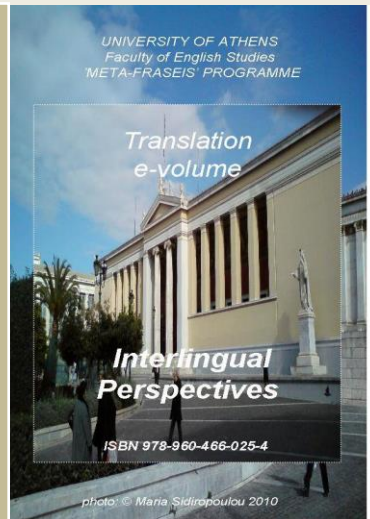


Vasiliki Sampani 2013

*Madame Bovary:*  
reflections of  
gender and sexuality



## MADAME BOVARY: REFLECTIONS OF GENDER AND SEXUALITY

Vasiliki Sampani

### Abstract

The study examines representation of Emma’s gender roles in two Greek translations (1924, 1989) of Gustave Flaubert’s novel *Madame Bovary* (1857). Findings show that TT1 and TT2 register different aspects of Emma’s gender position and sexuality, while the effects, on her, of the conflict between the fantastic vs. the real are also given varied representations in the two target versions. TT1 translator seems to be interested in preserving the ‘duplicitous nature’ of language and meaning in rendering aspects of these themes, whereas TT2 translator favours a more gender-conscious translation, which registers gender-role relevant ‘knowledge’ sustained by contemporary discursive formations. Both versions reflect narratives circulating in the target environment and show the potential of translation to register or bring about change in society.

### Key words

Partiality, bias, sensuality, fantastic vs. real, sexuality, sex, gender positions

### 1. The play and its themes

*Madame Bovary* (1857) by Gustave Flaubert (1821-1880) has been assumed to satirize romantic beliefs and provincial bourgeoisie of nineteenth-century France. The novel tells the story of Emma Bovary

a bored, frustrated housewife whose dreams of romantic love – primarily inspired by popular novels of her time – are unfulfilled through her marriage to a simple country doctor,

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Charles Bovary. She attempts to realize her fantasies through love affairs with a local landowner and a law clerk and, later, through extravagant purchases. Unable to pay her debts and unwilling to tolerate or to conform to bourgeois values, she ultimately commits suicide by poisoning herself. [...] Although affectionate and loyal, Charles is portrayed as an obtuse character, oblivious to the sources of his wife's unhappiness and completely naive concerning her affairs. Even the revelation of financial ruin and his wife's infidelity does not alter his adulation for Emma. Her suicide sends him into a devastating episode of grief. (Madame Bovary by Gustave Flaubert, eNotes, online)

A central theme in the novel is portrayal of gender roles in a patriarchal society providing useless education for women and a superfluous social position:

Several critics have emphasized the novel's depiction of a society in which women received a relatively useless, "ornamental" education, with Emma Bovary's largely superfluous social position being viewed as one of the sources of her malaise and unhappiness. Tony Williams has commented: "The fictional world of *Madame Bovary* is marked by the over-differentiation of the sexes which characterizes patriarchal society" (ibid).

The question arises as to how the two versions may have reflected the minor gender position of Emma, how her malaise and unhappiness is represented and what linguistic devices have been used to render her sexuality.

Another major theme in the novel is also the transition from fantasy to reality and the conflict this transition brings about in Emma:

Other important themes in the novel include the blurred relationship between fantasy and reality and the duplicitous nature of language and meaning. Emma's fruitless search for the heightened passion that she has read about in novels illustrates a dichotomy between language and real-life experience. (ibid)

Analysis of reflections of Emma would probably have to focus on how this ‘blurred relationship’ between fantasy and reality is to be represented, or how the consequences of the conflict within Emma are to be constructed through discourse.

## 2. Gender and sexuality in translation

Analysis of gender and sexuality is a current theme in translation studies: “‘sexuality’ refers to the linguistic representations of sexual practices, while ‘gender’ designates the cultural trappings that accompany biological sexual difference [...] and the linguistic representations of these trappings” (von Flotow 2011: 122). The study aims to analyze the linguistic representations in texts of the cultural trappings which realize the various interpretations of Emma Bovary.

