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Rehabilitating Howard M. Parshley:
A Socio-historical Study of the English Translation of Beanvoir's *Le deuxième sexe,* with Latour and Bourdieu

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By

Anna Bogic

Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements
For the MA degree in Translation

School of Translation and Interpretation
Faculty of Arts
University of Ottawa

Your file Votre référence
ISBN: 978-0-494-61298-9
Our file Notre référence
ISBN: 978-0-494-61298-9

ABSTRACT:

This study documents the problematic translator-publisher relationship in the case of the English translation of Simone de Beauvoir's *Le deuxième sexe*. The socio-historical investigation of the case study demonstrates that the 1953 translation was complicated by several factors: the translator's lack of philosophical knowledge, the editor's demands to cut and simplify the text, the publisher's intention to emphasize the book's scientific cachet, and Beauvoir's lack of cooperation. The investigation focuses on two aspects: the translator's subservience and the involvement of multiple actors.

Primarily concerned with the interaction between the translator and other actors, this study seeks answers that require investigation into historical documents and the work of other scholars critical of *The Second Sex*. In this enquiry, more than one hundred letters between the translator, H. M. Parshley, and the publisher, Knopf, are thoroughly analyzed. The study combines Bruno Latour's and Pierre Bourdieu's sociological concepts in order to provide a more detailed and encompassing examination within the context of Translation Studies. The letter correspondence is the primary evidence on which the study's conclusions are based.

RÉSUMÉ :

Cette étude illustre la problématique de la relation entre le traducteur et l'éditeur dans le cas de la traduction en anglais de l'œuvre de Simone de Beauvoir, Le deuxième sexe. La recherche socio-historique menée dans le cadre de cette étude de cas montre que plusieurs facteurs ont compliqué la traduction de 1953 : le manque de connaissances philosophiques du traducteur, les demandes répétées de l'éditeur de raccourcir le texte et de le simplifier, l'intention de l'éditeur d'accentuer le cachet scientifique du livre et le manque de coopération de la part de l'auteure elle-même, Simone de Beauvoir. La recherche se concentre sur deux aspects : la soumission du traducteur et l'intervention de multiples acteurs.

Cette étude s'intéresse dans un premier temps à l'interaction entre le traducteur et les autres acteurs. Ensuite, elle cherche à obtenir des réponses qui exigent des analyses de documents historiques et de travaux d'autres spécialistes qui ont critiqué la traduction, The Second Sex. À cette étape, plus d'une centaine de lettres échangées entre le traducteur, H. M. Parshley, et l'éditeur, Knopf, sont minutieusement analysées. L'étude combine les concepts sociologiques de Bruno Latour et de Pierre Bourdieu afin de fournir un examen à la fois approfondi et global dans le contexte traductologique. Les conclusions de cette étude s'appuient enfin sur la correspondence entre l'éditeur et le traducteur.

ACKNOWLEDGEMENTS

I would like to thank the Social Sciences and Humanities Research Council of Canada for their support of this work through the CGS-Master's Scholarship, the School of Translation and Interpretation at the University of Ottawa for their assistance and encouragement, Dr. Luise von Flotow and Dr. Clara Foz for their much appreciated guidance, support and thoughtfulness. I would especially like to thank Dr. Luise von Flotow for inspiring me to work harder.

I am greatly indebted to Elsa Parshley Brown and Laurie Brown Kennedy for giving me the permission to use the letters and for showing great interest in my project. Likewise, I am grateful to Knopf Doubleday Publishing for giving me the permission to use the letters written by their editor-in-chief and to the Smith College Archives, Northampton, MA for their help with the letter correspondence which made this study possible.

Finally, I would like to thank my dear Yannick for his patience and encouragement that helped me make it to the finish line.

Dedication

In memory of
my loving grandmother, Anica,
who taught me strength.

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INTRODUCTION

Interdisciplinary in nature, this study brings together sociology, history, women's studies, and philosophy, and places them within the scope of translation studies (TS). It is primarily concerned with the advancement of research within translation studies but offers useful insights for other disciplines as well, specifically in view of their frequent overlapping and mutual enrichment. In hopes to foster more intertwining relations between various disciplines and translation studies, this work wishes to raise awareness of the diversity and pertinence of research in TS.

The thesis is divided into four chapters and focuses on specific topics in each one. Chapter One presents the story of the publication of Simone de Beauvoir's *The Second Sex* in the United States and serves as the background to the study, setting the context and identifying the historical implications. Chapter Two lays out the most relevant literature and recognizes their contributions to my research. Chapter Three presents the dialogue between the translator and the publishing firm through the letter correspondence dating from the early 1950s. Through the use of quotations, it intends to illustrate the epistolary exchange of the actors involved in the English translation of *Le deuxième sexe*. Finally, Chapter Four builds a sociological analysis of the case through Latourian and Bourdieusian theoretical concepts, and draws a number of conclusions which, it is hoped, can inform other researchers and readers.

CHAPTER ONE: THE PUBLICATION AND THE RECEPTION OF *THE SECOND SEX*

In 1949, Simone de Beauvoir published a philosophical essay entitled *Le deuxième sexe*. A lengthy work of 972 pages, it was divided into two volumes: *Les faits et les mythes*, Volume 1, and *L'expérience vécue*, Volume 2. Immediately upon its publication, an American publishing house Alfred A. Knopf purchased the rights for the English translation to be distributed in the United States. The translated work under the title *The Second Sex* was published in 1953. More than fifty years later, scholars and writers are still discussing the book, and some of the best illustrations of Beauvoir's relevance are numerous conferences organized evoking her name and her work. In 1979, one of the first conferences in honour of Beauvoir's work celebrated thirty years of the publication of *Le deuxième sexe*.[1] In 1999, a conference was organized in Paris to mark the fiftieth anniversary of Beauvoir's book that is now considered the "feminist bible." During the recent events (January 2008) celebrating the centennial of Simone de Beauvoir, scholars gathered in Paris to evaluate once again her contribution to the twentieth-century literature, philosophy and feminist thought.

Since 1949 *Le deuxième sexe* has been translated into 36 languages.[2] In 1951, it was translated into German and distributed in West Germany; in East Germany, it was distributed only in 1989. The English translation followed in 1953. Japan also saw its first translation in 1953 and the retranslation in 1997. Other translations include the Spanish version completed in Argentina by a Spanish publishing house (Editorial Siglo XX) in 1954. The book was forbidden under the Franco regime and was not available in Spain until 1962; but its ideas had already penetrated the Spanish intellectual circles (Chaperon and Delphy 2002, 455-56). In 1981, Iran produced a Persian translation based on the English translation. Surprisingly, the Russian translation was not completed until 1998, even though Russia was a great model for Beauvoir at the time of writing the

[1] "The Second Sex - Thirty Years Later: A Commemorative Conference on Feminist Theory," September 27-29, 1979.
[2] Documentary film "Simone de Beauvoir: On ne naît pas femme..." Fr5, January 10, 2008.

philosophical essay; she believed that women in Russia were living on equal terms with men under the socialist regime (Chaperon and Delphy 2002, 482-83).

The impact of *Le deuxième sexe* is undeniable. However, since 1983 scholars in philosophy, women's studies, gender studies, among others, have been criticizing the English translation. The first scholar to raise this issue was Margaret A. Simons, an American philosophy professor. In the essay entitled "The Silencing of Simone de Beauvoir: Guess What's Missing from *The Second Sex,*" Simons laid out a summary of all the cuts, condensations, mistranslations that she had found in her comparative study of the English translation and the French original. According to the article, the American translator had eliminated between 10 to 15% of the original text and had committed some serious errors concerning the philosophical content. Upon her discovery, she contacted Simone de Beauvoir, advising her of the alarming findings. Beauvoir's response was that she was not aware that the English translation was of such poor quality.

Although Beauvoir was then aware of the issue, the problematic lay in legal matters since the rights to the English translation belonged to Alfred A. Knopf. According to the American copyrights regulations, a publishing company remains the owner of the rights until 70 years after the death of the author.[3] Since Beauvoir passed away in 1986, Toril Moi suggests, her works would not enter public domain until 2056. But, scholars like Simons and Toril Moi have been lobbying for a new translation and Simons has been contacting Knopf, the American imprint of Random House since 1960, as well as Jonathan Cape, the British imprint. In 1999, a petition addressed to Knopf asking for a new translation started circulating on the internet.[4] Recent articles (Sarah Glazer) and my personal correspondence with Margaret Simons have confirmed that the new translation is in progress. During the last conference in January 2008 for Beauvoir's centennial, two American translators presented a paper regarding their work on the retranslation of *Le deuxième sexe*. The new translation has finally received support and permission to be published.

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[3] In the United States, until the 1976 *Copyright Term Extension Act*, works were under the copyrights for 50 years after the author's death. After 1976, this period of ownership was extended to 70 years. http://www.copyright.cornell.edu/public_domain/ and http://www.copyright.gov/circs/circ1.html#wccc.

[4] http://www.petitiononline.com/BEAUVOIR/petition.html Retrieved Dec. 15, 2008

After the 1999 conference, where many scholars complained about the quality of the English translation in their presentations, the calls for a retranslation become louder (Glazer 2007). After six years of proposals and attempts to convince Knopf to commission a new translation, it was in fact the British imprint of Random House, Jonathan Cape, that commissioned two American-born translators living in Paris to take on the job. Knopf, which holds the English-language publication rights in the United States and Canada, will be distributing the new translation in the United States. The book is expected to be released some time in 2010.

In the meantime, it is important to look at the translation process that took place in the early fifties and to conduct a study on the circumstances at the time. A look back to the conception of the translation can reveal the hierarchy that existed between the actors involved in the translation process. Also, the decisions that shaped the translation product point to the kinds of problems and dilemmas the translator and the publisher encountered. The struggles that surrounded the first translation can serve as lessons for the future translators, translation studies scholars and keen readers of the new translation. The histories behind both *The Second Sex* and *Le deuxième sexe* are not only a testament to the controversial status the book held at the time, but are also illustrations of the misunderstandings that accompanied it and that continue to do so.

Brief Overview of the Publication and Immediate Reception of *Le deuxième sexe* in France

In the post-war era, both the Catholic Church and the Communist Party were fiercely against birth-control methods and relied on either the religion or Communist ideology, respectively, to justify their continuing fight against any institutionalisation of abortion rights or contraceptive methods (Tidd 2004, 72). Due to the political uncertainty of the looming Cold War, the status of women and women's 'liberation' did not constitute primary concerns. France was still a deeply traditional country "still marked by the effects of misogynist Vichy ideology and the German Occupation" (Tidd 2004, 72). It is in this context that *Le deuxième sexe* was published and that its reception in France turned it into a 'succès de scandale'.

The first of the two volumes of *Le deuxième sexe* published by Gallimard appeared in June 1949. The second volume followed in November 1949. However, three excerpts from the finished first volume were pre-published between May and July 1948 in the journal *Les Temps modernes*, founded in 1945 by Beauvoir, Sartre and Maurice Merleau-Ponty. The reaction was immediate and the work was considered scandalous.

In the first week of the June publication, the first volume entitled *Les faits et les mythes* sold 22 000 copies and became a bestseller (Galster 2007, 186). Gallimard has since published four editions of both volumes (1949, 1961, 1968, 1986) and has released dozens of reprints since 1949. The sales of the French editions are estimated at about one million (Chaperon and Delphy 2002, 359). Despite the high numbers, there are claims by scholars (Audry, Galster, Moi) that the book was not understood: "Si *Le Deuxième sexe*, grâce au bruit dans les journaux, est donc très lu [...] il n'est pas pour autant bien compris" (Galster 2007, 186). Beauvoir was harshly criticized for her language and was being attacked for her own harsh criticism and controversial analyses of motherhood, marriage and sexuality, among others.

Public Reaction

The Right

The severe attacks that came from the right-wing political camp aimed at Beauvoir's atheist, existentialist philosophy, her direct criticism of the Church, and her rejection of motherhood as imposed by the patriarchal society. Among the fiercest opponents of Beauvoir was a writer and member of l'Académie française, François Mauriac. In *Le Figaro littéraire* (the weekly literary supplement to the daily right-wing newspaper *Le Figaro*), he initiated an opinion poll in which he formulated his attack on Simone de Beauvoir and her writing. In many reviews, Beauvoir's tone and vocabulary were critiqued. In *Noir et blanc*, Jean Palaiseul's review consisted of personal attacks on Beauvoir and comments about her life instead of her work (Galster 2004(a), 119). In a conservative, right-wing journal, *La Nef*, Armond Hoog reproached Beauvoir for introducing pornography in the philosophical analysis, and called her ideas "banales"

(Galster 2004(a), 161). Furthermore, Beauvoir's philosophical work was listed on the Vatican Index in 1956, an act which illustrated another form of rejection.

Overall, book reviews and newspaper articles discussed Beauvoir's work in a number of tones that ranged from serious to sarcastic, and commented on not only the book but the author's personal life as well. The book was also criticized for its many repetitions, its methodology and at times confusing sentence structures. However, most of the condemnation revolved around Beauvoir's values and her criticism of the Church and motherhood.

The Left

On the other end of the political spectrum, the growing and ever-present Parti Communiste de France (PCF) received *Le Deuxième sexe* with more hostility, contrary to Beauvoir's expectations: "La droite ne pouvait que détester mon livre, que d'ailleurs Rome mit à l'index. J'espérais qu'il serait bien accueilli à l'extrême gauche" (Beauvoir 1963 (Tome I), 265). Having used the Marxist concept of oppression, Beauvoir relied to a large extent on the socialist ideology to explain the oppression of women, as a group, by men. In this light, Beauvoir had hoped that the left-wing would surely support her book.

A comparison of values held by the right and the left shows a number of parallels (Verdès-Leroux 1983, 407). From the perspective of the left, motherhood was highly valued, and similarly to the Catholic views, the PCF regarded sexual liberty with contempt. In this context, Beauvoir was criticized by the PCF whose members were disgusted by the monstrous individualism which was "'incapable de connaître le sentiment le plus naturel à toutes les femmes,' la maternité" (Verdès-Leroux 1983, 407). Dominique Desanti, an active member of the PCF at the time, refers to the "politique nataliste" that was championed in the USSR and was therefore advocated among the PCF members as well. The natalist policies went against Beauvoir's support for contraception and abortion.

Private Reaction and Personal Attacks

The reaction to *Le deuxième sexe* did not stop with the articles. Beauvoir experienced verbal attacks and was dismissed in public by disapproving readers. She was called many names and accused of being a misogynist and a man-hater, among other labels, and insulted continuously in the first onslaught of reactions: "Unsatisfied, frigid, priapic, nymphomaniac, lesbian, a hundred times aborted – I was everything, even an unmarried mother" (Bair 1990, 408). Even Albert Camus accused her of making the French male look ridiculous (Tidd 2004, 72).

However, Beauvoir did receive support from friends who contributed positive reviews in writing – for example, Francis Jeanson (la *Revue du Caire*, March 1950), Maurice Nadeau, Jean-Marie Domenach, Colette Audry, Emmanuel Mounier (*Esprit*, December 1949). They congratulated her for taking on the task of writing such a comprehensive volume on women, on her revolutionary ideas and on her objective tone. Colette Audry, for instance, wrote an article in the leftist *Combat* drawing a profile of all the offended readers and attacking them in turn for their ignorance (Galster 2004(a), 234).

A private reaction, generally more positive reception, was captured in the letters sent to Beauvoir. These letters serve as a documentation of the private reaction of readers that read Beauvoir's book in "une lecture intime". She received thousands of letters until her death from women and men from all over the world expressing their gratitude, and sometimes disapproval and disgust. More importantly, "it constituted for thousands of isolated women, in the words of Le Doeuff, 'the movement before the movement'" (Evans 1998, 61).

Publication of *The Second Sex* in the United States

In 1949, Alfred A. Knopf Incorporated was a young publishing company that was starting to establish its roots in the industry. It was still very much a family business, and its main executors were Alfred Knopf and his wife Blanche Knopf. Vice President and liaison for the French authors, Blanche often travelled to Paris in search of new works

worth bringing to the American market. Some time in 1949, Blanche heard of *Le deuxième sexe* – the book's scandalous reception in France was sending rumours across the ocean. Patterson explains: "A February 4, 1950 item in the *New Yorker*'s "Letter from Paris" by Genêt (Janet Flanner) corroborates the misleading idea that *Le Deuxième Sexe* is in effect some sort of sex manual" (1992, 42). In her biography of Beauvoir, Deirdre Bair suggests that Blanche Knopf heard of the book while in Paris in a conversation with the Gallimard family, and understood it to be "a modern-day sex manual, something between Kinsey and Havelock Ellis" (1990, 432). However, Sheryl A. Englund argues that Literary Masterworks, Inc. (representing Gallimard in the United States) contacted Blanche about the book while she was still in the United States; "she obtained a copy directly from Gallimard" (1994, 6). After a cursory reading, Blanche's first reaction was to reject the book. After a more positive review by her friend Jenny Bradley of Bradley Publishing Firm in Paris (also Beauvoir's American agent in Paris), Blanche reconsidered her rejection. Bradley's review was mixed but it contained information that sparked Blanche's interest: "I am sorry I do not see very dearly if you should or should not have taken on Simone de Beauvoir's THE OTHER SEX (*sic*). The book is creating a great sensation. I find parts of it excellent and others less good. It is selling at the rate of 6 to 700 copies a day" (Englund 1994, 6). The information pertaining to sales probably reignited her interest. Indeed, *Le deuxième sexe* was selling very well in France. In the first week, it had sold 22,000 copies and became a bestseller (Galster 2007, 186). As a result, Blanche distributed the book to other readers within Knopf to see what they would think of it. Among the readers was a respected professor of zoology at a women's higher education institution, Smith College. In an August 8, 1949 letter, Parshley wrote to Knopf:

> This is a thoughtful and well written work, which throws new light on an old question and merits translation and publication. A book on Woman by an intelligent, learned, and well balanced woman is, I think, a great rarity, and this is indeed such a book.

