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The Reception of British and Irish Authors in Europe

Series Editor: Elinor Shaffer

School of Advanced Study, University of London

The Reception of George Eliot in Europe

Edited by
Elinor Shaffer and Catherine Brown

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12 George Eliot in the Catalan Lands: The Long and the Short of It¹

Jacqueline Hurtley and Marta Ortega Sáez

The presence of George Eliot's fiction in Catalonia stretches over a century and spans 'Els Països Catalans' (The Catalan Lands)² as well as covering the distance from Barcelona to Buenos Aires and back. It is a lame presence in that it is constituted by only a part of Eliot's output, taking in *SM*, *AB* and *M*, together with the two short stories (*LV* and *BJ*) originally published in *Blackwood's Edinburgh Magazine* and the *Cornhill Magazine* and subsequently included in the Cabinet edition of *SM* (1878). Both *SM* and *M* were translated into Catalan and published prior to (*SM*) and following (*M*) dictatorships in Spain which imposed restrictions on the public production of Catalan – that is, under the Primo de Rivera regime (1923–30) and over the Franco years (1939–75). *AB* appeared in Castilian in Barcelona towards the end of World War II, though given the place of publication and the profiles of both publisher and translator, the text may also be considered a Catalan product, initially geared towards a Catalan readership established before the war. Undoubtedly the text sought to be interpreted as such on home ground, at a time when manifestations of Catalonia's language and culture were systematically suppressed (Benet 1979; 1995). Following the transition from dictatorship to parliamentary democracy in Spain in the later decades of the twentieth century (Chislett 2013, 74–101), two instances of Eliot's shorter fiction also appeared: *LV* in Catalan and *BJ* in the Valencian tongue.

The present chapter will focus on the aforementioned texts, awarding particular attention to the reception of Eliot's works in given historical

¹ This chapter is dedicated to the memory of Jordi Castellanos i Vila (1946–2013).

² The term 'Els Països Catalans' (The Catalan Lands or Countries) refers to a geographical expanse in the Spanish state which takes in what today constitute two autonomous communities: 'Cataluña', where both Castilian and Catalan are co-official languages, and the 'Comunidad Valenciana', where both Castilian and Valencian are recognized as co-official. The coinage dates back to the nineteenth century and is not without controversy (see below). The term 'Catalan Lands' will be used in this chapter.

contexts within the Spanish state with consequences peculiar to Catalonia: post-World War I, the post-Civil War period and the years in which the so-called Catalan Lands have constituted two of Spain's 17 *Comunidades Autónomas* (autonomous communities); it will also allude to the publishers, translators and reading publics involved in the process. Furthermore, attention will be given to the rendering of Eliot's Englishes, both standard and dialectal, into Catalan and Valencian. The two novels translated into Catalan will be considered, in order of publication, before the Castilian rendering of *AB* is referred to. The shorter fictions will then be analysed.

The Long

Arguably, the work of George Eliot was familiar to readers in Catalonia from the late nineteenth century, given the publication in Castilian of a version of the writer's first long novel, *Adán Bede* (*AB*), by the Barcelona publisher Domènech [sic]³ in 1884.⁴ Moreover, the translation into French by Eliot's French-Swiss friend, the painter François d'Albert-Durade, authorized by Eliot herself and published in 1861, may well have become available to educated Catalans, often familiar with the neighbouring Romance language and culture. On the other hand, early editions of the writer's texts in the original English may be found in Catalonia's national library in Barcelona, the Biblioteca de Catalunya, as well as in the library of the Universitat de Barcelona. Thus, her writing became accessible to those literate members of the public able to purchase the Domènech publication and to those who were members of libraries or the university community familiar with French and/or English.

The first novel to appear in Catalan was Eliot's third, *SM* (first published in 1861), a shorter option than either *AB* (1859) or *MF* (1860) and perhaps selected for this reason, though questions of a transcultural nature together with contextual considerations may also have contributed to the particular choice of text. Barcelona had already looked to northern Europe for social, cultural and political inspiration in the nineteenth century, taking on trains and the trappings of the textile industry as Catalan industrialists modernized their milieu, exploiting their business acumen and the damp climate of north-east Spain. The city had also reflected the nostalgia for a pre-industrialized society made manifest in the architecture of Antoni Gaudí, as it had been in the literary work and art of William Morris (Cerdà 1981).⁵ By 1918, the Catalan capital was bustling with enterprise, having established herself as an industrial economy and, more recently, having achieved economic prosperity as a consequence of Spain's lack of military involvement in World War I. The impact of European nationalism, registered in Catalonia (albeit '[f]or

convenience' (Mackay 1985, 1)) with poet Bonaventura Aribau's 'Oda a la Pàtria' ('Ode to the Fatherland') (1833), together with growing economic success, was contributing to an increased sense of national (Catalan) identity, which was consolidated with the founding of the *Mancomunitat de Catalunya* (Commonwealth of Catalonia) in 1917.⁶ Therefore, the publication of *Silas Marner* in Catalan translation in 1918 coincided with what constituted a moment of political promise for Catalonia,⁷ one bolstered by economic prosperity and not altogether dissimilar to the moment registered towards the close of *SM*, when Marner's handloom is becoming obsolete ('the weaving was going down', Eliot 2003, 141) in the wake of Edmund Cartwright's steam or water-powered invention; Catalonia had been moving, increasingly, towards mechanization. Furthermore, the moment possessed its ideological manifesto, expressed through Noucentisme, which proudly proclaimed Catalonia as 'City' [sic], an exaltation of the urbane over what came to be conceived of as rude ruralism.⁸ The discourse, proclaimed by Eugeni D'Ors i Rovira,⁹ conveyed the convictions of a blossoming and ambitious middle class whose values might seem to be of little relevance to a central theme in *SM*: the rural labourer's lot. Yet the political preoccupation of the Catalan bourgeoisie in the wake of the Russian Revolution lay in convincing the proletariat to keep their place at a time of social unrest, made manifest in the 'Setmana Tràgica' (Tragic week) of 1909 in Barcelona (Benet 2009, 19–62) and in syndicalist struggles in the city, ongoing from 1917 and lasting until into the 1920s (Sobrequès i Callicó 2012, 138–39). Thus, *Silas Marner*, though not incorporated into a capitalist economy, was, nonetheless, a worker – one whose quiet devotion to his task and humble mien might be deemed exemplary, whilst his inclination towards stockpiling money, an ugly avarice seen to bring the 'truthful [...] simple soul' (Eliot 2003, 42) no rewards, could also be read as a warning to workers thus tempted. Furthermore, Marner's human redemption is ultimately achieved through the practice of fatherhood (and motherhood), albeit via adoption, a possibility biologically open to the proletariat at large. Indeed, parenthood could afford workers a similar joy while also contributing to the maintenance of the status quo through the production of more 'Hands'.¹⁰

⁶ The *Mancomunitat* signified a degree of home rule for Catalonia. See J. A. González i Casanova, 'Mancomunitat de Catalunya', in Joan Carreras i Martí (ed.), *Gran Enciclopèdia Catalana* (Barcelona: Enciclopèdia Catalana S.A., 1981 (1976)), 9: 516.

⁷ In spite of the passing of the *Mancomunitat*'s first president, Enric Prat de la Riba, in the very year that the Catalan Commonwealth was established.

⁸ Trenc Ballester and Yates have referred to Noucentisme's 'swiftly [invoking] the virtues of order, restraint and responsibility in the service of a nationalism whose conservative cast became clearer as its political achievements gained consistency' in the wake of the Modernista movement (Eliseu Trenc Ballester and Alan Yates, *Alexandre de Riquer (1856–1920): The British Connection in Catalan Modernisme* (Sheffield: The Anglo-Catalan Society, 1988), p. 19).

⁹ See 'Eugeni D'Ors' [n.d.].

¹⁰ As in Dickens's *Hard Times* (1854).

³ The Catalan surname would today be written Domènech.

⁴ For more information on the Domènech publishing venture, see María Jesús Lorenzo-Modia's chapter devoted to George Eliot in Spain.

⁵ On the influence of Ruskin and Morris on Gaudí, see Gij's Van Hensbergen, *Gaudí* (London: HarperCollins, 2002).