The study takes a two-stage analysis to Emma’s representation: at the micro-level, it focuses on individual choices across versions, which foreground different perspectives of Emma’s identity. At the macro-level, the study examines the cumulative effect of these shifts and their contribution to shaping Emma’s representation in texts.

As “translations are fundamentally unpredictable texts that may embody interpretations that the critic has simply fail to foresee” (Hewson 2011: 52), exploring Emma’s identity in the two Greek versions is, in fact, worth investigating, as it may reveal unnoticed aspects of Emma’s profile. The data in this study draw on the following sources:

- ST GUSTAVE FLAUBERT, *Madame Bovary* [1857], Paris: Librairie Générale Française 1999
- TT1 ΓΟΥΣΤΑΥΟΣ ΦΛΩΜΠΕΡ, *Μαντάμ Μποβαρύ* [1924], *Ελευθεροτυπία* 2006 (& Αθήνα: Γράμματα 1991), trans. Κωνσταντίνος Θεοτόκης (1872-1923)
- TT2 ΓΚΥΣΤΑΒ ΦΛΟΜΠΕΡ *Μαντάμ Μποβαρύ*, Αθήνα: Εξάντας 1989 (& *Το Βήμα* 2010), trans. Μπάμπης Λυκούδης (1941-2010).

The English translation of the source text fragments is by Eleanor Marx-Aveling (online), while the English versions of the Greek example fragments are translated by the researcher.

### 3.1. Constructing gender roles

Both versions are expected to reflect the minor social/gender position of Emma, but linguistic representations of her minor gender position is different across the two versions: while TT1 uses a rather limited set of lexical options to depict Emma's gender position, TT2 is much more inventive in employing items which highlight her minor gender position. Such items, in example 1, are TT1 *ερωμένη* (*mistress*) vs. TT2 *μοιχαλίδα* (*adulteress*) rendering the ST item *adultère*. TT2 item is highly offensive assuming a particularly weak female position.

#### Example 1

- ST Rodolphe ayant réussi à conduire *l'adultère* selon sa fantaisie; (p. 275)  
*Appearances, nevertheless, were calmer than ever, Rodolphe having succeeded in carrying out the adultery after his own fancy;*
- TT1 ο Ροδόλφος είχε κατορθώσει να διευθύνει την *ερωμένη* του σύμφωνα με τη φαντασία του (p. 189)  
*Rodolf has managed to guide his mistress according to his fantasy*
- TT2 ο Ροδόλφος είχε καταφέρει να κινεί τη *μοιχαλίδα* κατά το κέφι του' (p. 207)  
*Rodolf had managed to manipulate his adulteress according to his will'*

In example 2, the ST item *maîtresse* is rendered in TT1 as *ερωμένη* (*mistress*), with TT2 preferring the French loan item *μετρέσα*, which is heavily loaded, connoting inferior female position and gender-bias.

#### Example 2

- ST Quand Rodolphe, le soir, arriva dans le jardin, il trouva sa *maîtresse* qui l'attendait au bas du perron, sur la première marche. Ils s'étreignirent, et toute leur rancune se fondit comme une neige sous la chaleur de ce baiser (p. 294)  
*When Rodolphe came to the garden that evening, he found his mistress waiting for him at the foot of the steps on the lowest stair.*

*They threw their arms round one another, and all their rancour melted like snow beneath the warmth of that kiss.*

TT1 Όταν το βράδυ ο Ροδόλφος έφτασε στον κήπο, βρήκε την ερωμένη του να τον περιμένει στο πρώτο σκαλοπάτι της σκάλας. Αγκαλιάστηκαν σφιχτά και όλη τη κακία τους έλιωσε όπως το χιόνι κάτω από τη φλόγα του φιλιού αυτού. (p. 206)  
*When Rodolf arrived at the garden at night, found her mistress waiting for him by sitting on the first step of the stair. They gave a hug and all the malice they had for each other, melt like snow in the flame of that kiss.*

