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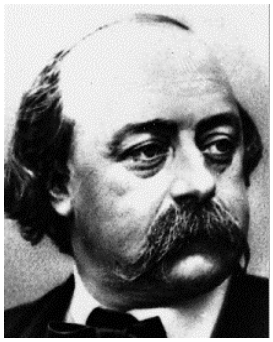
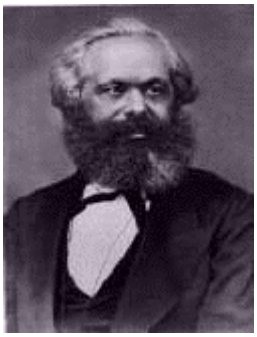
WOMEN'S EQUALITY, MARXISM AND THE REJECTION OF SOCIETY'S MORAL JUDGEMENTS IN ELEANOR MARX AVELING'S TRANSLATION OF *MADAME BOVARY*





Introduction

As translation theorists such as André Lefevere have observed, any translator has a personal motivation for choosing to translate a work and for translating it in a certain way (Lefevere 1990, 1992). This motivation consciously or unconsciously — but inevitably — influences the product. When a translator with personal beliefs as strong as Eleanor Marx Aveling's chooses to translate a work as controversial and dense as Gustave Flaubert's *Madame Bovary*, readers may wonder what motivations played a role, and those concerned with translation may be interested in looking for the effects of these motivations on the product. This is particularly important in this case because Marx Aveling's translation was for some time the only one available in English, and thus could significantly influence English society's opinions. This paper will attempt to address both of these questions: what may some of Marx Aveling's reasons for choosing this work — and for translating it the way she did — have been; and how are these motivations reflected in the product, if at all?

Brief biographical sketches of Flaubert and Marx Aveling will be provided, focusing in particular on their personal beliefs, involvement with the book and their views of Emma Bovary, the main character — though not *heroine*, at least in the conventional sense — of the novel. From this, a hypothesis will be formed, identifying some of the ideologies that are likely to underlie Marx Aveling's translation. Excerpts from the original and the translation which seem particularly pertinent to proving or disproving this hypothesis will be compared. Other translations will be referred to occasionally to highlight Marx Aveling's translation choices. Finally, the validity of the hypothesis will be evaluated in light of this evidence. For reasons of space, it will not be possible to provide substantial background information on the novel or Marxist philosophy, although some general resources about them will be listed with the works cited at the end of this paper.

Research and Difficulties

These questions about Marx Aveling's translation, although specific, are linked to a larger issue: the need for readers and translators to be aware of manipulation in translating; and for an accompanying awareness of how this manipulation can occur. This was a particular area of interest for André Lefevere, and extracts from his works, including *Translation, Rewriting and the Manipulation of Literary Fame* and *Translation, History and Culture*, provided much of the theoretical background for this paper. Lefevere stated that publishers, translators and institutions in society manipulate literature — and by extension society — through translation, by determining both which works are translated and how the translation is done (Lefevere 1985, 1990). It is this idea which provides the starting point for my analysis. Several other works dealing with literary translation in general and this text in particular also provided information. Mary Neale's comparison of several English translations of Madame Bovary proved invaluable for both background information on the translation and a comparative evaluation of it. Sherry Simon's work on gender in translation was helpful in providing a portrait of Marx Aveling as a translator, a description which was inadequate in all of the general biographical works consulted. However, the biographical resources on both Flaubert and Marx Aveling were adequate for providing general information, and were widely available. The original novel and Marx Aveling's translation were also easily obtained: since both are now out of copyright, etexts of both works were produced by Project Gutenberg. Apart from the occasional typographic error, these versions appear to be quite reliable.

Some problems did occur in this research. One major shortcoming of the etexts available, and indeed of the six different editions of the translation at the University library, was that the translator's note was not reproduced. Consequently, and unfortunately, all descriptions of Marx Aveling's motivations in her own words is quoted from secondary sources. As Lefevere (1985) pointed out, such biographical rewritings necessarily come with their own underlying motivations (and perhaps manipulations), and may not accurately reflect the original.

On the subject of the translation, it is not easy to determine which edition or version of *Madame Bovary* Marx Aveling used as her source. Thus, some localized inconsistencies could simply arise from minor differences between the source text used for this analysis and the text Marx Aveling used. While this would be unlikely to influence the general conclusions drawn, it might make individual observations less reliable.

