

# Gender, Translation and Transnational Reception

12-13 November 2015  
University of Oslo

The conference is organized by Traveling Texts: Translation and Transnational Reception

Organizing committee:

Cecilia Alvstad  
Anastasia Maravela  
Iris F. Muñiz  
Tove Pettersen  
Anne Birgitte Rønning  
Mathilde Skoie  
Ida Hove Solberg

## Programme

Thursday 12

**Venue 9.00-12.00: Georg Sverdrups hus: Grupperom 1**

9.00 Welcome (and a quick who is who)

9.15 Swedish women writers abroad. Moderator: Anne-Birgitte Rønning.

**Åsa Arping & Yvonne Leffler:** Swedish women writers on export in the 19th century:  
Gender, nation and transcultural dissemination

**Jenny Bergenmar:** The Nobel Prize and printed introductions of Swedish women writers

10.15 Coffee

10.30 Spanish perspectives on translation. Moderator: Cecilia Alvstad

**Olga Castro:** Translational travels of Rosalía de Castro's feminism in the English-speaking market. From the 19th century to present day

**Amelia Sanz et al.:** Women Translators in the Spanish Silver Age. Trying to identify gender positions

**Isis Herrero:** Jane Austen at Customs of the Francoist Dictatorship. What Censorship Papers Can Tell about Gender Representation

12.00 Lunch

**Venue 13.30-17.00: Georg Sverdrups hus: Undervisningsrom 2**

13.30 Postmodernist rewritings of Classical themes in English literature- Moderator: Mathilde Skoie

**Juan Christian Pellicer:** The Third Man in Tom Stoppard's *The Invention of Love*

**Fiona Cox:** Ovid and the Female Postmodernist. Jane Alison's Translations

14.30 Coffee

14.45-1700 Classical texts in translation. Moderator: Mathilde Skoie

**Johana Akujärvi:** Women in the early history of translations of ancient literature in Sweden

**Silvio Bär:** Male, Female, and the Crux of Translation in the New Sappho Fragments (2004 and 2014)

**Tor Ivar Østmoe:** Gender and culture in Norwegian translations of Aristophanes' *Lysistrata*

**Anastasia Maravela:** Women on the verge of a nervous breakdown, women without lust. Constructions of the female in translations of Greek and Coptic magical papyri

**Friday 13**

**Venue: Lucy Smiths hus, møterom 6**

9.00 Moderator: Cecilia Alvstad

**Elke Brems:** Nurses, Soldiers and Translators: Male and Female Experiences of the Great War

**Giuliano D'Amico:** Translating and prefacing as political, feminist and occult activism. The case of Henrietta Frances Lord's translations of Ibsen

**Iris F. Muñoz:** María Lejárraga and the (re)introduction of Ibsen's *Et Dukkehjem* in Spain. Between domestication and a feminist campaign

10.30 Coffee

10.45 Simone de Beauvoir in translation. Moderator: Anne-Birgitte Rønning

**Margaret Simons:** Trans-Atlantic Texts: Reading Beauvoir in France and the USA

**Ida Hove Solberg:** Clashing methods, common goals: *Le deuxième sexe* into Norwegian in 1970

**Bente Christensen:** A woman is a woman is a woman? – Simone de Beauvoir transnationalized

12.15 Lunch

13.15 Translation and Non-translation

**Anje Müller Gjesdal:** Making the minority point of view universal. Textual and paratextual elements in the Norwegian translation of Monique Wittig's *L'Opoponax*

**Tove Pettersen:** Non-Traveling Texts. The Case of The History of Philosophy and Gender

**Synnøve Lindtner:** The new feminist language and the role of the PAX-paperback

14:45 Coffee

15.00-1600 Closing session:

Summing up

Discussion of the book project (Where? Common lines?)

## Abstracts

**Johanna Akujärvi**

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**Women in the early history of translations of ancient literature in Sweden**

*The dead languages are ingrossed by men; these are their peculiar privileges, and they are up in arms when we invade their provinces.* (Elizabeth Griffith, quoted in J.C. Hayes, *Translation, Subjectivity and culture in France and England, 1600–1800.*)

The number of women who have translated ancient literature into Swedish is small. Until the end of the 20th century, there are less than 50 individual women translators, which is a low figure in comparison with the more than 600 known male translators. The nearly 200 translations of varying length made by anonymous and wholly unidentifiable translators are left out of the count. Moreover, their output is low. Most translated excerpts that are published in anthologies or journals. Only a few of the 50 women published complete translations in monographs. Even fewer made more than one translation of an ancient work.