TT2 Όταν ήρθε ο Ροδόλφος το βράδυ στον κήπο, βρήκε τη μετρέσα του που τον περίμενε μπροστά στη σκάλα, πάνω στο πρώτο σκαλοπάτι. Σφιχταγκαλιάστηκαν, κι όλα τους τα κακιώματα έλιωσαν σαν το χιόνι στη θέρμη αυτού του φιλιού. (p. 222)  
*When Rodolf came to the garden at night, he found his maîtresse waiting for him in front of stairs. They gave a hug and all their malice melt like snow in the warmth of that kiss.*

In example 3, TT2 uses a literal translation of the ST item *concubine*, which is highly offensive and assumes a weak subject position, while TT1 prefers the neutralizing option *ερωμένη* (*mistress*).

### Example 3

ST Je suis ta servante et ta *concubine*! (p. 300)  
*I am your servant, your concubine!*

TT1 Είμαι η δούλα σου και η ερωμένη σου (p. 211)  
*I am your servant and your mistress*

TT2 Είμαι η δούλα σου και η παλλακίδα σου! (p. 227)  
*I am your servant and your concubine!*

In example 4, the ST item *l'adultère* is rendered as TT1 *απιστία* (*infidelity*) vs. TT2 *μοιχεία* (*adultery*) which carries sinful and religious connotations. In the same vein, ST item *lâche docilité* is rendered in TT1 as *υποταγή* (*subjugation*) and in TT2 as *δουλικότητα* (*servitude*). TT2 seems to favour lexical items which carry connotations of strongly inferior female position.

**Example 4**

- ST D'ailleurs, Charles l'attendait; et déjà elle se sentait au cœur cette lâche *docilité* qui est, pour bien des femmes comme le châtiment tout à la fois et la rançon de *l'adultère*. (p. 373)  
*Moreover, Charles expected her, and in her heart she felt already that cowardly docility that is for some women at once the chastisement and atonement of adultery.*
- TT1 Έπειτα, ο Κάρολος θα την περίμενε, κι άρχιζε να αισθάνεται στην καρδιά της τη δειλή εκείνη *υποταγή*, που είναι για πολλές γυναίκες σαν μια τιμωρία, και στον ίδιο καιρό, η εξαγορά της *απιστίας*. (p. 271)  
*Then, Carolos would be waiting for her, and she suddenly started feeling that coward subjugation, which is for many women like a punishment and at the same time, the redemption of infidelity.*
- TT2 Εξάλλου ο Σαρλ την περίμενε· κι ένιωθε κιόλας στην καρδιά της τη δειλή εκείνη *δουλικότητα* που για πολλές γυναίκες είναι η τιμωρία και ταυτόχρονα η εξαγορά της *μοιχείας*. (p. 282)  
*Besides was waiting for her and she has already felt at heart his coward servitude that for many woman is a punishment and at the same time the redemption of adultery.*

In example 5, TT2 represents Emma as more forcefully assimilated to her social context. This is manifested through the TT1 *ξέσπαγε με όλη της την άνεση* (*she burst intimately*) vs. TT2 *ξεσπούσε ξέφραγη* (*she burst beyond limits*) items, rendering ST item *éclatait tout à l'aise* (*burst forth freely*). TT2 item *ξέφραγη* assumes release from a suppressed position and represents Emma as a strongly subjugated person.

**Example 5**

- ST La journée du lendemain était affreuse, et les suivantes étaient plus intolérables encore par l'impatience qu'avait Emma de ressaisir son bonheur, - convoitise âpre, enflammée d'images connues, et qui, le septième jour, *éclatait tout à l'aise* dans les caresses de Léon. (p. 402)  
*The following day was frightful, and those that came after still more unbearable, because of her impatience to once again seize her*

*happiness; an ardent lust, inflamed by the images of past experience, and that burst forth freely on the seventh day beneath Leon's caresses.*