He went further in assuring Knopf that the book would be a good investment and was even prophetic in his projections of the book's success: "The book is a profound and unique analysis of woman's nature and position [...] It should pay for itself, and in any case will be a credit to the publisher" (Parshley's letter to Alfred Knopf, Aug. 8, 1949). From the letter correspondence between Parshley and Knopf, it becomes clear that Parshley was not only a believer in Beauvoir's ideas but also a great advocate. However, even though Parshley recognized the existentialist influence in the text, he could not have predicted the magnitude of the book's impact on the future feminists who more than two decades later put into practice its ideology in the women's liberation movements.

After Parshley's enthusiastic response to the book, and other reviews that were also generally positive, Knopf decided to acquire rights for the translation. Parshley wrote in his letter to Alfred Knopf: "Yes, I am bold enough to be still interested 'in principle' in undertaking the translation" (Parshley's letter to Alfred Knopf, November 10, 1949). Knopf decided to offer Parshley the job for several reasons. *Le deuxième sexe* had been rumoured to be "a counterpart to Alfred Kinsey's study of American sexual mores" (Patterson 1992, 42). Alfred Kinsey had also, like Parshley, started his career in entomology but had later turned to human sexuality (Patterson 1992, 42). Professor Parshley was a professor of zoology, an expert on Hemiptera (an order of insects known as 'true bugs'), but he had also worked in the fields of entomology, genetics and the science of reproduction. He had published several books and many articles on sexuality in the 1930s. Namely, he wrote a book entitled *The Science of Human Reproduction: Biological Aspects of Sex* (1933) in which he supported the idea of "free love" in his own interpretations of a scientist: "the civilized convention that requires celibacy from puberty to marriage is directly opposed to biological realities" (Gannett 1933). He was nevertheless criticized for this argument; but fundamentally, he was arguing in the same ideological direction as Beauvoir did in *The Second Sex* sixteen years later. The answer to the question of how Knopf and Parshley met is provided in two separate articles written by Yolanda Paterson and Richard Gillman. Both authors speculate that Alfred Knopf met Parshley through H. L. Mencken, editor of the *American Mercury* magazine to which Parshley had previously contributed his scientific articles (Gillman 1988).

Furthermore, Parshley established his name not only in the scientific community but also in the non-academic circles by writing articles and holding public lectures in 'popular' language (1937 series lecture "Hormones: What they are and what they do in plants and man"). Parshley wrote close to 400 articles, papers and reviews and four books. He also served on the editorial board of the *Journal of Contraception* published in New York. He was even invited by Margaret Sanger to lecture at a national Birth Control and Contraception Conference in Washington, D.C. in 1934. Moreover, he wrote the script for and also co-starred in a film which traced evolution, "The Mystery of Life" in 1931. Parshley studied French and Latin while at the Boston Latin School and then later at Harvard University where he graduated with a Doctor of Science degree in Entomology in 1917. His knowledge of French was good by academic standards; however, he had never previously translated anything from French. In the correspondence between the publisher and the translator, the question of Parshley's knowledge of French was never raised.

However, Knopf decided to hire the one man who seemed eager to start the long and arduous job. The two volumes together contained close to one thousand pages. In December 1949, Parshley began the translation, and his first task was to prepare a list of all the possible cuts and condensations. Even before the translation job started, it was clear to both the translator and the publisher that the English version was going to be condensed and adapted for the American public. Many of the letters include somewhat heated discussions and debates regarding the cuts between Parshley and either Alfred Knopf, Blanche or Harold Strauss, the editor-in-chief. In most of the instances, it was the translator who argued that the requests for cuts and simplification of the language were unreasonable and were deforming the original text: "Simone's book is no superficial, popular treatise; it is for literate and serious readers. I feel it would be a crime to try to jazz it up" (Parshley's letter to Blanche Knopf, February 25, 1950).

The dialogue that ensued between Parshley and the publisher will be the subject of Chapters 3 and 4 where the letter correspondence will be analyzed in detail. In November 1949, however, Knopf acquired English-language publication rights and hired a translator who was more than willing to complete the "dog's work" – as Alfred Knopf had referred to it in his Dec. 14, 1949 letter to Parshley.

When the English translation was finally published in February 1953, Parshley was very excited to read the reviews and to witness the reaction to the book he had helped to bring to the American public. After twenty months of intensive translation and revision work, Parshley finished the laborious enterprise he had embarked upon. In a letter to Strauss dated Aug. 7, 1951, he wrote: "I am writing to say that tonight at 7:40 I wrote the last word of the translation." Always writing with a bit of humour, he joked: "You may not have noticed any signs or portents, in the Platonic sky or elsewhere, but to me this was rather an event" (Parshley's letter to Harold Strauss, August 7, 1951). While still engaged in the translation, Parshley suffered a heart attack in spring of 1951; but, he continued to work at a fast pace after a brief recovery. Once he was relieved of his teaching duties for the 1950-1951 school year, he resumed the translation with a strict schedule, working eight hours a day, seven days a week. Throughout the translation and revision period, Parshley increasingly focused on the book, and under the pressure and tight deadlines, he reduced his engagements and other obligations to a minimum. His vacation time was often sacrificed for the benefit of meeting a deadline, and he dedicated almost all of his free time to the translation during the school year.

Once the translation work was completed, he dedicated another year, until the fall of 1952, to the revision and further editing. However, once the book was printed for pre-publication and promotional purposes, the translator's name was omitted on the dust cover. Furthermore, Parshley was shocked to see that the promotional posters did not mention his name nor indicated anywhere that it was a translation. In his letter to Alfred Knopf dated February 10, 1953, he wrote: "I finally saw a copy of the mailing piece, and – can you guess? – I am simply astounded by one feature: no mention is made of the translator and editor, not even the fact that the book <u>is</u> a translation!" (Parshley's letter to Alfred Knopf, February 10, 1953). The publisher replied with an apology but added: "We're having enough trouble already due to de Beauvoir's insistence on listing The Virgin Mary as a myth. You have no idea of how many complaints have already come in on that score" (Alfred Knopf's letter to Parshley, February 11, 1953). Finally, the publisher corrected the mistake in the following prints to Parshley's satisfaction.

Letters reveal that Parshley was very proud of his involvement with the project and that he followed the press carefully to see the public's response to the book. In most

reviews, the translator was not mentioned; however, there were a notable few that did comment, usually praise, the work of the translator. A more detailed analysis of the reception of *The Second Sex* in the United States reveals the atmosphere in which the translation was read. In the following section, I will analyze individual articles and reviews collected from non-academic and academic journals published immediately after the publication of the book.

The First Wave of Reception of *The Second Sex*

The first wave of reception is reflected in articles and newspaper reviews that were published immediately after the book's publication in February 1953. Other, more comprehensive scholarly works were consulted for the evaluation of the book's impact in the years after the publication, namely in the 1950s, 1960s and 1970s. The look into the reception will include both the public and the private reaction of the readers.

The English translation became a bestseller within two weeks of its publication in the United States (Bair 1990, 438). Since then it has been selling steadily and has sold over a million copies. In *The New York Times*, Sarah Glazer reported that "currently, about 12 000 copies of the Vintage paperback and 1 000 copies of the hardback" are selling each year (Glazer 2004).[5] After February 24, 1953, the official date of the publication of the English translation, Knopf published several reprints just in the first year due to the high and steady sales. There was no rejection in terms of refusal or censorship although the Catholic Church placed the French original on the Vatican Index in 1956 due to "its immoral and subversive doctrines" (Galster 2004(a), 301).

The Context

The reception of *The Second Sex* took place during one of the peaks of the Cold War and McCarthyism. Intellectual climate was largely hampered by fears of a large-scale Cold War, the Korean War and Communist infiltration. Under the campaign of

[5] Glazer was advised of these figures by Russell Perreault, vice president and director of publicity for Vintage. According to the article, Knopf and Vintage hold together the exclusive rights to the English-language translation.

Senator McCarthy, the U.S. was going through an era of intense anti-communist suspicion. Any sympathizing with the political left was viewed with extreme contempt and fear. Moreover, in the after-war period, women were being urged to go back to their traditional housewife roles – a trend in opposition to Beauvoir's message. In her paper "The Eclipse of Gender: Simone de Beauvoir and the *Différance* of Translation", Anna Alexander gives a succinct description of the general atmosphere:

> "All in all, there was clearly not to be found much sympathy for exposure to women's oppression either by way of leftist intellectual sympathies or by way of commitment to a philosophical understanding [...] ...the social and ideological milieu of the US in the early 1950s [was] not particularly favourable to Simone de Beauvoir's critique of woman's position – one has only to think of the social environment that was heralding the return of middle-class women to domesticity and that was barely emerging from cold war paranoia of leftist struggles" (Alexander 1997, 114).

In this context, Beauvoir's call for women's liberation, abortion rights and economically independent women clashed with the dominant political ideology. In addition, her references to the USSR as a model society where women were equal to men, and her advocacy of the socialist system as a solution to the women's issues were viewed with suspicion.

Public Reception

As soon as *The Second Sex* was published in February 1953, reviews were written in well-read newspapers like *The New Yorker* and *Newsweek*. The reception was mixed but not as harsh as the French one. However, in the book review "Cherchez la femme" Charles J. Rollo criticized Beauvoir for her many contradictions and found it "sometimes fascinating, sometimes very dull, and usually repetitious and extremely irritating;" he proclaimed that "it always [bordered] on the paranoid" (Rollo 1953). *The New Yorker* had

a more positive but somewhat confused view. It devoted a longer article, "No More Eve," where the author Brendan Gill tried to engage analytically with Beauvoir's ideas. At the outset, the review has a more serious tone; however, the concluding remarks leave doubt as to the reviewer's understanding of Beauvoir's arguments. In the last paragraph, he congratulated the translator, H. M. Parshley, on his work and the publisher "on a handsome piece of bookmaking," but concluded with an awkward comment: "and to note that *The Second Sex* is probably the best manual of instruction on making love now available in English." In what seems a repetition of Blanche Knopf's opinion of the book, it appears that Gill, as well, missed the main points Beauvoir was trying to establish since she never intended to write a 'sex manual for women.'[6]

In *The Nation*, Patrick Mullahy wrote that *The Second Sex* "is in many ways a superb book, brilliantly written with a broad scope and keen psychological insight;" however he warned that "because of certain political leanings Mme de Beauvoir has to be read with critical caution" (Mullahy 1953). In a lengthy, ten-page article, American literary critic and writer, Elizabeth Hardwick, wrote an engaging review in which she admitted that the book was "an accomplishment." Nevertheless, she developed a long list of criticisms that, among others, included a severe critique of the fantastic size and scope of the book that in the end "lacks a subject." Furthermore, she disapproved of Beauvoir's repetitious style that she claimed left the reader gasping and exhausted (Hardwick 1953, 321).

The *Saturday Review of Literature* organized a panel discussion and invited six reviewers to discuss the book. Ashley Montagu, an educator, predicted that it was going to be "a book that will be read long after most works which have been written on the subject will have been forgotten." Phyllis McGinley, a housewife, keenly observed that "to accomplish [Beauvoir's] goals, we must have a Movement" but that "Mademoiselle is without a plan." Lastly, Margaret Mead, anthropologist, agreed with the author's fundamental ideas; however, she criticized her for blandly identifying "France as 'the modern world'" (Mead 1953, 31). She also added that "[t]heoretically, the book violates

[6] Sheryl Englund in her article "A Dignified Success: Knopf's Translation and Promotion of *The Second Sex*" argues that the discourse that Knopf first delineated by its promotional strategies directly influenced the way *The Second Sex* was percieved and judged by critics.

every canon of science and disinterested scholarship in its partisan selectivity" (Mead 1953, 31).

In *The Reporter*, considered as one of America's prestigious intellectual forums at the time, Dwight MacDonald also criticized Beauvoir for the lack of scientific rigour. In an interesting quotation, he noted: "If the author were writing as a novelist, a poet, or even as a philosopher, there would be nothing against her viewing reality from her own special angle. But she pretends to be writing as a scientific observer, and therefore a good deal of her book is dangerously misleading where it is not absurd" (MacDonald 1953, 40). This harsh criticism raises an interesting question regarding the gap between Beauvoir's approach to her work and Knopf's advertising efforts to present this "scientifically accurate" book[7] as the French equivalent to Kinsey's work or Havelock Ellis's *The Psychology of Sex*. MacDonald did however confirm the American public's fascination with "big, informative books [...] [and]works on sex." He also predicted that "Mr. Knopf should have little trouble selling it at ten dollars a copy" – considered to be a rather expensive book at the time.

Private Reception

While the public reaction was played out in various journals, Beauvoir started receiving thousands of letters almost immediately after the publication in the United States. The letters that she received then and kept on receiving until her death can be categorized as private reception of *The Second Sex*. What was expressed in newspapers and journals publicly is however different from the opinions that readers formed during their private reading. What women and men experienced while they read *The Second Sex* and the ways it transformed them was captured in their personal letters to the author. Such private reception was generally much more positive and emotional than the public reception. In them, readers were able to express what they really thought without the fear of judgement.

The letters were sent from all corners of the world and expressed gratitude and admiration and sometimes, disapproval. Among them were American readers who were

[7] As indicated on the promotional poster for *The Second Sex* found at the Smith College Archives.

just as eager to let Beauvoir know how much they appreciated, and sometimes, how much they disliked her book. Deirdre Bair notes in her biography of Simone de Beauvoir: "In the meantime, sacks of letters from American readers poured into Knopf's offices and were duly sent on to Mrs. Bradley [Beauvoir's agent in Paris], who had them all delivered to the Rue de la Bûcherie and a delighted Beauvoir" (Bair 1990, 439).

The thousands of letters that she received from 1952 to 1986, the year of her death, are being kept by *la Bibliothèque nationale* in Paris. These letters serve as a documentation of the private reaction of readers that read Beauvoir's book in an "intimate reading". In the third volume of her memoirs, *La force des choses (Force of Circumstance)*, Beauvoir talks about the letters received from readers:

> Beaucoup d'entre elles, certes, ont désapprouvé mon livre : je les dérangeais, je les contestais, je les exaspérais ou je les effrayais. Mais à d'autres j'ai rendu service, je le sais par de nombreux témoignages et d'abord par une correspondence qui dure depuis douze ans (Beauvoir 1963 (Tome I), 267).

Overall, Beauvoir was pleased with the reception in the U.S.: "Le printemps m'apporta une satisfaction : *le Deuxième Sexe* paru en Amérique avec un succès que ne salit aucune chiennerie. J'y tenais à ce livre et j'ai été contente de vérifier – chaque fois qu'on l'a publié à l'étranger – qu'il avait fait scandale en France par la faute de mes lecteurs, non par la mienne" (Beauvoir 1963 (Tome II), 17). The letters that her readers enthusiastically wrote to her illustrate the powerful impact the book's message had on them. The success overseas in the New World was 'noisy' enough to stir up the press in France one more time and make her 'newsworthy' in her home country once again (Bair 1990, 439).

The Second Wave of Reception of *The Second Sex*

The immediate reaction that took place in 1953 was short-lived. Once the book reached the bookstores and the first rounds of reviews were printed, the reception fell silent for the remainder of the 1950s. The sales of the book were strong in the beginning and it became a bestseller in the United States. After 1953, *The Second Sex* kept selling, but there were no major discussions or further studies in the U.S. on Beauvoir's work for an extended period of time. As much praise and noise as it created, it failed to produce a movement or a surge of literature on the topic. It seemed as if Beauvoir's ideas no longer had an effect on their audience. Curiousouly though, the book did in fact influence a generation of women who understood her message but who were not yet acting on it. The power of *The Second Sex* lay in the intimate reading, in the private reception. But as noted by Phyllis McGinley, a reviewer on the *Saturday Review of Literature*, there had to be a movement in order to accomplish Beauvoir's goals, and the book offered no "blue print for revolution" (Goldman et al. 1953, 31).

It took ten years before another book was written on the topic and had enough power to push women into action. However, the context was different and the reality of women's lives had begun to change. A growing number of women were acquiring higher education and pursuing professional careers. In 1963, an American feminist, activist and writer, Betty Friedan, published *The Feminine Mystique* which became an instant success and a bestseller. Although her work was parallel to *The Second Sex* in an overwhelming number of topics and approaches, she referred to Beauvoir in only two instances. She did however dedicate the book to Simone de Beauvoir (Gerassi 1976). Friedan considered Beauvoir's work primarily as a study on French women, and thought of her conclusions as limited to the French society. Scholars like Rupa Mitra (2002) have argued that Beauvoir was addressing not only French women but women in general, and furthermore, that it was Friedan who limited her book exclusively to the American women (Rupa 2002, 441). Even though *The Feminine Mystique* did not directly recognize its debt to *The Second Sex*, Beauvoir's ideas were passed on through another work and an interest in *The Second Sex* was resuscitated again: "Malgré le scandale qu'il a tout de suite

provoqué, ce n'est qu'après la publication de *La femme mystifiée* que le livre de Beauvoir connaît son véritable succès aux Etats-Unis" (Rupa 2002, 440).