Finally, it was difficult to know whether the translator would have interpreted some elements in the same way a modern reader (in this case, I) would, given the different literary polysystems in which the work is judged: Marx Aveling in the mid-nineteenth century, as compared to the works that were available in England at that time; myself at the beginning of the twenty-first century, in Canada, in the context of the works with which I am familiar. Since extensive study of societal and literary norms of the time in France and England, or of historical use of words and expressions, is far beyond the scope of this project, it was necessary to use existing commentaries and essentially to trust that the similarities between the polysystems outweigh the differences.

The Author and Translator

Gustave Flaubert

When Flaubert began to write *Madame Bovary* it is unlikely that he suspected how controversial a book it would become. Though he certainly struggled with stylistic problems — not least of all his desire to perfect each word, to find *le seul mot juste* (Britannica) — he is also theorized to have used the book, consciously or unconsciously, to express some of his own emotions, his shortcomings, and his ideals. This may be best reflected in his frequently quoted statement, "Madame Bovary, c'est moi." (Steegmuller 1993: 345)[1]. Lowe describes Emma as a character who is unrelentingly realistic and cannot be pigeonholed as either angel or sinner: "Through all the actions — selfish, dishonest, and plain silly — which we may find it difficult to accept in her, Emma is still, in Baudelaire's words, seeking that elusive goal so stressed in the early nineteenth century, 'l'Idéal'." (Lowe 1984: 20) Flaubert, though he did not see the bourgeoisie exactly as Karl Marx did (Nadeau 1972: 202) nevertheless had a horror of the class and its lifestyle. Emma's experiences may in some way mirror his disgust with the pettiness of the bourgeois life (*ibid*.: 116, 128). In the style of his novel, Flaubert reflected his belief that the author of a story should be omnipresent but invisible, and should remain objective, avoiding making value judgements as much as possible (Chevalier and Delport 1995: 76). This is likely the feature of the novel which led to his trial for obscenity in 1857, after *Madame Bovary* was serialized. Armstrong states,

> Flaubert's Madame Bovary prompted a criminal prosecution for immorality when it appeared in 1857... because his new techniques of ironic narration prevented contemporary French readers from understanding the novel's attitude toward its heroine. Because the narrator does not condemn her with the vigorous outspokenness of a Balzac, the novel's early readers assumed that Flaubert wants us to approve of her or that he is neutral toward her,

and Sherry Simon reports that "It was less the conception of adultery itself which had shocked the bourgeois morality... [Marx Aveling] adds [in her preface to the translation], than Flaubert's coolness (the 'calm of a doctor describing a disease')." (Simon 1996: 67)

Eleanor Marx Aveling

The daughter of Karl Marx, Eleanor Marx Aveling was brought up with a Marxist socialist philosophy, which she adopted with enthusiasm. Throughout her life she was active in her promotion of Marxism, publishing several treatises both independently and with Edward Aveling. Marx Aveling was perhaps equally vehement in her belief in women's equality. Her "free marriage" with Edward Aveling is one of the most concrete manifestations of these beliefs (Tsuzuki 1967: 108), certainly radical at the time and in some ways still progressive today. In the essay "The Woman Question," co-written with

[1] Also quoted as "la Bovary, c'est moi," (Nadeau 1972: 110) and "Madame Bovary, c'est moi, d'après moi," (Lowe 1984: 15).

Aveling and published in 1886 — the same year as her translation of *Madame Bovary* — there is a lengthy exposition of the beliefs that (legal) marriage was "enslavement" for women and should be rejected in favour of common-law unions (free marriages), that women were unfairly condemned by society for adultery while men were pardoned, and that women should in all ways be treated as the equals of men. Marx Aveling not only applauded Flaubert's style (Neale 1966: 44), but also may have seen the character of Emma as a "'mirror' [which] reflected her own striving for an ideal and her husband's corruption and degeneration," (Tsuzuki 1967: 166, 167) including his adultery (*ibid*.: 317).[2]

Hypothesis

As Lefevere (1985, 1990, 1992) stated, translators carry out their own form of rewriting, whether consciously or unconsciously. Given Marx Aveling's beliefs and her preface to the translation, it seems logical to hypothesize that the product may reflect three ideologies: women's equality, Marxism, and the rejection of (bourgeois) society's moral judgements. The first two ideologies are closely linked to the content of the novel, and the second also to Flaubert's own reported views. The final item in the hypothesis is somewhat different: unlike the previous ones, this intention was undeniably a conscious one. Marx Aveling stated in her translator's preface that she was motivated to translate the novel by Flaubert's obscenity trial (Simon 1996: 67) and her desire to show the English public that the insinuations were not justified. She stated her intention to oppose these moral judgements by translating the passages in question very closely (Neale 1966: 44).