- TT1 Η επόμενη μέρα ήταν απαισία και οι ακόλουθες ήταν πιο ανυπόφορες, εξαιτίας της ανυπομονησίας που είχε η Έμμα να ξαναζήσει την ευτυχία της – ένας πόθος αχόρταγος, που τον άναβαν οι γνώριμες εικόνες, και που την έβδομη μέρα *ξέσπαγε με όλη της την άνεση* μέσα στα χάρδια του Λεόν (p. 295)  
*The next day was awful and the following days more so, due to Emma's impatience to experience her happiness again – a voracious passion, which memories were flaring up and on the seventh day she burst intimately into Leon's arms*
- TT2 Η άλλη μέρα ήταν πάντα μια μέρα φρικαλέα, και οι ακόλουθες μέρες ήταν ακόμη πιο ανυπόφορες εξαιτίας της ανυπομονησίας που είχε η Έμμα να ξανανταμώσει την ευτυχία της – βουλιμία δριμύτατη, φλογισμένη από εικόνες που είχε ζήσει και που, την έβδομη μέρα, *ξεσπούσε ξέφραγη* κάτω απ' τα χάρδια του Λεόν. (p. 306)  
*The next day was always a horrific one and the following days even worse due to Emma's impatience to meet her happiness again – a strong will, flustered by the moments she has lived and on the seventh day she bust beyond limits into Leon's arms*

Table 1 summarizes rendition of minor-gender-position items in examples 1-5, to show TT2 translator's effort to privilege Emma's gender minority status, vs. TT1 more neutral options in this respect. TT2 options carry rather strong allusions to the Bible or servitude regimes.

The rather neutral items representing Emma's minor position, in TT1, are paralleled with the tendency of the version to enhance Emma's sensuality.



**Table 1.** Minor-gender-position items in examples 1-5.

ex.	ST	TT1 (1924)	TT2 (1989)
1	<i>adultère</i>	ερωμένη	μοιχαλίδα
2	<i>maîtresse</i>	ερωμένη	μετρέσα
3	<i>concubine</i>	ερωμένη	παλλακίδα
4	<i>adultère</i>	απιστία	μοιχεία
	<i>dorilité</i>	υποταγή	δουλικότητα
5	<i>éclatait tout à l'aise</i>	ξέσπαγε με όλη της την άνεση	ξεσπούσε ξέφραγα

#### 4. Emma's sensuality/sexuality

This section highlights lexical items across the two versions which construct Emma's sensuality. TT1 seems to favour items which rather privilege sensual and erotic connotations, with TT2 rather favouring stronger emotions. For instance, in example 6, TT2 item *σβέρκο* (*scruff*), rendering ST *nuque*, less effectively activates associations with a girl's sensual neck, than TT1 item *τράχηλος* does.

One may also notice that the TT1 item *μαλλιά* (*hair*) vs. TT2 diminutive item *μαλλάκια* verifies the claim made in the previous section that TT2 privileged a weaker female position of Emma (as manifested through the diminutive).

#### Example 6

- ST Le grand air l'entourait, levant pêle-mêle les petits cheveux follets de *sa nuque*, ou secouant sur sa hanche les cordons de son tablier (p. 75)  
*The open air wrapped her round, playing with the soft down on the back of her neck, or blew to and fro on her hips the apron-strings, that fluttered like streamers.*
- TT1 Ο ανοιχτός αέρας την περιτριγύριζε ανασηκώνοντάς της ανάκατα τα *μαλλιά* της στον *τράχηλο*, ή σαλεύοντας στους γοφούς της τα κορδόνια της ποδιάς της (p. 24)  
*The wind swirled around her, raising her hair to reveal her neck, stirring the cords of her apron on her hips*
- TT2 Ο αέρας τη χτυπούσε ανακατώνοντας τα *μαλλάκια* του *σβέρκο*

της ή αναδεύοντας πάνω στη γάμπα της τα κορδόνια της ποδιάς της (p. 44)  
*The wind was hitting boldly stirring the little hair of her scruff or stirring her apron cords on her calf.*

In examples 7 and 8, TT1 items *ερεθισμός* and *ερεθισμένο* (rendering ST items *irritation* and *irritée*, respectively) seem to ensure the ‘duplicitous nature’ of language and meaning of the original, allowing sensual connotations.