The translator Josep Carner i Puig-Oriol (1884–1970), a native of Barcelona and a university graduate in both letters and law, was 34 when his rendering of Eliot's work on the weaver of Raveloe was published in Barcelona. As a boy, Carner had taken to reading Dickens and Walter Scott (Garcés 1927, 141), and by the time he came to translate Eliot's novel he had himself acquired recognition in his homeland as a poet of distinction and a successful journalist. Given his command of the language, he had also been actively involved within the Institut d'Estudis Catalans (Institute of Catalan Studies) in the task of establishing norms for the Catalan language, which were published in linguist Pompeu Fabra's *Normes ortogràfiques* in 1913.¹¹ At about this time, Carner travelled to England (Manent 1969, 317, n. 32), and four years later, perhaps prompted by financial concerns in the wake of his marriage (Manent 1969, 184), apart from maintaining a fervent political and cultural commitment to Catalonia and her language, he would become the literary editor of *Editorial Catalana*. This publishing venture was founded around the month of July 1917 and hailed as Prat de la Riba's 'last patriotic creation'¹² as president of the Mancomunitat. Albert Manent described *Editorial Catalana* as part of a plan of political expansion by means of cultural penetration (1969, 183) and it is understood that in his capacity as literary editor Carner was responsible for choosing both authors and texts. A series known as the 'Biblioteca Literària' ('Literary library'), devoted to foreign literature in Catalan translation, was founded in 1918, as was the 'Biblioteca Catalana' ('Catalan Library'), all of whose authors were the nation's own. Both series were supported by advertising in the Catalan daily *La Veu de Catalunya* (The voice of Catalonia) and became highly successful with print runs of 4,000–5,000, far exceeding the standard run at that time of 1,000 (Manent 1969, 321, note 24). Of the 72 volumes published over the first six years, only 12 of the authors were Catalans, thus exemplifying what Manent referred to as 'making the world's authors our own [...] one of the aims of Noucentisme, which sought to open the country [Catalonia] out towards Europe'.¹³ By the time *SM* was published in Carner's translation, he had also produced renderings of Dickens's *A Christmas Carol* (*Una canço nadalenca*) and Mark Twain's short story 'The Stolen White Elephant' ('L'elefant blanc, robat'), as well as *The Adventures of Tom Sawyer* (*Les aventures de Tom Sawyer*) and tales (*Contes*) by Hans Christian Andersen under the pseudonym J. d'Albafior, to be later adopted for his translation of Arnold Bennett's *The Price of Love* (*El preu de l'amor*), all in the 'Biblioteca Literària'. Up until 1922, when Carner's career took a turn towards diplomacy, he is recorded as translating 'almost torrentially, without pause or consulting a dictionary'¹⁴ and performing his task as he walked back and forth

in his office while dictating to a secretary, a 'method' which might meet with some scepticism. Nevertheless, Carner established a reputation as a translator of renown, recognized by a fellow Catalan who also translated from English, Cèsar-August Jordana, as producing in his translations 'a delightful exercise in seeking out relations between languages and an in-depth knowledge of Catalan'.¹⁵

In an article devoted to Carner as translator, Lluís Cabré and Marcel Ortín outline three elements pertinent to the translating process, two of which will be brought to bear here: first, the question of choice regarding the text selected for translation, which (in the absence of other determining factors) will be decided by the translator's identification with the text in question; and, second, the contribution of translations in providing a prose model in the language.¹⁶

Carner's affinity with George Eliot's 'truth of feeling'¹⁷ is revealed in the brief foreword to his translation of the Cabinet edition of 1878, where he speaks of Marner as 'helplessly and heroically human'.¹⁸ Furthermore, Carner recognizes in the protagonist a moral message and example, which he was also anxious to convey, aware of the importance of educating both ethically and socially a growing middle-class reading public as well as an increasingly literate and class-conscious urban workforce. Thus, Silas Marner is seen to encompass both a challenge and a warning while also being awarded a symbolic quality by Carner, who conceives of him as 'a living representation of the People [sic], suffering, unknown, obstinate, a choice clay of undiscovered marvels',¹⁹ rather than a menace. Whether a source of hidden treasure or potential threat, Carner insists on what constitutes for him a dignifying of the simple man in Eliot's novel, where he sees him as being awarded heroic stature.²⁰ With

185). It is unclear from Manent's text whom he is quoting; perhaps it was popular wisdom. However, he explains in a note that the scholar Jordi Rubió [i Balaguer] and writer Josep Pla confirm the information in question (1969, 321, n. 25).

¹⁵ 'una delitosa recerca de relacions entre idiomes i un apregonament del coneixement del català' (Manent 1969, 186).

¹⁶ The third element, highlighted between these two, is the conception and process involved in translation (Lluís Cabré and Marcel Ortín, 'Aproximació a Josep Carner, traductor (Els anys de l'Editorial Catalana: 1918–1921)', *Els Marges*, Barcelona, 31 (1984): 115–17).

¹⁷ George Eliot to Sara Hennell, 9 October 1843, cited in David Carroll ('Introduction', in George Eliot, *Silas Marner* (London: Penguin, 1996), p. xxiv).

¹⁸ 'desvalgudament i heroicament humà' (Josep Carner, 'Davant la traducció de *Silas Marner*', in George Eliot [sic], *Silas Marner* (Barcelona: Editorial Catalana, [1918]), p. 6). In the sentence quoted from, 'Silas Marner' appears in plain typeface, adopted in Carner's [1918] introduction when referring to the title of the novel. The text of the introduction, save citing the title of the novel, appears throughout in italics. However, it is clear from the following sentence that the character rather than the novel is being referred to.

¹⁹ 'una figuració vivent del Poble [sic], sofridor, inconegut, de sentiments obstinats, argila predilecta d'insabudes meravelles' (Carner [1918], 6).

²⁰ 'un protagonista heroic' (Carner [1918], 6).

¹¹ See 'Normes ortogràfiques' [n.d.].

¹² 'la darrera creació patriòtica de Prat de la Riba'. Albert Manent cites the description as from an article by Carner in the Barcelona newspaper *La Veu de Catalunya* in 1921 (*Josep Carner i el noucentisme* (Barcelona: Edicions 62, 1969), p. 183).

¹³ 'L'anostrament d'autors universals [...] una de les fites del Noucentisme que volia esbatar el país a Europa' (Manent 1969, 184).

¹⁴ 'gairebé torrencialment, sense pauses ni consultes de diccionari' (Manent 1969,

regard to providing a prose model in the language, Carner appreciated that the translation of the works of authors who had attained recognition in their cultures of origin could contribute to building instructive models for home consumption as well as providing a stimulus to the craft of creation in the Catalan language.

In spite of Catalonia's readiness to open herself to Europe, what Europe had to offer might not be so readily rendered into what would be deemed by the appropriator a suitable product for home consumption, given cultural differences and/or preferences. Xavier Pericay and Ferran Toutain have remarked on how in the early twentieth century texts by foreign authors were adjusted to the dictates of Noucentisme, whose impact was felt, moreover, for the following 20 years:

[I]n the hands of Catalan translators, the author vanished, was swallowed up by the stylistic imprint of the struggling interpreter [...] Shakespeare, Swift, Molière, Defoe, Andersen, Tolstoy, Poe, Twain, Dickens, Proust not only spoke Catalan, the Catalan that they spoke was beautiful, measured, exalted, immaculate. An ideal Catalan.²¹

Carner spoke of his attachment to English culture in the wake of the intense translating task he performed between 1918 and 1922:

Years have passed and I have remained faithful to my childhood anglophilia. I shall never be able to fully understand anyone who hasn't experienced a degree of nostalgia in front of a Gainsborough, or who remains untouched by the utter friendliness of the English landscape, or remains indifferent to Mr Pickwick's human warmth, or is incapable of joining in a sailor's song in the fog, or who hasn't even read a detective novel.²²

Carner's admiration for Eliot's writing, and *SM* in particular, is clear from his foreword to the novel in his Catalan translation, yet, to some degree, it constituted an extraneous product in terms of culture: both the poetry of William Wordsworth and the religious creed of Calvinism are cases in point.²³

²¹ '[E]n mans dels traductors catalans, l'autor es difuminava i quedava engolit per la marca estilística de l'esforçat torsimany [...] Shakespeare, Swift, Molière, Defoe, Andersen, Tolstoy, Poe, Twain, Dickens, Proust, no tan sols parlaven català, sinó que el català que parlaven era bell, ponderat, excels, immaculat. Un català ideal' (Xavier Pericay and Ferran Toutain, *El malençà del noucentisme* (Barcelona: Proa, 1997 (1996), p. 19).

