands. Whilst the child reader may be looking for an entertaining or informative read, adult gatekeepers, who are buying or prescribing the book, are often seeking to ensure that it satisfies their own requirements concerning education or edification.

Translating or re-translating a text can be a costly process and foreign publishers need to be certain that a translated text satisfies the expectations of both adult and child readers in the target culture, and consequently translations may also be modified for purely commercial reasons. The purchasing power of these adult procurers is not to be neglected, for the child reader seldom has access to reading material without some adult intervention, whether that be through librarians, teachers, parents or tutors, and financial influences have to be factored in when looking at translations for children. In France today children's books represent the second biggest economic sector in the publishing industry. Despite a recent dip, the sale of

children's books still represents 13.4% of the total French market, generating an annual turnover of 342.4 million euros (Syndicat national de l'édition, 2017).

1.3 Edith Nesbit (1858-1924)

Described as a “pioneering British Socialist who revolutionised Victorian children's literature” (Schillinger, 2019), Nesbit has been called “the first modern writer for children” (Briggs, 1987, p.xi) and her unique style and voice have influenced generations of writers of children's literature. Many writers, including C.S. Lewis, Neil Gaiman and J.K. Rowling, have openly acknowledged the influence her writing has had on their own work; Noel Coward was an avid lifelong reader of her work, and biographer Antonia Fraser named Nesbit's *The Enchanted Castle* “the best horror story ever written” (Dirda, 2019). Writer and academic Alison Lurie has gone so far as to claim that Nesbit so successfully changed the established didactic pattern of children's literature that it is possible to talk in terms of before and after Edith Nesbit (Lurie, 1990, p.99). It is fair to say that Nesbit's books have earned themselves a secure place in the canon of Anglophone children's literature and today a wide range of publishing houses regularly publish new editions of her work in English.

An industrious writer throughout her lifetime, Nesbit is the author of dozens of stories, sketches, songs and novels for both adult and child readers. Her work encompasses a wide range of genres, from the individual poems published prior to her marriage in 1880, through to *Five of us and Madeline*, published posthumously in 1925. Edward Garnett, a reader for the publisher Fisher Unwin, observed the particularly marked cultural specificity of her writing, commenting that she conveyed “a very charming picture of English¹ Family Life – the best characteristics, the best in the English temperament and manner of educating children is here - we do not remember to have read any book for a long time that so cleverly brings out the fine

¹ Underlined in the original text.

points in the English outlook and ideal of life..." (Garnet, 1898). Yet the underlying form of her work is both fluid and flexible. Her texts are inherently adaptable, moving effortlessly from one medium to another, and this fluidity gives her work a fundamentally plastic, malleable nature that can in turn be molded as necessary. Shifts and changes were easily made to accommodate the various forms of publication available to her: stories were serialized and adapted to suit a weekly audience; they were extended for publication as full-length novels, or grouped together to form novellas and new collections.

1.31 Nesbit's Connections to France

Whilst Nesbit's work has been translated and retranslated into numerous languages, it is perhaps fitting that this first study of her work in translation should focus on a language with which she had a deep personal connection. In 1867, the ill-health of Nesbit's elder sister Mary prompted her mother to uproot the family from their home in England and they were to spend the major part of the next three years living in France. The greater part of Nesbit's childhood autobiography, *Long Ago When I was Young* (Nesbit, 1987c), is devoted to this period and, after a sejour in Paris to take in the *Exposition Universelle* of 1867, the family embarked on a long and lingering tour, which extended the length of France from Tours to Pau via Poitiers, Angoulême and Bordeaux.

Ten-year old Edith, who spoke not a word of French, was placed with a local family in Pau and "it was French or silence and any healthy child would have chosen French, as [she] did" (Nesbit, 1987c, p.69). Nesbit claims to have learnt French in "three happy months" (ibid.) and wept bitterly when it was time to leave and move on again (Nesbit, 1987c, p.74), this time to Brittany where her mother had taken a house close to St. Malo. She declared it "the dearest home of my childhood" (Bell, 1960, p.22), professing that summer in France to be "an ideally happy one" (Nesbit, 1987c, p.99) and echoes of her time there clearly resound

in her writing. Nevertheless, at the outbreak of the Franco-Prussian war in 1870, Nesbit's mother moved the family permanently back to England. Nesbit was by then twelve years old but these formative years spent in France would have a lasting influence on her work. Nesbit's memoirs reflect the extreme affection she held for this period of her life and as an adult she consolidated her ties to France, returning numerous times for extended holidays and visits (see Chapter Three), for as her protagonist in *The Incomplete Amorist* (1906) declares, "How nice French people are!" (Nesbit, 2013b, loc.61782).

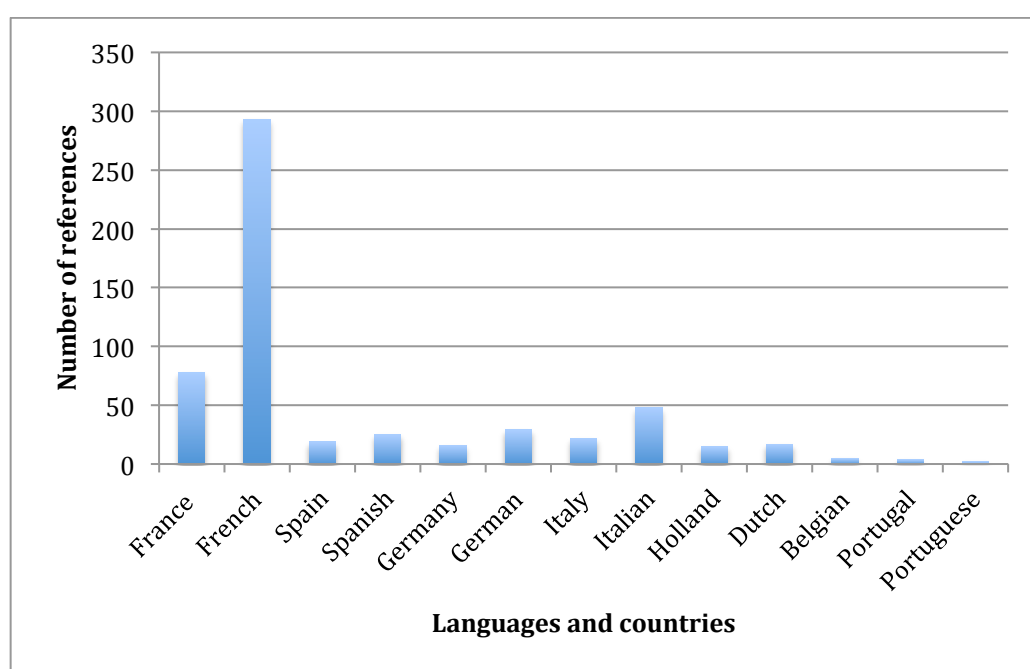


Figure 1.1: Mentions of countries and languages throughout Nesbit's entire body of work.

This deep-rooted connection to France is similarly revealed on a semantic level as Nesbit's novels include more direct references to France than to any other European country (see Figure 1.1). Throughout the entire body of her work the word 'France' is employed a total of 78 times, compared with a mere 29 times for 'Germany', the second most referenced country. Similarly, the word 'French' is used 293 times compared with just 48 for Italian, which arrives a distant second. Over the course of her novels, several of her protagonists break into school-boy French; there are references to French governesses, French lessons and

characters who speak “in a French whose fluency out-ran its correctness” (Nesbit, 2013b, loc.59349); her novel *The Incomplete Amorist* (1906) was written during an extended visit to France in 1904 and is predominantly based in Paris, and a selection of her poems have French titles or subtitles.

Of course it must be noted that the frequent use of the word ‘French’ is also a reflection on the number of everyday items in the English language that are tagged with the prefix ‘French’. Therefore, alongside Nesbit’s references to the French language and people, her work includes mentions of French-windows, French-plums, French-polishes etc. terms that were in common usage at the start of the twentieth century. Nevertheless, the significant number of mentions of the word ‘French’ cannot be ignored; its frequent presence in the text ties the two cultures firmly together.

1.32 French Translations of Nesbit’s work

It would appear that Nesbit’s work is far less well-known by the general reading public in France than it is in her native Britain and, according to French children’s literature publishing expert Raymond Perrin, her books are “trop peu réédité”/ republished too little in French (2014, p.328). Nevertheless, her reputation has been largely acknowledged by French academics. Scholars Marc Soirano (1975), Isabelle Guillaume (2008), Denise Escarpit (2008) and Isabelle Nières-Chevrel (2009) all reference Nesbit as a significant figure in children’s fantasy writing: thereby simultaneously consecrating her work and confirming her contribution to the wider international body of children’s literature.

Only a small fraction of Nesbit’s work has currently been translated into French and some of her key texts such as *The Railway Children* (1906) and *The Phoenix and the Carpet* (1904) have yet to receive the full attention they deserve. It has to be noted that Nesbit’s writing is laden with intertextual references and cultural markers, elements that are

notoriously difficult to translate in children’s literature. Although she would later change her mind, French children’s literature authority Isabelle Jan (see Introduction to Part II) initially declared that Nesbit’s books were “too highly flavoured” and not easy to export, claiming that the “language was dated and so [were] the middle-class Edwardian family backgrounds she describes” (Jan, 1973, p.72).

The French translations of Nesbit’s work can be divided into two distinct time-periods (see Figure 1.2). The first period includes three translations by contemporaries of Nesbit. The first two translations, *La Fée des Sables* (1906) and *Les chercheurs de trésor* (1909), were executed by Jeanne Heywood and are recorded in the catalogue of the *Bibliothèque nationale de France* (BnF), albeit somewhat erroneously (see Chapter Four). These were then followed by a previously undisclosed translation of *Le château enchanté* (1910), identified in the course of this piece of research, which will be discussed at length in Chapter Five.

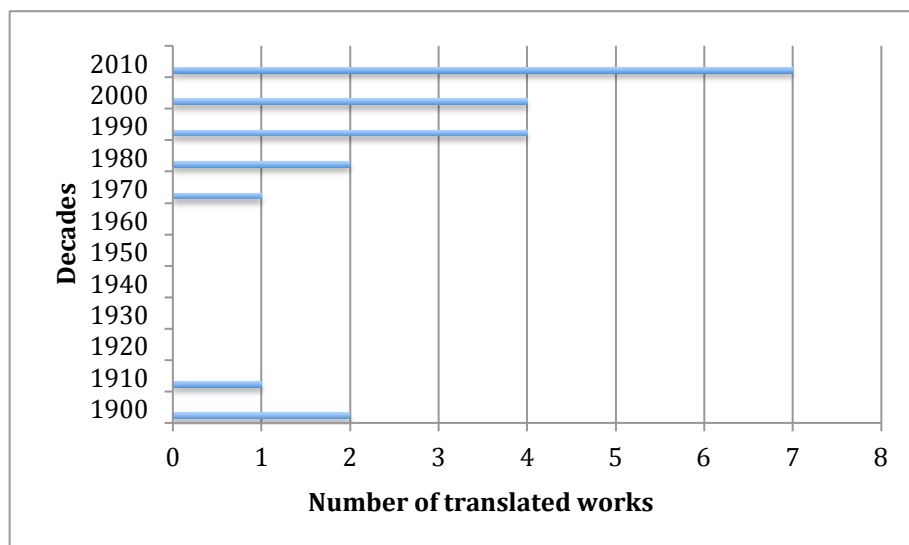


Figure 1.2: Number of Nesbit works published in French by decade.

A second period of translation of Nesbit’s work into French started in 1979 with the publication of a collection of her short stories translated by Théo Carlier, *Le Roi Billy* (1979). Hereafter a steady trickle of Nesbit’s work has been translated for the French market,

a trend that continues through to the present day. However, as Figure 1.2 clearly illustrates, these two phases were divided by a long fallow phase; a period wherein none of Nesbit's work appears to have been published in French. This thesis will explore this broken pattern of publication and consider some of the factors that may have affected the flow of her translations into French.

The full corpus of French translations used in this study can be found in Figure 1.3 below. The corpus includes a cross-section of genres published specifically for young readers: full-length novels, short stories, anthologies for early readers, anthologies for advanced readers, abridgements, graduated reading series and picture books, as well as four stories targeted at adult readers (see Chapter Nine). According to standard academic practice, work published as a *book* is identified using of italics, whereas the title of a 'short story' appears between single quotation marks. In several translations, an original short story has been repackaged as a book and its designation thus altered accordingly.

	Title of Translation *	Source Text of Translation	Publisher	Translator
1906	<i>La Fée des Sables</i>	<i>Five Children and It</i> (1902)	Hachette	Jeanne Heywood
1908	<i>Les chercheurs de trésors</i>	<i>The Story of the Treasure Seekers</i> (1899)	Hachette	Jeanne Heywood
1910	<i>Le château enchanté</i>	<i>The Enchanted Castle</i> (1907)	Tallandier	Courtney Heywood (?)
1979	<i>Le Roi Billy</i>	<i>Fairy Stories</i> (1977)	Seghers	Théo Carlier
1981	<i>La chasse au trésor</i>	<i>The Story of the Treasure Seekers</i> (1899)	Nathan	Cécile Loeb
1982	<i>Billy Roi</i>	<i>Fairy Stories</i> (1977)	Seghers	Théo Carlier
1986	<i>L'école ensorcelée</i>	<i>A School Bewitched</i> (1985)	Gallimard	Tessa Brisac
1990	<i>Melisande</i>	<i>Melisande</i> (1989)	Gründ	Stéphanie Villette
1995	<i>Chasseurs de trésor</i>	<i>The Story of the Treasure Seekers</i> (1899)	Casterman	Claude Lauriot-Prévost

1996	‘Le dernier des dragons’	‘The Last of the Dragons’ (1925)	Gallimard	Michelle Esclapez
1997	<i>Le secret de l’amulette</i>	<i>The Story of the Amulet</i> (1906)	Gallimard	Marie Wallace
2000	‘Les hommes de marbre’	‘Man-size in Marble’ (1893)	José Corti	Jacques Finné
2001	‘L’ombre’	‘The Shadow’ (1905)	Joëlle Losfeld	Anne-Sylvie Homassel
2002	<i>Le Roi Lionel et le livre magique</i>	<i>The Book of Beasts</i> (2001)	Sorbier	Claire Ubac
2002	‘Le sortilège du professeur de Lara’	‘Professor de Lara and the Two-penny Spell’ (1905)	Gallimard et Martinière	Jérôme Jacobs
2004	<i>Une drôle de fée</i>	<i>Five Children and It</i> (1902)	Gallimard	Bee Formentelli
2006	‘Des hommes de marbre’	‘Man-size in Marble’ (1893)	Gründ	Marie-Céline Cassanhol
2007	<i>Cinq enfants et moi</i>	<i>Five Children and It</i> (1902)	Gallimard	Bee Formentelli
2011	‘La voiture pourpre’	‘The Violet Car’ (1910)	José Corti	Jacques Finné
2012	<i>Le château enchanté</i>	<i>The Enchanted Castle</i> (2007)	Usborne	Nathalie Chaput
2016	‘Les enfants du chemin de fer’	‘The Railway Children’ (2007)	Usborne	Nathalie Chaput
2017	<i>Au pays des dragons</i>	<i>The Book of Dragons</i> (1899)	Amazon e-book	Françoise Gries
2017	‘L’ombre’	‘The Shadow’ (1905)	L’Archipel	Anne-Sylvie Homassel
2019	<i>Un prince, deux souris et un chat noir</i>	‘A Prince, Two Mice and some Kitchen-Maids’ (1901)	Amazon e-book	Françoise Gries
2019	<i>Le cacatoucan</i>	‘The Cockatoucan’ (1901)	Amazon e-book	Françoise Gries
2019	‘Le pavillon’	‘The Pavilion’ (1905)	José Corti	Jacques Finné
		Children’s short story collections		
		Adult short story collections		
		Picture books/ Highly illustrated		
		Rewritten for reading scheme		
* Capitalisation of French titles conforms to that used in the relevant publication.				

Figure 1.3: Corpus of French translations used in this study

1.4 Research Questions

The wide diversity provided by this corpus of texts opens up a fascinating opportunity to explore Nesbit's work in translation. Translations are of course far from being passive, innocent objects (Bachelor, 2019). Indeed, no literature pretends to be neutral, but children's literature is more concerned than most with shaping its reader's attitudes and viewpoints (Reynolds, 1994, p.ix). When examining translations for children it is therefore important to look outside the source text for other influences that impact the translation itself. It is also vital to look at how the translated text has been adapted specifically for the target audience, and consider the factors behind these decisions. As Bakhtin so clearly stated, "At any given time in any given place, there will be a set of conditions - social, historical, meteorological, physiological - that will ensure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions" (Bakhtin, 2011, p.428). This thesis therefore attempts to provide answers to the following research questions:

Who were the actors involved in commissioning and producing the translations?

What was the literary climate surrounding the translations?

How has cultural intertextuality present in the source texts been changed to meet the implicit needs of the new target audiences?

How have the texts been packaged and re-packaged?

How does the canonical status of Nesbit reflect on the translations?

These questions are explored, through the prism of four key themes that run through the body of this thesis: agency, canonicity, cultural adaptation and (re)packaging.

1.41 Agency: Translators and Agents of Translation

The notion of ‘translating agents’ in translation studies has been open to various interpretations since its initial conception in the 1990s. These range from Sage’s view of an agent being “anyone in an intermediary position [...] between a translator and end user of a translation” (Buzelin, 2011, p.6), through to Simeoni’s idea of the agent as a socialised subject “inextricably linked to networks of other social agents” (Simeoni, 1995, p.452). The underlying notion of an interwoven literary network of social agents is one that can be seen throughout this study, revealing a reciprocal “circulation internationale des idées”/ international flow of ideas (Bourdieu, 2002) between a handful of players.

Throughout this thesis there has been a determined effort to explore the circumstances surrounding each translation. It attempts to uncover how the texts were chosen for translation, who chose them, looks at external factors that may have led to their publication, and attempts to **establish the literary climate surrounding the translations**. Equally it endeavours to foreground the translators themselves, either directly through the use of questionnaires or indirectly through intensive archival research. This study hopes to reveal the curation of Nesbit’s reputation in France and, by using a meticulous and systematic approach, **identify those actors involved in commissioning and producing the translation**.

1.42 Canonicity

Literary translations are much more than simply the transfer of new ideas, originality and fresh literary models: they also actively support the canonisation process, and it has been shown that books that have been translated into several languages are more likely to collect international prizes and awards (Ghesquiere, 2012, p.25). It is therefore important to **consider the impact that Nesbit’s canonical position** in Anglophone literature may have had on both the decision to translate her work and on the translations themselves as, “la stature de l’auteur

peut influencer sur (la) place accordée à l'étranger dans la traduction"/ the stature of the author may affect the position given to the foreign in the translation (Coussy, 2015, p.68).

Other forms of adaptation can also have an effect on the reception of an author in the target culture, potentially acting as an inanimate agent. In 2004, Nesbit's novel *Five Children and It* was made into a full-length feature film and subsequently adapted for the French market through the use of dubbing and subtitles. The impact of the film as an inanimate agent is discussed further in Chapter Seven. The study of translations not only helps us to unravel the canonisation process, but also gives an indication as to the "forces that control the symbolic market of children's literature" (Ghesquiere, 2012, p.26).

1.43 Cultural Adaptation

Although all texts bring with them a cultural repertoire (Iser, 1978, p.54), Nesbit's writing is particularly rife with both intertextual and cultural references. Her work is deeply embedded in Edwardian England with numerous allusions to well-known advertising slogans, the names of local landmarks and descriptions of English holidays and customs. The pages are littered with references to contemporary authors, the titles of novels her protagonists have read, magazines and newspapers that they pore over and frequent parodies of popular novels of the day. Many of these references would be impenetrable to a modern readership without some guidance and this thesis explores how the translators have chosen to treat some of this material and **how cultural intertextuality present in the source texts has been changed to meet the implicit needs of the new target audiences.**

The term intertextuality has been increasingly used in literary discussions to refer to textual allusions within a text, references to earlier works or glimmers of parody and pastiche. However, "intertextual function is not restricted to the relationships between *texts* [...] but also operates in the larger sense of a cultural discourse" (Stephens, 1992, p.116). It refers not

simply to textual references, but also to the implicit and explicit cultural resonances embedded within a text that give meaning. Often intertextuality is not consciously inserted into a text but arises as the result of the intertextual baggage the writer brings with them: texts they have read, cultural experiences and social customs that surround them. The result is a dynamic, dialogic discourse, but one that is dependent on the reader correctly recognising and interpreting signs and signifiers in the text. Barthes expanded on the theory of intertextuality to incorporate the importance of the reader, devising the term ‘infinite intertextuality’ to refer to the intertextual codes by which a reader makes sense of a text, declaring that “the ‘I’ which approaches a literary text is already a plurality of other texts”, effectively opening the text up to a plurality of readings (Barthes, 1975, p.16). However, how does this function in translations for younger readers who are approaching the text with a different set of cultural experiences and textual references?

1.44 Repackaging the Translation

Examining the packaging, or repackaging, of a translation is an important procedure as it allows us to study the impact of cultural adaptation at a macro-level and to look at changes in the paratext that may influence the reception of the novel by the target audience (Connor, 2014, p.430). Elements that surround the text such as titles, chapter headings, cover artwork and layout, illustrations, footnotes, introductions and endnotes are all designed to lead the target reader towards the book and help them establish what type of text they are being offered, and how they should read it (González Cascallana, 2012, p.100). These features are perhaps even more important when presenting a translated text where the reader and/or purchaser may be approaching an author for the first time.

A reader’s encounter with a text begins not with the narrative, but with the physical borders of the book, a threshold that proffers an invitation to the potential reader, allowing

them the “possibility of stepping inside or turning back” (Genette, 1997, pp.1-2). In children’s literature, the design elements, illustration, type and layout work together to present “a strong conceptual or commercial message” (Knight, 2006, p.356), one that helps to promote the book to the potential reader or adult gatekeeper. Book covers are not only vital sales tools, they may also help the potential reader to quickly identify a particular literary genre or to visually link it to a favoured series (Squire, 2007, p.76) and cover-art and illustrations have become an integral part of book production for children. As will be seen across the course of this study, many distinguished illustrators have been paired with Nesbit’s writing, resulting in a beneficial exchange of cultural capital and mutual consecration.

All twenty-three translations included in this study have been repackaged to varying degrees and this thesis will consider **how the texts have been packaged and re-packaged** for their new target audiences.

1.5 Organisation of the Thesis

The Nesbit French translations fall into two distinct time-periods that provide the underlying structure for the study. The thesis is accordingly divided into two parts: Part I: The Early Translations (1906-1910) and Part II: The Second Wave: French translations (1979-2019), and the main body of the thesis is subsequently organised as follows:

Chapter Two explains how a comprehensive corpus of texts was established and lays out the range of research methods employed. In an endeavour to extract a maximum of information from the wide range of materials available, research methods were constantly readjusted as the study progressed and new approaches embraced. The chapter closes by looking at the challenges of evaluating archival research and provides a list of the archives visited in the course of this study.

Chapter Three introduces the first Francophone translators of Nesbit's work: Jeanne and Courtney Heywood, and exposes their strained personal relationship. Using methods from microhistory, it gathers material from archives in Europe and North America to illustrate the agency of the literary translator at the turn of the twentieth century and takes a look at the habitus of Nesbit's early translators.

Chapter Four presents the first two translations of Nesbit's work into French, translated by Jeanne Heywood and published within Nesbit's own lifetime. Like the source text, the translations were first serialised in magazines before being repackaged to form a book and I examine the cultural adaptations deemed necessary at the time of publication. The chapter ends by revealing a series of misappropriations of Jeanne's work following her death in 1909.

Chapter Five looks at the third translation of Nesbit's work uncovered during my research at IMEC² and attributed to Courtney Heywood. Using techniques from corpus linguistics I explore a series of inconsistencies in the translated text and begin to question its authorship by looking at additions to the text that seriously alter the cultural resonance.

Part II moves the research forward to 1979. It looks at changes in the literary climate in French children's literature, which appeared to spark a renewed interest in Nesbit's work, and introduces Isabelle Jan, a highly influential figure in French children's publishing during this period.

Chapter Six explores the translation of Nesbit's fairy tales and domestic adventure stories. Beginning with Carlier's translation, which reopened the French market to Nesbit's work, it moves on to look at two retranslations of *The Story of the Treasure Seekers*. It examines how these books were adapted and repackaged for the French market, whilst also exploring the role then played by influential agents in the French publishing industry.

² Institut Mémoires de l'édition contemporaine

Chapter Seven investigates Nesbit's famous Psammead Trilogy, not only the books translated into French but also those rejected by French publishers. It explores the French translation of the feature film adaptation of *Five Children and It*, considering the links between book and film and how this may have affected the curation of Nesbit's reputation in France.

Chapter Eight highlights the continued influence of Naomi Lewis and takes a look at Nesbit's work in abridgement: stories that were abridged in English before being translated into French. It considers how her work has been repackaged into picture books and illustrated stories, and considers how illustrators also play a role in the consecration of literary texts. It finishes by looking at translations of graded readers and how adaptations may affect the reading level of the translated text.

Chapter Nine examines translations of Nesbit's work found in general anthologies aimed at children, Young Adult (YA), or adult readers. It looks at how her work sits alongside that of other writers within these anthologies and considers the way in which paratextual elements contribute to the curation of her reputation in France.

In conclusion, **Chapter Ten** summarises the principal findings of my research. It outlines the achievements of the thesis, looks at Nesbit's presence in the French literary market today and provides some suggestions for future avenues of research.

CHAPTER TWO

METHODOLOGY

Traditionally, when looking at literary texts, researchers in translation studies followed one of two main lines of inquiry, categorised by André Lefevere as the analysis of ‘process’ and ‘product’ (Connor, 2014, p.427). Analysis of process relies heavily on techniques found in hermeneutics, linguistics and literary criticism. It centres on the relationship between the source and translated text, looks at the challenges faced by the translator and the solutions employed to overcome these, and is often concerned with the adequacy of the text, examining issues of equivalence and interpretation (ibid.). At the other end of the spectrum, analysis of product depends more heavily on sociological models of methodology, looking at the cultural and social forces at work that control what gets translated, by whom, under what conditions and how it is received by the target audience (ibid.). It looks closely at how the translation fits into the target culture and places less importance on equivalency.

However, translation is no longer being looked at as simply a matter of linguistics, but recognised as being affected by cultural, economic, political and social concerns (Fornalczyk, 2007, p.94). This study therefore moves away from the simple dichotomy of product and process and instead draws on a larger, more diverse variety of research methods. By using a range of approaches, it aims to build up a comprehensive picture of Nesbit’s presence in the French literary marketplace, look at the curation of her reputation in France, and identify some of the agents involved in expediting this process.

2.1 Establishing a Comprehensive Corpus

Given the wide range of resources examined in this thesis it was important to establish a rigorous framework in which to gather and organise the material in a precise and methodical manner. The first task was to establish a comprehensive corpus of texts, which was accomplished by identifying as many French translations of Nesbit's works as possible. Eventually a total of twenty-six texts were located: twenty-three original translations, plus three texts that had been repackaged and re-issued. Finding these French translations of Nesbit's work proved to be extremely complicated: just ten titles were initially identified through the general catalogue of the Bibliothèque nationale de France (BnF). All books edited or distributed to the public in France are required to lodge a legal deposition with the BnF and this extensive catalogue, linked to the *Bibliographie de France*, constitutes the most complete record of books available to the French reading public.

The remaining thirteen translations were gradually uncovered during the course of the research project: eight are short stories included in anthologies; one a novel catalogued at the BnF under the translator's name; one a hitherto unknown translation which was uncovered during my archival research and the remaining four recent translations released exclusively as e-books and therefore uncatalogued by the BnF. It should be noted that to-date there is no legal requirement for individual e-books to be registered with the BnF (BnF, 2019), so other e-books, or self-published works, may be available in French of which I am currently unaware. The use of e-readers to repackage and curate the work of an author opens up a different line of discussion and, although I acknowledge the existence of these works, they will not be discussed in any depth during the course of this thesis.

Once the translated texts were identified they needed to be re-connected to their source texts. Even once published as a book, original source texts are not necessarily stable

and modifications and alterations may be made between consecutive editions for a variety of reasons: editing may take place if an incident described in the text is no longer considered appropriate for the target audience; re-editions, or a change of publishing house may result in further modifications, and the publishing of abridgements or adaptations inevitably results in the original text being reconfigured for a new target audience. It was therefore important to perform a retrospective analysis to identify which source text paired with each of the translations. For the purpose of close textual analysis, if there was any doubt as to the precise nature of the source text, I paired the translation to the last Penguin edition published prior to the translation taking place.

Of all the literary texts that reach publication, only a small number are ever considered suitable for translation. It is therefore important to contemplate why a particular text was chosen for translation, and by whom, taking into consideration the power that might lie behind making such decisions (Schippel, 2018). Schippel suggests that the “flows of translation - just like the flow of other goods [...] reflect the hierarchies of the global market and its power structures” (2011, pp.14-15). The annual report for 2017-18 released by the *Syndicat national de l'édition*, which represents over 700 French publishing companies, revealed that translations into French accounted for approximately 15% of all new books (*Syndicat national de l'édition*, 2018). English has long dominated the market with two-thirds of these translations stemming from Anglophone source texts. This effect is amplified in the children's literature market where the latest figures obtained from the BnF show that, in 2018, 77% of all translations for children registered at their legal depository were from English source texts: an impressive 1462 out of a total of 1888 books (*Syndicat national de l'édition*, 2019). However, where French copyright sales are concerned, although the children's

literature sector was the most successful area of export in 2018, less than 5% of all copyrights ceded on children's books were for translations into English.

The publishing world has changed drastically since the first French translation of Nesbit's work in 1906 and sweeping changes in the patterns of ownership appear to have led to an "ascendency of marketing over editorially-led tradition" (Squires, 2009, p.20). But to what extent are these changes reflected in the translation and publication of Nesbit's work in French? With a corpus embracing one hundred years of translation, this study begins by setting out methods employed in translation history, which may help us gain further insight into the Nesbit translations, her translators and her place in the Francophone publishing world.

2.2 Translation History

The interdisciplinary nature of translation studies encourages "openness and intellectual flexibility" (D'hulst and Gambier, 2018, p.9). Translation studies are centred on the very concept of crossing: foregrounding the exchange of languages, of cultures and ideas and therefore scholars of translation history are increasingly looking towards the concept of *histoire croisée* as a viable methodological approach to their work (Tryuk, 2019). *Histoire croisée* was initially developed by historians concerned with transnational history; those "interested in examining intersections and crossing processes using multiple perspectives" (Bachelor, 2019). It distinguishes itself from earlier historical concepts by not only highlighting the crossings of different places and layers, but also that of the historian and their object of study (Wakabayashi, 2018, p.262) thus revealing a self-reflective level of scholarship (Wolf, 2016) and allowing for "an adjustability of categories and scales during the research" (Loblich and Averbeck-Lietz, 2016, p.32).

The French word *histoire* can be translated into English as both ‘history’ and ‘story’. By considering both terms simultaneously, I would suggest that an extra dimension can be added to the concept of *histoire croisée*, opening it up to new interpretations and wider applications. The idea of a ‘crossed or entangled history’ can now be expanded into the notion of a series of intertwined stories or criss-crossing narratives: voices from across disciplines that dissect to form a multifaceted view of historical events. In this study the realms of English and French children’s publishing are crossing in translation (see Figure 2.1) but, with methods drawn from *histoire croisée*, the researcher becomes a genuine *bricoleur intellectuel* (Lévi-Strauss, in D’hulst and Gambier, 2018, p.9), filling their toolbox with concepts pulled from other disciplines and developing a richer dialogue with the research materials.

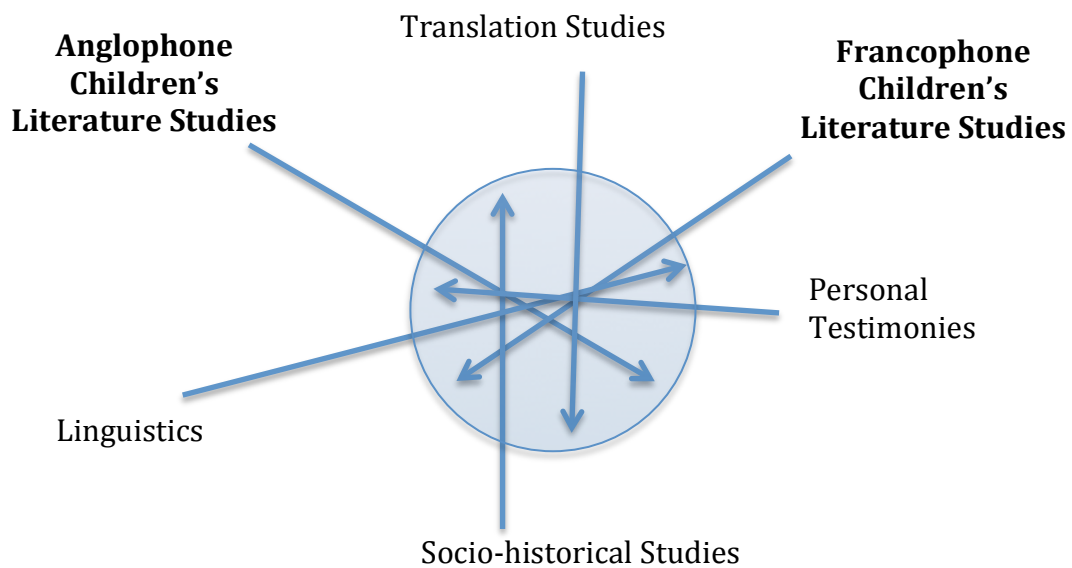


Figure 2.1: Criss-crossing narratives

Alongside approaches gleaned from *histoire croisée*, studies into the history of translation also benefit from methods employed in microhistory. From its beginnings in the 1970s, microhistory successfully combined social history and cultural historical approaches: a powerful combination that remains keenly relevant for research projects being carried out

today (Magnússon and Szijártó, 2013, p.7). Microhistory concentrates on the small scale, it conveys the personal experience and links the individual to the general socio-historical context. It concentrates on a particular case or person, allowing for a thorough historical study of the subject; it searches “for answers to large questions in small places” (Joyner, in Magnússon and Szijártó, 2013, p.5), and considers those living in the past as active participants in their lives and not mere puppets of historical events (Magnússon and Szijártó, 2013, p.5).

By drawing on concepts of microhistory, proposed by Ginzberg (1976, 1993) and Levi (1991), Munday suggests that archival research into the lives of translators can lead to the creation of microhistories that in turn help to create a bigger picture of “the history of translation in specific socio-historical and cultural contexts” (Munday, 2014, p.65). He endorses using primary source texts as the basic starting point for investigations, whilst also looking at extra-textual sources to provide insights into both translation methods and the historical context; encouraging the use of so-called ‘new’ history which looks at the lives of ordinary people, especially those marginalised by traditional historical discourse, including translators; the examination of archival sources for letters, correspondence, contracts with publishers etc., and the review of personal papers belonging not only to the translator, but to friends, family and acquaintances. This involves not only looking at traditional sources such as diaries and letters, which were written with the intention of being read at a later date, but also items which can be labelled as ‘remains’ (Richter, 2018). These remains include items such as receipts, shopping lists, or even notes jotted in the margins of more formal correspondence, items that constitute a body of circumstantial evidence never intended to be read by a future audience, but one which may provide a wealth of extraneous information. Indeed, it was the examination of a variety of non-traditional sources that led to my discovery

of an unidentified translation of Nesbit's work published in 1910, an exciting archival find which is discussed at length in Chapter Five.

2.3 Towards a Humanisation of Translation Studies

A fundamental feature of the translation history narratives found in both microhistory and *histoire croisée* is a focus on human historical figures: translators, publishers and other literary agents (Bachelor, 2017, p.8). Yet often in translation history studies, “modern based sociologies of single trajectories [have been] sorely lacking” (Simeoni, 1998, p.31) and text-based descriptive translation studies condemned for their tendency to “gloriously overlook the human agent, the translator” (Hermans, 1995, p.222). Fortunately, research in translation studies is now looking more closely at the translators themselves, effectively creating a new sub-field within the discipline; a sub-discipline that Andrew Chesterman has labelled “**Translator** Studies” (2009, p.1).

In 2009, Pym argued for a humanisation of translation history, one that would reveal “the social roles played by translators as they mediate between cultures” (Pym, 2009, p.1). He encouraged a move away from focusing on the text and towards a more comprehensive investigation of the human factors involved in translation: researching the translators themselves, exploring their lives, reconstructing their professional networks and, in particular, examining their role as cultural mediators. Pym asserted that humanisation cannot be considered a strict methodology, but rather a “general way of proceeding, of discovering things about the world, of seeing what was hidden but a certain one-sided objectivity” (Pym, 2009, p.25), and instead of a grand solution proposes two much simpler principles:

1. First Principle: study translators, then texts.
2. Second Principle: look for the professional intercultural,

in essence “seeking its points of departure in translators rather than translations” (Pym, 2009, p.37). Pym defines intercultural as “an overlap or intersection” of two or more cultures, one in which translators can “draw on more than one culture [...] but are wholly determined by none (Pym, 2009, p.38). Translators are by definition members of these professional intercultural networks formed in the crossing points and spaces between cultures. Intercultural networks constitute “members of diverse provenance, each bringing particular cultural knowledge in addition to their complementary technical skills” and include “all the professionals involved in cross-cultural communication” (Pym, 2004, p.19). It is therefore vital to look outside the text to see how these intercultural networks may have influenced and affected the production of the translation.

In 2017, the British Library hosted ‘The Translator Made Corporeal’, a conference that aimed to explore current research in this field, by bringing the translator out of the archives and back into plain view. The conference set out to explore the flesh and blood translator whom Pym claims has been “excluded from the world of ‘pure research’” (Pym, 2014, p.4), and push the researcher to ask the question “Quis? - who is the translator?”, inciting a more thorough investigation of biographical details including the translator’s educational, social and economic background (D’hulst, 2010, p.399). Key-speaker Jeremy Munday emphasised the recent interest in archival research in translators as part of what has been termed ‘the translator’s turn’ and suggested that the researcher should look to the archives to uncover the everyday lives of translators, in a move to reveal their struggles, their professional networks and personal friendships (Munday, 2017).

The first part of this thesis, ‘The Early Translations: 1906-1910’, looks closely at Jeanne and Courtney Heywood, endeavouring to uncover the working lives of these early translators of Nesbit’s work and thereby establish their social and cultural positions. This segment is heavily reliant on archival material. A thorough investigation of their

circumstances both private and professional helped to place the translations in a social and historical context and it was these investigations which led me to question the true authorship of the third translation. However, a deeper comprehension of translation and translation history can only be achieved by linking together complementary research methods and here I drew on methods employed in corpus linguistics to gather circumstantial evidence buried in the text itself. This required converting the texts into a machine-readable format, by scanning and then using OCR software, which allowed them to be read by concordance software (Anthony, 2017).

However, getting a clear PDF scan was not an easy task. *Le château enchanté* had never been published in book form and the ephemeral nature of magazines meant that the supply of good quality primary texts was scarce. Pristine copies are available in the French archival collections in IMEC, but these are bound in book form and as a result a whole line of characters is partly hidden in the fold of the binding causing a deformation of letters on the scanned copy. Fortunately, I managed to source a collection of the original magazines on e-bay but, being children's magazines, they came complete with dubious stains and ring-marks. The text in the word documents therefore needed a serious amount of cleaning up before they could be processed further: smudged ink, old-fashioned typeface and the bowls of chocolate had resulted in many inaccuracies creeping in. I removed titles, page numbers and footnotes, corrected spellings and readjusted grammar resulting in a plain text version ready to process. The resulting documents were subsequently run through the Antconc concordance software programmes (Anthony, 2018) and I was thus able to identify individual traits and discover traces of stylistic fingerprints that would have been almost impossible to detect through more traditional methods of close textual analysis (see Chapter Five).

With so very few resources dedicated to translation, the researcher needs to dig deep to find any contextual traces of the translator and their work and “the researcher’s point of view becomes an intrinsic part of the account” (Levi, 1992, p.106). In this thesis the researcher’s quest becomes entwined with the research itself and large amounts of time were spent delving into the ‘miscellaneous’ and ‘general letters’ files of literary archives across Europe and North America in the hope that correspondence had been preserved or pertinent names mentioned. Jeanne and Courtney Heywood may be just two translators amongst a myriad who now languish in the margins of translation history, but history is made up of a mosaic of tiny players; by studying these outliers and contextualising their lives we add a small fragment to the larger overall picture of the history of translation, for as Antoine Berman stated, “La constitution d'une histoire de la traduction est la première tâche d'une théorie moderne de la traduction”/ establishing a history of translation is the first step for a modern theory of translation (Berman, 1984, p.12).

Anthony Pym states that his humanisation of translation studies is “a mode of asking questions that lead to unforeseen answers” (Pym, 2009, p.45). By examining our translators’ lives, either indirectly through archival research or directly through questionnaires, we approach the texts with a new depth of knowledge that will lead us to ask further questions of the translated text itself and may help us towards a deeper understanding of the history of translation. Seventeen translators were involved in preparing a total of twenty-three translations of Nesbit’s work for the French market; seventeen translators who came to know Nesbit’s writing intimately, familiar with her turn of phrase, her humour and her Edwardian world; seventeen writers who with a network of publishers, literary agents and editors helped to reshape her work for a succession of new target audiences.

2.4 Antoine Berman and *l'épreuve de l'étranger*

Leading French children's literature expert Virginie Douglas suggests that theories of positive manipulation have become less favoured in France over the past ten years and that a more Bermanian approach is now being employed when translating for children: one which strikes a balance between respect for the source text and subtle adaptation for the target audience (2015, p.38). Antoine Berman's name has been synonymous with translation studies in France since the 1980s. Although he has had a lasting influence on the subject in his home country, his work may not have yet reached the degree of recognition it deserves further afield. In order to take a more comprehensive approach to analysing Nesbit's work the texts were approached using methods advanced by Antoine Berman. Berman felt that every translation faced '*l'épreuve de l'étranger*', but that textual analysis could reveal the degree to which elements of the source text were allowed to infiltrate the translating language (Berman, 2012, p.189). He felt that it was important to ask questions about the translator and his line of questioning, drawn up in 1995, runs along similar lines to those that would later be posed by Pym (2009) and D'hulst (2010) in their bid to humanise translation history: Who is he? Is he an author as well as a translator? What else has he translated? Is he uniquely a literary translator? Is he French? Does he speak other languages? etc. etc. (Berman, 2009, p.57). All these questions are paramount to understanding the translator's position concerning the act of translation; his own literary style and "the set of linguistic, literary, cultural and historical parameters that determine the ways of feeling, acting and thinking of the translator" (Berman, 2009, p.63) and as such were drafted into the questionnaire which I sent to the translators involved in this study (see Part II). When addressing the subject of translators of children's literature I would also stress the importance of questioning any previous familiarity with the work and/or author. If the translator had previously read any work by Nesbit, even as a child,

they carry with them the memory of that first reading which could in turn influence their translation.

Berman's work on ethnocentric translation strongly influenced Venuti's work on the notion of the visibility of the translator and strategies concerning the foreignisation and/or domestication of translated texts. He fiercely condemned the tradition of the ethnocentric translator, the roots of which can be found stretching back as far Roman times (Connor, 2014, p.426). In his essay 'La Traduction et la Lettre, ou l'Auberge du lointain' Berman criticised the ethnocentric tradition for being that

qui ramène tout à sa propre culture, à ses normes et valeurs et considère ce qui est situé en dehors de celle-ci – L' Etranger - comme négatif ou tout juste bon à être annexé, adapté pour accroître la richesse de cette culture/ which brings everything back to its own culture, its norms and values and considers everything situated outside of this - the foreign - as negative or only good enough to be annexed, adapted to enrich this culture (1999, p.29).

Alongside this he heavily stressed the importance of conserving the literary essence of a work and retaining a respect for the source text. At first glance his ideas may seem at odds with the tradition of translation in children's literature, a genre that is notorious for changing and adapting a text to suit the needs and requirements of the target culture. However, it is clear that Berman had an interest in translating for children and doing so in a manner that neither disrespected the source text, nor denigrated its origins. In 1979 and 1981, Berman translated two of Peter Härtling's children's books from German into French: *Oma, ma grand-mère à moi* and *Ben est amoureux d'Anna*, translations which have been re-issued several times by the French publishing house *Pocket Jeunesse* and are still available in bookshops today. In one of his later seminars for the *Collège de philosophie* Berman

discussed the question of children's literature in translation in a seminar entitled: 'La Babel traductive: traduction spécialisée et traduction littéraire' (Berman, in Pederzoli, 2010, p.173). The lecture from these proceedings, subtitled *La traduction des contes pour enfants*, has never been published and may never be. Speaking at a memorial service held at the *Maison de la Poésie* to mark the twenty-fifth anniversary of his death, Berman's wife refers to these unpublished proceedings, along with lectures given in 1986 and 1989, as having a different status as they were not originally intended for publication (Berman, 2017).

However, Berman's method, laid out in *Pour une critique des traductions: John Donne* (1995), provides us with a concrete example of the systematic approach he applied when analysing a translation. To prevent the researcher from jumping straight in and beginning a hasty comparative analysis of source and translated texts, he suggests starting with setting the source text to one side and approaching the translated text as a primary text in itself. This systematically raises the symbolic value of both the translated text and the genre of translation criticism, by allowing what Berman refers to as a 'dignification' of the translator and his work (Connor, 2014, p.429). The translated text is then studied very much as one would undertake a classic literary analysis in that it is read twice in succession. The first reading takes place under the guise of what Berman labels as a 'receptive gaze' (2012, p.49); here the reader is still reading the translation as a foreign text in French, but relaxes, absorbing the narrative, exploring the plot and savouring the essence of the literary work itself. The second reading is an active reading of the work as a translation: the researcher's gaze becomes more focused and they begin to unpack the translation looking for 'textual zones' where parts of the translation may appear weaker or give cause for concern (Connor, 2014, p.429); these zones may be areas where the vocabulary chosen by the translator seems at odds with the narrative; where the pace of the plot slackens or speeds up unexpectedly;

where the translator's voice interrupts the narrative, or where sensitive areas of cultural divergence indicate that adjustments to the text may have been applied. Berman concedes that these zones rely on the impressions of the researcher as a reader and as such may be misleading or distorted (Berman, in Connor, 2014, p.429). In order to discover what may lie behind these zones, the researcher must now complete the next stage of the 'textual pre-analysis' by turning to the source text and replicating the same actions of reading and re-reading the text, noting zones that mark the work out as individual or particularly remarkable in style, nature and content.

As a third step he suggests looking at secondary materials written by the author and/or translator: prefaces, endwords etc., which then should be followed by research about the translator, in an attempt to contextualise their work and try to understand why the translator translated the way they did. It is only after this lengthy preliminary work that he advocates an actual comparative analysis between the original and the translation, and in so doing anchors "the work of the translator within a specific horizon, showing its historical and geographical situatedness" (Massardier-Kenney, 2010, p.x).

Contrary to Pym, Berman suggests starting his analysis by looking at the **translation** and not the **translator**, yet both academics recognise the importance of exploring the role of the translator before attempting any analytical comparison of source and translated texts. This study employs Berman's methodological approach to help draw out zones that point to any cultural adjustments to the narrative and identify possible divergences of style and voice within the translated texts. The selected zones can then be compared against one another affording a carefully measured criticism of the translated work.

Berman originally advocated the use of literal translation to register the foreign nature of the text but later revised this, encouraging instead the use of a 'poetic correspondence' to

produce an ethical translation that could be recognised as a work in its own right, respecting the cultural differences and acknowledging any manipulation of the source text (Venuti, 2012, p.189). Pederzoli shows that Berman's translations for children concur with recognised Bermanian theory by maintaining a high degree of foreignisation of the text; conservation of both cultural aspects and geographical locations of the source text; preservation of the names of the protagonists, and a respect for the literary work of the source text, but there is also an element of modification towards the target audience (Pederzoli, 2010, p.183). Berman appears to have recognised that he needed to adjust his methods when working with a younger target audience and that some adaptation of the text was essential, not only to ease comprehension, but especially to conserve the nature of the work as a piece of literary writing to be read, enjoyed and appreciated as such. In order to achieve this, the inventive, creative style of writing used in children's literature, with its colourful language and play on words, needs to be replicated by the translator (Pederzoli, 2010, p.178), but a degree of adjustment is also required if these elements are to fulfil the same function for the target audience and convey the essence of the source novel in accordance with Berman's aspirations to conserve the 'œuvre' of the literary work. Consequently, a few explanatory footnotes have been added to Berman's translations for children, and, as if to ease the reader into the story with a sense of familiarity, there is a degree of domestication concerning the names of secondary characters (Pederzoli, 2010, pp.183-184).

2.5 The Testimony of the Translator

Unfortunately, there was some difficulty in accessing archival material for the later Nesbit translations: some archives were inaccessible to the public, others had disposed of, or misplaced archival material and in many cases decisions had been made by phone, fax or email and no lasting trace remained. Research methods had to therefore be adjusted

accordingly and the second part of this research project, 'The Second Wave: Translations 1979-2019', combines archival research with personal involvement from the Nesbit translators themselves. Contact was made with a number of translators and living testimonies obtained through questionnaires that help situate both translator and translation.

As can be seen in Appendix 1, Berman's recommended lines of enquiry (1995) heavily influenced the design of the questionnaire. The questions were carefully drawn up and then tested on several working literary translators before being sent out to those translators directly involved in translating Nesbit's work into French. Following procedures recommended by Saldanha and O'Brien, the questionnaires were pre-tested to eliminate any ambiguities and ensure that a pertinent range of questions was included in the survey; the format was kept deliberately short, so as not to over-impose on the translator's time and increase the chance of the forms being completed and returned, and extra space was provided in several places for the translators to provide additional comments if they so wished (2013, p.158). A total of seven forms were sent out by email and all promptly returned. I made a determined effort to contact as many of the translators as possible, but unfortunately several proved impossible to trace. It should be noted that those who did respond were extremely positive about the venture and delighted to have been asked actively to participate in a research project that highlighted the role of the literary translator.

The questionnaires provided a unique opportunity to interact with the translators and ask them more general questions about their work, as well as recalling their contribution to the Nesbit translations. There is of course an inevitable degree of subjectivity in "a narrative that seeks to capture the lived experience" (Munday, 2014, p.68); each of us sees events from our own unique standpoint and mediates them accordingly. In these instances, the researcher needs to be aware that personal opinions may influence some of the respondents' replies and

adjust their evaluations appropriately. Additionally, as many of the translations were executed several years ago, the translators were recalling events from a distance and a certain degree of memory mediation may have occurred. The reliability of this type of testimony could therefore be called into question, but in many cases the benefits of such questionnaires largely outweigh the drawbacks; hearing directly from the translator allows insight into the translation process that would otherwise be denied the researcher.

Although presented in written form, this type of research, which relies on living subjects, has much in common with the oral histories collected in microhistorical research. The recollections of individuals are gathered to describe the everyday life of previously unheard voices, leading to a small-scale analysis of experiences and choices (Munday, 2014, p.67). The feedback received from the questionnaires attempts to preserve a historical record of how the translator perceived their work at a given moment. In terms of translation history such testimonies allow us not only to be party to decisions affecting the translation itself, but also begin to reveal the influence and power of different parties involved in the publishing process.

2.6 Retranslation

Part II of this study turns to the translations that were executed from 1979 onwards and here we begin to encounter re-translations of earlier works and explore the validity of applying retranslation theory to children's literature. The first concept of a 'Re-translation hypothesis' stemmed from ideas proposed by Bensimon and Berman in a special issue of the journal *Palimpsestes*, in 1990 (Dastjerdi and Mohammadi, 2013, p.173). Andrew Chesterman further advanced their thoughts, operationalising the notion of a retranslation hypothesis (Koskinen and Paloposki, 2010) and drawing up a non-exhaustive list of factors that motivate the move towards retranslation:

- Later translators take a critical stance on the earlier translations and seek to improve on them.
- The existence of an earlier translation facilitates the reception of a new one.
- The target language has developed and allows the translator more freedom of movement.
- The target culture translation norms have become less rigid and allow a closer rendering of the source text.

(Chesterman, 2000, pp.15-27).

Venuti's work on retranslation draws on similar ideas, whilst also considering how the value of the text is affected by retranslation. This study looks at how retranslations can reinforce the value of a text, reaffirming its literary worth as something that merits revisiting. Retranslations may challenge earlier interpretations in an attempt to raise the text's value to a level of canonicity in the translating language; they may increase a text's economic value when deliberately marketed as a retranslation by the publisher, or, when a canonical text falls into the public domain, its value may simply be seen as a low-cost marketable product (Venuti, 2013, pp.97-100). To study retranslations is also to realise that translating is more than just communication, "it creates values in social formations at specific historical moments and these values redefine the source text and culture from moment to moment" (Venuti, 2013, p.107). Given the canonical nature of Nesbit's texts in Anglophone circles, I explore how literary value affects translation and retranslation, and how in turn retranslation affects literary value (see Part II).

Children's literature specialists Gillian Lathey (2016) and Isabelle Desmidt (2009) have both questioned the degree to which certain theories of retranslation can be applied to translation of children's literature. The retranslation of children's literature inevitably involves "a reconsideration of the implied reader" (Lathey, 2010, p.162) and Lathey questions the applicability of Berman's initial argument (1990) whereby with each retranslation there is

a continual move away from a target-oriented text towards a source-oriented translation and a corresponding increase of so-called accuracy (Lathey, 2016, p.121). She argues that changing perceptions of the child reader, aggressive marketing practices of children's literature, and the desire for new visual presentations and packaging are much more likely to play a role in determining what will be retranslated for children, than the desire to create a more accurate rendering of the source text (ibid.). Likewise, Desmidt's studies on retranslations of German and Dutch children's literature underscore its source-oriented nature and she references the pivotal research of Zohar Shavit which clearly shows that both translations and retranslations in children's literature have a strong tendency to prioritise the norms of the target culture (Shavit, in Lathey, 2009, p.678).

There has been a noticeable increase in retranslations since the 1980s, particularly within the French literary market (Collombat, 2004, p.1). This upsurge of retranslations coincides with the end of the 'short twentieth century', a concept formalised by Eric Hobsbawm in 1984 extending from the beginning of World War I to the fall of the Soviet regime in 1991, and as such the twenty-first century could be seen as being the age of retranslation (Collombat, 2014, p.8). Indeed, this study includes six examples of retranslations all of which occur after 1991. These include picture books for a young audience, easy-reads for beginner readers and stories in Young Adult (YA) collections, and in Chapters Six and Seven I look at how the profile of the target audience influences retranslation.

Whilst there is an undeniable relationship between a translation and subsequent retranslations, there is also a natural hierarchy that develops between the source text and the translated text, one in which the source text will almost always be considered to be of higher prestige than the translation (Schippel, 2018). It is important to consider the stability of this level of perceived prestige and reflect on whether it alters when the format of the source text

itself changes. In Chapter Eight this study looks at the translations of abridgements and adaptations of Nesbit's work, examples where the original urtext had been manipulated before the act of translation took place. In such cases it is crucial to establish which text should now be referred to as the source text, as the definitive urtext penned by the author is no longer the source text of the French translation. Over time Nesbit's source texts have been open to interpretation and new editions and adaptations of her original work published in a variety of formats. Although it is still important to turn to forensic literary recourse and follow the texts back to their original sources, it is these re-formatted publications of abridgements and adaptations that are henceforth the new source texts and as such they should be accorded the appropriate attention.

Two of these abridged source texts formed part of a more formal graded reading scheme. However, in translation a subtle change took place across the text, for whereas in English these books were graded as suitable for a reading level two, upon translation into French this was raised to a reading level three. The rise in comprehension level appeared to be pervasive across the whole text and I devised a method of quantifying this increase by comparing the use of speech tags in source and translated texts (see Chapter Eight). Close textual analysis of this nature allows a greater insight into what exactly is happening in the translation process.

2.7 Packaging and Repackaging Translations

Although there has long been a basic understanding that the reader begins to form an opinion about a text based on its surrounding elements, it was not until the publication of *Seuils* (1987) by Gérard Genette that the academic community began paying closer attention to these features (Bachelor, 2018, p.2). In *Seuils*, Genette establishes that a reader comes not to a text but to a book and therefore a text can never be read independently of its paratext: “a

text without a paratext does not exist and never has existed” (Genette, 1997, p.2). Convinced of a vital connection between paratext and authorial intent, Genette considered the paratext to be comprised of those elements that convey “comment[s] on the text, or presents the text to readers, or influences how the text is received” (Bachelor, 2018, p.12). Nevertheless, defining exactly which elements make up the paratext is to “negotiate around its blurry borders” (Bachelor, 2018, p.17). Bachelor therefore proposes a clearer functional definition, declaring that “a paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (2018, p.142). Contrary to Genette’s model, her definition is deliberately open, allowing the translated text to be considered a text in its own right, in possession of its own paratexts (ibid.) and accordingly it is Bachelor’s definition of paratext that is adhered to in this thesis.

Intriguingly, not all translation scholars have chosen to adopt the term paratext: alternative terms include ‘bindings’ (Harvey, 2003), ‘extra-textual material’ (Susam-Sarajeva, 2006) or even ‘framing’ as a wider term (Rockenberger, 2014), with paratext used as a subcategory within (Bachelor, 2018, p.141). Earlier studies in 1985 by José Lambert and Hendrik van Gorp (2014) used yet another expression, calling for an examination of ‘general-macro-structural features’ of the translated text. They suggested gathering information gleaned from what we would consider paratextual elements: is the text identified as a translation or an adaptation? Is the translator’s name mentioned? Is any extra information included via footnotes, prefaces or endnotes? Aspects of their approach remain valid today and the questions posed above were amongst those raised throughout this study.

In 1996, a year before Genette’s work was available in English, Hermans and Kovala published essays addressing the notion of the paratexts and its specific significance to translation studies: rather than viewing the translation as a paratext of the source text, they

looked at paratexts of translations themselves. Their work, coupled with Genette's, opened the way for greater exploration of the concept of the paratext in translation studies. Some scholars, such as Yuste Frías (2012), McRae (2012) and Nergaard (2013), acclaim the prominence afforded to translators via the paratext, echoing Venuti's cry for a greater visibility for all translators (Bachelor, 2018, p.32). Part II of this study looks at the presence of the translator in the paratext through the use of footnotes (see Chapters Six and Nine).