### Example 7

ST Mais l’anxiété d’un état nouveau, ou peut-être l’irritation causée par la présence de cet homme, avait suffi à lui faire croire qu’elle possédait enfin cette passion merveilleuse (p. 105)  
*But the uneasiness of her new position, or perhaps the disturbance caused by the presence of this man, had sufficed to make her believe that she at last felt that wondrous passion*

TT1 Αλλά η στεναχώρια μιας νέας κατάστασης ή ο ερεθισμός ίσως που της προξενούσε η παρουσία εκείνου του ανθρώπου είχε πιστέψει πως πέτυχε κιόλας το θαυμάσιο εκείνο πάθος. (p. 49)  
*But the worrying about a new situation or the irritation which the presence of that man caused her made her believe that she had already achieved that marvelous passion.*

TT2 Το άγχος όμως για κάτι καινούριο ή ίσως και η ανασπάτωση που της προκαλούσε η παρουσία αυτού του άντρα ήταν αρκετά για να την κάνουν να πιστέψει πως είχε επιτέλους βρει το θαυμάσιο αυτό πάθος. (p. 69)  
*But the stress she felt for something new or maybe the disruption the presence of that man caused her were enough to make her believe that she had after all found this marvelous passion.*

In example 8, TT2 dismisses the ambiguity of the ST item *irritée*, which allows the sensual connotation, and foregrounds Emma’s *οργή* (*rage*), instead.

**Example 8**

- ST Elle se sentait, d'ailleurs, plus irritée de lui.  
*Besides, she was becoming more irritated with him.*
- TT1 Αισθανόταν κιόλας τον εαυτό της ερεθισμένο εξαιτίας του. (p. 73)  
*She felt already more irritated because of him.*
- TT2 Η οργή της, άλλωστε, ήταν μεγαλύτερη από τη δική του. (p. 93)  
*Her rage was stronger than his.*

Likewise, in example 9, the TT2 option *πόθους* and *αισθησιασμός* της πολυτέλειας (*sensual pleasure of luxury*) seem to be less sensually aware than TT1 items *επιθυμία* and *ηδονική απόλαυση* της πολυτέλειας (*hedonistic pleasure of luxury*). They rather connote stronger emotions.

**Example 9**

- ST Elle confondait, dans son *désir*, les *sensualités* du luxe avec les joies du cœur, l'élégance des habitudes et les délicatesses du sentiment. (p. 130)  
*She confused in her desire the sensualities of luxury with the delights of the heart, elegance of manners with delicacy of sentiment.*
- TT1 Σύγχυζε, στην *επιθυμία* της, την *ηδονική απόλαυση* της πολυτέλειας με τις χαρές της καρδιάς, τις όμορφες συνήθειες με τη λειψότητα του αισθήματος. (p. 70)  
*She mistook her desire for the hedonistic pleasure of luxury with the joy of her heart, the nice habits, and gentle emotions.*
- TT2 Συνταύτιζε, μέσα στους *πόθους* της τον *αισθησιασμό* της πολυτέλειας με τις χαρές της καρδιάς, την κομψότητα της συμπεριφοράς με τη λειψότητα των αισθημάτων. (p. 90)  
*She identified, in her desire, the sensual pleasure of luxury with the joy of her heart, decent behavior with gentle emotions*

Table 2 summarizes rendition of items highlighting reflection of Emma's sensuality in the two versions. TT2 prefers items with weaker connotations of sensuality, although connoting strong emotions. By contrast, TT1 options are more eloquent in connoting sensuality.

The next section aims to show that the rather neutral items representing Emma's minor position and sensuality in TT1 are balanced by reflection of the conflict between the real and the unreal in her.