²² 'Han passat anys i m'he mantingut fidel a la meua anglofilia de noi. Mai em podré entendre perfectament amb qui no hagi romàs una mica nostàlgic davant Gainsborough, o es mostri insensible davant la cordialitat minuciosa del paisatge anglès, o no es commogui davant la cordialitat humana de Mr Pickwick, o sigui incapaç de degustar una cançó de mariner sota la boira, o al menys de llegir una novel·la de detectius' (Carner in Manent 1969, 153–54).

²³ Carroll refers to 'many echoes, allusions and quotations from Wordsworth in the novel' (George Eliot, *Silas Marner*, ed. David Carroll (London: Penguin, 2003 (1996), p. 184, n. 1).

The quote from the 1836 edition of Wordsworth's poem 'Michael', which appeared as epigraph on the title page of *SM* in 1861, figures in the Catalan publication of 1983:

A child, more than all other gifts
That earth can offer to declining man,
Brings hope with it, and forward-looking thoughts.

The lines are attributed to Wordsworth and the original English is maintained; however, they do not appear in translation, and no further information is supplied regarding the poet or his poetry. The edition also carries the explanatory footnotes provided by Carner.²⁴ However, why Carner should have opted not to include the lines from 'Michael' in [1918] is perplexing since Noucentisme valued poetry highly and the lines provide a particularly apt reflection in relation to the novel which follows, '[centred] on the covenantal relationship between father and child' (Carroll, in Eliot 2003, 184, n. 1). Perhaps there was a will not to draw attention to Wordsworth's 'Radicalism' (Leavis 2003, 209), though such an explanation seems far-fetched. As for the Calvinist culture of Lantern Yard, it would have been largely unfamiliar in Catholic Catalonia. Its anti-hierarchical thrust, 'the poorest layman [having] the chance of distinguishing himself by gifts of speech, and [having], at the very least, the weight of a silent voter in the government of his community' (Eliot 2003, 9), might have been seen as alien, if not undesirable. However, the labelling of the Lantern Yard community as 'a narrow religious sect' (Eliot 2003, 9) where, moreover, Marner is unjustly accused of theft, enables Carner to sum up the weaver's nonconformist substance as 'Biblical fetishism'²⁵ and, thus, dismiss the matter. The 'many overtones' (Leavis 2003, 234–35) from Bunyan's *The Pilgrim's Progress*, as well as certain biblical echoes, might have been lost on a Catalan reading public, but these were no impediment to an appreciation of Marner's journey.

According to a number of accounts, it seems that when Carner took on the translation of *A Midsummer Night's Dream* in 1908 he knew little English and, therefore, drew on a French rendering of Shakespeare's comedy (Manent 1969, 124). Ten years on, he had visited England and may well have felt more confident in tackling an English text at source. However, he may also have had recourse to d'Albert-Durade's 1863 translation into French to support him through Eliot's, on occasion, daunting density. Notwithstanding Carner's admiration for *SM* in the original English,²⁶

²⁴ Footnotes appear on three occasions (Eliot [1918], 11, 128, 175), to clarify 'those war times', the notion of 'chapel' and that of 'hornpipe' (Eliot 2003, 7, 83, 113) in Chapters 1, 10 and 13.

²⁵ 'el fetixisme de la Bíblia' (Carner [1918], 6).

²⁶ Confirmed in the second sentence of the opening paragraph of his foreword to *Silas Marner*: 'Mary Ann Evans, que, sota el nom manllevat de George Elliot [sic], escrigué tan belles pàgines transparents, arribà en *Silas Marner* a una quieta perfecció insuperada, admirablement cenyida, de noble mesura, on les crisis espirituals viuen amb penetrant angoixa autèntica, i l'element dramàtic té

the opening chapter of the novel in the Catalan translation already reveals a transformation of the author's less-than-temperate textuality, lengthy paragraphs being broken up in this 're-creation',²⁷ apparently whenever the translator saw fit.²⁸ The chapter also reveals simplification in the imagery, a feature which is not common in the translation overall. Thus, both 'in the winking of an eye' and 'as soon as you can say "Geel!"' in Jem Rodney's speech are resolved with 'en un dir Jesús'.²⁹ The phrase is apt, the repetition impoverishing in relation to the character's colourful speech. Having said that, the people's colourful spontaneity, as expressed in their speech, was not a Noucentista priority.

Even though Carner may have been more confident and, indeed, competent in approaching Eliot's novel as translator a decade beyond his 'dreaming' of Shakespeare's play,³⁰ his text carries some errors which today (aided by an array of dictionaries) would be readily solved and are, in any event, few in number.³¹ These include the description of Marner as creating the impression

l'amplitud i la lògica profunda d'un joc providencial, i les més anecdòtiques figures ressaltan com a trobadisses, i la mescla de pessimisme i elevació i exquisit humorisme compassiu, amara l'ànima del lector d'una indefinible i generosa recança: on els elements habituals d'*Adam Bede*, *The Mill on the Floss* i *Middlemarch*, encaixen uns amb altres en deliciosa i proporcionadíssima unitat.' (Mary Ann Evans, who, under the pseudonym George Elliot [sic], wrote such beautiful, transparent pages, produced in *Silas Marner* an [a work of] unmatched, serene perfection, admirably structured, of noble restraint, where spiritual crises are experienced with a penetrating anguish, which rings authentic, and the dramatic element possesses the breadth and profound logic of a providential hand, and the most ordinary characters stand out as true encounters, and the blend of pessimism and lifting of the spirit and exquisite compassion fill the soul of the reader with an undefinable and generous sorrow: where elements familiar from *AB*, *MF* and *M* come together in a charming and perfectly balanced whole.) (Carner [1918], 5).

²⁷ On the process of 'recreació' in the translating process following on from Carner's theory of poetics, see Cabré and Ortín 1984, 116.

²⁸ The opening paragraph of *SM* is divided into two, the following one into three and the third into five, some of these latter breaks dictated by the introduction of direct speech. The long paragraph in Chapter 4, which begins 'Keating rode up now [...]' and ends four pages later with '[...] Marner was not there', constitutes six paragraphs in the translated text.

²⁹ 'as soon as you could say Jesus'. The forfeited opportunity may have been a consequence of Carner's lack of time given his position as editor of the publishing venture, translator and overseer of the translations produced by others; see Cabré and Ortín 1984, 119, and Casas i Homs, cited in Manent 1969, 185.

³⁰ In the prologue to his translation of Shakespeare's *A Midsummer Night's Dream*, Carner claims that the text which follows is simply 'the fruit [...] of having dreamt the *DREAM* [sic]' ('el fruit d'haver somiat el *SOMNI* [sic]'), admitting that were an indignant critic to push him up against a wall, he would be obliged to confess that perhaps, indeed, his *Dream* was not quite Shakespeare's! (Josep Carner, 'Abans que tot', in William Shakespeare, *El somni d'una nit d'estiu*, trans. Josep Carner (Barcelona: Estampa d'E. Domènech, 1908), pp. 7, 8).

³¹ The errors in question may be a consequence of consulting d'Albert-Durade's translation, if, indeed, Carner did so.

of 'a crooked tube' (Eliot 2003, 20);³² Godfrey's expressing the possibility that the following day it might be '[raining] cats and dogs'³³ (29) and his brown spaniel, Snuff, simply being classified as a bitch³⁴ (33); Marner's feeling of 'ease in the thought'³⁵ that Jem Rodney was the culprit responsible for stealing his savings (44); the butcher's reference to 'liver and lights'³⁶ (49); the description of the farrier as 'a man intensely opposed to compromise'³⁷ (54); Marner's 'movement of compunction'³⁸ (57) and the 'hem'³⁹ of Nancy Lammeter's dress (106). The Catalan also appears oblivious to Eliot's use of free indirect discourse. Describing Marner's experiencing a cataleptic fit and his recovery following it, Jem Rodney's colloquial turn of phrase is recorded without any inverted commas, absorbed into the textual flow: '[...] but just as he had made his mind up that the weaver was dead, he came all right again, like, as you might say, in the winking of an eye [...]' (Eliot 2003, 8). Jem's 'like, as you might say' is omitted and, later, Mr Macey's reference to young Lammeter's wedding ceremony, which brings in the youth's insistence, is distorted, on this occasion, it would seem, through misunderstanding: 'And young Mr Lammeter he'd have no way but he must be married in Janiuary [sic] [...]' (50).⁴⁰

Finding an equally intense rendering in Catalan of Eliot's exploiting of alliteration together with rhythm and stress in 'the black biting frost'⁴¹ (87) would certainly present the translator with a challenge, but it might be argued that the greatest challenge in *Silas Marner* was Eliot's representation of working people's speech even though it was adjusted for the sake of comprehension. As the author herself explained:

It must be borne in mind that my inclination to be as close as I could to the rendering of dialect, both in words and spelling, was constantly checked by the artistic duty of being generally intelligible [...] The district imagined as the scene of *SM* is in N[orth] Warwickshire. But here [...] it has been my intention to give the general physiognomy rather than a close portraiture of the provincial speech as I have heard it in the Midland or Mercian region.⁴²

³² 'un tub de laboratori' [a laboratory tube] (George Eliot, *Silas Marner: El teixidor de Raveloe*, trans. Josep Carner (Barcelona: Edicions 62, 1983), p. 28).