Examination of the Translation

In this section, passages of the original and the translation which have been identified, by me or by others, as particularly relevant to each ideology will be examined. The passages quoted to illustrate the ideologies of women's equality and Marxism were mostly identified by me. Since the third ideology, rejection of moral judgements, resulted from the condemnation of specific passages, these controversial sections were examined. As both Marx Aveling's translation and the original were used in electronic format, the references will be identified by chapter, rather than by page number. Apparent inconsistencies will be underlined when they are pertinent to the topic.

Women's Equality

Although Emma Bovary is clearly not a role model for womankind, her story does reflect the inequality of women in society and could be used to promote the equality movement. The value attributed to wives or women in general and to female children is discussed in such an ironic tone that it seems inevitably to act as a kind of social commentary. The

[2] Marx Aveling's identification with the character apparently went very deep. Like Emma, she committed suicide by taking poison, reportedly because she was unhappy in her relationship with her husband (Florence 1975: 70).

following passages should serve to illustrate Marx Aveling's interpretation — what Lefevere would call rewriting — of the original.

The value of women in society is described mainly in terms of their beauty and wealth, and secondarily in terms of their ability to be good housekeepers and caretakers of their families. Charles' reaction to Emma reflects the first two qualities: "le père Rouault était bien riche, et elle !... si belle" (translated almost word-for-word as "Old Rouault was rich, and she!--so beautiful!") (I:iii). Later, Charles' conception of a glowing future for his daughter Berthe provides an ironic view of the life of a young bourgeoise:

> il voulait que Berthe fût bien élevée, qu'elle eût des talents, qu'elle apprît le piano.... elle lui broderait des pantoufles ; elle s'occuperait du ménage ; elle emplirait toute la maison de sa gentillesse et de sa gaieté. Enfin, ils songeraient à son établissement : on lui trouverait quelque brave garçon ayant un état solide ; il la rendrait heureuse.
>
> * * *
>
> he wanted Berthe to be well-educated, to be accomplished, to learn to play the piano... she would embroider him slippers; she would look after the house; she would fill all the home with her charm and her gaiety. At last, they would think of her marriage; they would find her some good young fellow with a steady business; he would make her happy. (II:xii)

Here Marx Aveling has again followed the structure, and in most cases the overt meaning of the original. There are apparently two or three small digressions, however. These can be considered to be instances of *clarification* (Berman 1985: 72); inherent in this clarification is an assumption on the part of the translator, a choice from among a number of possible equivalents. Marx Aveling appears to have assumed that for a young bourgeoise to be 'established,' she would have to marry, and that a financially solvent and socially respected prospective spouse would be in business. The accuracy of these assumptions is almost irrefutable in the context of the novel; however the important thing in this analysis is that they were made and expressed at all. The shift from *élevée* to *educated* recalls the description of Emma's own education found in Part I, chapter ii; this adds a certain continuity and universality to the description.

The undervaluing of women in their roles as wives is ironically portrayed in Part I chapter iii, in this line about Charles' feelings after his first wife's death: "le souvenir de sa femme, lui revenant tout à coup, l'assombrit. On apporta le café ; il n'y pensa plus." Marx Aveling appears to have taken a slight liberty to stress this irony and lack of feeling. She translated the passage as "the remembrance of his wife suddenly coming back to him depressed him. Coffee was brought in; he thought no more about her." In contrast, Wall used "about it."