Other scholars, such as Tahir-Gürçaglar (2013), Dean-Cox (2014) and Hanna (2016), have drawn on a Bourdieusian framework, using paratextual elements to look at the power and prominence of those writing the paratext and consider the dynamics surrounding the production and dissemination of the text (Bachelor, 2018, p.32). Throughout Part II of this thesis I draw on a similar framework, and through the work of Bourdieu and Casanova, examine the paratext for evidence of cultural capital exchange, symbolic power and the presence of charismatic consecrators. Other studies into the paratext by Stella Linn (2013) have shown the role it plays in promoting the image of a particular author and/or the source culture (Bachelor, 2018, p.37) and many of the Nesbit translations contain a short biography, curating her image and promoting her work to a new audience.

Changes in the paratext are inevitable when adapting a book for a new target audience, some are unavoidable, others deliberate modifications, but all impact the translated text and the way it is received. The rights to the original illustrations may not have been obtained and new illustrations might create points of tension with the text; the format of the book itself, its size, shape and the typeset used may influence the reader's perception of the text, and the titles of books are often drastically transformed in translation placing a different focus on the contents within. A clear example of this concerns the title of Nesbit's novel *Five Children and It* (1902) which was changed to *Cinq enfants et moi* (2007) when Formentelli's translation

was republished. By replacing the gender neutral ‘it’ with the word ‘moi’/ me, the focus of the title changes and the reader could be misled into believing that the Psammead will be narrating the action.

The use of footnotes, prefaces and glossaries in children’s literature guide the reader’s understanding of the text. The style and content of any such additional information will vary enormously depending on the target audience: editions intended for a more academic readership, such as Palgrave Macmillan’s recent edition of *The Story of the Treasure Seekers and the Wouldbegoods* (2013), published in their series “Classics of Children’s Literature”, contains a lengthy introduction by children’s literature scholar Claudia Nelson and copious scholarly footnotes, whereas Usborne’s abridged version of *The Enchanted Castle* (2007) simply includes a brief endnote which finishes with an encouragement to the reader to seek out the full-length version of the novel. A decision has to be made as to which of this information will be pertinent to the needs of the new target audience, and which is superfluous: for instance in the Usborne example above, there is to date no existing French translation of the full-length novel for the readers to turn to, so the translator had to take the decision to adjust the translated text accordingly. It is in these elements of the paratext that we can most clearly hear the translator’s voice speaking directly to their readers and helping them negotiate potentially problematic culture bumps and challenging vocabulary.

The translator is not the only additional new voice heard in the finished publication as paratextual elements are frequently written, rewritten or edited by anonymous members of the publisher’s editorial team. These features are often the first contact the reader/purchaser has with Nesbit’s work and as such they can be subtly influential. They may link the book to recent film versions of the novel or use keywords to covertly signal the perceived cultural worth of Nesbit’s work (see Chapters Six and Eight). Regrettably, those responsible for

writing this promotional paratext do not always seem to have actually read the book itself, as the two editions of Bee Formentelli's translation of *Five Children and It* clearly illustrate. The back cover of the first edition reads "En construisant un château"/ Whilst building a castle (Nesbit, 2004), whereas the updated edition changes this to "En construisant un château sur la plage"/ Whilst building a castle on the beach (Nesbit, 2007). Unfortunately, this simple change to the paratext exposes the ignorance of the writer as the children are in fact digging, not on the beach, but in a sand-quarry, a fact revealed in the first few pages of the book. The paratext is a vital part of packaging a translation for a new audience and errors such as these create confusion and form a palpable tension between the external paratext and the translation within.

2.8 Cultural Context Adaptation

Preparing a translation for a new target audience is not simply about packaging a new product. Whilst adjustments to the paratext may help curate the reputation of the author and promote the book as a commercial product, certain elements within the text may also require a careful adjustment and sensitive adaptations and modifications can increase the readerly function of the text, opening up its reception to a wider audience. Although it would be a mistake for studies in translation to focus solely on elements 'lost' in translation, the use of close text analysis is vital for monitoring these small adjustments to the text. It is important to look not only at what is missing, or has been changed, but also to what has been added or augmented. Throughout this study there has been a deliberate attentiveness to the elements of cultural intertextuality in the source texts and any subsequent changes and adaptations in the course of translation. Göte Klingberg's seminal work *Children's Fiction in the Hands of the Translators* (1986) looked extensively at cultural adaptation in children's literature. He

categorised the techniques employed by translators to process these features for their target audience using the following sliding scale:

1. Added explanation – cultural element retained but short explanation in the text
 2. Rewording – what the source text says is expressed, but without the use of the cultural element
 3. Explanatory translation – the function or use of the foreign element is given instead of the name
 4. Explanation outside the text – footnote, preface etc.
 5. Substitution of an equivalent in culture of the source language
 6. Substitution of a rough equivalent in culture of the source language
 7. Simplification - a more general concept used rather than a specific one
 8. Deletion – words, sentences, paragraphs deleted
 9. Localisation – the whole cultural setting moved
- (Klingberg, 1986, pp.17-18).

Klingberg was of the opinion that “the source text should be manipulated as little as possible” (1986, p.17) and accordingly an in-text explanation (1) is considered by him to be the least intrusive means of treating cultural material, whereas at the other end of the scale localisation (9) is seen as being the most intrusive. In practice, translations for children are frequently adapted to fit the implied needs of the target audience and the manipulation of a source text should not be systematically regarded as a negative concept. When applied in a non-judgmental manner, Klingberg’s framework can be a useful tool in highlighting adaptations made to cultural elements in translation at a micro-textual level and I used his categories to help define changes made in translation during the textual analysis of Nesbit’s texts in study.

Cultural context adaptation has always incited a wide range of opinions in the field of children’s literature and there has been a continuous lively debate concerning the appropriate usage of domestication and foreignisation when translating for a young audience. Some scholars, such as Doderer (1981) and Stolze (2003) criticise domestication as a means of

“denaturalising and pedagogising children’s literature” and feel that children should be able to see the foreign nature of translated texts and accept “the differences, the otherness, the foreign” (Oittinen, 2012, p.43). Lawrence Venuti takes this argument a step further accusing domestication of inflicting an “ethnocentric violence on the foreign text” (Venuti, 2008, p.24) and calling on translators to “call attention to the secondary state of the translation and signal the linguistic and cultural differences of the foreign text” (Venuti, 2008, pp.310-311). Other experts in the field, such as Rita Oittinen, question the authority of the source text and reason that every new translation should be seen as a new text and not simply looked on as a representation of the original (Puurinen, 2006, p.62). Oittinen argues that there are advantages and disadvantages to both domestication and foreignisation. For whilst some young readers may accept foreignised texts, she fears that others may find them too strange and only be willing to read a translated text if it has undergone a certain degree of domestication; she thus looks at translating as a form of rewriting for new readers in the target culture (Oittinen, 2012, p. 43).

Oittinen’s work is strongly influenced by the Skopos theory, put forward by Reiss and Vermeer in 1984, which stresses the ‘purpose’ of the translation as the central factor in the translation process (Venuti, 2012, p.187). It foregrounds the translation itself and evaluations are based on the “level of adaptation to appropriate target text and cultural norms” (Saldanha and O’ Brien, 2013, p.99). Oittinen considers translating for children to be an active process by which the translator engages in a dialogic relationship with the reader, author and other agents, ascertaining that “situation and purpose” are core elements of translating; for translators do not simply translate words, but whole situations (Oittinen 2000, p.3). Her theories also link to the growing interest in applying reader response theories to translation studies as she acknowledges the cultural heritage, contextual reading and image of childhood

that translators bring to the table when approaching a translation (ibid). It should never be forgotten that translators are themselves first *readers* of a source text before they are translators and their translation will consequently be based on their own response as a reader to that specific text (Desmet, 2006, p.123).

Reader response theories develop Barthes' concept of 'writerly' texts put forward in his seminal work *S/Z: an essay* (1991). They emphasise the active part played by the reader as they read, process and interpret the text. By accepting the idea of the reader generating their own meaning, we recognise the legitimacy of multiple readings of a single text and the source text begins to lose its position of absolute authority. This in turn allows for a greater legitimacy to be placed on all texts generated from a single source text, whether they are translations, abridgements, rewritings or retranslations. Furthermore, several of the texts in this study have been the subject of more than one translation resulting in greater sense of 'readerliness' as these competing, or alternative, texts may be read against one another offering additional insight into the translation process (Baer, 2014, p.341). It must be remembered that Nesbit's original source texts were themselves explicitly written for a specific situation and purpose. Although initially penned for publication as serialisations in periodical magazines, there was a conscious awareness that they would later be tailored and republished as full-length novels. An unstable quality was thus inherent in the source texts from their very conception, facilitating the acceptance of the multiple readings and interpretations of the texts that were to follow.

2.9 Evaluating Archival Research

As this research project covers over one hundred years of translations some sections of this study repose heavily on archival research. However, the researcher must at all times be aware of the limitations of archival enquiries and carefully consider the inherent value of each

piece of evidence uncovered; wary not only of the material that has been retained, but also that which appears to have been discarded along the way. There is already a sense of intrinsic value attached to articles that have been preserved in archival collections (Munday, 2017). These are items that have gone through a subjective selection process, have been considered ‘worthy’ of preservation and retained. It is almost as if the very act of conservation itself bestows an extra sense of value on an item. Inversely other items, which may prove to be of immense value or interest to the researcher, are in turn devalued and rejected as not worthy of preservation. The index of the Nathan archives housed at IMEC shows evidence of just such a procedure: the archive was reduced in size when the paperwork was filed and any duplicate papers and other documents considered “unnecessary for historical research”³ were removed (Boulenc, 2005, p.7). In total eight linear metres of archival material were disposed of, including diverse documents concerning the publisher’s day-to-day working business in the 1980s. It should be noted that one of the later translations examined in this project, *La chasse au trésor* (see Chapter Six), was published by Nathan in 1981 and there is no means of knowing if any archival sources, or even fragmented remains, which may have been pertinent to this study disappeared in this archival cull.

The physical space needed to house large archives puts enormous pressure on curators to make decisions about which items cannot be conserved. The decision of whether a document is worthy of retention is not one that can be made lightly and it remains an arbitrary choice. With the increasing use of technology to scan, store and share documents, the difficulties of finding physical storage space will eventually become less and less problematic. Virtual copies of paper archives can be an excellent means of conserving a greater number of items and allow those original articles retained to be more carefully

³ My translation

preserved. Accessing documents via electronic copies results in reducing the amount of physical handling of fragile artefacts as well as limiting their exposure to aggressive environmental agents. However, the digitalisation of documents needs to be processed in an intelligent and sensitive manner. Copies of old magazines and newspapers held at the BnF are now available to patrons only through the means of microfiches. Unfortunately, some of the publications, including issues of *Le Jeudi de la Jeunesse* which hold translations by Courtney Heywood, were copied without first removing the advertising flyers that had been slipped in between the pages of the original newspapers. The result is that certain sections of the newspaper's text are now hidden from sight, whereas adverts such as those extolling the virtues of items such as "le Confident", a multipurpose ladies writing desk (Tallandier, 1910b), have been preserved for prosperity.

Whilst personal letters and diaries can be a rich source of material when using a microhistorical approach, the researcher must constantly be aware of the unreliable nature of personal opinions and individual judgements. Looking at the opinion of just one witness will only show events via that particular person's perception or, in some cases, as they want things to be perceived. Gathering a greater range of opinions is not always possible and sometimes may confuse the issue even further, as was the case with personal opinions concerning the first translator of Nesbit's work, Jeanne Heywood. In this particular case, private family letters found in the German literary archives gave very different interpretations of Heywood's character. Whereas Wilma de Brion refers to Mrs Heywood as "the tenderest friend I think one could find" (Brion, 1901) her mother labels Jeanne "Oh selfish, selfish Mrs H" (A. Kessler, 1903), and in a later letter refers to her "usual exhausting jabbering" (A. Kessler, 1904). Wilma's brother, the Count Harry Kessler appears to be in agreement with his younger sister referring to Jeanne Heywood as "a most sweet and devoted friend" (H. Kessler, 1903)

and later as “always delighted to see her, I have the greatest sympathy for her” (H. Kessler, 1908).

The above depictions of the translator’s character are so virulently opposed, that one has to question which of the narrators was the most impartial: Wilma Kessler, who considered Jeanne her best friend, Harry Kessler who visited Jeanne regularly throughout the later part of her life or Alice Kessler who declared herself to be jealous of Jeanne’s relationship with her daughter? In such cases the microhistorian has to tread carefully, yet it is in small details such as these, found in the depths of personal correspondence, that we can see the “complexity of the relationships that connect any individual to a particular society” (Ginzberg and Poni, 1991, p.5).

It may be true that “to write history from the archives comes from somewhere between passion and reason” (Farge, 2013, pp.14-15), but archival research also needs to be both rigorous and methodical. In her paper ‘An Argument for Archival Research Methods’, Barbara L’Eplattenier argues that a good methods section should also allow “readers a sense of what was examined, how it was examined and where it is currently located” (2009, pp.71-72). She encourages the researcher to draw back the curtain on the archival work they have performed and allow the reader to decide for themselves whether they can trust this history and how much they want to trust it (ibid. p.74). With that in mind, it should be noted that this thesis draws on research undertaken at the archival institutes listed below in an attempt to provide a true and accurate picture of events surrounding the translation of Nesbit’s work into French.

1. Archives de l’Etat, Tournai, Belgium.
2. The Berg Collection, New York Public Library, New York, USA.
3. Bibliothèque nationale de France, Paris, France.
4. Bibliothèque de Genève, Geneva, Switzerland.

5. Bodleian Library, Oxford, England.
6. British Film Institute National Archive, London, England.
7. Charles Deering Collection, Northwestern University, Chicago, USA.
8. Deutsches Literatur Archiv, Marbach am Neckar, Germany.
9. Edinburgh University Library Research Collection, Edinburgh, Scotland.
10. Hachette Archives, IMEC, Caen, France.
11. Institut national de l'audiovisuel, France.
12. Musée Rodin, Paris, France.
13. Tallandier Archives, IMEC, Caen, France.
14. University of Reading, Special Collections, Reading, England.

PART I

THE EARLY TRANSLATIONS 1906-1910

This section of the thesis turns its attention to the first published French translations of Nesbit work and much of the archival evidence that follows has not been previously discussed in academic literature. In keeping with Pym's theories on humanisation of translation it introduces the reader to the translators themselves before moving on to examine the translated texts. It looks at pertinent material concerning both the translators and translations; considers the choice of source texts, the medium of publication, and, most significantly, reveals details of a hereto-unidentified translation of Nesbit's *The Enchanted Castle* (1907), discovered during my research at IMEC in December 2017.

The early translations of Nesbit's work into French were performed at the very onset of the twentieth century: a time when writers and artists were looking beyond their own borders and engaging in a transnational modern movement open to artistic experimentation and fostering cross-Channel exchanges (Radford and Reid, 2012, p.3). It was a time for liminal wandering across borders, exploring the cultural and geographical spaces available and reaping the "fruitful interaction by variant cultures" (Schaff, 2010, p.1). With the start of the new century, and the signing of the Entente Cordiale between Britain and France in April 1904, diplomatic relations also began to thaw, leading to an interest in increasing relations between the two countries. These new links were not confined to the political arena, exchanges were taking place in manufacturing, commercial and wider cultural ventures. Literary links were likewise being forged between the two countries, and the staging of the Franco-British Exhibition of Science, Arts and Industry in 1908 saw "a vibrant reciprocal

culture of book reviews, serialised extracts, literary journalism, translations and critical publications” (Hibbitt, 2012, p.35).

There seems to have been a disparity in how foreign literature was received and reviewed during this period. Highbrow literary magazines in Britain published reviews of the original French works, confident in the knowledge that their readers spoke proficient French, including the younger members of the family. Indeed in 1910 a new magazine *Français pour la Jeunesse Anglaise* was launched by the *Société Nationale des Professeurs de Français en Angleterre* proclaiming “It will be welcomed in British families where French is cultivated” (The Publishers Circular, 1910). In France however there was less non-translated material published by the literary journals and fewer reviews of the original English editions (Hibbitt, 2012, p.37).

Nevertheless, translated versions of popular English literature were regularly published in both newspapers and weekly periodicals in France for a wide range of target audiences (ibid.). Inevitably the act of translation called for a certain manipulation of the source text and, at the dawn of the twentieth century, English critics were questioning, “how our compatriots shape in the Gallic mould - whether they gain, how much they lose” (Ely, 1901, p.257). Maintaining an appropriate moral stance was particularly crucial in translations of children’s literature if they were to meet parental approval (Brown, 2008, p.152); for as always, adult gatekeepers held a major stake in the purchasing power that could make or break a publication.

Part I of this thesis adopts a largely microhistorical approach and, as part of the recent growing trends to understand the roles filled by the translator within their community and their part in cultural negotiation (Merkle, 2008, p.175), it couples deduction with discovery, luring the researcher into the carefully guarded realm of the archive. Investigations for this

part of the study stretched from private archives housed in an abbey near Caen, to special collections housed in research institutes in Chicago and New York, and from the archives of the Musée Rodin in Paris to the German Literature Archive in Marbach-am-Neckar. Research involved consulting official government records, such as detailed court cases, population censuses and death certificates; reading through personal letters and diaries; examining professional correspondence and work contracts; combing through forgotten files of general correspondence, and gradually obtaining “access to knowledge of the past by means of various clues, signs and symptoms” (Levi, 2001, p.110).

Covering the Nesbit translations between 1906 and 1910, **Chapter Three** looks at the lives of the first two translators, Jeanne and Courtney Heywood, establishing the troubled relationship between husband and wife and discounting any notion of collaborative translation; **Chapter Four** explores Jeanne Heywood’s translations of *The Psammead* and *The Story of the Treasure Seekers*, looking at the repackaging of Nesbit’s work for a new target audience and **Chapter Five** uncovers a long-forgotten translation of *The Enchanted Castle*, examining the manipulation of the translated text and questioning its true authorship.

CHAPTER THREE

THE FIRST FRANCOPHONE TRANSLATORS

Jeanne Heywood (1856-1909)

Courtney Heywood (1858-1941)



Figure 3.1: Jeanne and Courtney Heywood, pictured here with their sons

(Credit: Morum family).

The fine line between academic researcher and literary detective is one that is rarely broached in academic papers. Increasingly entrenched in theory and rhetorical arguments, we forget to emphasize the thrill of tracking down forgotten stories, the pure excitement of uncovering the lives of neglected players, and the joy of finally being able to connect up seemingly unrelated dots. However detective work is paramount to exploring translation history, a discipline that looks beyond the texts, exploring the human side of translation by looking at those responsible for performing translations and examining their lives and working environments.

This chapter concentrates on Nesbit's early translators: husband and wife Jeanne and Courtney Heywood. It pieces together a wide range of archival material from around the globe in an attempt to catch a glimpse of the translators that introduced Nesbit's work to France; considers the degree of agency accorded to Jeanne Heywood in the early twentieth century and provides compelling evidence of the strained relationship between Jeanne Heywood and her husband Courtney; evidence that would appear to quash any notion of cooperative translation between the Courtneys and which will ultimately lead us to question the translatorship of the third translation in Chapter Five.

3.1 Turning the Spotlight on the Translator

Paying greater attention to the translators themselves has led researchers in translation studies towards a greater understanding of translation as a sociocultural endeavour and opened the way for new approaches that look at the dialectic juxtaposition of the subjective social actors and social structures involved (Meylaerts, 2013, p.104). There has been an increased interest in introducing the concept of habitus into translation studies research: Simeoni, 1998; Inghilleri, 2003, 2005 and Meylaerts, 2006 (Meylaerts, 2008, p.93). The term 'habitus', as used in the sociology of Pierre Bourdieu, refers to a permanent system of internal dispositions: perceptions, attitudes, appreciations, and ways of thinking and acting that have built up and continue to grow over a lifetime, allowing the subject to perform an infinite variety of tasks, "under the influence of social position and individual and collective past, every cultural actor thus develops (and continues to develop) a social identity: a certain representation of the world and his/her position in it" (Meylaerts, 2013, p.106). It is therefore important not to consider the habitus a singular static entity, but one that is changing and developing through continuous social interaction. Indeed, Bernard Lahire argues the case for a "dynamic and plural habitus" given the plural nature and non-linear courses taken by all our

lives (Meylarts, 2013, p.107) and it can be seen how important this concept is when applied to studies and the individual literary translator.

To fully explore the journey of Edith Nesbit's work to France we need to carefully consider the actors that facilitated this passage and in particular Jeanne Heywood, translator and *agent littéraire*, who first brought Nesbit's writing to the French market in 1906. In order to uncover the living and working conditions of a particular translator it is important to access and recount the trials and tribulations of their everyday life (Ginzburg, 1993; Magnússon 2006; Munday 2014) and a microhistorical approach has been adopted, homing in on the details of Heywood's life and conducting "a microscopic analysis and an intensive study of the documentary material" available (Levi, 2001, p.95). However, Levi also draws our attention to a common difficulty shared across the field of microhistory: the problem of narrative and how the research material should be communicated to the reader (Levi, 2001 p.109). He suggests incorporating the procedures of the research into the main body of the narrative itself, flagging up the documentary limitations and interpretations, so that "the reader is involved in a sort of dialogue and participates in the whole process of constructing the historical argument" (Levi, 2001, p. 110). A transparent narrative approach has thus been applied to this part of the study, simultaneously revealing method and material and gradually moving the reader towards the translators behind the texts.

3.2 Revealing Jeanne Heywood

The catalogues of the BnF indicate that Jeanne Heywood was only actively translating for a very short time, yet between 1905 and 1909 she translated at least ten full-length novels. Whilst only four of these were published during Heywood's lifetime, the others were issued posthumously and several of her texts were still being printed into the nineteen-thirties (see Appendix B). Heywood's short career as a literary translator may have begun with the

translation of children's literature, but she also translated a selection of innovative work produced by contemporary writers of the day, including several works by Anna Catherine Green, a prolific American writer who helped shape the modern detective story and carve out a space for the female literary sleuth. With her finger decidedly on the literary pulse of the day, Heywood carefully promoted popular Anglophone writers, whose work she felt to be apt for translation into French, ensuring a much-needed boost to her own income.

Although this tells us what Heywood translated, it does not reveal anything about Jeanne herself. As Heywood's first translation *La Fée des Sables* was published by the Hachette publishing house, my research began in their archives held in IMEC, a repository for several French publishers situated outside Caen, France. Here a slim file of business correspondence pertaining to Heywood revealed two particularly relevant documents: a contract signed by Heywood's husband and an accountancy paper signed on her behalf by the Marquise de Brion. Focusing in on these two names paved the way to further investigations into Jeanne Heywood and two clear lines of enquiry were formed: enquiries which provided two very contrasting images of the translator and her life.

3.3 «Mme Heywood, épouse assistée et autorisée de M. Heywood»

Heywood's work contract, drawn up by Hachette in 1905, contains the portentous phrase "Madame Heywood, with the authorisation and spousal presence of M. Heywood, with whom she is living at 37, rue Belles-Feuilles in Paris"⁴ (Hachette, 1905).). In fact, as will be disclosed later in this chapter, M. Heywood had not been living in Paris for some time, but the concept of *puissance maritale* was still firmly written into the French Civil Code: until it was repealed in 1938, French law stipulated that a married woman was under the strict tutelage of her husband and as such a husband was required to represent his spouse, or to be present and

⁴ My translation

consenting, for any legal concerns. French women would have to wait until 1965 for a new law to be passed allowing them to exercise a profession without their husband's authorisation (Legifrance.gouv.fr) and therefore, although the contract specifies that it pertains to Jeanne's translation of Nesbit's work, the paperwork had to be co-signed by her husband for it to be a valid and binding document. Nevertheless, Heywood's correspondence with Hachette (Heywood, 1905b) leads us to believe that the document was signed at Heywood's residence, not at Hachette's office, which in turn leads to speculation as to who really signed the contract. Whilst there is no record to indicate the full name of Heywood's husband, the signature at the foot of the page reads 'C. Heywood' and extensive online searches suggested the possibility of it referring to a Mr Courtney Heywood, a *Professeur agrégé* working in Paris during the appropriate time period. However, other than their shared surname, initially there appeared to be no clear connection to Jeanne.

Courtney Heywood held a post teaching English at the Lycée Buffon in Paris where he authored an English grammar book, *Mémento de langue et de littérature anglaises* (Heywood, 1895), destined for use by his pupils preparing for their Baccalaureate examinations. However, in addition to his teaching duties, Heywood was actively campaigning with Pierre de Coubertin, founder of the modern Olympics, to introduce sport and physical exercise into the French education system (Coubertin, 1909, p.83) and Coubertin declared Heywood to be the very soul of French football during the years 1881-2 (Coubertin, 1909, p.83). In 1892, Heywood captained the recently formed rugby team "le Stade français" in the first national championship match to be played in France. The newly imported game of rugby was a sport reserved for the elite classes and the team comprised English expatriates, French aristocrats and assorted members of the Parisian upper-middle class (Dine, 2001, p.27). It carried an

exclusive label: “the purpose of these clubs was as much social as sporting, membership went hand in hand with privilege” (Rylance, 2012, Loc.178-179).

There still appeared to be no association to Jeanne, but working on the premise that “a doubt without an end is not even a doubt” (Wittgenstein in Levi, 2001, p.97) enquiries were pursued through the history of French rugby to the history of South African rugby and eventually to a family biography *Six Generations in Southern Africa* (Morum, 2016). There within lay the final confirmation that Jeanne was indeed the wife of Courtney Heywood and critically it referenced Jeanne’s maiden name: Robellaz. This latter information allowed her gravestone to be tracked down to Passy cemetery in Paris (Billiongraves.com) and the engraving on the Robellaz family vault duly revealed Jeanne’s dates of birth and demise. There was now a solid means of tracing her death certificate through the Paris city archives and thereby obtaining an official document that would reveal a further layer of information.

The death certificate issued for Marie Madeleine Fernande Jeanne Raymonde Robellaz on March 11th 1909 indicates that her husband, Courtney, was living in London at the time of her death. From this document we can thus surmise that Heywood’s husband was not present at the moment of her demise, but was this just an unfortunate circumstance or a more permanent state of affairs? Could it have been her single status that prompted her to seek out translations as a means to earn her living?

Courtney had in fact left France at least eight years earlier and a London census of 1901 shows him lodging at 57, Gower Street London. No longer employed at the Lycée Buffon in Paris, he had taken up a teaching position in London working as an assistant master at University College School (UCL) where he was engaged teaching French from 1901 to 1907. Following his departure from UCL he receiving a warm parting message which was duly recorded in the Headmaster’s report for the academic year ending 1907, “The Staff has

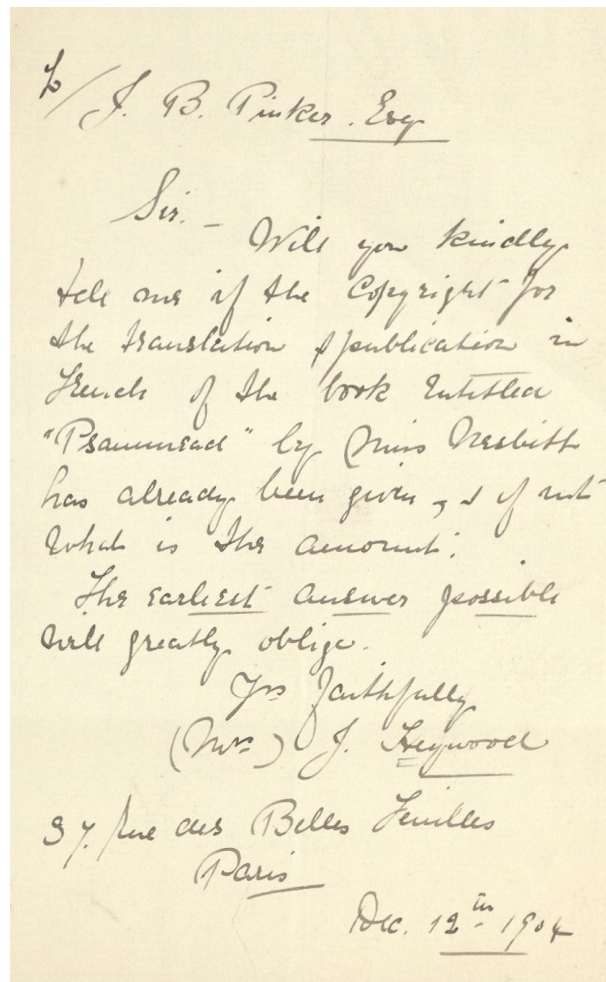
undergone inevitable changes during the year [...] Mr Heywood, a most brilliant French scholar, has left us to take up other work in Paris. Our best wishes go with him” (University College London, 1907:clxv). The expression “other work in Paris” is rather vague and in fact several court documents show Courtney still residing in London at the time of Jeanne’s death two years later.

Although the couple were living on opposite sides of the Channel they were not completely estranged during this whole period: Jeanne’s correspondence with literary agent James Pinker shows evidence of her visiting London where her sons were at boarding school; there was a shared retreat to the Isle of Wight in 1907, and court records reveal that Courtney maintained his official address as 37, Rue de Belles Feuilles, the family apartment in Paris where Jeanne continued to reside. However, their marriage seemed to be all but over and as early as 1901 Jeanne confessed to her close friend Wilma that with all her children now at school in England she had thought of going to earn her living in America as “it would be very *pénible* to live with her husband who [was] very indifferent to her”. Maintaining two residences was draining the family’s resources and in 1901 Jeanne was relieved to receive a “pensionne” that she had thought would not be forthcoming (Brion, 1901). Indeed Jeanne’s precarious financial situation is mentioned several times in correspondence between Alice Kessler and her daughter Wilma (Brion, 1901, 1902; Kessler, 1903, 1905) and there is little doubt her lack of finances contributed heavily to her decision to take up translating.

3.4 Jeanne Heywood: Agency of the Translator

There has been a growing attempt to understand the roles filled by the translator within their community and their part in cultural negotiation (Merkle, 2008, p.175). The journey of Nesbit’s translation into French began on the December 12th 1904 when Mrs J. Heywood penned a letter to Nesbit’s London agent, James Pinker, enquiring about the

copyrights of “the book entitled ‘Psammead’” by Miss Nesbitt” (sic.). This simple manuscript (see Figure 3.2) is the first documented indication that Nesbit’s work was beginning to incite interest in France; a first step towards translating her novels for a new audience. Today this letter, along with three others from Jeanne Heywood to Pinker, can be found amongst the Pinker papers, housed in the Charles Deering Library at North-Western University, Chicago. When placed alongside Jeanne’s correspondence with the French publisher Hachette these letters help us build up a picture of the active role played by the early twentieth century translators in bringing new publications and unknown authors to the French market.



To J. B. Pinker, Esq.

*Sir - Will you kindly
tell me if the Copyright for
the translation & publication in
French of the book entitled
"Psammead" by Miss Nesbitt
has already been given, & if not
what is the amount?*

*The earliest answer possible
will greatly oblige.*

*Yrs faithfully
(Mrs) J. Heywood*

*37 rue des Belles Lèvres
Paris*

Dec. 12th 1904

Figure 3.2 Letter from J. Heywood to J. Pinker.

(Reproduced with kind permission of Charles Deering McCormick Library of Special Collections, Northwestern University Libraries, Chicago).

Looking at Heywood's initial enquiry to Nesbit's agent there is a clear underscoring of the sentence "earliest answer possible", suggesting some urgency lay behind her request, but why did she feel the need to translate in such haste? The very concept of agency suggests an ability to exert power in an intentional way (Buzelin, 2011, p.6) and here the translator is shown as a key player in the process. These first Nesbit translations were very keenly translator-led. Acting as a unassuming mediator, "an almost invisible protagonist of the literary universe [...] largely forgotten by literary history" (Casanova, 2010, p.299), Heywood actively sought out source texts suitable for translation, approached French publishers with synopses of the proposed texts, and negotiated terms and conditions with the literary agents.

Selecting an appropriate source text, writing a synopsis and then having it accepted by a publishing house was a time-consuming and often frustrating process. Following Hachette's rejection of her proposed translation of Nesbit's *The Phoenix and the Carpet* (1904) Heywood wrote to ask Pinker for one or two synopses, or proofs, of Nesbit's other novels in order "to choose rapidly what is required" (Heywood, 1906a). This letter to Pinker was written during a visit to London and Heywood would have thus been well aware that, with four books published in 1906, Nesbit's work was at the height of popularity. A shrewd businesswoman, Heywood seemed determined to turn this popularity to her own advantage and translate further examples of Nesbit's work post-haste.

Once the synopsis of the source text had been accepted by the French publishers, Heywood acted as an intermediary between Pinker, Nesbit's literary agent in London, and the publishing companies in France: facilitating the contract negotiations and paying Pinker for the translation rights. Although the publishing company would eventually advance the fees to Heywood it was she who was initially responsible for the translation rights. This necessitated delicate negotiations: Nesbit's translation rights were extremely high compared to the low

fees paid to the translators in France and there was a risk that if the translation rights were too high the fees would become “practically prohibitive” (Heywood, 1906b). Furthermore the fees paid to the translator for each translation varied widely. Astoundingly Heywood received a much lower fee for her translation of *The Story of the Treasure Seekers* due to the fact that there were fewer illustrations (Heywood, 1906b). There was also a delicate balance to be found between negotiating reasonable terms and providing a speedy translation; Heywood was not paid in full by the publishing company until she had handed over the manuscript of her translation.

3.5 Judicial Evidence

Determining the nature of affairs between Jeanne and Courtney Heywood was vital to the first part of this study. Jeanne continued translating literary works right up to the very end of her life and, if we are to discount any notion of cooperative translation taking place, it was particularly important to explore the decline in relations between husband and wife during this period. Compelling evidence comes in the guise of supporting documents to a divorce case in 1908: a divorce case in which her husband Courtney is named as co-respondent.

It has to be noted that judicial archives differ from all others in that they reveal things “that would have remained unsaid if a destabilizing social event had not taken place” (Farge, 2013, p.6). They brutally disclose events and situations that would otherwise have gone unmentioned; everything is retained, there is no archivist deciding what is worth keeping, what is not suitable for public consumption. These are documents comprised of words, true or false, that are there to help the courts make measured legal decisions. The plaintiffs heard in the judicial archives were unintentional authors, they did not imagine they were leaving a written trace of their actions and as such the reader no longer sees the historical events as a

narrative discourse, but has a sense of grasping something tangible and “real” (Farge, 2013, pp.7-8).

On December 31st 1908, less than three months before Jeanne’s death, Stanley John Weston filed for divorce from his wife Maude Weston on the grounds of adultery citing as co-respondent Courtney Heywood. Court records note that on and between May 21st 1908 and July 21st 1908 the petitioner’s wife “frequently committed adultery with Courtney Heywood at the *Hôtel de la Gare du Nord*, Rue de St-Quentin, Paris in the Republic of France” (Weston v. Weston and Heywood, 1908). The accusation went uncontested and the decree nisi to dissolve the marriage was duly issued on April 23rd 1909, the month following Jeanne’s demise. Jeanne and Courtney had been leading two very different lives, in two separate cities; however, it is worth noting that the adultery is recorded as having taken place in Paris, not London. If the decree absolute for the Weston’s divorce had been granted the intrigue may have ended there, but on November 20th 1909 a plea was issued to reverse the decree nisi and the attached court notes make interesting reading.

The request to reverse the application was made jointly by Maude and Stanley Weston on the grounds of collusion and connivance. The court found the petitioner Stanley Weston to be guilty of acting as an accessory to Maude’s adulterous behaviour; the affair between Maude and Courtney had been kindled long before the aforementioned summer of 1908. In October 1906 Stanley Weston wrote the following in a letter to his wife Maude, “Mrs Heywood cannot live long and the best thing you can do is to live with Heywood as soon as decency permits. That will allow me to get a divorce and so make us both free” (‘Weston against Weston and Heywood’, 1908).

Oblivious to this erroneous prediction of her death, 1906 would be a rather productive and positive year for Jeanne in terms of work. She was actively translating and seeking out

new translations. Hachette had rejected her proposal to translate Nesbit's *The Phoenix and the Carpet* (1904) as being too similar to 'The Psammead' (Heywood, 1906a), but they accepted her suggestion of a translation of *The Story of the Treasure Seekers* (Nesbit, 1899) and she acted as an agent between Hachette and Pinker for the translation rights. She received payment from Hachette for her translation of the recently published *The Woman in the Alcove* (Green, 1906) and began working on a translation of Oppenheim's *A Monk of Cruza* (1894) that would be serialised in *Le Radical* newspaper in 1907. Her first translation of 'The Psammead' (Nesbit, 1902), was published, both as a serialisation in *Mon Journal* and in a full-length book form; to use a paraphrase, news of her impending death had been greatly exaggerated!

Notwithstanding, four months later, Weston wrote again this time directly to Courtney Heywood,

Of course you have not been blind to the fact that for a considerable time matters have not been at all as they should be between Mrs Weston and myself and that she is simply my wife in name only. On my part I have also been alive to the fact that there has been more than friendship between you and her. Things being as they were I took no notice as we were going our own ways

(‘Weston v. Weston and Heywood’, 1908).

Not simply content with turning a blind eye to Maude's long-term affair, Stanley willingly connived with the couple, firstly giving Maude permission to accompany Courtney and Jeanne to Ventnor, on the Isle of Wight, as their housekeeper in August 1907 and then in the Spring of 1908 permitting her to return to France with Mr and Mrs Heywood “seeing the party off at Charing Cross” (ibid); whence occurred the adulterous behaviour originally quoted in the Weston's divorce case.

The serialisation of Jeanne's translation of *The Story of the Treasure Seekers* saw the light of day in *Mon Journal* during this tumultuous time, but the payments for this translation of Nesbit's work had been received long before and Jeanne's financial situation was obviously causing her some distress. Letters to Hachette air her concerns over payment for several of her other translations and she goes as far as to request an extra payment "given the circumstances"; a request smartly rejected by Hachette (Heywood, 1908). Courtney may have accompanied Jeanne back to Paris in the summer of 1908, but his stay was not long and by the time of Jeanne's death in March, records show Courtney back in London. Maybe Jeanne had finally had enough of her husband's philandering ways, especially since his affair with Maude had followed them back to Paris, for her correspondence that autumn shows that she had moved apartments and was now living on rue Gustave Courbet. It was at this address that she was to die on March 11th 1909. As stated earlier her death was registered, not by family or friends, but by her employees Auguste Lothammer and André Deutsch ('Marie Madeleine Fernande Jeanne Raymonde Robellaz', 1909). According to her wishes she was duly buried in her family burial-plot with a civil ceremony and no announcement cards were sent out (Brion, 1909a).

As a result of his scandalous behaviour towards their mother both of Courtney's younger sons had completely broken off contact with their father (Brion, 1909b), but following Jeanne's death Courtney did not continue his relationship with Maude Weston. Maude resumed her life in the southeast of England with her husband and Courtney returned to Paris. Eventually he too would turn to translation, but first he fixed his roving eye on Jeanne's papers and her numerous publishing contracts (see Chapter Five).

3.6 Jeanne Heywood and Kessler Family

The first line of enquiry ended with a rather bleak picture of the woman translator: abandoned by her husband, turning to translation as a means to pay the bills and cheated even after death. However microhistory calls for an intensive study of the documentary material (Levi, 2001, p.99) and it is by returning to the initial documents and focusing on the “little facts” (Szi-jàrtó, 2002, p.210) that a more complete picture can be built up, one which shows the interaction between the translator, other individuals and organisations (Munday, 2014, p.77). Although we have already constructed one image of Jeanne Heywood, it is paramount to explore other lines of enquiries and ask who is the Marquise de Brion, and why did she sign a settlement of accounts with Hachette on Jeanne’s behalf for the translation of *The Story of the Treasure Seekers*?

Wilma Kessler, Marquise de Brion was the younger sister of sophisticated aristocrat and dashing figure of the Belle Epoque, Count Harry Kessler. Whilst little has been published about Wilma herself, Harry Kessler’s personal diaries have been issued in nine volumes and reveal a fascinating slice of early twentieth-century social history. Originally written in German, Kessler’s diaries have also been the source of many abridged translations. Two of the most recent publications (Kessler 2011, 2017) each contain a single reference to Jeanne Heywood and reveal a very different Jeanne to the downtrodden translator conjured up to date⁵.

Easton’s 2011 translation records Kessler’s presence at one of Jeanne’s salons with his sister Wilma, “In the evening with Gee⁶ at Mrs Heywood’s. People of every ideology meet in her salon, clericals, Faubourg St. Germain, and anarchists. Only cleverness is a requirement” (Kessler, 2011, p.262). Through his words we can surmise that Jeanne was not merely a

⁵ The English and French translations mention Mrs Heywood on separate occasions and different dates: January 8th, 1902 (Kessler, 2011, p.262) and 20th May, 1907 (Kessler, 2017, p.406).

⁶ Kessler’s pet name for his sister Wilma.

sycophant to the *beau monde*, but a positive facilitator in the world of intellectual gatherings taking place in Paris at this time, opening her home to a whole wealth of political persuasions. Verna Von der Heyden-Rynsch defines the concept of the European salon as, “Une forme de réunion sans objectif et sans contrainte, dont le point de cristallisation est une femme”/ a kind of gathering with no particular purpose or restraints, which gravitated around one woman (1992, p.15). She describes *la salonnière* as a woman of rich intelligence and magnetic spirit, able to create a cultivated atmosphere whilst retaining a gentle, yet undisputable, authority (Heyden-Rynsch, 1992, p.17) and through Kessler’s words we can begin to imagine Jeanne in such a role. The feisty intellectual debates taking place in Jeanne’s salons echoed the dynamic mood of Paris prevalent outside her front door and Kessler’s account of his time spent with Mrs Heywood details exchanges of scandalous gossip and witty altercations, alongside weightier discussions of the more serious affairs of the day (Kessler, 2004, 2005).

Torrent’s 2017 French translation highlights Kessler’s connections and influence within the art world and he mentions Jeanne on a different occasion, setting her amongst the *beau monde* at a luncheon with Kessler and Rodin in 1907, “Rodin a déjeuné avec moi chez Ledoyen, il y avait aussi les Nostitz, Gee, Mirbach, Thadée Natanson et Mrs Heywood”/ Rodin had lunch with me at Ledoyen, also present were the Nostitz, Gee, Mirbach, Thadée Natanson and Mrs Heywood (Kessler, 2017). A two-storey pavilion situated within the *Jardins des Champs Elysées*, Ledoyen was then one of the most fashionable addresses in Paris in which to dine, and to be seen dining. Pictured seated next to leading artists and socialites of the period, a different side of Heywood was emerging. My enquiries thus moved to the historical archives of the *Musée Rodin* in Paris where a letter from Jeanne addressed to Auguste Rodin lay amongst his personal papers and correspondence. The missive refers to a private visit to Rodin’s workshop with Wilma de Brion in June 1907, providing further

confirmation of Heywood's keen interest in the Arts, her extensive social connections and her strong ties with the Kessler family.

Turning back to the complete nine-volume German edition of Kessler's diaries I discovered that Kessler's original writing included not two, but seventeen mentions of Jeanne Heywood between 1899 and 1909. The fact that only two entries pertaining to Jeanne were retained in the abridged publications of 2011 and 2017 reminds us that translations are always a form of rewriting tailored to the particular interests and demands of a target audience. The translations are subtly edited versions of Kessler's diaries designed to fit a particular purpose and as a result the entries for each day are not always complete, certain names have been removed, and Heywood has been delicately side-lined, almost eliminated from both the French and English translations. Jeanne was obviously considered by foreign editors and translators alike as too minor a player in Kessler's impressive social line-up to warrant further interest or investigation. Given the vast array of characters featured in Kessler's diaries it is highly probable that the translators of his diaries had no knowledge of who Jeanne was and it is very unlikely that they knew she too was a translator in her own right. Even the comprehensive name register, added to the latest German editions of Kessler's journals, simply labels Jeanne as an intimate friend of Kessler's sister (Kessler, 2005, p.1069); Heywood's own work is never mentioned.

Jeanne Heywood was a constant companion of Kessler's sister Wilma, who declared Heywood "by far my best-friend" (Brion, 1901). During his frequent trips to Paris Kessler joined them in their whirl of social activities and outings and his diaries recount numerous shared luncheons and dinners, trips to the theatre to see the very latest shows and outings to the opera to witness new productions by Wagner and Strauss. The first mention of 'Mrs Heywood' in Kessler's diary occurs in 1899 when he receives news in a letter from his

mother, “which disturbed [him], as it stated that Gee’s friend Mrs Heywood was dying. For the little one an irretrievable loss, which is why it touches me so”⁷, (Kessler, 2004, p.260). Notwithstanding, Kessler’s concern for the grief about to befall his younger sister was slightly premature; Jeanne would live for almost another ten years.

The Kessler diaries allow us to piece together a little more about the life of Jeanne, or “Mrs Heywood” as she is persistently referred to in his writing. Whether writing in German, French or English, Kessler systematically refers to Heywood by using this formal form of address. The use of an English prefix “Mrs” puts her in a unique position compared with the rest of his intimate circle. His particular use of this phraseology marks her as different, making her name stand out quite clearly from the surrounding script. Maybe he only employs the term in deference to her age or social position; perhaps he is simply echoing his sister’s choice of appellation, or perhaps it also contains an element of the bitter irony and blunt truths that flood Kessler’s writing. Indeed his reference to “Mrs” Heywood links her irrevocably to her British husband and only serves to emphasise the fact that “Mr” Heywood is conspicuously absent from play. Despite the close connection between the two families, Courtney Heywood is not once mentioned in Kessler’s diaries.

Over eighty boxes of Kessler’s personal papers, including the original manuscripts of his diaries, are held at the German Literature Archive in Marbach-am-Neckar. Amongst these is an assortment of the Kessler family correspondence, including files of letters written by Kessler’s sister Wilma de Brion and his mother Alice. This personal correspondence remains undigitised and so an archival visit was essential to study these letters for any further traces of Jeanne Heywood. Whilst the digitalisation of many archival documents has allowed researchers easy access to a large quantity of material, nothing compares to actually

⁷ My Translation

manipulating the material first-hand. There is a certain delight to be derived in touching the actual document held by your research subject, in literally holding history in your hand; an immeasurable advantage to being able to examine other papers physically surrounding it; in being able to contextualise your document by consulting other related files, files that may provide cross references, decode events, provide dates and shed light on the actors involved.

The letters exchanged between the Kesslers are challenging to read: they codeswitch back and forth from English to French, throwing in occasional borrowings from German; the handwriting is cramped, the ink smudged and the pages sometimes cross-written to save paper. However with careful deciphering they were found to contain no less than sixty mentions of Jeanne Heywood in a swathe of correspondence spanning a ten-year period. Additionally, tucked in amongst the papers, were pages penned in a hand immediately recognisable: two extracts of letters written by Heywood herself. Of course it is essential to remember that these letters are examples of private correspondence filled with personal opinions, gossip and hearsay. Who's lying? Who's telling the truth? There is a longing to believe it all, yet a need to question everything. The researcher must be constantly aware of the limitations of archival enquiries and carefully consider the inherent value of each piece of evidence uncovered; wary not only of the material that has been retained, but also of that which appears to have been discarded along the way. Many of Alice Kessler's letters have been censored, lines and whole paragraphs scored through with black pen, or even entire letters removed from the archive, but essential facts still manage to filter through and these small details flesh out the life of Jeanne Heywood. From the letters we learn that Heywood was suffering from severe dropsy and experienced related heart problems; that she enjoyed extended periods of convalescence in Switzerland, Germany and Normandy. We are told of her atheist beliefs, her faith in herbalism, her love of literature and her ferocious appetite for

the Arts in all its forms. Yet overriding all this is still a desperate sense of a need for money. Her financial straits coupled with increasingly bad health forced her to look for paid occupation that could be performed from home and ultimately appear to have led her into the realms of translation. Yet if we were able to ask her in person, would Jeanne Heywood define herself as a translator? Or did she think of herself simply as someone who translates? Her occupation as a translator is redacted from many of the archival documents examined: none of the Kessler family letters mention her translation work and her death certificate claims that she was unemployed, a fact which is clearly untrue for she had been actively translating right up to the time of her death

Jeanne's papers and letters dating from the last years of her life hint at her progressively failing health. Correspondence between Wilma de Brion, her brother Kessler and their mother Alice indicate that Jeanne was seeing a heart specialist in Paris and was suffering from acute *dropsie cardiaque* for which her doctors prescribed both medicine and the need "to puncture regularly so water need never touch heart" (Kessler, 1903). However, in a letter to her daughter Mme Kessler declares her frustration in a fit of splendid code-switching "it is not *la maladie de Mrs H. mais son obstination* that will kill her; her mad [*undecipherable German word*] to in this case utterly useless *inefficace* homeopathic medicine" (Kessler, 1903).

Heywood's fragile health meant that there were periods when she was totally housebound and in December 1905, she writes to her friend, the author and activist Matthias Morhardt, informing him that she is suffering greatly and has not moved from her armchair (Heywood, 1905a). As it happens, the previous month Heywood had co-signed her contract with Hachette for her very first translation, *La Fée des Sables*, and it is thus impossible to separate her short career as a translator from that of her increasing invalidity: translation was

both a means of earning much needed revenue and something that she could do from home during bouts of severe illness. Despite her increasing physical frailty, Heywood continued actively translating and would champion Nesbit's work until the end of her life in 1909, acting as advocate, agent and literary translator.

Heywood was thus very much part of a professional intercultural network concerned with bringing Nesbit's work to France, but could she also have been part of a larger personal network that involved Nesbit herself? Although there is no documented evidence of Nesbit and Heywood ever having met, a personal connection between these two women cannot completely be ruled out. The two women were of the same age and running in similar social and literary circles in the same cities at the same time, reason enough to indicate at the very least a strong possibility that their paths crossed at some point, either in London, where Heywood was living at the time of her wedding, or within the tight-knit Anglophone community of Paris. Spirited socialites, they both regularly attended the Parisian theatre and both fostered strong political associations. Moreover both had connections to the literary and art world in the French capital: Nesbit's daughter Iris was pursuing art classes in Paris (Briggs, 1987, p.237) and a bust of her other daughter Rosamund appeared at the Paris salon in 1904 (Fitzsimmons, 2019, p.182) alongside the work of Rodin, with whom Heywood shared mutual friends. If the two women did not actually meet in person it is highly likely that they had heard of one another socially, or had one or more mutual acquaintances.

Throughout the period in which Heywood was translating, Nesbit maintained her close ties to France, including at least three lengthy visits; letters to her agent James Pinker detail the precise dates of her trips to Paris in the springs and/or summers of 1904 and 1905 (Nesbit, 1904a, 1905a). Jeanne's letter to Pinker of December 1904 requesting to translate 'The Psammead' falls just a few months after Nesbit's visit to France that year; Nesbit had been

“living in the Latin quarter and [...] writing a book about student life in Paris” (Nesbit, 1904b). In 1906 Jeanne wrote to Pinker bemoaning the “exceedingly low” (Heywood, 1906b) terms offered to translators in France and asking what would be the lowest acceptable rate for the translation rights to *The Story of the Treasure Seekers* (1899). Pinker obviously conferred with Nesbit on the matter, for three weeks later Heywood received a reply. She wrote back to Pinker asking him to pass on her thanks to Nesbit and Heywood’s contract for this translation was then signed in May 1907, just after Nesbit’s third extended stay in Paris.

Heywood’s initial letter to Pinker in 1905 enquired about the availability of all of Nesbit’s work; her letter of April 23rd 1906 asked for further proofs of Nesbit’s books and her implied involvement in the translation of *Le château enchanté* all suggest a long-term commitment to translating Nesbit’s work. Indeed if Heywood had lived longer would her advocacy have changed the long-term reception of Nesbit’s work in France?

Having caught a glimpse of the lives of Jeanne and Courtney Heywood, the next two chapters address their published translations of Nesbit’s work: spaces where translators are frequently invisible figures, only spotted via a cursory glance at the title page, and frequently left out of the historical record all together. However, this is not completely the case for Jeanne and Courtney Heywood. If we are to hold true the idea that the “translator’s invisibility is also partly determined by the individualistic conception for authorship” (Venuti 2008, p.6), it could be concluded that this particular form of invisibility has been neatly sidestepped by our translators. We will discover that in two of these translations the translator’s status is actually raised above that of the source text author: presenting the translation as an original piece of writing and the translator as the original author. By appropriating the text, albeit inadvertently in Jeanne’s case, the source of the translation

becomes distorted and there is a distinct shift in the balance of authority between author and translator.

CHAPTER FOUR

THE FIRST TRANSLATIONS (1906-1909)

	Title of Translated Text	Title of Source Text	Publisher	Translator
1906	<i>La Fée des Sables</i>	<i>Five Children and It</i> (1902)	Hachette	Jeanne Heywood
1908	<i>Les chercheurs de trésors</i>	<i>The Story of the Treasure Seekers</i> (1899)	Hachette	Jeanne Heywood

Frequently it is only by reading correspondence between the translators and their publishers that a translation can be formally identified as such. The subject of identification is further complicated if a pseudonym has been used by the translator, or if the work itself is not clearly identified as being a translation. Indeed, if no source text is mentioned, or no original author cited, the translation may appear to be an original work composed by the translator. In total three French translations of Nesbit's work have been identified as dating from this earlier period: one is clearly identified as a translation, one is partially identified and a third was only recognised as such owing to my own familiarity with Nesbit's work. This chapter examines the first two of these translations, both works translated by Jeanne Heywood: *La Fée des Sables* and *Les chercheurs de trésors*. It performs a retro-analysis linking the translations back to their source texts, examines how the translations were repackaged for the French market and the reception of the translated text in France. It considers how these texts have been adapted to comply with the expectations of the new target audience and explores extreme cases of cultural context adaptation, including the substitution of bourgeois food items and the gradual disappearance of the clergy.

The chapter concludes by exploring the misappropriation of Jeanne's work following her death. Translations by Jeanne or Courtney Heywood were published steadily from 1906 right through to the 1930s and I have endeavoured to identify as many of their published works as possible. Between them they covered a range of genres from children's literature through to political papers, with their more popular translations going through several reprints and re-editions (see Appendix B). Collecting a larger corpus of their texts was a vital step in the process: it was extremely important to explore what was happening with regards to translation authorship beyond Nesbit's work and see if this was part of a larger pattern of misappropriation.

4.1 Approaching the First Translations

Translation opens up the path to an international existence. It allows writers to exist outside their own national borders and awards them a position on the international literary scene (Casanova, 2010, p.296). By the start of the twentieth century Nesbit's writing was starting to attract interest overseas, but only the translations of H. Nordenadler (Nesbit, 1901d) and Mathilda Drangel (Nesbit, 1902b, 1903) into Swedish appear to pre-date the French translations of Jeanne or Courtney Heywood. Although translations into Dutch appeared at around the same time as those into French, other European countries were slower to adopt Nesbit's work. There were no translations into German and Spanish until the 1920s and the first Italian translation dates from as late as 1934: thought-provoking discrepancies which reflect the disparity in circulation of cultural goods outside their original context of production (Heilbron, 2012, p.307).

At the start of the twentieth century in France two different lines of thought dominated translations for children: the first placed these translations within the larger evolving framework of literary translation, but the second felt that there was a moral right to judge, on

the behalf of young readers, what should be available to them and what constituted suitable reading material (Lévêque, 2019, p.982). Earlier studies have shown that far more liberties are taken with translations for children than with those for their adult counterparts (Klingberg, 1986; McGillis, 1993; Puurtinen, 1998) and the majority of these liberties are based on the translator's judgement of what is, or is not, appropriate for inclusion in children's literature in the target culture (Frank, 2014, p.12). A strong sense of moral didacticism is seen in Heywood's translations (see Section 4.42) and, through a process of purification (Frank, 2014, p.15), vicars became priests, discussions about dead parents removed, and references to personal hygiene were omitted or rephrased.

Translation of children's literature exposes "the constraints imposed on a text that enters the children's system" (Shavit, 2009, p.112). It helps reveal invisible restrictions and unspoken rules that are an integral part of the target literary system and highlights elements of the source text that might otherwise have gone unnoticed. It would be easy to criticise these early Nesbit translations for straying away from the source texts. However, Berman insists that all translations are defective and none more so than first translations, which he feels are marked by an extreme state of *non-traduction* presenting simultaneously the incapacity to translate and a resistance to the act of translation (Berman, 1990, p.5).

The first French translations of Nesbit's work were published only a few years after the source text's initial publication in the United Kingdom and are inescapably an integral part of the period in which they were produced (Kahn, 2019, p.327). Targeted at French contemporaries of Nesbit's Anglophone audience, there was no temporal gap between the two readerships, yet the reader of the translation was inevitably separated from the text by additional distances: linguistic, geographical, cultural, genre etc. (Garayta, 2013, p.31). To minimise this sense of alienation a target-orientated approach was employed and Heywood's

translations are highly domesticated. Many cultural markers have been manipulated to fit into their new environment: window blinds are transformed into *volets*, Anglophone literary references are altered or omitted, locations changed or neutralised and certain passages eliminated or rewritten in an attempt to increase the readability of the text. This cultural didacticism moves the text closer to the reader by filling in potential gaps in their knowledge or explaining things that would have been left unsaid in the source text (Frank, 2014, p.13). The translator may therefore be said to take on the role of a literary facilitator, implementing changes and adapting the quality of text to fit the new space and time in which it found itself (Pym, 2014, p.150).

4.2 La Fée des Sables (1906)

4.21 Origins of the Source Text: The Psammead, or the Gifts (1902)

In 1902, Nesbit was commissioned to write a new children's story for *The Strand* magazine. Drawing on her own family for inspiration, she modelled the protagonists on her own five children and placed the action in a home she had visited in the South of England (Briggs 1987, p.222). The result was *The Psammead or The Gifts*: a story serialised into nine monthly instalments and published between April and December 1902. Nesbit's work for *The Strand* was distinctive from her earlier writing and encompassed elements of fantasy and magic, genres already associated with the magazine. Aimed at the family market, *The Strand* was renowned for the quality of its writers and illustrators (Briggs 1987, p.219). Featuring articles for all the family, it made abundant use of photographs and illustrations, and was immediately recognisable through its distinctive blue cover. In a letter to Nesbit, the writer Rudyard Kipling related his own children's enthusiasm for Nesbit's latest story: "Their virgin minds never knew one magazine from another till it dawned upon Elsie that 'a thing called The Strand' 'with a blue cover and a cab' was where the Psammead tales lived." (Kipling, in

Briggs, 1987, p.254). Twice a year the magazine, minus the advertising, was published as a hard-backed compilation, stimulating sales and increasing both the readership and revenue. At the end of 1902, just in time for the Christmas market, Fisher Unwin gathered the Psammead stories into an individual book and published them under the new title of *Five Children and It*. This full-length book was more detailed and contained two additional chapters, as the earlier magazine version had been edited to fit the available type-space.