**Table 2.** Sensuality rendition items in examples 6-9.

ex.	ST	TT1	TT2
6	<i>nuque</i>	τράχηλο	σβέρκο
7	<i>irritation</i>	ερεθισμός	αναστάτωση
8	<i>irritée</i>	ερεθισμένο	οργή
9	<i>sensualités</i>	ηδονική απόλαυση	αισθησιασμό
	<i>désir</i>	επιθυμία	πόθους

## 5. Failure and the conflict between the fantastic and the real

As mentioned above, one of the themes of the novel is the blurred relationship between fantasy and reality Emma experiences, which enforces her weak social position when she realizes that she cannot escape her provincial life:

Janet Todd has perceived a conflict between Emma Bovary's conventional feminine role and increasingly powerful "masculine" urges which ultimately undermine her social position and contribute to her suicide. (Madame Bovary by Gustave Flaubert, eNotes, online).

Failure and the conflict between the real and the fantastic make Emma suffocate in her weak subject position, when she finds out that she will not enjoy the luxury and passion she used to read in her sentimental novels: this leads her to neurotic situations.

Findings in this section show that, unlike reflection of weak gender positions which are heightened in TT2, the effects of Emma's deadlock are more emotionally felt in TT1, rather than TT2. For instance, in example 10, TT1 item *σκλαβωμένη* (*enslaved*) carries stronger connotations of failure than TT2 item *αιχμαλωτισμένη* (*captivated*).

**Example 10**

- ST      comme une tourterelle captive (p. 249)  
          like a captive dove
- TT1     σαν σκλαβωμένη τρυγώνα (p. 166)  
          *like an enslaved turtle-dove*
- TT2     σαν αιχμαλωτισμένη τρυγώνα (p. 184)  
          *like a captivated turtle-dove*

Likewise, in example 11, TT1 item *δραπέτευε* (*escaped*) implies a prison context, whereas TT2 item *ξεγλιστρούσε* (*dodge*) generates a less dramatic effect rather excluding connotations of escaping enslaved situations.

**Example 11**

- ST      Elle s' échappait en retenant son haleine, souriante, palpitante, déshabillée (p. 273)  
          *She escaped, smiling, palpitating, undressed.*
- TT1     Τότε εκείνη κρατώντας την αναπνοή της, δραπέτευε απ' το δωμάτιο, γελαστή, πεταχτή, ημίγυμνη (p. 187)  
          *Then holding her breath, she escaped the room, with a smile, happy and half-naked*
- TT2     Κι εκείνη ξεγλιστρούσε κρατώντας την ανάσα της χαμογελαστή χτυποκαρδιασμένη και μισόγδυτη (p. 204)  
          *She dodged holding her breath with a big smile, her heart beating and half-necked*

In examples 12-14, Emma's suffocating feeling is often less dramatically felt in TT2, through the items *έχω ένα πλάκωμα* (*I feel pressed*) in example 12, *σκάω* (*I am distressed*) in example 13, and *πλάνταζε* (*suffocated*). Although the items assume intensity, TT1 options *πνίγομαι* (*I am suffocating* in example 12), *η ατμόσφαιρα αυτή με πνίγει* (*this atmosphere suffocates me* in example 13) and *την έπιανε ασφυξία* (*she used to suffocate* in example 14) seem to assume more permanent situations, which connote a more profound suffering.

### Example 12

- ST *J' étouffe! s' écria-t-elle en se levant d'un bond. (p. 273)*  
*"I am choking," she cried, leaping up.*
- TT1 «Πνίγομαι!» φώναξε εκείνη και τινάχτηκε πάνω (p. 228)  
*"I am suffocating here!" she shouted and jumped up*
- TT2 Έχω ένα πλάκωμα! Φώναξε αυτή και σηκώθηκε απότομα (p. 243)  
*I feel pressed she shouted and jumped up suddenly*

### Example 13

- ST *Oui j' étouffe; partons. (p. :348)*  
*"Yes, I am stifling; let us go."*
- TT1 «Ναι, η ατμόσφαιρα αυτή με πνίγει. Ας φύγουμε καλύτερα» (p. 251)  
*"Yes, this atmosphere suffocates me. We'd better go"*
- TT2 *Ναι, σκάω, ας φύγουμε. (p. 265)*  
*Yes, I am distressed, we'd better go.*