Marx Aveling has made another modification that appears to have a significant effect on the message in Part II, chapter iii. Flaubert wrote "Cependant, comme Charles, à tous les repas, parlait du marmot, bientôt elle y songea d'une façon plus continue." Marx Aveling

translated this as "As Charles, however, spoke of the boy at every meal, she soon began to think of him more consecutively." Although *marmot* — regardless of its usual masculine connotation — was used later (II:viii) to refer to a girl, Marx Aveling here chose to specify the masculine. While it is apparent that Emma wanted a boy, this translation seems to imply that Charles had a preference as well, which was not *overtly* specified in the text studied. Thus there is an addition of relatively significant content. More neutral versions, at least from the point of view of gender, were given by Hopkins, who used *brat* and *it*, and Wall, who used *baby* and *it.* It is nevertheless relevant that these translations could have been influenced by the more modern preferences for inclusiveness where possible.

It is again in Part II chapter iii chapter that Emma's views on women's lives are described:

> ... cette idée d'avoir pour enfant un mâle était [pour Emma] comme la revanche en espoir de toutes ses impuissances passées. Un homme, au moins, est libre ; il peut parcourir les passions et les pays, traverser les obstacles, mordre aux bonheurs les plus lointains. Mais une femme est empêchée continuellement. Inerte et flexible à la fois, elle a contre elle les mollesses de la chair avec les dépendances de la loi. Sa volonté, comme le voile de son chapeau retenu par un cordon, palpite à tous les vents ; il y a toujours quelque désir qui entraîne, quelque convenance qui retient.
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> * * *
>
> ... this idea of having a male child was like an expected revenge for all her impotence in the past. A man, at least, is free; he may travel over passions and over countries, overcome obstacles, taste of the most far-away pleasures. But a woman is always hampered. At once inert and flexible, she has against her the weakness of the flesh and legal dependence. Her will, like the veil of her bonnet, held by a string, flutters in every wind; there is always some desire that draws her, some conventionality that restrains.

In this section, apart from a small variation in *en espoir* and *expected*, the translation very closely reflects the original, even in cases where it may have been distasteful to Marx Aveling (e.g., her will... flutters in every wind), or where there was an opportunity to stress the unequal status of women in society (e.g., legal dependence). By contrast, Hopkins and Wall have produced much stronger translations, in which "les dépendances de la loi" was rendered by "the fact that, by law, she is dependent on others," and "the inequity of the law," respectively. In comparison, Marx Aveling's restraint is striking, despite her strong beliefs on the subject, as stated in "The Woman Question."

Other examples that could provide excellent platforms for promoting the women's equality movement are statements made by Emma herself, which express her frustration with what she considers the drudgery of her life. Among these are the following:

> ... n'ai-je pas ma maison à tenir, mon mari à soigner, mille choses enfin, bien des devoirs qui passent auparavant ! ... Une bonne mère de famille ne s'inquiète pas de sa toilette.
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> * * *
>
> ... Have I not my house to look after, my husband to attend to, a thousand things, in fact, many duties that must be considered first? ... A good housewife does not trouble about her appearance. (II:v)

> Pour qui donc était-elle sage ? N'était-il pas, lui, l'obstacle à toute félicité, la cause de toute misère, et comme l'ardillon pointu de cette courroie complexe qui la bouclait de tous côtés ?
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> * * *
>
> For whose sake, then was she virtuous? Was it not for him, the obstacle to all felicity, the cause of all misery, and, as it were, the sharp clasp of that complex strap that bucked her in on all sides? (II:v)

The translations here are again quite close to the original, in style as well as content.

The next examples comment on the status of women using men's opinions of themselves. Similar sentiments are expressed in reference to both Charles and Léon, in the passages "Charles finissait par s'estimer davantage de ce qu'il possédait une pareille femme." ("Charles finished by rising in his own esteem for possessing such a wife.") (I:vii) and "C'était la première fois qu'il achetait des fleurs pour une femme ; et sa poitrine, en les respirant, se gonfla d'orgueil, comme si cet hommage qu'il destinait à une autre se fût retourné vers lui." ("It was the first time that he had bought flowers for a woman, and his breast, as he smelt them, swelled with pride, as if this homage that he meant for another had recoiled upon himself.") (III:i) It is clear that the translation has not significantly digressed from the original. A final and striking example of this type is the passage