³³ 'si donaran l'aigua' [if water will be given] (Eliot 1983, 38).

³⁴ 'gossa' (Eliot 1983, 41).

³⁵ 'aquest pensament el retornava' [this thought returned to his mind/plagued him] (Eliot 1983, 54).

³⁶ 'les seves despeses' [his expenses] (Eliot 1983, 61).

³⁷ 'home intensament contrari a les transaccions' [intensely opposed to transactions] (Eliot 1983, 66).

³⁸ 'moviment impulsiu' [impulsive movement] (Eliot 1983, 70).

³⁹ 'guarnició' [decoration] (Eliot 1983, 121).

⁴⁰ 'I el jove senyor Lammeter no tenia més remei que casar-se en gener [...]' [And young Mr Lammeter had no alternative but to marry in January] (Eliot 1983, 62).

⁴¹ 'la negra gelada mossegair' (Eliot 1983, 101).

⁴² Eliot, *Letters*, IX, 39; cited in Eliot 2003, 188–89, n. 3.

As Q. D. Leavis recalled, Eliot was anxious that 'Art' should represent the "common labourer" (2003, 209) and her use of dialect is fundamental in this connection. However, Carner's remit was quite distinct given the vicissitudes experienced by the Catalan language as a consequence of Catalonia's having been absorbed into the Spanish nation-state. To represent dialectal variations in a community which had only just begun to fix norms for the tongue was a luxury, one which, arguably, Catalan could ill afford in 1918. Thus, the opportunity to produce and publish texts in Catalan had to be used in a way that favoured the recently standardized language. Hence, apart from two instances in Chapter 6,⁴³ in which Raveloe folk are in conversation at the local inn, *The Rainbow*, the dialectal speech of the variety of characters represented adheres to the new norms. However, in the case of the Misses Gunn's criticism of Nancy Lammeter's dialectal distortion – 'She actually said "mate" for "meat", "appen" for "perhaps" and "oss" for "horse", which, to young ladies living in good Lytherly society [...] was necessarily shocking' (Eliot 2003, 93) – the translator had recourse to circumlocution.⁴⁴ With regard to dialectal lexicon, such as 'a mawkin', 'mushed' and 'piert', Carner aptly renders 'piert' (104) and 'mushed' (57, 69), but doesn't rise to Priscilla Lammeter's use of 'mawkin' (94).⁴⁵

Finally, a word might be said about what may be interpreted as a concern to guard the reputation of the great and the good. At the end of Chapter 5, *The Rainbow* is described as a place where Marner understood that 'he was likely to find the powers and dignities of Raveloe' (Eliot 2003, 45), and in Chapter 12, reference is made to the mind of Molly, Godfrey's wife, as 'inhabited by no higher memories than those of a barmaid's paradise of pink ribbons and gentlemen's jokes' (107). The 'powers and dignities' become, more vaguely, the 'unlimited powers'⁴⁶ of Raveloe, and the reference to gentlemen's jokes, conveying the understanding that gentlemen frequented such haunts as were inhabited by barmaids of Molly's ilk, become the jokes of 'parishioners'⁴⁷ all.

It is worth adding here that Carner's text is not plagued by omissions; but in Godfrey Cass's dialogue of the mind with itself, Anxiety [sic] becoming his interlocutor at the close of Chapter 10, the first comment and question posed by Anxiety has been excluded, perhaps by accident or as a consequence of a lack of understanding of 'bribe his spite': "Dunsey will be coming home

soon: there will be a great blow-up, and how will you bribe his spite to silence?" said Anxiety' (Eliot 2003, 88; 1983, 102).

In a page of comment devoted to the appearance of Eliot's *M* in Catalan in 1995, critic Joan Triadú (1995) recalled Josep Carner's translation of *SM* some 70 years earlier. He noted that Carner's early twentieth-century rendering had been reissued in the 1980s but remarked that, in effect, 'the great English novelist disappear[ed] from among our translations'.⁴⁸ Indeed, no other novel by Eliot would appear in Catalan until, almost, the end of the century, largely a consequence of Catalonia's subjection to dictatorial regimes and the ravages of civil war rather than a loss of interest in incorporating the works of foreign authors into her literary system.⁴⁹ Eliot's Catalan comeback as novelist was staged by a Barcelona publishing house, Columna, founded in 1985 and devoted to publishing contemporary fiction as well as modern classics in Catalan.⁵⁰ The publication of Eliot's 1871–72 tome was supported by a grant-in-aid provided by the Institució de les Lletres Catalanes (Institution of Catalan Letters), a body which forms part of the Catalan government's Department of Culture and whose leading priority is to promote literature and provide a stimulus to reading in general.⁵¹

If, as Virginia Woolf asserted, *M* was 'one of the few English novels written for grown-up people' (1919), it may be said that by 1995, having been released from years of oppression and the death throes of dictatorship almost 20 years earlier, Catalonia had had the opportunity to grow once more.⁵² Thus, the time may be said to have been ripe for the likes of Dorothea Brooke, a woman of 'theoretic' mind (Eliot 2008a, 8), full of 'eagerness to know the truths of life' (10) and alive to injustice experienced by women as a result of patriarchal

⁴⁸ 'la gran novel·lista anglesa desapareix de les nostres traduccions'. Triadú was, presumably, unaware of the 1989 translation of *The Lifted Veil* into Catalan (see below), or he may have been referring exclusively to Eliot's novels.

⁴⁹ See Josep Benet (*Catalunya sota el règim franquista: informe sobre la persecució de la llengua i la cultura de Catalunya pel règim del general Franco* (Barcelona: Blume, 1979) (1978), pp. 38–54). On publisher Josep Janés's contribution between 1934 and 1938, see Jacqueline Hurlley (*Josep Janés: El combat per la cultura* (Barcelona: Curial, 1986)).

⁵⁰ The back flap of the dustjacket on the hardback edition of *Middlemarch* (1995) carried publicity for Columna's Catalan editions of Charlotte Brontë's *Jane Eyre* and A. S. Pushkin's *Eugene Onegin*. Columna was bought out by the Barcelona publishing concern Planeta in 1999, by which time Columna had become the third most important publisher in Catalan (Josep Massot and Sergei Vila Sanjuán, 'Planeta compra Columna y desembarca en el mercado editorial en lengua catalana', *La Vanguardia*, Barcelona, 31 July 1999, 32).

⁵¹ For further information, see 'Institució de les Lletres Catalanes' [n.d.].

⁵² Catalonia's own home rule statute (Estatut d'Autonomia) was granted by the parliament of Spain's Second Republic on 9 September 1932, following the restrictions of the Primo de Rivera dictatorship. It was eliminated in the wake of General Franco's victory in 1939 but a new home rule statute for Catalonia was formulated in the wake of the democratic regime established following the second dictator's passing. See 'Estatut d'Autonomia de Catalunya' [n.d.].

⁴³ See Macey's 'pernouncing' (Eliot 2003, 47) and 'ignirant' (Eliot 2003, 54), rendered as 'pernunciació' [pronunciació] (Eliot 1983, 59) and 'ainorant' [ignorant] (Eliot 1983, 66), respectively, reproduced in italics.

⁴⁴ 'Talment, la senyoreta Nancy pronunciava o aplicava incorrectament certes paraules; i això, per a damisel·les que vivien en la bona societat de Lytherly [...], era una cosa ofensiva.' ['Thus, Miss Nancy incorrectly pronounced or misused certain words; and this, for damsels who lived in the good society of Lytherly, was offensive.'] (Eliot 1983, 107).

⁴⁵ 'eixorivit' [piert]; 'aclaparat[s]' [mushed] and 'atrapada' [trapped, for mushed]; 'un fàstic' [something disgusting, for mawkin] (Eliot 1983, 118, 69, 91 and 109 respectively).