For this paper I propose study of women in Swedish translations of ancient literature in a wider as well as narrower sense than studying the approximately 50 known women translators. Narrow since this will be a study of translations published until 1900, meaning that there are as yet only four known women translators; wider since this will study women not only as translators but also as dedicatees of translations, a more common role for women in the Swedish history of translations.

**Åsa Arping**

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**Yvonne Leffler**

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**Swedish women writers on export in the 19th century: Gender, nation and transcultural dissemination**

In the mid and late nineteenth century, novels by Swedish women writers were among the most translated and disseminated in Europe. Emilie Flygare-Carlén was one of the most bestselling authors, only rivalled by celebrities such as Charles Dickens and Alexander Dumas. Fredrika Bremer was Sweden's first novelist with an international reputation, especially renowned in North America, where she was launched as "the MISS AUSTIN of Sweden". In this paper we will examine the relationship between gender and literary marketing when these authors were translated and introduced into other cultural contexts. We will analyse the importance of titles and book covers, prefaces and translators' introductions, and we will look into the critical reception as well as the consolidation in literary summaries and works on literary history. With translations of Flygare-Carlén's novels as example, we will demonstrate how different gender strategies were used in different languages and countries. Through the reception of Bremers *Hertha* (1856) in North America, we will discuss the significance of the novel's feminist message and its Scandinavian origin. Concerning both novelists we will pay special attention to the importance of gender and nation in the foreign reception.

**Silvio Bär**

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**Male, Female, and the Crux of Translation in the New Sappho Fragments (2004 and 2014)**

Sappho from the isle of Lesbos (c. 600 BC) is one of the most famous and most legendary Greek poets and has had a long history of reception and influence since Antiquity to this day. Many of her poems deal with love and desire, but they also include wedding songs, hymns to gods, and other topics. As a result of a straightforward identification of the real author with the lyric 'I', Sappho was, for a long time, regarded as the first openly homosexual woman in recorded history, since some of her poems are concerned with love and sexual attraction between women (hence the term "Lesbian"). However, despite this long and influential history of reception, only a tiny fraction of Sappho's poetry has, in fact, survived; most of what we have was preserved on scraps of papyri and is therefore fragmentary. In 2004 and 2014, new discoveries have enlarged our corpus of Sappho's poetry. These 'new' poems present us with numerous new problems and questions, amongst which gender aspects are eminent. In my paper, I will be considering the gender problems in the four most important of these 'new' poems (the so-called "Old Age Poem", the "Ode to the Nereids", the "Brothers Poem" and the "Kypris Poem") in connection with questions relating to the philological reconstruction and the translation of these texts. It will be demonstrated how our 'pre-fabricated' image of Sappho influences the way scholars reconstruct and translate these texts and how different modern languages are confronted with different difficulties in the translation process of these fragments.

**Elke Brems**

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**Nurses, Soldiers and Translators: Male and Female Experiences of the Great War**

The Belgian (male) author Erwin Mortier was one of the first contemporary authors to publish a novel about the First World War, a few years before the boom of First World War Literature in Belgium in 2014. During the research for his novel *Godenslaap* (2008, also translated into German and French) he chanced upon three American and British works by war nurses that inspired his own novel and that he found so important that he translated them in the following years. These texts were 'The Backwash of War. The human wreckage of the battlefield, as witnessed by an American hospital nurse' by Ellen N. La Motte (1916, tr. 2009), 'The Forbidden Zone' by Mary Borden (1929, tr. 2010) and

'A Diary without Dates' by Enid Bagnold (1918, 2011). He also adapted them (a compilation of the three) for a theatre monologue (2015). One of the reasons for Mortier for publishing these translations is to give the female war experience a voice in the Belgian cultural memory of the First World War. These female voices, according to Mortier, are largely absent in First World War Literature and they can shed light on war experiences that are not linked the military (masculine) dimension of war. However, because they are translated by Mortier, the female voices are in this case expressed by a male voice. It is he who introduces them to the Belgian readers and also places them in the context of his own successful war novel (for which they served as an inspiration).

In this paper I would like to look into Mortier's translation and the subsequent reception of these three texts and link them to issues of voice, gender and cultural memory.