> Je suis ta servante et ta concubine ! Tu es mon roi, mon idole ! tu es bon ! tu es beau ! tu es intelligent ! tu es fort !
>
> Il s'était tant de fois entendu dire ces choses, qu'elles n'avaient pour lui rien d'original. Emma ressemblait à toutes les maîtresses ; et le charme de la nouveauté, peu à peu tombant comme un vêtement, laissait voir à nu l'éternelle monotonie de la passion, qui a toujours les mêmes formes et le même langage.
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> * * *
>
> "I am your servant, your concubine! You are my king, my idol! You are good, you are beautiful, you are clever, you are strong!"
>
> He had so often heard these things said that they did not strike him as original. Emma was like all his mistresses; and the charm of novelty, gradually falling away like a garment, laid bare the eternal monotony

> of passion, that has always the same forms and the same language. (II:xii)

It is quite easy to picture a translator who felt strongly about women's equality wanting to modify this passage in some way to better prove her point. This could have been done in two different ways — either by choosing less heavily connotated words to try to attenuate the negative images of women, or by choosing to make inequality even clearer, as Wall did in "just like any other mistress," or Hopkins in "I am your slave!" Marx Aveling has chosen to stay very close to the source text. She does however, like Hopkins, specify that Emma resembles Rodolphe's other mistresses, not mistresses in general, which the original and Wall's translation do not. This specification may somewhat attenuate the generalization about women.

The following clear comparison of women and men's positions will serve to conclude this section. In Part III, chapter i, a conversation between Emma and Léon reads:

> Il ne faut pas s'accoutumer à des plaisirs impraticables, quand on a autour de soi mille exigences...
> -- Oh ! je m'imagine.
> -- Eh ! non, car vous n'êtes pas une femme, vous.
> Mais les hommes avaient aussi leurs chagrins.
> * * *
> One ought not to accustom oneself to impossible pleasures when there are a thousand demands upon one...
> "Oh, I can imagine!"
> "Ah! no; for you, you are a man!"
> But men too had had their trials.

While both Hopkins and Wall have maintained the structure "you are not a woman," Marx Aveling has chosen to reverse the point of view and state more unequivocally "you are a man." While of course logic states that an adult who is not a woman is a man, nevertheless the insistence on this fact emphasizes the opposition.

In most these examples — and certainly in many passages not mentioned above — Marx Aveling tended to stay very close to the target text and rarely diverged very significantly from it. There are, however, instances of relatively minor shifts in meaning or changes in perspective, which could be interpreted as reflections of the translator's personal beliefs. These shifts are nevertheless much less significant in most cases than those found in the two other translations used for the purposes of comparison.

Marxism

Several elements of the story were considered to provide opportunities for modification to reflect the Marxist philosophy. Among these were references to social classes: servants, the bourgeoisie and the working class. Several passages were chosen to provide an overview.

To address first the question of references to servants, a general observation can be made. While there are various references to different members of this group in the French (*le/la servant(e), les domestiques, la cuisinière, la bonne, le valet d'écurie*, etc.), Marx Aveling shows less of a tendency to differentiate, often simply using *servant*. There also seems to be an emphasis in the English on the act of 'taking care of' one's servants, which is not always present in the French. An example is found in the passage "Emma, rentrée chez elle, se plut d'abord au commandement des domestiques," translated by "Emma, at home once more, first took pleasure in looking after the servants." (I:vii) Here there is quite a parental, or even proprietary connotation; the phrase *look after* is often applied to the house.

Some sweeping statements are also made regarding servants, characterizing them as careless or even stupid. The latter is found in the sentence "Mais le jardinier qu'ils avaient n'y entendait rien ; on était si mal servi !" which is translated as "But the gardener they had never knew anything about it; servants are so stupid!" (I:iii). The translation is much more direct and negative than the original in this case. Another similar reference is found in Part I, chapter ix, where "Elle serait bien descendue causer avec la bonne, mais une pudeur la retenait," is rendered as "She would have like [sic] to go down and talk to the servant, but a sense of shame restrained her." This word choice in context seems to be significant in comparison with other more neutrally connotated translations of *pudeur*: elsewhere in the text as *modesty*, by Wall as *decorum*. Hopkins in fact avoided it completely with "she did not quite like to." The above examples seem to show a pattern of emphasis on Emma's contempt for servants. However, this seems to be limited to the character's opinions, and not to extend to the subject in general; elsewhere the translation reflects the original much more closely.