⁴⁶ 'els poders il·limitats' (Eliot 1983, 55).

⁴⁷ 'parroquians' (Eliot 1983, 124).

legislation.⁵³ The vindication of women's rights had been high on the agenda in the wake of Francisco Franco's passing as second-wave feminism made its mark in the Spanish state and, more particularly, Catalonia, constituting a challenge to the sexist notions of Mr Casaubon's ilk, as expressed by the 'scholarly' husband to his wife: 'The great charm of your sex is its capability of an ardent self-sacrificing affection, and herein we see its fitness to round and complete the existence of our own' (Eliot 2008a, 46).⁵⁴ Indeed, Dorothea's imprisonment⁵⁵ within her marriage could strike a chord within a country where limited legislation concerning divorce still signified a battle for women seeking to break a bond experienced as 'a perpetual struggle of energy with fear' (365) into the 1990s.⁵⁶ Moreover, a seasoned mediator was available to introduce Miss Brooke: Barcelona-born Jordi Arbonès i Montull, who had been publishing translations into Catalan since 1969 while resident in Buenos Aires. By 1995, Arbonès had chalked up some 60 titles: among them, nineteenth-century classics Dickens, Thackeray and Jane Austen, but also twentieth-century authors ranging from the canonical English E. M. Forster

⁵³ See also Dorothea's reflection on the experience of Will Ladislav's outlawed grandmother (George Eliot, *Middlemarch* (Oxford: Oxford University Press, 2008a (1997)), p. 349) before her own subjection as a widow.

⁵⁴ The journal *Vindication feminista* (see bibliography) provides information regarding the struggle for women's rights in the Spanish state between 1976 and 1979. On the period leading up to 1995, see Pilar Folguera ('De la transición política a la democracia: La evolución del feminismo en España durante el periodo 1975–1988', in Pilar Folguera (ed.), *El feminismo en España: Dos siglos de historia* (Madrid: Fundación Pablo Iglesias, 1988), pp. 111–33) and Elena Grau Biosca ('De la emancipación a la liberación y la valoración de la diferencia: El movimiento de mujeres en el estado español, 1965–1990', in Georges Duby and Michelle Perrot (eds), *Historia de las mujeres en occidente* (Madrid: Taurus, 1993), pp. 673–83). On the first women's bookshop in the Spanish state, set up in Barcelona, and the feminist publishing concern in Catalan, La Sal Edicions de les Dones, see Mary Nash ('El moviment feminista durant la Transició', in Pelai Pagès i Blanch (ed.), *La transició democràtica als Països Catalans* (València: Universitat de València, 2005), pp. 361–62). On Spanish women's achievement of legal parity with men, see Mary Nash (*Mujeres en el mundo: Historia, retos y movimientos* (Madrid: Alianza, 2004)).

⁵⁵ 'the mere chance of seeing Will occasionally was like a lunette opened in the wall of her prison' (Eliot 2008a, 339).

⁵⁶ On the question of a widow's rights, or lack of them, over property left to her by her deceased husband and his will condemning her to the loss of her rights should she remarry, Maridès Soler (Trier) has drawn enlightening parallels between *Pilar Prim* (1906) by the novelist who documented the Barcelona bourgeoisie in his writing, Narcís Oller, and Eliot's *Middlemarch*. Soler (Trier) points out that Oller had a number of contacts in French literary circles: Edmond de Goncourt, Maupassant and Huysmans as well as Zola, and, therefore, may well have been familiar with the popular French translation of Eliot's novel, published in 1890 (Maridès Soler (Trier), 'Els codis socioculturals de la "viuda desheredada" a *Pilar Prim* de Narcís Oller i a *Middlemarch* de George Eliot', *Zeitschrift für Katalanistik*, Freiburg, 19 (2006): 103–17; 104).

and D. H. Lawrence to off-beat Americans such as Ambrose Bierce and Gore Vidal.⁵⁷

Apart from any financial gain which translating might afford him, Arbonès was moved to produce translations into Catalan by a sense of service to the nation. Acknowledging a letter from Triadú in the late 1960s, he expressed his desire to be of use:

Your letter provided the encouragement that those of us who live far from home need; we live with the single purpose of service, of doing what will be useful to our Native Land [sic]. And it is important for us to know that what we do is what needs to be done!⁵⁸

Triadú represented a link in the homeland with the Noucentista movement which strongly marked Arbonès's Catalan as he took to translation.⁵⁹ His education in the language was lacking as a consequence of having been of secondary school age during the early years of the Franco regime when Catalan was not taught in schools. Indeed, he claims to have subsequently discovered that translating into Catalan was 'a good means of carrying out writing exercises in one's own language'.⁶⁰

Arbonès's output as a translator may be said to reveal a taste for tomes. By 1995 he had tackled Margaret Mitchell's *Gone with the Wind* and Thackeray's *Vanity Fair*; therefore he was not to be daunted by the length of *M*, for which, moreover, he produced a not insignificant number of explanatory footnotes.⁶¹

⁵⁷ Arbonès took up residence in Buenos Aires in 1956, where he died in 2001. For a full account of his output, see Alba Pijuan Vallverdú ('Entrevista a Jordi Arbonès', *Quaderns: Revista de traducció*, Barcelona, 10 (2003): 153–63).

⁵⁸ 'La vostra carta ens va injectar aquell ànim que tanta falta ens fa a tots aquells qui, lluny de la terra, vivim amb l'únic propòsit de servir-la, de fer coses que siguin útils a la Pàtria [sic]. I és tan important saber que el que fem és el que cal fer!' (Arbonès 1967).

⁵⁹ For a critical view of Arbonès's adherence to Noucentista models, see Pericay and Toutain (1997, 287–92). For Arbonès's response to criticism of his translations as a consequence of being locked into outmoded models, see Jordi Arbonès ('Més reflexions sobre aspectes pràctics de la traducció', *Revista de Catalunya*, Barcelona, 103 (1996a): 85–100; and 'Encara més reflexions sobre aspectes pràctics de la traducció', *Revista de Catalunya*, Barcelona, 104 (1996b): 112–20) and Pijuan Vallverdú (2003, 154–55).

⁶⁰ 'un bon mitjà per a fer exercicis d'escriptura en la pròpia llengua' (Jordi Arbonès, 'Reflexions sobre aspectes pràctics de la traducció', *Revista de Catalunya*, Barcelona, 94 (1995): 75). For further information on Arbonès, see Pijuan Vallverdú (2003), Ramon Farrés ('Les traduccions de Jordi Arbonès: una visió de conjunt', *Quaderns: Revista de traducció*, Bellaterra; Barcelona, 12 (2005)) and Marcos Rodríguez Espinosa ('Identidad nacional y traducción: entrevista a Jordi Arbonès', *Trans*, Málaga, 6: 215–24, 2002, <http://pagines.uab.cat/catedrajordiaronbes/content/entrevista> (accessed 24 March 2013)).

⁶¹ The translation carries 86 footnotes, the majority of which (66) appear in books one to four. The notes provide information regarding names, concepts and historical references as well as occasionally passing critical comment, as in note 1 of book one, Chapter 6, where Eliot's blurring of boundaries between fact and

However, detecting 'how Eliot generally works as she moves through the novel's layers, from her theme to her characterization' (Bonaparte 2008, xiii) might, on occasion, escape the most diligent. In this connection, Bonaparte points to the imagery of death in relation to Casaubon (2008, xiii). It is reflected through Celia's perception that Casaubon's proposal of marriage and his person evoked 'something funereal' (Eliot 2008a, 45) and also carried through into Dorothea's response to her sister, 'do not grieve' (45), which is forfeited in Catalan, becoming, 'Don't worry, [...] don't concern yourself'.⁶² With regard to characterization, Mr Vincy's patriotic pronouncement 'It's a good British feeling to try and raise your family a little' (Eliot 2008a, 120) becomes a less imperial whole in the Catalan: 'I consider it very English and a good thing',⁶³ and the idiosyncrasy of Mr Featherstone's pronunciation – his 'dockiments' [documents], 'speckilating' [speculating] and 'speckilation' [speculation] (2008a, 102–03) – are not reflected in the Catalan. The language had possessed its norms since 1913, but in the 82 years that followed, up until the publication of *M* (1995), it had been disabled by dictatorships for almost half of the period. Arbonès's translation earnestly sought to be a contribution to the language's 'normalització'⁶⁴ and he firmly defended adhering to the established model.⁶⁵ Thus, neither could Dagley's dialectal and drunken speech (2008a, 370–72) find expression in Catalan. Characterization is also affected through omission, as in Will Ladislav's assessment of Casaubon as a 'coxcomb' (204), or misinterpretation, as in Alfred Garth's qualifying his reliable sister Mary as 'an old brick' (Eliot 2008a, 375), the Catalan metaphor employed signifying a good-natured person.⁶⁶

Rendering successful alliterative sequences which may, moreover, carry an ironic thrust – the reference to the song 'Home Sweet Home' viewed as a suitable 'garnish for girls' (108), Rosamond's sense of being a Romantic heroine 'and playing the part prettily' (279), and Dorothea seated on a dark

fiction is referred to (George Eliot, *Middlemarch*, trans. Jordi Arbonès (Barcelona: Columna, 1995), p. 59). They may be found lacking, however, as for instance in book one, Chapters 7 and 8, when 'the Catholic question' is cited, though earlier footnotes highlight the issue; see Chapter 1, n. 1, on Robert Peel, and Chapter 4, n. 2, on Sir Samuel Romilly (Eliot 1995, 15, 44).