Other books followed in the same fashion, and in 1970 Kate Millett published *Sexual Politics*, a critique of the patriarchy in the Western society. She did not credit Beauvoir for the ideas that inspired her to write *Sexual Politics* – a fact that Beauvoir was aware of but which did not prevent the two women from forming a friendship. Deirdre Bair discusses this point and quotes Beauvoir in her biography of the author: "Of the feminist writers, her [Beauvoir's] admiration for Millett was unqualified, even though 'she should have given credit to *The Second Sex*, because that's where she gets all her theory'" (Bair 1990, 609). Millet has also expressed, somewhat regretfully, the debt that she owes to Beauvoir's ideas, but only recently: "J'ai réalisé que sans *Le Deuxième Sexe* il n'y aurait pas eu *La Politique du mâle*, et que je n'avais jamais saisi la chance de le dire à Simone de Beauvoir" (Galster 2004(b), 393).

Beside Millett's and Friedan's feminist writing, *The Second Sex* kept being resuscitated in the 1960s and 1970s with other feminist works, such as *The Female Eunuch* by Germaine Greer (1970), *The Dialectic of Sex* by Shulamith Firestone (1970), *Psychoanalysis and Feminism* by Juliet Mitchell (1974), and *The Mermaid and the Minotaur: Sexual Arrangement and Human Malaise* by Dorothy Dinnerstein (1976) (Tarrant 2006, 192). The authors were British and American feminists, activists and writers who were influenced by their reading of *The Second Sex* but who considered the book to be a study on French women. Intentionally or not, they did not give full credit to Beauvoir; however, their books revived an interest in *The Second Sex* and the figure of Beauvoir, who was by then a very well known intellectual in France and elsewhere. Even if indirectly, *The Second Sex* was important in the conception of the American feminists' works, which in their turn, propelled women's liberation movements and other forms of the feminist fight (Tidd 2004, 72).

There are two key characteristics of the American feminist works. First, they were written by American women for American women, and second, they offered, together with the writers' involvement in feminist causes, a 'blue print' for action.[8] The new

[8] Simone de Beauvoir was viewed by many American feminists as Sartre's follower. Tarrant writes: "When readers of Friedan's book turned to *The Second Sex* for further insight and guidance, 'it seemed to many hat

context of the late sixties and seventies included anti-war demonstrations, protests in favour of abortion rights and formation of the Women's Liberation Movement. It is important to note that the American feminist action and literature influenced the French feminist movements that were taking place on the other side of the ocean in the late sixties and especially after the 1968 upheavals.[9] Michèle Le Doeuff, a French philosopher and feminist who participated in the Mouvement de Libération des Femmes (MLF) in France in 1971 and after explains that the influence of *Le deuxième sexe* was curiously brought by the American liberation movements: "le Mouvement démarre par le fameux happening organisé à L'Étoile en août 1970, pour marquer un intérêt pour une journée d'action des Américaines à la même date. Je crois donc qu'il démarre sous influence anglophone, et non à la suite de livres" (Rodgers 1998, 247) From this point of view, it would appear that Beauvoir's book was indirectly involved in the formation of both the French and the American women's liberation movements; but, it served as a revelation and a theoretical confirmation of women's condition more than as a manifesto for mobilisation.

In 1976, in an interview with Simone de Beauvoir, John Degrassi suggested that in the United States, many people considered *The Second Sex* as the beginning of the "contemporary" feminist movement (of the 1970s). Beauvoir firmly disagreed with this statement and went on to say:

> "The current feminist movement, which really started about five or six years ago, did not really know the book. Then, as the movement grew, some of the leaders took from it some of their theoretical basis [...] Most of the women who became very active in the movement were much too young in 1949-50, when the book came out, to be influenced by it. What pleases me, of course, is that they did discover it later. Sure, some of the older women – Betty Friedan, for example, who dedicated *The Feminine*

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de Beauvoir was still only Sartre's dutiful disciple and had no independent, feminist voice of her own'" (186).

[9] Ingrid Galster explains in her book *Beauvoir : dans tous ses états* the influence of the American feminist movement on the French liberations movements: "le MLF a été influencé par les féministes américaines et leur mouvement Women's Liberation." (221).

> *Mystique* to me – had read it and were perhaps influenced by it somewhat. But others, not at all. Kate Millet, for example, does not cite me a single time in her work. They may have become feminists for the reasons I explain in *The Second Sex*; but they discovered those reasons in their life experiences, not in my book" (Gerassi 1976).

The second wave of reception could be said to have coincided with the second-wave feminism – the movement after the World War II that demanded civil and political equality as well as sexual and family rights for women (Walters 2005, 137). Although, the works by American feminists of the sixties and seventies did not explicitly reveal *The Second Sex* as the main source, Beauvoir's ideas were very much present in their texts. Beauvoir's ideas were transmitted and planted in another continent thanks to the English translation. Even in its truncated version, the translation provided the American feminists with consciousness-forming ideas that had enormous implications for the women's liberation and development.

The following chapter will discuss the discovery of the cuts, the condensations and of the controversial translations of key terms in *The Second Sex*. The scholarly works of the 1980s, 1990s and 2000s provide a new insight into the English translation and raise new questions regarding the publisher's choice of the translator and the translation process.

CHAPTER TWO: REVIEW OF THE CRITICISM OF THE ENGLISH TRANSLATION

In the wake of the second-wave feminism in the United States and France in the 1960s and the 1970s, a surge in feminist literature appeared amidst the ever-growing feminists' activism and militantism. Mid-seventies represented an unprecedented period of feminist activity that brought about crucial changes, including abortion and contraception legalization, and various advances in professional and educational opportunities, both in Europe and the United States. By the late seventies, American feminists were starting to report on the activities of their counterparts on the other side of the Atlantic[10], and the French feminist activists were reading the second-wave American feminists like Kate Millet and Betty Friedan.[11]

In this atmosphere of heightened activity, a conference commemorating the 30th anniversary of *The Second Sex*[12] was organized and represented one of the first major and direct recognitions of Beauvoir's achievement and influence on the women's movement. During the conference held in September 1979 in New York, philosophy professor Margaret A. Simons presented a paper discussing how Parshley mistranslated and introduced philosophical *contresens* in the English translation (Bair 1987, 33). Four years later, Simons published a highly influential paper revealing the extent of the cuts and modifications that characterized the English translation. The ground-breaking essay "The Silencing of Simone de Beauvoir: Guess What's Missing from *The Second Sex*" was published in 1983, and today it can be considered as the key factor that set in motion the campaign for a re-translation of *Le deuxième sexe* and the fierce criticism of the translator and his work.

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[10] Bina Freiwald (1991) indicates that in 1978 *Signs* published two articles written by American authors on engaging in "the first in-depth analysis of French feminism for an American audience." These articles marked the beginning of a dialogue between French and American feminists (60-61).

[11] Catherine Rodgers, referring to Christine Delphy, explains further in her essay "The Influence of *The Second Sex* on the French Feminist Scene:" "Delphy also pointed out that it was easier for French feminists to recognise the influence of American feminists such as Betty Friedan, and for Americans to acknowledge Beauvoir's work" (96).

[12] "The Second Sex - Thirty Years Later: A Commemorative Conference on Feminist Theory," September 27-29, 1979.

However, the much louder outcry for a new translation was not heard until the late nineties, around the time of the fiftieth anniversary of *Le deuxième sexe*, namely during the conference in 1999 where a great number of scholars complained about the quality of the current translation and called for a new "interpretation" of Beauvoir. Still, today, at the beginning of 2009, the new translation has not been published although it has been completed and is expected to come out in April 2010.[13]

The question remains: how much attention has the issue of the translation received since 1983? In order to answer this question, I will chronologically review articles that, to my knowledge, have dealt with the issue of translation quality and the surrounding circumstances and have been vital to my understanding of the academic inquiry.

Margaret A. Simons: 1983

Simons appears to be the first one to execute a comprehensive, comparative study of the source text and the target text. In her investigation to see what had been deleted, Simons' task was not easy:

> I first counted all the words on several pages that had been translated in full to determine the differences due to type and page size. Once I had this ratio of French pages to English pages, I was able to predict the length of each chapter in English, had there been no deletions. When I found gross discrepancies, I went through each chapter, comparing the text in both editions to locate the deleted passages (Simons 1983, 559).

Simons' description is important in order to fully understand the methodology that helped her to conclude what had been deleted. To date this has been the only attempt at

[13] My correspondence with Random House (Knopf), email dated January 13, 2009.

systematically analyzing the two texts. Although others (Fallaize, Altman)[14] have conducted studies of particular passages or specific words, Simons' study has been taken as the authority regarding the facts of what exactly had been deleted. Her work has been quoted in numerous articles and books discussing the problem of the English translation (Moi (2002), Dietz (1992), Gillman (1988), Bair (1990)).

Specifically, Simons discovered that the English translation is missing anywhere between 10% and 15%; that fully one-half of one chapter on history is missing and a quarter of another chapter; that Parshley eliminated the names of 78 women, stories about Medieval women who held important roles, the description of "the violent history of the women's rights struggle in England;" and that Parshley distorted the account of Seneca Falls, the first American women's rights convention. While Volume I takes the bulk of the cuts, in Volume II, Parshley deleted a great number of quotations which add up to "approximately 60 pages, or 12% from Book II, 35 pages coming from the chapters on "The Married Women," cutting it almost in half" (Simons 1983, 561). Furthermore, Simons accuses Parshley of "sexist selecting" and bases her argument on the pattern of his deletions (561). However, she acknowledges that the deletions and mistranslations are probably not a result of a "sexist plot to undermine Beauvoir's work" (563). Her focus is on revealing the modifications and identifying the responsible individuals.

Moreover, she notes that in the chapter "The Married Woman," Parshley eliminates "most of Beauvoir's quotations from the journals of Sophie Tolstoy, which provide her primary source of illustration for the 'annihiliation' of woman in marriage" while he leaves intact a quotation from an "Edith Wharton novel about a young *man's* misgivings on the eve of marriage" (Simons' emphasis) (562). She attacks Parshley's selection of deletions and posits that the sections on women and particularly on women's suffering and their disadvantaged position tend to get eliminated, while in comparison, parallel descriptions of men (including quotations that support these descriptions and

[14] Article by Fallaize is discussed toward the end of this chapter. Meryl Altman's 1999 article "La femme frigide dans *Le deuxième sexe*" (published in the proceedings of the *Cinquantenaire du Deuxième sexe*) discusses primarily Beauvoir's use of Stekel's psychiatric studies (a total of 62 references including long quotations). Altman dedicates a paragraph to Parshley's translation warning the English readers that the translation omits five and cuts seven cases and that it summarizes in a sentence or two Stekel's case study. More importantly, Altman argues that what is missing is Stekel's "*verbe*" and the classic rhetoric of psychiatric studies (p. 86).

narrations) tend to be left uncut. Simons' argument is powerful since it is supported by a careful and detailed analysis. However, the tone of the author is accusatory and impassioned, and the rhetoric throughout the article is fierce: "The translator [...] must have found women's history boring" (560); "Parshley dispenses with the incredible women of the Italian Renaissance in two sentences [...] Maybe it's the military exploits of these women that made the translator uncomfortable" (560); "Look what Parshley's deletions did to Vivien's poem, 'Sortileges,' which appears in its entirety in the French edition" (561).

Simons' arguments become more convincing the more one reads; however, it is important to note the overall accusatory tone that singles out the translator as the sole responsible individual. Although Simons mentions the role of the publisher, she does not elaborate any further on the extent of their demands and their influence on the translator. The following extensive quotation illustrates her rhetoric:

> Any translator anxious to please a publisher whose eye is on the printing bill might be tempted to hack away with abandon, especially in those sections that bored or irritated (in this case) him. Parshley obviously found women's history boring, but he apparently found some sections more irritating than others. He didn't care to have discussions of women's oppression belabored, although he was quite content to allow Beauvoir to go on at length about the superior advantage of man's situation and achievements [...] (562).

Simons' contribution is highly significant in regard to the philosophical content, which appears to have suffered from Parshley's lack of philosophical training. In this aspect, the inconsistency in the translation of existentialist concepts such as 'la réalité humaine', 'pour-soi', 'en-soi', 'situation', and the Marxist concept of 'mystification' proves to be rather detrimental to the image of Beauvoir as a legitimate and coherent philosopher.[15]

[15] Simons explains further: "But inaccurate or inconsistent translations of key philosophical terminology can do as much, if not more, damage to an author by misrepresenting her ideas and obscuring her links to a philosophical tradition" (563).

The inquiry into the deletions along with Simons' call for a new translation have proven to be invaluable. Even though Simons acknowledges that we owe the translator and the publisher "a debt of gratitude for bringing out the first English translation," it appears that a further investigation into the translator-publisher dynamic is necessary. And the fact that it will have taken the publisher 27 years to agree to commission and release a re-translation raises further interest into the actual power and control a publishing company can exert in a copyright case like this one.

Deirdre Bair: 1987

In her 1987 essay entitled "'Madly Sensible and Brilliantly Confused': From *Le Deuxième sexe* to *The Second Sex,*" Bair attempts to recount the saga of the translation process by using the letter correspondence between Parshley and the publisher, Knopf. It appears that Bair is among the first to analyze this correspondence and to publish her interpretation of it. The letter correspondence which was in possession of Parshley's daughter, Elsa Parshley Brown, is now located in the Smith College Archives and will serve as the basis of my analysis in Chapter 4.

Bair had the privilege to read this correspondence 22 years ago – three years before her biography of Simone de Beauvoir was published (1990). As well, as the official biographer of Beauvoir, Bair uses the wealth of information collected during her interviews with Beauvoir, which took place throughout the early 1980s. She discusses the role of Blanche Knopf, the issue of the cuts and condensations, as well as Beauvoir's lack of cooperation in the matter. The article recounts the decisions taken during the four years Parshley was involved in the project – decisions regarding issues such as the preface, the philosophical content, the cuts, the correspondence (or the lack thereof) with Beauvoir, and the legal matters. What is characteristic of Bair's article is that despite having access to the letter correspondence that includes both sides, the translator and the publisher/editors, Bair's narration leaves the reader with the impression that Parshley acted on his own and that his communication with the publisher was secondary in importance. The correspondence includes a significant number of letters between the translator and the editor-in-chief, Harold Strauss. This particular exchange reveals

important aspects concerning the authority and the decision-making powers of Strauss and Knopf (see Chapter 4).

However, Bair's account of the story not only leaves the role of the editor and the publisher out of the main storyline, it also contains a number of inaccuracies. For example, Bair, without providing the full context, reports that in one of the letters at the beginning of the translation process Parshley wrote to the publisher suggesting which parts of the book (namely, "History" and "Myth" sections) could be cut. The letter in question with the suggestion of the cuts and condensations is in fact a reply to previous letters by Alfred A. Knopf and Blanche Knopf in which they urge Parshley to list all the possible sections of *Le deuxième sexe* that might be modified (letters from November 1949). Without the full context, Bair seems to be suggesting that the translator was the one who originally proposed the cuts.

Even more importantly, Bair posits that it was the translator who decided not to discuss existentialism in his preface to the translation: "Worried that Existentialism would prove too difficult for American readers to comprehend, the publishers asked Parshley to provide a translator's preface" (Bair 1987, 26). She further writes that "Parshley agreed but doubted" whether to include an account of existentialism in the preface. However, the correspondence clearly shows that it was Parshley who originally suggested including mention of existentialism and was in fact discouraged on more than one occasion by the publishers.[16]

What follows is Bair's reference to a letter that Parshley wrote to Beauvoir. However, Bair provides the month and the year of the letter but omits the day, and by doing so, creates more confusion. Her account avoids any mention of the true reason for Parshley's decision to write to Beauvoir. In the article, it appears as if Parshley wrote to Beauvoir wanting to discuss the preface: "Before going ahead with this [the preface], he wanted to consult the author, so he sent a long letter to her in May, 1951" (Bair 1987,

[16] Parshley's letter to Strauss from Sept. 30, 1951, Strauss' letter to Parshley from Oct. 3, 1951, and Parshley's letter to Blanche from Oct. 20, 1951 are important letters which show that it was Parshley who came up with the idea of including an explanation of existentialism in his preface – knowing that neither Blanche nor Strauss were particulary interested in it (especially not Strauss given his prior strong criticism of any "esoteric" words). Oct. 25 1951, Parshley's letter to Blanche and Nov. 2, 1951 Blanche's letter to Parshley are also significant in this context. Parshley's letter of Nov. 3, 1951 to Blanche shows his defense of existentialism against Blanche's dismissal of it.

27). But, what she fails to explain is that Parshley was deep into the translation process and had been cutting and condensing potentially more than Beauvoir had initially approved of. He desperately needed to contact Beauvoir to receive her approval, and he was advised by Blanche Knopf that he was to deal with this matter on his own.

What is worrisome is that the remainder of the article contains other chronological inaccuracies even if at a first glance the article seems to be following the letter correspondence.[17] On a more positive note, Bair's article is valuable in the sense that it reveals the existence of this letter correspondence and invites further research into the translator-publisher communication and their decision making. Bair also comments on Simons' discovery of the cuts, and four years after Simons' breakthrough article, she raises awareness in regard to the translation issues and the discrepancies between the source text and the target text.

Richard Gillman: 1988

In *The New York Times* on May 22, 1988, Richard Gillman published an article entitled "The Man Behind the Feminist Bible." In the article, Gillman informs the readers of Parshley's life with a wealth of details and discusses the translator on a more personal note. More importantly, Gillman provides arguments that appear to defend the translator, and also uses the letter correspondence from Elsa Parshley Brown. This time, however, Gillman offers a more complete view of the events. For example, he comments on the pressure exerted by the publisher on the translator: "A January 1950 letter to Blanche Knopf, wife of the publisher, who dealt with the firm's French books, indicates the pressure Parshley felt to reduce the text"(Gillman 1988, 40). He further writes that Parshley defended Beauvoir's "closely reasoned" text against the demands from the editor-in-chief, Harold Strauss (40).