Constantly in print in Britain since its first appearance in 1902, *Five Children and It* has been adapted for both television and the cinema (see Chapter Seven). It is the first book in the enduring Psammead trilogy and the adventures are continued in *The Phoenix and the Carpet* (1904) and *The Story of the Amulet* (1906c). The Psammead trilogy illustrates Nesbit's seamless blending of fantasy with realism, establishing a style and approach still widely used in children's literature today (Briggs, 1987, p.xi).

4.22 Packaging the Translated Text: *Mon Journal* (1906)

The Psammead's appearance in France took a similar route to that seen above. First appearing as a serialisation in Hachette's popular magazine *Mon Journal*, then in a bound compendium of the magazines published in the form of a hardback annual, finally, in 1906, *La Fée des Sables* was published as an individual book as part of Hachette's publisher's series *La Bibliothèque des écoles et des familles*. However, Heywood's translation pairs with the magazine version of the story, *The Psammead or the Gifts*, and not the extended book version published under the title *Five Children and It*. For this reason both publications of her translated text are missing the two additional chapters present in *Five Children and It*, as well as several asides and embellishments edited out before publication of Nesbit's story in *The Strand*.

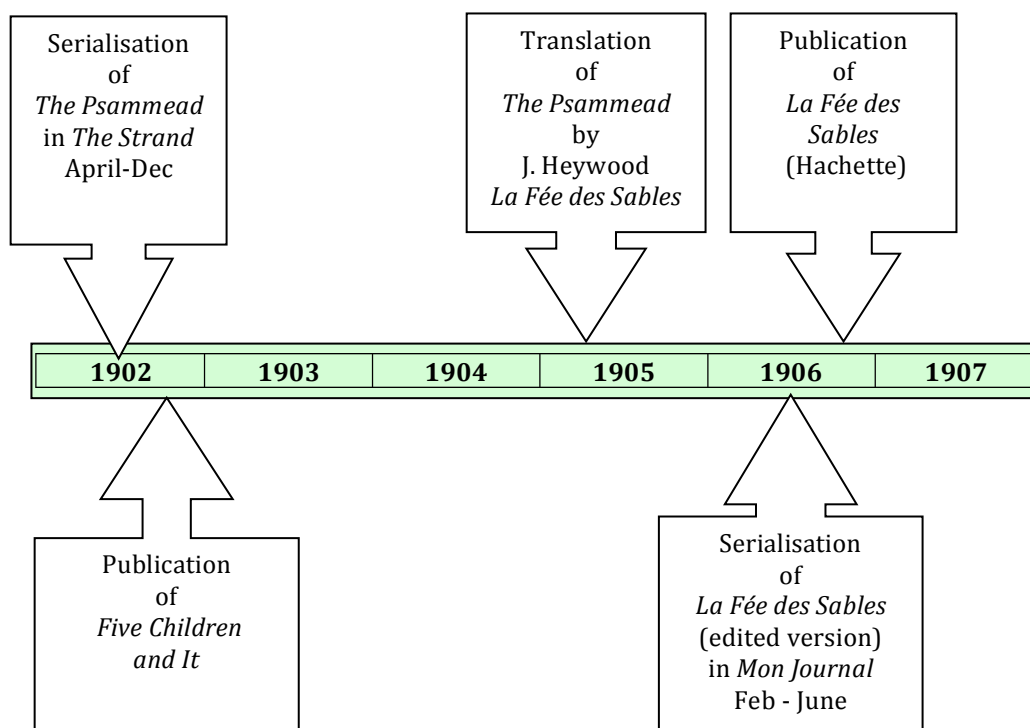


Figure 4.1: Publication timeline for *Five Children and It* and early French translations.

Mon Journal was a weekly magazine and the nine chapters originally published in the monthly *The Strand* magazine were subsequently subdivided into shorter episodes and spread over a total of eighteen weeks. Whilst *The Strand* was a publication for the whole family, *Mon Journal* was a magazine targeted specifically towards younger readers, and priced accordingly at just 15 centimes an issue. The attractive, brightly illustrated cover declares it a “*Recueil hebdomadaire illustré pour les enfants*”/ Weekly illustrated publication for children (Hachette, 1906) intended for readers aged eight to twelve years old. Its weekly appearance made it particularly suited to younger readers who may have struggled to wait a whole month for the next instalment of their favourite series. A quality children’s publication such as *Mon Journal* was an ideal platform from which to introduce a new style of children’s literature to the young French public. More than just a literary magazine, it was a compendium of stories and activities. As well as embracing tales of fiction and non-fiction, it delivered a variety of hands-on activities including musical scores for the piano, scripts for plays and models to be

cut out and glued together. An exceptionally comprehensive publication filled with colour and diversity, it provided a model for many of the children's magazines on sale in France today.

Like Nesbit's source text, Heywood's translation was heavily edited to fit into suitable weekly instalments. The translated text was tampered with throughout: a word changed here or an expression altered there, episodes condensed and large portions of text removed. Minor adjustments were also made at the beginning of certain episodes to remind the reader of previous weeks' events and changes made at the end of instalments to neatly tie up the chapters.

By comparing the published book of *La Fée des Sables* with the magazine version in *Mon Journal* it is possible to track changes made by the editors before publication in their magazine. Frightening or threatening episodes have been toned down or removed: an unsettling conversation between the children about whether their bones will turn to stone (Nesbit, 1906, p.26) has been taken out; the stable lad no longer menacingly shuts the yard door, blocking the children's exit from the stable yard (1906, p.47), but simply goes off to fetch the police; the virulent threats of sending the girls to a home and the boys to a reformatory (1906, p.48) are nowhere to be seen, and so on and so forth throughout the story. However, by de-dramatising these episodes, the editors have effectively flattened parts of the narrative, reducing them to a series of reported events. Under the guise of providing a protective stance, the magazine version has lost the exciting frisson and second-hand angst Nesbit conjures up and that most children love to experience vicariously from the comfort of their armchairs, or safely tucked under the covers of their beds.

According to a letter sent to the Scottish publisher Thomas Nelson, moral instruction in children's literature was experiencing "a great vogue in France" during this period (Buchan, 1910) and the *Mon Journal* version of the story displays an even stronger moral

stance than the original translation. Reflecting accepted ideological standards thought suitable for children's literature at this time, the gypsy woman has ten fewer children - nineteen in the book version and nine in the magazine (Nesbit, 1906, p.64), and her blessing traced with "caractères mystérieux" is turned into a simple smile and stroke of the cheek (Nesbit, 1906, p.71); Anthea's attempt to bribe Martha has been deleted (Nesbit, 1906, p.195) and the colonial reference that Robert makes concerning making money in Africa – "*Je gagnerai tant d'argent en Afrique que je ne saurai qu'en faire*" / I'll earn so much money in Africa that I won't know what to do with it (1906, p. 173) has also been suppressed. Other editors would be less quick to shy away from portraying colonial interests as will be seen later in Chapter Five where Tallandier's publication of *Le château enchanté* is addressed.

As stated earlier, the translation had been expurgated of anything that could be seen to frighten or scare young readers and consequently two of the original illustrations were also left out of the magazine version. A disquieting illustration of Anthea discovering the Psammead was accordingly removed: captioned "Anthea suddenly screamed, 'It's alive' " (1902, p.13) it shows her standing back in alarm as the creature emerges from the sand. The second illustration to be excluded is that of the fight between Robert and the baker's boy, entitled "He also pulled Robert's hair" (1902, p.202). Such behaviour may have been seen as unseemly and not to be encouraged amongst Hachette's young readers and the fight, which is spread across three and a half pages in the source text, is condensed to one paragraph in Heywood's translation. The incident is played down, conveying just the bare essential elements necessary for continuity, and the illustration, which was obviously considered too violent, duly suppressed. In fact this fight was the second skirmish to take place in this chapter of the source text: the first, between Robert and Cyril (1902, pp.198-9), is completely absent from the translated text.

It is clear that both text and illustrations were adjusted in accordance with what was thought to be appropriate for the target audience at that specific time. The source text was initially altered by Heywood at the time of translation and then later re-modified by the editorial staff at Hachette. These changes confirm Shavit's first principle of affiliation and modifications made to text and image that "make it appropriate and useful to the child, in accordance with what society regards (at a certain point in time) as educationally 'good for the child' " (Shavit, 2009, p.113).

4.23 Re-packaging the Translated Text

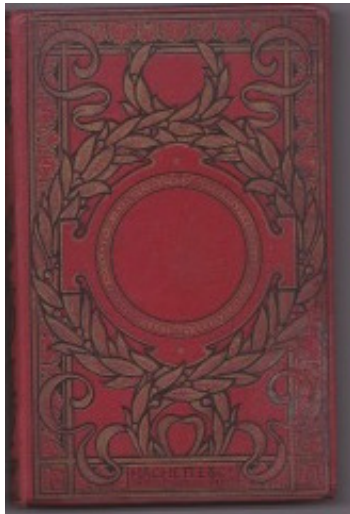


Figure 4.2: *La Fée des Sables* 1906.

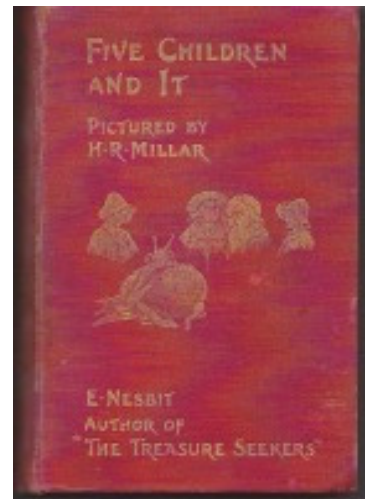


Figure 4.3: *Five Children and It* 1902.

At the end of 1906 *La Fée des Sables* was repackaged and published by Hachette as part of a larger collection: *La Bibliothèque des écoles et des familles*. The distinctive Art Nouveau decoration on the cover follows the popular design movement of the era (see Figure 4.2). The gold decoration on the stiff cover is echoed in the gold trim along the edges of the pages, signalling a product of distinction and substance, an elegant article to display on a bookshelf and, in keeping with the other books in the collection, the only wording on the front is the name and address of the publisher.

There is a tactile appeal to the volume and the embossed insignia on the back cover teases the reader's fingertips, inviting them to turn over the book and read the publisher's logo prominently on display there. Whilst the publisher's trademark is visibly endorsed on front and back covers, the title of the book and the name of the author, are relegated to the spine, where "Miss Nesbit" (sic) appears in small cramped typeface. Whereas the pictures on the cover of the source text clearly suggests a book designed to find its way into the hands of children (Figure 4.3), the cover of *La Fée des Sables* (1906) promotes a book designed to look impressive in a bookcase amongst the rest of the collection. A survey by the National Centre for Research in Children's Literature at the University of Roehampton showed that 79% of children choose a book because they sometimes, often or very often find the picture on the front interesting (Collins, Hunt and Nunn, 1997, p.64). However, there would seem to be no distinguishing features that would prompt a reader to pick *La Fée des Sables* over its fellow books in the same collection.

Although there are no illustrations of the protagonists on the cover, the book version of *La Fée des Sables* does contain all sixty original illustrations found in the source text. Like the earlier magazine version, the illustrations are nestled amongst the body of the text, making them an integral part of the story. By placing the text and illustrations in close proximity, there is the potential to create a symbiotic relationship, whereby the drawings do not simply illustrate the text, but work alongside it to create a more complete experience for the reader. Unfortunately this is not the case in the French version where the drawings are frequently poorly positioned and do not correspond to the events taking place on the page resulting in a conflicting tension between text and image and some confusion on the part of the target reader.

Translations can also add features not present in the source text and there is very much an air of self-promotion between the book and magazine versions of *La Fée des Sables* not present in Nesbit's original work. In *Five Children and It* Nesbit's protagonists wrap their treacle pudding in pages torn from *The Spectator* (1996, p.211); in the book *La Fée des Sables* this is changed to pages from *Mon Journal*, and a clarification added to explain that the magazine was delivered from France each week (Nesbit, 1906, p.159). The magazine version of the story removed this rather indelicate use of its pages and refrained from any explanation of just how the pudding was wrapped. Later in same chapter, Anthea breaks open a "missionary box" (1996, p.206), a similar term is used in the book version "l'œuvre des missions" (1906, p.154), but in the magazine this charity box is referred to as "*L'œuvre du sou de Mon Journal*" (1906, p.483). Hachette uses the opportunity to promote their own charity *L'œuvre du sou*, which encouraged its readers to make donations towards funding holidays for underprivileged children from Paris. The reference to a recognisable charity may encourage the readers to identify with the protagonists, but the image of English children contributing to a benevolent fund in France adds a curious sense of cultural confusion.

On June 16th 1906, a week after the publication of the last episode of *La Fée des Sables*, an article appeared in issue of *Mon Journal* explaining the principle behind *L'œuvre du sou de Mon Journal*. The report compared the unsanitary and overcrowded conditions in Paris to the restorative powers of the countryside; a distinct echo of the dichotomy between town and country found in *Five Children and It*. Nesbit's work had found a natural home on the pages of *Mon Journal*.

4.3 Les chercheurs de trésors (1908/9)

4.31 Origins of the Source Text: *The Story of the Treasure Seekers* (1899)

After years of writing short stories, poems and lyrics, *The Story of the Treasure Seekers* was to be Nesbit's first great success as a novelist. Like *Five Children and It*, it contains a number of autobiographical elements: Nesbit's first husband, Hubert Bland, also fell ill from smallpox shortly after their marriage and suffered the consequences of an unscrupulous business partner. Like the protagonists of this novel, Nesbit and her family were driven to restore their own "fallen fortunes" (Nesbit, 1899, p.4).

	Originally published in ...
Chapter 1	<i>Father Christmas</i> 1897
Chapter 2	<i>Father Christmas</i> 1897
Chapter 3	<i>Pall Mall</i> May 1899
Chapter 4	<i>Pall Mall</i> April 1898
Chapter 5	<i>Pall Mall</i> April 1898
Chapter 6	<i>Pall Mall</i> June 1898
Chapter 7	<i>Father Christmas</i> 1897
Chapter 8	<i>Nister's Holiday Annual</i> 1894/5/6
Chapter 9	<i>Windsor</i> Sept 1898
Chapter 10	<i>Pall Mall</i> May 1898
Chapter 11	<i>Pall Mall</i> Aug 1899
Chapter 12	<i>Windsor</i> Oct 1899
Chapter 13	<i>Pall Mall</i> Sep 1899
Chapter 14	<i>Pall Mall</i> July 1898
Chapter 15	<i>Pall Mall</i> Aug 1898
Chapter 16	<i>Pall Mall</i> Aug 1898

Figure 4.4: Origins of chapter contents (Nelson, 2013, p.xix-xx).

The origins of *The Story of the Treasure Seekers* are very fragmented; various portions of the tale had been previously published as individual stories in an assortment of different publications (see Figure 4.4) and the *Pall Mall* magazine subsequently reissued five of the stories in a slim collection set (see Figure 4.5).

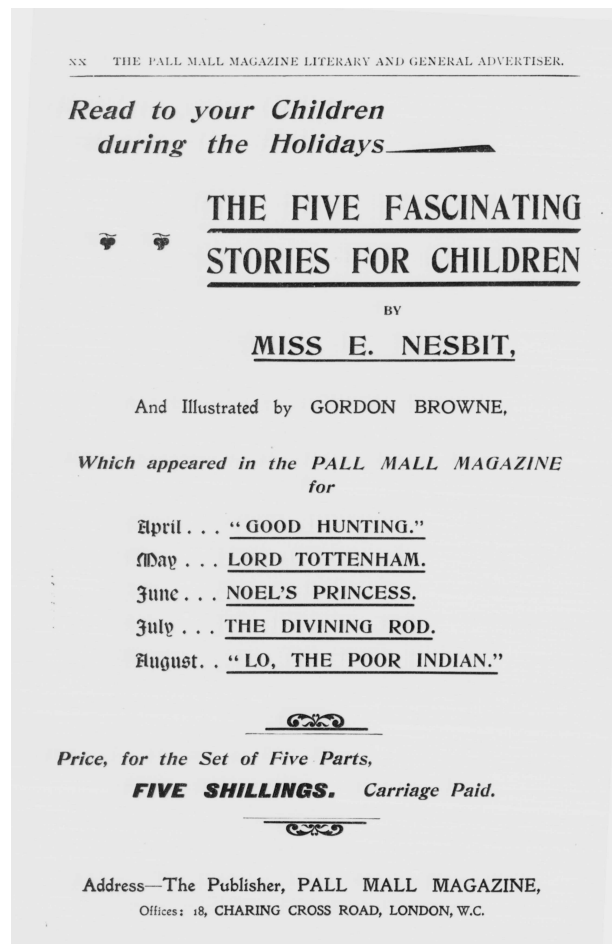


Figure 4.5: Advertisement in *The Pall Mall* magazine (1898).

However, not content to stop there, Nesbit felt there was still more mileage, or more importantly more money, to be gained from these first tales about the Bastable family and set about looking for a publisher willing to provide a solid down-payment and generous royalty for a complete book. The tales were grouped together under the title *The Story of the Treasure Seekers* and reworked to form a complete novel of sixteen chapters. A book deal was finally concluded with Fisher Unwin, following a recommendation from their reader Edward Garnett

who enthusiastically declared “The whole idea⁸ of the book is fresh and bright, [...] the authoress has worked out the idea very well & gracefully - the stories are all humorous and original, quite modern in time” (Garnett, 1899).

4.32 Translation: *Les chercheurs de trésors* (1908)

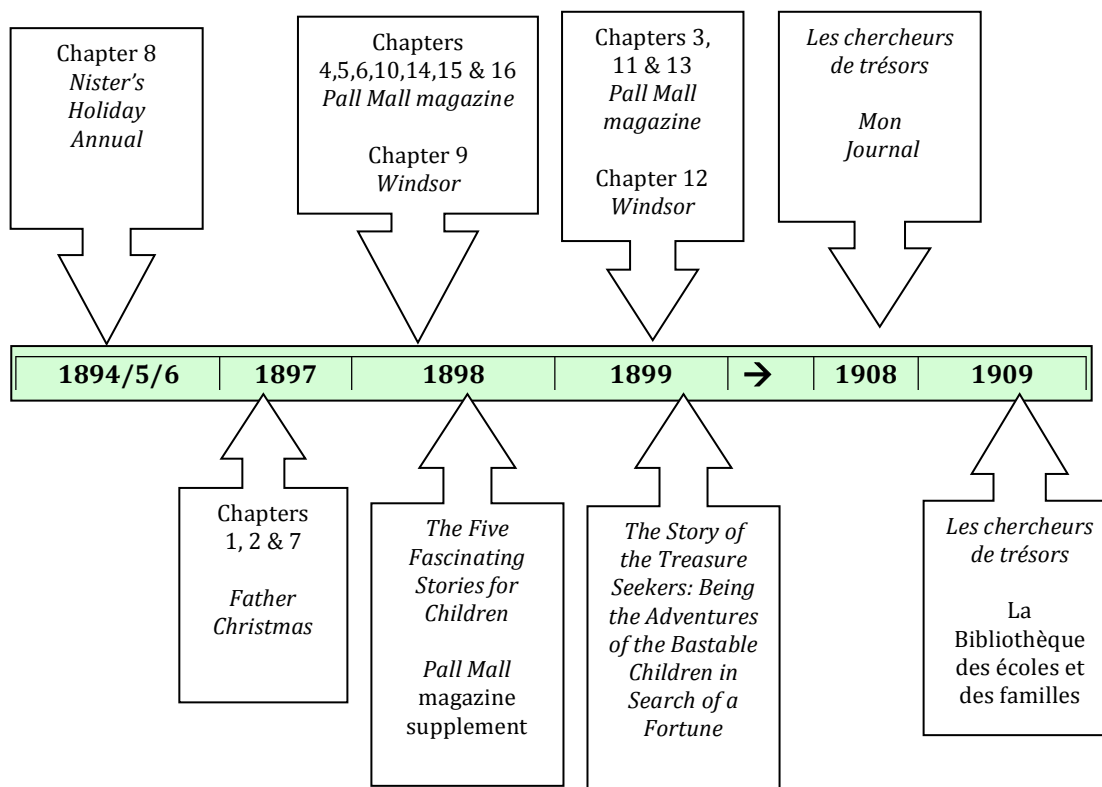


Figure 4.6: Early Publications of *The Story of the Treasure Seekers* in English and French.

The Story of the Treasure Seekers is the only one of Nesbit's books to have been the subject of three different French translations, the earliest of which dates back to 1908, just nine years after the original novel was first published in England (see Figure 4.6). Although it keeps the spirit of Nesbit's text, Heywood's translation is more loosely bound to the source text than those that would follow in 1981 and 1995. Here the ends of several chapters have been omitted, conversations paraphrased, events curtailed and Chapter Eight, which consists

⁸ underlined in the original document.

of the children's own attempt at producing a newspaper, has simply been omitted. As with *La Fée des Sables* Hachette initially printed Heywood's translation in their children's magazine *Mon Journal*. A series of seventeen weekly episodes was published between April and August 1908, a compendium edition followed and, the following year, *Les chercheurs de trésors* was finally available as a book in Hachette's collection *La Bibliothèque des écoles et des familles*.

4.33 Reception in France

A multitude of mechanisms come into play when attributing value to a translated text. To state that a book is of particular literary merit is not an assessment that is going to be universally acknowledged as a text is often only conceived as having 'literary value' when looked at in relation to the culture into which it is being received. Translations act as "a function of social relations between language groups" (Helibron, 2010, p.307) and the literary value of a text depends not only on the language in which it is written, but also on the idea of prestige "on the literary beliefs attached to a language and on the literary value which is attributed to it" (Casanova, 2010, p.289). Value may also be determined by the position of the translated author in their home field and in turn the place of that field in the international literary arena (Casanova, 2010, p.296). Perceived literary value may be affected by a recognised degree of literary merit already accorded to the source text in its original language; by the successful reception of earlier translated works by the author into the target culture; by the chosen mode and quality of the publication of the text in the target language; by the perceived prestige of the publishing house producing the text, and of course by the endorsement of critics and gatekeepers in the larger literary community.

It appears Heywood was not alone in recognising the importance of bringing Nesbit's work to France. At the end of 1908, *Les chercheurs de trésors* is mentioned in *Polybiblion: revue bibliographique universelle*, a bibliographical journal established in 1875 by

progressive French Catholics, which aimed to unite “faith, science and morals in such a way as to satisfy simultaneously the needs of families, scholars and writers” (de Maeyer, 2005, p.350). Visenot⁹, a literary critic for the journal, mentions Heywood’s translation in the annual review of illustrated children’s literature: “Dans Mon Journal de 1907-1908, qui nous arrive tout pimpant sous son cartonnage gracieux, simple et solide [...] A signaler d’abord deux romans intéressants d’une certaine importance: *Les Chercheurs de trésors*, traduit de l’anglais, d’après Mrs Nesbitt, par Mme. Jeanne Heywood et *Sous terre* par M.A. Géiolles”/ In *Mon Journal* 1907-1908, which has been delivered to us looking rather spry in its simple, elegant and robust cardboard cover, [...] we should immediately flag up two interesting novels of particular importance: *Les chercheurs de trésors* by Mrs Nesbitt (sic) translated from the English, by Mme. Jeanne Heywood and *Sous terre* by M.A. de Géiolles (Visenot, 1908, p.503).

It is perhaps a little surprising that *Les chercheurs des trésors* received such a glowing appraisal in *Polybiblion* as the magazine instalments on which the review was based seem to have received very little editing and appear rather clumsy and unbalanced. The original chapters have been maladroitly split into episodes of varying lengths, presumably to fit the specific column-space allotted to the story each week. Chapters in the weekly instalments frequently start and finish in the middle with no regard to the overall plot, and at times the storyline becomes rather difficult to follow from one week to the next. The serialisation of literature was extremely popular during the long nineteenth century and signposts were frequently employed to help readers reconnect with the characters and plot. Yet here no attempt is made to tie up proceedings at the end of a weekly instalment and the readers are often left with the protagonist’s words hanging in mid-conversation, or an action interrupted

⁹ Visenot is very probably a pseudonym employed to cover the work of a series of different authors as this signature was used to sign reviews for over thirty years (De Maeyer, 2005, p.350)

in mid-flow. For instance, an instalment published on July 18th 1908 almost reaches the end of Chapter Eleven: ‘Nous le merciâmes, et nous descendîmes dans la chambre d’enfants pendant que lui et Dora bordaient Noël, et mettaient un peu d’ordre dans sa chambre’/ We thanked him and went down to the nursery whilst he and Dora tucked Noël in and tidied his bedroom (1908, p.624). The episode appears to be finished but in fact twenty lines of the chapter are still left. Instead of finding the necessary half-page of type-space needed to finish, the editors placed these remaining lines somewhat incongruously at the beginning of the following week’s instalment. The result is a confusingly fragmented episode, which is displeasing both in terms of visual aesthetics and literary comprehension. This piece-meal presentation of Heywood’s translation is in direct contrast to the careful orchestrated timing of the Nesbit’s source text itself, which was written specifically to appear as a serialisation and thus structured accordingly.

Visenot’s comments referred to the *Mon Journal 1908*, a hardback volume, prepared especially for the Christmas/New Year’s gift market, which contained a compilation of all the weekly issues of *Mon Journal* published from January 1908 to December 1908. It is worth noting that *Les chercheurs de trésors* was chosen for particular mention over and above all the other stories and serialisations published in the magazine during that particular twelve-month period. *Les chercheurs de trésors* stood out as a work that differed from the other material in the magazine, stories which often tended towards the didactic and moralistic. However, this early translation often appears to be closer to an abridgement, or rewriting, of the original story and there is a possibility that the critic may not have been completely basing his review on Heywood’s translation. As an established member of the literary world Visenot may have heard of Nesbit and her significant reputation from another source, may have even read the source text in the original English, or perhaps met her during one of her stays in

Paris. Regrettably, from his review it is impossible to tell whether he is stressing the importance of the original oeuvre or the translated text.

Other personal networks also need to be considered: the editorial staff of *Polybiblion* was almost entirely drawn from members of the French aristocracy (De Maeyer, 2005, p.350), a milieu known to have been frequented by Jeanne Heywood. Feasibly Heywood's connections were sufficient to suggest that her work should receive a particular mention in *Polybiblion*, but it cannot be ruled out that the reviewer, or another member of the editorial staff, may have known Heywood personally, or even attended one of her eclectic evening salons. Nevertheless, *Polybiblion* was a journal that prided itself on being a truly critical publication, "judging books reasonably and open-mindedly on their form, contents and meaning" (De Maeyer, 2005, p.350) and as such its reviews would have been seen as a reliable source of literary judgement, bestowing a validation on those writers which it singled out for praise and recommendation. The reviewers were also undoubtedly aware that the majority of such serialised tales would be later published as individual books and so a favourable review would also serve as publicity for the up-coming tomes. Reviewers frequently play the role of "opinion formers – readers in a position of privileged authority, with an advantaged capacity for communicating the book to other potential readers" (Squires, 2009, pp.66-77). As such, they hold a powerful position in the literary world: a position that has the potential to affect both the commercial and literary value of a book.

In contrast to *La Fée des Sables*, only a handful of minor vocabulary changes have been implemented between the magazine and book versions of *Les chercheurs de trésors*. However, there is one noticeable omission from the book that has cast a shadow over Heywood's translation and has led to some confusion over the provenance of the novel. Whilst *Mon Journal* clearly states at the end of each instalment, "Traduit de l'anglais d'après

Mrs. NESBITT [sic], par Mme. Jeanne Heywood”/ Translated from the English of Mrs Nesbitt, by Mme. Heywood, Nesbit’s name is not once mentioned in the book version published in 1909. Indeed in the book there is no mention at all of *Les chercheurs de trésors* being a translated text and Jeanne Heywood’s name appears on the title page as if she is the author of the text. As such, *Les chercheurs de trésors* is still catalogued in *the Bibliothèque nationale de France* under Heywood’s name:

Titre(s): Mme Jeanne Heywood. Les chercheurs de trésors...

Publication: Paris: Hachette, 1909

Description matérielle: In- 8°, 185 p., fig.

Note(s): Bibliothèque des écoles et des familles (BnF, 2003).

It should be noted that Heywood never claimed to be the author of *Les chercheurs de trésors*, as confirmed in her letter to Hachette dated June 27th 1907: “Les chercheurs de trésors ou les aventures des enfants Bastable de E. Nesbit, traduit de l’anglais par Jeanne Heywood”/ The Treasure seekers or the Adventures of the Bastable Children translated from the English by Jeanne Heywood (Heywood, 1907) and there is therefore no excuse to not acknowledge Nesbit as the author in the book. The confusion over the authorship of *Les chercheurs de trésors* may have been compounded by the death of Heywood in March 1909, at around the time that the novel was published. It was to have a lasting effect for, as recently as 2008, leading French children’s literature expert Isabelle Nières-Chevrel acknowledged Heywood’s translation of *The Story of the Treasure Seekers*, serialised in *Mon Journal* in 1908, but remarked that this early translation was generally overlooked as it never was issued in book form (Nières-Chevrel 2008, p.21).

4.4 Cultural Adaptations and Adjustments

The extent of domestication or foreignisation of a text largely depends on the degree of tolerance permitted in the target audience (González-Cascallana, 2012, p.99) and children's literature in France has traditionally held a high level of impermeability. This has encouraged the elimination of details relating to specific places and cultures (Fernandez-Lopez, 2006, p.46) and Heywood's translations are no exception. Placed at the high end of Klingberg's scale of cultural context adaptation (see Chapter Two), the translations of her texts are heavily domesticated and carefully tailored towards the new audience. Although the translated texts show a wide range of adaptation techniques, there is a strong tendency to apply methods of simplification, deletion and in certain cases localisation. For instance, the stories are still set in England, yet many of the locations have been neutralised, undermining the text and removing from it all sense of place (Jentsch 2006, p.199); any real attempt to anchor the action in a concrete setting is clouded by the children's use of French francs and their measuring distances in metres and kilometres.

Personal names have also been altered in the text. Seen as a "powerful signal of social and cultural context" (Lathey, 2016, p.44), names are rarely changed in the translation of adult fiction, but when translating children's literature they are no longer considered sacred (Van Coillie, 2012, p.123). Sometimes a name has been replaced by a close phonetic equivalent in French: Jane to Jeanne and Martha to Marthe, but elsewhere names have been substituted to ones thought more fitting for the occupation or social class of the character concerned: William, the stable lad, becomes Jean, and Ellis, the hairdresser, Alexandre. Heywood's first Nesbit translation, which helped launch the author into a new market, is highly domesticated, whereas the translation of the second book demonstrates a slightly greater degree of foreignisation where personal names are concerned. Although the names of

all the major characters have been altered in *La Fée des Sables*, in *Les chercheurs de trésors* only minor characters and animals have suffered name changes (see Appendix C). If we look strictly at the use of personal names, Heywood's translations would appear to echo Berman's retranslation hypothesis (1990): the first translation introduces the author to a new audience and shows a high degree of domestication, whereas the second oeuvre already starts to move back towards the source text. However we should be wary as to how significant these findings really are; in children's literature there appears to be many factors which frequently override the desire to produce translations that move steadily closer to the source text, including the changing perception of the child and their requirements and the marketing of children's fiction (Lathey, 2016, p.121).

With that in mind, there are two additional areas of cultural adaption in Heywood's Nesbit translations that are worthy of further consideration: the food items on offer, which differ radically from those of the source text, and more poignantly the differing adaptations of the clergy seen in the translations published before and after France's definitive separation of church and state.

4.41 Food and Drink

Food is a reoccurring motif in children's literature, yet it is also definitively one of the great cultural dividers: "a dish that is taken for granted as a staple in one culture may hardly be considered edible in another" (Bar Hillel, 2014, p.206). Consistent with Barthes notion of *jouissance* (Barthes, 1975), the sensory perceptions triggered by food in literature enhance the pleasure of reading a text and are irrevocably linked to the reader's own cultural background (Bardet, 2016, p.5). However, food in literature is obviously symbolic; characters in fiction do not have to eat to stay alive. Meals have a strong mimetic effect, which serves to highlight the underlying cultural ideological tendencies of the period (Daniel, 2006, loc.112) and reading

about fictional meals provides us with a wealth of information about the social values and customs of a particular period.

In *Symposium*, Plato tells his readers that a strong relationship exists between food and storytelling, with meals helping to give structure to the narrative (Naillon, 2015, p.10). This is clearly the case in Nesbit's work where mealtimes and expansive discussions about food are firmly woven into the fabric of her stories. Food is an integral part of our daily lives and particularly embedded in children's literature. By reading about fictitious meals and examining the shifts made in translation, food becomes an essential interpretative trope in the study of children's literature (Keeling and Pollard, 2009, p.17). Food, particularly drinks and sweet treats, form part of the "affective content" of a children's book (Lathey, 2016, p.41), and given the important part food plays in children's literature, the path is full of potential translation pitfalls: it involves not only finding the right words, but also finding the correct associations, allusions and imagery that are culturally connected to each dish (Bar-Hillel, 2014, p.206). Food has been called the sex of children's literature (Katz, 1980, p.192). Frequently seen as an object of desire, there is an overwhelming need to search for an appropriate equivalent in translation, one which aims to satisfy the target reader in equal measure (Lathey, 2016, p.40).

Eschewing Nesbit's bland English nursery food, Heywood's translations provide meals fit to be served to her young French readers. Her heavy domestication of food items provides the reader with a snapshot of the fare being served to children of middle-class households in Paris circa 1906. In *La Fée des Sables*, Nesbit's "minced beef" (1996, p.209) is transformed into "bœuf en daube" (1906, p.156); the children drink hot chocolate for breakfast, instead of tea, and a salad is served to the children to accompany the cold veal and potatoes originally mentioned in the source text. Other foodstuffs have also been carefully

altered, finely tuned to fit the target reader's expectations: the children no longer buy penny buns at the baker's, but purchase the more familiar "brioche" (1906, p.44) at the *pâtisserie*; cold tongue has been replaced by the more palatable "jambon" (1906, p.79) and Nesbit's pie becomes a classic "tarte aux pommes" (1906, p.79). Similarly in *Les chercheurs de trésors*, a serving of "petits fours" are added to the tea-tray (1909, p.60), pasties are transformed into delicate "bouchées au jambon" (1909, p.67), dripping toast becomes the more refined "excellentes rôties" (1909, p.73), duck is substituted for rabbit (1909, p.156), and gruel altered to a more agreeable "infusion de camomille" (1909, p.173). Heywood's translations move the text closer to the target reader, providing them with tantalising, familiar dishes.

Of course translations can also reveal lexical gaps, as certain foods simply do not exist in the target culture. This would prove to be the case with ginger beer: a soft drink frequently mentioned in British children's books prior to 1960, but with no equivalent available in France Heywood had to find a viable alternative. In *La Fée des Sables* she initially translates it as "bière"/beer (1906, p.40), the possibility of the children buying beer being culturally plausible to the target audience of 1906 and the surrounding text is adjusted accordingly. Nesbit's moral adjunct in the sentence "It's not wrong for men to go into pubs, only children" (1996, p.39) now reads "Pour un homme ce n'est pas mal d'entrer dans une auberge"/ It's not wrong for a man to enter an inn (1906, p.40). However, in the following chapter, the bottle of ginger beer that the children take with them is translated as being a bottle of "limonade" (1906, p.55). To the target audience, this would be seen as a more culturally appropriate item for our protagonists to be carrying with them and the translator has thus made the appropriate shift. The problem reoccurs in *Les chercheurs de trésors*. However this time the ginger wine is transformed into a raspberry cordial, which apparently was considered to be an

appropriately festive beverage for children to be drinking in France on Christmas day circa 1908.

4.42 Transforming Religious Figures in the Text.

By the late nineteenth century, Anglophone children's literature was flourishing and entered what is often referred to as the first Golden Age (Maybin and Watson, 2009, p.3). However, there was a major stumbling block that precluded much of this literature being translated into French: French editors were very sensitive to the religious dimensions of a text, not simply a laic/Christian dichotomy, but the more delicate Catholic/Protestant opposition. Many Anglophone books were predominantly Protestant and thus not considered suitable for translation by Catholic publishing houses, or those, like Hachette, which relied on a strong Catholic readership (Nières-Chevel, 2008, pp.22-3).

Although the Jules Ferry law of 1882 had imposed secular education in France, it was not until the *Loi Combes* of December 9th 1905 that a decree was passed formally separating Church and State and legally establishing secularism. The effect was immediate, as of 1906 overtly religious books were banned from schools (Brown, 2008, p.139) and texts aimed at a young audience expunged of all references to God or religion (Perrin, 2005, p.53). Heywood's translations fall neatly either side of this formal separation and the timing of the legislation may well have affected the way in which she modified the clergy present in the source texts to suit her target audience. Whether on the instructions of her publishing house or of her own accord, there is a distinct difference in the way the translations have been modified. These modifications subtly changed the timbre of the translated text and, as we will see below, provoked a series of other alterations that need to be carefully orchestrated.

Heywood began translating *Five Children and It* in 1905 and Nesbit's vicar is hence deftly recast as a Catholic priest. This was not just a simple matter of changing names and

roles; peripheral characters and other details also had to be changed. The vicar's wife becomes the priest's housekeeper and her character is adapted accordingly; she no longer occupies a maternal role, but shrilly scolds the children for their behaviour. The vicar himself becomes "le curé"/ priest and Jane catches hold of the sleeve, not of his "coat" (1986, p.115), but his "soutane"/ cassock (1906, p.89). Heywood reduces the whole episode to a bare minimum, rewriting events to create a very different atmosphere. In the source text, the vicar firmly reprimands the children, but, seeing their remorse, he is soon calling them "my dears" (1996, p.119) and they are "laughing at the vicar's jokes" (1996, p.120). Nesbit's vicar is a warm, benevolent character and the children return home to be "swept to bed in a whirlwind of reproaches" from the servants (ibid.). Yet, Heywood's translation finishes the chapter on a very different note: in *La Fée des Sables* no cake is eaten, no comforting hugs given and the priest agrees to have them driven home with no further discussion. Heywood changes the episode to suit the expectations of the target audience at the time of reception of the text. Directly addressing the reader, she recounts how the children lived in guilt and fear for several days, worried that the priest would come to the house and seek recompense for the commercial transaction that had taken place in his study, whilst simultaneously reassuring the reader that the "digne curé"/ respectable priest (1906, p.90) took the right decision and was never heard from again, an allusion to the silence of the confessional.

Three years later when translating *The Story of the Treasure Seekers* Heywood took an alternative approach. Here the clergyman is no longer recast as a priest, but as a schoolteacher who had just opened a "petite institution privée"/ a small private school (1909, p.118). In the source text the children employ one of their moneymaking schemes and try to sell wine to the outraged clergyman, an incident that is severely condensed in the translation with four pages of narrative reduced to a mere two. Heywood changes all references to a religious Sunday

school to that of a regular school and the translated text suppresses all references to sermons or vicarages. An oblique reference to the 'Parable of the Lost Sheep' (1986, p.152) has also been removed, along with a metafictional reference to "parsons in books" enjoying their port (p.155). As a schoolteacher Heywood's character lacks the passionate fire and brimstone seen in the clergyman of the source text, whose emphatic rants declare alcohol to be the "curse of the country" (1986, p.155).

These adaptations are a reminder that not all modifications are made to meet the implicit needs of the target audience: adaptations are frequently also made to suit larger political or commercial agendas. By the end of the nineteenth century Hachette dominated the school publishing market, producing scholastic textbooks for primary and secondary classrooms across the whole of France (Perrin, 2005, p.45). It was therefore commercially imperative that their collections of children's literature should also fall in line with government directives and meet the new secular guidelines: after 1905, Nesbit's clergy had to be expunged.

Prior to 1914 many translations for children by other Anglophone authors had been integrated into collections similar to Hachette's *Bibliothèque des écoles et des familles*. These would later be looked on as forming part of a "patrimoine littéraire de la jeunesse"/ national canon of children's literature: a stable corpus of texts that would go on to form part of a larger international children's canon (Lévêque, 2019, pp.986-987). However, Nesbit's work was never considered part of this early French children's literary canon. *Les chercheurs de trésors* was given only one print run and although *La Fée des Sables* was reprinted in 1911, it too quickly fell into obscurity. The demise of Jeanne Heywood in 1909, at the age of just 53, meant that Nesbit had lost a translator committed to promoting her work amongst French publishers.

To date, no academic papers have ever suggested that there was even a possibility of another translation of Nesbit's work dating from this period. Yet, after extensive archival research, I discovered a third translation of her work into French, one which had lain unacknowledged for almost one hundred and ten years, and whose existence is revealed for the first time in this thesis.

4.5 Translations and Misappropriation

The third translation, *Le château enchanté* was published in 1910 and supposedly translated by Courtney Heywood. However, I feel a need to contend that claim as the authorship of this particular translation appears to be particularly clouded. Before moving on to examine this third Nesbit translation in Chapter Five it is imperative to look at the entire body of translations performed by Jeanne or Courtney Heywood. By examining the publication dates of their translations, evoking the publishing houses they were working with and looking at the attribution of various translations, it is possible to establish a body of evidence which leads us further towards questioning the authorship of *Le château enchanté*. Although every effort has been made to compile a complete catalogue of their translations (see Appendix B) this list may not be completely exhaustive as only translations published in book form were formally registered in France. Unfortunately, not all of the translations were published as books: some only appeared serialised in magazines and newspapers and are extremely difficult to track down. The ephemeral nature of this type of publication means that few copies have survived outside of the publishers' own archives and very little content of these magazines has been formally collated.

4.51 Translations attributed to Courtney Heywood

Courtney's translations began to be published in 1910, the year after Jeanne's death, and started with the release of four translations for children. However, only one of these translations would be published as a book *The Changeable Twins* by A. Wyatt (1910), issued as *Les terribles jumeaux* in 1913. Perhaps like his wife, Courtney Heywood had decided to begin his career by translating children's literature, but as patterns begin to emerge there is a need to question who really lay behind the translation of several of these translated texts. Nonetheless, *Les terribles jumeaux* can be irrefutably attributed to Courtney as correspondence in the archives of the Scottish publisher Thomas Nelson shows that the payment for the original manuscript was still being discussed with Wyatt's literary agent on March 9th 1909, the very day that Jeanne was declared dead.

Courtney's translations of adult fiction began to be published in earnest after 1912 (see Appendix B). They included a couple of rather dry non-fiction books from English into French: one relating the rules of the new card game Contract Bridge, *Le Bridge aux enchères* (Dalton, 1912) and the other relating the tactics of submarine warfare. These were followed by a series of non-fiction works this time translated from French into English, including guidebooks of French colonial Africa and political commentary papers concerning Bolshevik publications.

It is only at the end of the 1920s that he appears to turn back to translating fictional work, completing a succession of translations of Captain Mayne-Reid's tales of adventure and discovery written in the 1850s and 1860s. Earlier translations of Mayne-Reid's novels had already been published in France and Courtney's versions were thus retranslations: second, or in one case third, translations of Captain Mayne-Reid's jingoistic tales. Subsequently, in the early 1930s, another wave of translations were published under Courtney's name: *Lequel des trois?* (1932), *L'Escalier en spirale* (1933), *Une étrange disparition* (1934), and *La Main et la*

Bague (1934). All four novels were published by Tallandier and “*Adapté de l’anglais par C. Heywood*” is printed clearly on their title pages. However, looking at the extract from Appendix B below (Figure 4.7) it can be clearly seen that these four books were in fact originally translated by Jeanne Heywood and first published shortly after her death. Indeed a first edition of *Lequel des trois?* (1909) plainly displays the words “*Traduction de J. Heywood*” on its title page. On close examination, the four publications published under Courtney’s name in the 1930s are in fact very lightly edited versions of Jeanne’s earlier translations; a word changed here, a sentence omitted there, but still indisputably recognisable as Jeanne’s writing. If Courtney appropriated these four translations, questions need to be asked about the authorship of the other translations published shortly after Jeanne’s death, including Nesbit’s *Le château enchanté*.

	J. Heywood Translations	Publisher	Genre
1909	<i>Lequel des trois?</i> A.K. Green	Tallandier	Detective
1910	<i>Une étrange disparition</i> A.K. Green	<i>l’oeil de la police</i>	Detective
1910	<i>La Main et la bague</i> A.K. Green	Tallandier	Detective
1911	<i>L’Escalier en spirale</i> M. Roberts Rinehart	Tallandier	Detective

Figure 4.7: Extract from Appendix B - The Published Works of C. and/or J. Heywood.

4.52 *Kate Meredith* and *La Romance fatale*

These were not the only Heywood translations to raise suspicions. There is real concern over the true translatorship of the translation of *Kate Meredith* (Cutcliffe Hyne, 1912/1932), a novel which seems to fit the same pattern as the four aforementioned titles: all detective stories published just after Jeanne’s death and then republished in the 1930s under the translator’s name of C. Heywood. The index compiled for the literary reviews of 1912

appears to indicate that four works were translated by the Heywoods that year (Polybiblion, 1912). The entry for “Heywood C.” invites the reader to consult a longer item in the annual *Bibliographie*: a separate tome comprised of all the weekly editions of *Polybiblion* magazines. This second entry is filed under the name of the author ‘Dalton’ and clearly relates to Courtney’s translation *Le Bridge aux enchères* (Dalton, 1912). Conversely, the entry in the annual index for “Heywood J.” gives no names of individual authors, but instead invites the reader to consult three longer items in the main volume of the *Bibliographie*: noted as entries 817, 6452, 6492. The first refers to her translation *L’Escalier en spirale* (Rinehart 1911) and the third to her translation *Une étrange disparition* (Green, 1912). However, the second item, entry 6452, refers to a sixth edition of *Kate Meredith* (Cutcliffe Hyne, 1912). This entry appeared in the magazine published July 26th 1912 and the index found in this individual magazine also records Jeanne as the translator of *Kate Meredith*: “Heywood (J.) voir Cutcliffe Hyne (C.J.)” (*Polybiblion*, 1912b). However the main article in the magazine confusingly refers to this sixth edition of *Kate Meredith* as having been “traduit de l’anglais par C. Heywood”/ translated from English by C. Heywood (*Polybiblion*, 1912b, p.477). There appears to be no mention of the first five editions of *Kate Meredith* in previous issues and it proved impossible to source any copies of these earlier editions that may have borne Jeanne’s name. With two references to Jeanne being the translator and one to Courtney, it remains unclear as to who really executed the *Kate Meredith* translation and any attribution of authorship should be made with caution.

Similar clouds of suspicion could be laid over the translation of *La Romance fatale* (Hume, 1910), which could also have feasibly been translated by Jeanne. Although no source text is named in the French publication of *La Romance fatale*, a retrospective analysis of the text pairs it with the novel *The Fatal Song* (Hume, 1905). Unfortunately there are no traces of

a contract between either of the Heywoods and the publisher Tallandier for the translation of this work, but on its title page *La Romance Fatale* enigmatically announces: “*Traduit de l’anglais avec l’autorisation de l’auteur par C. Heywood*”/ Translated from the English with the author’s permission by C. Heywood (Hume, 1910, p.1). The publisher of the original work, F. V. White & Co., filed for bankruptcy in 1908, so maybe permission for translation into French was indeed obtained directly from the author himself by one of the Heywoods. However, despite being a prolific writer of his time, penning over a hundred novels, Hume has unfortunately left very little behind in the way of archival material and seemingly nothing related to translation rights of his work.

4.53 Publishing Houses and Contracts

It is also important to look at the pattern of publishing houses used by the Heywoods. Before her death the publishing contracts for Jeanne’s books had all been made with Hachette. Nevertheless, in a letter to Wilma de Brion, July dated 6th, 1908, Jeanne mentions a visit to the publisher Tallandier. There are no more details of this meeting, yet it opens up the possibility that Jeanne was beginning negotiations with this publisher with a new translation in mind. The timing suggests it could even have been discussions concerning the translation of Nesbit’s novel *The Enchanted Castle* (1907).

However on March 8th 1910, a year almost to the day after her demise, it was Courtney that signed a contract with Tallandier for a number of new manuscripts (Tallandier, 1910a). The paperwork was clearly drawn up between *Monsieur* Tallandier and *Monsieur* Heywood and Jeanne’s name was conspicuously absent. The document boldly states that Mr Heywood had translated several English novels for Tallandier and that they had duly acquired the literary rights to the said translations by paying certain dues to Mr Heywood. It goes on to reiterate payments made for the translations of *Lequel des trois?* (1909) and *Une étrange*

disparition (1910) which appeared in the sensational crime paper *L'œil de la police*; a payment for the *La Main et la bague* (1910), and others for *Bohémiens* and *Les Aventures de Germaine* which were published in the children's paper *Le Jeudi de la Jeunesse*. For these translations a paragraph is included in the contract stating that Tallandier and his successors were free from any further commitments towards Mr Heywood and they had the right to use the said translations as they saw fit and reproduce them in their publications. This being the case, the editors at Tallandier most probably executed the alterations to Jeanne's translations published in the 1930s in an attempt to freshen them up for a new market, but the case remains that these later translations were still falsely attributed to Courtney. Nevertheless, it is the last two paragraphs of the aforementioned contract that are of particular interest to this study. Here it is claimed that Monsieur Heywood had bought the translation rights to a novel titled *Le château enchanté*, yet the contract reveals neither the author's name, nor the source text. Here buried in an obscure contract, filed incorrectly in the archives under a misspelt name, was the first suggestion that an undiscovered translation of Nesbit's work may indeed exist.

These French texts, executed just a few years after the original stories were published in the UK, are amongst some of the earliest translations of Nesbit's work. Already a popular children's author, Nesbit's work had yet to reach the canonical status it would later acquire and as such greater liberties were permitted in translation, and these texts received substantial cultural adaptation in order to comply with the expectations of the target culture. As was customary during this period, the first two translations were serialised in magazines before being printed in book form and a comparison of the two versions reveals traces of the editorial voice in the text; a voice from "les coulisses", which belongs alongside that of the author and

the translator (Léveque, 2019, p.102). However, the third translation follows a rather different course and, when paired with the misappropriation of many of Jeanne's other works, a multitude of questions arise. The following chapter looks more closely at this third translation published by Tallandier under the authorship of C. Heywood.

CHAPTER FIVE

THE THIRD TRANSLATION

	Title of Translated Text	Title of Source Text	Publisher	Translator
1910	<i>Le château enchanté</i>	<i>The Enchanted Castle</i> (1907)	Tallandier	Courtney Heywood (?)

To date all academic research has always pointed to just two early translations of Nesbit's work. However, a cryptic reference in the Tallandier archives provided the first clue towards uncovering another early translation. A lengthy contract had been drawn up between Courtney Heywood and the publisher Tallandier (Tallandier, 1910) for a series of translations from English into French, including one of a text entitled *Le château enchanté*. The agreement contained no mention of the title of the source text, nor of the original author's name, but a back-translation of the title corresponded with the title of one of Edith Nesbit's major works *The Enchanted Castle* (1907).

The discovery of this translation threw up a myriad of questions and this chapter explores this hitherto unknown rendition of Nesbit's work, tracing its source text and looking at the repackaging of the story for the French market. In the process, two major concerns are addressed: discrepancies in the paperwork regarding the translation and the overall inconsistent nature of the translated text itself. Using textual analysis combined with techniques drawn from corpus linguistics, this chapter assembles circumstantial evidence that seems to question the attributed authorship and leads us to enquire whether this translation might be the combination of two separate texts translated by two different translators. The idea of an openly cooperative project between the estranged couple is highly questionable.

However, could this translation have been started by Jeanne Heywood, as a consequence of her visit to Tallandier in the summer of 1908, and finished by her husband Courtney after her death?

5.1 Discrepancies and Divergences

In order to confirm that this was a translation of *The Enchanted Castle* it was first necessary to track down a copy of the translation itself. Although Courtney Heywood's contract with Tallandier gives no indication as to when and where *Le château enchanté* would be published, two of the other stories in the same contract were cited as due for publication in one of Tallandier's children's magazines: *Le Jeudi de la Jeunesse*. The archives at IMEC contain a full collection of *Le Jeudi de la Jeunesse* and by searching issues published around this period it was possible to confirm that *Le château enchanté* was indeed serialised in the same publication between April and August 1910. In keeping with the initial work contract, the magazine includes no mention of Nesbit's name, nor of a source text, but my prior knowledge of Nesbit's work allowed me to confirm instantly that this was indeed a translation of her novel *The Enchanted Castle*.

A microhistorical approach was hereby adopted and a close examination of the contract revealed other details that appeared to be rather questionable. It states that Heywood had purchased translation rights to *Le château enchanté* for a mere one hundred and fifty francs, to which Tallandier contributed one hundred francs. For all the other translations mentioned in the same contract Heywood was paid by the line; however for *Le château enchanté* he received a flat rate of four hundred francs, after which Tallandier declared that they were free from any further obligations towards him. However, even more intriguingly it also states that this sum only gave the right to reproduce the translation in a periodical and not as a complete published volume.

If one compares the supposed price paid for the translation rights of *Le château enchanté* with those paid by Jeanne for the rights to earlier translations, a considerable discrepancy can be noted (see Figure 5.1.).

Title of translation	Amount noted on contract re. translation rights	Amount paid for magazine publication	Amount paid for book publication	Total revenue (approx.)
<i>La Fée des Sables</i> 1906	350 frs. (paid in full by Hachette and then subtracted from payment per line in magazine)	25 cents per line (approx. 708 -350 = 358 frs.)	300 frs.	658 frs.
<i>Les chercheurs de trésors</i> 1908	375 frs. (Hachette advanced 375 frs but Jeanne negotiated a price of £10 with Pinker - approx. 250 frs.)	15 cents per line (Total 425 frs.)	300 frs.	850 frs.
<i>Le château enchanté</i> 1910	150 frs. (of which Tallandier paid 100 frs.)	400 frs.	0	350 frs.

Figure 5.1: Payments made for translations and translation rights.

The contract justifies the lower fee paid for *Le château enchanté* by stating that the translation rights were only contractual for the publication of the translation in a magazine, not a full book version. Yet Courtney Heywood's contract with Tallandier was drawn up in 1910, a time when Nesbit was becoming increasingly concerned over the declining sales of her own books (Fitzsimmons, 2019, p.252). Nesbit's family were highly dependent on the revenue from Edith's writing and a lower fee for translation rights would automatically result in lower revenue for the author of the source text. It therefore seems somewhat suspicious that Nesbit would have turned down the translation rights for a book version of *Le château enchanté*, which would have automatically provided her with much needed additional income.

By employing the “small clue as a scientific paradigm” (Levi, 2001, p.113) the researcher is prompted to take a closer look at such inconsistencies; accordingly, when Courtney Heywood’s contract is compared to earlier correspondence found between Jeanne Heywood and Nesbit’s agent further discrepancies begin to emerge. These earlier documents referred simply to “French translation rights” (Heywood, 1906c) with no mention of any particular form of publication, so why was such a stipulation mentioned in Courtney’s contract with Tallandier?

In an attempt to confirm Heywood’s claim that he had purchased the translation rights of *The Enchanted Castle* (Tallandier, 1910a) Heywood’s contract was cross-referenced with any paperwork that may have been held by the Nesbit’s agent James Pinker. At the start of the twentieth century Pinker was the literary agent for some of the biggest names in British literature and, after his death, his records and archives were divided and sold off to an assortment of highly regarded educational institutes around the world. As a result, all of these documents have been carefully preserved. A meticulous record keeper, Pinker conserved hurriedly written telegrams from clients, one-line letters from friends and even rejection slips sent to would-be authors and of course the four previously mentioned letters from Jeanne Heywood concerning her Nesbit translations, payments and translation rights. Every slip of paper from his offices appears to have been carefully archived, yet there is absolutely no paperwork connected to Courtney Heywood and, perhaps more worryingly, no mention anywhere of any enquires or payments for the translation rights of *The Enchanted Castle* (Nesbit, 1907). Of course, over time paperwork can be mislaid or discarded, but Pinker’s records appear to be particularly thorough and extensive searches of his papers held in the Berg collection in New York, in the Charles Deering research library in Chicago and of the Tallandier archives in France reveal no further records that any such contact ever existed. If

there really had been no agreement over the translation rights, publishing the translation in a magazine may have been a means of concealing the unlicensed text: only translations published in book form were formally reviewed and registered by the publishing industry in France at this time. *Le château enchanté* lay unrecognised for almost 110 years, but maybe it is a translation whose origins were deliberately clouded, hidden in full sight for all to see.

5.2 Origins of the Source Text: *The Enchanted Castle* (1907)

Like so many of Nesbit's novels for children, *The Enchanted Castle* first appeared as a serialisation in *The Strand* magazine. The monthly episodes covered the period from December 1906 to November 1907 with a full-length book version published by Fisher Unwin at the end of 1907, in time for the Christmas market. *The Enchanted Castle* returns to the idea of granted wishes explored in *Five Children and It* (1902), but the magic here is much darker and the story lurches between the domestic reality of home and the shadier substance of nightmares: stone statues come to life after dark, inanimate objects take on a life of their own in the terrifying form of the Ugly-Wuglies and headless ghosts are conjured up in the night.

Nesbit uses the novel to air her Fabian ideals, criticising empty-headed stock-brokers and heartless foreign investors, and empowering her child protagonists to create a world of their own. Unlike her earlier novels, which revolved around the predicaments of the middle-class families thrown into economic difficulties, *The Enchanted Castle*, reaches across socio-economic barriers. As always, Nesbit's work echoes her personal belief that socialism should come before sufferance and her protagonists champion above all the ideals of the Fabian child looking to overcome social inequalities and class division (Hollander, 2015, p.119).

Like many of Nesbit's books *The Enchanted Castle* is laden with intertextual references to other literary works and genres. She plays with pastiche and parody throughout

and continually questions where the truth lies in any story. The novel ends with the parting note: “It’s all very well for all of them to pretend that the whole story is my own invention: facts are facts, and you can’t explain them away” (Nesbit, 1907, p.352). By highlighting in this way the fundamental artificiality of the text, Nesbit encourages her reader to dwell on the self-conscious nature of metafiction long after they have turned the final page.