**Jenny Bergenmar**

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**The Nobel Prize and printed introductions of Swedish women writers**

Of the five cases investigated in the project Swedish Women Writers on Export in the 19th Century, Selma Lagerlöf is the one with the most extensive reception abroad, her Nobel Prize in 1909 being a determining factor. However, the interest for her work internationally also brought new attention to Swedish women writers generally – both her contemporaries and her predecessors.

In this paper different kinds of introductions to Swedish authors and literature will be discussed with a focus on 1909–1914. The publication forms span from articles in literary journals to book editions and in some cases include both male and female writers, in others only women writers. These receptions can be described as a consecration of the authors (Casanova 2009), retrospectively positioning Lagerlöf's forerunners in relation to the current, and her contemporaries in relation to herself or to the Swedish literary tradition generally. The paper is focused on the following questions: To what extent is the understanding and opinion of the authors in Swedish literary history and criticism transferred or even translated to the international context? Which authors are made specifically Swedish, how is this "swedishness" constructed and how does this relate to gender? The questions will be examined in relation to texts from different language areas.

**Olga Castro**

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**Translational travels of Rosalía de Castro's feminism in the English-speaking market: from the 19th century to present day**

Translation's central role as an enabler (or disabler) of cross-border contact and travels of feminist concepts and ideas is widely recognised. Literary translation, in particular, has been given a prominent role in the study of feminisms, maybe for being one of the earliest fields in attracting critical attention due to the opportunities that some women supposedly had in some (Western) countries to write publicly.

In this article I shall explore the translational travels of the Galician canonical author Rosalía de Castro (1837-1885) to the present day English-speaking global market. My corpus of study includes all the English translations published of Rosalía de Castro's most prominently feminist prose – the short essay *Lieders* (1858), the prologue to her novel *La hija del mar* (1859) and *Las literatas* (1866). In these pieces the author explicitly condemns the gender oppression and marginality undergone by women writers in the second half of the 19th century, therefore becoming a real (unknown) pioneer in Western literary feminism. My purpose is to assess to what extent translation has contributed (and in what sense) to the dissemination of Rosalía de Castro's feminist discourse. My analysis will concentrate on the dynamics of production and circulation. As for production, I will focus on metatextuality –and more specifically on metatexts produced by translators– in order to elucidate how feminism is (re)presented to the target audience, as well as the choice of different titles. As for circulation, I shall analyse the publishing houses, their publication as anthologies or books/offprints, the politics of dissemination and the accessibility to the English-speaking readership in today's global market.

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**Fiona Cox**

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**Ovid and the Female Postmodernist: Jane Alison's Translations**

Jane Alison received enormous international acclaim for her first novel, *The Love Artist* (2001), which reimagines Ovid's exile from the perspective of Xenia, a young girl with the power to beguile Ovid. However the focus of this paper will lie on Alison's recent selected translations of Ovid entitled *Change Me! - Tales of Transformation* (2014). Through the choices she makes over which poems to translate (from both the *Metamorphoses* and the *Amores*), and her approach to the translation itself, Alison highlights Ovid's acuity in depicting female adolescent emotions. Alison's sensitivity as a translator foregrounds the marked Ovidian presence in her memoir of childhood and adolescence, *The Sisters Antipodes* (2009). The fear of loss and exile were emotions that shaped Alison's childhood and adolescence, and it was through Ovid that she was able to make sense of it by versions of her life story rooted in myth. Her observations can be applied more generally to Ovid's capacity to voice the angst of female psychology in the face of our bodies' irrevocable changes. In her Preface Alison asks: 'What does it mean to have thoughts and passions trapped inside a changeable body? What is a *self*, and where are its edges? If someone can pierce you in sex and in love, how do you survive? And if your outer form changes, what lasts?' For Alison Ovid's answers to such questions are especially resonant today because his: 'vision is rich with moral ambiguity, psychological intensity, and wit. He is almost postmodern.' This paper will examine the ways in which these postmodern elements play themselves out within a world of female adolescence and sexuality.

**Bente Christensen**

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**A woman is a woman is a woman? – Simone de Beauvoir transnationalized**

Simone de Beauvoir's work is a typical example of how "translation in the broad sense changes and negotiates ideological and aesthetic values", as the organizers of this seminar put it, and as my co-speakers have recently shown. Simone de Beauvoir is among the most widely translated authors in the 20. century. She is a woman writer, and she writes mostly about women's feelings, thoughts and experiences, but she has been so widely translated and read, that she has become a sort of institution. Some of her sayings have become widespread truths, like "On ne naît pas femme: on le devient." By the shere transnationalization of her texts, they have been generalized, or one might say "de-generalized".