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[17] Bair writes: "She (Beauvoir) was upset 'in particular about the History section,' and thought it 'extremely regrettable to cut the detailed studies which make my writing vivid and convincing'" (27). Here, Bair suggests that Beauvoir was upset after seeing the cuts. However, the text that Bair quotes above is in fact from a letter that Beauvoir wrote in October 1949 as a guideline of what should not be cut. Beauvoir's letter was written before the translation process even started, and Bair presents it as a letter written after in 1951. Furthermore, Bair does not provide the proper source for this quotation. A copy of Beauvoir's letter

Moreover, Gillman devotes much of the article to illustrating how hard-working and dedicated to the translation project Parshley was. He writes that Parshley after having suffered a heart attack in April 1950 continued to translate: "Hospitalized, he propped himself up in bed after a couple of weeks and resumed writing the translation by hand" (41). The conclusion of the article seems to be an open defence of the translator against the accusations of the philosophy professor, Margaret A. Simons. Gillman does not dispute the fact that the translation is problematic. He recognizes the importance of the philosophical content but replies as follows to Simons' accusations:

> Beyond the matter of deletions, Ms. Simons, a philosopher, may be correct, for example, in finding Parshley not sufficiently informed on the Sartrean existentialism that shapes de Beauvoir's perspective in the book. Be that as it may, one cannot question Parshley's determination to be fully faithful to de Beauvoir's meaning, or deny that he brought considerable special knowledge of his own to the gargantuan task" (41).

Gillman's article represents the first sound defence of the translator and extends the debate on the quality of the translation and the surrounding circumstances. Gillman's text was a newspaper article and not an academic publication; however, it has since been widely read and referred to by other scholars who dealt with this issue, including Toril Moi and Yolanda Astarita Patterson. Another significance of the article lies in the fact that Gillman also consulted the letter correspondence between Parshley and Knopf and provided his own interpretation of the events, which shed more light on the role of the publisher.

Simons' Interview with Beauvoir: 1989

In 1989, in a journal of feminist philosophy, *Hypathia*, Simons published two interviews that she conducted with Simone de Beauvoir in 1982 and 1985. In both

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with the guidelines is included in the letter correspondence, and Blanche mentions it once again in her letter to Parshley in June 21, 1951.

interviews, Simons raises the issue of the English translation and informs Beauvoir of the mistranslations of the philosophical content. In the 1985 interview, Simons probes the matter further:

> You know that in my critical study of the Parshley translation [of *The Second Sex*], I've uncovered numerous deletions, almost a hundred pages were cut from the original French edition. This is an important issue for the study of your philosophy—for me it's a philosophy—because the translation destroys the philosophical integrity of your work (Simons 1985, 20).

In their discussion of Beauvoir's opinion on her status as a philosopher and on the translation, Beauvoir expresses her disapproval of the cuts and the modifications: "I'm altogether against the principle of gaps, omissions, condensations which have the effect, among other things of suppressing the whole philosophical aspect of the book" (Simons 1985, 20). From their dialogue, Beauvoir's stand against the cuts becomes clear, but this raises further questions. For example, why did Beauvoir agree to them in the first place? Simons states directly: "You accepted this translation in 1952." In return, Beauvoir provides her own account of the events:

> I accepted it to the extent that you know, I had a lot of things to do, a creative work to write, and I was not going to read from beginning to end all the translations that were being done of my work. But when I found out that Mr. Parshley was omitting things, I asked him to indicate the omissions to me, and I wrote to tell him that I was absolutely against them, and since he insisted on the omissions on the pretext that otherwise the book would be too long, I asked him to say in a preface that I was against the omissions, the condensation. And I don't believe that he did that, which I begrudge him a great deal (20).

I quote Beauvoir's reply in its full length since her opinion on the issue is of extreme importance. Her words "I begrudge him a great deal" put the translator and the translation in a linear, direct relationship. However, the role of the publisher, the editor-in-chief and the copy editors – who were the last to edit the text after the translator submitted it – seems to be overlooked. Beauvoir's contempt for the translator and his work appears to be a result of Beauvoir's and Simons' view that in the process of translation the translator is the sole agent ("agent" defined as the "one that acts or exerts power" in Merriam-Webster dictionary). The analysis of the translator-editor-publisher relationship will be further studied in Chapter 3 and 4 and will attempt to provide new insights.

Yolanda Astarita Patterson: 1992

In 1992, *The Simone de Beauvoir Society* published an article entitled "Who Was This H. M. Parshley?: The Saga of Translating Simone de Beauvoir's *The Second Sex*." Written by Yolanda Astarita Patterson, a Smith College graduate, the article once again retraces the story of the translation of *Le deuxième sexe*. Patterson relies on the letter correspondence kindly offered by Parshley's daughter; however, what distinguishes this article from the previous two is the depth and the detail of the analysis of the letter correspondence. Patterson's analysis in the article is pivotal to the research of this thesis since it sheds critical light on the letter correspondence. Also, Patterson provides a more personal account since she attended Smith College at the time when Parshley taught at the College and was, in fact, in the midst of the translation of *Le deuxième sexe*. Patterson provides an insightful biography of H. M. Parshley, recounts the events during the translation process, and draws some astounding conclusions.

The article makes it clear through the use of many quotations that Patterson is emphasizing the importance and the extent of Knopf's involvement in the translation process. Specifically, she quotes from the communication between Parshley and Harold Strauss, and she highlights the disadvantaged position of the translator vis-à-vis the publisher. She argues that it was the publisher and the editor who demanded the cuts and who placed a great deal of pressure on the translator: "The correspondence clearly indicates Professor Parshley's constant struggle to retain passages that the Knopf editors,

ever eager to reduce the bulk of the final product, continually badgered him to condense, simplify, or eliminate" (Patterson 1992, 43). Furthermore, Patterson brings to our attention the important presence and authority of the editor-in-chief, Harold Strauss: "On March 15, 1951, editor Harold Strauss verbalized his insistence that it was 'essential to do everything possible to lighten the burden of the American reader,' hardly a flattering view of the American reading public" (43).

Patterson's position is solidified by the end of the article where she concludes that Howard Madison Parshley was a "conscientious and inspired scholar whose appreciation of what Simone de Beauvoir was trying to say in *The Second Sex* led him to take on the tedious job of translating hundreds of pages of French in order to make her ideas available to the American public" (47). She emerges as a strong advocate, beside Gillman, and defender of H. M. Parshley and his dedication to Beauvoir's work.

Sheryl Englund: 1992 and 1994

In the early 1990s, Sheryl Englund conducted research for her graduate studies on the topic of promotional and marketing strategies of the Knopf firm during the publication process for Beauvoir's *The Second Sex.* Based on this research, she published two articles in 1992 and 1994. These two articles stand apart since they shed light onto the fairly substantial role the publishing company played in the production and reception of the English translation. The extent of the involvement of the Knopf firm is remarkable and revelatory of just how much the publisher invested in this translation and how much they depended on its success. Englund's conclusions are far-reaching and have been key in my understanding of Knopf's role and influence. The two most striking ideas that arise from the articles are as follows: first, the publisher's marketing strategies treated the translation as a product whose content needed to be modified in order to appeal to as many readers as possible (hence, the "average American reader") and thus ensure high sales; second, by doing so, these strategies aimed to shape the public's perception which would have long-lasting consequences on the book's reception among the American readers.

The first of the two articles written on Knopf's promotional and marketing strategy for *The Second Sex* was published in 1992 ("Marketing The Second Sex: Publicity to Overawe the Public") in *The Library Chronicle* of the University of Texas at Austin. The second article, "A Dignified Success: Knopf's Translation and Promotion of *The Second Sex,*" was published in 1994 in *Publishing Research Quaterly* and was based on much of the information already provided in the 1992 text, but is supplemented by a brief look into Parshley's interaction with Blanche Knopf and Harold Strauss.

The first article describes the intricate strategies employed by Blanche Knopf and the publicity director, William Cole, which included soliciting support for the book from respected figures in related fields. Cole and Blanche wrote to about 40 men and more than 60 women, respectively, whom they considered potential, pre-publication galley reviewers selected from the arts and sciences (Englund 1992, 112). Englund provides an insightful analysis where she discusses the choice of reviewers who later wrote the book reviews in other newspapers, such as the *Saturday Review of Literature, Herald Tribune* and the *Times*. The same six solicited reviewers, whose endorsements were selected for promotional purposes and appeared on the back of the first-edition dust jacket (117), also participated in the panel discussion of *The Second Sex* printed in the *Saturday Review of Literature* of *The Second Sex* in February 1953 – the same week the book was published. She draws parallels between Knopf's promotional strategies and the reviewers' opinions of the book. Book reviews were written after the individuals had been contacted by Knopf and sent promotional letters by Blanche Knopf and William Cole.

Englund presents an extensive study of the Knopf archival material available at the University of Texas, which includes internal and external letter correspondence and promotional material related to the book's publication.[18] In particular, Englund examines Knopf's insistence on the scientific and empirical aspect of Beauvoir's work in order to

[18] For her analysis, Englund based her research on the correspondence that is currently being kept by the University of Texas at Austin, where Englund completed her Master's degree report entitled "Marketing *The Second Sex*: The Construction of a Feminist Manifesto." The archival material consists of Knopf correspondence with Parshley, Beauvoir, Jenny Bradley and others. The letter correspondence consulted for this thesis is stored at Smith College in Northampton, MA and is strictly the correspondence between Parshley and the publishing house, Knopf, during the translation period and after, until Parshley's death in May 1953. Both collections would contain the same letters between the translator and the publisher regarding the translation of *Le deuxième sexe* since Parshley kept all the letters from Knopf and also his own copies that he sent to the publisher.

be able to compare it to Havelock Ellis's *The Psychology of Sex* (1933) and Alfred Kinsey's *Sexual Behavior in the Human Male* (1948). She argues that even though Beauvoir's work was criticized for its lack of scientific rigour, Knopf decided to emphasize its scientific method believing that this strategy would lead to a commercial success: "By calling the book a 'study', and reminding the prospective purchaser that de Beauvoir had undertaken 'years of research' before writing the book, Knopf publicists clearly hoped to suggest that the work was a ground-breaking scientific publication" (Englund 1994, 13). It is of interest to note that Englund critiques Deirdre Bair for "her useful – though occasionally inaccurate – article" (Englund 1992, 106). She further suggests that Bair's account of Blanche's role has not depicted the true extent of her involvement.

This informative investigation into the commercial aspects appears to be a departure from the previous articles which based their analyses heavily on the role of the translator. Englund, on the contrary, leans considerably more towards the role of the publishing house and its editors and promoters. Furthermore, she draws an interesting conclusion that the reception of the English translation was shaped by the 'packaging' of the book: "[...] the marketing of *The Second Sex* exemplifies the 'packaging' of feminism necessary to encourage its sale to the America of the 1950s" (Englund 1994, 14). With her investigation into the promotional strategies, Englund provides a platform for a further examination into the intricate relationship between Parshley and the Knopf firm. Furthermore, her work encourages a deeper look into the consequences of the marketing strategies for the English translation. In addition, Englund points to the fact that Volume I of *Le deuxième sexe* was heavily edited, but does not make any mention of Margaret A. Simons' 1983 article.[19]

Englund argues that Knopf was so successful in its initial 'packaging' that they not only influenced the American reception of *The Second Sex* and the American public's perception of the book, but also the subsequent critical analyses of Beauvoir's work. Perhaps to the detriment of Beauvoir and her book, Knopf's approach was so effective

[19] Englund writes in footnote no.18: "There has been no thorough study of the specific alterations that Parshley made in the translation of *Le Deuxième Sexe* [...]" (16).

that "the success of Knopf's promotional strategy eclipsed even the Knopf's firm's most optimistic expectations" (Englund 1992, 121).

Anna Alexander: 1997

Alexander's article "The Eclipse of Gender: Simone de Beauvoir and the *Différance* of Translation" published in *Philosophy Today* (1997) offers an interesting contribution since it discusses both the French and the American contexts at the time of the publications (ST and TT). Like other scholars, she relies on Margaret A. Simons' study of the cuts and Deirdre Bair's biographical information. Alexander focuses more on the reasons why Beauvoir has been neglected ("eclipsed") in intellectual circles and in philosophy as a discipline. In addition, she juxtaposes the intellectual climates in France and the post-war United States, and discusses the American context of reception of a French text. She provides an interesting analysis of the reasons why second-wave American feminists were more successful than Beauvoir in the United States (quoting Mary G. Dietz): "the US had acquired its 'own' manifesto in the form of Betty Friedan's *Feminine Mystique* (1963), one which according to one theorist was 'better suited to the pragmatic, non-philosophical character of the American feminist movement" (Alexander 1997, 115).

Further, Alexander comments on the lack of the philosophical content in the English translation concluding that "Simone de Beauvoir's *The Second Sex*, having been completely emptied of its philosophical content, on the one hand, and having been grafted onto a partial and determinate sociological field, on the other, died silently and perhaps unnoticeably a death that we have yet to recover from" (115). She then examines in more detail the consequences of the philosophical differences of the concept of 'gender'. Finally, Alexander looks into the neglect of Beauvoir's writing and identifies the gap between 'feminism' and 'philosophy' as the cause of this "yawning chasm" (118).

Elizabeth Fallaize: 1999

For the fiftieth anniversary of *Le deuxième sexe*, Christine Delphy and Sylvie Chaperon organized a conference where scholars discussed not only the philosophy of Beauvoir but also the translation and reception of the 'feminist bible.' The proceedings of the conference include an article by Elizabeth Fallaize in which she compares the chapter "La femme mariée" in the source text with its counterpart in the target text entitled "The Married Woman." Fallaize lists the results of her careful analysis of all the cuts in the section on housework and evaluates the loss for the English-speaking readers. For example, she comments on the removal of quotations and individual testimonies which, in the source text, enriched Beauvoir's study with intimate, women's experiences. Also, Fallaize provides three examples where she notes a certain change in the tone between the French and the English text. And most importantly, she concludes that the English translation lacks the breadth and the subtlety of Beauvoir's analysis (471).

Furthermore, she complements her examination with a study of the work by Betty Friedan and Ann Oakley. Fallaize criticizes the absence of any references to *The Second Sex* in *Feminine Mystique* (1963) by Friedan and in *The Sociology of Housework* (1974) by Oakley since both authors had at some point during interviews confirmed that they had read *The Second Sex* and that they had been influenced by it. She does not venture into making a direct link between Parshley's cuts and modifications, and the lack of recognition by Friedan and Oakley, two major feminist figures of the 1970s. However, Fallaize still states the following in regards to Oakley's study of housework: "Il paraît vraisemblable que l'amputation de ce qui concerne la femme au foyer, que Parshley a effectué, ait induit Oakley à penser, de manière erronée, que Beauvoir n'avait pas consacré beaucoup d'attention au sujet du travail domestique" (474).

She concludes by suggesting that had Oakley and Friedan been able to read "une traduction plus complète et plus pointue," then perhaps, they would have benefited from Beauvoir's work more fully (474). By presenting a critical, comparative study of the original chapter and the translated chapter "The Married Woman," and then by investigating into the lack of recognition of Beauvoir by the two authors, Fallaize seems to be making a link, however indirectly, between Parshley's cuts and the two Anglo-

American feminists' neglect of *The Second Sex*. Finally, Fallaize's paper does not discuss the role of the publisher in the translation process and treats the translation as the product of Parshley's work alone.

Toril Moi: 2002

In 2002, *Signs: Journal of Women in Culture and Society* published an article by a Beauvoir scholar, Toril Moi, entitled "While We Wait: The English Translation of *The Second Sex*." In the article, Moi discusses some very pertinent issues regarding the copyrights issues and the publisher's refusal to commission a re-translation. Moi builds her case against the current English translation by analyzing the "sorry mess" Parshley left of the original French text. She bases much of her investigation on Margaret A. Simmons's 1983 essay, but she goes further by paying "more attention to the philosophical and theoretical inadequacies of the English text" (Moi 2002, 1007). In addition, Moi puts forth the argument that the philosophical incompetence of the translation is detrimental not only to Beauvoir as a philosopher, but also to feminist philosophy in general. Moi's comparative analysis of the ST phrases and terms and the TT ones are very detailed and more importantly, very powerful and convincing. Specifically, she presents numerous examples where Parshley not only cut and omitted parts of the original text, but also sections where he rewrote Beauvoir's text. In place of deleted quotations, Parshley sometimes provided a summary of the content of the quote. Clearly showing frustration, Moi openly asks the question: "What could possibly justify such editing?" (1011). However, what appears to be missing from this article is any inquiry into the role of Harold Strauss, the editor-in-chief, or Blanche Knopf, or the numerous editors and copy editors who revised the text thoroughly before releasing it for printing.

Moi lists several examples where she presents the original French text, then the literal translation, and then Parshley's translation. She systematically breaks down the text and extracts the mistranslations that she claims cost Beauvoir dearly since her critics have often found her incoherent and inconsistent. She further claims that the cumulative effect of such editing prompted Beauvoir's readers, including other philosophers, to think

that "in spite of her brilliance, Beauvoir must be a careless and inconsistent thinker" (1022). Indeed, Moi offers some very compelling examples of criticism directed at Beauvoir by American philosophers who attacked Beauvoir for her views on motherhood or the body.[20] Specifically, in the following example, Beauvoir wrote:

"Il y a une fonction féminine qu'il est actuellement presque impossible d'assumer en toute liberté, c'est la maternité."

The literal translation is as follows (provided by Moi):

"There is one female function which it is almost impossible to undertake in complete freedom today, namely motherhood."