5.21 Packaging the Translated Text

As stipulated in Courtney Heywood’s contract *Le château enchanté* was published exclusively as a magazine version, appearing as a weekly serialisation in *Le Jeudi de la Jeunesse* between April and August 1910. The week preceding the publication of the first episode, an announcement was placed in the magazine to herald the arrival of a new series: “LE CHATEAU ENCHANTÉ (sic), par Heywood, un récit merveilleux qui captivera tout le monde par ses péripéties mystérieuses”/ The Enchanted Castle by Heywood, a wonderful story which will captivate everyone with its mysterious adventures (Tallandier, 1910b, p.389). Although Heywood’s contract with Tallandier clearly labels the work as a translation there is nothing in the magazine to indicate that this is the case: the writing is published as if it were an original work and each weekly instalment is simply signed C. Heywood. Without prior knowledge of Nesbit’s work, it would be impossible to distinguish this as a translation and trace it back to the original source text.

Le Jeudi de la Jeunesse seems to have routinely printed translations as if they were original pieces of writing and the other translations mentioned in Heywood’s contract with Tallandier followed a similar course with no source text or author mentioned: the serialisation of *Bohémiens* was published in the second half of 1909 under the name C. Heywood, and *Les Aventures de Germaine* which appeared in the weeks directly leading up to the publication of *Le château enchanté*, is curiously published under a pseudonym: Albert Rivière. With so little

information supplied it is virtually impossible to trace these translations back to their source texts.

Popular periodicals, such as *Le Jeudi de la Jeunesse*, were a rapidly growing sector in the publishing business, spurred on by general economic growth, the development of the rotary printing press, reduced costs of printing materials and a growing consumer market (Perrin, 2005, p.49). However, this market did not extend uniformly across the whole of metropolitan France. In an attempt to increase literacy the Ferry law of 1882 had deemed education obligatory until the age of 13, but school attendance in rural areas still fluctuated greatly. There was a precarious level of literacy in the young rural population, largely owing to the practice of pulling pupils out of class to help with the harvest and other manual tasks. Figures released by the war ministry show an increase in illiteracy between the years 1906 and 1907 and indicate that in 1908 the number of children enrolled in primary education was actually declining (*Lecture pour Tous*, 1908, p.276). We must therefore be aware that when we consider the target audience for children's periodicals in France at this time, we are talking principally about a young urban population.

Nonetheless, with the rise of literacy came a corresponding increase in the production of cheap popular newspapers aimed directly at these young readers and Tallandier's *Le Jeudi de la Jeunesse* neatly filled this niche in the market. Launched in 1904, it was published weekly until July 1914 when the outbreak of World War I abruptly stopped production due to the mobilisation of Tallandier's work force (Letourneux & Mollier, 2011, p.280). *Le Jeudi de la Jeunesse* was a very different publication from that of *Mon Journal*, which had published the earlier translations of Nesbit's work. Printed on paper of an inferior quality to keep prices at a reasonable level (Perrin, 2005, p.49), *Le Jeudi de la Jeunesse*'s large format echoed that of a small newspaper and the annual subscription appealed to households with more limited

means, just six francs for a whole twelve months of reading, compared to the eight francs required for a subscription to Hachette's *Mon Journal*.



Figure 5.2: Front page header for *Le Jeudi de la Jeunesse*.

The playful alliterated title of the periodical is particularly significant as Tallandier links his publication to the French schoolchildren's midweek break. Article 2 of the Ferry laws of 1882 stipulated that pupils were to have an extra day off school, other than Sunday, allowing those parents who wished to send their children to catechism classes (Ferry, 1882). Until the 1970s this day was set as Thursday and commonly known as *la journée des enfants*/the children's day. By its title alone *Le Jeudi de la Jeunesse* associates itself with this break from routine, proposing its pages as light relief from the schoolroom.

The set header of the paper features a selection of children engaged in variety of activities (see Figure 5.2). Two of the boys are dressed in work apparel, a delivery boy and a porter, demonstrating that Tallandier was trying to reach a wide popular readership and not simply targeting a traditional middle-class audience. Tallandier was trying to appeal equally to readers of both genders, yet only two of the children portrayed here are girls, implying an underlying belief that girls will read reading material marketed at boys more readily than boys will read that marketed at girls. Indeed it was a common opinion at the time that whilst the boys' market was accessible to girls, who would read both domestic tales and adventure

stories, boys were effectively excluded from the girls' market and required a separate body of literature (Wadsworth, 2009, p.44).

The front cover of *Le Jeudi de la Jeunesse* was printed in full-colour and designed to be particularly appealing and eye-catching, with humorous caricatures illustrating the leading story-strip that dominated the entire front page. Strip cartoons ran across the pages, gripping illustrated stories filled sheet after sheet with small print, and just one page, hidden at the back, was dedicated to more serious competitions, comments and advice. It was a magazine intended to appeal directly to the young and designed for their amusement rather than peddling heavy didactic ideals. Nesbit's humorous writing was intended to have a similar effect on her readers and a well-executed translation of *The Enchanted Castle* would have been an excellent addition to the magazine.

5.3 Le château enchanté (1910)

In line with the other early translations, *Le château enchanté* is rather loosely bound to the source text and from the beginning of Chapter One there are signs that significant changes had been made to adapt the plot to the new target audience. In the source text the children stay at boarding school over the holidays due to a bout of measles at home. They are chaperoned by the only teacher remaining at the school: 'Mademoiselle', the girls' French tutor. The reader meets Mademoiselle as she sits in the parlour reading a yellow book. Gérard Genette noted that at the beginning of the twentieth century these cheap yellow-covered novels were synonymous with licentiousness (2007, p.25) and so, through the mention of just one paratextual element, a whole wealth of meaning is conveyed to the intended reader. Nesbit's text also mimics the tutor's French accent and intonation, leading to a series of quips and puns. This humour, which gently mocks a cultural stereotype, was apparently thought to be

inappropriate for the French audience: the character of Mademoiselle is thus replaced by Aunt Marie who, rather than reading a frivolous novel, is shown industriously sewing away.

Employing one of the most extreme forms of adaptation, the translator uses “localization” (Klingberg 1986, p.15) to relocate the plot to a completely different location. The whole setting is moved from a boarding school in the West of England to a house in France not far from Quimper in Brittany. By taking the action from a school setting and placing it in a domestic scene, the translator has removed any possibility of alluding to the genre of the school story incorporated into the source text. This was not the first change of location for *The Enchanted Castle*. In the original British magazine edition, the children’s home was in Kent, but this changed to Hampshire when *The Enchanted Castle* was published as a novel in 1907 (Nesbit, 1994, p.7). Nesbit was more familiar with the Kentish countryside, but a Hampshire setting pushes the action further towards the announced West of England location.

In the source text, a cousin arrives for the holidays ahead of the children and is discovered to have measles. Their parents decide that the children should therefore not return to the family home and the narrative thereby neatly disposes of any parental interference; a device still commonly employed in children’s literature. In order to accommodate these changes in Heywood’s translated text, the children are isolated from the main house in Quimper, where their grandmother is tending their sister stricken with measles, and take up lodging in a small house on the edge of the estate. The translated text moves the parents even further away from the plot by establishing their father as a Customs Director in the recently acquired French colony of Madagascar, and intriguingly their grandmother living in the neighbouring house is never again mentioned. In source and translated texts the absence of

parental control empowers the protagonists, allowing the readers to experience, or even envy, the increased agency this bestows on the characters.

The translation also exhibits stylistic deviations from the source text and the third-person narrative of the source text is initially transposed to the first person, thus maintaining that these adventures happened to “moi Roger Duval, à mon frère Maurice et à ma sœur Clémence”/ Me, Roger Duval, my brother Maurice and my sister Clémence (1910, p.10). This use of a first-person narrative is maintained for the first three chapters, whereupon there is a change of tone and the narration returns to the third person used in the source text. At the start of Chapter Seven the narration switches back once more to the first person and this is then upheld throughout the rest of the novel. When the chapters are placed together this change of narration can be rather disconcerting, but conceivably it was less perceptible in 1910 when the text was read episodically.

The use of a first person child narrator is reminiscent of Nesbit’s earlier novel *The Story of the Treasure Seekers*, which Jeanne Heywood had translated in 1908. At the start of that novel Jeanne translates “It’s one of us that tells this story” (1899, p.4) as “C’est l’un de nous qui écrit cette histoire” (1908, p.5). Heywood’s narrator in *Le château enchanté* parodies a very similar sentiment: “Bien que j’aie onze ans passés, je n’ai jamais essayé d’écrire un livre”/ Although I am over eleven, I have never attempted to write a book (1908, p.10). This statement, absent from Nesbit’s source text, acts as a palimpsest of the earlier translation and an unmistakable echo of the former text is perceived by the intended reader.

The first part of the *Le château enchanté* reveals further connections between the translated text and earlier examples of Nesbit’s work translated by Jeanne Heywood. In the second paragraph of *Le château enchanté*, the translator refers to “mon oncle, le romancier bien connu” my uncle the well-known novelist (ibid.); there is no such character mentioned in

the source text of *The Enchanted Castle*, but in *The Story of the Treasure Seekers* Albert-next-door's uncle is also an author and features heavily in the plot. Likewise, during the orchestrated exit from the fair ground in *Le château enchanté*, Roger declares “ce petit travail m’a mis en appétit et je crois bien que je vais aller dîner”/ this little job has made me hungry and I think I’ll go for dinner, (1910, p.75), a ploy absent from the source text of *The Enchanted Castle*, but one which resembles closely the dodge used by Robert at the fair in *La Fée des Sables* “Il me faut un peu de repos et que j’aurais bien besoin de goûter”/ I need a rest and some tea (1906, p.128). These echoes of former translations link the first part of the text very closely to Jeanne Heywood and begin to cast doubt as to who really translated the first four chapters of *Le château enchanté*.

5.4 Reconfiguring the Text through Non-translation

Having successfully lifted the setting wholesale from the West of England and settled the plot firmly in its new location near Quimper, the translation returns to the source text and follows the action in a fairly logical fashion for the next few chapters. As with the other early translations, small adaptations and adjustments have been made to modify the text for the new target audience, but all major events in the story are included and throughout this section of the translation there are no further major deviations from the original plot (see Figure 5.3).

However, perhaps the first indication that something irregular is happening in this translation is the presence of two Chapters Four. On 26th June 1910 *Le Jeudi de la Jeunesse* published one Chapter Four entitled “La foire” and the following week another Chapter Four entitled “Le détective”. Due to the serialisation of the story, the events in the first Chapter Four relate to events that occur at the end of Chapter Three of the source text, whereas the second Chapter Four of the translated text corresponds to the action that takes place at the beginning of Chapter Four in the source text. Working under the premise that two separate

writers had indeed performed this translation, it would appear that the second translator had taken over the translation from Chapter Four in the source text. In such a case the second translator would have logically labelled their chapter as number four, not realising a division of Chapter Three had already taken place and been labelled as Chapter Four. It nevertheless remains a mystery as to why such an error was not rectified by the editors; perhaps the intense pressure of producing a weekly publication left little time for close checking of facts and figures.

Source text	Number of complete source pages non-translated	Number of short passages not translated (4+ lines)
Chapter 1	1	5
Chapter 2	0	4
Chapter 3	0	9
Chapter 4	0	12
Chapter 5	4	8
Chapter 6	8	11
Chapter 7	5	6
Chapter 8	3	11
Chapter 9	5	11
Chapter 10	3	7
Chapter 11	14	4
Chapter 12	9	3
Total	52	80

Figure 5.3: Non-translated sections of source text.

From the end of Chapter Four onwards there is a noticeable change in the translation. Not only is the narration changed to the third person, but large passages are omitted, extraneous information added and shifts in plot and characterisation applied. The table above (Figure 5.3) provides a glimpse of the quantity of material excluded from the translation, chapter by chapter. As the main objective here is not a detailed analysis, only large segments of non-translated texts have been correlated. Any non-translated passages shorter than four lines have been disregarded as they can occur for a wide range of reasons: domestication of

the narrative, column space in the magazine, etc. In Chapter One, there is a single non-translated page, corresponding to the localisation of the setting of the novel, and the following chapters have several short passages omitted but no entire pages are overlooked. However, the latter two thirds of the translation ignore a substantial number of pages, resulting in 22% of the source text being eliminated from the final translation.

As well as large portions of the source text being excluded, elements of the remaining text have frequently been reordered. Sometimes this is a case of a dialogue being rearranged, or simply the order of events being inverted, but the chronological reshuffling of events reaches a pinnacle in Chapter Eight. In this chapter it is possible to identify thirteen separate incidents, common to both the source and translated texts. If one labels these events according to the chronological order in which they occur in the source text, we obtain a string of actions running from A through to M, if these same actions are now identified in the translated text, and labelled with the corresponding letter code, the chain of events can now be seen to run as follows:

B -> A -> I -> J -> C -> D -> E -> F -> G -> L -> H -> K -> M

Although several events in this portion of the translation have been altered to adapt the text to the target audience, there seems to be little logic behind this radical change in sequential ordering and we can only speculate as to whether this shake-up was a choice of the translator or the editing team of *Le Jeudi de la Jeunesse*.

The translated text has also been pruned in accordance with what was thought appropriate for a child to be reading at that “specific time and place” (Shavit, 2009, p.112). As in the previous early translations, frightening events have been removed and the unsettling fantasy scenes in which the statues come to life have vanished. Also absent is Nesbit’s criticism of the capitalist system, a domain for which she clearly shows her disdain and

distrust. The source text openly criticised the shallow, money grasping nature of the city stock brokers by the introduction of “Mr U.W. Ugli Stock and Share Broker ” (1984, p.161) “who’s only old clothes with nothing inside” (1984, p.164), but the translated text removed all references to the worlds of money and finance as allegedly not suitable for inclusion in a children’s book.

Various intertextual references have also been suppressed, including an episode reminiscent of Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) wherein Mabel grows to be four yards tall and “wonderfully worm-like”(1984, p.174). Whilst humorous, the episode itself adds nothing to the main plot of the story and unfortunately the intertextual reference was likely to have gone unnoticed by the young French reader. Although the first translation of *Alice’s Adventures in Wonderland* into French took place in Oxford in 1869, the sales in France were mediocre at best and the work had been virtually forgotten by the time Hachette published a second translation in 1908; Alice would not reach the status of a readily recognisable figure in French culture until the nineteen thirties (Thibout-Calais, 2013).

Through heavy-handed editing, gross manipulation and large-scale elimination the source text has been considerably shortened in translation. However, not all of the adjustments to the text resulted in a reduction to the length of the translation. A number of intriguing additions and embellishments were also written into the translated text; additions that not only distort the nature of the source text, but introduce a new French colonial subtext to the narrative.

5.5 Manipulating the Source Text

Again Chapter Four marks a turning point, and signals a definitive change in narrative style. Here significant additions have been made to the plot, almost as if the translator is trying to stamp their own mark on the writing, and the translation also begins to show signs of

a strong functionalism, coupling itself to a very different political agenda to that engrained in the source text. In this chapter Gerald/ Roger blacks up, arranges his scarf on his head like a turban in order to pass himself off as an Indian conjurer, and is consequently referred to as a “nigger” several times in the source text (Nesbit, 1984, p.60). Of course the use of such language has to be taken in the context in which the text was written and it is difficult to know whether or not any blatant racial malice was intended in the source text. In translation this British colonial reference is altered to one more recognisable by its target audience, any reference to ‘nigger’ is changed to ‘arabe’ and Gerald/ Roger declares himself a famous magician from Dahomey, modern-day Benin (1910, p.74).

The adaptations above can be explained as simple adjustments of the text in order to incorporate cultural references more familiar to the target audience, and indeed later in the novel colonial references to India have been substituted with mentions of Africa. However, in this particular chapter, the changes go much further, with an extensive section of text being added by the translator. This additional segment shows Roger conversing with an old soldier of the French colonial army, who had fought in Dahomey in the campaign against King Béhanzin, or as he refers to him later “ce vieux sacripant de Bec-en-Zinc”/ that old scoundrel Zinc-beak (1910, p.74). Later in the text when Gerald/ Roger declares that he is twenty-five years old, the old soldier replies that at twenty-five the men of Dahomey are six feet tall with stomachs like pumpkins (1910, p.74), feeding into racial caricatures and fuelling misrepresentations. The translator has in fact rewritten the whole fairground episode. He adds supplementary magic tricks and inserts peculiarly unusual characters of his own invention, including a “Femme-Poisson”/ fish-woman (1910, p.74), who performs underwater in an aquarium for minutes at a time. The conversations stray away from those which take place in the source text, differing in both style and content. Nesbit’s own work is alive with

mischievous word play, but the translator's attempt at matching this, by playing on the words "un Maur"/ a Moor (1910, p.59) and the homophone "un mort"/ a corpse, adds a very adult element to the writing and contributes to the underlying racial tension of the text.

A contemporary post-colonial reading of this extract leaves the reader feeling distinctly uncomfortable and the discourse in this particular passage of the translated text abounds with concepts expounded in Edward Said's seminal work *Orientalism* (1978). By constructing the inhabitants as 'others' in need of the 'civilising' influence of the oppressive white colonist, the translator imposes his own views on the reader and openly perverts the source text. Suddenly we are removed from the humoristic scenario at the fair as written by Nesbit and plunged into a much darker world: a world of imperial adventure stories, and the gruesome images portrayed in the ubiquitous Penny Dreadfuls; a world where the reader is taken outside the domestic space into dangerous foreign territory, one in which normality is seen as being white and Christian and anything else is primeval and in desperate need of improvement (Paul, 2009, p.91). The writing here appears to be aimed at an older, adult audience and Nesbit's distinctive voice is lost in the fray; her Fabian socialist agenda overrun by a much more sinister and xenophobic message

This is not the only incident of additional voices and opinions being added to the text of *Le château enchanté*; several additional comments also serve to amplify the overtly jingoistic atmosphere of the translation. In Chapter Six a remark is added to Roger's description of his pursuit of the robbers: "J'ai guetté le départ des voleurs, pour les suivre ensuite, secrètement, jusque dans leur repaire, comme disait je ne sais plus quel homme politique"/ I watched out for the robbers leaving in order to secretly follow them to their lair, as a certain politician, whose name escapes me, once said (Nesbit, 1910, p.91). With no politicians mentioned in the source text, this veiled political comment is a deliberate addition.

Unfortunately after one hundred years, and with no further details, it is almost impossible to determine exactly which politician is being referred to here, but it is highly likely to be another reference to the ongoing skirmishes taking place in the race to colonise Africa, and a callous comparison of the pursuit of indigenous populations back to their villages, like animals chased back to their dens.

Later, in Chapter Ten, the translator adds another reference to the atrocities taking place in the name of so-called colonial progress. In the source text Nesbit describes the lifeless heaps of clothing, hockey sticks and masks that had made up the Ugly-Wuglies and which were now lying strewn about the garden (1984, p.150): “Nous trouvâmes, en effet, les autres fantoches, étendus, les uns sur le dos, les autres à plat ventre derrière les arbres”/ Indeed, we found the other puppets lying, some on their backs and others on their stomachs behind the trees (1910, p.170). At this point the translator inserts a line of their own making: “Cela rappelait un tableau que j’ai vu chez mon oncle intitulé « Combat dans une forêt »”/ It reminded me of a picture that I had seen at my uncle’s titled ‘Battle in a forest’ (1910, p.170). No such painting is referenced in the source text: the translator is referencing a woodcut by an anonymous artist that appeared in an illustrated supplement to *Le Petit Journal* in 1893. The full title of the work is ‘La prise de Thiassalé/ Combat dans une forêt vierge’ and shows a punitive expedition of the French colonial troops in Africa led by Jean-Baptiste Marchand (see Figure 5.4). The large colour image measuring 26cm x 36cm covered the entire back page of the illustrated paper and evoked a truly terrifying situation. Although it is possible to see the visual parallel drawn between the lifeless bodies of the Ugly-Wuglies and those of the slaughtered natives, it is a truly horrific connection to make and even more so in a work destined to be read by a young audience.



Figure 5.4: Anonymous Wood Carving, *Le Petit Journal Illustré*, 26th August 1893.

Unlike popular newspapers, the articles in the popular illustrated press were often shallow and appear to have been chosen to appeal to the readers' emotions or even for their capacity to shock the intended audience (Schneider, 1982, p.120). This is certainly the case with the article that accompanies the above picture in *Le Petit Journal*. It clarifies the context of the scene and links the picture even more tightly with the extraneous ideas expressed in the translated text. The newspaper article explains that in May 1891 two French traders were

slaughtered thirteen kilometres outside Thiassalé, cut up into pieces and then eaten at a grand banquet (*Le Petit Journal*, 1893, p.271). References to cannibalism had already made an appearance in Chapter Six of *Le château enchanté* when the old soldier declares “Si j’avais autant de billets de mille qu’il a fait disparaître d’enfants dans sa vaste panse je vivrais de mes rentes jusqu’à la fin de mes jours!”/ If I had a thousand franc note for every child that disappeared into his great paunch I’d be able to live off the interest for the rest of my days (1910, p.74). To which Roger replies “On allait me mettre à la broche quand les Français sont arrivés” they were about to stick me on a spit when the French arrived (1910, p.74). These additions, deliberately inserted by the translator, provide a clear illustration of the role played by popular literature of this period in perpetuating a fear of the other and encouraging a disturbing demonisation of the indigenous populations. Indeed these bigoted xenophobic views were frequently aired in *Le Petit Journal*. The colourful strip cartoon filling their front cover on 16 June 1910 presents a story called ‘En Mission chez le Roi Babaraboum’ and the illustrator, one John Drawer, depicts the African King through the use of grotesque racial stereotypes (1910, p.113). As in *Le château enchanté* the natives are presented as cannibals, a fear frequently played upon in the popular press at the time, but not a sentiment expressed in Nesbit’s source text, and the African King refuses to sign a treaty as on careful examination of the envoys sent he declares that “il n’y en a pas un mangeable”/ not one of them is edible (*Le Petit Journal*, 1910, p.114).

The editorial policy of *Le Petit Journal* was openly pro-colonial with a clear agenda to promote social imperialism and the idea of an empire to benefit the masses. Social imperialism provided an economic justification for creating an empire and portrayed colonial expansion as “prudent and common sense” (Schneider 1982, p.72), notions which cut across class barriers and appealed to a wide spectrum of the French populace. However, what

justification does the translator have for adding this reference to the translation? The target audience reading *Le château enchanté* in *Le Jeudi de la Jeunesse* would not have been born when the Thiassalé offensive took place in 1893 and certainly would not have seen the original engraving when it appeared later that year. At the time the illustration was published, *Le Petit Journal* was at the height of its popularity and despite its name this was not a children's newspaper for *les petits* but a widely read adult publication. In 1895 it obtained the accolade of being the newspaper with the largest print run in the world, reaching two million daily copies. The illustrated Sunday supplement of *Le Petit Journal* that published the woodcut was equally popular, with print runs reaching over a million, and no doubt many of these illustrations were detached and kept as decorations and mementoes. However, the mention of the picture in Heywood's translation is not a simple intertextual reference placed there to titillate the intended audience, but rather a reminder of the need for strength in upholding France's colonial power in Africa. With the formation of French Equatorial Africa in 1910, the African question was very much in the news and France continued to impose its authority in the area.

Although the story appears in a children's periodical, the translation seems to be addressing a dual audience, in which adult readers would remember the battles at Thiassalé. However, "a translation, like all (re) writings is never innocent" (Lefevere & Bassnett, 1990, p.11) and the translator intentionally superposes his own ideology and values onto the source text in a deliberate attempt to influence the target audience. Almost coyly the translator does not even give the illustration its full title, just calling it 'Battle in a forest' and leaving out any mention of Thiassalé. The skirmish is thus removed from its specific geographical location and the battle becomes anonymous. The reference now may represent any colonial reprisal in

any location, thus allowing the reader to juxtapose their own historical narrative on the translation by recalling more recent colonial shows of strength.

5.6 Grooming a New Generation of Colonial Administrators

Despite the action of the novel being moved wholesale to a small town in Brittany, the translated text opens itself up to the larger world to a greater degree than the source text. In addition to the extra colonial references mentioned above, the translator makes several other geographical references not present in the source text. Whilst the parents of the English protagonists stay in England, the French parents are posted to Madagascar (1910, p.59); when Mabel plans her escape, the final destination remains vague in the source text (1984, p.48), but Switzerland, Spain and Siberia are mentioned in the translation (1910, p.58); rather than the quiet impoverished life that Nesbit bestows on Lord Yalding, Heywood's counterpart the Marquis de Grandchamp leaves for a three-year tour in China and Japan (1910, p.138) and, at the very end of the book rather than moving into the castle, the Marquis and his new wife head off to Persia where he has been named *chargé d'affaires* in Tehran (1910, p.238). The translator encourages the reader to think outside their national borders and imagine a life beyond.

It was felt that the future of the French colonies lay squarely on the shoulders of these young readers and this translation exploits the source text by promoting an expansionist ideology, prevalent in French children's literature in the later part of the nineteenth century and rigorously pursued up until 1914. Children's authors of this period carried the message echoing the ideas expressed by Jules Ferry in his discourse of July 28th 1885, "Il y a pour les races supérieures un droit, parce que il y a un devoir pour elles. Elles ont le devoir de civiliser les races inférieures"/ The superior races have a right, because they have an obligation. They have the obligation to civilise the inferior races (Ferry, in Jahier, 2012). The concept of

French colonisation serving a civilising mission was a constant background feature in children's literature published between 1880 and 1914 and thus children's books and periodicals provided a vehicle to perpetuate the ideology of colonialism and the superiority of western civilisation. Indeed this form of patriotic propaganda was so embedded in literature produced for children at the time that there is no documentation of any French children's novels dating from this period which promote an anticolonial agenda (Jahier, 2012).

Through subversive manipulation of the source text, Heywood's translation attempts to influence the hearts and minds of future leaders and colonial administrators, extolling heroic adventure as a means of securing the continued dominance and power of France in its overseas territories and dependencies, and encouraging continued trade links with both the Far and Middle East. By introducing elements of colonisation, exploitation and exploration, the translation moves Nesbit's work further and further away from her socialist ideals until it begins to resemble those earlier colonial adventure novels, penned by authors such as Captain Mayne-Reid; books that Courtney Heywood would later translate for Tallandier.

Ironically those works are of the very genre that Nesbit so successfully parodies and mocks in *The Enchanted Castle*. One of her protagonists frequently speaks of himself as if he were the narrator of a daring adventure story:

'Dry up!' said Gerald. 'The brave captain, reproving the silly chatter of his subordinates-'

'I like that!' said Jimmy, indignant.

'I thought you would,' resumed Gerald '-of his subordinates, bade them advance with caution and in silence because after all there might be somebody about, and the other arch might be an ice-house or something dangerous.' (Nesbit, 1984, p.17).

The others "did sometimes wish he didn't talk quite so long and so like a book" (1984, p.16), but the pompous quality of Gerald's words coupled with the paradox of an arch possibly

being something quite more dangerous, sets a comic tone and makes a mockery of the imperial adventure stories that abounded in boys' magazines and railway novels of the time. Whilst the translated text continues to refer to Gerald/Roger as *notre héros*/ our hero, with just the lightest touch of irony, by Chapter Four of *Le château enchanté* any other attempt at parodying this literary genre has completely vanished. In 1910, with French colonial power reaching its zenith, the grooming of a new generation of overseas administrators was not to be taken lightly.

5.7 Heroes and Heroines

As the textual analysis progresses, so the scale of magnification is gradually increased: from chapters to pages, from pages to sentences and finally down to examining the use of individual words. In an effort to establish further evidence that this may be the work of more than one translator, a computer analysis of the texts was performed using methods drawn from corpus linguistics. Corpus linguistics rests on the idea “that language variation is both systematic and functional” (Gray and Biber, 2011, p.141) and an in-depth examination of word frequencies within the text enables us to look in more detail at the lexical choices made by the author and the translator(s). The use of concordance software allows the researcher to find variations that may otherwise remain hidden in the text and allows us to “analyse texts comparatively in order to comment on the authorship of questioned documents” (Kredens and Coulthard, 2011).

The translated text was divided into three distinct sections: Chapters One to Three, which appear to be by one hand; the two Chapters Four which exhibit a mixture of styles, and Chapter Five and onwards, which appear to be by a different hand. Both the source and translated texts were scanned and duly converted into a suitable format for computer analysis (Anthony, 2017) and all sections then run through an Antconc Software Concordance

Programme (Anthony, 2018). One of the major tasks involved in establishing whether a text has one or several authors is looking at “consistency” (McMenamin, 2002, p.118) and the resulting word frequencies were closely examined. Lexical items essential to the basic narrative that one would expect to find in both source and translated texts, such as names of the protagonists, events, places and actions, etc., were disregarded and instead particular attention was paid to the use of non-essential lexical words which could indicate possible discrepancies between different portions of the translated text. In this type of analysis, close attention is paid to those lexical words that feature more heavily in the translation. In the third section, the word *héros* placed much higher on the frequently used word-list than would normally have been expected. Curiously *héros* scored higher than some of the lexical words considered essential to the storyline such as *bague*/ ring, and even placed above the name of one of the characters *Joséphine*.

A quantitative study of the words *héros* and *heroine* indicates a notable difference between the language employed in different parts of the translated text (see Figure 5.5). Consistent with earlier findings, the translation of the first three chapters remains closely linked to the source text and there is only a negligible difference in the use of the word *héros*: five times in the source text and four times in the corresponding translation. However, by Chapters Four, which have been noted as a transitional phase in the translation, there is already a significant increase. The word is employed just once in the source text, but appears six times in this part of the translation. In this third part of the translation, from Chapter Five onwards, the word *héros* is used fifty-two times, compared with just nine times in the corresponding section of the source text; thus demonstrating that as the translation progresses the very language used echoes the message of patriotic duty and imperialism that has been infused into the latter two-thirds of the translated text.

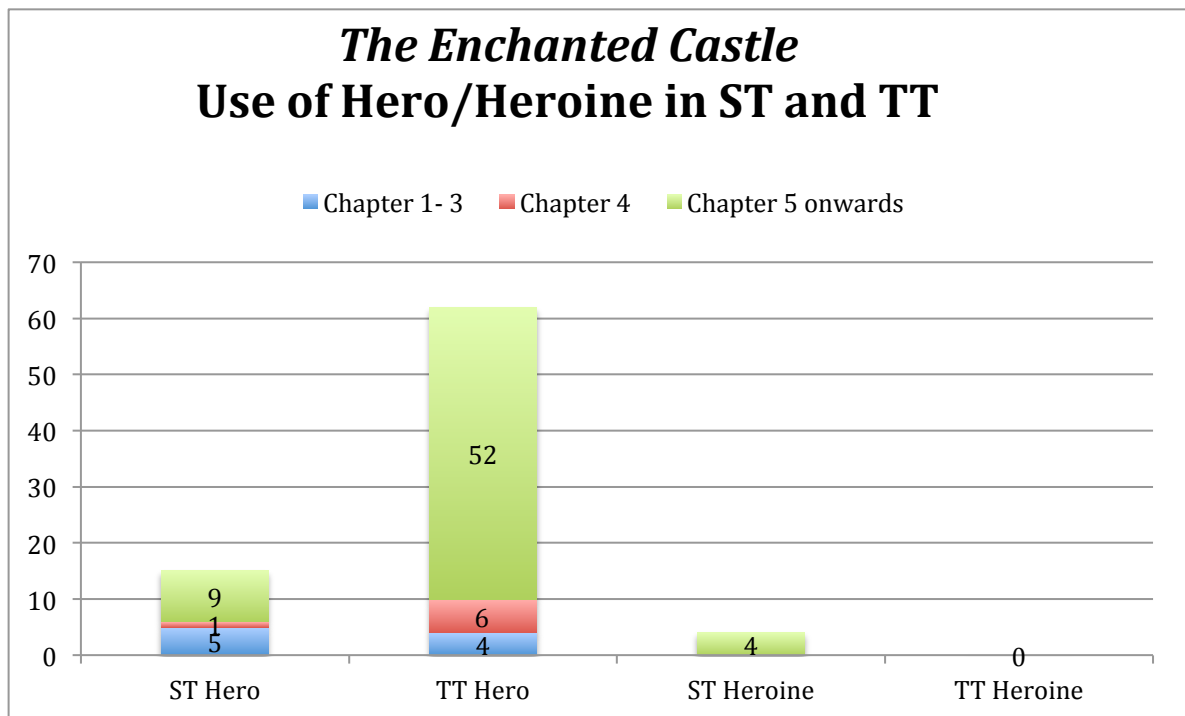


Figure 5.5: *The Enchanted Castle* and the use of Hero/Heroine

Nesbit's use of the word 'hero' throughout the source text is always tinged with irony, whether she is mockingly praising the prowess of the local policeman "Johnson was the hero of the hour" (Nesbit 1984, p.106) or parodying the style of popular adventures stories of the time: " 'To crown our hero,' said Gerald, lifting a gold crown with a cross on the top, 'was the work of a moment.' He put the crown on his head" (Nesbit 1984, p.36). In fact, of the fifteen times that she uses the word 'hero', thirteen are in direct speech acts by Gerald who refers to himself in the third person, much to the annoyance of his siblings, " 'I wish you wouldn't always call yourself "our hero",' said Jimmy; 'you aren't mine, anyhow' " (Nesbit, 1984, p.106).

This double sense of irony is lost in the translated text where the narrator continually refers to Roger (Gerald) as *notre héros*, removing the original self-referential quip made by the protagonist himself. The expression no longer falls within a direct speech act and, instead

of gently mocking the hero, the reader is invited to admire him. Of these fifty-two examples, fifty are preceded by the word “*notre*”/ our. The use of this term ‘our hero’, ties the intended reader closely to the viewpoint of the narrator, inviting them to identify with the protagonist and his actions. The translator offers up proof of the bravery of this hero, but the sense of irony of the source text is missing: He “*n'en ressentit aucune terreur*”/ felt no terror, “*ne s'intimida guère de cette menace*”/ was not very intimidated by this threat (Nesbit, 1910, p.154) and is shown as distinguished by his noble character and prudent silence.

In strict contrast to this, if we examine the use of the feminine form of the word it can be seen that term ‘heroine’ has been totally excluded from the translated text (see Figure 5.5). Nesbit’s female protagonists are no shrinking violets and the word heroine is employed four times in the last chapters of *The Enchanted Castle*. However, in translation, Mabel’s bravery appears to be no longer considered in line with that of “a Victoria Cross heroine” (Nesbit, 1984, p.144) and the mention eradicated. Similarly her declaration that “there shan’t be any heroes in my books when I write them, only a heroine” (Nesbit, 1984, p.212) is lost amongst several pages of non-translated text in Chapter Eleven and so Nesbit’s self-referential metafictional allusion goes unheard. The message is clear, there are to be no heroines in this translation, and a patent manipulation of the text has ensured that the male hero now monopolises the narrative, perhaps to the point of overkill.

Courtney Heywood’s translation of *Le château enchanté* has effectively “colonized the source text” (Lefevere & Bassnett, 1990, p.11), both literally and figuratively. By superimposing a very patriarchal discourse over Nesbit’s writing not only has he produced a liberal adaptation of Nesbit’s work carefully tailored to suit his target audience, but he has heavily-handedly doused the script with a *tricolore* colour-wash, tinting the source text with colonial propaganda. In an ironic twist of patriotic ideology, Heywood, an Englishman, has

adapted the text to the French market by infusing it with an intensely jingoistic tone. The original tale was adjusted to fit the literary norms of the target audience by superposing French colonial fervour onto Nesbit's very British story, a tale now set deep in the French countryside.

Appropriation is said to be the result of "distorted economic and social relations" (Kuhiwczak, 1990, p.119) and Courtney Heywood appears to have uncompromisingly appropriated the text first from his dead wife and then from Edith Nesbit herself: two women oblivious of his actions, unable to speak out and defend their work. The lack of respect regarding the status of both female author and translator is astounding. Over the course of three translations Nesbit has moved to a state of complete invisibility: in *La Fée des Sables* she is openly acknowledged as the author of the source text; in *Les chercheurs de trésors* she is accredited as the author in the magazine serialisation, but not in the full-length novel, and now in *Le château enchanté* she appears to have no connection to the text at all. The absence of Nesbit's name from all of the official paperwork, from Tallandier's contract through to the finished published story, veils the original authorship and denies the origins of the story itself, but Heywood's patriarchal rewriting of relevant sections of *The Enchanted Castle* dangerously takes this a step further, pushing the female author firmly to one side, efficiently silencing her voice, replacing her political agenda with his own and repudiating her very existence.

PART II

THE SECOND WAVE:

FRENCH TRANSLATIONS 1979 – 2019

Part II of this thesis explores the second era of Nesbit translations into French. It draws on my own original archival research, alongside first-hand testimonies from some of the translators who have worked on these translations. It looks at repackaging the texts, reveals new actors involved in the process and uncovers the curation of Nesbit's reputation in France over the past forty years. From 1979 onwards, new translations of her work into French would continue to appear slowly but steadily, not only translations of her full-length novels, but also translations of abridged versions, picture books and adaptations for reading schemes and for film. A total of fifteen different translators would exercise their skills on her writing and expose her work to a whole new generation of readers and viewers. However, it is important to look first at what had been happening in the realm of children's literature in France, consider why Nesbit's work resurfaced in the 1970s and why there had been such a long gap between publications of her work in French. Nesbit's work had always been extremely popular with English readers but, between the last French publication in 1911 and the next in 1979, her oeuvre had become an established part of the canon of children's literature in the United Kingdom. It is therefore important to reflect on how this change of status may have affected the reception and circulation of her work in France and how this fits into the wider field of cultural capital exchange and mutual consecration.

A second edition of *La Fée des Sables* in 1911 marked the end of Nesbit's early foray into the French literary scene. With the onset of World War I there was a dramatic fall in the

production of children's books in France: in 1912, 331 titles were published, falling to just 144 in 1914, and plummeting to 39 in 1918; fifteen publishing houses for children's literature disappeared in 1914 alone (Brown, 2008, p.153). The impact on translations for children was even greater with only fifteen being published in France in 1914, seven in 1915 and just three in 1916 (Lévêque, 2019, p.982). Unfortunately children's literature is always considered a luxury in a period of war and conflict (Xu, 2015) and it is therefore not surprising that authors such as Nesbit who were just emerging onto the French market, could easily be swept aside and lost in the melee.

Unlike many other British authors, interest in Nesbit's work was not revived after the war and it was not until 1970s that interest in her work was rekindled amongst French literary critics and publishers. This decade was a time of great change in children's literature in France; a section of the publishing industry whose previous main concern had been to protect the moral welfare of its readers. Following World War II there had been an increasing fear that the flood of imported books, particularly translations of American comics, would instigate a drop in moral standards (Brown, 2008, p.202). As a result, in 1949, the French government drew up official measures aimed at protecting the young reading public and gaining control over material published for children. A new law passed in 1949, imposed a severe censorship on publications targeted at children, with Article 1 insisting that illustrations, texts, and other inserts should not present in a favourable light any organised crime, lies, theft, laziness, cowardliness, hate, debauchery, or any criminal acts that could inspire or undermine moral values. An adapted version of this law still stands and children's books published in France today contain the mention "Loi n°. 49-956 du 16 Juillet 1949 sur les publications destinées à la jeunesse."/ Law N°. 49-956, 16 July 1949 concerning publications aimed at young people.

Yet despite these restrictions, there was still a steady stream of Anglophone children's books being translated for the French market. Series were particularly popular with young French readers in the 1950s and 1960s and both *The Famous Five* series by Enid Blyton and the exploits of the American detective Nancy Drew were domesticated for the French market with great success. Fantasy novels by C.S. Lewis and J.R.R. Tolkien were equally popular, but Nesbit's own brand of fantasy, which had helped pave the way for Lewis and Tolkien, remained absent from the shelves and no new translations of her work were commissioned until the late 1970s.

However, traditional values were about to be questioned on a much larger scale and the student protests of May 1968 "sent shock waves through the educational, political and cultural institutions of France" (Hughes, 1993, p.247), provoking a series of irreversible changes. The protestors rejected traditional social structures, pushing against boundaries imposed on them by the authorities and revealing a new young, idealistic and militant generation, very different from that of their parents and teachers (Brown, 2008, p.265). This anti-establishment mood began to creep into children's literature and themes that had long been taboo were finally being addressed. The period that followed, referred to as *Le grand tournant des années 1970*, bore witness to radical changes as the country readjusted to a new set of social ideals and values: the *tournant social* saw the emergence of a strong feminist movement; the *tournant critique*, the development of feminist theories and the *tournant dans les livres de la jeunesse* brought about a change in children's literature, one imbued with the spirit of the era (Connan-Pintoda, 2018).

A breath of fresh air was blowing through the world of French children's literature, and, by the end of the 1970s, the previous term *littérature enfantine* was replaced by the more dynamic *littérature de jeunesse* or *littérature pour la jeunesse* (Nières-Chevrel, 2009, p.14).

This stronger, more inclusive appellation was a powerful indication that children's literature was no longer content to be considered a sub-section of the French publishing scene but ready to become a forceful mainstream genre. A new line-up of editors, writers and illustrators were taking over the publishing houses; a new generation of talent ready to defy established ideals of what was suitable to be read by a young audience. The order of the day was to overturn prior conventions: the feminist movement published anti-sexist tales especially tailored to little girls, others went against the flow by producing tales fostering ecological values, and yet others produced children's handbooks that openly promoted political rebellion (BnF, 2018)¹⁰. It is perhaps not surprising that it was Nesbit's short stories, and not her novels, that were chosen for translation during this period, stories that feature feisty princesses, poke fun at royalty and denounce urban sprawl. Although written at the very start of the twentieth century, these were tales that aligned surprisingly well with the predominant social climate of 1970s France.

II.1 Renewed Interest in Nesbit's Work

Although the next Nesbit translation would not be published until 1979, a renewed interest in her work dates from at least ten years earlier (See Figure II.1). Fifty years had passed since the death of Nesbit and the existing laws meant that her work had fallen into the public domain. French children's literature scholars began to take note of Nesbit's contribution to the genre and Isabelle Jan's seminal work *La Littérature enfantine* (1969) extolled her work. She praised Nesbit's ability to let her young protagonists lead the narrative and acclaimed her talent for writing about children "who talk and play together just as if nobody were observing them" (Jan, 1973, p.66). Jan illustrates this point with her own translation of a short passage, taken from *The Phoenix and the Carpet* (1904), wherein the

¹⁰ Le 68 de enfants: L'album Jeunesse fait sa revolution [Conference Press release]

children are overheard talking together and Robert declares himself to be “beastly bored” (Nesbit, 1973, p.19).

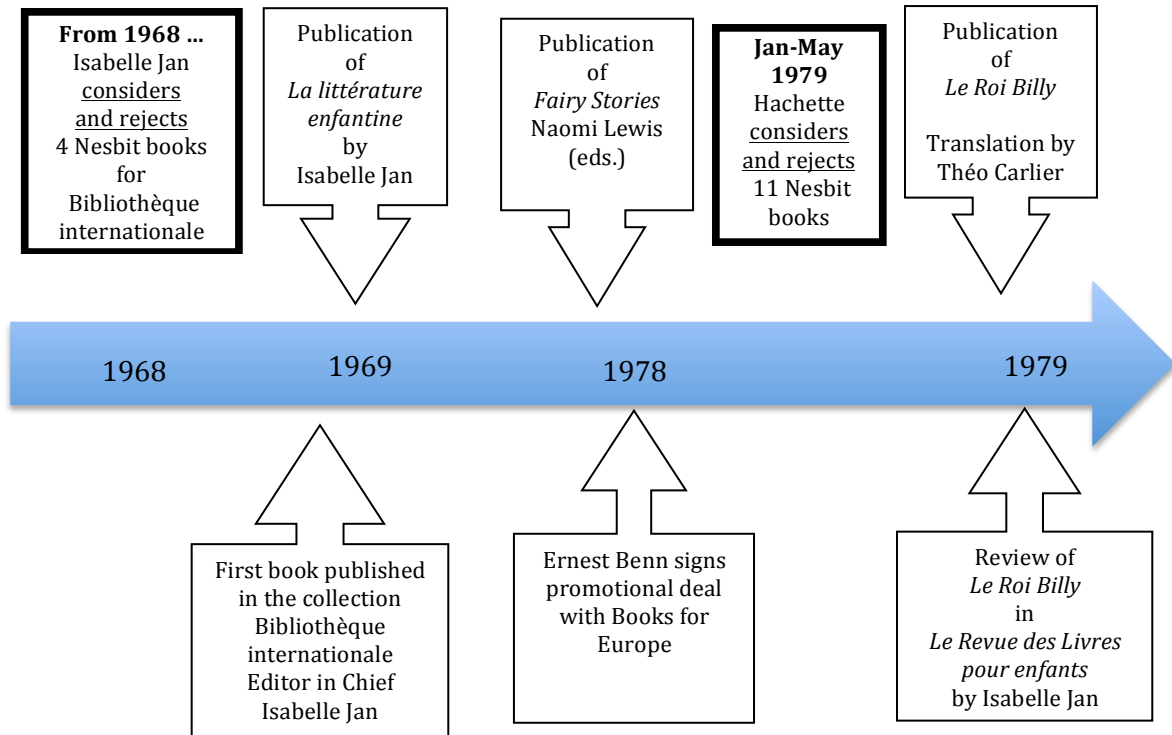


Figure II.1: Interest in Nesbit's work 1968-1979

Unfortunately, this passage is not a true representation of the source text as eighteen lines of Nesbit's original text, containing intertextual references to her earlier work, *Five Children and It*, have been suppressed in translation (Jan, 1985, pp.80-81). The cut was no doubt made because Heywood's 1906 translation of *Five Children and It* had long been out of circulation in France, however Jan gives no indication that the source text has in anyway been altered, resulting in a perfect example of a hidden abridgement. The abridged extract was subsequently carried over into the English translation of Jan's book *On Children's Literature* (1973) where, in a curious case of back translation, the English version also excludes the same lines of text (1973, p.66). The result is unsettling for those English readers with an extensive knowledge of Nesbit's work and leads us to question why it was thought necessary

to doctor the original citation in a French scholarly work intended for an academic audience, one that may not have read *Five children and It*, but would have been aware of its existence.

While Jan praised the quality of Nesbit's writing, she was also quick to point out what she believed to be Nesbit's shortcomings (Jan, 1985, p.86). She deliberated as to why Nesbit was not better known outside Anglophone circles, drawing parallels between her work and that of the Comtesse de Ségur, whose work was rarely read outside of France, and finally declared both their work to be "une nourriture trop pimentée, qu'on ne peut pas exporter"/ too highly-flavoured to be exported (Jan 1985, p.86). Jan appeared surprised that "a trivial story" (Jan 1973, p.72) like Mary Poppins had proved more popular in France than Nesbit's work and intriguingly placed the blame on the translators, and not the editors or publishers, for their preference for translating Pamela Travers's work over Nesbit's, "les traducteurs ont préféré la nurse-fée: Mary Poppins"/ the translators preferred the nurse-fairy: Mary Poppins (1985, p.85); hidden in this passing comment is a momentary glimpse of the influence translators still had over the choice of texts coming into the French market in the 1960s.

The title page of the English translation of *La littérature enfantine* simply reads "Translated from the French" (Jan, 1973), giving no further indication as to who actually performed the translation, although as Jan spoke good English perhaps she translated the book herself. The English text however was closely edited and prefaced by the eminent English children's writer Catherine Storr. Indeed, a closer textual analysis of the two versions of the book reveals that this is not a straightforward translation, but rather a re-write designed for the new target audience. Large sections of text have been removed, others rewritten and the above-mentioned discussion of translators choosing Travers over Nesbit is no longer included for the English market. Given the tiny proportion of translated texts being published for the

children's market in the United Kingdom at that time, perhaps it was felt that such matters of translation would be of little interest to the Anglophone community.

Throughout the book Storr intervenes with pertinent editor's footnotes that gently temper some of Jan's more sweeping statements and when Jan proclaims "the modern fairy tale has definitely had its day," Storr retorts, "There are some modern writers who have managed to transmute magic into modern terms. Examples of this are some of E. Nesbit's longer books [...]. These writers deal seriously with magic which is one of the hallmarks of a 'true' fairy story" (Jan, 1973, p.44). Indeed Jan would subsequently rethink her position and ten years later one of Nesbit's novels would be included in her *Arc-en-Poche/ Deux* collection for the publishing house Nathan (see Section 6.24).

II.2 Isabelle Jan and the *Bibliothèque internationale*

La littérature enfantine was published in 1969 whilst Jan was also working on her first collection of children's books for Nathan. The collection, entitled *Bibliothèque internationale*, specifically aimed at bringing translations of children's classics from around the world to the young French public. Each book was carefully chosen for its serious style and content, and displayed a small flag on the spine to show its country of origin, stressing the international spirit of the collection. It was the first time in France that a collection for children had openly promoted a quality series of international texts; until then most translated texts for children had been neutralised by "les francisant jusqu'à la bêtise"/ Frenchifying them to the point of nonsense (Kiéfé, 2008, p.113).

Isabelle Jan was notorious for not retaining archives or records of her work, blaming it on the lack of space in her Parisian apartment, but fortuitously a set of her handwritten index cards has recently been discovered under the guardianship of Jan's long-term associate Laurence Kiefé (Lévêque, 2019c, p.87). As yet unpublished, these undated cards pertain

specifically to *Bibliothèque internationale* and testify to the rigorous process by which Jan chose books for the collection. Each card has twelve allotted categories, including one for prizes and accolades (see Figure II.2): the collection deliberately sought to endorse books that had already amassed a certain level of cultural value, thereby promoting the circulation of cultural capital across international borders as defined by André Lefevere (1998, p.41). Jan sought to publish what she felt to be the finest foreign novels of the time as a means of inspiring new French children's novels (Lévêque, 2019, p.1022).

1	AUTEUR	NESBIT, E.
2	TITRE	The story of the treasure-seekers
3	PAYS d'ORIGINE	
4	DATE de COPYRIGHT	
5	EDITEUR	
6	PRIX & RECOMPENSES	
7	AGE LIMITE de LECTURE	10 & 12
8	NOMBRES de SIGNES (langue originale)	370000
9	TRADUCTEUR	
10	ILLUSTRATEUR	
11		
12	GENRE du LIVRE	Roman de vœux enfantines très drôle ; dans une aimable famille de jansénistes. 2 autres romans font suite à ce premier.

Figure II.2: Index card for books under consideration.

By surrounding herself with a team of skilled translators, with high literary standards, Jan allowed her French readers access to prize-winning authors and the finest literary work for children from around the globe (Epin, 2013, p.98).

Although none of Nesbit's work would be published in *Bibliothèque internationale*, several of her books were considered for inclusion in the collection. Jan wrote index cards regarding Nesbit's *The Phoenix and the Carpet*, *Five Children and It*, *The Story of the Amulet* and *The Story of the Treasure Seekers*: all later lightly struck through with a pencil-line indicating their rejection. On the reverse-side of the cards Jan noted her concerns with regards

to the translation and illustration of the stories. Notes for *Five Children and It* read, “Ecriture un peu démodée: interventions de l’auteur. Demande un traducteur habile et un illustrateur ayant sens de l’humour”/ rather out-dated writing: interjections by the author. Needs a skilled translator and an illustrator with a sense of humour (Jan, undated), and those for *The Story of the Amulet* express the importance of using the same illustrator for the whole series, one “qui devra être un peu archéologue et aussi bien connaître la vie anglaise”/ who should be a bit of an archaeologist and also be well versed in the English way of life (Jan, undated). Jan’s notes are measured and extremely perceptive; even if these books were ultimately rejected she appears to have given serious consideration to publishing Nesbit’s work. Accordingly, her comment on *The Phoenix and the Carpet* is short and to the point: “une phrase antisémite à faire sauter”/ an anti-Semitic sentence to cut (ibid). A pertinent remark, but one that may have permanently sealed the book’s fate in France, as to date *The Phoenix and the Carpet* has still not been translated into French. Although Jan finally decided to exclude all of Nesbit’s work from *Bibliothèque internationale*, she remained interested in introducing her work to the French market (see Section 6.24).

II.3 Publishers’ Agents

Although the literary climate in France might have been favourable to translating Nesbit’s work, another important mediator who may have played a significant role in the reintroduction of her work to France is the publisher’s agent. We do not know exactly who made the final decision to start translating and publishing her books in French after such a long absence, but on January 1st 1978, the British publishing house Ernest Benn Ltd. signed a contract with Books for Europe Limited “for the promotion of sale of his products on the continent of Europe” (Ernest Benn, 1978). Ernest Benn Ltd had acquired T. Fisher Unwin, Nesbit’s principal publisher, in 1926 and they in turn were bought by A. & C. Black

Publishers Ltd in 1984. Black retained a portion of the archives belonging to Ernest Benn Ltd and I examined the archives in the Special Collections at University of Reading for further evidence of a link to the French market.

Although a binding contract had been signed with Books for Europe to cover a full twelve-month period no records have been retained in the archives to indicate exactly which books were to be promoted. However, Ernest Benn had released Naomi Lewis's collection of Nesbit's fairy tales only a few months earlier. *Fairy Stories* (Nesbit, 1977) was widely featured in Benn's publisher's catalogues for 1977 and the advertising copy within proudly declares: "E. Nesbit wrote some of the few, and certainly some of the best, original fairy stories of this century" (1977). It can therefore be surmised that Lewis's collection of Nesbit's short stories was quite possibly one of the books being promoted for sale on the continent under the aforementioned contract. Whether a consequence of this deal, or simply a coincidence, Carlier's translation of Lewis's collection was published the following year in 1979, and Nesbit's work reintroduced to the French market.

Jan 3 rd 1979	<i>Railways Children</i> [sic] <i>The Story of the Treasure Seekers</i>
Jan 19 th 1979	<i>Children's Shakespeare</i> (Random) <i>Five Children and It</i> (Penguin) <i>House of Arden</i> (Dutton) <i>Phoenix and the Carpet</i> (Penguin) <i>The New Treasure Seekers</i> (British Books) <i>Harding's Luck</i> (Ed?) <i>The Story of the Amulet</i> (Ed?)
May 29 th 1979	<i>The Island of the Nine Whirlbbbs</i> [sic] <i>The Fiery Dragon</i>

Figure II.3: Editorial requests for English books.

At almost the same time, Hachette, Nesbit's first French publisher, revived their own interest in her work. In-house correspondence uncovered in their archives during my stay at IMEC reveals that readers in the youth department requested English copies of several of Nesbit's books in 1979, including a firm order for *The Story of the Treasure Seekers* (Hachette, 1979). Between January and May 1979, the department requested copies of eleven different Nesbit books (see Figure II.3), often asking for a specific edition from a particular publisher. Despite pressing requests that the readers be informed as soon as the books arrived, no further action seems to have taken place and no translations commissioned. With the general economic downturn of the mid-1970s, many French children's publishers were struggling financially and it was a particularly difficult time for Hachette's youth department. Along with the economic recession, there was also increased competition from other publishers and the steadily falling birth rate in France had resulted in a significant loss in the potential number of young readers. Hachette thus began a process of cutting back on their youth programmes and limiting themselves to what they referred to as *valeurs sûres*: relying on popular heroes and authors that were well known to their French reading public (Hachette, 1980). Although they displayed a renewed interest in Nesbit's work, investing in an author still relatively unknown in France would have presented them with a potential risk factor they were obviously unwilling to face and they relinquished Nesbit's work to their competitors.

CHAPTER SIX

UNABRIDGED FAIRY TALES & DOMESTIC ADVENTURES

	Title of Translated Text	Title of Source Text	Publisher	Translator
1979	<i>Le Roi Billy</i>	<i>Fairy Stories</i> (1977)	Seghers	Théo Carlier
1981	<i>La chasse au trésor</i>	<i>The Story of the Treasure Seekers</i> (1899)	Nathan	Cécile Loeb
1982	<i>Billy Roi</i>	<i>Fairy Stories</i> (1977)	Seghers	Théo Carlier
1995	<i>Chasseurs de trésor</i>	<i>The Story of the Treasure Seekers</i> (1899)	Casterman	Claude Lauriot- Prévost

In 1979, Nesbit's work finally began to reappear in French translation. Through the use of archival resources, extra-textual material and by looking at the larger socio-historical context, this chapter considers the actors involved in re-introducing her writing to the French market. Paying particular attention to the translator Théo Carlier and French children's literature expert Isabelle Jan, it looks at the "text-external nature of canonicity" (Ghesquière, in Van den Bosche, 2017, p.176) and examines the role played by interpretive communities in the transmission of a text.

Retranslations also play an important role in communicating cultural value and the turn of the twenty-first century saw a marked increase in retranslations of children's literature in France. These translations followed one of two main objectives: either a move towards the canonisation of a work, at least a literary-inspired motive to move the text back towards the source text, or a move towards mass marketing, a commercialisation of children's literature

which offers a different translation, but one that heavily resembles the “translation-adaptation” versions so prevalent up to the 1960s. (Lévêque, 2019, p.1045). This chapter finishes by examining two retranslations of *The Story of the Treasure Seekers* (1899), published in 1981 and 1995, looking at the theory of retranslation in relation to children’s literature and how Nesbit’s texts have been repackaged for a new target audience.

6.1 *Le Roi Billy* (1979) Translated by T. Carlier

In his introduction to *Le Roi Billy* Carlier remarks that the fact that almost no-one in France has heard of Nesbit is “une de ces bizarreries qui émaillent l’histoire littéraire”/ one of those oddities that litter the literary landscape. Almost seventy years had passed since Heywood’s translation of *The Enchanted Castle* (1910) and, given the long-term impact her work has had on Anglophone children’s literature, it is astonishing that her work had been overlooked in France for so long. Three generations had grown up in France without seeing her books on the shelves of their libraries and bookshops and, after such a lapse of time, Nesbit’s name was largely unknown to the French reading public.

Today Nesbit’s fame is largely founded on her full-length children’s novels and in his preface to *Le Roi Billy* Carlier mentions *The Railway Children* (1906b) and *The Phoenix and the Carpet* (1904) as being Nesbit’s two most celebrated works (Nesbit, 1979, p.5), books that in 2020 have still not received unabridged translations into French. However, it was a translation of *Fairy Stories* (Nesbit, 1977) which reopened the door to Nesbit’s work in France confirming that there was a place for her within the French market, and other translations soon began to follow.