### Example 14

- ST *Souvent elle s'obstinait à ne pas sortir, puis elle suffoquait, ouvrait les fenêtres, s'habillait en robe légère. (p. 138)*  
*Often she persisted in not going out, then, stifling, threw open the windows and put on light dresses.*
- TT1 Συχνά πεισμωνε και δεν έβγαينه από το σπίτι και έπειτα την έπιανε ασφυξία, άνοιγε τα παράθυρα και ντυνόταν με ελαφρά φορέματα (p. 78)  
*She often got capricious and she didn't want to go out, then she used to suffocate, she opened the window wore light dresses*
- TT2 Συχνά την έπιανε πείσμα να μη βγει, έπειτα πλάνταζε, άνοιγε τα παράθυρα και έβαζε ελαφρύ φουστάνι (p. 97)  
*She often got capricious and she didn't want to go out, then she used to suffocate, she opened the window wore a light dress*

The stressful position Emma finds herself in is stated in TT1 (rather than simply connoted) in example 15. The heroine is referred to as a

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δυστοχισμένη γυναίκα (*poor woman* TT1), vs. the TT2 name reference (*Emma*).

### Example 15

- ST *Emma* poussa un cri et tomba roide par terre, à la renverse (p. 321)  
*Emma uttered a cry and fell back rigid to the ground.*
- TT1 Μια δυνατή κραυγή βγήκε από τα χείλη της Έμμας. Η *δυστοχισμένη γυναίκα* έπεσε στο πάτωμα αναίσθητη. (p. 229)  
*A strong scream come out of her lips. The poor woman lost her consciousness and fell on the floor.*
- TT2 Η Έμμα έμπηξε μια κραυγή κι έπεσε ξερή καταγής, ανάσκελα. (p. 213)  
*Emma screamed and she felt on the floor on her back.*

The following examples seem to balance the mild representation of the conflict between the real and the unreal in TT2. Failure is manifested through neurotic situations. In examples 16 and 17, her *maladie nerveuse* is given a more dramatic representation in TT2 (through *neurasthenia*), which is almost a medical term and assumes a graver situation than TT1 items *κρίση των νεύρων* (example 16) and *είχαν κλονιστεί τα νεύρα της* (example 17). These findings are in agreement with findings in section 3, which show that TT2 favours weaker female roles for Emma, as a result of her awareness that it is men who have it all: power and choice.

### Example 16

- ST Elle se mit à rire d'un rire strident éclatant continu : elle avait *une attaque de nerfs*. (p. 413)  
*Emma began to laugh, a strident, piercing, continuous laugh; she had an attack of hysterics.*
- TT1 Η Έμμα άρχισε να γελά νευρικά με δυνατό γέλιο, ηχηρό, εξακολουθητικό. *Της είχε έρθει μια κρίση των νεύρων*. (p. 301)  
*Emma started to laugh in a loud voice, nervously and continuously. She had had a nerve crisis.*
- TT2 Η Έμμα έπιασε να γελά μ' ένα στριγκλιάρικο, δυνατό και

ασταμάτητο γέλιο: της είχε έρθει νευρικός κλονισμός (p. 312)  
*Emma started to laugh continuously with in a loud voice, she had a nervous breakdown*

**Example 17**

ST C' était une *maladie nerveuse*: on devait la changer d'air (p. 140)

*It was a nervous complaint: change of air was needed.*

TT1 Είχαν κλονιστεί τα νεύρα της, έπρεπε ν' αλλάξει αέρα (p. 79)  
*She had a nervous breakdown she should move to another place*

TT2 Ήταν νευρασθένεια: έπρεπε να αλλάξει κλίμα (p. 98)  
*It was neurasthenia she should move to another place*

The two versions construct diversified representations of Emma's failure to reconcile herself with her social position. Findings in section 5 are summarized in Table 3.