Parshley translated the sentence as follows:

"There is one feminine function that it is actually almost impossible to perform in complete liberty. It is maternity."

By translating the word *actuellement* as *actually* instead of *today*, Parshley made Beauvoir's readers believe that Beauvoir is, in fact, against motherhood altogether; whereas instead she is simply arguing that the *current* conditions, as they are, do not allow women to choose motherhood freely (1025). Beside errors like this one, Moi inquires into more subtle (philosophical) mistranslations that had American philosophers completely disagree with Beauvoir's ideas.

In the final section of her essay, Moi argues for a new translation and recounts her experience with the publishers (Knopf and Vintage). She explains that in her communication with them, she learned that the publishers do not wish to commission a new translation for five reasons, one among them being that "[t]ranslations are always subjective; translators always leave traces of themselves in their texts, which is why translations date so often" (1029).[21] In her essay, Moi like many others, places a great deal of responsibility on the translator for the decisions made during the translation

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[20] Moi, Toril. Moi quotes Drucilla Cornell and her work *At the Heart of Freedom: Feminism, Sex and Equality* (1998) in which Cornell claims that Beauvoir "'advocated' the avoidance of motherhood in the name of freedom" (1024). After an engaging analysis, it becomes clear that this misunderstanding of Beauvoir's philosophy stems from elementary French grammar errors introducted by Parshley. For a full analysis of the errors and Cornell's criticism, see Moi (2002).

[21] The other four reasons are as follows: 1) everyone involved with the translation project in the 1950s had the best of intentions; 2) Beauvoir agreed to the translation; 3) the cutting of the English version was not a sexist plot, but an attempt to adapt the text to the American readership; and 4) Knopf and Vintage do not

process. However, she does comment in one instance on the role of the publisher and provides the following hypothesis: "It is quite likely that Parshley would not have cut Beauvoir's text if Knopf had not required him to do so. The cuts were implemented on the publishers' orders, to save money and to make the book less expensive" (1030).

She draws from the wealth of information on Parshley provided by Gillman in his newspaper article and recognizes the fact that Parshley was the book's strongest proponent in the U.S. and influenced Knopf to publish it (1031). Despite this acknowledgement, a strong emphasis is placed on the role of the translator and he is held responsible.

The literature discussed above shows that some authors viewed the English translation as a product of the translator alone whereas some authors incorporated the role of the publisher. Depending on their objectives, the authors recognized in varying degrees the complexity of the translation process and the number of individuals involved. The purpose of the following two chapters will be to illustrate this complexity and the multiple agents involved in the English translation who prescribed the direction and the translator's approach to the source text. More importantly, I will attempt to raise awareness of the ways translations are handled by numerous editors and copyeditors who then pass them to other agents such as lawyers and printers – all of whom leave their own traces on the final product.

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believe that "there would not be enough of an audience to make it worthwhile to retranslate and publish the full text."

CHAPTER THREE: LETTERS FROM THE ARCHIVES: AN EXPOSITION OF THE LETTER CORRESPONDENCE

The criticism of the English translation has in large part targeted the translator as the only participant in the translation process. Some articles were written in defence of Parshley, such as the articles by Gillman or Patterson; however, the responsibility seems to lie mainly on the shoulders of the translator who is identified as the only *translating agent.*[22] In order to understand the position of the translator and the circumstances in which the translation was executed, a further investigation into the dynamic between Parshley and the Knopf firm is required. The letter correspondence between the translator and other actors who were involved directly with the translation of *Le deuxième sexe* can answer many questions and shed light onto the kind of relationship that existed between Parshley and the publisher. Letters were studied as historical documents, as evidence of particular views and opinions, and as a dialogue between individuals. The collection of letters has proven to be invaluable in the re-construction of the events that shaped *The Second Sex*, the translation that is still being read today.

Scope and Content of the Collection

The letters are part of the documentation kept at the Smith College Archives in Northampton, Massachusetts. The documentation is classified into three boxes and contains the original manuscript of the translation. The manuscript of *The Second Sex* and related materials were donated by Parshley's daughter, Elsa Parshley Brown, in 1994. The collection is organized into four series: 1) biographical, 2) photographs, 3) correspondence, 4) publications. The Smith College Archives has divided the material in the following manner:

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[22] In her article "Unexpected Allies. How Latour's Network Theory Could Complement Bourdieusian Analyses in Translation Studies," Buzelin differentiates between the "translator" and the "translating agent" noting that the two terms do not necessarily equal each other. See Chapter 4. (She states: "the person officially designated as performing the role of translator is not necessarily a single individual and, in any case, this translator is not the only one to translate. In other words, there is a difference between *translator* and *translating agent*" (214).)

- Series I, located in Box 1, Folder 1, includes biographical information such as newspaper articles, faculty files, obituaries and other miscellaneous items.
- Series II, in Box 1, Folder 2, consists of photographs only.
- Series III, in Box 1, Folders 3 through 10, is correspondence, divided into two sections: correspondence with family and associates and correspondence concerning the translation and publication of *The Second Sex*.
- Series IV consists of Parshley's published works and is also divided into two sections: articles and reviews, Box 2, Folders 1 - 3, and the translation of *The Second Sex* and related material, beginning in Box 2, Folder 4 and continuing through Box 3. In Folders 4 - 7 are Parshley's copy of *Le deuxième sexe*, news clippings, publishing notes and translation notes, respectively. The translated manuscript begins in Folder 8 and continues through Box 3.

During my visit to Smith College in May 2008[23], I was able to read the documentation and collect information that has served as the key source for this study.

Summary of the Letter Correspondence

In the current debate regarding the English translation, any form of defence of or attack on the translator, or even the publisher, cannot be complete without a thorough examination of the dialogue that developed in the letters from the beginning of the project until after the publication. What is more, the following exposition of the letters aims to reveal underlying discourses. More specifically, the letters represent the meeting point of the different discourses, namely that of the translator and the representatives of the publishing house. For more clarity, the concept "discourse" is taken to mean the following, as proposed by the French structural linguist Émile Benveniste: "Toute énonciation supposant un locuteur et un auditeur, et chez le premier l'intention d'influencer l'autre en quelque manière" (Benveniste 1966, 241-42).[24] Being the main

[23] The visit was financially supported by the Faculty of Graduate and Postdoctoral Studies of the University of Ottawa.

[24] He continues: "C'est d'abord la diversité des discours oraux de toute nature et de tout niveau [...]. Mais c'est aussi la masse des écrits qui reproduisent des discours oraux ou qui en empruntent le tour et les fins : correspondances, mémoires, théâtre, ouvrages didactiques, bref tous les genres où quelqu'un s'adresse à quelqu'un, s'énonce comme locuteur et organise ce qu'il dit dans la catégorie de la personne" (242)

medium of communication for Parshley and the Knopf firm, the letters are the locus of the power struggles, disagreements, agreements, reconciliations and negotiation. Through the letters, the decisions are made – decisions with lasting consequences for the English translation. The major importance of the existence of these letters justifies and also demands a recounting of the story as laid out in the epistolary exchange.

The correspondence on the translation of *Le deuxième sexe* began in July 1949 and ended in April 1953 and comprises over one hundred letters. The following is a summary of the content of the letters; however, this account cannot contain all the information due to the space limitation and scope of this thesis project. Also, it must be acknowledged that my personal choice of quotations and comments will affect the content of this summary and will ultimately and unavoidably represent an interpretation of the story, as seen through my eyes.[25] However, to assist in constructing a more convincing argument, the study makes available to the readers copies of a number of original letters in their entirety.

Pre-translation Correspondence: July 1949 – January 1950

Pre-translation correspondence includes letters that dealt with matters such as cuts, condensations, Beauvoir's approval of the cuts, Parshley's questions regarding footnotes and translator's notes, and discussions on the translator's payment.

On July 11, 1949, Alfred Knopf sent a copy of *Le deuxième sexe*, Volume I to Parshley to read and to write a report on the book. According to a standard practice, Knopf was relying on its in-house readers and experts in related fields to read a book and to provide a review which the publisher would use in its decision whether to translate/publish or not. On August 8, 1949, Parshley replied to Alfred Knopf with a two-page report enthusiastically approving its content and stating the following: "This is a thoughtful and well written work, which throws new light on an old question and merits

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"Énonciation" stands for the act of stating within a certain context whereas "énoncé" is the statement independent of context.

[25] My account of the letter correspondence is similar in some aspects to the one provided by Yolanda Astarita Patterson in her 1992 article "Who Was This H. M. Parshley?: The Saga of Translating Simone de Beauvoir's *The Second Sex*". However, the following summary focuses more on the issues of the cuts and

translation and publication. A book on Woman by an intelligent, learned, and well balanced woman is, I think, a great rarity, and this is indeed such a book." He concluded that the "book is a profound and unique analysis of woman's nature and position, eminently reasonable and often witty; and it surely should be translated [...]." The last sentence of the report touches on the commercial prospects: "It should pay for itself, and in any case will be a credit to the publisher."

In the following two months, Parshley received a copy of Volume II and met with Alfred Knopf for a discussion on Beauvoir's book and the possibility of translating it. In a letter dated October 9, 1949, Beauvoir wrote to her agent in Paris, Jenny Bradley, claiming that "[je] suis en principe d'accord pour quelques coupures, bien entendu, je tiens seulement à être consultée. Je suppose qu'il n'est pas question de supprimer le passage sur Montherlant auquel j'attache beaucoup d'importance [...]." The question of the cuts was already present, from the beginning, before the project even started. On November 9, 1949, Alfred Knopf announced to Parshley that the firm had acquired American rights for *Le deuxième sexe* and stated in the second sentence of the letter: "The next question before the house is that of cutting."

One day later, on November 10, 1949, Parshley enthusiastically wrote to Alfred Knopf accepting the job. Referring to Beauvoir's expression "en principe," Parshley playfully replied: "Yes, I am bold enough to be still interested 'in principle' in undertaking the translation. I am very much interested in the work itself and in seeing it in English of my own fabrication....besides, how else will I be able to get my new car?" After some discussion, it was settled that Knopf would pay Parshley $10 per thousand words, which in the ended accumulated to $2750 (for 275,000 words). What Parshley most wanted to do with the money from this translation job was to purchase a used Buick. But, he was clear in his expressing his motivations in a lengthy letter to Alfred Knopf (November 29, 1949): "I wouldn't undertake this work just for the money. That is, I like to write, and I believe in the book and am interested in seeing it in English; further, no doubt I fancy seeing myself put down as translator [...]".

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condensations and applies the letters to an analytical study within the context of translation studies and the sociology of translation (Ch. 4).

On December 8, 1949, Alfred Knopf replied to Howard Parshley on the matters raised in the previous letter (duration of project, time constraints, payment): "All I can say at this point is that you quite naturally are ignorant of general practices as regards translations and publishers and authors as is only natural and that you did misinterpret our telephone conversation." Having promised to write a longer letter addressing all the questions, on December 14, 1949 Alfred wrote "a longish letter" to Parshley. A four-page letter elaborated on the publisher's practices regarding translations and rates for translator's work. The second sentence set the tone: "I must say to begin with that translating has always been dog's work – never well paid and seldom if ever bringing the translator any glory." Alfred stated that $10 per thousand words was "fair for even a job such as Beauvoir presents – a job which involves cutting, editing, and the like." Alfred's arguments seemed convincing enough since in the following letter of December 17, 1949, Parshley was no less interested in the project and accepted the $10 rate: "I may say that your answers to my questions leave me still enthusiastic about doing the translation."

After having completed a sample translation, Parshley received feedback from the editor-in-chief, Harold Strauss, and Blanche Knopf, who were to be Parshley's main correspondents during the project. In his letter to Mrs. Knopf dated January 7, 1950, Parshley referred to this feedback on his translation: "I shall first revise my sample translation in accordance with your advice and that of Mr. Strauss, eliminating such readers' hazards as "pejorative" and the like and in general treating the author's text with less reverence, and then proceed with the translating as rapidly as I can after you have returned my copy." Part of the translator's duty was also to mark Volume I and II with his suggestions for cutting. This list was later to be sent to Simone de Beauvoir for approval. As promised, on January 30, 1950, Parshley wrote to Blanche: "I have just finished going through Vol. II for possible cuts and condensations [...]." He then expressed his vision and hopes for the book: "I am tremendously impressed by it, more so than ever. It seems to me clear, profound, and beautifully expressed. I even feel that it must have a real effect on the ideas of sociologists and psychologists – and on society itself, ultimately – when it is widely known and read, as let us hope it will be."

In the same letter, he provided the following information on the proposed cuts in the second volume: "I have found only two or three short passages that I would want to

cut, but there are many that I think should be condensed more or less drastically." Arguing against the instructions he had been given, Parshley stated: "This is not much of a reduction, but with the best will in the world I am unable to apply your injunction: "cut, slash", without eliminating what seems to me to be valuable and interesting." Then, in the following paragraph, the matter of condensations and Beauvoir's approval was noted, an issue that would later become very important:

> It may be that you will not need to send the second volume to la Beauvoir[26], since actual cuts are trifling. If she agrees to my condensing (especially in her numerous quotations), the matter is settled. Possibly even that is not necessary, as Mr. Strauss seemed to feel that condensations, even of whole paragraphs into sentences, would be up to me.

Translation Correspondence: January 1950 – August 1951

Throughout the month of February, Parshley worked on the translation of the Introduction of Volume I. In a letter to Blanche dated February 25, 1950, he seemed to be defending the work of Beauvoir and revealing his own opinion of the work in general: "I hope you will view this confession indulgently, but I feel I must say that never since I was working twenty years ago on a scientific monograph have I been so completely immersed in a project – I believe I know at first hand what Simone means by her existentialist ethics." He went further in demonstrating his commitment to the project: "I am literally putting all my available time on it [...] The book is really a great one and it is a pleasure to work out what it means and put into English." He confirmed to Blanche that he was indeed using dictionaries of all kinds (language, medical, classical dictionary) and the Thesaurus. Parshley seemed to be insisting on the esteem he held for Beauvoir's work and he even used her first name: "Simone's book is no superficial, popular treatise; it is for literate and serious readers. I feel it would be a crime to try to jazz it up." Concerning

[26] The pejorative references to "la Beauvoir" or "the lady" are throughout the correspondence and are used by Parshley, Blanche, Harold Strauss (editor-in-chief), Alfred Knopf, and William Koshland (editor) .

Strauss' comments that were meant to guide Parshley in his translation work, Parshley defended his style: "My treatment of the Introduction indicates the style that seems to be appropriate; and while I have tried to avoid obscure and pedantic expressions – being mindful of Mr. Strauss' well-taken objections to some passages in the first samples – I have not hesitated to stay on the plane of the original author, in so far as I could." Lastly, in his conclusion of the letter, Parshley quoted Strauss' question "Is her stuff so closely reasoned that you can't leave any of it out?" His answer was as follows: "I can say for the most part – Yes."

On March 13, 1950, Blanche wrote to Parshley announcing that she had received a much-awaited reply from Beauvoir regarding the suggested cuts. Copies of both volumes were sent to Beauvoir for approval in early February, and a detailed list with page numbers and suggestions "cut", "to be condensed" or "to be summarized" (originally composed by Parshley) came back with Beauvoir's handwritten comments. "Summarize" was defined as "means reduce to a few sentences" and "Condense" as "means abbreviate somewhat." Blanche wrote to Parshley that from now on "should you want to write to Beauvoir or deal with her, you had better deal with her direct care of Mrs. Bradley." Beauvoir's letter, however, was short and precise:

> Vous constaterez que j'en accepte la plus grande partie; lorsque j'en refuse je serais donc désireuse que ma décision soit respectée. En particulier dans la partie historique il serait extrêmement regrettable de supprimer les études de détail qui peuvent seules rendre mon exposé convaincant et vivant.

She added that she was not able to find references of the English books she had used in her research for *Le deuxième sexe*.

In April 1950, Howard Parshley suffered a heart attack and was hospitalized. But, after several weeks he continued the work on the translation. On April 14, 1950, Blanche wrote to Parshley asking about his health and then continued about the translation matters. She wrote: "I hope, as you are now continuing the translation, and able to, of de Beauvoir, that you are in direct touch with her, which I had counted on if you will

remember as a simplification, so that all questions can be answered directly to you." On May 24, 1950, Blanche wrote again to Parshley inquiring on the progress of the translation. This time as well, she insisted that Parshley be in direct communication with Beauvoir: "Also, how many of your cuts and deletions she is accepting, as I think I mentioned in my last letter to you that you communicate with her from herein directly."

As Parshley continued with the translation of *Le deuxième sexe*, the number of questions he had for Beauvoir increased. On July 8, 1950, he replied to a letter from Blanche updating her on the state of the translation. He mentioned seeking advice from other French professors for expressions that were puzzling him. Also, he was hoping that Blanche, who was soon going to Paris for a visit, would be able to meet with Beauvoir and discuss, among other things, some of Parshley's translation questions: "Perhaps, you can get her to state what she means by certain expressions such as 'altérité' [and] 'en soi' ... What is meant by the word 'mediatiser'[*sic*]." As a final comment, he added: "Regarding altérité: if it doesn't exist in English, as alterity, perhaps it should, and we might introduce it."

On July 24, 1950, Blanche received a letter from Beauvoir with the return address in Gary, Indiana.[27] Blanche was in Paris and Beauvoir was in the United States. They did not meet and Blanche did not have the opportunity to discuss any of Parshley's questions. On July 27, 1950, Parshley wrote to Beauvoir directly, asking for permission to contact her with his questions or to see her. He received no reply; however a letter from Knopf editor, William A. Koshland, dated September 25, 1950 suggests that Beauvoir tried to contact Parshley through the publisher and wanted to meet with the translator at a time when he was not able to.