The publisher’s write-up on the back cover of *Le Roi Billy* situates Nesbit’s tales firmly within the European canon of children’s literature, placing them on an equal footing with those of Perrault and the Brothers Grimm. Whilst this helps the reader to evaluate the

inherent cultural value of Nesbit's work, it also supports John Guillory's work on cultural capital and canon formation, which argues that "canonicity is not the property of the work itself but of its transmission, its relation to other work in a collocation of works" (1994, p.55). Rita Ghesquière has advanced similar ideas. Her studies in children's literature indicate that canonicity is strongly influenced by elements outside the text itself, leading her to reinterpret 'canonical' as that which is "assessed as valuable by the literary trendsetting community" (Van den Bossche, 2017, p.176). It can be thus be concluded that texts do not become canonical simply because of their inherent literary worth, but because they are also talked about within a particular interpretive community.

6.12 Origins of the Source Text

The short stories featured in *Fairy Stories* were selected and edited by the eminent poet, writer, translator and literary critic, Naomi Lewis (1911-2009) and it was her high profile, exceptional reputation and love of fairy tales which would help re-launch Nesbit's short stories onto the Anglophone market for "followers old and new" (Nesbit, 1977). A key figure in advancing the genre of children's literature, Lewis was the recipient of the Eleanor Farjeon Award for distinguished service to British children's literature in 1975 and was later made a fellow of the Royal Society of Literature for her contribution to adult literature (Powling, 1990). Her high standing in the literary world, and the respect this brought, marks her out as a charismatic consecrator: an example of those writers and intellectuals who are able to personally consecrate a text, thus providing a means of inter-consecration or exchange of capital (Casanova, 2010, p.300). The flyleaf to *Fairy Stories* clearly illustrates this by crediting Lewis for revealing Nesbit's lesser-known work, whilst also advocating Lewis's critical appraisal of Nesbit's work to established Nesbit followers. The gatekeepers of Anglophone children's literature would have recognised the names and reputations of both

Lewis and Nesbit; coupling the two together virtually ensured a level of assumed cultural value and hence economic viability for the finished product.

The stories selected in *Fairy Stories* were drawn from four of Nesbit's earlier collections and subtly edited and readapted for the new target audience (see Figure 6.1).

Title of Story	Published in <i>The Strand</i>	Collections of short stories for UK market
'Billy the King'	July 1904	<i>Oswald Bastable and others</i> (1905)
'The Charmed Life; or, the Princess and the Lift-man'		<i>Oswald Bastable and others</i> (1905)
'Billy and William'		<i>Oswald Bastable and others</i> (1905)
'Melisande: or long and short Division'	July 1900	<i>Nine Unlikely Tales</i> (1901c)
'The Town in the Library, in The Town in the Library'		<i>Nine Unlikely Tales</i> (1901c)
'Belinda and Bellamant'		<i>The Magic World</i> (1912)
'The White Horse'		<i>Oswald Bastable and others</i> (1905)
'Fortunatus Rex and Co'		<i>Nine Unlikely Tales</i> (1901c)
'The Last of the Dragons'		<i>Five of us and Madeleine</i> (1925)

Figure 6.1: Origins of source texts.

Although presented as a children's book, Lewis was aware that there is always a potential dual audience for Nesbit's work and her extensive eleven-page foreword to the collection is written in an academic, yet accessible manner. Each story is preceded by further introductory notes, which draw out significant themes and references in a knowledgeable, yet light hearted manner. In *Fairy Stories* Nesbit manipulates classic fairy tale conventions adding inversions, incongruous elements and wittily updates the genre, replacing traditional magical items with contemporary motifs such as the employment office and the dragon-slaying Lee Enfield rifle present in 'Billy the King' (Tiffin, 2008, p.676). Nesbit was mocking

the tropes and motifs of traditional fairy tales long before the outpouring of ‘alternative’ fairy tales appeared in the 1970s and 1980s; tales, which like Nesbit’s, would give added agency to women, revise the power balance in relationships and rewrite the final outcomes (Walker, 1995, pp.51-2).

This collection demonstrates Nesbit’s social engagement as well as her innovative use of literary form and expression: her experimental use of form in ‘The Town in the Library, in The Town in the Library’ is an early precursor to meta-excursions later found in postmodern literature (Nel, 2011, p.182); the princess in ‘The Last of the Dragons’ is resolutely feminist in her determination to take a central role in fighting the dragon openly proclaiming “All the princes I know are such very silly little boys [...] Why must I be rescued by a prince?” (Nesbit, 1977, p.162); an eco-warrior before her time, in ‘Fortunatus Rex’ Nesbit bemoans the destruction of the countryside in the name of progress and the dangerous nature of speculative building companies, “It is a curious thing that all the great fortunes are made by turning beautiful things into ugly ones” (Nesbit, 1977, p.149), and in ‘Melisande’ the very practical princess commercialises her long locks for the common good “It does seem a pity to waste my hair; it does grow so very fast. Couldn’t we stuff things with it, and sell them to feed the people” (Nesbit, 1977, p.67). In her novels Nesbit is quietly subversive when allotting agency to her female characters, but in these short stories she openly challenges patriarchal values and uses humour to undermine established ideals of gender roles and positions of power.

6.13 French Translations

Carlier’s translation was published in France just two years after Lewis’s *Fairy Stories* first appeared in the UK. Initially published by Seghers under the title *Le Roi Billy* (Nesbit, 1979), it would later be revised and republished in a new shorter format with a fresh title: *Billy Roi* (Nesbit, 1982). Both titles draw on the name of the first story in the collection ‘Billy

the King', however by moving away from the original title, a discernible gap opens up between source and translated text, allowing a degree of ambiguity to creep in concerning the origins of the translated text. The translator's preface to *Le Roi Billy* states that "Les neuf «histoires de fées» qui composent ce livre réparent donc un oubli regrettable. Elles ont été choisies parmi toutes celles qu'Edith Nesbit a publiées au tournant du siècle dernier dans le Strand Magazine"/ The nine "fairy stories" in this book therefore remedy an unfortunate oversight. They have been chosen amongst all those published by Edith Nesbit at the turn of the century in *The Strand Magazine* (Nesbit, 1979, p.5). However, perhaps the more serious oversight here is the failure to mention that this is not a new collection of stories, but a translation of *Fairy Stories*. A textual analysis clearly pairs Carlier's translation directly with Lewis's earlier work. The stories in Carlier's translation faithfully follow adaptations Lewis made to Nesbit's stories in order to tailor them to her own 1970s audience and her omissions of public hangings, references to German exercise books and Tory newspapers are equally absent from Carlier's work, yet neither *Le Roi Billy* nor *Billy Roi* make any mention of Lewis's work. Through an absence of clarity, the reader is misled into believing that this translation is a new collection selected directly from Nesbit's original work.

At the time of translating *Le Roi Billy*, Carlier was already a highly experienced translator of adult non-fiction work. *Le Roi Billy* appears to be the only children's book translated by him and one of the very few written by an English author. Almost all of his other translations were non-fiction works translated from American English into French and the majority of his translation work centred on translating significant psychological and sociological studies of the 1970s and 1980s. His portfolio includes ground-breaking studies, such as *The Hite Report* (1976), as well as translations of the work of German social-psychologist and psychoanalyst Erich Fromm, who developed the concept that freedom was a

fundamental part of human nature and seriously challenged the works of Freud; psychoanalyst and socio-sexual historian Nancy Friday, whose books helped redefine women's sexuality and social identity in the late 20th century, and child-psychologist Bruno Bettelheim, author of *The Uses of Enchantment* (1975), which recast fairy tales in terms of the strictest Freudian psychology.

However, whilst not a seasoned translator of children's literature, Carlier's interest in fairy tales and in particular his strong connection to Bruno Bettelheim may well have influenced Seghers' choice of translator. Prior to working on the Nesbit translation, Carlier had been involved in the preparation of two other collections of traditional tales for children for the publishing house: *Mille et une nuits* (Bettelheim, 1978) and *Contes de Perrault* (Bettelheim, 1978b). The collections were compiled by Carlier, but the intrinsic value of a book is thought to increase if an element of cultural capital exchange is conferred to other "better-endowed mediators (preface-writer, analyst, prestigious critic, etc.)" (Casanova, 2010, p.301). At this time Seghers was striving to implement a new company directive aimed at developing their children's literature division through the introduction of a collection of folk and fairy tales. Just as the publisher Ernest Benn had seen the value in linking Lewis and Nesbit's names, so Seghers had understood the potential impact of marketing a children's book by connecting it to a recognisable and ostensibly trustworthy name, assigning the prefaces to the renowned child psychologist Bruno Bettelheim.

Les Mille et une nuits and *Les Contes de Perrault* were marketed as a part of a small collection entitled *Bruno Bettelheim présente* and Bettelheim's name was prominently displayed on the cover. However, the stories in these collections were in fact chosen and adapted by Carlier, although his extensive work on the projects is only acknowledged via a note in small font on the title page: "Traduction de l'introduction et adaptation des contes par

THÉO CARLIER”/ Translation of the introduction and adaptation of the tales by THÉO CARLIER (Bettelheim, 1978b, p.3). *Les Contes de Perrault* does however contain an additional preface wherein Carlier clarifies and explains certain adaptations made to the texts. He explains his deliberate decision to move away from the archaic language of the source text as well as change the overall layout of text and dialogue, making them more ‘airy’ and easier to read, all techniques which he would later apply to his translation of Nesbit’s work.

The series *Bruno Bettelheim présente* was not an astounding success; however the publishing house Seghers persisted with their quest to create a collection of fairy and folk tales and re-launched the idea with *1001 histoires*, a collection which would include Carlier’s translation of *Fairy Stories: Le Roi Billy* (1979).

6.14 *Le Roi Billy* (1979)

Le Roi Billy was one of the first books to appear in Seghers’ collection *1001 histoires*, edited by Françoise Lanzmann and targeted at readers aged 10 and above. It was the first version of the translation to be published and contained all nine short stories included in Lewis’s source text. The collection had a distinctly international flavour with three of the first five books being translations: one from Spanish, one from Chinese and Carlier’s translation of Nesbit’s work from English. The books were printed in a distinctive boxy 160mm x 210mm format, Carlier’s translation was given a fresh cover, designed by Carlo and Mireille Wieland, and inside the stories were illustrated with new drawings by André Verret.

Despite the new external packaging, Carlier’s translation rarely strays far from the source text. Up until the 1970s there had been a strong belief that translations for children should read “just as if the books were originally written in their own language” (Bamberger, 1978, p.19) and translations typically moved the source text towards the reader, with a strong tendency towards “linguistic and cultural domestication” (Lathey, 2010, p.115). However,

Göte Klingberg had begun to question the degree of context adaptation acceptable in translations targeted at children (Klingberg, 1976, pp.86-87) and papers from the third Symposium of the International Research Society for Children's Literature in 1976 indicated a changing stance amongst children's literature researchers who were beginning to witness a change in the translation practices for children and a gradual move away from systematic domestication. Of course, Carlier's decision not to overly domesticate may also be a consequence of his perception of Nesbit as a canonical writer, a status that labelled her as an author whose texts should not be tampered with. The translation makes very few changes to cultural references present in the source text: measurements are changed from imperial to metric, but all place names are retained and only occasionally is a culturally significant marker modified or unpacked for the reader. For example, a "P. & O. Steamer" (Nesbit, 1977, p.52) becomes the more neutral "vapeur de la ligne des Indes"/ Indian line steamer (Nesbit, 1979, p.54) and the very British tradition of Christmas crackers has an added in-text explanation (Nesbit, 1979, p.81).

Lewis's cultural capital appears not to have extended as far as France. Without acknowledging her work in any manner, Carlier draws extensively on the foreword from *Fairy Stories* to compile his own translator's introduction, emphasising the beauty, the charm and humour of Nesbit's writing. His enthusiasm for Nesbit's work is clearly manifest although, regrettably, Lewis's words have at times been rather hastily interpreted, allowing discrepancies to creep in. Lewis's introduction outlines the demand for Nesbit's work "in *The Strand* and other leading magazines, before being published in book form. This is where nearly all of the tales here were originally read" (Nesbit 1977, p.xiii). Carlier's version skips over the phrase "other leading magazines" and instead declares that the tales in the volume have been chosen amongst all those that Edith Nesbit had published in *The Strand Magazine*

at the turn of the century (Nesbit, 1979, p.5). In fact, only two of these stories were published in *The Strand Magazine*: ‘Melisande’ in July 1900 and ‘Billy the King’ in July 1904 (see Figure 6.1).

Also noteworthy is the mention of Havelock Ellis, whom Lewis includes in her introduction amongst a list of colourful characters drawn towards Fabian socialism: “Havelock Ellis, Mrs Beasant, Charles Bradlaugh, Shaw, Wells, even Frederick (‘corvo’) Rolfe” (Nesbit, 1977, p.xi). In his translator’s introduction, Carlier picks out Ellis, Shaw and Wells for special mention (Nesbit, 1979, p.7). Wells and Shaw were close friends of Nesbit and her husband and certainly more recognisable to a Francophone audience, but the choice of Ellis, mistakenly recorded as ‘Hellis’ in the translation, is rather surprising. Although Nesbit and Ellis were both early members of The Fellowship of the New Life and the Fabian Society, Ellis was certainly not a close friend. Ellis records seeing Nesbit at one meeting, but notes that he “never spoke to her and never saw her again” (Fitzsimmons, 2019, p.72). Indeed, Ellis appears to have been more involved with exploring issues of moral regeneration, than the matters of social reform that were of particular concern to Nesbit.

A physician, writer and pioneer in the scientific study of sex, Ellis published a detailed six-volume series entitled *Studies in the Psychology of Sex* (1900-1910). Few French readers would have heard of Ellis, even when presented with the correct spelling, and indeed, given his specific area of research, the rationale of including him in an introduction supposedly pitched to younger readers may be called into doubt. However, given that Carlier translated numerous books on the subject of psychology and interpersonal relationships, Ellis would appear to fit more closely with his own areas of interest than that of his young target audience.

6.15 Reception of the Translated Text

In December 1979, the organisation *La Joie par les livres* published a review of Carlier's translation in their magazine *La Revue des livres pour enfants*. The publication heralded the arrival of this translation for the Francophone market, stating that “à part une médiocre adaptation parue d'un de ses romans, on semblait ignorer de ce côté de la Manche l'un des plus grands auteurs de la littérature enfantine mondiale”/ apart from a rather mediocre adaptation of one of her novels, on this side of the Channel we seem to have ignored one of the greatest authors of children's literature in the world (Eisenegger & Michaud, 1979, p.9). The mediocre adaptation they are referring to is of course Jeanne Heywood's 1906 translation *La Fée des Sables* (see Section 4.2). The reviewers were quick to recognise the humour and lightness of touch with which Nesbit had modernised the fairy tale, but were disappointed with the accompanying illustrations, classing them as “banales” (Eisenegger & Michaud, 1979, p.9) and at odds with the storyline.

La Revue des livres pour enfants also contained convenient tear-out library cards for each new book reviewed, allowing them to be quickly catalogued in the filing systems of local lending libraries. For the librarians' convenience, a further synopsis of the book was included on each card and for *Le Roi Billy* this was written by the children's literature critic Isabelle Jan. Jan truly appreciated Nesbit's work (see introduction to Part two) and here emphasises Nesbit's cultural status and canonical weight, referring to her as a “maître de la littérature enfantine anglaise”/ a master of English children's literature (Jan, 1979). She comments on the intertextual references present in the tales and Nesbit's proficiency in awakening a larger collective memory of fairy tale motifs and tropes (Jan, 1979). Like Lewis, she notes the appeal of Nesbit's work to a dual audience of adults and children: something Jan felt was actively being looked for in literature at this time. As Carlier had done in his paratext, Jan confirmed Nesbit's place in the international canon of children's literature linking her

name to another set of weighty names: Carroll, Andersen and the French writer Pierre Gripari, who had found fame with his own highly original children's fairy tales, such as *Contes de la rue Broca* (1967) and *Histoire du prince Pipo* (1976).

Although the review labels the text as being translated from English, there is no mention of Carlier's name and the physical translator remains invisible. This appears to have been a universal policy employed by *La Revue des livres pour enfants* at the time. Ten of the twelve books reviewed that month were translations, including Antoine Berman's translation *Oma* (see Section 2.8), but none of the names of the translators are included on the review cards. Nevertheless, Jan comments on the quality of Carlier's work re-emphasising the fact that this is a translation: "la traduction est fluide; il semble que ces contes «immortels» aient été écrits de nos jours"/ the translation is seamless; it is as if these timeless tales had only just been written (Jan, 1979). The translation does indeed flow, whilst still managing to closely follow the source text, but it is perhaps the nature of the themes explored by Nesbit, as much as Carlier's translation, that gives a modern feel to these tales.

6.16 *Billy Le Roi* (1982)

Three years after it was first published, Carlier's translation was repackaged and released as a *livre de poche* in a smaller 105mm x 165mm format; a book designed to be small enough to be held by little hands and comfortably slip into a large pocket. The *Livre de Poche Jeunesse*, published by Hachette, was designed from the start as a way of giving new life to translations that had been published by other editors or appeared in other collections (Térouanne, 2007, p.79). Typically printed on cheaper paper and marketed at a lower price, the format of the *livre de poche* permitted already established titles to be distributed to a wider audience at a more affordable price. For this new edition Carlier's translation was given a new title, new illustrations and even a new preface, comprised of a brief résumé of Nesbit's life.

The smaller format of the *livre de poche* meant a restriction on the total number of pages that could be included so two of the original stories had to be discarded. ‘The Charmed Life or the Princess and the Lift-man’ and ‘The Town in the Library, in The Town in the Library’, are no longer included and consequently the paratext had to be altered to reflect these changes. This was not done particularly successfully: readers will search in vain for the “deux gosses qui portent les prénoms de ses deux enfants/ two kids named after her own children (Nesbit, 1982, p.8) as that story is not included in this new shortened edition.

6.17 Shortening the Translated Text

As with the other stories in the collection, both ‘The Charmed Life...’ and ‘The Town in the Library...’ combine classic fairy story tropes with fresh ideas; modern elements rub shoulders with old motifs, and the reader is kept amused with Nesbit’s humour and irony. So why were these two particular stories excluded? All the stories in the collection are of a similar length, so it was not simply a question of omitting the shortest, or the longest, nor was the tome shortened by simply removing the first or last two stories of the source text. Perhaps it was just a matter of personal taste on the part of the editorial team, but it is worth taking a moment to examine these two stories to see what sets them apart.

The first of these two tales, ‘The Charmed Life’, revisits the idea of a life, or heart, residing in another place for safe-keeping; a familiar trope, widely-used in folk and fairy tales, stretching back at least as far as *The Tale of the Two Brothers*, a hieroglyphic text written on papyrus and held in The British Museum (Tolkien, 1964, p.21). However, in ‘The Charmed Life’, the familiar fairy tale image of the gallant knight on his trusty steed is replaced by a lift attendant courting his princess whilst operating a lift. The lift was a new invention at the time the story was written and it seems that this is the first fairy tale to ever feature such a mechanism (Nesbit, 1977, p.24). Combining classic fairy tale motifs with a new-fangled

device would have seemed particularly cutting-edge and quirky to the intended audience of 1905, but to the target audience of 1982, elevators were just part of everyday life and the magical awe associated with the lift at the turn of the century was no longer an attraction to the modern reader. Likewise, although Nesbit liked her fairy-tale protagonists to be down-to-earth and practical, most of the new target readers had probably never heard of a lift attendant, much less seen one. Whilst the disguised prince, the omnipotent king and the charmed life are all recognisable fairy tale motifs, the lift is neither a traditional motif nor a thrilling modern gadget and as such it no longer fulfils its intended function and its absurdity goes unacknowledged by the new audience.

With the lift reduced to a mere commonplace object, the storyline loses much of its allure and the reader becomes more attuned to the sober nature of the rest of the story. Like many traditional fairy stories 'The Charmed Life' is filled with a series of grisly episodes and the king tries to have the lift attendant killed over and over again, "the lift-man was being executed every morning from nine to twelve; and although, so far, none of the executions had ended fatally, yet at any moment the Prince's Charmed Life might be taken, and then here would be an end of the daily executions – a terrible end." (Nesbit, 1977, p.38). Whilst the executions are wryly presented as a mundane, routine job to be attempted daily, this tale is definitely the most macabre of the stories in the collection. Although a degree of violence and fear is generally tolerated in fairy tales, it was noted previously that Lewis had already removed several of the more gruesome episodes from other tales in the collection (see Section 6.12), suggesting that the tolerance for violence in British children's literature had decreased between 1905 and 1977. Despite the counter-cultural revolution taking place in children's literature in post-1968 France, too often gate-keepers in the publishing industry were still from the old guard, figures bound to traditional values and faithful to the laws of 1949

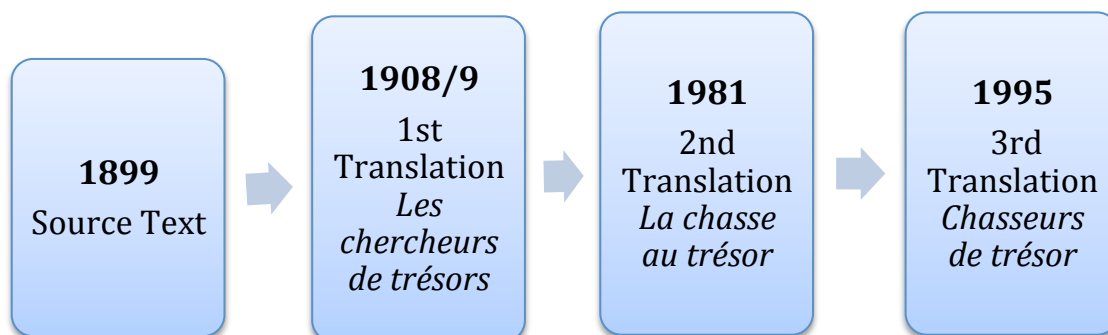
concerning publications for children, employing a cautious approach towards violence and potentially frightening episodes in books intended for a young audience (Nières-Chevrel, 2010). Indeed there was still a strong feeling amongst leading children's literature critics in France at the time that "la peur n'a pas sa place"/ fear had no place in children's literature (Jan, in Perrin 2014, p.473).

The second story to be excluded, 'The Town in the Library...' is remarkable for quite a different reason. It is not the individual motifs that surprise the reader, but the overall form of the story itself; many of the ideas would later serve as the foundation of Nesbit's novel *The Magic City* (1910). In 'The Town in the Library...' she has written a tale about "a nest of towns in libraries in houses in towns in libraries in houses in towns in ... and so on for always - something like Chinese puzzle-boxes, multiplied by millions and millions for ever and ever" (Nesbit, 1901c, p.262). The whole effect is almost suffocating and the reader is pulled into a vortex of ever-spiralling dimension. Nesbit's experimentation with form creates an early excursion into meta-fiction; a precursor of ideas that would later resurface in postmodern children's literature of the 1980s and 1990s (Nel, 2011, p.182).

This story is also of added interest in that it features two of Nesbit's children, Rosamund and Fabian, as well as an appearance by Nesbit herself under the guise of 'Mother'. By adding real people to a fairy tale the line between reality and fiction becomes blurred and the sense of space and time further warped. Whilst Carlier alludes to the autobiographical elements in the story in his translator's preface, he fails to mention the avant-garde form of the tale, which sets it apart from the others in the collection and adds an element of horror which is to be seen in the ghost stories that Nesbit penned for her adult readership. The French publishers may well have felt that unconventional format did not sit

comfortably alongside the other stories in the collection and thus excluded it from this new shorter collection.

6.2 *La chasse au trésor* (1981) & *Chasseurs de trésor* (1995)



The Story of the Treasure Seekers (1899) is the only one of Nesbit's books to have received three translations into French: *Les chercheurs de trésors* (1908) translated by Jeanne Heywood, published just ten years after Nesbit's source text; *La chasse au trésor* (1981), translated by Cécile Loeb, published seventy-three years later, and finally *Chasseurs de trésor*, translated by Claude Lauriot-Prévost in 1995.

When it was published in 1981 *La chasse au trésor* was not considered a retranslation. Marc Soriano's definitive *Guide de la littérature pour la jeunesse* (1975) makes mention of *The Story of the Treasure Seekers* with the proviso "A ma connaissance, non traduit"/ to my knowledge, not translated (Soriano, 1975, p.23). At this time, Heywood's 1908 translation had still not been attributed to Nesbit. Inversely, fourteen years later, Casterman was clearly aware that the 1985 work was a translation and the cover of *Chasseurs de trésor* proudly declares "Nouvelle traduction"/ New translation.

6.21 Retranslation

A retranslation refers to any translation performed after the first which takes its origin in the source text, regardless of whether or not the translator has any prior knowledge of pre-existing translations. According to Antoine Berman the necessity to retranslate is embedded in the very nature of translation: no translation can pretend to be the translation, for translations age, they belong to the era in which they were written and, often fairly quickly, no longer correspond to that which follows (Berman, 1990, p.1). This certainly appears to be the case for the first translation of *The Story of the Treasure Seekers*: Heywood's translation was prepared for a very different audience and has not aged well, but the argument does not necessarily hold sway for the second and third translations. The latter two have different titles, different illustrators and different publishers, yet they appear to have been prepared for a similar young francophone audience within a curiously short timeframe.

Although recent studies by French academics have shown that retranslations in French children's literature demonstrate an increasing tendency to respect the source text (Douglas, 2015), the retranslation hypothesis advanced by Berman (see Chapter Two) has been widely contested in the case of children's literature (Lathey, 2016, p.121). Indeed, since the beginning of the century an increasing number of studies have questioned the simplistic nature of the retranslation hypothesis (Susam-Sarajeva, 2003; Hanna, 2016; Deane-Cox, 2014) suggesting there is a more complex phenomenon at play (Tahir-Gürçaglar, 2019, p.485). These studies expose other factors as equally responsible for initiating retranslation: readability, canonisation, ideology, discovery of mistakes, expiry of copyright, social contexts etc. Retranslations may also contribute to introducing supplementary interpretations and several retranslations may easily exist alongside one another in the same target culture each adapted to a different readership (Eker Roditakis, 2017, p.2.): in children's literature this may

include a text aimed at an academic audience, one intended for a younger audience and another targeting older readers.

Findings by Marx (1997) and O'Driscoll (2011) indicate retranslation in children's literature is more likely to be influenced by the changing perceptions of the implied reader, marketing, and the visual presentation of a new edition than the wish to produce a version closer to the source text. Retranslations for a young target audience have to comply not only with linguistic, literary and translation standards, but also to meet education guidelines and gain approval from vigilant gatekeepers. Commercial interests may also play an important role in the decision of how, or when, to retranslate children's literature. Retranslation can sometimes be just a sales argument: indeed, more than one editor, looking for a new publication free from translation rights, has not spared the time to find out if any other retranslations are already available (Leveque, 2019, p.1047). The retranslation may have been commissioned to fit a certain format, have a certain number of pages, or be limited in the quantity or quality of the illustrations, or, as is the case with the retranslations in this chapter, fit into an existing collection (Lathey, 2016, p.12). The incentive to retranslate a text aimed at the children's market remains a complex issue, it may be for educational, literary or commercial reasons, or a combination of all three (Lathey, 2010, p.161).

However, it should be remembered that the retranslation of a children's book is essentially a rare occurrence and remains largely limited to those tomes already labelled as 'classic' (Lathey, 2010, p.174). Retranslation and canonicity are widely considered to be mutually dependent: whilst a book's classic status encourages the act of retranslation, so retranslation helps a text to achieve, or maintain, their designation as a classic (Venuti, 2004). The fact that *The Story of the Treasure Seekers* has been the focus of three translations into

French clearly demonstrates its cultural value within the literary community of the target culture.

6.3 *La chasse au trésor* (1981) Translated by C. Loeb

In 1981, Isabelle Jan began work on her third collection for Nathan, *Arc-en-Poche/Deux*, a selection of books designed specifically for slightly older readers with the aim of nourishing their appetite for reading (Kiéfé 2008, p.114). Nesbit's work had been rejected from Jan's earlier collections but, in the wake of Carlier's translation, it appeared there was now an opening for a translation of *The Story of the Treasure Seekers* (1899) in *Arc-en-Poche/Deux*.

6.31 Repackaging the Translation

Like its predecessor *Arc-en-Poche*, *Arc-en-Poche/Deux* published both French literature and translations, employing a '*politique d'auteurs*' to select and showcase the work of specific writers considered to be of cultural worth (Nières-Chevrel, 2013, p.688). *La chasse au trésor* was one of the first *Arc-en-Poche/Deux* books to be released. Perhaps as a result of Jan's earlier work on *Bibliothèque internationale*, the first six books in the new collection were all translations: three from American authors, one Swedish and two British. The collection is easily recognisable by the colourful rainbow that extends from front to back cover of each book, providing a visual pun on the name of the collection: *arc-en-ciel*/ rainbow, *-en poche*/ in your pocket. Both *Arc-en-Poche/Deux* and its predecessor *Arc-en-Poche* consciously tried to make their publications accessible to a wide reading public by providing a pocket-sized book that was lighter and cheaper without any loss of value as far as literary or printing quality was concerned (Kiéfé, 2008, p.114).

Jan had written extensively about Nesbit in her seminal work *La littérature enfantine* (see introduction to Part Two) and the translated text of *La chasse au trésor* is accorded both a foreword and an afterword penned by Jan herself. The foreword gives no mention of Heywood's earlier translation, instead Jan refers to Nesbit's work as one that "les Français découvrent aujourd'hui"/ the French are discovering today (Nesbit, 1981, p.2). However it does include references to television adaptations of Nesbit's works for the Anglophone market and makes a brief mention of Carlier's 1979 translation, the latter incorrectly labelled as *Le prince Billy* (Nesbit, 1981, p.2), despite Jan having written a review of the translation two years earlier for *La Revue des livres pour enfants* (see Section 6.15). Neither of these references would prove helpful to her target audience: no adaptations of Nesbit's work ever aired on French television and Carlier's translation *Le Roi Billy* would prove difficult to find under a fictitious title. Nevertheless, these allusions place Nesbit's work within a wider context, subtly manipulating the reader by signalling an assumed level of cultural worth. By calling attention to "the interpretation and conceptions of value which the canon represents or is associated with" (Van den Bossche, 2017, p.176) Jan defines the context within which the text will be read and actively contributes to the process of canonicity.

Somewhat surprisingly, the afterword to *La chasse au trésor* is much more provocative, resulting in what could be called a blatant example of ideological manipulation. Entitled "Maintenant que vous avez lu ce livre..." / Now that you have read this book... (Jan in Nesbit, 1981, pp.217-221), it is full of sweeping personal statements and provocative claims concerning, amongst others, colonial power, the English education system and the manner in which children were raised in England. Forty years after they were written, these colourful proclamations can only be read with an increasing sense of incredulity, coupled with a profound sense of wonder at the effect they must have had on the original target audience:

“A country of contrasts, England reigned tyrannically around the world. Beginning with Ireland, it worked entire populations to death for its own glory, interests and personal comfort. The English are often brutal, ruthless with the poor, but adore flowers, animals and children. They impose their own laws and their own values everywhere, but on their little island they appreciate their own freedom above all else” (Jan, in Nesbit, 1981, p.218).¹¹

Whilst Jan admired Nesbit’s writing it appears she was not an Anglophile at heart.

6.32 The Second Translation

Jan considered translation to be an analytical, yet empathetic task and enjoyed a close collaborative relationship with her translators (Jan, 1980, p.19). She had already developed a strong working relationship with Cécile Loeb, who had translated several books for Jan’s earlier collection *Bibliothèque Internationale* including the British classic *Tom et le jardin de minuit* (1969)/ *Tom’s Midnight Garden* (Pearce, 1958), and two translations that launched the collection: from American English *La petite maison dans les grands bois* (Ingalls Wilder, 1968) and, from Russian, *La petite fille de la ville* (Voronkova, 1968).

Unlike Heywood’s earlier translation, which had liberally adapted parts of Nesbit’s text, Loeb’s translation closely follows the plot and format of the source text remaining true to the spirit of this next generation of translations. Certain cultural elements were adapted for the new target audience: “pasties” (1994, p.69) become “sandwiches” (1981, p.58) and Boxing Day (p.234) simply “le lendemain de Noël” (p.210), but others were retained allowing the foreign nature of the source text to show through: there is no blatant localisation, shillings remain shillings, and a footnote is added to explain the precise nature of “Bovril” (p.40).

¹¹ My translation

Loeb had also employed footnotes in her earlier translations for *Bibliothèque internationale*. At the time they were considered to be an innovative device in the world of children's literature (Lévêque, 2019, p.1028), but one that was effective and would prove to have a lasting effect. The use of footnotes in children's books is often a contentious issue, part of an on-going argument that claims they interrupt the natural flow of the text and distract the young reader. Gillian Lathey comments that translator's footnotes in texts for children may be seen as "both alienating and likely to be ignored" (2016, p.23), and Maria Nikolajeva describes using footnotes in children's literature as "definitely undesirable" (Nikolajeva, 2005, p.241). However, depending on the permeability of the literary market, young readers may have different expectations when it comes to footnotes, and their capacity to accept footnotes will vary accordingly. When used sensitively, they lead the reader towards a better understanding and hence a greater appreciation of the text itself. Isabelle Jan had faith in the young readers of her collections being able to use footnotes effectively and efficiently (Lévêque, 2019, p.1027) and this legacy can still be seen in many French translations for children today.

Whilst the translator's voice can be heard in the text itself, either through deliberate lexical or stylistic choices, it is in the footnotes to a text that it resonates most clearly. The voice of the translator often brings with it the voice of the target culture, highlighting differences and discrepancies in cultural distance between the source text and the target audience. Having spent several years in the United States, Loeb had fostered a connection with American popular culture, but she was perhaps less aware of the British customs that provided a vibrant backdrop to Nesbit's narratives. One case in point occurs in Chapter Seven of *La chasse au trésor* and concerns the English tradition of celebrating Guy Fawkes' failure to blow up the Houses of Parliament on November 5th 1605. Loeb's translation suppresses the

term ‘Guy Fawkes Day’, a cultural reference which would have little resonance for her intended audience. Instead she refers to “les fêtes du 5 novembre”/ the festivities of November Fifth (Nesbit, 1981, p.71), with no further explanations provided. However, a greater quandary stems from Nesbit’s numerous mentions of a ‘guy’: a stuffed effigy of Guy Fawkes that British children paraded around the streets. Nesbit mentions the guy six times in the source text and each time Loeb translates it with the word *garçon*. Being unfamiliar with the intricacies of the British Guy Fawkes celebrations, it is likely that she subconsciously drew on her default reference of American English and translated the word ‘guy’ as meaning a boy. Reading through the back translations (see Figure 6.2) one can see how the target reader may be a little puzzled as to who exactly this intriguing ‘boy’ is that Albert-next-door was busy chasing all over the village.

<i>The Story of the Treasure Seekers (1994)</i>	<i>La chasse au trésor (1981)</i>	Back translation
He would run out to follow a guy (84)	Il s’était sauvé pour suivre un garçon (71)	He ran away to follow a boy
He had followed that guy right across the village (84)	Il avait suivi un garçon à travers le village (71)	He followed a boy across the village
He wanted to tell us about the guy (85)	Il voulait parler du garçon (72)	He wanted to talk about the boy
Especially about guys that the prisoner had been told not to go after (85)	Spécialement au sujet d’un garçon qu’on lui avait défendu de voir (72)	Especially about the boy that he had been forbidden to see
You never saw such a guy (85)	Vous n’avez jamais vu un garçon pareil (72)	You never saw a boy like him
The direct result of the pursuit of a guy (91)	à poursuivre un garçon alors que ... (77)	To follow the boy although ...

Figure 6.2: Translating “guy”

Although there is never any follow up explanation as to the identity of the *garçon*, the translated text remains coherent and the principal storyline is not overly affected by any of these changes. Nevertheless, any attempt at cultural context adaptation has failed and the true meaning of the source text has totally disappeared. In a strange twist of cultural

misunderstanding, the text has been effectively cleansed of any cultural references concerning the effigy of the hapless Guy Fawkes himself.

6.33 Reception of the Translated Text

Critics are often the first readers of a published text and as such are powerful agents of consecration. It is clear that in the case of *La chasse au trésor* the visibility of the translator and value of the translated product were promoted very differently according to the intended audience. A review of Loeb's translation featured in *La Revue des livres pour enfants* in March 1981 and Nathan was lauded for launching the collection with what was considered to be six books of discernible quality (*La Revue des livres*, 1981, p.14). The magazine refers to *The Story of the Treasure Seekers* as one of Nesbit's most famous books, marvelling at the enduring innovation, innocence and humour of a novel first published in 1899 and asking the pertinent question "fallait-il tout ce temps pour traverser la Manche?" / Did it need all this time to cross the Channel? (*La Revue des livres*, 1981, p.15). Like Isabelle Jan, these literary critics form part of Guillory's interpretative community: actors responsible for reaching a consensus over a text, talking about its cultural worth and passing this information along (Guillory, 1993, pp.55-6). *La Revue des livres pour enfants* was largely read by children's librarians and classroom teachers, providing these vigilant gate-keepers of the children's literature community with a monthly critique of newly released books from a broad range of French publishing houses. Although intended to be instructive and informative, the reviews were inevitably infiltrated by the critic's own opinions and as a result the adult readers would approach the translated text via a set of preconceived ideas based on their own reading of this epitext (Munday, 2016, p.242).

As well as recommending *La chasse au trésor* to its readers, the review clearly signals the book as a translation, praising the standard of the translator's work "enfin traduit et fort

bien semble-t-il”/ translated at last and rather well it would seem (*La Revue des livres*, 1981, p.15). The words “semble-t-il” are judiciously chosen, as it is doubtful that the reviewer had compared the translated and source texts. More probably they were referring to an “illusory effect” (Venuti, 2004), whereby the translation reads fluidly as if were the original. To the educators and gatekeepers of the period the translated nature of the text was lauded and presented as something of value, as providing a gateway to access the work of a celebrated author. Although it is encouraging to see that the review brings the role of the translator to the fore, openly acknowledging their work, the translator herself is still invisible. Loeb is not mentioned by name, nor by reputation, remaining enigmatically anonymous; no more than a human conduit through which the translation passes.

Whilst *La Revue des livres pour enfants* openly identifies *La chasse au trésor* as a translation, the book itself seems to shy away from doing so, as if by mentioning the very action of translation it might scare away potential readers. The words ‘translation’ or ‘translator’ are not used anywhere on the cover, and Loeb’s name is hidden away in tiny font on the third page (Nesbit, 1981, p.3). The descriptive text on the back cover states that “ce livre”/ this book has delighted generations of English readers, but this is not the book they enjoyed: the target reader is holding a new book, one carefully crafted by a translator. André Lefevere declares translating to be “the most obviously recognisable type of rewriting” (2017, p.7), but by failing to openly promote the act of translation, the reader loses sight of this intervention by a third party, and the figure of the translator is pushed deeper into the shadows.

The visibility of the translator, and the consequent recognition of their work, was of increasing concern in France. Three years later, in 1984, an initial code of practice was established stipulating that the translator’s name must be shown on the title page and also

clearly displayed on the front cover of the book, or at the very least on the back cover: a practice unfortunately frequently flouted (Mathieu, 1992, p.61).

6.4 *Chasseurs de trésor* (1995) Translated by C. Lauriot-Prévost

French readers had to wait a mere 14 years for the next retranslation of *The Story of the Treasure Seekers*. The new translation was given a new title: *Chasseurs de trésor*. Closer to the title of the source text, it places the focus back on the treasure seekers themselves and gives a sense of agency to the protagonists. By eliminating the definite article “les”, present in the other titles, the title becomes more inclusive, suggesting that the reader themselves can also be counted as one of the Treasure Seekers, riding along for the adventure. Although not a function of the original title, it is one that helps to convey the spirit of Nesbit’s writing, emphasising her use of focalisation to expose the structural relationship between child and adult.

6.41 Repackaging the Translated Text

Chasseurs de trésor was published by the Belgian publishing house Casterman for the Francophone market as part of their series *Les Classiques bleus*. Rather than presenting itself as a more ‘reliable’ or ‘accurate’ translation, the decisive factor behind this retranslation appears to be its adherence to a “bibliographic code”, using an existing form and format to strongly compete on the book market (Venuti, 2013, p.97). Externally the books in this collection mirror the size, shape and form of Hachette’s successful collections *La Bibliothèque rose* and *La Bibliothèque verte*. Like Hachette’s series, the books are clearly numbered on their spines, indicating that this is just one title from a larger collection. A shrewd marketing technique, these simple numbers send a silent signal to readers that they should complete their own collection by purchasing other *Classiques bleus*; with their shiny

hardback covers and crisp white pages, *Les Classiques bleus* declare themselves to be superior products when compared to similar products on the shelves.

The construction and perception of ‘value’ is a key element in book marketing (Squires, 2009, p.54) and both the packaging of *Chasseurs de trésor* and the word *classiques* endeavour to persuade the potential purchaser that this is a product of value worthy of their attention. When used in book reviews and promotional material, the word ‘classic’ dramatically increases sales, a phenomenon further amplified by a distinct hierarchy of consecration (Bourdieu, 1993, p.136), for if an established publisher labels a book as a classic other publishers will soon follow suit (D’Hulst, 2019). These endorsements not only help consecrate Nesbit’s work, but also act as a catalyst, transforming symbolic cultural capital into tangible material capital. In accordance with Bourdieu’s field of cultural production (1993), the translation is now seen to be functioning as both a cultural artefact and a viable economic product.

French editors almost never use the term ‘retraduction’, preferring instead the terms “nouvelle traduction”/ new translation, or “traduction inédite”/ original translation (Kahn, 2019, p.326) and, with only fourteen years separating the two retranslations, Casterman distanced themselves from Nathan’s earlier translation by clearly labelling *Chasseurs de trésor* as a new translation. Lauriot-Prévoist, the translator chosen to perform this ‘new translation’, was already a highly experienced writer and perhaps the most prolific translator of children’s literature included in this study. She retranslated several books for Casterman’s collection *Les Classiques bleus* including *A Little Princess* (1905) and *The Secret Garden* (1911) by Frances Hodgson Burnett and several of the sequels to *Little Women* (Alcott, 1869). My investigations prompted an extensive search at the archives of Casterman held in the Belgian State Archives, but unfortunately these revealed no specific dossier relating to Claude

Lauriot-Prévost, nor to *Chasseurs de trésor*. However, with more than one thousand five hundred Casterman dossiers waiting to be classified (Desmaele, 2018) there is still a possibility that additional information may eventually surface.

6.42 The Third Translation

Like Loeb's earlier translation, this third French version of *The Story of the Treasure Seekers* closely follows the plot and storyline of the original novel, but it is possible to discern a change in trends concerning translation methods. Whereas Loeb's translation is clearly challenging the tendency of over-domestication present in earlier texts of children's literature in translation, Lauriot-Prévost's text begins to reposition the reader in a more central role. Remaining faithful to the source text, her translation presents a greater degree of accessibility: the sagacious use of footnotes and in-text explanations help to demystify the more impenetrable elements of Edwardian society for her target readers. Through the use of such metalinguistic devices the intended reader never loses sight of the fact that they are faced with a translation, yet Lauriot-Prévost manages to delicately combine the Bermanian rational of respect for the source text with a translation that retains a textual fluidity essential to the basic pleasure of reading.

By 1995, the use of footnotes had become much more accepted in French children's translations. Lauriot-Prévost uses a total of twelve such notes to explain archaic terms, clarify intertextual references, identify expressions originally written in French in the source text and explain unfamiliar cultural events such as the celebration of Guy Fawkes Night. At the first mention of Guy Fawkes, Lauriot-Prévost gives a full explanation of the event and then when it is mentioned several chapters later, it is simply referred to as "le 5 novembre" (Nesbit, 1995, pp.69-71): the first footnote provided a simple and concise strategy to explain an

unfamiliar event to the intended reader, without impinging on the storyline itself and with no further explanation was needed.

Nevertheless this third translation of *The Story of the Treasure Seekers* encounters a similar problem to the second when deciding how to translate the term ‘guy’ (see Figure 6.3). The result is less startling than that of the 1985 translation, which had Albert running after an anonymous boy, but, as in the earlier translation, all cultural references have vanished in translation, but whether deliberately or accidentally remains unknown.

<i>The Story of the Treasure Seekers</i> (1994 [1899])	<i>Chasseurs de trésor</i> (1995)	Back Translation
He would run out to follow a guy (84)	Il était sorti pour suivre un copain	He went out to follow a pal
He had followed that guy right across the village (84)	Il avait suivi son copain jusqu’au village	He followed his pal as far as the village
He wanted to tell us about the guy (85)	Il voulait nous parler de son copain	He wanted to talk to us about his pal
Especially about guys that the prisoner had been told not to go after (85)	Surtout pour leur parler d’un garçon qu’il n’avait pas le droit de suivre	Especially to talk to them about a boy who he wasn’t allowed to follow
You never saw such a guy (85)	Vous n’avez jamais vu un gars pareil	You never saw a fellow like him
The direct result of the pursuit of a guy (91)	Tu as voulu suivre ce garçon	You wanted to follow this boy

Figure 6.3: Translation of “guy” 1995.

There are moments when Lauriot-Prévost’s text appears to be “doubly-domesticated” (Venuti, 2004, p.25). This does not infer that her translation is in any manner more domesticated than Loeb’s, indeed in the interim years there had been gradual, but decided, move towards increased foreignisation, but rather that her text is inscribed with echoes of the earlier translation; perhaps the two translators had simply made similar decisions with regard to their retranslations. Both used deletion as a method of translating some of the more

awkward components in the source text. They both delete the allusion to “Let dogs delight” (Nesbit, 1994b, p.202), an intertextual reference to Isaac Watts’ hymn for children against quarrelling and fighting; refrain from translating the archaic colloquialism ”It would be A1” (Nesbit, 1994b, p.113); suppress all mention of the Oxford college of Balliol (Nesbit, 1994b, p.240), and the fate of the guinea-pig, already unfathomable in the source text (Nesbit, 1994b, p.237), disappears in both translations.

Source Text	1981 Translation	1995 Translation
But the robber thought that bicycles were <u>low</u> (188).	Mais le voleur trouvait que les bicyclettes étaient lentes/ But the robber thought bicycles were <u>slow</u> (168).	Le voleur pensait que les bicyclettes étaient trop lentes/ The robber thought bicycles were <u>too slow</u> (168).

Figure 6.4: Mistranslation of ‘low’.

A further similarity between the translations can be seen in the mistranslation of the term ‘low’ in reference to bicycles (See Figure 6.4). Both translators interpret the word low as ‘slow’, maybe they saw this as a misprint and felt free to correct it or, maybe their minds read what their eyes expected to see. The error is based on the morphological similarity between the two signifiers; between the actual word written on the page and the word that the translator chose to translate. The lexical slip is a logical one; bicycles are slow. However the change in this one letter skews the meaning of the text, for whilst the robber in the original text felt himself to be above riding on a bicycle, the robber in the translations thought that bicycles were too slow to be of any use. The source text illustrates the robber’s sense of pride, whereas the translations question his means of escape.

Looking at translations of the same text published at different times allows us to discover something about the subtleties of literary translation (Lathey, 2010, p.162). However, when exploring translations it is vital to look beyond the text and consider the activities of all the other agents in the field of reception (Sapiro and Heilbron, 2007, p.94). Bourdieu's ideas on the international circulation of texts (1999, p.222) have led us to consider the social operations at play when a text is introduced onto the international circuit: who is choosing the text, selecting the translator, or writing the literary review? By looking at the network of connections involved in the translation and retranslation of children's literature it is possible to uncover some of the key players responsible for curating Nesbit's reputation in France and the reintroduction of her work to young French reader

CHAPTER SEVEN

THE PSAMMEAD TRILOGY: UNABRIDGED FANTASY TRANSLATIONS

	Title of Translated Text	Title of Source Text	Publisher	Translator
1997	<i>Le secret de l'amulette</i>	<i>The Story of the Amulet</i> (1906)	Gallimard	Marie Wallace
2004	<i>Une drôle de fée</i>	<i>Five Children and It</i> (1902)	Gallimard	Bee Formentelli
2004	Cinq enfants et moi (Film version)	Five Children and It (Film version)	UK Film Council Canal +	Déborah Perret
2007	<i>Cinq enfants et moi</i>	<i>Five Children and It</i> (1902)	Gallimard	Bee Formentelli

The Psammead Trilogy, comprised of *Five Children and It* (1902), *The Phoenix and the Carpet* (1904) and *The Story of the Amulet* (1906), was Nesbit's first successful foray into fantasy literature for children and would establish her place in the "pantheon of important writers for children" (Jones, 2006, p.vii). Despite recurrent interest by the publishing community (see Introduction to Part Two), only the first and third Psammead books have been translated into French; the series has thus never been promoted as a trilogy in France and consequently less importance was accorded to the order of publication (See Figure 7.1). In 2004 the literary translations were joined by a film adaptation of *Five Children and It*. Adapted for the French screen by Déborah Perret, this cinemagraphic version exposed Nesbit's work to a wider audience and created the potential to increase her cultural and material worth within the target culture. This chapter examines the reception of the 1997 and 2004 translations and explores the symbiotic relationship between film/ radio adaptations and

classic literary texts. It looks at the effects these relationships may have had on diffusing the Psammead series in France and exposes the importance of significant figures, such as Christine Baker, who were instrumental in bringing Nesbit's work to the French public.

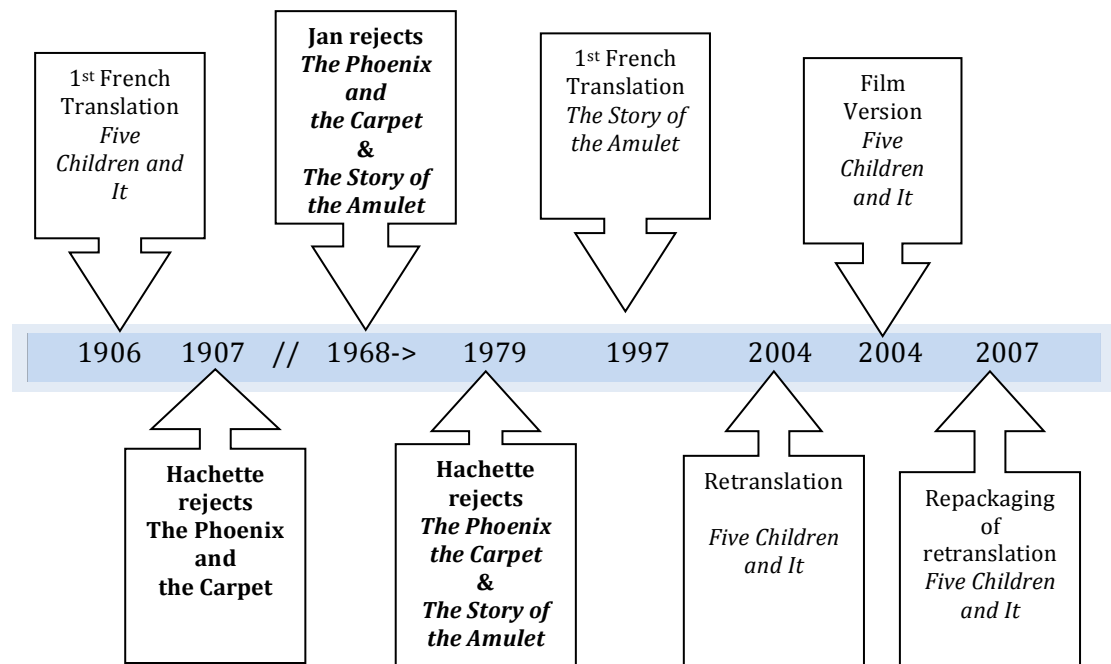


Figure 7.1: Timeline of the Psammead Series in France.

This chapter also introduces a change in the methodology. The later part of the twentieth century saw a widespread change in communication methods. From the 1970s onwards discussions and decisions were increasingly taking place by phone call or via fax and, by the 1990s, a new means of communication would quickly overshadow all others: the email. These communications were largely ephemeral, phone calls rarely recorded, faxes quickly discarded and emails deleted, or at best stored within the depths of private computers. Although revolutionary in terms of fast, reliable communication, these new methods left little trace behind them and archival material recording the path of Nesbit's journey on French soil was becoming increasingly scarce. A modification in the methodology used in this study was therefore required: a move away from the more classic archival research approach largely

applied to date and towards direct communication with the human actors and translators involved in the process.

7.1 Children's Fantasy Literature

As noted in Chapter Six, key players in the French publishing industry have had a lasting influence on the direction taken by children's literature. This time it was Christine Baker, editorial director for Gallimard Jeunesse, who was to prove particularly influential in promoting British children's literature in the French market and in reinitiating an interest in fantasy adventures. Baker was working at The Children's Book Centre in London when Pierre Marchand, the founder of the fledgling Gallimard Jeunesse, visited the shop in 1978. Marchand was particularly attracted to the fact that Baker was based in England, where there was a strong tradition of creative children's literature and asked her to join their small, but growing team (Letourneur, 2018). The following year Baker participated in the launch of Gallimard's *Folio Junior*, a new paperback collection aimed at readers between the ages of ten and thirteen. The collection proved to be an outstanding success: by 2019 it included the work of over 500 authors and had sold more than 100 million books (Gallimard, 2020).

Baker continued to work for Gallimard until her retirement in 2019, commuting between her base in London and their headquarters in Paris, but it is unclear exactly what role she played in selecting *The Story of the Amulet* for translation in 1997. The entire *Gallimard Jeunesse* editorial team have always been committed to promoting creative Anglophone literature (Gallimard, 2012) and so, following the successful re-launch of Nesbit's work via Carlier's and Loeb's translations, it is not surprising that once again French publishers were deliberating over the Psammead novels. On this occasion Gallimard's timing was impeccable: the French translation of *The Story of the Amulet* was released in France in the same year that

Harry Potter and the Philosopher's Stone (Rowling, 1997) hit shelves in the UK. The stage was set for a new surge of fantasy to enter French bookstores and *Le secret de l'amulette* led the way.

Today we see fantasy as a long established genre in British children's literature, but many of its roots lie in Nesbit's individual style and particularly in the new rules established by her fantasy pieces. Although the rules controlling fantasy writing are a natural progression from those controlling the fairy tale, fantasy is not simply an extension of the fairy tale, but a hybrid genre embracing elements from the family story, the adventure story, the school story, etc. Fantasy writing strays away from the long established and highly rigid narrative patterns of fairy tales and instead surrenders to new rules imposed by the individual author (Nikolajeva, 2005, p.32). As such, Nesbit's writing actively deconstructs traditional techniques and creates a new set of rules:

1. Never explain how magic works.
2. Magic must have a limit.
3. Adults must never notice anything caused by magic.
4. Magic does not encroach on real time; time effectively stands still.

When combined, these procedures fashion a highly successful formula, one that was emulated by a large majority of British children's fantasy writers working in the twentieth century (ibid), and resulted in a second wave of highly popular children's fantasy novels.

It was this second wave of writers that reintroduced fantasy to children's literature in France in the 1950-60s; a period often referred to as the "English invasion" (Brown, 2008, p.260). Translations of works by authors such as C.S. Lewis and J.R.R. Tolkien proved to be highly popular with French readers, but in reality this would be just the beginning of the English invasion. In 1999 a real revolution stirred in the world of children's fantasy literature

in France beginning with the publication of Phillip Pullman's *A la croisée des mondes* (1999) and J.K. Rowling's *Harry Potter à l'école des sorciers* (1999) (Baudou, 2005, p.48).

It was almost by chance that Baker spotted the potential of J.K. Rowling's first novel. A Scottish friend had sent her a reader's copy of *Harry Potter and the Philosopher's Stone*, but it languished unread until she heard her own family heatedly discussing its merits (Bajos, 2018). Convinced that there was a place for Rowling's work in the *Folio Junior* collection, Baker negotiated publishing rights for Gallimard, the first non-British publisher to do so, (Letourneur, 2018), and founded a lasting relationship between Rowling and the publishing company. Shortly afterwards Baker added another fantasy writer to the *Folio Junior* collection, commissioning a translation of Phillip Pullman's prodigious *Northern Lights* (1995). In an interview in *The Economist* in 2005 Baker affirmed that she had often been criticised in France for exporting too many English books to the French market. However she vigorously defended her case by stating "I am not publishing them because they're in English, but because they're the best. British children's literature is one of this country's best exports" (Browne, 2013).

The release of *Harry Potter and the Philosopher's Stone* and *Northern Lights* had two major outcomes on the French publishing world. Firstly, the increased interest in fantasy writing opened the way for a surge of fantasy books for children to be published in the late 1990s and 2000s; books which included both translations and original works by French authors such as Erik l'Homme and Pierre Bottero. Secondly, the success of both Pullman and Rowling's lengthy novels forced publishers to recognise that a child's attention span was in fact far greater than they had previously presumed, as evidenced by young French reader's appetite for Rowling's subsequent lengthy novels. The translation of the first volume of Harry Potter, published in the *Folio Junior* collection, totalled 320 pages, rising to 1040 pages by

volume five: greatly exceeding the maximum one hundred and fifty pages that French publishers were recommending to authors at the time as a suitable length for their readers (Baudou, 2005, p.49). Subsequently there was an increase in the length of other books being published in France and an upsurge in the publication of trilogies and longer fantasy novels (Perrin, 2014, p.432).

Charlotte Ruffault, director of the fiction section of Hachette Jeunesse declared “sous l’influence de Harry Potter, la notion de fantaisie est devenue majeure. Sans doute parce qu’on vit dans un monde qui ne va pas si bien que ça”/ Due to the influence of Harry Potter, the concept of fantasy has become an important sector. Probably because we live in a world in which all is not well (Brown, 2008, p. 261). The economic crisis of the early eighties had left unsteady economies in its wake across Europe and endowed much of the population with a shaken faith in their political systems. Since the beginning of the twentieth century, the rise in popularity of fantasy fiction has been linked to periods of social unrest or economic hardship “optimistic societies do not, apparently, produce great fantasies” (Carpenter, 2009, p.67). Low or portal fantasy has become a fundamental element of writing which has sought to challenge “established orders of society and thought” (Attebery, 1992, p.1).

The overwhelming success of both Rowling’s and Pullman’s work which followed was a decisive indication of the renewed popularity of low fantasy adventures, a genre that had been brought to prominence through Nesbit’s earlier works. This renewed passion for fantasy not only paved the way for new authors, but also retranslations, and Nesbit’s fantasy work comfortably found its place, nestled amongst the volumes of Gallimard’s *Folio Junior* collection. After the successful publication of *Le secret de l’amulette* in 1997, Baker instigated the translation of a second Psammead book and, in 2004, Formentelli’s translation

of *Five Children and It* joined the ranks of *Folio Junior* (see Section 7.3).