She has been admired, and also strongly contested, but she has always been taken seriously. I think that one of the reasons for that is that she is using the "language of the father" (cf. Kristeva). She has been solidly educated in the French academic tradition, she has been trained in intellectual discussions with the most prominent male philosophers of her time. To translate her is very different from translating some other French women writers. Hence, one can see that she has been translated into Swedish, German, English, etc. by both male and female translators. She has a voice that is very cerebral; it is a voice better suited for essays and autobiographical texts than for novels, according to me. The latter are mainly illustrations of ideological points, even *The Mandarins* (1954), the novel that brought her the Goncourt prize.

This impression of "de-genderalization" is corroborated by her second big essay, "La Vieillesse", published in 1970. The stories she tells about ageing, are mostly masculine stories, the stories of "great men". In *Le deuxième sexe*, the woman was "l'Autre". In *La Vieillesse*, the category of "l'Autre" consists of old people, both men and women. I leave it to the discussion to decide whether this inclusion is a good or a bad thing, as we said in the seventies

### **Giuliano D'Amico**

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### **Translating and prefacing as political, feminist and occult activism. The case of Henrietta Frances Lord's translations of Ibsen**

My paper focuses on the translations of Henrik Ibsen's *A Doll's House* (1879) and *Ghosts* (1881) made by Henrietta Frances Lord (1848-1923) in 1882 and 1885 respectively. Lord was a British women's rights activist and theosophist who produced the very first translations of Ibsen's works into English. The article will show how Lord's translations – and introductions to them – epitomize an integrated system of theosophical, feminist and socialist thought which arose in Britain in this period. By doing so, the paper will also discuss her distinctive theosophical reading of Ibsen, which has remained quite unique in his international reception.

My analysis will be corroborated by a theoretical reflection on the nature of translation as a cultural and political act. Drawing upon theories of translations that focus on the nature of translation as a potentially subversive act, this article will document how Lord's translations are the expression of a spiritual and cultural movement that has remained outside the classic Ibsen reception narrative.

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**María Lejárraga and the (re-)introduction of Ibsen's *Et Dukkehjem* in Spain: between domestication and a feminist campaign.**

The object of this paper is to shed some light on the translation of Henrik Ibsen's *Et Dukkehjem* (A doll's house – Casa de muñecas) created by María Lejárraga in 1917 for the use of the dramatic company owned by her husband Gregorio Martínez Sierra. This translation can be inscribed within the feminist campaign she orchestrated from the 1910s to the 1930s to promote the education and acquisition of agency of women in Spain – partly through feminist essays, partly through commercial theater that dealt with the topic and partly through her involvement with feminist groups and organizations. In this article, the play would be first analyzed from a textual perspective, focusing on how some translation shifts may have altered the meaning of the play, and secondly, from a contextual perspective, taking into account the way this new translation was perceived, with special emphasis on the reviews by feminist Margarita Nelken, Carmen de Burgos and María Lejárraga herself.

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**The new feminist language and the role of the PAX-paperback**

A feature common to several narratives about the new feminism of the 1970s is that it developed through a shared conversation that spread across the entire Western world. Overall the historiography tends to stress the formative role of American Feminism within this conversation. Emerging in the late 1960s, American feminist organizations, with its feminist magazines and pamphlets, and not the least its many iconized leading figures, is said to have played an incontestable role in the “making of” Norwegian second wave feminism. The impact of American feminism in Norway is however a topic that has been treated scarcely within existing literature, and that needs to be investigated more thoroughly. Gro Hagemann's article “Norwegian new-feminism -American import?” serve as an important exception to this insufficiency, as it argues that Norwegian politicians and policy-makers dealt with feminism long before one had even heard of young American feminists. The purpose of this paper is to treat the conversation between Norwegian, American and other feminists during the 1970s as a much more complex topic than existing narratives indicates. Inspired by Hagemann I aim to relocate Norwegian second wave feminism within its contemporary intellectual milieu, and to

trace some historical lines of communication that have been ignored within canonized narratives. However, whereas Hagemann focus mainly is on politics and policy-making in a narrow sense of those word, It is my assumption that this new feminism primarily was a literary (culturally) conversation spreading within both nationally and internationally located public spheres and printing cultures emerging in this period. This conversation included the circulation and spreading of a new feminist language that later has been granted the “second wave feminist movement”. In the paper I will explore how several of the conceptual recourses belonging to this language – such as patriarchy, sexism, consciousness-raising and sisterhood – was introduced to Norwegian readers through a great corpus of translated texts that was published by the newly established radical publishing house PAX during the 1960s. Some of these publications where American, but there were also European, African and even Latin-American publications within this corpus of texts. The paper examines the significant role that PAX played within this translation process, as politicised *and* commercial space.