More than two months went by and on October 15, 1950, Parshley heard from Blanche who informed him that she had just missed Beauvoir in Paris and was wondering how he was "getting the difficulties straightened out." Parshley replied saying that "the problems you speak of are disappearing rapidly, as I gain familiarity with the lady's ideas and idiom, so that in the end there may be little to consult on."

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[27] Yolanda Patterson suggests in her 1992 article that this period of time "was at the height of Beauvoir's very passionate affair with American writer and journalist Nelson Algren, during which the details of the translation of her book were undoubtedly far from uppermost in her mind." (43)

Just before Christmas, Parshley wrote to Blanche advising her of his progress. He explained that due to his fragile health, his doctor advised him against visiting New York City for the holidays. Parshley, through a touch of humour, looked at the positive side of the situation and advised Blanche that "as my doctor remarks, I can sit at ease in my office and do a lot on the translation!" (December 23, 1950). On December 29, 1950, Blanche replied with a short note expressing some disappointment with his progress. She was glad to know that he was "making some progress with de Beauvoir's book," but she nonetheless remarked that "it is slow, which I realized it would be." Once again, she insisted on the fact that Parshley was to check "everything necessary now with de Beauvoir herself, through Mrs. Bradley or directly, and that once we do have the manuscript it will have been cleared by her."

Parshley kept on with the translation work into the new year, and on February 6, 1951 wrote to Blanche advising her of his progress but more importantly raising the issue of Beauvoir's approval – something that Blanche had been insisting on in her previous letters. He responded to Blanche's comment from the December letter: "You speak of my typescript being "cleared by" de Beauvoir. The only thing cleared is the matter of cuts and condensations, in which I am adhering to her requirements. Am I right in feeling that my duty is done when I hand over to you the complete MS, done to my own satisfaction?" In this exchange, Parshley attempted to come to a clear understanding of the conditions of the agreement with Beauvoir, which referred only to the cuts and condensations and not to other changes beyond that. So far, correspondence with Beauvoir was inconsistent and unreliable and Parshley confirmed it when he wrote to Blanche: "Regarding the question of doubtful passages, I now feel that I need no special help from her, which may be just as well, in view of her rather uncooperative attitude." He also mentioned that he was planning on writing an editorial translator's preface in which he would discuss some of the basic philosophical ideas; however, he could not embark on that project until after the translation of both volumes.

Parshley continued translating through the month of February including working weekends (in February 17, 1951 letter he wrote "Oui, working Saturday night!"). In March, Parshley heard from the editor-in-chief, Strauss, who congratulated him on "doing splendidly with a difficult job." However, Strauss complained of one thing: "you

go out of your way to use an esoteric word where a more familiar one would suffice." In addition, Strauss suggested that in the Myth section of Volume I, Parshley combine two chapters into one. Originally, Beauvoir had five chapters for five authors where she analysed each one in an intentionally arranged sequence trying to illustrate her point. Strauss wanted two authors, Claudel and Breton, in one chapter: "the chapters on Claudel and Breton are very dull, primarily because of the unfamiliarity of the average American reader with these writers." He strongly urged the translator to "cut these sections down to a page or two on each." Furthermore, Strauss exclaimed that "the book is more tightly reasoned and more difficult than I expected," and revealed his expectations of the translator: "You gave us no intimation of this in your report."

On March 18, 1951, Parshley needed to write to Blanche regarding the issue of the cuts and Strauss' demands on him: "Cuts or no (more) cuts, the book is bound to be a big one and, in places, as Mr. Strauss says, a tightly reasoned and difficult one; but the author is dealing with profound and difficult ideas, and it is therefore not to be made simple without misrepresentation of the original work." And on the topic of esoteric words, Parshley was justifying his method: "[...] I am trying to maintain the author's tone; and considering the audience addressed, I see no reason to avoid occasional expressions not in everyday use, where they convey the meaning intended." Parshley also replied to Strauss on the same day and engaged in a defence of keeping the chapters on Claudel and Breton separate: "Regarding Claudel and Breton: I have just paused to read these chapters again. I do not find them dull [...] I have already done quite a bit of omitting and condensing, and I seem to find what is left either necessary or worth reading in itself." Moreover, Parshley, somewhat frustrated, tried to defend and justify his choice of words that Strauss labelled "esoteric": "I should say that I have often "gone out of my way" – sometimes at considerable expense of time and effort – to find the best word for sense and atmosphere, perhaps not always with success; but I haven't consciously employed unusual words just for the hell of it!"

In the letters that followed, the dialogue between Strauss and Parshley would soon reach a certain climax in disagreement as the tension was mounting. The debates about certain cuts and the style of translating were most often the subject of disagreement. The letters of March through May revealed what transpired in the end and whose decisions

were made final. Strauss' letter of March 27, 1951 was a long one of four pages in which he debated the issue on Claudel and Breton, "esoteric" words, "fragmentary quotations," and a list of detailed questions regarding particular lines from the manuscript. He first tackled the issue of Claudel and Breton:

> A suitable gesture toward formality might be to combine the Claudel and Breton sections as one section, which would then have a length perhaps of five or six pages, and not be too utterly disparate. My idea of cutting these sections is to remove all the detailed references to characters in the writings of these two men, since these references are almost meaningless to American readers in any case.

Then, he addressed the issue of "fragmentary quotations," urging Parshley to condense Beauvoir's quotations. Then, a whole page was dedicated to "esoteric" words where Strauss argued against the use of a number of words he found in Parshley's translation. He concluded the letter by requesting that Parshley complete these "minor" changes as soon as possible.

Parshley's reply was also a longer letter of four pages in which he attempted to answer to all of Strauss' complaints, suggestions and demands. He set the tone of the letter (March 31, 1951) by writing:

> I should say at once that I take your views with the utmost seriousness because of your competence in the field of publishers' problems, probable reader appeal, etc.: whereas my own opinions, in my relative ignorance of those matters, are based on my intensive familiarity with the one book we are working on. Thus I probably tend to feel a certain loyalty to de Beauvoir's original presentation of her ideas, and I must make a considerable effort to visualize a successful synthesis of what would be left after the drastic reductions you propose.

Parshley argued for keeping the sections on Claudel and Breton separate as in the original text and raised the question of the "American reader": "For example, I myself had never heard of Montherlant and knew little of Breton and Claudel before reading the book; but now I feel acquainted with these authors [...] My thought is, of course, this: Why wouldn't any reader (even "American") get the same benefit?" Furthermore, concerning the quotations, he wrote: "As for the quotations from the authors, how else could one give an equally valid notion of their attitudes?"

The debate continued and on April 2, 1951, Parshley wrote another letter to Strauss in which he was referring to the short deadlines given to him by Strauss and Blanche: "I am going to see my doctor tomorrow afternoon for a check-up, and I am sure he will agree [...] that I will be better off – and the work, too – if I don't feel too pushed." Strauss replied on April 3, 1951 raising the matter of Beauvoir's approval: "The most disturbing thing in this letter is your handwritten addition, in which you ask about De Beauvoir's reaction to cutting the poets and De Montherlant. In a previous letter you assured me that you had the authority to cut quotations, and this is all I had asked you to do. I have by and large not asked you to tamper with De Beauvoir's opinions, but to present her conclusions in summary."

He addressed the issue of the quotations discussed by Parshley in the previous letter: "I don't agree with you at all that the quotations give a valid notion of the attitude of these authors. Quotations are effective only in special circumstances, particularly when readers are already familiar with the work in question, and the quotations serve as a reminder. American readers will be quite prepared to take general statements from De Beauvoir regarding the opinions of these authors as valid." Later he added: "I certainly cannot be dogmatic on the removal of <u>all</u> quotations. I have to give you some leeway."

In the same letter Strauss continues the debate on 'esoteric' words and Latinate forms: "No doubt as a zoologist you must be very accustomed to them. But for the better part of fifty years, the canon of taste here and in England has indicated that master stylists are those who use a small vocabulary composed mostly of short words of Anglo-Saxon derivation. Do you know that a vocabulary analysis of some of Willa Cather novels shows that she used only 850 words?"

On May 16, 1951, Parshley wrote one of the most pivotal letters to Blanche regarding the authorized and unauthorized cutting of the original text: "I have a problem to submit. In doing the actual translating I find a good many (mostly brief) passages that I am condensing or, in the case of quotations, even cutting, beyond those for which we have la Beauvoir's specific permission [...] It would be difficult to disentangle all of them so as to write the author for specific permission, and I wonder how you feel about the matter." Blanche composed her reply the same day, May 16, 1951:

> Unfortunately our contract with Beauvoir explicitly forbids us making any changes in her text without her approval. [...] All this being so I can only suggest that you compose a tactful and very explicit letter to her explaining just what you have explained to me doing your best to get her to write you that she is confident in your and our judgement in matters of this kind and thus give you an okay.

Parshley wrote immediately to Beauvoir with his concerns and explained that since his translation had progressed beyond the middle of Volume II "I find it desirable to condense a good many brief passages and to cut some of the quotations you cite, beyond those for which you have given specific permission." He assured her that this did not involve omitting or changing her ideas, and he continued: "I hope, with Mrs. Knopf, that you will agree to leave these minor reductions to our judgement, as it would be difficult to refer to them all specifically." He concluded the letter once again assuring Beauvoir that his translation left her ideas "intact."

In the following month, they waited for Beauvoir's reply and on June 15, 1951 Parshley wrote the following opening line in his letter to Blanche: "No word has come from de Beauvoir about the minor cuts. Let us pray." He then elaborated his concerns about his need to extend the deadlines and about his deteriorating health. On June 21, 1951, Blanche responded: "I am very sorry indeed to hear that you are not too well which I knew, and not surprised that there is to be a further delay on the completion of the translation of the de Beauvoir. Naturally I am bothered about this and hope that you will be able to do your best."

Finally, Parshley received Beauvoir's much-awaited reply on June 21, 1951 in which she gave "la carte blanche" to the translator provided that he indicate in the book that " l'ouvrage tel que vous le présentez a été légérement adapté au public américain." She explicitly stated: "Je ne peux accepter qu'on le présente comme une exacte traduction alors que tant de développements qui me paraissent à moi importants auraient été omis. Je ne réclame que quelques mots me débarrassant de toute responsabilité; moyennant quoi je vous laisse carte blanche. D'accord?" On August 7, 1951, Parshley declared to Strauss that he had written the last word of the translation. In addition, he expressed his disagreement with Beauvoir's request to absolve her of all responsibility.

Post-translation Correspondence: August 1951 – April 1953

On August 13, 1951, Parshley sent a reply to Beauvoir explaining that there is no need not to give her full credit for the translation: "I wish to assure you that as far as I am concerned no changes have been made which would justify either depriving you of full credit or relieving you of responsibility for the work."

In a letter to Strauss dated September 30, 1951, Parshley discussed the translator's preface that he was working on at that time and added that he was "working especially on some recent academic books concerned with existentialism." He was "hoping to boil an extensive subject down into relatively few words [...]" In his conclusion, he voiced his disapproval of any further cuts: "I hope that you will bring up in your editorial conferences my strong belief that this work is in its way a classic and that any further considerable cutting would be detrimental to it and would indeed justify the author in the fears she expressed in her letter to me and would go far toward relieving her "of all responsibility" – something that I would by no means want to do and that the cuts so far made do not do." In his reply, on October 3, 1951, Strauss, speaking of his interpretation of the book, stated: "In fact my entire attitude toward the book has changed, and I am now quite persuaded that this is one of the handful of greatest books on sex ever written. For this very reason, you may be sure, I am unlikely to demand further cuts."

In a letter to Blanche, October 20, 1951, Parshley once again brought up the issue of "la carte blanche" and Beauvoir's wish to be "relieved of all responsibility": "This

would be ridiculous, as my very minor condensations in no way change her ideas or form and style. I have written her to this effect and I hope you will get her to agree." Also, in the same letter, Parshley advised Blanche of his doubt whether to talk about existentialism in his preface: "it is a touchy business to explain a controversial philosophy and in any case I now believe that the serious reader gets to understand the relatively few existentialist concepts and more or less obscure associated phraseology as he goes along." On October 23, 1951, Strauss congratulated Parshley on "a splendid job" and commented further: "Any criticisms that I have concern trivialities, and I shall not even forward them to you until the manuscript has passed through the hands of our copy editors, who may uncover a few more questions."

On October 24, 1951, Blanche wrote to Parshley declaring that she was not able to meet with Beauvoir, against her expectations and wishes: "There is not a thing about La Beauvoir that I can do for you. I tried my best as I wrote you to get her address while I was in Paris but couldn't. I think you will simply have to carry on as you did." In regard to Beauvoir's request to be absolved of all responsibility, she asserted: "I agree with you that making such a statement in the Preface is ridiculous so that I would just tell her that you are not doing it and let it go at that, and as you have that carte blanche letter, I see nothing else to do. [...] I don't think I can help you at all with La Beauvoir and I think you are getting along much better with or without me."

After having received Parshley's preface, Blanche wrote on November 2, 1951: "The only thing that I want to point out to you is that existentialism is really a dead duck. Where you have to mention it, of course you will, but it seems of no great importance any longer in the literary world of France or anywhere else." In his reply to this comment, Parshley claimed on November 3, 1951:

> In commenting that "existentialism is really a dead duck", I suppose you mean that it is no longer a current sensation, as you say, in the literary world; but I fancy that Sartre's novels have some permanent value, and certainly *Le deuxième sexe* contains enough existentialist material to require some special mention, and, further, I believe that existentialism has provided philosophy with certain new insights of permanent value.

After a long absence of communication, Alfred Knopf, having received the translation, sent a letter to Parshley in acknowledgement of his work: "I am reading the Beauvoir and I must say I think you have done a magnificent job on the lady. She certainly suffers from verbal diarrhea – I have seldom read a book that seems to run in such concentric circles. [...] I can hardly imagine the average person reading the whole book carefully. But I think it is capable of making a very wide appeal indeed [...]."

The issue of Beauvoir's demand to be relieved of all responsibility came up again, and on January 10, 1952, Strauss wrote to Parshley: "You will remember that we have interpreted DeBeauvoir's several letters to you as giving you carte blanche to make cuts, provided you acknowledge what you have done in the preface. I have just checked your paragraph in the preface, and it correctly and fully covers all changes [...]." However, the letter that followed on January 16, 1952 revealed a sharper tone in Strauss' address to Parshley. Following a discussion on certain cuts of Beauvoir's comments about Montherlant and of some of her sex descriptions, which Parshley previously defended, Strauss asserted:

> I fancy that we shall go on quibbling about details of style until kingdom come unless you dismiss the idea of Caveat lector from your mind. [...] The truth is that people do not really like good books, and therefore for the most part they have to be either wooed or browbeaten into reading them. Even if the Beauvoir comes out in the simplest language possible, it is still going to be a difficult book for many people. We are proud to publish such books, but we do not deliberately court disaster by making them more difficult than they need be.

Parshley replied the following day, January 17, 1952, and started the letter with the following sentence: "A certain tension I detect in some of our correspondence seems to me unfortunate and unnecessary." He then elaborated on the points raised in Strauss' letter and attempted to justify his point of view: "Am I not permitted to argue certain of your suggestions? This is all I have intended, and as I have repeatedly said, yours is the

final decision. After all, what we both want is a successful and good book, though I am biased in favour of the original author's presentation, while you may feel other loyalties more strongly." He later added: "You once spoke of 'meeting of minds' on disputed points, and now you say there is no question of 'give or take, or of compromise.' Accepting your earlier attitude, I have simply argued the points, where there is disagreement; but doubtless your authority is final."

The letter of January 24, 1952 seems less edgy with a change in tone. Strauss wrote: "I'm afraid you're right about the tension, but it wasn't and isn't directed particularly at you. I simply, now as almost always, have more work than I can possibly handle." He then provided the following explanation: "When a book is as complicated as DeBeauvoir, and especially when the correspondence concerning it achieves such massive, complex and repetitious characteristics, I find it best quite deliberately to get mad, let my adrenal glands function, and bull it through. You can see for yourself that the process is working as it usually does."

In the following two months, correspondence subsided and the subject of the letters focused on the translator's payment, legal matters, and the writing of some of the promotional texts. On July 1, 1952, Parshley received a report from the Knopf firm advising him of the points raised by the in-house readers of the translation. The readers criticized the repetitiveness of the book and the long quotations by authors not very well known in North America, suggesting that these be "drastically cut." Once again, Parshley wrote an elaborate defence of his choices and techniques in the face of the critique (July 2, 1952). In the pre-publication copies printed in the fall of 1952, the translator's name was omitted from the dust jacket – a detail quite noticeable to Parshley, who immediately informed Strauss of this error, which was later corrected by Knopf (November 15, 1952). On December 1, 1952, Parshley referring to his preface and acknowledgement made the following comment to Strauss: "I also want to say that I regret exceedingly my failure to mention your name in my preface. I certainly should have done so [...] but I probably felt that company editors are anonymous, however helpful! The absence of name from the cover is poetic justice!"

The final preparations for the publication were under way until February 24, 1953, and the correspondence was weaker in frequency but still consistent. Several letters

through January and February dealt with the issues of corrections and the addition of Parshley's name as the translator. On February 9, 1953, Parshley complained to Harold Strauss that many books and mailing pieces that had been sent did not bear his name. He wrote referring to a quote by Alfred Knopf from the beginning of the correspondence: "Although Alfred warned me that the way of the translator is hard – dog's work it is, he said – I found it both interesting and profitable." He protested: "I am also surprised that the circular does not even refer to the fact that the book is a translation!"