7.2. *Le Secret de l'amulette* (1997) translated by M. Wallace

In 1977, Gallimard launched a new series: *Folio Junior*, the first paperback, or *poche*, collection dedicated to young readers. Other publishers quickly followed suit, with similar collections launched by Hachette and Nathan in 1979 and then Flammarion in 1980. These new paperback collections, which relied heavily on translated texts, represented a new turn in French children's literature (Lévêque, 2019, p.1032). They affirmed there existed “au-delà du livre pour enfant, une véritable littérature pour la jeunesse”/ above and beyond books for children, a genuine literature for young people (Gallimard, 2020) and with it a market for quality children's literature at affordable prices. *Folio Junior* was composed of both French texts and foreign translations, predominantly of Anglo-Saxon origin, openly favouring books it saw as written by “les valeurs les plus sûres de la littérature”/ the most reliable literary sources (Perrin, 2005, p.269).

Twenty years after its launch *Le Secret de l'amulette* became the 836th book in Gallimard's *Folio Junior* collection and the first of Nesbit's titles to join their ranks.

7.21 Origins of the Source Text

The Story of the Amulet is the third book in the Psammead series. Nesbit began writing it in 1903 even before she had started work on the second book in the series, *The Phoenix and the Carpet* (1904), but it was consequently put to one side and only completed once she had sold the storyline to *The Strand* magazine in 1905 (Briggs, 1987, p.252). Serialised between May 1905 and April 1906 under the shorter title ‘The Amulet’, the story was finally compiled into a full-length novel and published in time for the Christmas market at the end of 1906.

Nesbit regularly drew on other writers' work in a very open and forthright manner and the plot of *The Story of the Amulet* was heavily influenced by the novels of her friend H.G. Wells: *The Time Machine* (1895) and *A Modern Utopia* (1905). Indeed, Nesbit felt she was living through a dark time in history and she used *The Story of the Amulet* to air her concerns over the social injustice prevalent in Edwardian society, candidly criticising the actions of stockbrokers and bankers in the City and blatantly naming one of the chapters 'The sorry-present'. She allows her protagonists to compare past civilisations to their own and provides the reader with a glimpse of a future utopian world based on her Fabian beliefs and ideals, a world which seems always just out of reach. The magical device of an amulet provides the means for the protagonists to travel through time and allows Nesbit to explore the constructed nature of space and time (Jones, 2006, p.xviii).

7.22 The Translated Text

The 1997 and 2004 French Psammead translations were published out of sequence (see Figure 7.1): firstly *The Story of the Amulet* (1906), the third book in the series, and then seven years later a retranslation of the first book in the series *Five Children and It*: as of 2020 the second book in the series has still not been translated into French. This unconventional approach meant that the 1997 translation of the third book would set precedents for any translations to follow, and Bee Formentelli's 2004 translation of *Five Children and It* had to conform to several decisions made by the translator of *Le secret de l'amulette* in 1997 (see Section 7.33).

Gallimard promised its readers that the *Folio Junior* collection would open a door to discovering "des classiques de tous les temps et de tous les pays"/ timeless classics from across the globe (Nesbit, 1997, p.319). The afterword in *Le secret de l'amulette* dispels the idea that *les classiques* are dusty old books, with complicated vocabulary and repetitive texts,

instead presenting them as part of an exciting adventure where anything could happen, and often does. The translation of such canonical texts would normally entail the work of a confirmed translator and the translation appears to have been performed by someone with significant translating experience. It has been dexterously delivered, carefully adapted to the target audience, respects the source text and where possible deftly adapts Nesbit's humour and word play into French, yet this appears to be the only translation attributed to Marie Wallace.

In order to uncover more information about the translator, I attempted to employ a systematic microhistorical approach. However, unlike many of the other major French publishing houses whose archives are curated at IMEC, Gallimard's records are still kept in-house and requests to draw upon their archival resources went unheeded. Unfortunately there is no further evidence of any other work being published under the name Marie Wallace, either as author or translator: there are no other works attributed to her in the Bibliothèque nationale de France, nor in the British Library; no trace of her having written any academic papers, nor self-published any e-books on platforms such as Amazon, and wider Internet searches proved equally unfruitful. I mentioned her name at translation history conferences and seminars, questioned other academics working in similar areas, and searched databases of French translators, but all to no avail: no one seems to have any information concerning Marie Wallace. Given the quality of the translation one suggestion was that it may have been published under a pseudonym, but there is no concrete evidence to confirm this and she remains an elusive part of the puzzle.

Because the Psammead series was not translated in chronological order, *Le secret de l'amulette* had to be adapted to suit an audience that had no knowledge of the two preceding books. A few oblique references to the earlier novels remain, a mention of the children flying

(p.15), another to the besieged castle (p.16), but whenever possible the translation neatly expurgates intertextual references to *Five Children and It* and *The Phoenix and the Carpet*. The character of the Psammead itself also had to be introduced to the new target audience and a decision was made to rename the creature, moving away from Heywood's descriptive *Fée des Sables*, and alighting on the term *la mirobolante*.

According to the Larousse dictionary *mirobolant* refers to something which is “trop extraordinaire, trop beau pour être réalisable/ too extraordinary, too beautiful to be feasible (Larousse, 1998, p.1166), a definition which would appeal to the Psammead's own peculiar sense of vanity. In the source text of *Five Children and It* Nesbit kept the creature strictly gender-neutral. This ambiguity poses a problem for the French translator who has no equivalent neutral pronoun at their disposal and is obliged to manipulate the source text to fit the target language. However, by assigning a feminine grammatical signifier to the Psammead, the translator is also assigning a myriad of associations. Experiments carried out by Boroditsky and Schmidt revealed that the grammatical gender of an object affects the properties the reader associates with that particular object (2003, p.65). Their work in the field of linguistic relativity has shown that the structure of language affects the way in which speakers conceptualise their environment. Thus, by assigning a feminine gender to the Psammead, the reader subconsciously begins to associate it with traditional feminine traits and behaviour. The association of manhood or womanhood is present in our minds even when not actively sought, as “the habits of grammar can spill over into the habits of the mind beyond grammar” (Deutscher, 2010, p.214).

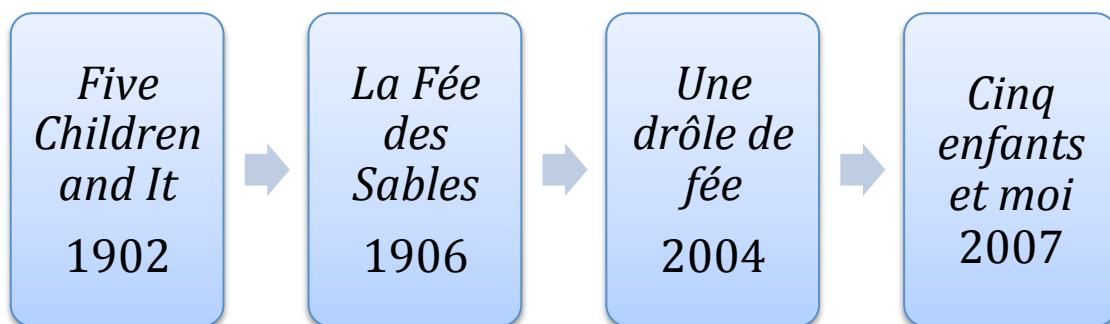
7.23 Repackaging the Translation

The design of *Folio Junior* had been restyled in 1997, just before the publication of *Le secret de l'amulette*. Twenty years after its initial launch, the editors wanted to show that the

collection was moving with the times and accorded their books a new cover-style, new graphics and a new, lighter typography (Perrin, 2005, p.412). Nathan collection's *Arc-en-Poche* had come to an end ten years earlier in 1987 and *Folio Junior* appropriated their rainbow motif, placing a simple multi-coloured strip printed along one edge of the glossy dark covers.

As with both Loeb and Carlier's earlier translations, *Le secret de l'amulette* moved away from H. R. Millar's classic 1904 illustrations and the artist William Geldart provided drawings for this new translation. Like Millar, Geldart had a free rein in illustrating the texts and could choose the incidents that he wanted to illustrate (Nesbit, 1997, p.317). However, the new illustrations closely mirror Millar's originals in composition, content and medium. The characters strike the same poses, wear the same clothes, and encounter the same dangers, yet the children in the new drawings are made to appear happier and the artwork feels less menacing. It would be fair to say that the new artwork is a form of visual translation: by updating Millar's work, Geldart transforms the drawings for his new target audience, adapting them to fit into new cultural expectations and sensibilities.

7.3 *Une drôle de fée* (2004) Translated by B. Formentelli



Almost one hundred years after the publication of Heywood's *La Fée des Sables*, a new translation of *Five Children and It* was launched onto the French market. In 2003,

Gallimard Jeunesse approached Bee Formentelli with regards to providing a fresh translation for a new generation of readers. Unlike Heywood's earlier translation, which was based on the shorter serialisation printed in *The Strand* magazine, Formentelli's translation is based on the full-length book. It contains all eleven chapters of the source text and as such is the first complete French translation of Nesbit's novel.

For the translation of *Five Children and It* Gallimard Jeunesse chose to work with Bee Formentelli, a highly experienced translator specialising in the translation of children's literature and poetry, who has translated a myriad of works into French from English, Hebrew and Bengali. Over the past thirty-five years she has worked with a wide cross-section of French publishers and between 1999 and 2016 translated a total of thirty-three books for Gallimard Jeunesse. Christine Baker appreciated the working relationship that Formentelli had already established with Gallimard and handpicked her to work on the translation of *Five Children and It*. According to Baker, the most essential step to a successful translation is to "marier le bon traducteur au bon auteur"/ match the right translator to the right author (Baker, 2007) and she felt Formentelli was particularly well suited to interpreting the subtleties of this specific novel (Baker, 2015).

7.31 The Translated Text

Although Gallimard stipulated which edition of *Five Children and It* was to be used for Formentelli's translation in 2003, it is now impossible to establish the exact source text that pairs with this second translation: Formentelli cannot locate her copy and Gallimard no longer has any notes that specify which particular edition was used (Formentelli, 2015). According to Baker, Formentelli's translation is most probably based on a *Puffin Classics* edition of the novel and any text analysis has therefore been based on this assumption (for more details on the origins of the source text see Section 4.21).

Having enjoyed the Lionel Jefferies' film *The Railway Children* (1970), Formentelli was already familiar with Nesbit's name, but has confirmed that she had not read any of Nesbit's work prior to working on the translation. Echoes and recollections of childhood reading can create interference in the finished translated text, but Formentelli was able to approach the translation with no preconceived ideas or dormant memories. Her translation was however subject to a different, unavoidable influence: Marie Wallace's translation of *Le secret de l'amulette* (See Section 7.2).

Translated Text (Nesbit, 2004, p. 21)	Back Translation
Une miro... quoi? C'est du latin pour moi' 'Ça l'est pour tout le monde, répliqua d'un ton acerbe l'étrange créature. Une Myrobolante, avec un y, du latin myrobolanus... En français moderne, une mirobolante ou, si vous préférez, une fée des sables.	'A Miro... what? That's Latin to me' 'It is for everyone, replied the strange creature in a sour tone. A Myrobolante with a y, from the Latin <i>myrobolanus</i> ... In modern French, a mirobolante or, if you prefer, a sand-fairy.'

Figure 7.2: Back Translation of Myrobolante.

The most significant impact of this earlier work on Formentelli's translation was the imposition of the name *mirobolante*. Formentelli suggested several other ideas for translating Psammead into French, but, as *mirobolante* had been employed in Wallace's earlier translation, consistency had to take priority and the term *mirobolante* was retained. The name Psammead was first introduced in the novel *Five Children and It*, a neologism devised by Nesbit through amalgamating the words 'dryad', and 'naiad', mythological names of nymphs, with the Greek for 'sand', '*psammos*' (Briggs, 1987, p.223). Of course, a newly invented word might prove problematic in a text that may be read aloud, and Nesbit cleverly deflects any difficulty in pronunciation by having one of her characters give a phonetic rendition of

the name: “ ‘A Sammyadd? That’s Greek to me.’ ‘So it is to everyone,’ said the creature sharply. ‘Well in plain English, then, a *Sand-fairy*’ ” (Nesbit, 1996, p.16).

The word ‘Psammead’ carries both informative and creative functions, calling on the reader’s prior knowledge and sparking their imagination. A humorous semantic wordplay rests on the expression “That’s Greek to me”, which the children employ to mean that it sounds like nonsense to them, but which the Psammead characteristically takes literally. Formentelli skilfully adapted this exchange to accommodate the new term *mirobolante* (see Figure 7.2). She has managed to rework the passage whilst preserving certain functions present in the original text: she alludes to the origins of the expression, this time Latin not Greek, and provides a translation of the term for her readers. Although she does not provide a phonetic version of the name to help with pronunciation, Formentelli acknowledges that this may be a problem for her target audience by having Jane stumble over the correct pronunciation, “*Une myri..., une myra ..., pardon, une myro...*” (Nesbit, 2004, p.21) and, through the process of mimesis, narrows the gap between reader and protagonist. However, unlike the source text, this new exchange offers very little room for wordplay: “It’s Latin to me” means simply that in French, and there is no secondary meaning to draw upon: the French equivalent of ‘It’s all Greek to me’ would be ‘*C’est du Chinois*’/ It’s all Chinese to me. External factors, undetectable by the reader, can influence a translation and the methods employed by the translator: a decision made in 1997, concerning an entirely different translation, has curbed Formentelli’s control over her choice of name and consequently restricted the number of transferable functions available to her.

Formentelli equates reading a book in translation to a trip, “even an adventure in a foreign country” (Formentelli, 2018) and consequently tries to maintain the strangeness of the original as far as possible and not erase or soften the cultural differences present in the text.

This is clearly seen in her treatment of *Cinq enfants et moi* which reads clearly and fluidly, yet still manages to signal to the reader that they are reading a translated text. Although measurements in the translation have been converted from imperial to metric, there is very little else in the way of domestication and the original names of people and places have been conserved. Cultural references have also been retained wherever possible. Sometimes these are clarified via in-text explanations, such as a reference to the magazine “*Boys of England*” (Nesbit, 2004, p.198) or the Norman Conquest of 1066 (p.194), and at others through the use of footnotes, “Kipling” (p.152), “sago pudding” (p.209) or “Sydney Carton” (p.224). Formentelli insists on the fact that she always uses footnotes in her translations to help her young readers with cultural references or specific vocabulary (2018): the legacy of the *Bibliothèque internationale* lives on.

7.32 Packaging and Repackaging the Translated Text

Formentelli’s translation was initially issued in 2004, under the title *Une drôle de fée*, only to be reissued three years later with a new cover and title: *Cinq enfants et moi* (2007). The editors at *Gallimard Jeunesse* wanted to find a name that was closer to that of the source text; to find a title that was “plus vrai, et aussi plus fort et plus attirant pour les lecteurs”/ truer, stronger and more attractive to the readers and independently they chose the same title as the film, which seemed like an excellent solution (Baker, 2015). Connecting the novel to the film would also be a shrewd marketing move, one which could have a positive effect on subsequent sales figures, which stood at 16,900 in 2015 (statistics provided by Gallimard Jeunesse).

The title of *Five Children and It* has always been a point of contention. The title of the original source text had already been changed from *The Psammead or the Gifts* in the 1902 magazine version, to *Five Children and It* when it was published later that year as a book,

shifting the emphasis away from the Psammead and placing greater importance on the children in the story (Rudd, 2006. p.136). The removal of the word Psammead simplifies the title, making it less threatening to potential readers, who might reject the book due to the unfamiliar expression. Nonetheless, not all readers thought these changes were for the better and the author Rudyard Kipling, whose children were great fans of the Psammead series, took Nesbit to task over the change of title:

“[...] the Psammead whose title should not have been *Five Children and It* because everyone calls him by his own Christian name. I forget if I wrote you on this appearance. It is criticism and I trust you will not be vexed: but a name is just as important to a Book as a Baby as it is born more frequent.” (Kipling, in Briggs, 1997, pp.255-6).

Alternative Titles: 1902-2007	
1902 (<i>The Strand</i>)	<i>The Psammead or The Gifts</i>
1902 (Source text)	<i>Five Children and It</i>
1906 (<i>Mon Journal</i>)	<i>La Fée des Sables/ The Sand Fairy</i>
1906	<i>La Fée des Sables ou Les Souhails/ The Sand Fairy or the Wishes</i>
2004	<i>Une drôle de fée/ A Strange Fairy</i>
2007	<i>Cinq enfants et moi/ Five Children and Me</i>
2008	<i>Cinq enfants et ça*/ Five Children and That</i>
2008	<i>Une drôle de créature*/ A Strange Creature</i>
*unpublished titles	

Figure 7.3: Alternative titles for *Five Children and It*.

Indeed, just as the slippery character of the Psammead itself is difficult to pin down, so there seems to be a constant conundrum over exactly how to name the novel resulting in a series of variants in French (see Figure 7.2). Mystifyingly, two French academics in the field of children's literature refer to *Five Children and It* as *Cinq enfants et ça* (Perrin, 2008, p.21; Escarpit, 2008, p.99), bestowing on the novel a French title never used for any official translation. Perrin further muddies the issue by referring to Formentelli's 2004 translation as *Une drôle de créature*/ a strange creature and claiming it to be the follow-up to *Le secret de l'amulette*, translated into French by Marie Wallace in 1997 (2008, p.276). Although *Cinq enfants et moi* was published after *Le secret de l'amulette*, it is not the continuation of the Psammead stories, but of course, an earlier book in the series.

The title was not the only part of the paratext to change when the translation was re-released in 2007 (see also Section 2.6). The book has a new updated cover illustrated by Charlotte Voake; the recommended reading age has been lowered from ten and above to nine, and there is a subtle change in the abstract on the back cover: "Les enfants vont apprendre à leurs dépens que la magie se retourne parfois contre celui qui en fait mauvais usage"/ The children will learn, the hard way, that magic sometimes backfires on those who misuse it (Nesbit, 2004) has been replaced by "la mirobolante est une fée particulièrement insupportable"/ the Psammead is a particularly obnoxious fairy (Nesbit, 2007). Any mention of a potential moral behind the story is thus removed and the new version instead promotes a sense of carnivalesque, appealing to the child's delight that a fairy might paradoxically be described as obnoxious.

The following year, 2008, *Le secret de l'amulette* was also re-released with a new cover illustrated by Charlotte Voake. By using the same illustrator for the covers of both Nesbit books in the *Folio Junior* collection, Gallimard succeeds in visually linking the two

novels, silently alerting the potential reader to their connection. A new descriptive text has also been penned for the back cover of the *Le secret de l'amulette*, linking it to the later translation and informing the reader they “retrouvez les héros de «Cinq enfants et moi»”/ are meeting again the heroes of *Five Children and It* (2008). The use of the word ‘retrouvez’ overturns the timeframe set by the translations themselves and skilfully restores the original chronological order to the adventures. Ultimately this new cover could be considered a re-packaging exercise for marketing purposes as the illustrations and text it envelopes remains virtually untouched.

7.33 Reception of the Translated Text

Shortly after the publication of *Une drôle de fée* in 2004, a review was published in *La Revue des livres pour enfants*. Many of the critic’s comments appear to be based on the descriptive text found on the back cover of the book, but they conclude that they found the book to be full of charm and adventure. Contrary to the earlier reviews of Nesbit translations published in *La Revue des livres pour enfants*, the text is not simply flagged up as a translation. This time the translator herself is clearly identified and Bee Formentelli’s name positioned at the top of the review alongside that of the author. This gesture clearly marks a move to validate the work of the translator and acknowledge their valuable role: at last the translator was being allowed to move out of the shadows. *Five Children and It* was the sixth book that Formentelli had translated for *Gallimard Jeunesse* in the space of just four years and, as such, her name would be recognised by many literary critics of children’s literature, perhaps more so than Nesbit herself.

7.4 Film: *Five Children and It/ Cinq enfants et moi* (2004)

Adaptations, and particularly film adaptations, are frequently denigrated as being second rate and consequently considered by many as inferior products to the original literary source. However, just as to be first is not to be authoritative, “second should not be seen as secondary or inferior” (Hutcheon, 2006, p.xv). Indeed, the retelling of stories has always been part of cultural tradition and remediations play a special role in transmitting tales to a new audience that may never have encountered them in their original literary format (See Chapter Eight for further exploration of literary adaptations). Although this study focuses primarily on published translations of Nesbit’s work, film and literary adaptations are liable to encounter similar difficulties. It would therefore be a mistake not to take into consideration the French adaptation of the film script and consider how this may have affected the dissemination of her work in France.

Given the high cost of cinematic production, producers need to guarantee box-office success and consequently literary adaptations are carefully selected. Classic literature has already proved itself as merchandise that stands the test of time; it comes with a ready-made product-label, a title that is potentially recognisable by the target audience, and a ready-to-go storyline that already has proved to have wide appeal. Crudely put, classic novels provide a ready-made source, full of potential, with pre-tested stories and characters (McFarlane, 1996, p.8). Indeed, since the launch of the Academy Awards in 1927-8, three-quarters of the awards for “Best Picture” have gone to literary adaptations (Beja, in McFarlane, 1996, p.8).

A similar occurrence is found in television productions, where the BBC has long been a specialist at adapting classic novels written in the 18th and 19th centuries. Nesbit’s longstanding tradition of adaptations and dramatisations for the UK market therefore may not simply testify to the ‘classic’ status of her work, but could actually have helped it obtain this

prestige in the first place. It could be argued that it is these retellings and remediations that keep the original text in print, capture new audiences and contribute to maintaining the ‘classic’ status of the book itself. It is not necessarily the longevity of a book, nor the frequency at which it is read and re-read, that convinces us it is part of our cultural baggage, but rather the number of times that it has been adapted for television, radio or the cinema (Collin and Ridgman, 2004, pp.11-12). Working on this premise, the sizeable number of cinema, television and radio adaptations of Nesbit’s work produced over the past eighty years stand witness to her canonical position in Anglophone circles (see Appendix D).

7.41 Cinematographic Source

The autumn of 2004 saw the release of the full-length feature film *Five Children and It*, starring Kenneth Branagh and Freddie Highmore: a joint Franco-British production, involving, amongst others, the UK Film Council and the French media corporation Canal⁺. The film was warmly received and won the Crystal Heart at the Heartland Film Festival in 2005 and later that year the musical score was awarded the Anthony Asquith Award for Best New British Composer at the BAFTA Awards ceremony.

Literary translator Bee Formentelli knew that a film adaptation of the book was in the making at the time she was working on her own translation for Gallimard (Formentelli, 2015), however, the film was a much more liberal adaptation of Nesbit’s original work. Geoffrey Wagner suggests that there are three possible forms of adaptation open to a writer when adapting a literary work for the screen:

1. Transposition – a novel presented directly on the screen with minimum interference,
 2. Commentary – the original is purposely or inadvertently altered in some way,
 3. Analogy: the action of the film shifts the whole scenario forward in time, or changes the essential context.
- (Wagner, 1975, pp.222-226).

David Salmons, the screen writer for *Five Children and It*, unquestionably takes the third option, transporting the action from 1900 to the home front of World War I. He adds major characters and rewrites large sections of the plot: essentially this is quite a different story from that of the original source text. The director John Stephenson claims that they wanted to bring the storyline up to date “without ruining the gentle charm that the original book had”, allowing them to “attract a modern audience as well as deal with themes written more than 100 years ago” (Stephenson, 2004). Adaptations of literary texts often stem from texts that are unfamiliar to potential audiences or perhaps from a mis-remembered children’s story (Whelehan, 1999, p.4). In *Five children and It* the producers capture half-remembered features of several of Nesbit’s novels in one film in an attempt to preserve the essence of her work and in turn canonise their own endeavours. When seen in this context, the process of adaptation as appropriation can thus be seen, not as plagiaristic, but rather as creating a new supply of cultural capital (Nicklas & Lindner, 2012, p.6).

Producer Nick Hirschhorn remarks that they set out to make something “that could be seen as a timeless classic that would be played over and over again” (2004). The production team was deliberately setting out with the intention of producing a classic film, but is this really possible? Can a classic be calculatingly crafted from its inception? Is it conceivable to project the idea that this is ‘a classic’ simply by injecting a maximum of classical elements and associations? The status of ‘classic’ generally comes from outside assessments. It is a reflection of the works reception in society, fashioned from the reactions of readers, viewers and critics, and awarded only to something that has proved capable of standing the test of time. Of course, Hirschhorn’s comment is also an oblique reference to an earlier Nesbit adaptation, one that has indeed been played over and over again: Lionel Jeffries’ 1970 adaptation of *The Railway Children*. This film has effectively become an iconic classic of

children's cinema, emblematic of Nesbit's work. Translator Bee Formentelli cites *The Railway Children* as influencing her own view of Nesbit's work (see Section 7.33), it is the work most frequently cited on covers of the Nesbit French translations (see Section 9.3), and the new film crew undoubtedly hoped to emulate this classic production or, at the very least, benefit from its reflected glory.

Although the film script makes far fewer allusions to the act of reading and includes fewer intertextual references to other literary works, there is a continual visual reminder of the story's literary roots. The stage-sets are deliberately littered with a multitude of old books, piled high on the arms of chairs and teetering, deliberately calling attention to the plot's literary heritage. By visually flooding the screen with dusty, hardback tomes, the film equally appears to be transmitting an aura of high culture, a sense of cultural capital that the viewers can purchase for themselves for the price of a cinema ticket. It would be interesting to study the extent to which such images play with the audience's cognitive memory: how many viewers questioned at a much later date would think they actually read the book and not simply seen a film adaptation? Which leads us to ponder Alan Bennett's definition of a classic, "a book everyone is assumed to have read and often thinks they have" (Bennett, 2014, p.7).

7.42 Distribution of the film *Cinq enfants et moi*

To date *Five Children and It* is the only example of Nesbit's dramatised work that was immediately adapted into French straight after production; the film adaptation was released simultaneously in France and England on October 20th 2004. In France the potential audience was further increased via a prime time television screening on the subscription channel Canal⁺ at the end of 2009. The film was screened on French television on a Tuesday evening at eight o'clock and, although midweek may seem to be a strange time to air a film targeted at a

young audience, at the time this was the very best programming slot of the week to show a children's programme. Indeed, a large section of French primary schools scheduled no classes on Wednesdays and in many households across the country children were allowed to go to bed later on Tuesdays as a special indulgence. In a world before Internet streaming and on-demand viewing, a family film scheduled on a Tuesday evening was therefore guaranteed to attract a large family audience (Mariet, 1986. p33).

Nevertheless, Nesbit's name was missing from most of the promotional film posters and even the opening credits of the film promoted the name of the scriptwriter David Salmons, over that of Nesbit:

“Ecrit par **David Salmons**

d'après le roman de E. Nesbit”

(*Cinq enfants et moi*, 2004)

The inversion of the two writers' names subtly places the adapted version of the story in a dominant position; the screenwriter literally overshadows the author of the source text and thus, for many viewers, the film adaptation will become the definitive urtext. The above words flashed up on the screen for less than three seconds and then only once the action of the film had already begun; only the most vigilant of viewers who would register this brief mention of Nesbit.

The film would later be released as a DVD, and this latter format was used for this study. Regrettably, the cover of the French DVD makes no mention of Nesbit's name, nor does it give the title of the source text. Nevertheless, the film does acquiesce that this is a literary adaptation and, if one looks carefully, “adapté d'un classique de la littérature enfantine”/ adapted from a classic children's book, is to be found written on the image of a small open book on the back of the DVD insert.

7.43 Adapting the Screenplay

The original screenplay had to be adapted to make it readily accessible to the young target audience so the film was both dubbed and subtitled in French. However, any information as to who has undertaken this painstaking work is hidden away. At the very end of the film, when the credits have finished rolling and the music stopped playing, a final image appears announcing this to be an adaptation by Déborah Perret and giving the names of the main voice actors. Similarly it is only at the very end of the subtitled version that the author of the subtitles is revealed as Alain Delalande. Unlike the dubbed version, the name of the subtitler is not even included in the general credits of the French adaptation and has been added by the subtitling company themselves, an omission which further diminishes the perceived value of the subtitler and discounts the immense volume of work involved.

Although subtitling is up to fifteen times cheaper (Zatlin, 2005, p.126), and in the majority of cases faster, dubbing is generally seen as being the first choice when preparing a film for young viewers. It makes the film immediately accessible to a young public whose reading skills may not allow them to rapidly follow subtitles at the bottom of the screen. Effectively, it has been shown that children aged seven to eleven years old frequently incur comprehension problems when faced with subtitling (Koolstra, et al, 2002, p.333), something which could have posed a problem for the young target audience of *Cinq enfants et moi*. Traditionally subtitles appear on the screen for a six-second period and comprise no more than sixty-four characters. The dialogue therefore has to be condensed to fit into this window, which often results in a loss of material and context (Koolstra, et al., 2002, p.328). For a younger audience this time period is often increased to eight seconds which involves further condensation and greater loss of content (Koolstra, et al., 2002, p.333).

Déborah Perret, who adapted *Five Children and It*, has worked in the dubbing industry for over twenty years and adapted and/or directed over 250 films into French. Her work

includes blockbusters such as *The Lord of the Rings* trilogy as well as providing voice-overs for a wide range of actresses including Julia Roberts, Cate Blanchet, Sandra Bullock and Halle Berry. Perret insists that the key to being a good adaptor is not simply speaking good English, but speaking excellent French, as every character needs to speak differently and the dialogue should feel as natural as possible whilst keeping the spirit of the original language in the new dialogue (Perret, 2018).

Perret occasionally runs into similar problems to those translating Nesbit's literary works and the adaptation of games and rhymes presents a particularly delicate problem. Mr Bialli's description arouses a familiar intertextual allusion when he is referred to as the "Butcher, Baker, Candlestick Maker", however this function fails to materialise in the French list of tradesmen: "Boucher, Boulanger, Fabricant des bougeoirs." Similarly, when referring to the sequence of meals being prepared on certain days, the cook/housekeeper makes a wordplay on the children's game 'Duck, duck, goose'. Scandinavian in origin, the children in Nesbit's source text did not play this game, but to a modern English audience it is a highly recognisable reference. The French translation simply reduces the pun to a list of birds, which removes the intended playful function. A similar problem arises when one of the characters asks "What's it?" referring to the Psammead. The children pretend to misunderstand and reply "It's a game of Hide-and-Seek, you're it". The film clearly shows the children pursuing a game of chase and so the adaptor has no choice but to abandon any double meanings and settle for: "On joue à cache-cache et tu es le chat"/ we are playing Hide-and-Seek and you are the cat: the cat is the seeker in a French game of Hide-and-Seek.

There is a delicate balance to be found between making the film accessible to a new target audience and remaining faithful to the source script, and in other scenes the adaptations chose to prioritise wordplay over visual. Robert refers to the sand-fairy by jesting that he is

thinking of something that rhymes with “hand-hairy”. His sister looks at her hands in puzzlement and repeats the expression before solving the enigma. In the dubbed version this is translated as “Série de fables”, to rhyme with *Fée des sables* and in the subtitled version “Ça rime avec fourmi des fables”. However, neither of these expressions corresponds to the action being shown on the screen: a girl looking at the palms of her hands in bewilderment. Although it generated a tension between action and script the adaptors knowingly had to favour one over the other.

It is interesting to look at the different solutions provided by the dubbing and subtitles. Although both types of adaptations have to follow certain constraints unique to their genre, one adapting to time and space constraints and the other striving for credible lip synchronicity, there are moments when word choice becomes more personal. Just as two literary translators inevitably choose different solutions and terms when translating the same text, here Perret and Delalande come up with different terms for the same words and expressions (see Figure 7.3).

Subtitles (Delalande)	Back Translation	Dubbing (Perret)	Back Translation
Roman	Novel	Nouvelle	Short story
Bébé	Baby	Trésor	Treasure
Poulet	Chicken	Peluche	Soft Toy
Qui c’est?	Who is it?	Qui est là?	Who is there?
Montre le chemin	Indicate the path	Montre la voie	Indicate the way
Au bord de la mer	By the sea	Sur la plage	On the beach
On est sauvés	We are saved	On est en sécurité	We are safe
La magie s’est sauvée	The magic escaped	La magie aurait disparu	The magic would have disappeared
À l’aube	At dawn	Au lever du soleil	At sunrise
Epouvantable	Awful	Effrayant	Frightening

Figure 7.4: Vocabulary changes subtitles ‘v’ dubbing.

7.44 Connecting the Film to the Book, or the Book to the Film.

The release of the feature film adaptation could have had a major impact on publicising Nesbit's status as a children's writer and raising her public persona, but her name is still seldom recognised in France. In 2004, a total of 198,410 tickets were sold at the box office in France for the film *Cinq enfants et moi* (allocine.fr), but any direct effect of the film on book sales is likely to have become tempered over time. The children who viewed the film in 2004 are now in their twenties, too old to be buying Nesbit's books for themselves and yet maybe still too young to have children old enough to buy her books for. Exposure to cinematic adaptations may help lead children back to the traditional written texts (O'Connell, 2003, p.222), but French readers might have had great difficulty in linking this film to the literary translation of Nesbit's novel: at the time the two works were functioning under different titles, *Une drôle de fée*, for the novel and *Cinq enfants et moi* for the film.

However, in 2005, *Gallimard Jeunesse* changed the title of their translation to *Cinq enfants et moi*, a move which effectively connected the two works, injecting new life into the translations and subtly signposting a connection to prospective readers. Studies have shown that following the adaptation of a children's book into a film there is a substantial rise in the sales of the original book and a marked increase in the number of times it is checked out of lending libraries (Hutcheon, 2009, p.333). This does not necessarily indicate a greater number of people reading the book, but an increase in the number of volumes purchased: it has been noted that having enjoyed an adapted film or TV series more people are likely to buy the book than sit down and actually read it (Whealean, 1999, p.18). It remains uncertain as to whether they are seeking out the original source text with the genuine intention of savouring the literary experience or whether by purchasing the book they are merely seeking to acquire a measure of cultural capital. Sadly the relationship between film and book is still not

immediately visible to the purchaser for, despite now having the same name as the film adaptation, the cover of the translated novels contain no mention of the film.

With three translations (1906, 1997, and 2004) and one feature film, the French public has had more exposure to the Psammead series than any other body of Nesbit's work, yet has this had a lasting effect on the curation of her name in France? Until very recently, Gallimard's online catalogue flagged up the connection between Stephenson's film and the more recent translation of *Cinq enfants et moi* (Gallimard Jeunesse, 2018), but in reality Gallimard's website is more likely to be consulted by professionals in the book industry than the casual consumer. Their promotional material passes on a weighty message: this is a book that was worthy of adapting into a film, it is therefore a book of merit and hence, as a professional in the literary world, this book is worthy of your full consideration. Unfortunately this was not enough to save the literary translation and at the beginning of 2019 *Cinq enfants et moi* was pulled from Gallimard's collection, leaving just one full-length translation of Nesbit's work still in publication in France: *Le secret de l'amulette*.

CHAPTER EIGHT

TRANSLATIONS OF ABRIDGED TEXTS

	Title of Translated Text	Title of Source Text	Publisher	Translator
1986	<i>L'école ensorcelée</i>	<i>A School Bewitched</i> (1985)	Gallimard	Tessa Brisac
1990	<i>Melisande</i>	<i>Melisande</i> (1989)	Gründ	Stéphanie Villette
2002	<i>Le Roi Lionel et le livre magique</i>	<i>The Book of Beasts</i> (2001)	Sorbier	Claire Ubac
2012	<i>Le château enchanté</i>	<i>The Enchanted Castle</i> (2007)	Usborne	Nathalie Chaput
2016	'Les enfants du chemin de fer'	'The Railway Children' (2007)	Usborne	Nathalie Chaput

The practice of abridgement is a familiar strategy of adaptation in children's literature, one that is employed inter-lingually, through translation, as well as intra-lingually by adapting a text within just one language and culture. This chapter considers a third dimension: the inter-lingual translation of books already intra-lingually adapted. It explores the translation of books hitherto published in a shortened form for the Anglophone market: texts that had been adapted for one new audience and consequently translated for another.

Five abridged versions of Nesbit's work were translated into French between 1986 and 2016. The first three, *L'école ensorcelée* (1986), *Melisande* (1990) and *Le Roi Lionel et le livre magique* (2002b), are based on picture book abridgements, illustrated by renowned artists and I explore the dynamic cultural exchange present in these works. The remaining two books, *Le château enchanté* (Nesbit, 2012) and *Les enfants du chemin de fer* (Sims, 2016) have a slightly different format as they were abridged for the Usborne Young Reading series, which specifically targets early independent readers. Only *The Railway Children* is still

currently being published and now forms part of an anthology of children's stories *Huit histoires illustrées* (2016) which will be discussed in Chapter Nine.

8.1 Abridging Novels for a New Audience

There appears to be no abridged French translations of Nesbit's work, only translations of English abridgements. The previously abridged source texts featured in this chapter have turned Nesbit's stories into colourful picture books and illustrated stories; revised texts and colour illustrations deliberately designed to appeal to a younger readership and open up her work to a new audience. However, this does not mean that they were converted into a simpler product. Picture books are often tailored to attract both adults and children and as such contain a high level of textual and visual complexity (Squires, 2009, p.187). The storyline needs to be understood and enjoyed by both audiences simultaneously, and witticisms and wordplay within the text are designed to cater this double audience, whilst the illustrations complement and enrich the text.

Scholars have long held a divided opinion over the role of adaptations and abridgements. Whilst some academics, such as Hellsing (1963) and Steiner (1976), felt that they were a way of keeping the classics alive with many classics only existing as adaptations for children, others, such as Shavit (1986) and Klingberg (1986), held a more negative attitude, considering abridgements to be symptoms of a more generalised non-appreciation of children's literature (Oittinen, 2002, loc.1704) and questioned why there was a need to produce a new, shortened version for children, when the original was itself written for children (Nières-Chevrel, 2006, p.205). Abridging inevitably involves a conscious censoring of the text to conform to that considered appropriate for children at a particular time and place. One has to be sensitive as to who is making such choices with regards to the suitability of the material, as well as looking at the wider perceived idea of children and childhood in

society at the time of publication. Ideas and morals can change dramatically in a relatively short space of time and this may well be reflected in the manner the abridged text has been prepared for its new audience. The removal of sensitive material, editing out frightening episodes, or simply eliminating archaic language are all means which have long been employed to tailor a text towards a new target audience. Long descriptive passages are also often removed, for fear that the child might lose interest in the book or find it tedious and dull, and satire, the grotesque and scatological elements are often edited out, being considered inappropriate or irrelevant to the basic storyline.

However, this supposedly extraneous material is in fact often rich in implication and its removal may seriously impact the possibilities of reader response (Stephens, 2009, p.93). Such radical editing risks destroying the aesthetic integrity of the original work; by breaking down the rhythm and poetic essence of the source text the new audience may struggle to hear the original author's voice. Although the work may now be accessible to a broader audience, is the original writing still recognisable? Of course no book should be considered untouchable for "works that no one wants to touch are soon covered with dust"¹² (Nières-Chevrel, 2009, p.205) and surely rather than condemning them to a lifetime hidden in the back of a closet it is better that they should be shaken up a little, revamped, and remodeled. Nonetheless, to what extent can a text be manipulated and still be considered as stemming from the pen of the original author? Is it the text itself, or the name of the author that is being marketed to the public?

Abridgements and adaptations have been present in children's literature from its very conception, but they reached an unprecedented peak in France in the 1970s with the birth of the mass consumer market (Nières-Chevrel, 2009, p.201). Nières-Chevrel links the increase in

¹² My translation

adaptations to the ensuing need to guide consumers through the mass of literature available to them and to reassure them about their choice of books (Nières-Chevrel, 2013b, p.10). She argues that they are rarely seen as a way of introducing readers to classic texts: editors are not looking to sell a famous work, but a famous title as it is the title that will ultimately sell the book, “la célébrité qui compte et elle seule”/ it is fame alone that counts, (2009, p.205) However, it could be argued that the titles of Nesbit’s work were not particularly well known in the French market and instead it was the concept of purchasing a *classique* that was being sold to the consumer.

The wealth of adaptations and abridgements, re-writes and re-rewrites, multiple versions and re-editions inevitably lend cultural capital to one another, and newer translations and abridgements further benefit from the “cumulative advantages that have compounded over time” (Chozick, 2017, p.245). Abridgements of Nesbit’s work may not necessarily lead to an increase in sales of her original books, but may ensure that her name remains firmly amongst those that form the canon of Anglophone children’s literature. Translation of a successfully published adaptation carries this a step further, fuelling a wider international circulation of cultural capital. French editors responsible for commissioning new translations benefited from the reputation-maintaining curation that had already occurred in Anglophone circles: adapting a tried and tested product would prove to be a low-cost and effective way of selecting a new text for translation.

8.2 *A School Bewitched* (1985) adapted by N. Lewis

In the previous chapter it was determined that Théo Carlier’s translation *Le Roi Billy* (1979) had been crucial to reintroducing Nesbit to the French market. The source text for his translation, *Fairy Stories* (1977) compiled by Naomi Lewis, would prove to influence several

subsequent adaptations. Indeed *A School Bewitched* is the first of two picture books explored in this section directly derived from Lewis's earlier adaptations (see Figure 8.1).

8.21 Origins of the Source Text

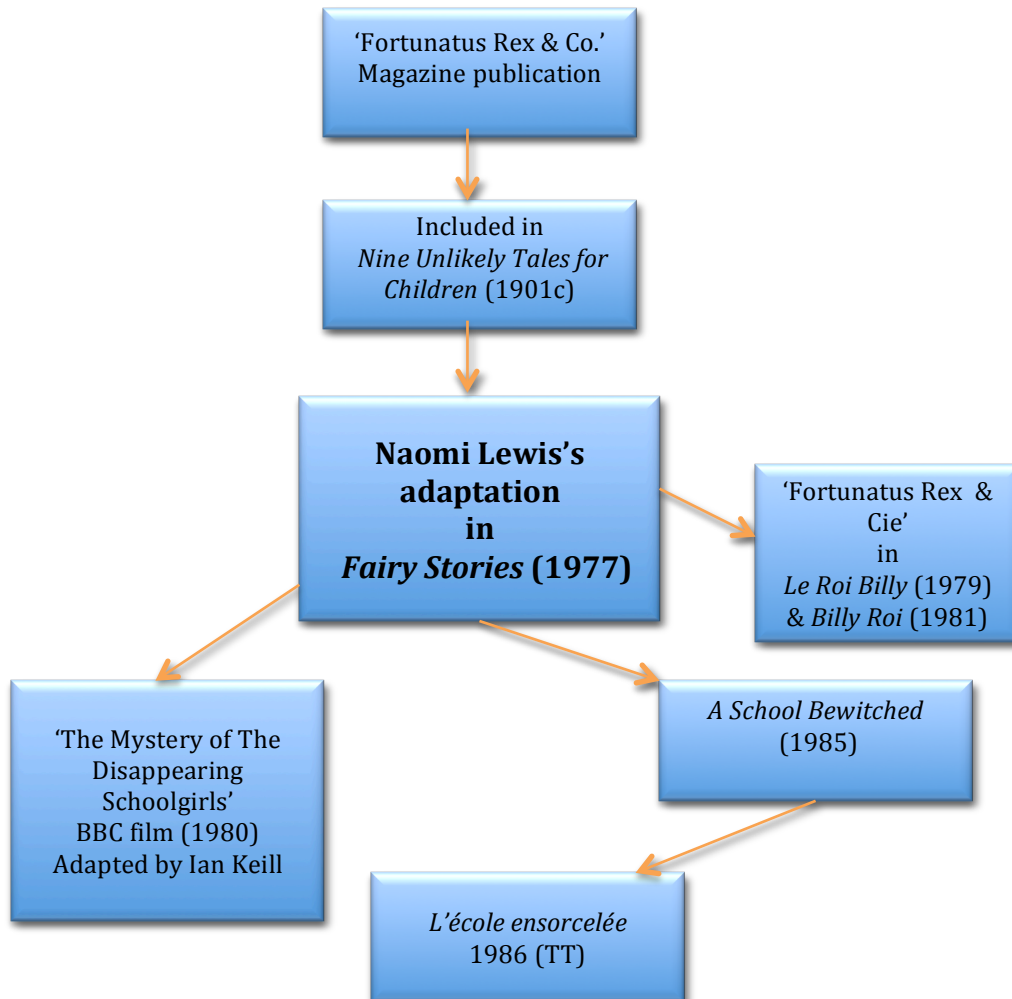


Figure 8.1: Origins of *L'école ensorcelée*

In 1980, the BBC produced a full-length television film based on Lewis's adaptation of 'Fortunatus Rex' under the new title: *The Mystery of the Disappearing Schoolgirls*. A change of medium called for a new adaptation and Ian Keill turned the story into a drama production, one that was a curious mix of live actors and static artwork with backdrops drawn and designed by artist and film animator Errol le Cain. This film adaptation of a literary

adaptation was aired on December 28th 1980 and had a strong political undercurrent. ‘The Mystery of the Disappearing Schoolgirls’ uses themes present in Nesbit’s source text to highlight similar troubles to those occurring in 1980s Conservative-led Britain. The themes were tailored to resonate with a British audience increasingly concerned by alarming land speculation, soaring house prices and ever-increasing urban sprawl; concerns that were seen as being as pertinent to the British public in 1980 as they had been in 1902.

Searches conducted in the archives of the *Institut national de l’audiovisuel* indicate that this film was never aired on television in France. Nonetheless, the artwork for this production was to strongly influence the next adaptation of Nesbit’s work. Five years after the BBC production, a new abridged version of ‘Fortunatas Rex’ was published as a stand-alone volume under the new title of *A School Bewitched* (1985). Advertised on the back cover as being “A witty tongue-in-cheek story [...] skilfully retold by Naomi Lewis”, it was illustrated by Errol Le Cain, who had provided the artwork for the earlier BBC film, and the illustrations in the book are dedicated to members of the film production crew. This new version of *A School Bewitched* was translated for the French market the following year and published, along with Cain’s illustrations, under the title *L’école ensorcelée* (1986).

8.22 *L’école ensorcelée* (1986) Translated by T. Brisac

For this translation Gallimard chose to employ a young translator, Tessa Brisac. Although she would go on to translate over twenty children’s books into French, *L’école ensorcelée* was one of her earliest translations and she candidly admits that at the time she had little idea of how to approach a translation (Brisac, 2018). Brisac believes she fell for what she refers to as “all the wrong ideas” (ibid) when approaching her early translations, tending to look for simpler words, to intentionally make an easy-read and to ignore intertextual literary references. Although she initially had a tendency to adapt cultural elements in her

translations, this promptly changed upon remembering, “that unknown ways and words were part of the pleasure of reading as a child” (ibid.).

Brisac had never heard of Nesbit when she was solicited by Gallimard to translate *A School Bewitched* in 1985. She therefore approached the text without any preconceived ideas of story or author and, certainly no idea of the canonical status of Nesbit’s work in the Anglophone world. This, along with her avowed inexperience, allowed Brisac a greater sense of autonomy and she felt free “to change a few things, cut or unite sentences, change plant names and so on to keep a tone and rhythm” (Brisac, 2018). In fact, despite her misgivings, most of the changes made to adapt the text to the new target audience are extremely sensitive and in keeping with other translations of children’s books of this period. Domestication is limited: her translation begins by changing the sum of “ten thousand pounds a year” (Nesbit, 1995) into “dix millions par an” (Nesbit, 1996) neatly supplying no denomination; comprehension is eased by changing miles into *kilomètres*, acres into *hectares*, and place names are translated rather than transformed with “Clover Hill” becoming “La Colline des Trèfles.”

Aside from these rather minor alterations, the translator makes very few other changes or additions to the source text which Lewis had already adapted and simplified for a younger audience. There is however one remarkable exception concerning the release of the magician from inside the schoolroom globe. Lewis had already tempered the incident when she adapted the tale for her collection *Fairy Stories* (1977), it was muted further for *A School Bewitched* and in translation Nesbit’s political quip almost completely disappears (see Figure 8.2).

Nesbit had written the original tale at the dawn of the twentieth century when colonial powers were busy fighting over the division of Africa. Through the use of double address and ironic wordplay the geopolitical situation is openly mocked in both the urtext and *Fairy*

Stories. Lewis’s 1977 adaptation retains the references to Africa and China, but loses the political newspaper reference, possibly considered inappropriate for the new audience, and finally, in the 1985 abridged version, all mentions of Africa and China are completely lost. However, in this latter version, the expression “carve me out” is added to the text, a term which strongly evokes the idea of carving out colonial territory present in Nesbit’s original text. Unfortunately, over time, this allusion to colonial tyranny gets caught up in an escalating literary version of Chinese Whispers; by 1985 the reference has become so diluted that the metaphor is not carried through into the French translation and any social commentary withers and dies.

Nesbit’s urtext (1902)	<i>Fairy Stories</i> (1977)	<i>A School Bewitched</i> (1985)	<i>L’école ensorcelée</i> (1986)
Open up Africa!	Open up Africa!		
They had not been brought up to the exploring trade, and could not have opened up Africa if they wanted to.	They had not been brought up to the exploring trade, and could not have opened up Africa if they wanted to.		
Cut through the Isthmus of Panama.	Cut through the Isthmus of Panama.	Cut through the Isthmus of Panama [...] You must carve me out!	Ouvrez l’isthme de Panama [...] Sortez-moi de là!
Cut up China then! It’s like the ghost of a Tory Newspaper.	Cut up China then!		

Figure 8.2: Colonial references in source, abridged and translated texts.

Allusions to colonial power in Africa may have been considered out of date and no longer suitable for inclusion in children’s literature, but the mention of the creation of the Panama Canal has been retained throughout all four versions. A controversial work-in-

progress at the time of Nesbit's 1902 text, the canal was still a heated subject at the time of the publication of *Fairy Stories* in 1977. The Torrijos-Carter Treaties were signed in September 1977 and negotiations for the control of the canal continued throughout the 1980s and 1990s. Although they may not have recognised the political significance, the media coverage of world events meant young readers would have heard of the *isthme de Panama* and consequently it was considered an appropriate geographical reference to retain in translation.

8.23 Repackaging the Translation

The source text had been originally published as an A4-sized picture book: the large size and shape mark it out as book to be principally read aloud: reinforcing the double address of Nesbit's work, whilst encouraging a sense of complicity between child and adult. The publisher's description on the back cover endorses this idea by speaking directly to the adult purchaser through the use of sophisticated key words and phrases such as "witty", "master story teller" and "a dash of irony". In the space of just three lines Nesbit's name is mentioned twice, a gesture that endeavours to add a veneer of cultural capital to the publisher's promotional patter.

However, in 1985, Nesbit was still relatively unknown in France and her name, apparently not considered a worthy marketing ploy. It is absent from the cover of Gallimard's publication, and instead appears inside on the title page: "D'après une histoire de E. Nesbit"/ Based on a story by E. Nesbit (1985). Nevertheless, the book is visibly positioned as a translation with "Traduit de l'anglais"/ Translated from English plainly printed on the back cover and a small pictogram of a Union Jack reinforcing the intercultural event to the prospective audience (Harvey, 2003, p.43). Like Pym, Harvey defines the term 'intercultural' as conveying more than simply a cross-cultural event, but rather a dynamic overlap of

cultures “where people combine something of one or more cultures at once” (Pym, 2014, p.177). In deliberately drawing attention to the foreign nature of the source text Gallimard not only acknowledges the cross-cultural dynamics at work in the text, but also signals the presence of the translator: a human agent capable of combining something of two cultures at once (Harvey, 2003, p.11).

With the translation into French also came a change of format and form. Rather than following the source text model of a read-aloud picture book to be shared with a nostalgic adult, Gallimard published the story as part of their *Folio Cadet* collection: pocket-sized paperback books conveniently designed to fit into the hand of a child. The collection was promoted as being a series of books “pour ceux qui commencent à aimer lire”/ for those who are beginning to enjoy reading (Nesbit, 1986) and *L'école ensorcelée* was marketed at the independent reader. The cover uses clear, easy-to-read font and addresses the implied reader directly: “Où sont donc passées les sept petites princesses?”/ So, where have the seven little princesses gone? (Nesbit, 1986), inciting the reader to open the book and discover the “drama of turning the page” (Moebius, 2009, p.311).

Unfortunately one of the consequences of changing the format of the book was the need to adjust the illustrations for the new smaller layout, something that has not always been executed with finesse. All but one of the original Le Cain illustrations have been retained and resized for the new edition, but sometimes the order in which they have been printed has been altered. Consequently there are several occasions when the image no longer corresponds to the action occurring on the page: an illustration of the bulldog Martha pre-empts her arrival in the story by two pages and Mademoiselle Fitzroy takes off her shawl to reveal her youthful self two pages before we encounter an illustration of the same event.

This disparity between text and illustration creates an unpleasant jarring sensation as the reader is pushed backwards and forwards in a temporal roller coaster: visual information revealed prematurely proving as disconcerting as that illustrated far after the event. This type of inconsistency is even more disturbing in a book specifically designed for children to read by themselves. Illustrations are of the utmost importance to early readers who frequently seek out visual clues in order to fill in gaps in their reading comprehension. By creating a disparity between text and image the co-dependency of the two is immediately compromised; they are no longer jointly responsible for developing a fluid sequential narrative, one that can be rapidly decoded by the reader and thus enhance the reading experience.

8.24 Reception of the Translated Text

Upon publication, in 1986, *L'école ensorcelée* received a positive review in the children's literary journal *La Revue de livres pour enfants* and the critics declared this little 'Victorian' story to be "Assez réussie"/ Rather successful (1986, p.26). Although the review makes no mention of Nesbit, nor of the translator, the illustrator is singled out for a special mention: "illustrée fort joliment par Errol [sic] Le Cain"/ very attractively illustrated by Errol Le Cain (ibid). As a young translator Brisac would have wielded little consecrating power and consequently the exchange of capital is "entrusted to [an]other better endowed mediator" (Casanova, 2010, p.301): Errol Le Cain.

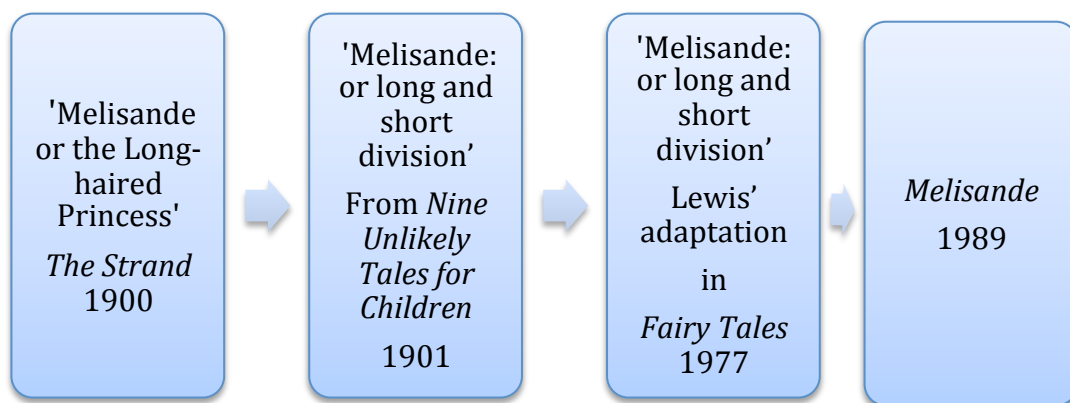
Indeed the critical review of *L'école ensorcelée* exposes the complicated dynamics involved in the consecration of a literary text. Here it is the illustrator who fulfills the function of principal consecrator; it is his name that is recognised as having a measure of culture capital and his involvement in the product that designates the text as one that may be worth reading and commenting on. In 1986 Le Cain was at the height of his career. In addition to his extensive work for the BBC, he was a well-established illustrator of children's books, had

won the Greenway Medal two years earlier for his illustration of *Hiawatha's Childhood* (Faber, 1984) and was shortlisted for the award in 1975, 1978 and 1986. The name Errol Le Cain would have been immediately recognised by gatekeepers in the French children's literature community, over and above that of Brisac, Lewis and, quite probably, Nesbit.

Interestingly, although Le Cain's illustrations at first appear to be unchanged, a closer look reveals that any words in the pictures have been translated into French. The window of the school now shows a sign marked "à louer"/ for rent (Nesbit, 1986) and a letter no longer reads "Dear Denniz ..." but has been changed to "Cher David..." a startling change given that the character retains the name Denis in translation. It is doubtful that we will ever discover who made this latter adjustment. Was it someone unfamiliar with the text? Or, maybe, a member of the publishing house hiding a private joke in plain view?

8.3 *Melisande* (1989) Adapted by N. Lewis

8.3.1 Origins of the Source Text



The 1989 adaptation of *Melisande* shrugs off the long-winded titles used in earlier publications. However, the new, shorter title fails to highlight the playful numerical tricks present in the text, "a kind of fairy tale arithmetic" that is "unmistakably Nesbit" (Lewis in Nesbit, 1989). The title page of *Melisande* announces that the story is "Written by E. Nesbit

[...] with an introduction by Naomi Lewis”, but the text is in fact the version which Lewis had adapted twelve years earlier for *Fairy Stories* (see Section 6.12).

Referred to as “one of the liveliest and wittiest of the Nesbit magic shorter tales” (Lewis, 1977, p.58), *Melisande* was published in 1989 as a stand-alone picture book, illustrated by P.J. Lynch. His illustrations conjure up the colourful world of Nesbit’s magical kingdoms and the vivid, often comical, facial expressions reflect the lively nature of her writing. A talented illustrator, Lynch’s first illustrated book, *A Bag of Moonshine* (Garner, 1986) won the Mother Goose Award in 1987, for most exciting newcomer to British children’s book illustration. Once again Nesbit’s work finds itself in the midst of a dynamic field of cultural production, a reciprocal exchange of cultural values melding literary merit with artistic talent.

8.32 *Melisande* (1989) Adapted by S. Villette

The French translation of *Melisande*, published just one year later, was translated by Stéphanie Villette. Villette’s career as a translator appears to be limited to one short twelve-month period. In 1980 she translated a total of eight children’s books for the publishing house Gründ. Unfortunately, it was impossible to contact her for the purposes of this study, as, owing to a change in the editorial team, Gründ are no longer in possession of her contact information.