The passages which refer to the bourgeoisie are numerous. The following was pointed out by Ahearn (1995: 30):

> Aussi renonçait-il à la flûte, aux sentiments exaltés, à l'imagination ; -- car tout bourgeois, dans l'échauffement de sa jeunesse, ne fût-ce qu'un jour, une minute, s'est cru capable d'immenses passions, de hautes entreprises. Le plus médiocre libertin a rêvé des sultanes ; chaque notaire porte en soi les débris d'un poète.
>
> * * *
>
> So he gave up his flute, exalted sentiments, and poetry; for every bourgeois in the flush of his youth, were it but for a day, a moment, has believed himself capable of immense passions, of lofty enterprises. The most mediocre libertine has dreamed of sultanas; every notary bears within him the debris of a poet. (III:vi)

Apart from the shift from *imagination* to *poetry*, which may be due to a difference in the version used, Marx Aveling has followed the source text very closely, even to the point of using words which share roots with the French (e.g., exalted sentiments). She

translated the well-known phrase "la jalousie d'un artiste et l'égoïsme d'un bourgeois" (II:i) in much the same way: "the jealousy of an artist and the egotism of a bourgeois."

References to workers are also interesting. In Part I, chapter v, Flaubert wrote that Charles "n'avait jamais la bourse assez ronde pour payer la contredanse à quelque petite ouvrière qui fût devenue sa maîtresse," and Marx Aveling translated "never had his purse full enough to treat some little work-girl who would have become his mistress." Any meaning shifts in this translation do not seem to affect the reference to the *ouvrière*: Hopkins and Wall match this wording in parts of the sentence. Another reference to the working class is found in the translation, in a Latin phrase quoted in the original: "Fabricando fit faber, age quod agis." (III:ii) While both Wall and Hopkins gave variations on the translation "Practice makes perfect, whatever you do," in footnotes, Marx Aveling's footnote read "The worker lives by working, do what he will." This striking difference seems to clearly show her personal background and beliefs; however, given the Latin original, it cannot be considered conclusive. Other translations of this phrase — and of course the situations in which they were translated — would have to be studied before truly reliable observations could be made.

The examples given above again provide an over-representation of excerpts in which a significant difference between the original and the translation was observed. On the whole, in the class-related passages, Marx Aveling seems to have followed the source text very closely. It appears that, perhaps apart from the references to Emma's opinion of servants, there has been little manipulation. This of course may be due to the fact that many of the author's beliefs in this area paralleled those of the translator.

Rejection of Society's Value Judgements

As stated above, this underlying theme is the only one of the three discussed in this paper which was expressed in Marx Aveling's own words (as quoted by biographers and translation scholars) (Simon 1996: 67; Neale 1966: 43-44; Tsuzuki 1967: 166). In particular, Marx Aveling singled out Flaubert's almost clinical descriptions of adultery as the reason the "fig-leaf morality of the avocat revolts," (Tsuzuki 1967:166); therefore these were the passages examined. Again, they are numerous and quite lengthy, so in the interests of space their overall characteristics will be described and illustrated by a few short examples; a few small inconsistencies will also be indicated.

As Neale (1966: 114-5) reported, and as was observed in this analysis as well, Marx Aveling's translation digressed very little from the original, especially in these sections. The most well-known of the allegedly obscene passages was the carriage scene at the end of Part III, chapter i, during which Emma and Léon's sexual relationship begins, and in which the rhythm suggests the act which is not overtly described (Lambros 1996: 33). Marx Aveling did in fact translate almost word-for-word and syllable-for-syllable in this passage (except where she maintained the original French place names). Other descriptions of Léon and Emma's relationship later in Part III are also translated in this way, as are most of the descriptions of Rodolphe's seduction of Emma in Part II. One excerpt, taken from Part II, chapter ix, is a quite suggestive description:

> Rodolphe galopait à côté d'elle. Par moments ils échangeaient une parole. La figure un peu baissée, la main haute et le bras droit déployé, elle s'abandonnait à la cadence du mouvement qui la berçait sur la selle.
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> •
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> Rodolphe galloped by her side. Now and then they exchanged a word. Her figure slightly bent, her hand well up, and her right arm stretched out, she gave herself up to the cadence of the movement that rocked her in her saddle.