⁶² 'No t'amoïnais, [...] no pateixis' (Eliot 1995, 54).

⁶³ 'Considero molt anglès i una bona cosa [...]' (Eliot 1995, 132).

⁶⁴ The Law of Linguistic Normalization [La Llei de Normalització Lingüística] was approved by the Catalan parliament in 1983, 'an attempt to repair, as far as possible, some of the harm caused by persecution, carried out [...] by General Franco's regime for well nigh forty years' ('un intent de reparar, en el possible alguns dels danys causats per persecució, feta [...] pel règim del general Franco durant gairebé quaranta anys') (Josep Benet, *L'intent franquista de genocidi cultural contra Catalunya* (Barcelona: Publicacions de l'Abadia de Montserrat, 1995), p. 513). See also Jude Webber and Miquel Strubell i Trueta (*The Catalan Language: Progress towards Normalisation* (Sheffield: Anglo-Catalan Society, 1991)).

⁶⁵ In this connection, see Arbonès's view as expressed in interview (Pijuan Vallverdú 2003, 154).

⁶⁶ 'un tros de pa' – literally, 'a piece of bread' (Eliot 1995, 375–76).

ottoman in the library 'with the brown books behind her' (341) – might prove impossible, a less subtle expression having to suffice. However, it may be argued that the feminized language in Dorothea's speech is essential to Eliot's purpose overall: '[...] by desiring what is perfectly good, even when we don't quite know what it is and cannot do what we would, we are part of the divine power against evil – widening the *skirts* of light [...]' (367, our emphasis).⁶⁷ However, although the text may seek a softness of which Casaubon is incapable, the assessment of Middlemarch life can be piercing, reflected in Lydgate's synthesis of the family party at the Vincys, seen as characterized by 'gossip, protracted good cheer, whist-playing and general futility' (328). The translation is less severe, employing 'frivolitat' (1995, 344) for 'futility', thus avoiding the indictment expressed in the source text.

Between the Catalan translations of *SM* and *M*, Eliot's highly successful *AB* (1859) was translated into Castilian and published in Barcelona in 1944. As indicated above, the novel had already been translated into Castilian in the late nineteenth century, a text which may have been drawn upon by Catalan writer and Noucentista devotee Agustí Esclasans i Folch, whose forename appeared as Agustín (i.e. in the Spanish form) in the 1944 text. Esclasans was imprisoned in the wake of the Civil War and, like other former authors in Catalan, found himself eking out a living as a translator into Castilian. His *Adán Bede* was brought out by the former publisher, poet and journalist in Catalan, Josep Janés i Olivé, who had also experienced imprisonment as the war ended and over the years of World War II looked to create a new publishing enterprise. Relocated in totalitarian Spain as José [sic] Janés, he sought to carry through Catalonia's commitment to culture within the confines of the new regime.⁶⁸ The Eliot volume was published in a series which bore the title 'Ave Phoenix', announced as 'The books which are forever reborn'⁶⁹ and whose titles in English included Thackeray's *Vanity Fair*, Dickens's *The Pickwick Papers* and Melville's *Moby Dick*.

It might be anticipated that the character of Hetty Sorrel, her extra-marital relationship with Arthur Donnithorne, her pregnancy and her subsequent abandonment of her child would not make of *AB* an appropriate text for consumption in the conservative Catholic Spain of the early 1940s. Certainly Barbro's suffocation of her newborn offspring in the Spanish translation of

⁶⁷ Rendered into Catalan as 'eixamplen l'abast de la llum' ('we expand the reach of light') (Eliot 1995, 383), our emphasis.

⁶⁸ For further information on Esclasans and Janés, see Jacqueline Hurlley ('War and Peace – Pater's Part: Translations of Walter Pater in 1930s and 1940s Spain', in Stephen Bann (ed.), *The Reception of Walter Pater in Europe* (London: Thoemmes Continuum, 2004), pp. 246–47), and on Janés both before and after the Civil War see Hurlley (1986).

⁶⁹ 'Los libros de eterno renacer' (see the description of the series on the back of the dustjacket of *Adán Bede* (1944)). The series was symbolically represented by an open book situated over flames above which the phoenix rises in flight. The phoenix became Janés's emblem as publisher in the post-war period, aptly expressing his determination to defy destruction and death in order to re-establish his relationship and cultural objective with the reading public he had contributed to creating with the *Quaderns Literaris* between 1934 and 1938.

Knut Hamsun's *Growth of the Soil* (*Bendicció de la terra*), published by Janés the year before *Adán Bede* appeared, had been excised according to the dictates of the recently established Vicesecretaría de Educación Popular (Vice-Secretary's Office for the Education of the People).⁷⁰ It was one of the same readers within the state's censorship apparatus, Leopoldo Panero, who had approved of the excision in question, who subsequently reported on the application for permission to publish *Adán Bede*, yet he expressed no objection whatsoever in connection with Eliot's novel.⁷¹ The differing verdict would appear to be indicative of Panero's objections to Hamsun's fascist affiliation rather than an ethical objection on the grounds of infanticide.

And the Short of It

Helen Small has claimed that although *The Lifted Veil* and 'Brother Jacob' were not 'originally conceived as a duo, they make a natural pairing as the only two self-contained short stories [...] [George Eliot produced]' (2009, xxx). As referred to above, these two stories were published together with *SM* in the prestigious Cabinet edition of Eliot's work, since the writer's desire was 'to protect *The Lifted Veil* by giving it the right companion. "Brother Jacob" was the perfect moral contrast' (Small 2009, xxx). *The Lifted Veil* was rendered into Catalan in the latter part of the twentieth century and 'Brother Jacob' into Valencian in the first decade of the twenty-first.

The Lifted Veil was translated as *El vel alçat* by Catalan philologist Maria Dolors Ventós. This was the second text by Eliot to appear in Catalan, some 70 years after the publication of *SM*. Despite the fact that the Franco dictatorship ended in 1975 and with it the legal limitations placed on the Catalan language,⁷² *El vel alçat* (1989) was the first post-Franco translation into Catalan of a text by George Eliot.⁷³ The translation was marketed by the publishing house Laertes, and the Departament de Cultura de la Generalitat de Catalunya (Department of Culture in the Catalan Government) provided a grant-in-aid. Laertes, founded in 1975 and established in Barcelona, publishes texts in both

Castilian and Catalan. 'L'arcà' ('The secret'), one of the series in Catalan, is mainly devoted to literature in the genre of the fantastic; before *El vel alçat* it had published translations of Charles Dickens, Bram Stoker, Rudyard Kipling, Sir Arthur Conan Doyle, Jules Verne and H. P. Lovecraft, among other European writers. Thus, Eliot's *El vel alçat* was thematically in keeping with the series.