On February 11, 1953, Alfred wrote to Parshley apologizing for the errors. Another letter from February 17, 1953 from Alfred to the translator stated: "Your name is being added to the front jacket flap on the new printing. I trust this will meet with your approval." He concluded: "Some time I hope to have the pleasure of meeting you, and perhaps we can convince you that there is nothing funny about the problems involved in selling a $10.00 book, written by a Frenchwoman who is virtually unknown."

The last letters in the Archives are from April 1953 to the reviewers of the *The Second Sex* in which Parshley defended and discussed both Beauvoir's ideas and his translation. The letter correspondence ends due to Howard Parshley's death in May 1953 brought on by another heart attack, just three months after the publication of his translation.

The following chapter will highlight two observations that can be extracted from the letter correspondence and that can help to answer the question: What can be learned from this relationship between the translator and the publisher? Chapter 3, in its attempt to present the different discourses in the exchanges, has relied on the historical document as its main source of information. In the search to unravel the complexity of the act of translating, Chapter 4 will rely on two different sociological theories in order to draw conclusions useful within the context of translation studies.

CHAPTER FOUR: APPLICATION OF SOCIOLOGICAL THEORIES TO THE "MAKING" OF *THE SECOND SEX*: A CRITICAL ANALYSIS OF THE TRANSLATOR'S SUBSERVIENCE AND THE MULTIPLE ACTORS IN THE TRANSLATION PROCESS

In the investigation of the conditions surrounding the English translation of Simone de Beauvoir's *Le deuxième sexe*, the letter correspondence is an extremely important source of information that can provide answers within the context of translation studies. Interestingly enough, the so-called "invisibility" of the translator, so often criticized by translation studies scholars and stemming mainly from Lawrence Venuti's pioneering work (*The Translator's Invisibility: A history of translation*, 1995,) seems to be called into question in this particular case study. Although the correspondence shows that Parshley fought for his recognition in the printed covers and dust jackets of *The Second Sex*, and thus against "invisibility," Parshley became a very visible target of fierce criticism by the international scholarly community, specifically Beauvoir scholars. This kind of visibility is perhaps exceptional but is nonetheless an illustration of the other extreme; such cases should also be discussed further. The calls for a re-translation have repeatedly pointed to the weaknesses of the English translation in order to make a worthwhile case for the new translation. This study does not dispute these calls for the re-translation, but wishes to remind that the role of the publisher must be taken into serious consideration as well. The translator whose work has been maligned stood as the sole participant in the translation process. The correspondence that spans a period of more than three years offers an insight into the "manufacture" of the translation. From this perspective, Hélène Buzelin suggests:

> Similarly, analysing the process of translation from the viewpoint of a work's manufacture allows for documenting the editorial and revision work done on the manuscript delivered by the translators and thereby better understanding the role of actors who participate in the making of

> the text but whose actions and practices have so far received little attention (Buzelin 2007(b), 141).

Basing her study on Bruno Latour's "sociology of translation," Buzelin applies the idea of "manufacture" to the production of literary translations. Such an approach to translation studies, and in this particular case study of *The Second Sex,* can yield fruitful results. Moreover, it can benefit from the recent work completed by translation studies scholars who have been focusing on the introduction of sociological theories (Bourdieu, Latour, Luhmann) to translation studies and who have been advocating the "social turn" in the discipline (Buzelin, Gouanvic, Simeoni, Inghilleri, Wolf, Heilbron, Sapiro). Specifically, the recent publications such as *Constructing a Sociology of Translation* (2007), *Übersetzen – Translating – Traduire: Towards a "Social Turn"?* (2006), and Jean-Marc Gouanvic's 2007 work entitled *Pratique sociale de la traduction: Le roman réaliste américain dans le champ littéraire français (1920-1960)* have been setting the path.

It is important to note that the preoccupation of this thesis with the sociological theories as applied to translation studies is directly guided by the objective of this study: to identify all the individuals involved in the translation process and to reveal the extent to which they affected the target text. Highlighting the weighty influence of the publishing house on the translator, and consequently on the translation, this study follows the discipline's shift away from the comparative textual analysis to the agents of the translating act, while attempting to keep the target text within focus.[28] The conflictual nature of the relationship between the translator and the publishing house surfaces in the letters, and the power struggle that characterized their relationship requires methodical and careful examination. Finally, the driving force behind the choice of the theoretical tool is the hypothesis: The publisher Knopf's view of *Le deuxième sexe*, their demands on Parshley, and Parshley's position limited the translation process and encouraged a subservient attitude of the translator.

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[28] Wolf remarks: "The text-bound paradigm which began to be transcended in the approaches that followed the "cultural turn" seems, in the course of an evolving sociology of translation, to have slipped out of sight of the translation researcher, bringing about the danger of a sociology of translation existing without translation" (Wolf and Fukari 2007, 27).

The letters serve as the window into "those moments of the translation's 'genesis' that document 'from within' the selection and promotion of a foreign text as well as the translation and editing procedures" (Wolf and Fukari 2007, 24). As suggested by Buzelin, studies of translation "in the making" can disclose information that is hidden, once analysed retrospectively (24). This particular case study of the English translation of Beauvoir's *Le deuxième sexe* is indeed occurring more than 55 years after the fact; but the controversy that still seems to be the subject of numerous attacks on the work ethic and motivations of the translator invites a more thorough look into what could possibly be "hidden" by this complex activity of translation.

The two observations that this study intends to explore are the translator's subservience or submission, and the presence of multiple participants in the translation process. In order to do so, the following chapter is divided into two sections and will present first, the 'translating agent' as consisting of multiple participants, and second, the concept of 'subservience' in the case study. Specifically, Section I will briefly introduce the theoretical background, and then develop arguments by discussing samples from the letters and by applying concepts from the Actor-Network Theory, as conceived by the French sociologist, anthropologist and philosopher, Bruno Latour in collaboration with John and Michel Callon. Section II will also begin by defining key sociological notions, habitus and field, developed by the French sociologist and philosopher Pierre Bourdieu, and will then rely on the samples from the correspondence in order to analyze the power struggle and the consequent translator's subservience

Section I

Brief Introduction to Latour's Actor-Network Theory or "Sociology of Translation"[29]

Since the late 1970s Bruno Latour, together with Michel Callon and John Law, has been developing the actor-network theory (ANT), a theory originally conceived as a tool in science and technology. One of his most recent publications, *Reassembling the Social: An Introduction to Actor-Network-Theory*, attempts to provide a definitive explanation of actor-network theory since its terms have often been misunderstood. Focusing on sociology of science, Latour places his theory in opposition to traditional sociology, which he labels "the sociology of the social," and sides with the school of thought he names "the sociology of associations." According to Latour, traditional sociology (including Pierre Bourdieu) is concerned with studying society and social forces, believes in their undeniable existence, and places the emphasis on human actors.

In striking opposition to this stance, Latour distinguishes between the traditional and the alternative meaning of the word "social" and sets out to redefine the "social": "social does not designate a thing among other things, like a black sheep among other white sheep, but *a type of connection* between things that are not themselves social" (Latour 2005, 5). Latour wishes to interpret sociology "not as the 'science of the social,' but as the *tracing of associations*" (5). In this context, society is a consequence of associations and not their cause; a society needs new associations in order to continue existing.

What represents a major departure from traditional sociology is Latour's inclusion of objects and "quasi-objects" side by side with subjects. Objects need to be taken into account as well. Latour argues: "no science of the social can even begin if the question of who and what participates in the action is not first of all thoroughly explored, even though it might mean letting elements in which, for a lack of better term, we would call *non-humans*" (72).

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[29] Latour's "sociology of translation" is not to be confused with the current "social turn" in translation studies and the development of what has been termed as "sociology of translation studies." In order to avoid confusion, Latourian concept of translation will be separated by quotation marks.

The underlying theory of the sociology of associations is actor-network theory (ANT) according to which social forces are the result of other entities that influence. The first concept *actor* is "not the source of an action but the moving target of a vast array of entities swarming toward it" (46). The term "actor" is limited to humans but always designates a source of initiative. The actor is not necessarily a point, but a star-like shape "that is made to act by a large star-shaped web of mediators flowing in and out of it" (217).

The second term in actor-network theory represents the movement or the traces of the actor; it is a tool for description. Latour defines the *network'*in the following manner:

> Network is a concept, not a thing out there. It is a tool to help describe something, not what is being described. It has the same relationship with the topic at hand as a perspective grid to a traditional single point perspective painting: drawn first, the lines might allow one to project a three-dimensional object onto a flat piece of linen; but they are not *what* is to be painted, only what has allowed the painter to give the impression of depth before they are erased (13).

Together, actor and network form a unified concept that is conceived as a star-shaped web intertwined with other actor-networks, influenced by them, but not compelled by them – it always comes down to a choice. The actor-networks are so intertwined that it is difficult to trace the origins or causes of their action. The interactions are unpredictable and there is a great deal of uncertainty. Therefore, ANT focuses more on practice, on following/tracing the actors in order to arrive at an understanding of what is taking place; it asks the question *how* something is done. Latour adds that its slogan "Follow the actors" becomes "Follow the actors in their weaving through things they have added to social skills so as to render more durable the constantly shifting interactions" (68).

Two key concepts in ANT are "intermediaries" and "mediators." Intermediaries are actants[30] that transport meaning or force without transformation. Mediators "transform, translate, distort, and modify the meaning or the elements they are supposed to carry" (39). A central notion in ANT is the notion of "translation" which has a specific, technical meaning: "a relation that does not transport causality but induces two mediators into coexisting." "Translation" then constitutes "the methods by which an actor enrols others" (Buzelin 2005, 1945-95) or "a process of mediation, of the interpretation of objectives expressed in the "languages" of different intermediaries engaged in an innovative project/process – intermediaries whose viewpoints and interests are not, initially, necessarily the same" (Buzelin 2007(b), 137).

When it comes to the notion of power, Latour explains: "Power over something or someone is a *composition* made by many people [...] The amount of power exercised varies not according to the power someone has, but to the number of other people who enter the composition" (Latour 1986, 265). Furthermore, he argues that power is not a cause of action but rather an effect. Power is what needs to be explained; the concept of power does not explain "what holds the collective action in place" (265).

ANT has been criticized for being too rooted in the local situation and local causes that no general principles can be derived from it. Its project being to get closer to the original experience, ANT is based on the ethnographic approach of collecting data: following actors, interacting with the observed, inquiring and producing descriptions. What seems to be of interest to the case study of the English translation of *Le deuxième sexe*, however, is the idea of following the actors through the letter correspondence. Moreover, Latour's emphasis on *how* something is being done can be a useful tool in discovering just how much and what kind of revision and editing *The Second Sex* was subject to and by whom. This invitation to go behind the "closed doors" of the translation and publishing process can certainly reveal disagreements and strategies that perhaps would not be easily shared by a contemporary publisher.[31]

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[30] Latour distinguishes between actors (usually humans) and actants – a general concept that brings together both humans and non-humans in one and the same entity, for example, an organization like UN, "the UN declared that..." or an abstract concept like "destiny" as in "overcome by destiny."

[31] Buzelin's research is based on the contemporary study cases and her articles have discussed the more or less challenged possibility of acquiring access to information.

The historical aspect of this study implies that it is already "after the fact" and therefore, the ethnographic approach of interviewing and interacting with the observed by the researcher is limited to the historical documents. Nonetheless, by the same token, the historical aspect also implies that the main medium of communication in the early fifties was the epistolary exchange: all the discussions and decisions between the translator and the publisher were recorded in the letter correspondence and in the manuscripts. Because of the distance (Northampton-New York City) and Parshley's deteriorating health, meetings were limited to one meeting before the translation project began; and telephone conversations were expensive and not a common practice (one conversation between Alfred Knopf and Parshley in the fall of 1949). As we will see, Latour's theory has recently been applied in translation studies by other scholars, but it remains a novel approach.

Latour's "Sociology of Translation" in Translation Studies

ANT theory is slowly gaining in popularity among many other disciplines and is moving away from sciences into humanities, including translation studies (TS). According to the information I was able to collect so far, the following four TS scholars have been exploring and applying ANT in their work in the different branches of TS.

In her 2005 article entitled "Unexpected Allies. How Latour's Network Theory Could Complement Bourdieusian Analyses in Translation Studies," Buzelin argues that even though Bourdieu's and Latour's theoretical frameworks are often quite exclusive of each other and cannot easily be reconciled, in translation studies, the two could be used in a complementary way in order to see "the hybrid, collective and 'networky' character of the translating agent" in opposition to the translating agent as simply an individual.

Buzelin's research into the independent publishers' practices and conditions has propelled her to look into other sociological models. Recognizing the value of Bourdieu's concept of field and especially habitus, she proposes that Latour's actor-network theory can be very useful in accounting for the presence of multiple mediators involved in the process of translation. Therefore, Buzelin suggests that ANT can "contribute more directly than Bourdieusian approaches to the development of a much needed process-

oriented kind of research" (Buzelin 2005, 215). Her work (2005, 2006, 2007) on the independent publishers in Québec has confirmed the usefulness and the applicability of Latour's theory. However, it has also led her to conclude against Latour that "pre-existing structures" do exist and that the reality cannot be summed up by the idea "that there are simply actors and networks that develop and change" (Buzelin 2007(b), 165). Finally, her ethnographic work in the publishing industry has helped to bring to our attention the intricacies of publishing and the influence of the publishing houses on the translators and target texts.

Şehnaz Tahir-Gürçağlar has written an article on network mapping based on her study of a large Turkish publishing house, Altin Kitaplar. In the article entitled "Order Before Chaos: Network Maps and Research Design in DTS," Tahir-Gürçağlar conceptualizes the publishing house as the gateway and is able to visualize a network map drawing inspiration from ANT as elaborated by John Law, Bruno Latour and Michel Callon.

María Sierra Córdoba Serrano has argued in her article "La fiction québécoise traduite en Espagne : une question de résaux" that it is indeed possible to combine Bourdieusian concepts with Latour's. By relying on Bourdieu's sociology of the literary field and Latour's and Callon's sociology of networks, she has studied the workings of cooperation (or association) between different publishing industries and affluent institutions behind them in the translation, export and promotion of Quebec fiction in Spain and Catalonia.

Kristiina Abdallah has been employing ANT for her research on defining quality in translation and on quality-related problems in production networks. As well, she has been applying the theory in order to reconstruct an actor-network in the subtitling industry.

A Critical Analysis of the Translation Process and its Multiple Actors: Parshley as One of Many

As mentioned above, the appealing aspect of the Latourian perspective is the focus on *how* something is done or accomplished. Looking at how the English translation

was executed reveals not only the decisions the translator made but also the work of other participants in the translation process. As argued by Buzelin, the difference between the *translator* and the *translating agent* is a significant and telling one: the *translating agent* can consist of several individuals and does not equal the *translator* (Buzelin 2005, 214). This differentiation can be developed further to signal the involvement of publishers and editors in the translation. What makes ANT interesting for the case study is the notion of mediators who transform things: input does not equal output. As well, the idea of many actors intertwined with each other, all influencing each other in an entangled net of movements and traces can be useful in interpreting the letter correspondence. Although, the letters represent the only 'reality' from which data can be collected, they can be viewed as the (historical) landscape against which movements can be traced. Reading the letters then is equivalent to following the actors. The tracing of their movements and interaction with each other can be mapped out. Their working together can be viewed as the process of "translation" where both the translator and the publisher are mediators who are changing the input. It should be noted that the letters and this research based on the letters treat the translator as the focal point: the actor whose movements are being traced while significant attention is paid to the object, or the target text.

The following examples will serve as illustrations of instances where the translator was in communication with other participants who transformed the input into a different output. In other words, they acted as mediators and the translation was the object that partook in the exchange. Although the letter correspondence has been analyzed in Chapter 3, some of the quotations in this section will be repeated and new ones included with the aim to illustrate the analysis.

The Issue of the Missing Quotations

As argued in the article by Margaret Simons, the English translation is missing a large number of quotations (referred to by Beauvoir in the ST) from literary, scientific and general texts. Simons criticized Parshley for "[hacking] away with abandon, especially in those sections that bored or irritated (in this case) him" (Simons 1983, 562). In addition, she claims: "He eliminated most of Beauvoir's quotations from the journals

of Sophie Tolstoy, which provide her primary source of illustration for the 'annihilation' of woman in marriage" (562). In another examination of *The Second* Sex, Meryl Altman has discovered that the English version does not contain nearly as many references and case studies from Stekel as Beauvoir included in her French text. Altman has studied the influence of psychologists and psychoanalysts and their work in Beauvoir's essay. However, when basing her results on the English text, she was astounded to find a significant reduction in references and quotations: "Sur l'ensemble des cas [de Stekel], Parshley en a omis cinq cas et coupé sept, mais surtout, il a eu tendance à les remplacer par une ou deux phrases de résumé" (Altman 2002, 86). Altman's observation quickly reminds us of the discussions on condensations and cuts mentioned in Chapter 3 in the pre-translation section. In contrast to the target text, the source text contains 56 references to Stekel's case study and nine quotations of Stekel. Out of the nine quotations, the English version keeps only one in its entirety. In another critical account of Parshley's work, Toril Moi wrote: "He also eliminates her copious literary references and has little time for psychological or psychoanalytic evidence" (Moi 2002, 1009).

The extent of these cuts can still be seen today in the criticisms of Beauvoir's thinking by scholars who have read the English translation. For example, Moi notes that "hostile critics of Beauvoir" can claim "that she was uninterested in women, and therefore 'male-identified,' yet even the most cursory reading of the French text shows that this accusation could not be more unfair" (1010). This kind of criticism raises the question: Could the same be true for the translator? Could the reading of the letters reveal that Parshley indeed fought for the inclusion of the quotations, but in the end had to yield to persistent demands made by the editor-in-chief, Harold Strauss?