**Anje Müller Gjesdal**

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**Making the minority point of view universal: Textual and and paratextual elements in the Norwegian translation of Monique Wittig’s *L’OpoPONax***

*L’OpoPONax* (1964), the first novel of French author and feminist theorist Monique Wittig, was translated into Norwegian in 1965. In this novel, Wittig attempts to render a feminine perspective universal, through the use of the French indefinite personal pronoun *on* (‘one’) to represent the narrator’s perspective. Since *on* is unmarked for gender, it lets the author sidestep the categories of masculine/feminine inherent in the pronouns *il/elle* (‘he’/‘she’). However, since *on* derives its discursive and pragmatic meaning from the French pronominal system as a whole, it may be difficult to transpose into Norwegian bokmål. In this talk, I will examine the strategies used to translate *on*, which include a range of other personal pronouns, passive constructions, as well as *man/en* (‘one’), and the potential effects on the representation of Wittig’s ideological and aesthetic project.

In addition to the strictly linguistic or textual challenges, the translation of *L’OpoPONax* poses a number of paratextual issues. The text was published in a highly prestigious collection (*Gyldendals Gule serie*), and at the time, Wittig was read in the context of the French *nouveau roman* rather than as a radical feminist author. However, Wittig later became an important feminist theorist, in France as well as in the USA. Her theoretical work develops a radical, lesbian feminism that emphasises the role of language in reproducing gender-based stereotypes. To what extent does this later development of her

œuvre shape the reading of earlier texts such as *L'Opoponax*, and to what extent is it a relevant context for the evaluation of the translations?

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## Isis Herrero

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## Jane Austen at Customs of the Francoist Dictatorship: What Censorship Papers Can Tell about Gender Representation

During the Francoist Dictatorship (1936-1975), every book to be published had to undergo the scrutiny of the censorship board. There, a standard document was filled with information about the socio-political and ideological contents of the book, in order to check if they could be dangerous for the dogma established by the Dictatorship. No exception was made: neither with translations nor with any (apparently) non-dangerous author such as Jane Austen, Louise May Alcott, William Shakespeare, or Walter Scott. Whenever something that did not fit the new cultural expectations was found in the translations, it was eliminated by red crossing-outs on the galley proofs sent by the publishing houses.

Fortunately, the documents derived from this examination have been preserved in the General Archive of the Administration (Alcalá de Henares) and can be accessed freely. The information they reveal is interesting and, quite frequently, essential to understand the modifications on style and meaning happened in the translation process. In the case of Jane Austen, the one I study, they can help us to understand why “a very good woman” becomes “an excellent mother” in *Northanger Abbey*, who decided to eliminate the erotic theatrical rehearsals in *Mansfield Park* for its first Spanish translation, or if Lydia’s elopement in *Pride and Prejudice* was softened before or after the censorship examination. In addition, the censorship files will reveal the opinions of the censors in relation to Austen’s narrative and characters, as well as the actual effect that censorship system had on both the textual representation of women and the translation agents of the era.

My presentation will explain, thus, the connections between the textual elements with the agents involved in the translation process and, in my study, the censorship process. I will first explain the censorship system of the Francoist Dictatorship and the standard documents used; later, I will detailed the information on Austen found in the censorship files and their implications. All these data will be accompanied by textual examples and additional facts on the translation and censorship agents.