The translation was published in paperback and on the back cover provides paratextual information⁷⁴ which is worth examining. First, there is a summary of the text and a biographical sketch of the author, in which Mary Ann Evans is identified. Furthermore, *El vel alçat* is compared to the texts of other nineteenth-century women writers who cultivated the Gothic – Mary Shelley and Mary Elizabeth Braddon – most probably to encourage readers of the genre to read Eliot's 'forgotten short story' which, it is claimed, 'represents her lifelong interest in mystery and the supernatural'.⁷⁵ Finally, there is a list of the author's major texts and a reference to the only other instance of Eliot's writing in Catalan at this time, *SM*, with particular reference made to its quality: 'outstandingly rendered into Catalan by Josep Carner'.⁷⁶

The translator of *El vel alçat*, Maria Dolors Ventós, has outlined her view on translation,⁷⁷ which explains her practice:

⁷⁴ Gérard Genette coined the term 'seuils' – 'paratexts' in English – in a book of the same title originally published in French in 1987. Genette defines paratexts as elements which '[o]ne does not always know if one should consider [as belonging] to the text or not, but in any case they surround it and prolong it [...] to present it, [...] to make it present, to assure its presence in the world, its "reception" and its consumption' (*Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), p. 1). The author establishes a distinction between two different types of paratexts: peritexts and epitexts. The former would include all the elements appended to the book such as the title, format, series, cover, prefaces, notes, illustrations, among others. Epitexts, on the other hand, are 'any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space' (344). Therefore, interviews with the author, his or her correspondence and diaries, reviews of the book, etc., would fall into this category.

⁷⁵ 'aquesta oblidada novel·la curta constitueix un testimoni de l'interès que George Eliot va tenir durant tota la vida pel misteri i el sobrenatural' (George Eliot, *El vel alçat* (LV), trans. Maria Dolors Ventós (Barcelona: Laertes, 1989), back cover).

⁷⁶ 'magníficament traduïda al català per Josep Carner' (Eliot 1989, back cover).

⁷⁷ Ventós has translated mostly into Catalan from a variety of languages including Portuguese, Italian and English. She began translating from English in 1987 and has rendered into Catalan texts such as Jane Austen's *Mansfield Park* (Barcelona: Club Editor, 1990), Charlotte Brontë's *Jane Eyre* (Barcelona: Proa, 1992) and E. M. Forster's *Where Angels Fear to Tread* (*Un món sense àngels*) (Barcelona: Columna, 1997). Since 1996 Ventós has been the only translator into Catalan of the works of the popular Brazilian writer Paulo Coelho (Victòria Alsina, 'Les traduccions de Jane Austen al català', 1611: Revista de Història de la Traducció, Madrid, 2.2 (2008), <http://www.traduccionliteraria.org/1611/art/alsina.htm> (accessed 29 March 2013)).

⁷⁰ For further information on the censorship of Hamsun's *Growth of the Soil* and other texts, see Jacqueline Hurlley ('A Hunger for Hamsun? Translation and Reception in Spain, 1941–1952', in Peter Fjågesund (ed.), *Hamsun Abroad: International Reception* (London: Norvik Press, 2009), pp. 109–29).

⁷¹ See the chapter by María Jesús Lorenzo-Modia on the Spanish translations of Eliot's novels, in which she quotes from the file carrying the resolution regarding the publication of *Adán Bede* in the 1940s.

⁷² See Benet (1979); Albert Manent and Joan Crexell (*Bibliografia catalana dels anys més difícils (1939–1943)* (Barcelona: Publicacions de l'Abadia de Monserrat, 1988)); *Bibliografia catalana dels anys més difícils (1944–1946)* (Barcelona: Publicacions de l'Abadia de Monserrat, 1989); Amparo Hurtado Díaz and José Ruiz Casanova (*Literatura comparada catalana i espanyola al segle XX: gèneres, lectures i traduccions* (Lleida: Punctum & Trilcat, 2007)); Sílvia Coll-Vinent, Cornèlia Eisner and Enric Gallén (*La traducció i el món editorial de postguerra* (Lleida: Punctum & Trilcat, 2011)).

⁷³ At the time of writing there have been no reprints or new editions of this text.

One should take into account the kind of language the author uses [...] and the register – formal or colloquial – so that the translation reflects how the author would have expressed him or herself if he or she had spoken the target language [...] I think that what is most important when translating is to show respect above all towards the original work, even if certain changes are necessary in order to keep the original sense [...] Literal translations are almost impossible and [...] one often has to look for equivalent set phrases, sayings and other expressions, or try to explain them, without forfeiting the charm of the original sentence [...] I believe the translator's task is highly significant since it brings together cultures and opinions that would otherwise remain completely unknown to us.⁷⁸

As regards her rendering of *The Lifted Veil*, Ventós took on the commitment about a year before publication. In her view, translators were not so pressured then as they are nowadays and this made for high-quality texts. Ventós has also accounted for the inclusion of Eliot's short story in the 'L'arcà' series on the grounds of its appeal for a cultured readership as well as a younger audience.⁷⁹

El germà Jacob (BJ) is the most recent translation of George Eliot's work to have been produced in the Catalan Lands, translated into the Valencian tongue in 2009. Valencian and Castilian hold co-official status as languages in the Comunitat Valenciana (Valencian community) and Valencia, the capital city, is the third-largest in Spain after Madrid and Barcelona.⁸⁰ However, the linguistic standing of Valencian has been the subject of much debate: whereas it is considered a dialect of Catalan by some linguists and by the Institut d'Estudis Catalans (Institute of Catalan studies),⁸¹ others, such as the Acadèmia Valenciana de la Llengua (Official language academy

of the Valencian community)⁸² consider Valencian a language in its own right.⁸³

Thus the translation of BJ seems the riskier publication of the two short stories, both because it was rendered into Valencian – which is the vehicle of communication of a linguistic minority – and because the translation was included in a literature series geared towards young readers, a minority (albeit not insignificant) readership in itself. *El germà Jacob* was published in 2009 by Tres i Quatre, a Valencian publishing house founded in 1974. The novella was translated by Fernando Bielsa Rodríguez⁸⁴ and Ariadna Villarreal Rodríguez⁸⁵

⁷⁸ 'Cal que tinguem ben present el llenguatge que utilitza l'autor [...] i el registre – culte o col·loquial – de manera que, en traduir-ho, ens expressem tal com s'hauria expressat l'autor si hagués parlat la llengua de destí [...] Penso que el més important d'una traducció és tenir un immens respecte per l'obra original, encara que haguem de fer algunes variacions per conservar-ne el sentit. [...] [L]es traduccions literals són gairebé impossibles i [...] sovint has de buscar l'equivalent de frases fetes, refranys i expressions o bé fer la manera d'explicar-ho sense que se'n senti la gràcia de la frase [...] Crec que la feina del traductor és molt important perquè posa en contacte cultures i opinions que, d'altra manera, ens serien completament desconegudes' (Maria Dolors Ventós, 'Traductors', *Ressò de Ponent: Revista de l'Ateneu Popular de Ponent*, Lleida, 137 (1996): 4).

⁷⁹ 'in illo tempore et donaven temps per fer la feina ben feta' (email correspondence with Maria Dolors Ventós, 26 February 2013).

⁸⁰ The Comunitat Valenciana is made up of three provinces, known as València, Alacant and Castelló in both Valencian and Catalan.

⁸¹ The Institut d'Estudis Catalans declares Valencian as a territorial name for Catalan. See the bibliography entry on 'Declaració de l'Institut d'Estudis Catalans davant la constitució de l'Acadèmia Valenciana de la Llengua' (Declaration of the Institute of Catalan studies on the constitution of the Official language academy of the Valencian community) (2001).

⁸² At the plenary meeting of the Acadèmia Valenciana de la Llengua on 9 February 2005, the 'Dictamen sobre los principios y criterios para la defensa de la denominación y entidad del valenciano' ('Report on the principles and criteria for the defence of the denomination and entity of the Valencian language') was sanctioned. The document points to the controversy concerning the status of Valencian: 'As is well known, a group in Valencian society believe the language of the Valencian people to coincide with the one that is spoken in other territories of the ancient Crown of Aragon, whereas another group considers it a different language. The said controversy has often been connected to the national identity of the Valencian people. That is why for some social groups the idea of the identification of the language of the Valencian people with that of other people (especially Catalonia) would contribute to the loss of the identity of the Valencian people and to a hypothetical submission from the outside' ('Como es sabido, un sector de la sociedad valenciana considera que el idioma propio de los valencianos coincide con la lengua que se habla en otros territorios de la antigua Corona de Aragón, mientras que otro sector considera que es una lengua diferente. Esta polémica se ha vinculado, a menudo, al tema de la identidad nacional de los valencianos. Por ello, en algunos sectores sociales, ha tenido eco la tesis según la cual identificar el idioma propio de los valencianos con el de otros pueblos (especialmente Cataluña) contribuiría a la pérdida de las señas de identidad del pueblo valenciano y a una hipotética sumisión exterior'). See 'Dictamen sobre los principios y criterios para la defensa de la denominación y entidad del valenciano' (2005), <http://www.avl.gva.es/va/busca.html> (accessed 29 March 2013).