**Table 3.** Effects of the fantastic vs. real conflict, examples 10-17.

ex.	ST	TT1	TT2
10	<i>captive</i>	σκλαβωμένη	αιχμαλωτισμένη
11	<i>s' échappait</i>	δραπέτευε	ξεγλιστρούσε
12	<i>J' étouffe!</i>	πνίγομαι	έχω ένα πλάκωμα
13	<i>j' étouffe</i>	η ατμόσφαιρα με πνίγει	σκάω
14	<i>suffoquait</i>	την έπιανε ασφυξία	πλάνταζε
15	<i>Emma</i>	δυστοχισμένη γυναίκα	Έμμα
16	<i>une attaque de nerfs</i>	μια κρίση των νεύρων	νευρικός κλονισμός
17	<i>maladie nerveuse</i>	είχαν κλονιστεί τα νεύρα της	ήταν νευρασθένεια

A dramatic representation of Emma's deadlock is partially shaped in both versions, verifying the claim, in translation studies, that translation is often partial and assumes 'bias'.



## 6. Translation partiality and research perspectives

Findings show that the two versions take a different strategy in constructing Emma's sexuality and gender roles. TT2 seems to favour a more powerful reflection of Emma's minor social position, with TT1 favouring the 'duplicitous nature of language and meaning' preferred in the original. By contrast, Emma's sensuality and failure to compromise the 'marvelous' with the 'real' seems to be more emotionally felt in TT1. Findings are summarized in Table 4 where variables (Williams and Chesterman 2002) are assigned a '+' or '-' value, according to where the feature appears more prominently. Table 4 verifies the partiality hypothesis, namely, that translation will always be partial, favouring some narrative perspective.

**Table 4.** Tendencies traced in the two Greek versions of *Madame Bovary*

<i>Variables</i>	TT1	TT2
minor gender role	-	+
sensuality reflection	+	-
failure and the fantastic vs. real conflict	+	+

Construction of gender roles and sexuality are current themes in cultural and translation studies. Lefevere's wondered whether the reason why publishers removed allusions to sexuality from Anne Frank's diary was simply a matter of modesty or because there was an "ideologically sanctioned image of what a fourteen-year-old should be" (Fawcett and Munday 2011:137). Translators and publishers of *Μαντάμ Μποβάρύ* versions are assumed to renegotiate construction of Emma's sexuality and conflict, in agreement with how an 'enslaved' female subject would be expected to behave.

One question is what it is that favoured these representations across the two Greek versions of *Madame Bovary*. An assumption would be that TT1 (transl. by Konstantinos Theotokis, 1924) is highly interested in imitating author techniques by rendering the meaning ambiguities, which are favoured in the original. TT2 (transl. by Babis Lykoudis, 1989) is more gender-conscious because the text was produced in a context (in a 'regime of truth' in Foucault's terms, [Hall 1997]) where gender-awareness was raised and gender knowledge

was shaped accordingly. Concern for sensuality reflection in TT2 is replaced with concern for representing stronger emotions highlighting the conflict within Emma. In TT1, the conflict is also partially reflected through allusion to a 'prison' context and representation of the suffering is constructed as a more permanent (TT1) rather than intense (TT2) situation.

Narratives of gender roles and sexuality circulate in target environments and affect rendition in target texts. For instance, Nikolopoulou (2010 online), in examining female sexuality in 1900-1920 literary and art magazines, claims that gender identities ARE constructed, in texts at the beginning of the 20<sup>th</sup> century more and more prominently. On a par, female sexuality, is seen through a medical lens in the second half of the 19<sup>th</sup> century (Groneman 1994) in Europe, assuming that aggressive sexual behaviour is a kind of organic disease. Perhaps this is why TT2 (the version which is more conscious of Emma's minor gender position) makes use of the *neurasthenia* narrative as shown in example 17. The 'symptom' of Emma's sexual behaviour seems to adhere to the narrative of organic disease.

Such assumptions are manifestations of 'knowledge' (in Foucault's terms, Hall 1997) about a topic (e.g. sexuality or female social position) produced by discursive formations sustaining 'regimes of truth'. This 'knowledge,' the public narratives (Baker 2006) circulating in a target environment, seems to have been registered in translation.

Attention in this study was paid to the potential of translation to shape the power relations in a society, which affect construction of gender roles during "inter- and transnational transfer" (Wolf 2007: 16-17). The two versions of *Madame Bovary* seem to show manifestations of different narratives associated with gendered positions and sexuality.

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