The translation is quite obviously modeled very closely on the original. One small difference is noted, ironically in the translation of *figure* by *figure*. While this may constitute an inaccuracy in terms of meaning (in other passages where *figure* is used it is translated by the more commonly denoted *face*, and Wall and Hopkins both used *head*), such a distortion would err more on the side of intensifying the allusions, rather than weakening them; this would be unlikely to compromise Marx Aveling's intentions. This is also true in the sentence "La médiocrité domestique la poussait à des fantaisies luxueuses, la tendresse matrimoniale en des désirs adultères" ("Domestic mediocrity drove her to lewd fancies, marriage tenderness to adulterous desires,") in Part II chapter v, as compared to Wall's "sumptuous fantasies" and Hopkins' "fantastic dreams of luxury."

There is one sentence, also in Part II chapter ix, which is interesting because there is the possibility of a double meaning in the original which is missing in the translation. Rodolphe expresses a whim: "C'était de visiter sa maison ; il désirait la connaître." While Marx Aveling translated as "It was to go over her house; he wanted to know it," Wall did maintain a little more of the double meaning but diverged from the original, writing "He wanted to look over her house; he wanted this intimacy."

Finally, while not as directly connected with the adultery, one short passage taken from Part II, chapter viii seems to be closely linked with this third theme. It reads:

> Mais il faut bien, dit Emma, suivre un peu l'opinion du monde et obéir à sa morale....
>
> C'est qu'il y en a deux, répliqua-t-il. La petite, la convenue, celle des hommes, celle qui varie sans cesse et qui braille si fort, s'agite en bas, terre à terre, comme ce rassemblement d'imbéciles que vous voyez. Mais l'autre, l'éternelle, elle est tout autour et au-dessus, comme le paysage qui nous environne et le ciel bleu qui nous éclaire.
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> * * *
>
> "But one must," said Emma, "to some extent bow to the opinion of the world and accept its moral code....

> "But there are two," he replied. "The small, the conventional, that of men, that which constantly changes, that brays out so loudly, that makes such a commotion here below, of the earth earthly, like the mass of imbeciles you see down there. But the other, the eternal, that is about us and above, like the landscape that surrounds us, and the blue heavens that give us light."

This passage, addressing as it does society's moral judgement and its validity, likely struck a chord with Marx Aveling. She appears to have made some minor additions (*down there*) and changes (*bow to* and *accept* — not *heed* and *accept* (Hopkins 1981) or *obey* and *conform to* (Wall 1992) — its moral code). However, she has nevertheless followed the French far more closely than either of the more modern translations consulted, while maintaining the middle ground between them.

This conscious decision to translate in a source-oriented style appears to have produced a very consistent result. There are few instances in which even minor changes have been made; even when changes are apparent, they generally do not weaken the statements or allusions made in the original.

Conclusions

From this analysis, it is possible make a preliminary judgement on the validity of the hypothesis. It can be concluded that Marx Aveling's beliefs concerning women's equality, Marxism and the rejection of bourgeois society's moral judgements are certainly reflected in the translation. However, this is not to say that she has inserted these by rewriting the original in a very significant way. While there are isolated cases of changes, and even perhaps a consistent pattern in references to servants from Emma's point of view, on the whole the translation remains quite neutral. This neutrality is especially prominent in the controversial scenes involving adultery. From this fact it is possible to conclude that Marx Aveling's conscious intention to imitate the original very closely was relatively successful. In the case of the expected reflections of ideologies supporting women's equality and Marxism, it can only be concluded that while some significant differences were observed, they were isolated ones and cannot justify generalizations. It appears, in fact, that these differences are exceptions rather than the rule, and that little distortion resulted on a large scale. It is possible that the translator's conscious intention overwhelmed any unconscious tendency to rewrite; however, that is a subject for another, more detailed analysis.

While in two of the three areas more evidence disproves the hypothesis than supports it, the overall goal of the research has nevertheless been achieved. Despite the relative neutrality of the translation, some possible instances — however minor — of distortion were found. This is a valuable lesson: regardless of the text or style of translation, or even the overtly stated and conscious intentions of the translator, his or her beliefs are always present, though they often go unnoticed. Even during the course of looking for exactly these kinds of changes in the excerpts, many items were missed at first, and no doubt some have remained unobserved. However, at least a few examples have been identified.

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