⁸³ See José Ramón Gómez Molina ('Préstamos léxicos del castellano en el valenciano central: inserción, evolución y actualización', in Echenique Elizondo, María Teresa and Juan P. Sánchez Méndez (eds), *Actas del V congreso internacional de historia de la lengua española, Valencia 31 enero–4 febrero 2000* (Madrid: Gredos, 2002)); Emili Casanova ('Castellano y catalán, lenguas en contacto en Valencia', in Echenique Elizondo, María Teresa and Juan P. Sánchez Méndez (eds), *Actas del V congreso internacional de historia de la lengua española, Valencia 31 enero–4 febrero 2000* (Madrid: Gredos, 2002)); and Vicent Climent-Ferrando ('The Origins and Evolution of Language Secessionism in Valencia: An Analysis from the Transition Period until Today' (Barcelona: CIEMEN, Working Papers, 18, 2005), <http://www.Ciemen.org/mercator/pdf/wp18-Def-Ang.Pdf> (accessed 24 February 2013)).

⁸⁴ Bielsa Rodríguez graduated in 2008 and is currently working as a freelance translator.

⁸⁵ Villarreal Rodríguez graduated in 2007 and subsequently obtained a postgraduate degree in Translation Technologies from the Universitat Oberta de Catalunya (2007–08), a master's degree in Media Translation from the Universidad de Cádiz (2008–10) and a master's degree in International Commerce from the Escuela

as part of an internship while they were undergraduate students in the Facultat de Traducció i Interpretació (Faculty of translation and interpretation) at the Universitat Jaume I in Castellón.

The translated text was supervised and checked by Josep Marco, a lecturer in the faculty, who also produced the introduction, together with a series of suggestions for activities⁸⁶ and a glossary. The paratextual elements that accompany the translation are intended to help teachers in the classroom. It is striking that a Valencian publishing house took on the investment since the target readership is secondary-school pupils who read Valencian. Moreover, it is unlikely that Catalan speakers from other areas or of different ages would access the text. Marco supported the project, declaring:

[I]n the field of books targeted for school consumption, Valencian production and that of the Principality of Catalonia do not compete directly since the system (*those who prescribe*, first and foremost, primary and secondary school teachers) favours books produced at home, rooted in a linguistic model which is closer to the profile of students.⁸⁷

He has explained in personal correspondence that the choice of the text in question was an attempt to widen the scope of literature in translation for young people.⁸⁸ Eliot's novels tend to be lengthy, and as the books in the series are limited to 40,000 words her novels were not taken into consideration; moreover, the fact that the majority of secondary-school pupils tend to read only when obliged to also excluded the choice of a lengthy text. 'Brother Jacob' is a brief satirical text which, according to Marco, possessed the potential for arousing stimulating discussion. He also expressed the belief that once young readers had succeeded in tackling Eliot's 'literary universe', and in spite of the fact that Eliot did not specify that the text was addressed to a young readership, they would then be equipped 'to navigate aboard more ambitious works'.⁸⁹ As a lecturer, Marco was not unaware of the risk in the choice he was making:

Europea de Dirección y Empresa (2011). She has since worked as a freelance translator, an academic coordinator and an executive assistant in international commerce.

⁸⁶ There are 18 activities (pp. 85–94) divided into three categories: a) the context of the text and of the story; b) the novel: comprehension and assessment; c) apropos of the novel: creative activities.

⁸⁷ '[E]n el terreny dels llibres concebuts per al consum escolar, la producció valenciana i la del Principat no entren en competència directa, ja que el sistema (els *prescriptors*, en primer lloc, que no són altres que els mestres i professors de secundària) afavoreix els llibres autòctons, amb un model de llengua més proper al perfil dels alumnes' (Josep Marco, 'Aprendre a traduir literatura infantil i juvenil: singularitats i fites d'un procés formatiu', *Quaderns Divulgatius*, XVIII Seminari sobre la traducció a Catalunya, 42 (2011a); 80, emphasis in the original).

⁸⁸ Email correspondence with Josep Marco (8 September 2011).

⁸⁹ 'per a un lector jove és una manera idònia d'entrar en el seu univers literari, pel qual més endavant podrà navegar a bord d'obres més ambicioses' (Josep Marco, 'Introducció', in George Eliot, *El germà Jacob* (València: Tres i Quatre, 2009), p. 12).

It should be acknowledged that venturing to translate George Eliot in a series addressed to a reading public in schools was quite a gamble because the English author's style is far from simple. However, it is clear and uncluttered and the structure of the moral fable could appeal to young readers since it offered a familiar pattern. In any event, it could be said that the work would contribute to some degree in widening the horizon of expectations of translated literature for children and teenagers.⁹⁰

The translation has not undertaken great changes with regard to the original which, according to Marco, is quite a common practice when translating for a young audience: 'when you translate a text originally conceived of for adults, the highest priority is intelligibility'.⁹¹ In fact, 'the translation [...] does not go out of its way to accommodate a likely lack of knowledge on the part of readers, perhaps because the translators thought readers should rise to the text, even if that meant a degree of effort, and not the other way round'.⁹² Nevertheless, punctuation has been altered and, on occasion, conjunctions have been added to make connections more explicit.⁹³ Finally, it might be added that the colloquial register of both David⁹⁴ and Mrs Palfrey⁹⁵ is not reflected. This said, there has been an attempt to represent Jacob's speech impediment,⁹⁶ though this is not consistent.⁹⁷

The edition also includes 20 footnotes, which clarify cultural aspects. However, if one bears in mind that the Oxford University Press edition in English (2009a) has 60 explanatory notes, it may be argued that further elaboration on certain issues would have been useful. On the other hand, the glossary (pp. 95–101) does include lexical explanations, though these are not signalled in the main text.

The publication of a George Eliot text in Catalan at the end of World War I, and a translation of one of her texts into Catalan or Valencian every decade since the death of Franco in 1976, makes Eliot's writing a presence for

⁹⁰ 'Val a dir que apostar per George Eliot en una col·lecció adreçada al públic escolar comportava un cert risc, ja que l'estil de l'autora anglesa fa poques concessions a la senzillesa. Tanmateix, és clar i net, i l'estructura de la fàula moral podia jugar a favor dels joves lectors, en la mesura que els oferia un esquema recognoscible. En qualsevol cas, podria dir-se que l'obra venia a eixamplar una mica l'horitzó d'expectatives de la LIJ [Literatura Infantil i Juvenil] traduïda' (2011a, 81).

⁹¹ 'quan allò que es tradueix per als lectors joves és un text que fou concebut originàriament per a adults, la màxima prioritat és la intel·ligibilitat' (2011a, 85).

⁹² 'La traducció [...] no fa grans concessions als més que probables déficits cognitius dels lectors, potser perquè els traductors van pensar que eren els lectors que havien de posar-se a l'alçada del text, encara que els costara una mica d'esforç, i no a l'inrevés' (2011a, 86).

⁹³ See the examples cited by Marco (2011a, 86–87).

⁹⁴ George Eliot, *The Lifted Veil and Brother Jacob* (Oxford: Oxford University Press 2009a (1999)), pp. 54, 58, 81; George Eliot, *El germà Jacob* (BJ), trans. Fernando Bielsa and Ariadna Villarreal (València: Tres i Quatre, 2009b), pp. 30, 36, 72–73.

⁹⁵ Eliot 2009a, 82; Eliot 2009b, 75.

⁹⁶ Eliot 2009a, 53, 80, 81; Eliot 2009b, 28, 71, 72.

⁹⁷ Eliot 2009a, 55, 81; Eliot 2009b, 31, 74.

peacetime and progress. Catalonia or Valencia might now contemplate a translation for the current decade. Undoubtedly, the author's work has much to communicate to countries in the West where ethical concerns have acquired a new urgency, both personal and public morality has been foregrounded and held to account, suspicion of the outsider lingers and prejudices 'like odorous bodies' (Eliot 2008a, 409) persist. Caleb Garth's exasperation concerning the 'mismanagement' of 'people [...] who go into politics' could also ring disturbingly familiar, but a lesson could be drawn from his insight into 'the nature of business' (2008a, 379). It might be taken as a challenge for the present and a reminder of responsibility towards the future: 'to have the chance of getting the country into good fettle, [...] and putting men into the right way with their farming, and getting a bit of good contriving and solid building done – that those who are living and those who come after will be the better for [...] I hold it the most honourable work that is' (2008a, 379, 377).

Part 3

Eastern Europe