Villette’s translation of *Melisande* (1989) is labelled as an adaptation, although it is unclear who made this distinction: editor, publisher or Villette herself? The line between the two is frequently indistinct: when does a text stop becoming a translation and become an adaptation? How does one distinguish one from the other, or is it even necessary to do so? Villette’s **adapted** text features more alterations than Brissac’s **translated** text, yet it contains far fewer alterations and omissions than Heywood’s **translated** text of 1906. Isabelle Desmidt

suggests that there is a cline from translation to adaptation, one that is subject to constant change and that which may be considered a prototypical translation today, is very different from a translation performed a hundred years ago (2012, p.81-2). Over time, changes in social perspective inevitably lead to changes in translation methods and theory and therefore the definition of what constitutes a translation should be considered in relation to the time at which it was performed (ibid.).

A close text analysis of *Melisande* (1990) shows that the changes made to the body of the text are in fact largely consistent with what would be expected in a translation of children's literature of this period rather than the major large scale re-writing of the text one could have anticipated on seeing the words "Adaptation Française"/ French adaptation (Nesbit, 1990). Measurements have been changed from imperial to metric and opaque culturally bound references neutralised with the "Honiton lace cap" (1989, p.6) becoming "le bonnet du bébé" (1990, p.14). Some of the intertextual references, such as the reference to "spitting toads" (1989, p.1), from Perrault's fairy tale 'The Fairies' of 1697, transfer neatly to the translated text, whilst others are more problematic. The reference to "that business of the mouse and the kitchen maids" (1989, p.1) is a particularly difficult literary allusion to detect. It refers to 'The Prince, Two Mice and some Kitchen-maids', a story which preceded the original 'Melisande: or Long and Short division' in Nesbit's short story collection *Nine Unlikely Tales for Children* (Nesbit, 1901c). However, rather than simply eliminating an unfamiliar reference, Villette chose to substitute it with the allusion to another children's story more readily recognisable by her target audience and it becomes "cette histoire du roi des rats..." / that story about The Rat King... (1990, p.9). In a curious turn of events this technique allows the translated text to keep a sense of the rich intertextuality present in Nesbit's 1901 urtext in a manner that is actually superior to the 1989 source text. Few readers

of the English *Melisande* would recognise the oblique reference to Nesbit's story 'The Prince, Two Mice...' (1901c), but the newly added reference to the legend of the Pied Piper of Hamelin is easily decoded by the French target audience and, although it is no longer refers back to one of Nesbit's own stories, the original function is partially restored.

One trait of Nesbit's writing sorely missing from the translated text is her frequent use of repetition and alliteration, a technique that adds playful humour and intensifies the read-aloud quality of the story. The seven-hundred fairies present at Melisande's christening are described with a flurry of repetition "good fairies and bad fairies, flower fairies and moon fairies, fairies like spiders and fairies like butterflies' (1989. p.4). This repetition gives great oral resonance and rhythm to the text and the listener is left with the impression of seeing a large number of creatures flittering over the page and around the throne room. In the translated text the fluidity of movement and rhythm is halted and the fairies grounded, buried within stilted sentences, "bonnes fées, mauvaises fées s'y bouscullaient. Il y avait les fées des fleurs et les fées de lune. Certaines ressemblaient à des araignées, d'autres à des papillons" (1990, p.12). Later in the story, playful alliterations such as "boxes and bottles" (1989, p.15) and "handfuls and double handfuls" (1989, p.26) are not even attempted, and the exaggerated triple repetitions seen in "snip, snip, snipped" (1989, p.30) and "cried, cried, cried" (1989, p.28) are toned down and lose their auditory appeal.

It is a terrible shame to compromise the read-aloud qualities of a children's book, especially a fairy tale, a genre that is an appropriation of the oral storytelling tradition (Zipes, 2009, p.26). The translator of children's literature has a special responsibility to produce texts that read aloud well; recreating a sense of the wordplay, rhythm and repetition requires a high degree of linguistic skill and creativity (Lathey, 2016, p.93). The oral nature of children's books is inherent and, although it may prove challenging to the translator, there is a need to

retain a sense of the rhythm and syntax present in the source text, “the reader should feel the rhythm of the text on her/his tongue. The text should flow, be singable. This is vitally important when translating for children” (Oittinen, 2000, p.35).

8.33 Repackaging the Translated Text

The French edition of *Melisande* retains the same size, format and title as the English source text. However, whilst the English spelling is used on the cover and title page, the body of the text gallicised the name with the addition of an accent to the first ‘e’: *Mélisande*. This translation technique accommodates the new target audience by using an almost insignificant degree of domestication. Using an exonym in this manner helps integrate the name into the culture target, allowing it a similar function in both source and target texts (Van Coillie, 2012, p.127). The addition of an acute accent also facilitates pronunciation for the French reader, who would be familiar with the cluster of letters ‘Mél’ being employed at the start of a first name.

The lengthy introduction in the source text has been re-written as a *préface* for the translation. Although still signed by Lewis, the content has been altered and adjusted to introduce the author to an audience less familiar with Nesbit’s work. The source text refers to the author as ‘E. Nesbit’, or simply ‘Nesbit’. This shortened version of her name has become something of a label in its own right in the Anglophone market and few English readers would be able to supply Nesbit’s first name. However, in the preface to the translated text, her name is repeatedly written out in full: Edith Nesbit. Indeed, whilst all the source texts in this study refer to the author uniquely as ‘E. Nesbit’, over half of the translations employ her full name (see Appendix E). The ambiguity that the use of her sole initial originally provided no longer appears to be a required function of the paratext. Rather than hiding behind the

enigmatic label 'E. Nesbit', the translations construct a more concrete image of the author, celebrating the work of a woman writer whose influence is still being felt today.

One of the traits of Nesbit's writing is her rich use of intertextuality: *Melisande* is no exception. By combining mathematical problems with a feisty young heroine, Nesbit gently mocks the work of mathematician and children's writer Lewis Carroll (Auerbach & Knepflmacher, 1992, p.136). The introduction to the source text casually mentions other works such as "*Alice, Gulliver, Rapunzel and Sleeping Beauty*" (Nesbit, 1989), names that transmute in the translation to more formal book titles, "*Alice au pays des merveilles, [...] Voyages de Gulliver, [...] La Belle au bois dormant*" (Lewis in Nesbit, 1990, p.7). This simple move changes the tenor of the text. From seeing the literary characters as intimate friends, communicating on a first-name basis, a sense of formality is thus installed and reminds the reader of the rigid artificiality of the text. The reference to *Rapunzel* does not make the move to the translated text: a surprising omission as the equivalent fairy tale story *Raiponce* is well known in France and *Melisande*, with her exuberant locks, is recognisably a parody of this earlier tale.

8.34 Reception of the Translated Text

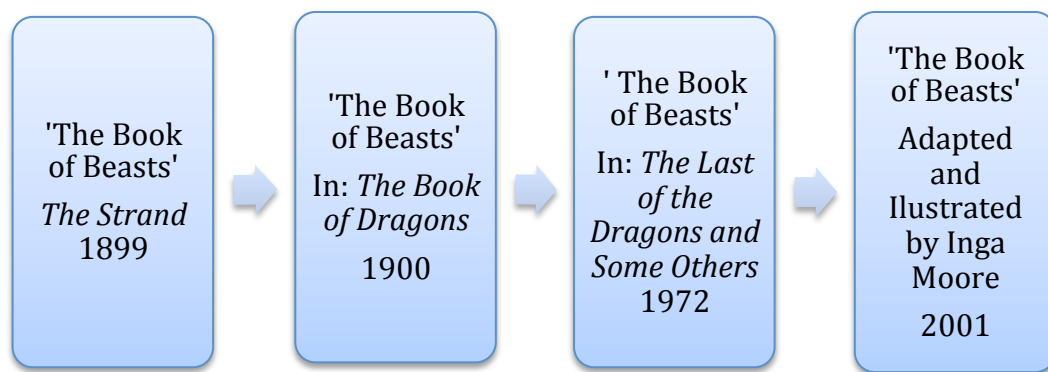
The French children's literary magazine *La Revue des livres pour enfants* printed a glowing review of *Melisande* in the autumn of 1990, qualifying it as an excellent book which mixes magic with parody and applauding the clever use of riddles and mathematical puzzles (Cévin, 1990, p.13). This was only the fourth example of Nesbit's work to be translated into French since 1979 and the review stresses the fact that her work is "peu connue en France, peu traduite"/ little known in France, rarely translated (ibid.).

Nevertheless the critics appear to have had a rather mixed reaction to Lynch's illustrations of the text. Whilst the library file cards prepared by *La Revue des livres pour*

enfants state that the illustrations are in perfect keeping with the text, the main review describes the illustrations as “kitsch” but “tout à fait adéquates”/ perfectly adequate (ibid.). Fortunately this slight would not adversely affect Lynch’s career as he would go on to win the prestigious Kate Greenway medal twice, and in May 2016 was appointed Ireland’s fourth Laureate na nÓg (Children’s Books Ireland).

8.4 *The Book of Beasts* (2001) Adapted by I. Moore

8.41 Origins of the Source Text



The first of Nesbit’s dragon stories, ‘The Book of Beasts’ appeared in *The Strand Magazine* in March 1899 and was re-published the following year as part of a short-story collection: *The Book of Dragons* (1900). The story reveals the magical power of literature alluding to the notion that “if any book is vivid enough it will invade our world for good or evil” (Lurie, 2003, p.130). In 2001, author/ illustrator Inga Moore was given the opportunity to revive ‘The Book of Beasts’ turning it into an abridged stand-alone picture book. Published simultaneously in 2001 in both the United Kingdom and the USA, the *School Library Journal* declared Moore's simplified edition to be “more easily read aloud, and her large, colorful illustrations [to] hold more child appeal” than Nesbit’s original version (Schleps, 2001).

Unlike many abridgements for children, Moore clearly sets out her intentions at the very start of *The Book of Beasts*, “For this picture book edition, I have made with great care

and respect an abridgement of the text which was written” (Nesbit, 2001b). Her book contains a dramatically cut-down version of Nesbit’s original text, yet it is one that still allows Nesbit’s true voice to resonate and her quirky humour to prevail. The humour of the text frequently spills over into the vivid illustrations: the nurse exposes her bloomers as she hikes up her dress to run; Lionel’s over-sized crown balances precariously on his ears and the chancellor sports an impressive handlebar moustache.

The body of the text is carefully positioned within double-paged illustrations, the words echoing the flow of a dragon’s tail or nestling into leafy bushes. By ‘unframing’ the artwork in this way the reader is drawn into the picture book; the illustration becomes something bigger than a visual support for the written word, it provides the reader with a “total experience” (Moebius, 2009, p.318). Furthermore, Moore uses speech bubbles to replace some of the direct speech of the source text, a technique that tightens the connection between text and image. The reader passes directly from plain text to a cartoonesque representation of the characters speaking aloud and then switches directly back to reading plain text. The images and the words blend together and the eye moves fluidly between picture and word as they work together in perfect symbiosis.

Moore’s book is aimed at a younger readership than Nesbit’s original story, however the main metafictional device employed at the heart of the tale is retained. Never afraid to experiment with modernism when writing for a young audience, Nesbit gives us a tale of a book within a book, of fictional characters breaking out of the constraints of one volume and entering the fictional world of another. Just as the text and the illustrations interweave, so reality, fiction and fictional-reality overlap and intertwine, creating a delightful sense of metafictional self-consciousness, a dizzy conundrum of perennial appeal to all ages.

8.42 Le Roi Lionel et le livre magique (2002b) Adapted by C. Ubac

Just one year after its publication in the United Kingdom, Claire Ubac translated *The Book of Beasts* for the French market. The publisher Sorbier had contacted Ubac directly, yet she does not consider herself to be a professional translator. In France she is better known as an author and, over the past twenty-five years, has published dozens of stories and books for the children's market. She declares herself to be above all "motivated by my love of language and texts and my intimacy with the creation of a literary text" and as such would not accept to translate a text if she felt "unable to reconstitute its spirit" (Ubac, 2017). The idea of keeping the spirit of the story is vital to her vision of translation and she readily substitutes one word for another if in doing so it "expresses the feeling in a more understandable way for the French reader" (Ubac, 2017). Constantly aware that a translation is in fact her own interpretation of the foreign author's text, she affirms that in retrospect she now realises that, "I never translated: I always adapted!" (Ubac, 2017).

Nevertheless, not all the modifications in *Le Roi Lionel et le livre magique* originate from the translator herself. Ubac had in fact received special directives from the publishers to change the beginning of the story, which they found to be particularly confusing. Therefore, whilst Nesbit simply has "two very grave gentlemen in red robes with fur" (2001b) announce that Lionel is to be crowned king, Ubac adds their full titles, "le Premier ministre et le ministre des Finances" (2002b). Ubac further tempers the strange turn of events by adding the provisos, "Avant que Lionel ait eu le temps de s'étonner"/ Before Lionel could even begin to be surprised, and "Jamais Lionel n'en avait vu de pareil, si ce n'est dans les livres de contes de fées que lui lisait sa nounou le soir"/ Lionel had never seen anything quite like it, apart from in the fairy tales his nurse used to read him in the evening (2002b). By equating the bizarre events to those present in a story-book, Ubac satisfies the publisher's request to provide a more logical explanation as to why Lionel becomes king; for after all in a fairy tale

anything is possible. Ubac's use of a metatextual device to reference a-story-within-a-story corresponds neatly with Nesbit's original style of writing and links back to Ubac's underlying intention to reconstitute the spirit of the text.

Prior to working on *Le Roi Lionel et le livre magique* Ubac was already familiar with Nesbit's name and "fond of her work" (Ubac, 2017). However, she had to work around the wishes of the editors at Sorbier, who felt Nesbit's style of writing contained too much descriptive text and who wanted more suspense and dynamism included in the adaptation. Ubac therefore enriches her text with added superlatives, extra details and exclamatory asides, such as "the urgent need for a book!" "books that are bigger and bigger", "turn the kingdom upside down!" and "The minister almost swallowed his moustache!"¹³ (2002b), adding a sense of heightened energy and vigour to the text. In all there are almost thirty such additions.

To combat the publisher's criticism that the source text held too much descriptive text, ten sections of the source text were removed. These cuts are all extraneous descriptive text that, whilst adding a sense of realism to the discourse, fail to advance the storyline. Although Ubac retained control over the finished translation, the various directives and suggestions given by the publishers reveal the extent to which translators have to work within a guided framework; one which all too often reflects the publisher's notion of what will appeal to the purchasing public and provide a healthy financial return.

8.43 Repackaging the Translated Text

Sorbier chose a new title for the publication, one which veers away from that of the source text. The ominous mention of beasts has been eliminated and the title replaced by a much tamer moniker: "*Le Roi Lionel et le livre magique*" / King Lionel and the Magic Book. The publishers may have felt that this change made the book more appealing to a young

¹³ My translations.

audience, or at least more palatable to the gatekeepers who would be purchasing the books, but in doing so it changes the readers' initial reception of the text. The cumbersome new title disconnects the story from its original source, moving it away from the original playful alliteration used in oral story-telling tradition and highly favoured by Nesbit; it moves the focus away from the fictional object of an actual "Book of Beasts", a key element in the story, instead favouring the protagonist Lionel and placing him in pole position. Perhaps most importantly, it also removes the delicious frisson of angst evoked by the mention of unknown beasts, a sensation that young readers relish knowing that they are safe in their own homes or snuggled in the arms of an adult reader.

Despite the various alterations to the translated text, *Le Roi Lionel et le livre magique* dutifully respects the exact page layout of the source text: the covers themselves are virtually identical, with the same font employed for the titles, and inside the illustrations and texts mirror one another page after page. Curiously, although the speech balloons now contain French dialogue, any other words incorporated in the illustrations themselves remain in English. Children's picture books often fall into the trap of over-domestication and this retention of English terms helps to keep a foreign element in the text. Yet it also creates an unmistakable tension between text and picture, for whilst the translated text states that the title on the spine of Lionel's book reads "Bêtes merveilleuses", in the illustration Lionel is clearly looking at a book entitled "The Book of Beasts." A similar uneasiness is felt two pages later when the text mentions that a picture in Lionel's own book is labeled "Oiseau bleu de paradis", whereas the book featured in the illustration reads "Blue Bird of Paradise." Perhaps these contradictions were simply overlooked, or considered insignificant by the editing staff, or perhaps they have been retained due to complicated copyright laws protecting the illustrations from any undue alterations. Whatever the reason, an early reader's acute eye for

detail may well spot these minor discrepancies. Nevertheless, their presence discretely signals to the reader: ‘This is a translation’; a sign that hopefully leads them towards an active awareness of the pleasure of reading a foreign text.

Moore’s illustrations for this picture book are especially appealing and Ubac stresses the importance of making a “concordance between the text and the illustration” (Ubac, 2017). She enjoyed the challenge of looking for archetypal English references within the text and transposing them humouristically into French. It was by carefully looking at the illustrations of the minister’s headwear that she was inspired to turn the “gold coronets with velvet sticking up out the middle like cream in jam tart” of the source text into “Le velours débordait de leur couronne d’or tel un soufflé qu’il est temps de sortir du four”/ The velvet was flowing over their coronets like a soufflé ready to come out of the oven (2002b), remarking that cheese soufflé is a favourite dish of French children.

Moore’s illustrations of the flying horse were also influential in Ubac’s choice when translating ‘Hippogriff’; the name given to a mythical creature that escapes from Lionel’s own copy of *The Book of Beasts*. The illustrations echo Nesbit’s description of a “beautiful white horse with a long, long, white mane and a long, long, white tail and [...] great wings like swan’s wings” (2001b); a description which corresponds more closely to that of the winged stallion Pegasus than the traditional idea of a Hippogriff said to be half-eagle, half-horse. It would be characteristic of Nesbit to tease her older readers by deliberately mixing up two Greek mythological creatures: naming one and describing another - no doubt the target readership of the 1900 text would have been well enough versed in Greek mythology to decode the parody at play here. Nevertheless the 2001/ 2002 versions address a younger audience and, in light of this, Ubac chose to employ the term “Pégase” to describe the

mythical beast, the “Cheval ailé personnel de sa majesté”/ the King’s personal winged horse (2002b).

Moore’s drawings of a Pegasus-like creature triggers an example of visual intertextuality that is consolidated through Ubac’s use of the term *Pégase* in her adaptation of the written text. By replacing the term used in the source text Ubac allows her readers to build on their own intertextual references, reconfirming that fact that the reader themselves is “a plurality of other texts” (Barthes, 2002, p.10). The tender age of the target readers may mean that they have only a limited cultural knowledge from which to draw, yet their understanding of intertext should not be underestimated (Beckett, 2001, p.191).

8.5 *The Enchanted Castle* (2007b) Adapted by Lesley Sims.

8.51 Origins of the Source Text

It has been noted that children’s literature sits awkwardly between the educational and literary systems (Shavit, 2009, p.33) and this retranslation of *The Enchanted Castle* stems from a version rewritten by Lesley Sims for the Usborne Reading Programme for young readers. The programme, which consists of over three hundred and fifty books graded into eight different levels, was developed with the help of reading consultant Alison Kelly of the University of Roehampton. Many of the books are adaptations of classics, or retellings of traditional tales, reinforcing Usborne’s belief that “quality children’s books are at the heart of successful reading” (Kelly, 2009). However, the stories have been heavily adapted and the storylines severely pared down to suit the needs of early readers. Reportedly “designed to capture the imagination and build the confidence of beginner readers, and to motivate and inspire children who find reading difficult or dull” (Usborne.com) the language at times seems rather leaden and turgid compared with Nesbit’s original lively text. Nevertheless, a

glimpse of the original rich, descriptive language occasionally peeks through the script and the gross manipulation of the source text can almost be forgiven.

Sims' adaptation removes many potentially problematic issues: the children no longer spend their holidays at boarding school; there is no mention of Jimmy blacking up at the fair and looking "just like a nigger" (Nesbit, 1998, p.60), and the text has been expunged of stereotypes which could potentially cause offense: an obscenely rich American and a teacher with her "shrill French accent" (Nesbit, 1998, p.9). The result is a highly sanitised version of Nesbit's 1907 text with very few cultural references still intact.

8.52 *Le château enchanté* (2012) Translated by N. Chaput

The Enchanted Castle (2007b) was adapted into French by Nathalie Chaput, an experienced translator who has worked extensively on translating children's books for the Usborne publishing house. She came to the assignment with no prior knowledge of Nesbit's work, yet was very conscious that she was working with a version of the novel that had previously been modified for a younger audience. Whereas the language used in the source text had been carefully selected and vigilantly monitored by a leading reading consultant, Chaput admits that she functions intuitively, initially throwing herself into the text and translating "dans une sorte d'urgence afin de ne pas perdre les émotions ressenties à la lecture"/ in a kind of frenzy, so as not to lose the emotions experienced whilst reading (Chaput, 2016). It is true there is a renewed energy present in the *Le château enchanté* and whereas shelves were 'filled' (p.16) with jewels in the source text, they "croulaient"/ were collapsing (p.16) under their weight in translation. Chaput then goes back to rework the text before passing it to a second translator for further corrections and suggestions. The translation is then returned to Chaput for the last, final adjustments.

Chaput declares herself to be “davantage un adaptatrice (à un jeune public) qu’une traductrice”/ an adaptor (for a young audience) rather than a translator (Chaput, 2016) and in *Le château enchanté* she challenges her readers, moving away from the more basic terms employed in the source text, mentioning objects such as an “entrefilet”/ snippet (p.62), and a “labyrinthe de verdure”/ labyrinth of greenery (p.12). Puurtinen claims that complex structures in translations of children’s literature decrease readability and lower acceptability (Puurtinen, 2006, p.56). Whilst this may hold true, Chaput is also stretching her readers, challenging their reading skills in a positive manner. With its energy, vocabulary and humour, Chaput’s translation also manages to restore a certain degree of Nesbit’s literary prowess to the adapted text: the diamonds still sparkle on the road, the sunbeams stream through the high window and the sun still rises in a flood of gold. The sentences may be more complex but the text is more appealing to the reader, and has been adjusted in accordance with “society’s sense of what is educationally appropriate at a specific time and place” (Shavit, 2009, p.112).

Whilst not presented as part of a reading programme, the French editions of Usbourne’s collection are still graded in terms of accessibility, moving from *niveau un*, suitable for beginner readers, to *niveau trois*, aimed at older readers deemed capable of reading a longer story. Although *The Enchanted Castle* is classed as level two, *Le château enchanté* is re-categorised to level three as the translation would appear to contain more complex sentence structures and a wider range of vocabulary, both of which require a higher level of reading skills.

In order to illustrate that these difficulties were spread across the totality of the text, and not limited to a few exceptions, I devised a method of quantifying the disparity by comparing the use of speech tags in source and translated texts. On a basic level, speech tags are used to identify who is speaking in the text, but in reality they convey a myriad of

information and contribute to the narrative framing of the conversation itself (Stephens, 1992, p.34). Whilst common speech tags, such as ‘said’ and ‘asked’ are generally classified as neutral, most speech tags convey a sense of expressiveness through which the attitude of the speaker can be perceived (Stephens, 1992, p. 33). If we look at the following examples,

1. ‘Follow me,’ *said* Gerard.
2. ‘Oh!’ *breathed* Cathy. ‘Is it the enchanted castle?’ (2007b, p.10)

it can be seen that whilst the first tag gives no indication of Gerald’s state of mind, in the second we can hear the wonderment and excitement in Cathy’s voice as she sees the castle for the first time. Speech tags are thus an important part of the data that readers need to analyse in order to make complete sense of a text (Stephens, 1992, p.34). Studying the use of speech tags could therefore be used as an effective means of evaluating the comprehension level and thus complexity of a text.

A similar number of speech tags are employed in both *The Enchanted Castle* and *Le château enchanté* (see Figure 8.4). Given the comparable figures for single-use tags, these were eliminated from the study and all further analysis looked at tags that had been employed at least twice (see Figure 8.3).

	Total number of speech tags	Number of tags employed once	Number of different tags
Source Text	90	22	9
Translated Text	87	21	18

Figure 8.3: Speech tags used in *The Enchanted Castle* and *Le château enchanté*.

In the source text neutral tags make up over three-quarters of the tags, with the ubiquitous ‘said’ being used in 60% of cases (see Figure 8.4). In the translated text the use of neutral tags falls to 40% with ‘dit’ being used in 28% of cases (see Figure 8.5). To this must be added the fact that the source text uses only five different tags twice, compared with nine different tags being employed twice in the source text and an additional six being mentioned

three times. This results in an astonishing eighteen distinct speech tags for 87 tags in the translated text, compared with only nine different words used for 90 tags in the source text.

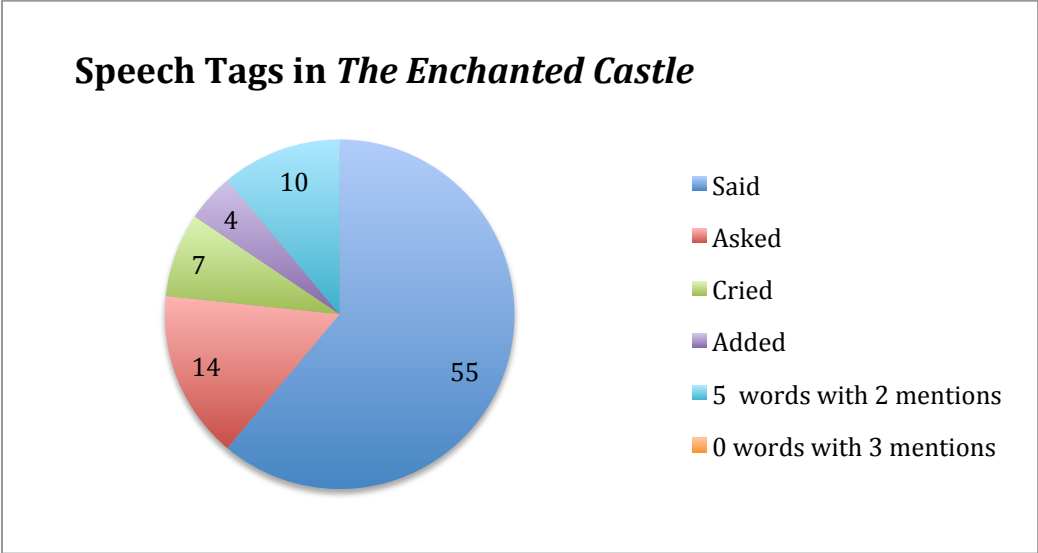


Figure 8.4: Speech tags in *The Enchanted Castle*.

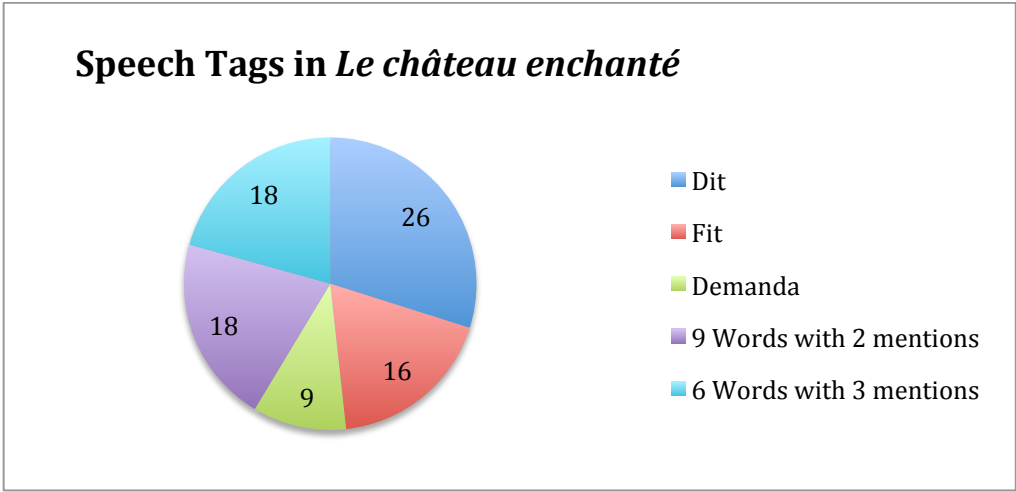


Figure 8.5: Speech tags in *Le château enchanté*.

Quantifying the data in this way shows that there is compelling evidence of a more complex textual composition present in the translation; one which requires a more sophisticated level of comprehension and more advanced reading skills to decode the information within. Although this method should only be used as an indicative of what is happening in the text, it provides a simple means of quickly comparing comprehension difficulties.

8.53 Repackaging the Translated Text

Although three of Nesbit's tales were adapted for the Usborne Reading Programme, *The Enchanted Castle* (2007b), *The Magical Book* (2007c) and *The Railway Children* (2007d), only two have been translated into French: firstly *Le château enchanté* (Sims/Nesbit, 2012) and more recently 'Les enfants du chemin du fer' (Sims, 2016) (see Chapter Nine). The Reading Programme is composed of both fiction and non-fiction and the series leans heavily on stories pulled from the Anglophone literary canon and includes many titles not easily recognised by the target French audience. The collection therefore needed to be re-marketed and, rather than being promoted as a part of an educational reading programme, the French edition is presented as a special collection: "La malle aux livres Usborne"/ The Usborne Reading Trunk. The use of the word 'malle' is judicious as it conjures up images of ancient travelling trunks and treasure chests, recipients of precious items brought to us from far away; even if the purchaser/ reader fails to recognise the authors and titles included in this collection, a sense of prestige and value is subconsciously projected onto the books giving them a perceived cultural worth.

Although the existence of an international canon of children's books is widely acknowledged, it remains heavily Anglo-centric in content. The wide-scale exportation of whole collections of English children's books from global publishers such as Usborne compounds this issue, fostering a one directional flow of books frequently labelled as classics. Unfortunately, as discussed earlier, the reading of an abridged version rarely leads a reader back to the original source text (see Section 8.1). The afterword to *The Enchanted Castle* (2007b) appears to maintain this view by ominously reminding readers that the "original book is much longer and harder to read than this one" before adding the casual proviso "but it's worth trying" (Nesbit 2007b, p.64). Unfortunately the editors of *Le château enchanté* cannot even make this recommendation, simply issuing the statement "le roman original est plus long

et plus ardu”/ the original novel is longer and more difficult (Nesbit 2012, p.64). Regrettably there are still no French translations of Nesbit’s original text available for curious readers to explore.

The books examined in this chapter mark a distinct change in the way translations were arriving onto the French market with publishers looking for products that could be quickly adapted and travel effortlessly across national borders. Only the earliest book, *L’école ensorcelée* was completely repackaged; all the others have retained the exact same form, format and illustrations. To all intents and purposes they are mirror images of their source texts, with only the textual elements of the book being tailored to the intended audience. With this comes a semantic change, for although the text has been translated, the product itself is looked upon as an adaptation of an existing commodity and consequently labelled as “adaptation de...” (Nesbit, 1990) or “adapté par...” (Nesbit, 2002b).

Though abridged versions publishers can make a book accessible to a far wider, or simply different, audience. The language is simplified and the story shortened to reduce the overall number of pages, allowing it to be read by a younger, or less skilled reader than that targeted by the original source text. Abridged versions of familiar stories can frequently be found in educational reading schemes and collections specifically aimed at early readers. However, this manipulation of the text throws up a complicated dilemma for although an abridgements exposes a greater number of readers to a particular author’s name, it rarely leads the reader back to the original source text; indeed why would the reader turn to a book they feel – mistakenly – that they have already read (Soriano, 1975, p.31)?

CHAPTER NINE

TRANSLATIONS IN ANTHOLOGIES

Nesbit Stories in French Anthologies for Children and Young Adults				
1996	'Le dernier des dragons'	In, <i>Les souris tête en l'air et autres histoires d'animaux</i>	Gallimard	Michelle Esclapez
2002	'Le sortilège du professeur de Lara'	In, <i>Tous des sorcières !</i>	Gallimard et Martinière	Jérôme Jacobs
2006	'Des hommes de marbre'	In, <i>Histoires de fantômes</i>	Gründ	Marie-Céline Cassanhol
2016	'Les enfants du chemin de fer'	In, <i>Huit histoires illustrées</i>	Usborne	Nathalie Chaput & Claire Lefebvre

Nesbit Stories in French Anthologies for Adult Readers				
2000	'Les hommes de marbre'	In, <i>Les fantômes des victoriennes</i>	José Corti	Jacques Finné
2001	'L'ombre'	In, <i>Histoires de Noël</i>	Joëlle Losfeld	Anne-Sylvie Homassel
2011	'La voiture pourpre'	In, <i>L'Ombre tapie dans le coin et autres histoires de fantômes</i>	José Corti	Jacques Finné
2019	'Le pavillon'	In, <i>L'Étreinte de glace</i>	José Corti	Jacques Finné

Although better known for her novels Nesbit was a prolific writer of short stories for both adults and children and to date six of these stories have been translated into French and published in general anthologies: three translations are included in collections for children and four in anthologies aimed at an adult audience. Her work also features in one other anthology, *Huit histoires illustrées* (Sims, 2016), which, despite looking like a collection of translated

short stories, is actually composed of heavily abridged versions of classic children's novels and contains the only French adaptation of Nesbit's famous novel *The Railway Children* (1906).

This chapter aims to show the diversity of these short stories, which, despite being written more than a hundred years ago, are still being included in modern anthologies for readers. It looks at French translations of Nesbit's work aimed at an adult readership and in particular explores the work of Jacques Finn  who has done much to promote the work of Anglophone Victorian women writers in Francophone circles. It should be noted that as far as can be ascertained Finn  is the first translator to have successfully approached a publisher with a project to translate Nesbit's writing since Jeanne Heywood championed Nesbit's work at the start of the twentieth century¹⁴.

9.1 Anthologies and Collections

In the 2000s, a total of 1501 books with the word 'anthology' in the title were published in France and a record 3139 in the United Kingdom (Seruya et al, 2013, p.2). In fact, the number of anthologies published each year has grown exponentially over the past century and following the so-called canon wars of the 1980s and 1990s, the number of anthologies reaching bookstores went through a period of accelerated growth. Critics were questioning the notion of a traditional literary canon: the construction, deconstruction, or reconstruction of the canon was particularly appealing in a postmodern era, a period concerned with values and re-evaluation, and preoccupied with the idea of fragmentation and wholeness (Seruya, et al, 2013, p.2). The very nature of the anthology is that it is formed of

¹⁴ Bee Formentelli had previously suggested to Gallimard that she translate *The Railway Children* (1905), but they turned down her proposal (Formentelli, 2015).

texts that have been “decontextualised by selection and re-contextualised by structure” (Seruya, et al, 2013, p.7).

Whereas the word *collection* is likely to evoke the idea of a carefully selected group of valued objects, the term *anthology* is unfortunately often regarded with a certain disdain. They are too often perceived as purely moneymaking ventures for publishing companies, or looked upon as a vulgar method of breaking down literature into bite-sized pieces, as if “the anthology were in itself a middle brow enterprise crafted to eliminate the difficult or provocative” (Germano, 2016, p.156). Anthologies are by definition a “repackaging of primary sources” and it may be this reconditioning that has proved offensive to critics and scholars alike (Di Leo, 2004, p.9). There appears to be a fear that by removing the text from its original context it may become a diluted version of its former self; that it may become tainted if placed alongside a new set of texts and authors, or betrayed by the introduction of a secondary author responsible for compiling the anthology.

It is perhaps this stigma that has led to the terms ‘anthology’ and ‘collection’ being used almost interchangeably today when referring to an assortment “of connected or interrelated writings that centre around a topic” (Seruya, et al, 2013, p.3). Publishers frequently promote their anthologies and collections based on a perceived sense of quality, excellence, significance and representativeness (Frank, 1990, p.14; Baubeta, 2007, p.22) and target them towards very specific readerships. The anthologies studied in this chapter range from animal-themed collections aimed at young children, to chilling anthologies of ghost stories targeted at adult and YA audiences. This selection and staging is such a vital part of their fabric that it has been suggested that anthologies and collections “can do for text what museums do for artefacts and other objects considered of cultural importance: preserve and

exhibit them by selecting and arranging the exhibits, project an interpretation of a given field, make relations and values visible, maybe educate taste” (Essmann and Frank, 1991, p.66).

Although Derrida has challenged anthologies as a tradition perpetuated by those with “the power to interpret the archives” (1995, p.10), this format has long held a key role in both static and dynamic canon formation. Both Toury and Even-Zohar have highlighted the active role anthologies play in the domain of culture planning (Toury, 2002, 2003; Even-Zohar, 2002), seeing them as a “deliberate act of intervention, either by power holders or ‘free agents’ into an extant or crystallising repertoire” (Even-Zohar, 2002, p.45). Choosing to publish a particular writer’s work within an anthology could therefore be seen as a deliberate attempt to raise the author’s profile, to endorse their work and effectively comment on their cultural worth. Choosing to translate an anthology goes one step further and may give rise to a dual canonicity, endorsing both the value of the author and the text itself (Seruya, et al, 2013, p.3). Anthologies continue to occupy an important place in the literary marketplace for both adults and children and, whilst some could be accused of foisting a heavily Anglophone canon onto the international marketplace, others may play an important role in introducing authors to a new audience and provoking renewed interest in long-forgotten works.

Translations of existing anthologies allow a wide variety of texts to become quickly available to a new audience: already compiled, formatted and published for one market they lend themselves to being translated relatively cheaply, repackaged, re-published and re-marketed. In this study, all the translated anthologies targeting a young audience fit within this category and, whilst they could be said to help shape and inform the target readers’ view of world literature, it is important to remember that they present a collection of texts originally selected for a different set of readers. A classic text or a canonical author in one country may be unknown to readers elsewhere and a change in intended audience may also

result in a change in function; instead of perpetuating a well-known or revered text, the anthology is now acting as an introductory device and the paratext adjusted accordingly.

The adult anthologies briefly examined in the second part of this chapter are by contrast “translator anthologies” (Essman and Frank, 1991, p.84). Newly edited anthologies compiled of specially selected, or new translations, they have been designed specifically for the target readers. In these especially curated collections the choice of texts, authors, or themes may be deliberately designed to expose the reader-in-translation to new ideas or unknown authors, or, on the contrary, be intentionally restricted to themes and ideas closer to those that the reader may recognise, appreciate or feel most comfortable with. The ‘translation anthology’ is a perfect illustration of culture planning as through careful selection and appraisal there is a process of “configuring and/or manipulating the reception of a foreign culture by native readers” (Seruya et al, 2013, p.1). Scholars in Translation Studies have to a great extent overlooked the influence of literary anthologies, and although the work of Korte (2000) and Baubeta (2007) provided a much-needed impulse, there is still room for further research in this area.

9.2 General Anthologies for Children in Translation

Anthologies are widely used as teaching tools in the classroom from primary classes through to Higher Education courses and, whilst these have incited a large amount of academic interest, there is still very little critical material that addresses other anthologies, those intended to be read outside the school curriculum. Scholars of children’s literature in translation appear to have paid scant heed to the contents of anthologies, no doubt impacted by the double handicap of a continued disparagement for general anthologies from the critics and the historical view of children’s literature being inferior or trivial (Baubeta, 2013, p.191).

The perceived low status of both anthologies and children's literature significantly impede the identification of specific authors in non-academic anthologies for children. The names of the individual authors included in such collections are frequently not listed in the catalogues of libraries and publishing houses. Only four anthologies incorporating Nesbit's work have been identified as having been translated into French for the children's market, however, given the difficulty of tracking the contents of anthologies, there is always a possibility that examples of her work may be included in other publications.

<i>Les souris...</i>	<i>Tous des sorciers!</i>	<i>Histoires de fantômes</i>	<i>Histoires illustrées</i>
Beresford	Aiken	Atherton	Baum
Dahl	Bradbury	Bangs	Falkner
Dann	Carpenter	Benson	Hodgson Burnett
Impey	Cross	Bierce	Nesbit
King-Smith	Dahl	Bronte	Sewell
Lively	Garner	Conan Doyle	Spyri
Nesbit	Harvey	Cram	Verne
Patten	Hoban	Dickens	Wilde
Pearce	Nesbit	Edwards	
	Nolan	Heron	
	Pullman	Irving	
	Wellman	James	
	Wilson	Le Fanu	
	Wyndham	Nesbit	
	Wynne Jones	Norris	
		O'Brien	
		Poe	
		Shelley	
		Stephenson	
		Stoker	
		Wilde	
		Wilkins	

Figure 9.1: Authors included in the children's anthologies.

All four books had already been successfully published in the UK prior to translation and proved to be viable commercial commodities. Indeed, if a publication is not swiftly a

resounding success in the culture for which it was originally written, it is highly unlikely that the translating rights will be sought by publishing companies elsewhere (Venuti, 2008, p.276). In both France and the United Kingdom the literary ‘value’ of the contributors was heavily marketed on the cover of the books with key words such as “top authors” (Mercer, 1994) clearly displayed on the cover: Nesbit’s name was just one amongst a variety of heavy-weight players from both the nineteenth and twentieth centuries (see Figure 9.1).

The paratextual content of the source anthologies unanimously places the emphasis on endorsing their authors, but over time the translations move away from promoting names that their readers might not recognise and turn to endorsing the texts themselves: from “très grands auteurs”/ very great authors (Mercer, 1996) and “meilleurs écrivains anglo-saxons”/ best Anglo-Saxon writers, (Haining, 2002), there is a move to “textes célèbres”/ famous texts (Parker, 2011) and “histoires connues”/ well-known stories (Sims, 2016). Remarkably, although the stories in *Huit histoires illustrées* are referred to as well-known stories the reader is never told exactly which stories these are, nor where they originate. For although the 2011 source text retains the titles of the original full-length novels, citing them on the back cover, in the translation the titles are transformed into French and simply cited as being “d’après l’histoire de...”/ adapted from the story by ... (Sims, 2016, pp.4-5). Maybe this was felt to be irrelevant given the young age of its target audience, but more probably it was a question of retaining the visual design and printer’s spread since the layout of source and translated texts are identical in almost every way. Only a single line has been added to the very last page of the volume; a line which reveals the translators’ names and finally signals to the intended reader that this is a translated text.

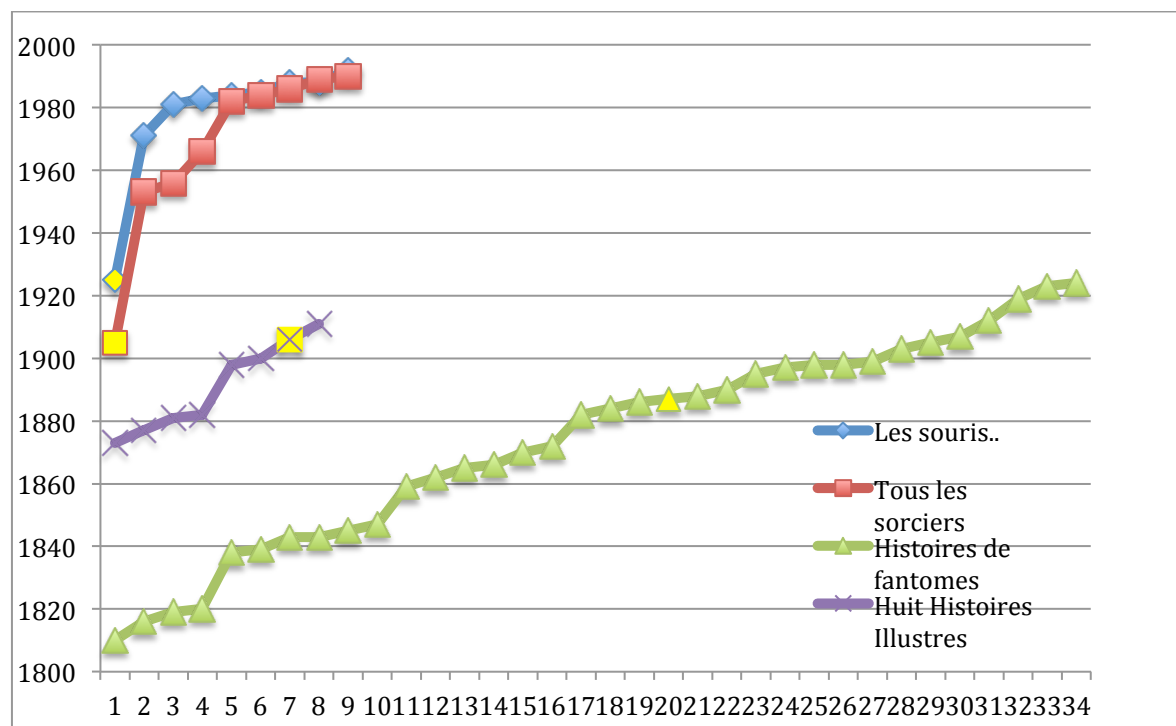


Figure 9.2: Dates of source texts - Nesbit's texts designated in yellow.

The diversity of the four anthologies serves as a testimony to Nesbit's enduring appeal within the Anglo-Saxon market, but also to the ability of her work to fit in with a number of genres and a wide range of age groups. They are based around four very different themes: animal stories, tales of wizardry, horror stories and enduring classics, yet her work fits comfortably within each category. They contain stories written at different periods of history (see Figure 9.2); Nesbit's 'Man-size in Marble' is included in *Histoires de fantômes* (Parker, 2006), which contains work stretching from 1810 to 1924, but her writing sits equally well in *Tous des sorciers!* (Haining, 2002) and *Les souris tête en l'air et autres histoires d'animaux* (Mercer, 1996) whose other stories chiefly date from the 1980s.

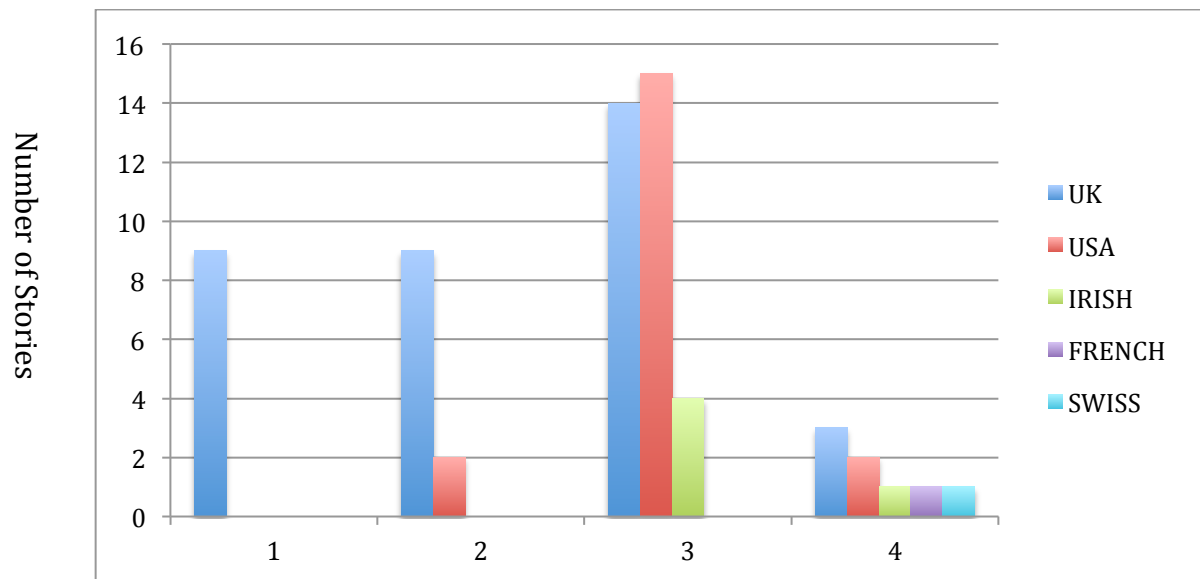


Figure 9.3: Origins of tales in Source texts.

- 1: *Les souris tête en l'air*
 2: *Tous des sorciers!*
 3: *Histoires de fantômes*
 4: *Huit histoires illustrées*

Likewise, her stories comfortably find their place in a collection featuring uniquely British authors, *Les souris tête en l'air*; in those featuring exclusively Anglophone authors, *Tous des Sorciers!* and *Histoires de fantômes*, and yet sit equally well within the more European flavoured *Huit histoires illustrées*., which includes translations of the work of Jules Verne and Johanna Spyri, stories that are now firmly part of a larger international canon of children's literature (see Figure 9.3).

9.3 'Le dernier des dragons' (1996) Translated by M. Esclapez

All the stories in *Les souris tête en l'air* were translated by Michelle Esclapez, who between 1987 and 2013 would translate over twenty-five children's books, principally for Gallimard and Bayard Jeunesse. 'Le dernier des dragons' is perhaps the one story in the anthology that cannot be criticised for its brevity: running to nineteen pages it is almost twice as long as many of the other tales in the book. Like Carlier's earlier translation, Esclapez's

text stays very close to the original source text with little evidence of domestication, and both retain references to “Sussex” roads (Mercer, 1996, p.76) and the “arsenal de Woolwich” (p.79). Unfortunately, it has been impossible to determine whether Esclapez had read Carlier’s translation prior to executing her own, but the retranslation shows no obvious echoes of the earlier text. Interestingly, hers is the only children’s translation in this study to preserve Nesbit’s imperial measurements: the dragon’s length is given as “soixante-dix pieds”/ seventy feet (p.68), thus preserving a sense of foreignisation and foregrounding the text’s status as a translation.

However, perhaps a more disquieting change made to the story is an inversion of the qualities of the young protagonist between source and translated texts. The princess would not give up the idea of fighting the dragon herself and the source text praises her efforts to become “...the strongest and boldest and most skilful and most sensible princess in Europe” before adding, “She had always been the prettiest and nicest” (Mercer, 1994, p.60). The last short sharp sentence is laden with irony, signalling these traditionally female-assigned characteristics as inconsequential qualities, particularly when fighting dragons. In the translated text the order in which these qualities are presented is reversed and the text leads, “Elle avait toujours été la plus jolie et la plus douce des princesses, mais elle s’entraîna...”/ She had always been the prettiest and gentlest of princesses, but she practised... (Mercer, 1996). Although the princess still has every intention of fighting the dragon, the translation pushes conventional female labels to the fore, beauty overshadows valour and any intended satire and irony dissolve in the face of traditional values. In the 1970s, French children’s literature had come under severe criticism for upholding sexual stereotypes and yet thirty years later, despite moves to eradicate it through awareness campaigns, training programmes and publisher’s guidelines to authors (Brugilles, Cromer and Cromer, 2002, p.238),

subliminal messages continued to surface across the genre, reinforcing precisely the conventional gender roles that Nesbit's work had already been questioning in 1925.

9.31 Repackaging the Translation

The first two anthologies to include Nesbit's work *The Upside-down mice and other animal stories* (1994), and *The Wizard's Den* (2001) underwent major changes in format and form upon translation for the French market. *The Upside-down mice* has a very different profile to any of the other books included in this study. The collection of short stories was published as part of a fundraising campaign for the Malcolm Sargent Cancer Fund for Children¹⁵. It was compiled by journalist Jane Mercer with the assistance of publisher Gina Pollinger, a literary giant who would go on to receive the Eleanor Farjeon award for her overall contribution to children's literature. The book openly exploits the potential profits to be made through publishing and was marketed at least as much to the philanthropic benefactor as to the child reader themselves. The fundamental value of the book lay in its ability to raise money for a charitable foundation and so the choice of stories and authors was crucial; if it were to sell in abundant quantities the stories had to be compelling and the authors instantly recognisable to the purchaser. This exacting brief was duly filled, for the back cover declares the stories to be "written by top children's authors", authors such as Roald Dahl, Penelope Lively, Dick King Smith, Philippa Pearce and E. Nesbit, and a review at the time of publication praised it as "a worthy book for the quality of all nine stories within" (Roberts, 1996).

The French edition of *The Upside-down mice* was published by Gallimard under the title *Les souris tête en l'air et autres histoires*, but it appears to have no connection to the

¹⁵ Since merging with another charity in 2005 it is now operates under CLIC Sargent and is the leading children's cancer charity in the United Kingdom.

cancer charity which had been key to the publication of the source text¹⁶. The new edition formed part of Gallimard's *Folio Cadet Bleu* collection, a series which aims to lead "les enfants de 7 à 10 ans de la lecture des livres d'images à celle des textes de la littérature de jeunesse"/ 7 to 10 year-old children from reading picture books towards more textual children's literature (Gallimard 2020b). Consequently, the number of illustrations was expanded, forty-seven in *Les souris tête en l'air* compared with thirty in the source text, and colour added to the original black and white sketches making them more visually appealing. The bright colours and heavy glossy paper of the translated text give the impression of a more luxurious product; one which actively seduces the potential reader by appealing to both the tactile and visual senses.

The biggest change however, comes with the addition of an illustrated supplement at the back of the book. So much more than the classic 'get-to-know-the-author' found at the back of many children's books, *Les souris tête en l'air* contains a fourteen-page activity booklet which encourages the reader to move away from a passive stance and incites them to interact with the text: a similar format to that previously used by Gallimard for their collection "Folio Junior Edition Spéciale" (Perrin, 2005, p.329). By injecting an interactive component into their books, the reader is encouraged to move away from traditional sequential forms of reading and turn from a 'readerly' to a more 'writerly' approach to the text. This has been done in a very ludic manner with the supplement divided into five distinct parts: a multi-choice personality quiz, which directly addresses the reader; an interesting animal-fact section; a multi-choice section regarding the stories themselves, a quiz on being a pet-owner and finally a puzzle about palindromes, encouraging the reader to linger a while longer between the covers and unwittingly reflect on the texts within.

¹⁶ There is always a possibility that a donation was made from the proceeds of the translating rights, but this information has not been disclosed.

However, upon publication *La Revue des livres pour enfants* (1996) gave a rather mixed review of *Les souris tête en l'air*, concentrating on the body of the text and whilst it mentions Esclapez by name, it makes no reference to Gallimard's repackaging tactics and lavish additions. The critic emphasises the fact that all nine English authors and illustrators are well-known, relaying a perceived cultural value to the readers. Yet, whilst pleased by the diversity of the stories, the reviewer was disappointed by the brevity of the tales and felt that the volume did not quite live up to expectations, given the notoriety of the authors, leaving them "un peu déçu de ce recueil prometteur"/ rather disappointed by this promising collection (La Revue des livres, 1996, p.14).

9.4 'Le sortilège du professeur de Lara' (2002) translated by J. Jacobs

The second children's anthology to include Nesbit's work in translation, *Tous des Sorciers!* (2002), was published by *J'ai Lu Jeunesse*, then part of the Flammarion publishing group and now owned by Editions Gallimard. The collection was compiled by Peter Haining, an author and editor whose career spanned four decades and was "sustained by a childhood passion for hidden nuggets of terror, witchcraft and crime" (Hawtree, 2007). It was translated by Jérôme Jacobs, a self-employed author and translator who now works predominantly as a translator for the United Nations headquarters in New York. Like many of the authors in this second part of the thesis, he was approached directly by the publishing company to work on the translation and prior to working on *Tous des Sorciers*, Jacobs had no personal knowledge of Nesbit or of her work. He confesses that before embarking on a translation, he never reads through the entire English version "I discover the text as I am translating... which is unusual I guess." (Jacobs, 2019). It must never be forgotten that the translator has a primary role as a reader of the source text (O'Sullivan, 2009, p.105) and thus by translating the story as he

discovers it Jacobs juxtaposes the functions of primary reader and translator, communicating the sensations he experiences first-hand as a reader himself to his intended audience. Jacobs makes no notes on these initial manuscripts, “I just move forward and then... I’m in for quite a bit of rewriting!” (Jacobs, 2019).

Although the storyline of Nesbit’s ‘Professor de Lara and the Two-penny Spell’ remains unchanged, the translated text has been domesticated for the target audience using a variety of methods: **elimination** to remove intertextual references to Kipling’s novel *Stalky* (1899) and Day’s *Sandford and Merton* (1873); Girton college is no longer mentioned and the linguistic quip in the line, “left her ‘planted there’ as the French people say” (Nesbit, 2001, p.22) is now redundant and reads “Harry l’avait plantée là” (Nesbit, 2002, p.15); **substitution** is employed to replace tea with coffee (p.20) and the fielding of a cricket match, changed to goalkeeping for a football match (p.20); **modernisation** of archaic terms and expressions sees Harry wearing pyjamas (p.20) instead of a nightshirt, the housemaid recast as a cleaner (p.20) and the grand staircase is no longer as one spied in a painting but likened to that seen in a film (p.21). It must be noted that modernisation had already occurred in the source text, updating Nesbit’s old-fashioned insults for a modern Anglophone audience: “a limb” (1905, p.167) was changed to “a scamp” (2001, p.21) and “a muff” (1905, p.167) to “a duffer” (2001, p.22); small, subtle changes which nevertheless began to loosen those tethers that anchor the story firmly in the past, and which would be further loosened through the act of translation.

9.41 Repackaging the Translation

The translated text was redesigned for the new French audience and printed in a larger format making it considerably more expensive: €14 for the translation compared to just £6.99 for the source text. The cheery bright orange cover of the source text was replaced by a much

darker one filled with frightening figures that stare boldly out at the reader. This new cover is strangely reminiscent of the artwork used for the children's series *Goosebumps/ Chair de poule* that had proved to be extremely popular in France throughout the 1990s, and was no doubt commissioned with the aim of attracting a similar readership. As with *Les souris tête en l'air*, there is additional artwork placed throughout the translated text in the form of full-page illustrations that act as an introductory cover page to each story. These images also help break up the text-heavy appearance of the source text that may deter more reluctant readers from approaching the volume.

Both the source text and translation market their collections by placing a prominent list of authors' names on the front cover. The covers have been carefully tailored to attract potential readers, and more importantly potential purchasers, within their clearly defined markets: Roald Dahl and Phillip Pullman make the cut on both covers, but Ray Bradbury has been added to the French version, whilst Jacqueline Wilson, Russell Hoban, Alan Garner and E. Nesbit feature on the cover of the source text. The publishers understand their home markets, promoting names that are immediately familiar to their target audience and which provide cultural resonance to their collections. Therefore, whilst the back cover of the source text makes much of "the special inclusion of a rare story by E. Nesbit" she is conspicuously absent from the cover of the translated text. Likewise, the introductory chapter of the source text has also been adapted for the new audience and shortened by five pages, by removing a lengthy section which gives an historical overview of wizardry in literature and with it a myriad of intertextual references to English authors and publications.