### **Anastasia Maravela**

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### **Women on the verge of a nervous breakdown, women without lust:**

### **Constructions of the female in translations of Greek and Coptic magical papyri**

The “magical papyri” are a diverse corpus of texts in Greek and in Egyptian from the Graeco-Roman or late antique Egypt (III BCE-VIII CE). Their contents vary including spells of various purposes, prayers, hymns etc., while the lengthier samples are miscellanies. Two major translation projects have made the magical corpus known to a non-expert English-speaking public and are consulted by non-experts and experts alike: Hans Dieter Betz, *The Greek Magical Papyri in Translation, including the Demotic Spells* (Chicago, 1986) & Marvin W. Meyer and Richard Smith, *Ancient Christian Magic. Coptic Texts of Ritual Power* (Princeton, 1999). Women feature prominent in magical papyri, most notably as subjects of erotic magic in the so-called “spells of attraction” which aim at causing a woman to fall in love with a man and submit to him unconditionally. This paper will focus on two instances – one from each of the above translations – in which the translator’s rendering conveys a particular construction of female character and female desire. In addition to discussing the renderings from a linguistic point of view, this paper will reflect on the factors that may have influenced the translators’ choices.

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### **Gender and culture in Norwegian translations of Aristophanes' *Lysistrata***

In the paper I shall examine Norwegian translations of Aristophanes' Athenian comedy *Lysistrata*, in which women break with expected roles and take political action to end an ongoing war. Assuming that the idea of women's political engagement was seen as comical in the play's original context, I shall ask how this aspect is dealt with in the Norwegian translations, that were produced in contexts where women's access to politics was less formally restricted. I shall also address (more briefly) a second question. The play, originally performed in 411 BC, belongs to the "Classical" era of Greek culture. On that basis one would expect translations of the play to retain its references to the original political and cultural context. To which extent does this happen?

**Juan Christian Pellicer**

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### **The Third Man in Tom Stoppard's *The Invention of Love***

When Stoppard's Housman quotes Theocritus 29—'When thou art kind I spend the day like a god; when thy face is turned aside, it is very dark with me'—his translation is (silently) taken from the first published treatise on homosexuality in English, *A Problem in Greek Ethics*, by the classicist, art critic, and social reformer John Addington Symonds (1840—93). *A Problem in Greek Ethics* was written 1873, privately published in ten copies in 1883, then fifty in 1891, and appeared posthumously as an appendix in *Sexual Inversion* (1897), co-authored with the sexologist Havelock Ellis. In *A Problem in Greek Ethics*, Symonds draws on ancient Greek literary sources to identify and analyze an ideal of male love that he argues is lost to the modern world. This paper will argue that Symonds's eloquent lament for Greek love resonates throughout Stoppard's play, and indeed that Symonds has served Stoppard as a main source for classical texts and ideas about Greek homosexuality voiced in the play, mainly through the figure of Housman. Up to now the critical debate on the play has focused on Stoppard's juxtaposition of the figures of Housman and Wilde without recognizing Symonds as the 'third man' in this play of ideas. However, the paper does not aim merely to identify Symonds as a source, but rather to consider how Stoppard's play and Symonds's treatise illuminate each other, and inquire

how the intertextualities generated by Stoppard's reception of Housman, Wilde, and Symonds may allow us to glimpse something surprising in the Greek authors Stoppard invites us to revisit—as well as their Roman inheritors, the Latin love-elegists—in light of the play's thesis that love itself, like the gender identities to which it relates, is the vulnerable and changing product of invention.

**Tove Pettersen**

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**Non-Traveling Texts. The Case of The History of Philosophy and Gender**

Some texts travel less than others; some are not traveling at all. In the traditional representation of the history of philosophy – and indeed of the philosophical canon – there is a striking lack of works written by women. It is not uncommon, even today, that not a single text written by women is presented in the curriculum.

In this presentation I will discuss some possible reasons why works by women philosophers have been, and continue to be neglected, excluded and forgotten. There have been several attempts to explain the absence of women's contributions in the contemporary presentations of the history of philosophy; it has been suggested that there have been no (significant) female philosophers, they have been insufficiently educated, disengaged from the philosophical dialog of their times, unread, and/or their writings do not fit the philosophical genre.

Contemporary research within feminist history of philosophy has refuted all of these arguments. It is well documented that there is no epoch in the western history of philosophy where women have been completely absent, and also that many works were read, discussed and highly influential in their times. Regarding the genre, style and topics of women's philosophical texts, they are in fact equally diverse as their contemporary male philosophers' writings. Today's analytical form represents no objective, neutral or ahistorical philosophical template, and is but one of several possible methods for expressing philosophy. In obvious contradiction, male philosophers who have written in ways atypical of the modern philosophical genre have not been excluded from the canon, while influential women philosophers who wrote in an analytical style on topics such as metaphysics and logic are consigned to philosophical oblivion.

Simone de Beauvoir's claim in *The Second Sex*, that women are particularized while "humanity is male" is, I will argue, a plausible explanation for the exclusion of women; the reception of Beauvoir's own work is in fact a case in point. The reception (or lack thereof)

of philosophical texts is partly determined by the fact that women traditionally have been associated with emotions, the private, the subjective – all of what philosophy traditionally has aspired not to be. Thus, as I will demonstrate, women’s writings have been, and still are perceived as expressing the particular, as opposed to the universally and philosophically interesting. It is, I contest, reasonable to deduce that the way texts are read, classified, received and evaluated – and in turn whether and how they are translated and to what extent they travel – are highly affected by gender.

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### **Women Translators in the Spanish Silver Age: trying to identify gender positions**

The so called Spanish Silver Age, from 1868 to 1939, is considered the period of the definite arrival of modernity in Spain. It is full of ignored authors and translators, particularly women. Some research groups at Complutense University have begun to work on them in a very systematic way: The Other Silver Age (<https://www.ucm.es/loep>), LEETHI (European Literatures from Texts to Hypermedia, <http://www.ucm.es/leethi>). This is the path our young team propose to follow.

We will focus on women translators positions in the Spanish literary systems: their positions as transmitters in the series of translations agents and their enunciation positions as subjects of these constitutive acts we call translations.

We will present, first, a brief state of the art by means of a quantitative approach on literary translations made by women between 1868 and 1939 in English, French and Italian .

Second, we will present a bundle of translations made by women looking for identifying gender features within the texts concerning systemic positions and enunciation positions.

In such a way, we are proposing a collaborative research experience developed by post-graduate students and their professor using electronic tools such as Zotero, wikis, and our own annotation tool, @note, for sharing and analysing documents. That is why our contribution will be signed by all the members of the team, but presented by Professor Sanz.



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**Trans-Atlantic Texts: Reading Beauvoir in France and the USA**

Simone de Beauvoir was shocked by the outcry in France following the 1949 publication of *The Second Sex*, a book whose few defenders rallied to her call for sexual freedom and not feminism. The English translation in 1952 created less of a scandal in the States, where the translator, an eminent biologist, had deleted some of the “boring” history of feminism and socialism—making it more palatable to Cold War America. The 1953 English translation of *America Day by Day*, Beauvoir’s account of her 1947 trip through the States, received a similar treatment, with deletions downplaying the role of the African-American writer, Richard Wright, in guiding her critical understanding of the American system of racial segregation. Anti-feminism—in the person of an editor at Knopf—also delayed a new, complete U.S. edition of *The Second Sex*, which only became a reality in 2010, after more than twenty years of effort, thanks to the French and British publishers. Not that sexism had ceased to be a problem in France, where evidence of Beauvoir’s origination of philosophical elements of existentialism traditionally credited to Sartre—evidence discovered in 1994 in diaries and letters posthumously published in France—has yet to be seriously considered there. But, after all, the first published critical review of Beauvoir’s 1943 novel, *She Came to Stay*, appeared in an article entitled, “Sartre’s Novels.” Plus ça change....

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**Clashing methods, common goals: *Le deuxième sexe* into Norwegian in 1970**

In this paper I will argue that the first translation of *Le deuxième sexe* into Norwegian – an abridged version from 1970 – qualifies as a case of activist translation. The concept will be introduced by reference to relevant texts by Michaela Wolf, Mona Baker and Maria Tymoczko, and it will be further categorized and specified in order to be useful in analysis of texts from this particular socio-cultural context. The concept of feminist translation will also be taken into consideration, taking starting point in Luise von Flotow’s work. In the analysis I will pay particular notice to epitextual elements (covers, prefaces), central agents (the translator, the female editor and the male editor, the publishing house) and key textual features (explanations, omissions). My claim is that although some of the means seem to

have more general activist (or maybe socialist?) origins (substantial omissions, provocative cover illustrations) and were contested by the translator and the female editor (here representing a feminist stance), the end result (the activist translation) was positive for the women's rights movement. With this article I wish to contribute to the microhistory of Pax and *Le deuxième sexe* in Norwegian translation, and of the role of agents and activism in Norwegian translation history. The concepts of activist and feminist translation have – to my knowledge – yet to be applied to any translation into Norwegian.