However, these are not the only edits that have been made to the source text. For, although the translated book is physically larger and more expensive, the fifteen stories contained within the source text have been reduced to just eleven. The four stories removed

are certainly tales by authors less well-known internationally, but they are also those which cover the darkest, most violent material and deal with sensitive subject matters, subjects traditionally avoided in children's literature. 'Dark Oliver' by Russell Hoban, which contains violence, scenes from hell, naked girls and an octopus being beaten to death; 'The Dabblers' by William Harvey, which alludes to paedophilia in the priesthood; 'Grimnir and the Shape-shifter' by Alan Garner, which evokes Black Magic, and 'My name is Dolly' by William F. Nolan which covers child-molestation and murder, have all been removed. Whilst all the stories were apparently written for a child audience, the themes treated might not be considered suitable for all readers within the recommended eight to twelve-year old age-group and it is not difficult to see why the French editors felt moved to remove these particular tales from the French anthology. I asked the translator, Jérôme Jacobs, about the timing of these edits, but he could not find his translation notes and could not recall from memory whether they had taken place before or after translation.

9.5 'Des hommes de marbre' (2006) translated by M-C. Cassanhol

'Les enfants du chemin de fer' (2016) translated by N. Chaput

& C. Lefebvre

The remaining two children's anthologies, *Histoires de fantômes* (Parker, 2006) and *Huit histoires illustrées* (Sims, 2016), sit at either end of the age-spectrum for intended readers. In appearance they both remain virtually unchanged in form and format from their source texts, highlighting the extent to which large multinational publishing companies, such as Gründ and Usborne, are increasingly eager to prepare a product suitable for global distribution; a product ready to be translated and reprinted with a minimum of effort, thus reducing costs and increasing profits. *Histoires de fantômes* is a collection of thirty-five

stories written by twenty-three authors and translated by nine different translators. Although marketed as a book for all ages, it is primarily a YA publication that has requisitioned adult ghost stories and repackaged them for a teenaged audience. It includes a translation of Nesbit's 'Man-size in Marble' (1886) executed by Marie-Céline Cassanhol; arguably the most anthologised of all of Nesbit's ghost stories and previously translated into French by Jacques Finné under the title 'Les hommes de marbre' (2000). Perhaps in recognition of the intended older readership of *Histoires de fantômes* there is very little domestication of the text, with just imperial measures changed to metric. As with Finné's earlier translation (see Section 9.3), any non-standard language used in dialogue is changed to standard French, but in this case there are no footnotes to indicate these omissions and the doctor's Irish brogue is totally lost in translation.

Both source and translated versions of *Histoires de fantômes* and *Huit histoires illustrées* were printed in China and the highly illustrated and colourful source texts have been reproduced in full. The rising costs of production and distribution have resulted in many books with lavish colour illustrations being prepared for several markets at once, with just the running text being printed on a separate black plate (O'Sullivan, 2009, p.101). Images are generally devised to appeal to a global audience, and therefore any text embedded in the image can lead to surprising complications. The Chinese printers seem to have been particularly challenged when altering the text of one illustration in 'Les enfants du chemin de fer' (Nesbit, 2016) from English to French and the banner held by the children, which originally read "THANK YOU! SHE IS MUCH BETTER" (2011, p.30), now reads "MERCI! ELLEVABIEN" (2016, p.30). Having spent several years in Shanghai, I have witnessed many such examples of words being run together in Western documents printed in China, although it is rare to see it in a literary work produced for export. Typesetters used to Chinese

characters can experience difficulties discerning where one foreign word ends and another begins, a problem which is compounded if they are called to interpret a handwritten note in the margin of print proofs. Here the result is a confusing string of letters, vaguely reminiscent of a word search puzzle, and not particularly conducive to aiding young readers interpret the accompanying text.

All eight stories in *Huit histoires illustrées* were translated by Nathalie Chaput in collaboration with Claire Lefebvre. Chaput's work for Usborne has already been discussed (see Section 9.62) and here she employs similar tactics, sympathetically translating a text already abridged for a young readership. In a reply to this study she professed that her translations were influenced by the accompanying illustrations; for her "le texte doit correspondre à l'illustration"/ the text must match the illustration (Chaput, 2017). This can clearly be seen in her choice of the word "malles"/ trunks (Nesbit, 2016, p.17) over and above the term employed in the source text "suitcases" (Nesbit, 2011, p.17). Trunks are clearly what is shown in the accompanying illustrations and, by aligning picture and text, the translator gives the early reader an opportunity to use visual clues to facilitate the textual comprehension.

The introduction to *Huit histoires illustrées* refers to *The Railway Children* (1906) as "l'un de ses romans les plus connus"/ one of her most famous novels (Sims, 2016, p.8), yet this abridged edition of *Les enfants du chemin de fer* is the only version of the story available to French readers as to date no full-length translation has ever been published. Despite this absence it is frequently referenced in France as one of her most famous works and features in the paratext of several translations: one book reminding readers of "*le succès mérité de ses Railway Children*"/ the well-deserved success of her *Railway Children* (Legrand-Ferrière, 2001, p.234), whilst another recalls the successful "adaptation cinématographique de *The*

Railway Children” (Finné, 2019, p.282). Indeed, the novel had not gone unnoticed in literary circles: a copy of *The Railway Children* had been requested by Hachette’s Jeunesse department in January 1979 (Hachette, 1979), presumably with a view to translation, but nothing ever materialised. Bee Formentelli, the translator of *Five Children and It*, has also re-expressed an interest in translating *The Railway Children* which she considers ‘a masterpiece’ and in response to this study declared that she “may approach some publishers [...] to do it at last” (Formentelli, 2018); hopefully a French translation of the full novel will eventually be forthcoming.

9.6 Anthologies for the Adult Reader

Although this study concentrates principally on the translation of Nesbit’s writing for children, it would be an error to ignore her other work notably her disturbing ghost stories. Nesbit will be forever associated with the world of children’s literature, but she also wrote a large number of stories targeting adult readers. Amongst these is a plethora of ghost stories, initially published in various popular British magazines, a selection of which were later reprinted as short story collections: *Grim Tales* (Nesbit, 1893), *Something Wrong* (Nesbit, 1893b) and *Fear* (Nesbit, 1910b).

The majority of Nesbit’s ghost stories predate her writing for children, written when finances were particularly tight in the Bland/ Nesbit household. However, despite being penned as money makers, these stories should not be dismissed or disregarded as Nesbit’s unique style of writing already stood out from that of her contemporaries. As with her children’s stories, the narrative is remarkably fast-paced, but here it comes laced with an underlying sense of cruelty and a distinct lack of happy endings (Finné, 2019, p.284). Victorian and Edwardian readers were avid consumers of tales of terror and fear and Nesbit’s

work sits towards the end of what could be considered a golden age of the ghost story. Although it is relatively easy to reel off names of male authors of the genre, Wilkie Collins, Charles Dickens, and Le Fanu to name but a few, over sixty per cent of those composing supernatural tales during this period were women; female writers whose names have been largely forgotten or wildly under-acknowledged (Finné, 2000, p.399).

9.7 ‘Les hommes de marbre’ (2000), ‘La voiture pourpre’ (2011), & ‘Le pavillon’ (2019) translated by J. Finné

It was this blatant bias against women writers that inspired Jacques Finné to compile his first anthology of Victorian ghost stories: *Les Fantômes des Victoriennes* (2000). He felt there was a need to right the injustice that had caused so many female writers to fall into obscurity, especially where French readers were concerned (Finné, 2019b). A distinguished author and translator, Finné is one of the leading European experts on fantasy literature, with over fifty years of experience in translating adult fiction including the definitive French translation of Bram Stoker’s *Dracula* (1979). He taught at the Institut de traduction et de l’interprétation in Zurich for more than thirty years, has written a large number of academic books concerning fantasy literature and compiled an impressive number of anthologies on the same genre. His unshakeable authority as an expert in the field allowed Finné to approach the publisher José Corti directly with a project that “rendrait hommage à ces dames”/ would pay homage to these ladies (Finné, 2019b). Finné’s proposal to compile and translate a large, new anthology was promptly accepted and, following the positive reception of this first volume, two more anthologies followed: *L’Ombre tapie dans le coin et autres histoires de fantômes* (Finné, 2011) and *L’Étreinte de glace et autres histoires surnaturelles écrites par des Victoriennes* (Finné, 2019).

The second half of the twentieth century saw a dramatic turn for the publishing industry, a move away from national publishing companies towards large international conglomerates and, by the 1990s, the industry was largely controlled by a small number of multinational companies (Squires, 2009, p.20). By 2018, just ten French publishing houses generated 89.9% of the total turnover (Laborde, 2019), yet figures collected by the Association des Éditeurs Indépendants suggest that in 2015 there were approximately 3000 publishing houses active in France (Cherbonnier, 2015). Finné had established excellent relations with the independent publisher José Corti, but small publishers such as these could ill afford to take risks on the books selected for publication and, given the ongoing “crise du livre”/ book publishing crisis, plus their own delicate financial situation, they decided to seek outside funding for Finné’s first two anthologies (Finné, 2019b).

In the case of Finné’s first project, *Les Fantômes de Victoriennes*, the publishers applied directly to the Centre national du livre for an editorial grant towards the cost of publication. The Centre national du livre is a state funded project piloted by the French Ministry of Culture. Its aim is to actively encourage the creation and promotion of French literary works and support the many actors involved in the French publishing chain: authors, editors, translators, bookshops, libraries and literary events (Centre national du livre, 2020). With an annual budget of 17.5 million euros, approximately 2,200 projects are assisted each year and grants from €500 up to a maximum of €35,000 are payable upon publication. There is a further stipulation that any assistance be acknowledged in the paratext of the published work and inside *Les Fantômes des Victoriennes* we find clearly marked: “Traduit avec le concours du Centre national du livre”/ translated with the assistance of the Centre national du livre (2000, p.6).

Ever conscious of the rising costs of publication, José Corti asked Finné, a permanent resident of Switzerland, if it would be possible to seek help from the Swiss authorities to secure funding for his next anthology, *L'Ombre Tapie...* (2011). Finné contacted the Swiss Arts Council foundation *Pro Helvetia*, a government-funded body that “promotes Swiss arts and culture with a focus on diversity and high quality” (Pro Helvetia, 2020). The foundation was created in 1939, after the election of Hitler and Mussolini, in order to protect Switzerland’s cultural interests and by 2019 the annual budget had grown from a modest 500,000 Swiss francs to over 43 million (Weber-Henking, 2019). Successful applicants receive grants varying from a minimum 1,000 francs up to 250,000 francs for a multi-discipline project. Pro Helvetia supports a wide range of art projects including literary translation and, as with the French Centre national du livre, it helps sustain the whole production chain, from translation and publication, to bookstores and promotional material. In order to qualify for funding a project must:

- be clearly connected to Switzerland.
- be of nationwide importance.
- be publicly accessible.
- be adequately co-financed by other public or private sponsors. (Pro Helvetia, 2020).

Originally only one of the elements in a project needed to have a Swiss connection: author, translator or publishing house (Weber-Henking, 2019). Hence a French publishing company was able to receive Swiss funding to publish the work of English authors, translated by a Belgian translator resident in Switzerland. Regulations have become more stringent in recent years, with a preference for literature that clearly promotes Switzerland, so unfortunately Finné’s latest requests for funding have received a negative response.

<i>Les Fantômes des Victoriennes</i>	<i>Histoires de Noël</i>	<i>L'Ombre tapie ...</i>	<i>L'Étreinte de glace</i>
Gaskell	Bowen	Anonyme	Braddon
Braddon	Riddell	Braddon	Wood
Edwards	Swain	Broughton	Oliphant
Broughton	Gift	Wood	Edwards
Linton	Burrage	Cholmondeley	Atherton
Riddell	Braddon	Baldwin	Baldwin
Lee	Bangs	D'Arcy	Bacon
Nesbit	Munby	Cather	Nesbit
Housman	Anstey	Wilkins	
Hunt	Blackwood	Nesbit	
Oliphant	Kip		
	Nesbit		

Figure 9.4: Authors represented in the adult anthologies.

All four adult anthologies containing Nesbit stories readily showcase her work in the genre and allow the reader to experience her work alongside that of her fellow contemporaries (see Figure 9.4). Much darker than her writing for children, these stories illustrate the breadth of her talent as a writer; suitably chilling, they leave the reader feeling more than a little unsettled. Translations of ‘Man-size in Marble’ (Nesbit, 1893), ‘The Pavilion’ (Nesbit, 1905) and ‘The Violet Car’ (Nesbit, 1910) by Finné, and of ‘The Shadow’ (Nesbit, 1905) by Anne-Sylvie Homassel exposed her work to a new readership, one that was unlikely to be acquainted with the name E. Nesbit and surely unaware of her reputation as a bastion of Anglophone children’s literature.

Of course each translator has his or her own unique way of approaching a text. Some, as we saw earlier with Jacobs, make little or no notes as they work, whilst others, like Finné, approach their text much more systematically. Finné begins by photocopying the text he is working on and recording in the margin elements such as complex vocabulary that may hold up his translation, or noting down features that might prove difficult to translate, such as figures of speech, wordplay, poems etc. Cultural elements present in the source text are

carefully researched using encyclopaedias, or via the Internet, and finally colleagues, friends and editors are entrusted with re-reading the texts to eliminate any eventual errors that may have unintentionally slipped in. Finné's approach is organised, methodical and orderly; however, as with all texts, "malgré leur passage efficace, il reste des fautes"/ despite the efficient process, some mistakes still remain (Finné, 2019b). These though are small mistakes, such as the inadvertent use of 'six' years (2019, p.233) instead of 'sixty' in his translation of 'The Pavilion', a slip that in no way detracts from the narrative and only manifests itself after an overly meticulous comparison of source and translated texts.

Finné's main objective in compiling these three anthologies was to provide the Francophone reading public with greater exposure to a group of Anglophone writers whose work was still little known in France. The Anglophone nature of the texts is primordial to the project and as such is highly foregrounded, in turn bringing the act of translation itself out of the shadows. These are volumes that pride themselves on being translations and, unlike so many of the translations of children's literature seen earlier in this study, the name of the translator is clearly visible on all three front covers (see Appendix E). These books confidently promote the art of translation as a worthy attribute and not a furtive secret to be hidden away on the last page. This open visibility towards translation continues within the text itself. Finné skillfully scatters his translation with words retained from the original English; words synonymous with a certain image of England such as "smoking caps" in 'Le Pavilion' (2019, p.229), "glen" in 'Les hommes de marbre' (2000, p.245), "downs", "fog" and "early cup of tea" in 'La voiture pourpre' (2011). These simultaneously remind the reader of the cultural origin of the stories and foreground the very act of translation with explanations of the terms supplied in the footnotes. The presence of English in the translated text can also be seen as a counterfoil to Nesbit's own use of French expressions in the source

texts; expressions invisible in translation, drowned in the larger corpus of French text. The use of terms such as “*tête-à-tête*” (Finné, 2000, p.248), “*sur le qui-vive*” (2019, p.224) and even two slightly misquoted lines from a poem by Alfred de Musset, “Quand je serai morte, mes amies, Plantez un saule au cimetière” (2019, p.223) are now only notably ‘French’ via the translator’s notes at the foot of the page, yet to ignore Nesbit’s use of French would be a disservice to the source text and to deny an underlying linguistic connection that existed even prior to translation.

Translator’s notes are certainly one of the clearest means of signalling the translator’s presence in a text. They allow the translator to communicate directly with the implied reader and allow the reader to feel closer to the implied translator, whom they hear whispering in their ear, facilitating their reading experience as they progress through the text. Footnotes permit the retention of cultural references that may have been eliminated or domesticated, and point out to the target reader allusions that would have simply gone undetected. Finné’s *N.d.T.*¹⁷ explain cultural icons such as “Liberty’s” (2000, p.245) and “Axminster carpets” (2019, p.231); they clarify references to the English jury system (2019, p.261) and obscure members of the English clergy like “Whatley” (2000, p, 247), and provide an explanation to the yellow-back books that made up “la littérature de gare”/ cheap paperback literature (2019, p.229) in Victorian England. Through these small explanations, Finné manages to educate the reader without overly detracting from the narration.

“Reading a translation as a translation means not just processing its meaning but reflecting on its condition” (Venuti, 2008, p.276), it involves looking at the context in which it is written and the cultural situation in which it is read, both of which have an influence on the translator’s choices. Finné felt that some of the formal features of Nesbit’s ghost stories

¹⁷ Note du traducteur: translator’s note

proved impossible to translate, including a passage concerning leeches “un jeu de mots [...] malheureusement intraduisible”/ a play on words that is unfortunately untranslatable (Finné, 2019, p.232) and the Irish accent of the doctor in ‘Man-size in marble’. It is thus duly noted in the *N.d.T.*, that “le personnage s’exprime en effet en dialecte irlandais qu’il est, bien entendu, impossible de rendre”/ the character speaks with an Irish dialect which is of course impossible to duplicate (2000, p.257). The reader is hence alerted to an adaptation of the text on the part of the translator and awakened to the limits of translation. Likewise, some minor concessions have been made to adapt the texts to a new cultural context: the provocative “I’ve gone as far as **wishing myself a Roman**” (Nesbit, 2017, p.99) has been tamed in translation to a more respectful “envier les membres de l’Église catholique”/ envying those of the Catholic faith (2011, p.260), drawn blinds are turned into the more French custom of “volets fermés”/ closed shutters (2011, p.261), and the curious and confusing habit of English aristocrats being referred to by the name of their property is abandoned with the result that in translation Mr Doricourt retains his given name of Frederick Powell.

All three of Finné’s anthologies have comprehensive afterwords explaining the context of each anthology and individually introducing each author and their work. Finné deliberately avoids using prefaces which “[trahissent] certaines parties de l’histoire à suivre”/ [contain] spoilers for the stories which follow (Finné, 2019b) and which are all too often skipped by the reader in their eagerness to approach the main text. In each book his introduction to Nesbit mentions that her fame is largely derived from her work in children’s literature: *L’Ombre tapie dans le coin*, mentions Formentelli’s translation of *Five Children and It* and *Le Etreinte de glace* points to both Formentelli’s translations for Gallimard/ Folio Jeunesse and the continued popularity of the film *The Railway Children* (1970). However, this notoriety, which eclipsed her fantasy short stories, is given as anecdotal evidence, and not

as a reason for her inclusion in the anthology. Finné regrets that “ses récits surnaturels sont tombés dans un oubli peut-être injuste”/ her supernatural tales have perhaps unjustly fallen into oblivion (Finné, 2019, p.289).

9.8 ‘The Shadow’ (2001) translated by A-S. Homassel

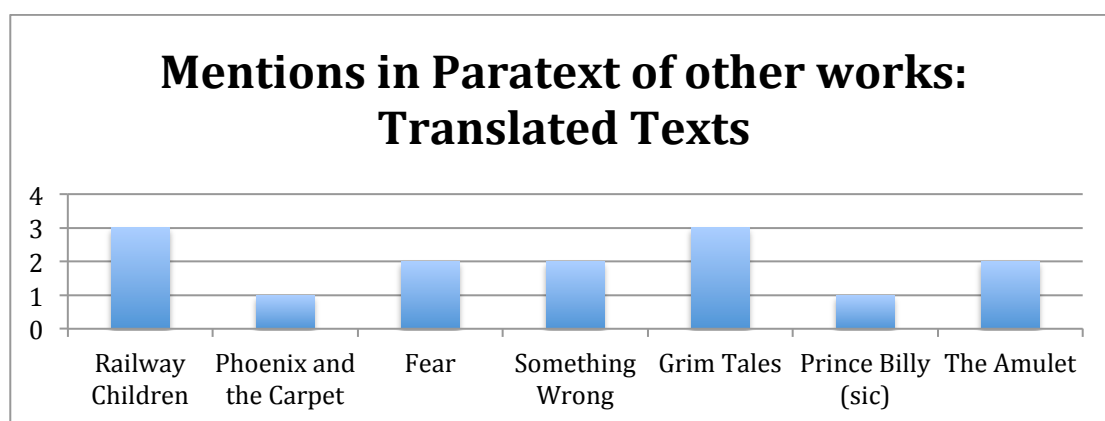
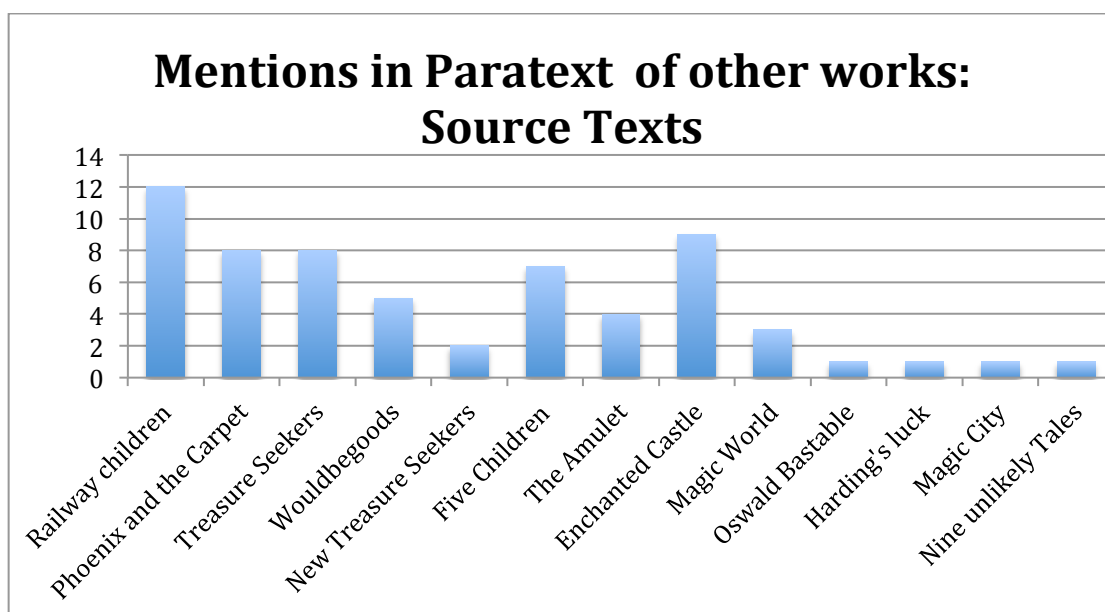
Shortly after the publication of *Les Fantômes des Victoriennes*, the publishing house Joëlle Losfeld also issued its own anthology of Anglophone ghost stories: *Histoires de Noël* (2001) compiled by Xavier Legrand-Ferrière. The collection is comprised of twelve stories that pivot around the Christmas season, traditionally a favourite holiday for literary tales of supernatural happenings and intrigue. The collection was translated by four different translators, including Anne-Sylvie Homassel who was contacted directly by the publishers to work on the translation of five stories in the collection, including Nesbit’s short story ‘The Shadow’ (1905). Already an avid reader of Wilkie Collins and other Victorian authors, Homassel began her translation career working on short stories for *Le Visage Vert*, a fantasy magazine created by Xavier Legrand-Ferrière in 1985 and thus had already established a working relationship with the compiler of this anthology.

Homassel approaches her translations in a similar manner to that of Finné. She starts by reading the text in full and typing up a first draft noting words she does not quite understand in [...] and those choices she is not happy with in {...}. She then reads and re-reads the translated text, conferring with dictionaries and other sources, including the author of the source text if possible. Depending on the publisher she is working with she may also have several working sessions on the text with them to iron out any last points. The sonority of the text is important to her and she will quite often read the translated text out loud, “sometimes even chanting it while I work to hear how it sounds” (Homassel, 2018). She admits that there is always a moment in the translation process when she hits a natural high from “the sheer

physical excitement of producing a text” she loves “being possessed by a snaky string of words, processing them and spouting them out in another language” (Homassel, 2016).

Homassel’s translation of ‘The Shadow’, entitled ‘L’ombre’, is the very last story in the book: traditionally seen as a key position for a tale to occupy in an anthology, the final story will be the one that lingers on in the mind of the reader as they close the book and may influence their opinion of the anthology as a whole. Although Finné’s collections are organised chronologically, two of his anthologies also end with a Nesbit story (see Figure 9.4). Her work could be seen as marking the end of the classic Victorian ghost story tradition and the beginning of a new way forward in fantasy writing.

Homassel’s translation adheres closely to Nesbit’s source text and contains just one modest nod to modernisation whereby “hot-water pipes” (Nesbit, 2017, p.253) are converted to “radiateurs”/ radiators (Legrand- Ferronnière, 2001, p.218). Like Finné, Homassel adds translator’s notes in the form of footnotes to explain intertextual references and allusions to popular fantasy writers of the period, and expressions in French in the source text are signalled through the judicious use of the acronym N.d.T. (*note du traducteur*/ translator’s note). Also similarly to Finné’s work, biographies and bibliographies of the writers featured in the anthology are included at the back of the book and again it is *The Railway Children* that is singled out, for mention “le succès mérité de ses *Railway Children* (1906) a éclipsé une œuvre plus variée”/ the warranted success of her *Railway Children* (sic.) overshadowed a more diverse repertoire (Legrand-Ferronnière, 2001, p.234).



*only the last two columns refer to translations into French

Figure 9.5: Number of times books are mentioned in the paratext of other works.

References to *The Railway Children* are constantly seen in publications of Nesbit's work: the paratextual material of both source and translated texts consistently mention it more than any of her other works (see Figure 9.5). Given the fact that a full-length version of this book has never been translated into French, this leads us to question to what extent this is due to the influence of the film version of *The Railway Children* and not to a direct reading of the novel itself. The same could be said for the number of mentions in the paratextual material of the source texts. *The Railway Children* has become such an iconic film in British cinema that it is now a reference point for placing the author herself: Who is E. Nesbit? She's the author

of *The Railway Children*. There is a general sigh of relief and smiles of acknowledgment; connections have been made and the work of the author recognised if not her name.

The paratext is seen as a natural space to advertise other works by the same author. It is the perfect place to promote the author and plays a role in the further canonisation of their work. The same could be said of the literary anthology: anthologies help to brand the author, the simple act of being selected raising their cultural value, marking out their work as special or deserving of attention. Some anthologies also act as spaces of mutual consecration, famous names rubbing shoulders in the indices, benefiting from one another's eminence and participating in a reciprocal exchange of cultural capital. Others act as a platform to unknown literary works and here, as we have seen with Jacques Finn , it may be the translator who acts as a charismatic consecrator. Moreover, translations of already published anthologies should be considered more than just a quick, cheap means of publication; they too play an important part in the transfer of capital worth. Having undergone a double selection process, firstly for inclusion in a source text anthology and then being selected for translation, they actively participate in the construction, or maintenance, of a larger international canon. Whatever the intended audience, whatever the genre, anthologies and anthologies in translation are an inherent part of the canonisation process and play an important part in endorsing an author's work. They help keep an author's work in print, allowing it to be read by different generations and hereby contribute to its maintaining its status as a classic work.

CHAPTER TEN

CONCLUSIONS, LIMITATIONS & IMPLICATIONS FOR FUTURE RESEARCH

In 1906, just one children's translation of Nesbit's work was available for purchase in French bookshops: *La Fée des Sables*, a single volume translated by Jeanne Heywood and published in Paris by Hachette et C^{ie}. This study closes in a similar manner, in 2020 there is still just one volume of Nesbit's work gracing the shelves of bookshops in France: *Le secret de l'amulette*, translated by the enigmatic Marie Wallace and published by Gallimard Jeunesse. Nevertheless, Nesbit's work is still being actively promoted and published in France and consequently there is a need to look elsewhere to determine how Nesbit's work is being diffused in French today.

10.1 French Translations of Nesbit's Work in 2020

Whilst *Le secret de l'amulette* may be the only one of Nesbit's full-length novels currently available in a traditional paper format (see Figure 10.1), a selection of her short stories is still being published in several adult anthologies (see Chapter Nine) and the heavily abridged version of *The Railway Children*, featured in the children's anthology *Huit Histoires Illustrées*, still forms part of Usborne's 2020 collection of *Albums et recueils*. These anthologies may not lead the reader back to the source texts, but they help to raise a greater awareness of Nesbit's work by positioning her oeuvre within a recognised international canon of literary works.

	Title of Translated Text	Title of Source Text	Publisher	Translator
1997	<i>Le secret de l'amulette</i>	<i>The Story of the Amulet</i> (1906)	Gallimard	Marie Wallace
2000	'Les hommes de marbre'	'Man-size in Marble' (1893)	José Corti	Jacques Finné
2001	'L'ombre'	'The Shadow' (1905)	Joëlle Losfeld	Anne-Sylvie Homassel
2011	'La voiture pourpre'	'The Violet Car' (1910)	José Corti	Jacques Finné
2016	'Les enfants du chemin de fer'	'The Railway Children' (2007)	Usborne	Nathalie Chaput
2017	'L'ombre'	'The Shadow' (1905)	L'Archipel	Anne-Sylvie Homassel
2017	<i>Au pays des dragons</i>	<i>The Book of Dragons</i> (1899)	Amazon e-book	Françoise Gries
2019	<i>Un prince, deux souris et un chat noir</i>	'A Prince, Two Mice and some Kitchen-Maids' (1901)	Amazon e-book	Françoise Gries
2019	<i>Le cacatoucan</i>	'The Cockatoucan' (1901)	Amazon e-book	Françoise Gries
2019	'Le pavillon'	'The Pavilion' (1905)	José Corti	Jacques Finné

	Novel
	Anthology
	E-book

Figure 10.1: French translations in circulation 2020.

Since my research project began, French translations of Nesbit's work have also started to emerge in a very different format and several of her short stories are now available for purchase as e-books via the online retailer Amazon. E-books provide a more economical means of producing, packaging and promoting translations, opening up a greater flexibility towards exactly who and what is translated. Yet, for the researcher these publications create a new set of complications: often self-published, there are no archives to peruse, no traditional publishers or editors to contact and Amazon provides no means of communicating with the author directly. E-books have not only changed the method by which a reader approaches a text, but have also affected the means by which literary researchers can access material

surrounding the production of the text; taking a microhistorical approach to translations produced under such conditions becomes almost impossible.

10.2 Agency: Translators and Agents of Translation

Across the breadth of this study several noticeable agents stand out as having actively promoted Nesbit's work for translation into French. The early translations, covered in Part I, were strongly translator-led and Jeanne Heywood, recognising the strength of Nesbit's writing, approached the French publishers in person, actively scouting out appropriate texts and negotiating the ensuing copyright fees with Nesbit's literary agent in London. These first translations played an important role in acclimatising her work, willfully adapting it to fit and be accepted by the new target audience (Bensimon, 1990). Replete with cultural adaptations and unexpected modifications, indicative of Berman's state of non-translation (1990, p.5), they nevertheless provided the French market with a first exposure to Nesbit's oeuvre and helped move her work onto the international stage.

After a seventy-year hiatus, Théo Carlier's *Le Roi Billy* opened the door to a new wave of Nesbit translations and Part II of this study shows evidence of a distinct move away from these earlier translator-led translations. British publishers such as Ernest Benn began promoting their products across Europe and French publishers began actively looking for foreign books to translate for their collections. There was a strong tendency to translate books that had already been adapted and proven strong contenders in their home market, but several translations were initiated directly on the recommendation of French editorial staff: Isabelle Jan, who had initially been reticent to publish Nesbit for Nathan's *Bibliothèque internationale*, went on to commission a retranslation of *The Story of the Treasure Seekers* for a later collection and subsequently Christine Baker instigated a retranslation of *Five Children and It* for Gallimard Jeunesse.

The role of these editorial voices and their resonance within the text is something that is only just beginning to be explored in translation history. Lévêque has recently proposed (2019c, pp.89-90) that the editor's voice should be added to O'Sullivan's diagram of translated narrative text (2006, pp.101-3) (see Figure 10.2). Indeed, in many cases it has been the editor(s) who chose the text, selected the translator, decided how the product was adapted for the target audience, and found a viable place for the translation within their existing collections and catalogues. Consequently the editor's voice needs to be more widely recognised as an integral part of the translation process and indications of editorial intervention explored via archival research and/or through textual evidence embedded in the translations themselves.

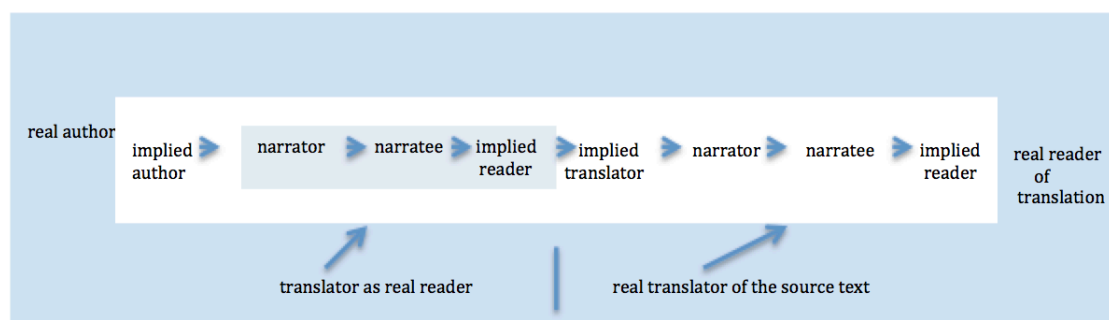


Figure 10.2: O'Sullivan's model concerning translated narrative text.

However, whilst large multinational companies, such as Usborne, continue to translate and adapt publications for the international marketplace, more recent French publications of Nesbit's work may indicate the presence of a parallel movement, one which points back towards translator-led translations: Formentelli has expressed her intention to re-approach publishers with regards to executing an unabridged translation of *The Railway Children*; Finné's three anthologies are all translator-led with *Les Fantômes des Victoriennes* declaring itself "établie, préparée et traduite"/ chosen, prepared and translated by the translator, and more recently translations of Nesbit's work published on e-commerce platforms indicate a

new level of autonomy for the translator¹⁸. Unfortunately the sample size of this study is too small to determine whether this move towards translator-led publications is an indication of a larger trend in literary translation, but it is one that definitely deserves further investigation on a wider scale.

10.3 (Re)packaging the Translation

In the course of this thesis the packaging and repackaging of the Nesbit translations were also carefully considered. Remarkably, less than a third of the translations retain the same packaging and general outward appearance as their source text: a cost-effective technique, frequently used by large multinational publishing companies, to quickly adapt texts and swiftly move them across international borders. Instead the majority of the publications in this study was entirely transformed: their size, format, and overall appearance changed to conform to that of existing books or series in the target culture: perhaps an indication of the strong literary system still in place in France and the continued need to produce a familiar-looking product for the target consumer.

Repackaging also takes place on a national scale and three of the translations included in the corpus were recycled within the French marketplace itself: *Le Roi Billy*, was repackaged as *Billy le Roi*; *Une drôle de fée* as *Cinq enfants et moi* and more recently Hommassel's 2001 translation of 'The Shadow' was reused in a new anthology *Crimes et fantômes de Noël* (Croquet, 2017). Translating a new text can be an expensive procedure: recycling and repackaging existing translations permits publishers to reduce costs and limit the risks involved in investing in a totally new publication. However, whilst recycling translations may maintain existing samples of Nesbit's work in circulation, it could also be

¹⁸ In early 2020 Gries released four more Nesbit e-books. She divided her translation of *The Book of Dragons* into three shorter volumes and issued a new retranslation of 'Melisande'.

seen as stalling further translations of her work and actively impeding the commissioning of retranslations, an essential part of the translation process (see section 6.21).

10.4 Canonicity

In Part II of the thesis it can be seen that Nesbit's long-standing reputation as a stalwart contributor to Anglophone children's literature appears to have been an influential factor for French editors and publishers when scouting out new translations. There is a degree of reassurance in seeking out source texts that have already been acclaimed, for when a book has been judged and consecrated by experts its cultural value is automatically increased (Ginzberg, 2017, p.143). Indeed some scholars, such as Guillory, have placed the importance of the transmission of the text over that of the text itself, suggesting that texts become canonical because "they are talked about in such communities and subsequently passed on" (Van den Bossche, 2017, p.176).

Throughout the study there is strong evidence of the effect that Nesbit's reputation has had when choosing a book for translation and her canonical status is subsequently promoted to intended readers through different elements of the paratext. However, the integration of a foreign author into a national literary canon is a complicated process and no more so than in the realm of children's literature. Above and beyond the recommendations of experts and scholars, canonical texts are principally read to, or bought for children as a means of seeking the "echoes of various intergenerational readings that resonate in each canonical work" (Darr, 2017, p.23). Indeed as adults we are both emotionally and nostalgically open to continue these readings because many of these stories are those we heard or read in our own childhood. The texts we encounter in childhood have a lasting authority; Calvino suggests that we reread and remember certain texts precisely because they "exert a peculiar influence [...] and imprint

themselves on our imagination as unforgettable” (2009, p.4). Alison Waller explores this theme further in her recent work *Rereading Childhood Books*, examining how children’s books often function as paracanonical rather than canonical texts (2019, p.4). Nesbit’s absence from the French market between 1913 and 1978 essentially excluded her from featuring in French readers’ paracanons during this period and has no doubt played a deciding factor on her status in France today. Perhaps as the young French readers of the 1980s and 1990s become parents themselves there will be a resurgence of interest in Nesbit’s work and a call for a fresh set of retranslations to enthrall a new generation of readers.

10.5 Implications for Future Research

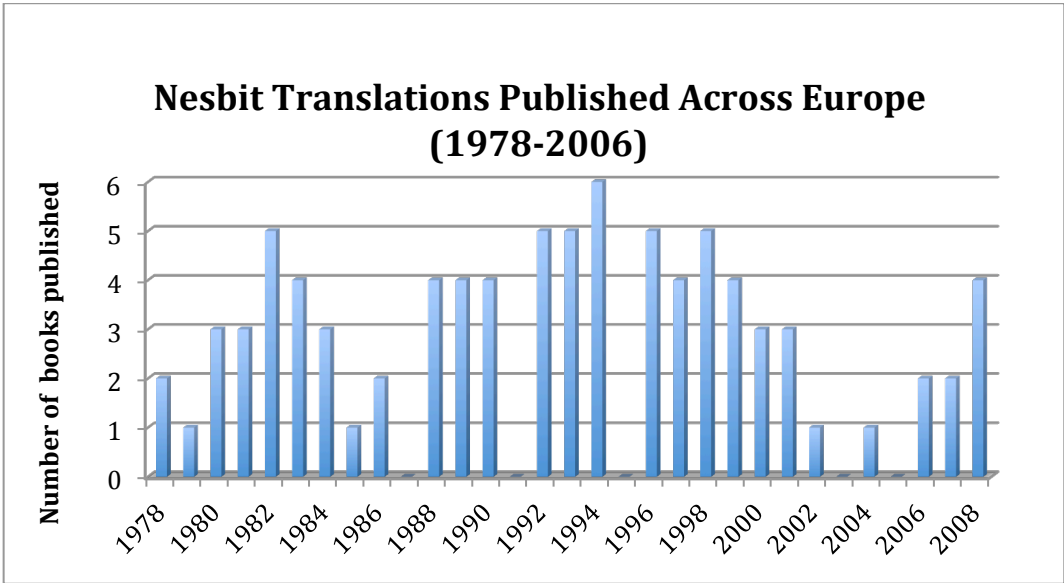


Figure 10.3: Nesbit translations across Europe per annum according to the UNESCO Index Translationum.

This study has provided a first step towards examining Nesbit’s work in translation, but further studies are needed to place these French translations in a wider European context¹⁹. Data taken from the UNESCO Index Translationum (see Figure 10.2) indicate that between 1978 and 2006 her work was widely translated across the whole of Europe and it is

¹⁹ For the purpose of this study ‘Europe’ is taken to be the body of 44 countries as defined by the United Nations official statistics.

unfortunate that this index has not been updated more recently. These figures provide only a loose indication as to the number of Nesbit translations available. They generally refer to the translation of Nesbit's books and not to her work included in anthologies; indeed according to the index only Finland registered an example of an anthologised translation of her work 'Man-size in Marble' (Kuula, 1999).

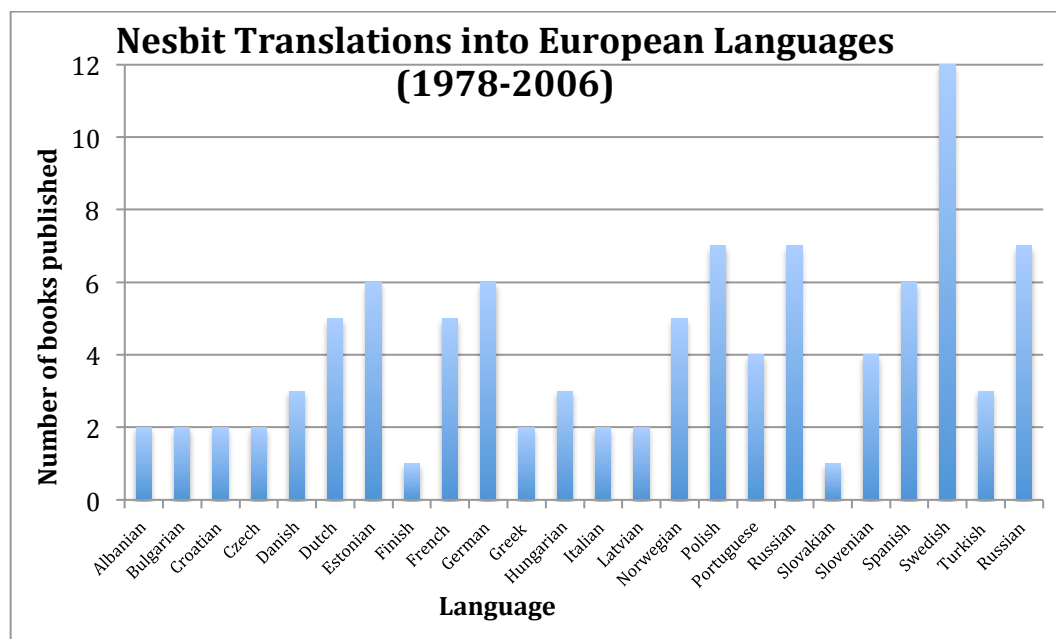


Figure 10.4: Nesbit translations per language according to the UNESCO Index Translationum.

According to the UNESCO index, Sweden, where the first Nesbit translation appeared in 1901, has published far more Nesbit translations than any other European country (see Figure 10.3) and this would be an interesting point upon which to extend this study. However, in order to gain an accurate understanding of her work in translation, and an insight into her place in both international and national canons of children's literature, an extensive country-by-country analysis is needed; a study which looks at where and when her works were translated and by whom.

Indeed, one of the obstacles encountered in this study was the lack of information freely available about the translators. Whilst there are indexes and catalogues related to

translations, virtually no historical databases exist for the translators themselves. As part of their larger project concerning the *Repository of Polish Translations of Shakespeare's Plays in the 19th Century*, the University of Warsaw has begun developing a database for Polish translators which includes "biographical outlines of the translators includ[ing] the basic facts of their lives, paying particular attention to their education, knowledge of foreign languages and literature" (University of Warsaw: uw.edu.pl). As can be seen from this thesis, translators often translate from several different languages and across several different literary genres, but to-date there is no comprehensive means of cross-checking relevant background information. The development of an international database or index of translators, based on the model developed by the University of Warsaw, would provide an essential tool for future researchers and create a valuable addition to the field of translation history.

Arlette Farge describes archival documents as being "a tear in the fabric of time, an unplanned glimpse offered into an unexpected event. In it everything is focused on a few instants in the lives of ordinary people, people who are rarely visited by history" (2013, p.7). By taking a microhistorical approach to the available material and reducing the scale of observation, this study has managed to access these 'tears' and catch a momentary glimpse at those responsible for bringing Nesbit's work to the European Francophone market; not just the translators, but the wider network of publishers, editors and literary agents who advocated her stories and curated her reputation. Through meticulous investigations and careful research it has revealed a series of documents not previously discussed in the academic arena, including an unknown example of Nesbit's work in translation and, by combining archival research with testimonies from the translators themselves, it has provided an overview of the French translations of her work, encompassing a variety of literary genres targeted at children

and an assortment of short stories for adult readers. It must be remembered that although studying translation history is a means of looking at the past through the eyes of today, the past can also help to illuminate different aspects of the present; while it may not show us the future of translation studies, the past may help us to move forward and begin to understand the challenges faced by translation and translators in the field today (D'hulst, 2019).

APPENDIX A

QUESTIONNAIRE: E. NESBIT AND HER TRANSLATORS

Please feel free to complete this questionnaire in French or English and to expand and add any extra information you deem relevant concerning your work as a literary translator.

About You

Name:

Gender:

Nationality:

Country of residence:

1. Your Age

(Select only one)

- .. under 25
- .. 25-35
- .. 36-45
- .. 46-55
- .. 56-65
- .. 66 or over

2. I classify myself as...

(Select only one)

- .. Principally a translator
- .. Principally an author
- .. Both an author & a translator
- .. Other (please expand)

3. I am...

- .. Self-employed
- .. An in-house translator
- .. Employed by a translating agency
- .. Other (please expand)

4. I have been working/ worked as a translator for years.

A. Languages spoken:

- a. mother-tongue/ fluent/ working knowledge/ notions
- b. mother-tongue/ fluent/ working knowledge/ notions

c. mother-tongue/ fluent/ working knowledge/ notions

d. mother-tongue/ fluent/ working knowledge/ notions

B. Please state languages translated:

FROM: a) TO

b) TO

c) TO

d) TO

5. I principally translate...

- .. Children's fiction
- .. Adult fiction
- .. Fiction for both adults and children
- .. Non fiction (please expand)

If possible could you attach a complete list, or link, to works translated and/ or written by yourself

Translating Nesbit

I recognise that you may have worked on this translation some time ago and may not be able to answer all of the questions, but I would be very grateful for any information you can supply.

6. Prior to translating Nesbit's work...

- a) Did you recognise her name as an author? Yes/ No
If yes, how did this influence your decision to take on this translation?
- b) Did you read any of her books as a child? Yes/ No
If yes, which books did you read?
- c) Did you read them
 - .. in English?
 - .. through an earlier translation into French?
 - .. in another language?
(please expand)
- d) Had you witnessed her work through TV dramatisation or film? Yes/ No
If yes, please expand:

7. Who instigated the translation?

- .. I was approached by the publisher
- .. I approached the publisher myself
- .. Other (please expand)

8. Who chose the title for the translated text?

- .. The publisher
- .. Myself
- .. It was a joint decision
- .. Other (please expand)

9. Did you receive any guidelines or instructions from the publisher concerning the translation?

- .. No
- .. I don't remember
- .. Yes (please expand)

10. Did you read any other translations of Nesbit's work prior to or whilst working on your own translation?

- .. No
- .. I don't remember
- .. Yes, earlier French translations (please give titles)
- .. Yes, earlier translations in another language (please give language and titles)

If yes, did these earlier translations affect your own work in any way?
(choice of names, style etc.)

- .. No
- .. I don't remember
- .. Yes (please expand)

11. Do you remember which English edition of (INSERT NAME OF BOOK) was used for your translation?

- .. No
- .. I don't remember
- .. Yes (please expand)

Was this particular edition:

- .. Imposed by the publisher?
- .. Selected by yourself

12. References to English culture in Nesbit's work...

- a) How did you approach cultural references in the text (place names, literary references, etc.)?
 - .. The source text had no poems or songs
 - .. I don't remember
- b) Many of Nesbit's novels contain poems and songs.
How did you go about translating these elements?
 - .. The source text had no poems or songs
 - .. I don't remember

Any general comments you care to share on translating poems and songs:

13. With regards to the paratextual elements of the text...

- a) Were you involved in the choice of chapter headings?
 - .. No
 - .. I don't remember
 - .. Yes (please expand)
- b) If footnotes are included in the translation, was this your choice?
 - .. No
 - .. I don't remember
 - .. Yes (please expand)
- c) Did you provide a preface, afterword or glossary?
 - .. No
 - .. I don't remember
 - .. Yes (please expand)
- d) Did the illustrations in the source text influence your translation?
 - .. No
 - .. I don't remember
 - .. Yes (please expand)

General comments on paratextual elements:

14. Did you consult an external reader who is not a translator or an editor (friend, spouse etc.) could read the translation with a fresh eye?

- .. No
- .. I don't remember
- .. Yes

If yes, how did their input influence the translated text?

15. Once you had completed your translation were there any major alterations or changes made by the publishers or editorial team?

(Select any appropriate answers)

- .. No my text was published unaltered.
- .. Suggestions were made by the publishers, but I remained in control.
- .. Alterations to the text were made after consulting me.
- .. Alterations to the text were made without consulting me.
- .. After handing over the translation I had no more control over the text.

General comments on changes made:

Your approach to translation

How do you approach a translation? What are your working methods and procedures?

Do you have any other remarks or comments concerning your work on translating Nesbit, or translating from English to French in general?

I really appreciate you taking the time to answer my questions and help shed some light on the translation procedure and the many changes in translators' roles. If you have any early drafts, notebooks etc, concerning this translation I feel honored if you would allow me consult them.

I didn't realise quite how involved and fascinating the journey would be when I started on this project and am so glad you have agreed to be a part of it.

APPENDIX B

THE PUBLISHED WORKS OF C. AND/ OR J. HEYWOOD

	TIMELINE OF HEYWOOD TRANSLATIONS	Publisher	Genre	Notes
1895	<i>Mémento de langue et de littérature anglaises</i>	Nathan	NF	Original work
1906	<i>La Fée des Sables</i> E. Nesbit	Hachette	CL	
1907	<i>Le Moine de Cruta</i> E. Phillips Oppenheim	Le Radical	AL	
1908	<i>Les chercheurs de trésors</i> E. Nesbit	Hachette	CL	
1908	<i>La Dame au diamant</i> A.K. Green	Hachette	CL	
1909	JEANNE HEYWOOD DIES			
1909	<i>Lequel des trois?</i> A.K. Green	Tallandier	Detective	
1910	<i>Le château enchanté</i> E. Nesbit	Tallandier: <i>Jeudi de la Jeunesse</i>	CL	Jeanne?
1910	<i>Vincent le petit pâtre des Cévennes</i>	Tallandier: <i>Jeudi de la Jeunesse</i>	CL	No source text given
1910	<i>Le Secret du vautour de la Sierra</i> H. Pritchard	Tallandier	Adventure	
1910	<i>Une étrange disparition</i> A.K. Green	Tallandier: <i>L'oeil de la police</i>	Detective	
1910	<i>La Main et la bague</i> A.K. Green	Tallandier	Detective	
1910	<i>La Romance fatale</i> F. Hume	Hachette		Jeanne?
1910	<i>Le Secret du coffre-fort</i> C.E. Walk	Tallandier	Detective	Jeanne?
1911	<i>L'Escalier en spirale</i> M. Roberts Rinehart	Tallandier	Detective	
1911	<i>Un Crime mystérieux</i> E.P. Oppenheim	Flammarion	Detective	
1912	<i>Une étrange disparition</i> (5 th ed.) A.K. Green	Les Romans mystérieux	Detective	
1912	<i>Angleterre, Ecosse, Irlande</i>	Hachette	NF	With Gaston Beauvais
1912	<i>Le Bridge aux enchères</i> W. Dalton		NF	

1912	<i>Kate Mérédith</i> (4th edition) ²⁰ C.J.C. Hynes	Tallandier	Adventure	Jeanne?
1913	<i>Les terribles jumeaux</i> A. Wyatt	Hachette	CL	
1917	<i>Comment on a eu les sous-marins allemands</i> “Bartimeus” du Times	La Renaissance du livre	NF	With P. Guitet-Vau
1922	<i>The Bolshevik Publications and French Policy</i>	Costes	NF	French to English
1924	<i>The illustrated guide: Mysterious Islam, Morocco</i>	Hachette	NF	French to English
1926	<i>Algeria and Tunisia</i> R. Prosper	Hachette	NF	French to English
1927	<i>Les Grimpeurs de rochers</i> T. Mayne Reid	Tallandier	Adventure	Retranslation
1927	<i>La Maison dans le désert</i> T. Mayne Reid	Tallandier	Adventure	Retranslation
1928	<i>La Chine et les Nations</i> Wong Ching Wai	Gallimard	NF	Retranslation
1928	<i>Les Épaves de l’Océan</i> T. Mayne Reid	Tallandier	Adventure	Retranslation
1929	<i>Les Chasseurs d’ours</i> T. Mayne Reid	Tallandier	Adventure	Retranslation
1932	<i>Kate Meredith</i> C.J.C. Hyne	La Renaissance du livre	Adventure	Jeanne?
1932	<i>Le Secret du coffre-fort</i> C.E. Walk	Tallandier		Revised edition
1932	<i>Lequel des trois?</i> A.K. Green	Tallandier		Revised versions of Jeanne’s work
1933	<i>L’Escalier en spirale</i> M. Roberts Rinehart	Tallandier		
1934	<i>Une étrange disparition</i> A.K. Green	Tallandier		
1934	<i>La Main et la bague</i> A.K. Green	Tallandier		
Key	Capitalisation of Titles as cited in the general catalogue of the BnF Black : works attributed to Jeanne Red : works attributed to Courtney CL: Children’s Literature NF: Non-Fiction <div></div> : Misappropriated works which were, or may have been, translated by Jeanne			

²⁰ The early editions give the title as *Kate Mérédith*, but later editions drop the accents and employ *Kate Meredith*.

APPENDIX C

NAME CHANGES IN J. HEYWOOD'S TRANSLATIONS

<i>Five Children and It</i>		<i>The Story of the Treasure Seekers</i>	
ST (1902)	TT (1906)	ST (1899)	TT (1908)
Cyril	Cyrille	Pincher (Dog)	Fox
Anthea	Anna	Mary (secondary character)	Marie
Robert	Robert	Wilson (Servant)	Sarah
Jane	Jeanne		
The Baby (The Lamb)	Le bébé (Agneau)	Eliza (Servant)	Elisa
Hilary or St Maur or Devereux	Jacques-Francois-Hilaire	Ellis (Hairdresser)	Alexandre
Psammead or Sand-Fairy	Psammead or Fée des Sables	Janey (Deceased mother)	Janette
Martha	Marthe		
Billy Peasemarsch	Guillaume		
William (stable lad)	Jean		
Albert (coachman's son)	Henri		
Amelia	Amélie		
Andrew	André		
Guillaume	Bill		
Young man	Jeune paysan		
	Jeune paysanne		
	Elise		
Granny	Une parente âgée La parente malade		
Farm-hand	Un gros fermier		

APPENDIX D

UK TELEVISION, RADIO AND FILM ADAPTATIONS

	Title	Media Outlet
1940	The Railway Children	Radio
1951	The Railway Children	TV series
1951	Five Children and It	TV series
1953	The Story of the Treasure Seekers	TV series
1957	The Railway Children	TV series
1961	The Treasure Seekers	TV series
1963	Number 17	BBC Radio
1966	Five Children and It	Jackanory ²¹
1967	The Phoenix and the Carpet	Jackanory
1967	The Prince, Two Mice and Some Kitchen-Maids	Jackanory
1968	The Railway Children	TV series
1969	Wet Magic	Jackanory
1970	The Wouldbegoods	Jackanory
1970	The Railway Children	Film
1972	E. Nesbit	Documentary
1973	The Magicians Heart	Jackanory Play
1973	The Princess and the Hedgehog	Jackanory Play
1977	The Phoenix and the Carpet	TV Series
1979	The Enchanted Castle	TV Series
1980	The Mystery of the Disappearing Schoolgirls	TV Film
1981	The Railway Children	Jackanory
1982	The Story of the Treasure Seekers	TV Series
1991	Five Children and It	TV Series
1993	The Return of the Psammead	TV Series
1994	The Phoenix and the Magic Carpet	TV Series
1997	The Phoenix and the Carpet	TV Series
1997	Hurst of Hurstcote	BBC Radio 4
1998	E. Nesbit	Documentary
2000	The Railway Children	Film
2001	The Shadow	TV Series
2004	Five Children and It	Film
2005	The Railway Children	Stage Play
2008	Five Children and It	BBC Radio 4
2010	The Story of the Amulet	BBC Radio 4
2010	The Phoenix and the Carpet	BBC Radio 4
2010	The Last of the Dragons	BBC Radio 4
2008<	The Railway Children	Stage Play
2014	The Railway Children	BBC Radio 4
2014	Three Short Stories by E. Nesbit	BBC Radio 4
2015	Ghost Stories of E. Nesbit	BBC Radio 4
2018	The Secret Life of Books: Five Children and It	Documentary

²¹ Children's television series originally broadcast between 1965 and 1996 designed to stimulate an interest in reading.

APPENDIX E

AUTHOR AND TRANSLATOR'S NAMES

	Title of Translation*	Placement of Nesbit's Name				Placement of Translator's Name			
		Front Cover	Spine	Back Cover	Title Page	Front Cover	Spine	Back Cover	Title page
1906	<i>La Fée des Sables</i>		1		1				1
1908	<i>Les chercheurs de trésors</i>								1
1910	<i>Le château enchanté</i>	N/A							
1979	<i>Le Roi Billy</i>	1		1	1				1
1981	<i>La chasse au trésor</i>	1		1	1				1
1982	<i>Billy Roi</i>	1		1	1				1
1986	<i>L'école ensorcelée</i>				1				1
1990	<i>Melisande</i>	1			1				
1995	<i>Chasseurs de trésor</i>	1			1				1
1996	'Le dernier des dragons'	1							
1997	<i>Le secret de l'amulette</i>	1			1				1
2000	'Les hommes de marbre'			1		1			1
2001	'L'ombre'			1					
2002	<i>Le Roi Lionel...</i>	1			1				1
2002	'Le sortilège du professeur...'								1
2004	<i>Une drôle de fée</i>	1		1	1				1
2006	'Des hommes de marbre'								
2007	<i>Cinq enfants et moi</i>	1		1	1				1
2011	'La voiture pourpre'			1		1		1	1
2012	<i>Le château enchanté</i>	1			1				1
2016	'Les enfants du chemin de fer'	1			1				1
2017	<i>Au pays des dragons</i>				1				
2017	'L'ombre'			1					
2019	<i>Un prince, deux souris et...</i>	1			1				1
2019	<i>Le cacatoucan</i>	1			1				
2019	'Le pavillon'			1		1	1	1	1
Total		14	1	10	16	3	1	2	18
Employs the full name "Edith Nesbit"									

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Particles in European names

According to common practice the particles in Flemish names are used to order authors alphabetically in the bibliography, hence, Van Coillie is listed under V and D’hulst under D.

Likewise, Italian names beginning with particles such as **Di** appear in alphabetical order under the relevant particle hence Di Leo is referenced under D.

For French names beginning with **de** the particle is ignored hence, Wilma de Brion is listed under B.

The particle **Von** in German names is also ignored and hence Heyden-Rynsch is referenced under H.