The following excerpts from the letters are examples of the on-going dialogue on the topic of quotations that span across several letters:

March 27, 1951 Strauss to Parshley: "As a general rule today, the method of fragmentary quotation is not what it used to be. In this technological world, educated people – except for a few Great Books fanatics – are not members of a common republic of letters with a broad common background."

March 31, 1951 Parshley to Strauss: "As for the quotations from the authors, how else could one give an equally valid notion of their attitudes? [...] Your remarks

regarding fragmentary quotation certainly apply to classical authors, but in our case it is not a question of a common republic of letters, for precisely what de Beauvoir is doing is to supply enough of her poets' and novelists' own words to enable any reader to get the drift, as it seems to me."

April 3, 1951 Strauss to Parshley: "I would agree that if an American reader studied the text as closely as you have, he probably would get the same benefit. But few will, and many will be irked by this unnecessary burden. I don't agree with you at all that the quotations give a valid notion of the attitude of these authors. Quotations are effective only in special circumstances, particularly when readers are already familiar with the work in question, and the quotations serve as a reminder. American readers will be quite prepared to take general statements from de Beauvoir regarding the opinions of these authors as valid. Do you know the old editorial phrase – to the effect that a manuscript is so detailed that one cannot see the truth for the facts? In this case the quotations are the facts, and they definitely obscure the truth."

I quote generously from the last letter since it is interesting to note that in the letters that follow there is no other mention of quotations. Parshley does not address the issue again. Instead, what ensues is a letter from Parshley to Blanche, a confession about the cuts that he could no longer trace and record. Upon Blanche's urging, Parshley then composed an explanatory and very tactful letter to Beauvoir (May 16, 1951), as explained in Chapter 3. The friction and the tension particularly observed in the letters between Parshley and Strauss will be analyzed in Section II. For now, the excerpts are a striking illustration of the decision-making process – discussions on topics that had direct impact and lasting consequences on the content and form of the target text.

The Issue of "Esoteric" Words

The exchanges between the editor-in-chief and the translator seem to be rich in information and discussions on particular aspects and details, such as vocabulary choices, quotations, style, tone, etc. of the translation. Their correspondence was usually long,

consisting of a minimum of two to four tightly spaced pages. Strauss tackled issues of style on numerous occasions, and among them was the recurrent issue of "esoteric" words.

The following excerpts are instances in which it can be observed to what extent Strauss influenced Parshley in his tone and style choices. Furthermore, the quotations are revealing of Strauss' viewpoints and values regarding the "average American reader" – the biases that come through in the discussions and that leave an imprint on the translation.

March 15, 1951 Strauss to Parshley: "Your translation seems excellent to me, except that you sometimes go out of your way to use an esoteric word where a more familiar one would suffice. I think a number of these should be changed."

March 18, 1951 Parshley to Blanche, justifying his method: "[...] I am trying to maintain the author's tone; and considering the audience addressed, I see no reason to avoid occasional expressions not in everyday use, where they convey the meaning intended."

March 18, 1951 Parshley to Strauss, showing signs of frustration: "Regarding esoteric words again, I should say that I have often "gone out of my way" – sometimes at considerable expense of time and effort – to find the best word for sense and atmosphere, perhaps not always with success; but I haven't consciously employed unusual words just for the hell of it!"

April 3, 1951 Strauss to Parshley: "I think you are greatly magnifying the job of eliminating unusual words." [...] I know that a dictionary will quickly tell us what "glairy" is, but I think when one offers to publish books for the general reader, the general reader should be sent to the dictionary as seldom as possible."

January 16, 1952 Strauss to Parshley: "I fancy that we shall go on quibbling about details of style until kingdom come unless you dismiss the idea of Caveat lector from your mind [...] were we to follow this principle, we could not stay in business a year. The truth is that people do not really like good books, and therefore for the most part they have to be either wooed or browbeaten into reading them. Even if the Beauvoir comes out in the simplest language possible, it is still going to be a

difficult book for many people. We are proud to publish such books, but we do not deliberately court disaster by making them more difficult than they need be."

January 24, 1952 Strauss to Parshley: "May I repeat that if you now go over Vol I and catch those too-fancy words that may remain, you will have done all that is necessary."

January 31, 1952 Strauss to Parshley: "Our copy editor tells me that your corrections to Vol I were excellent, and he has accepted almost all of them. Some of them he had caught himself; others he had not. Please do not regret the time this took; the simplifications were particularly helpful."

Once again, the editor-in-chief presented his arguments with a strong rhetoric. The disagreements between the two are quite evident and appear to last for months or even years. It seems that the translator had to negotiate the choice of style and had to defend or change his vocabulary choice when called out to justify his methods. Throughout the translation process, Parshley was actively sharing his ideas and was taking into consideration other participants' suggestions or demands, as well. He was most certainly not 'alone' in this process and was modifying his translation as if executing an order.

The Issue of the Cuts

Another recurrent topic was the issue of the cuts. From the beginning of the project, even before the translation and publication rights were acquired by Knopf from Gallimard, Alfred Knopf was inquiring about the possibility of cuts. It appears to be one of the first issues discussed in the correspondence beginning in the summer 1949. When Parshley was sent a copy of *Le deuxième sexe*, he was expected to read and review the book not only for the evaluation of its content and translatability but also for insight into how much cutting and condensing was indeed possible.

The following excerpts illustrate this argument, but also show Parshley's noticeable frustration.

October 9, 1949 Simone de Beauvor wrote to Blanche: "[je] suis en principe d'accord pour quelques coupures, bien entendu, je tiens seulement à être consultée. Je suppose qu'il n'est pas question de supprimer le passage sur Montherlant auquel j'attache beaucoup d'importance [...]."

November 9, 1949 Alfred to Parshley: "The next question before the house is that of cutting. She has agreed in principle to consider what you would recommend. But we have to show her precisely what you do recommend."

March 18, 1951 Parshley to Blanche: "Cuts or no (more) cuts, the book is bound to be a big one and, in places, as Mr. Strauss says, a tightly reasoned and difficult one; but the author is dealing with profound and difficult ideas, and it is therefore not to be made simple without misrepresentation of the original work."

September 30, 1951 Parshley to Strauss: "I hope that you will bring up in your editorial conferences my strong belief that this work is in its way a classic and that any further considerable cutting would be detrimental to it and would indeed justify the author in the fears she expressed in her letter to me and would go far toward relieving her 'of all responsibility' – something that I would by no means want to do and that the cuts so far made do not do."

Beauvoir was informed about the cuts, and she also either agreed or disagreed with the proposed changes. Both Alfred and Blanche were actively involved in acquiring her approval and as a usual practice by a "respectable publishing house," they intended to comply with all the legal obligations. No cuts were to be executed without the author's agreement. However, the intricacy and the "messiness" of the translation process, which was highly influenced by the constant pressure by, paradoxically, the same actors who advocated compliance with the legal aspects, led the translator into a translation practice of cutting more than was initially allowed. Alfred, Blanche and Strauss were fully aware of the legal implications of Beauvoir's authority; however, they placed such demands, often deemed "unrealistic" by Parshley, that the translator found himself in a situation where he had to choose between editorial requests and legal restrictions. The examples above confirm the high level of involvement by other participants or actors, in Latour's words, who transformed the target text.

The correspondence between Beauvoir and Parshley concerning the cuts does not however reveal the extent or the nature of participation of other actors. On the contrary, they remain invisible. The translator had to admit shamefully his unauthorized cuts and by doing so, he placed himself in the spotlight. The full context is ignored, and Parshley is rendered a highly visible and easy target for the future critics and Beauvoir herself, leading her to proclaim in the interview with Margaret Simons: "I begrudge him a great deal."

The Issue of Breton and Claudel

In *Le deuxième sexe*, Volume I, Beauvoir develops a comparative analysis of five authors. She dedicates a section to each author, Montherlant, D.H. Lawrence, Claudel, Breton, and Stendhal, ranging from the least to the most favourable. Strauss insisted for a long time to have two authors, Breton and Claudel, combined into one section in order to save space. Parshley refused adamantly, knowing that this move would destroy the composition and the value of the text.

March 15, 1951, Strauss to Parshley: "I also think that in the myth section, the chapters on Claudel and Breton are very dull, primarily because of the unfamiliarity of the average American reader with these writers [...] I strongly urge you to cut these sections down to a page or two on each. [...] Therefore I think it is essential to do everything possible to lighten the burden of the American reader."

March 18, 1951 Parshley to Strauss: "Regarding Claudel and Breton: I have just paused to read these chapters again. I do not find them dull [...] I have already done quite a bit of omitting and condensing, and I seem to find what is left either necessary or worth reading in itself. But further reduction is surely possible, and I would be interested to know what you feel to be really advisable in this direction, in view of what seems to me the fact that reduction to "a page or two" would make the whole section on authors quite unbalanced [...]."

March 27, 1951 Strauss to Parshley: "First of all I don't hold with your argument regarding symmetry and balance at all. [...] My idea of cutting these sections is to remove all the detailed references to characters in the writings of these two men,

since these references are almost meaningless to American readers in any case. [...] It should be a relatively simple job for you to pull these together into a condensed and interesting argument of the religious and poetic views of woman. I feel quite strongly that this will help prevent the general reader from floundering at a crucial point in the book."

March 31, 1951 Parshley to Strauss: "For example, I myself had never heard of Montherlant and knew little of Breton and Claudel before reading the book; but now I feel acquainted with these authors [...] My thought is, of course, this: Why wouldn't any reader (even "American") get the same benefit?"

The debate on Claudel and Breton is the subject of numerous letters and extends into the following year, 1952. In the letter of March 16, 1951, Blanche wrote to Beauvoir asking her for yet another permission to cut: "I have written De Beauvoir for permission to make the necessary cuts regarding Claudel and Breton." But, Beauvoir never replied. The issue however was later settled, and in January 1952, Strauss acknowledged that the cutting of one chapter in order to combine the two sections was not necessary. Parshley, for once, managed to win the argument and to leave the chapters intact, as they were in the source text. But, as the correspondence shows, the argument had to be fought for hard and long; the decision had to be agreed upon by Strauss and Blanche as well. What is more, the view of the editor-in-chief, an unflattering one, of the "general reader" played a major role in his approach to Parshley and the decision-making.

The Issue of the "Traduced"[32] Philosophical Content

Despite a high degree of education (Parshley received his doctorate from Harvard in 1917), Parshley was not formally trained in philosophy. He most likely had philosophy courses but his area of expertise was rooted in natural sciences. The letters reveal that he read on existentialism by his own initiative but only after the translation was completed. Scholars like Moi and Simons argue that he was not capable of translating a philosophical

[32] This is a reference to Moi's title in her 2002 article criticizing Parshley's lack of philosophical training and consequent betrayal of Beauvoir's philosophical thought: "Traduced by translation: Parshley and philosophy" (1013).

treatise. After all, he was an entomologist who specialized in insects and the science of reproduction. But, the publishers were not interested in finding a translator who would translate the book on philosophy. The book was for them, as they explained in their promotion,[33] a scientific treatise on the woman, the French counterpart to the Kinsey report (*Sexual Behavior in the Human Male* (1948)) but on women – or as one reviewer Brendan Gill referred to it "probably the best manual of instruction on making love now available in English."

Parshley's translation, and by association Parshley, has received a great deal of criticism from feminist, gender studies, and philosophy scholars. One of the most vocal ones, Toril Moi provided very detailed examples of some of Parshley's rather grave translation errors: "Examples of Parshley's philosophically deaf ear abound" (Moi 2002, 1014). She elaborates on four kinds of philosophical errors: 1) turning terms for *existence* into terms for *essence* (for example, for "réalité humaine" meaning "human reality" or "human existence," Parshley wrote "the real nature of man"); 2) the misinterpretation of the concept *subject/subjectivity* to mean "unsystematic," "personal", or "not objective;" 3) the translator's failure to recognize Beauvoir's references to Hegel; and 4) the lack of recognition by the translator of "Beauvoir's central concept of "alienation" (*aliénation*) (a philosophical term taken from Hegel and Lacan)" (1015). She concludes with a major implication that the translator made Beauvoir's "important theory of the production of women's subjectivity under patriarchy invisible in English" (1015).

The arguments of philosophy scholars are quite convincing and hard to argue against. However, the letters lend an insight into just what Parshley thought of existentialism and the philosophical terms Beauvoir used. He mentioned his struggles to Blanche in the summer of 1950, and asked her to consult with Beauvoir on some of the terms he was having difficulty with. Blanche, who was travelling to Paris and was planning to visit Beauvoir, never had the chance to ask any of these questions since the meeting never materialized. The following excerpts contain discussions on philosophy and the translator's preface that was initially intended to have an elaborate explanation of existentialism.

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[33] See Sheryl A. Englund's paper on the publicity and promotion of *The Second Sex* (1992)

July 8, 1950 Parshley to Blanche: "Perhaps you can get her to state what she means by certain expressions such as "altérité" (not so much what it means as where it comes from)

"en soi" on page 31, line 11: meaning here?"

September 30, 1951 Parshley to Strauss: "I might add that I am engaged with the translator's preface at present, working especially on some recent academic books concerned with existentialism. I am hoping to boil an extensive subject down into relatively few words which will perhaps help to illuminate certain concepts constantly used by Mlle de Beauvoir."

October 25, 1951 Parshley to Blanche: "I enclose the Translator's Preface on which I have been labouring for some time. To me it seems to express what the reader might want from me, and I hope it comes reasonably close to what you and Mr. Strauss have in mind. [...] I have not wished to undertake a more elaborate statement of the existentialist philosophy, for which I am hardly qualified; but it has seemed to me important to state Mlle de Beauvoir's relation to it in this book."

November 2, 1951 Blanche to Parshley: "I like your preface very much indeed [...] The only thing that I want to point out to you is that existensialism [*sic*] is really a dead duck. Where you have to mention it, of course you will, but it seems of no great importance any longer in the literary world of France or anywhere else."

November 3, 1951 Parshley to Blanche: "In commenting that "existentialism is really a dead duck", I suppose you mean that it is no longer a current sensation, as you say, in the literary world; but I fancy that Sartre's novels have some permanent value, and certainly Le Deuxième Sexe contains enough existentialist material to require some special mention, and, further, I believe that existentialism has provided philosophy with certain new insights of permanent value."

An impediment or an aid, depending on the point of view, existentialism uses ordinary words but gives them specific meaning within the existentialist philosophy. This can be dangerous because it tricks the reader into thinking that it is a familiar word; something that the reader feels he/she understands immediately and does not wonder

about much longer since it is a common word. It would seem that Parshley, without any help from Beauvoir and any encouragement or requirement from the publisher to invest in a study of existentialism, continued labouring on the translation by assigning 'ordinary' meanings to these word, and thus failing to recognize or make visible the philosophical underpinnings that structure Beauvoir's arguments.

The letters, however, show Parshley's recognition of existentialism in the book (or perhaps, his recognition of Beauvoir's close association with Sartre and St. Germain-des-Prés existentialists) and its importance. He also defends it in his exchange with Blanche. But, his lack of philosophical training causes him to miss and/or misinterpret the key existentialist notions. Furthermore, the translator's struggle with the existentialist terminology was compounded by the publisher's disinterest in the philosophical movement. Strauss makes no comment about existentialism and assigns no importance to it. Throughout the three-year period of correspondence, it is very clear that Strauss' main preoccupations are with clarity, simplicity, condensation and 'packaging' to the 'average American reader' for the best possible sales. There is a touch of irony when the letters show Parshley very much in favour of existentialism while his translation does not render it justice. Also, in the criticism of the English translation, Parshley is not only labelled as the only *translating agent* but also an isolated one: "Untrained in philosophy, Parshley wrote his 1953 translation in isolation; he was also unfamiliar with the relatively new phenomenon of existentialism" (Glazer 2007).

Far from working in "isolation," Parshley worked under close supervision by Strauss and Blanche. The letters reveal that far from being a lone *translating agent*, Parshley was one of many: a main figure in the act of translating, certainly, but an executor of many other demands and impositions. The multiple actors functioned as mediators rather than intermediaries. They contributed a great deal in their interactions with the target text, leaving traceable marks on the translation.

The reading of the correspondence can provide a glimpse into the "manufacturing" process of the text. During the three years, the target text circulated between Northampton, MA and New York, NY several times before its publication. Once the translation was done by hand by Parshley, it was typewritten by one or two typists hired by him (who sometimes also made errors). The manuscript would then be sent to

Strauss and proofread by him. Parshley and Strauss discussed details via letters and then Parshley would have to change it accordingly and mail it again to the Knopf firm. Blanche would also review the text on occasion and discuss it with Strauss. The copyeditors would receive instructions from Strauss and would change and correct the manuscript. Later, it was circulated around with the in-house readers who supplied their comments. Strauss would receive their feedback as well as the other editors' feedback.

It is rare that translations are touched only by the hands of translators, and perhaps an occasional reviser, before they are printed.[34] On the contrary, most major publishing houses consist of numerous departments which are concerned with the specific stages of book publication. Closer examinations of the interaction between the different agents, and in this case the translator-publisher dynamic, can often disclose information that is not particularly pleasant. Publishers who are the financial and marketing agents backing the operation certainly have an interest in publishing a saleable book. But, their work and the extent of their involvement must not then be anonymous.

The following section will focus on a distinct but related aspect of the translator-publisher dynamic: the power struggles and the translator's subservience.

[34] Depending on publisher's practices and the size of the publication output, some publishers will indeed print works as completed by the translator. However, the general practice of larger and influential publishing houses indicates that the publisher is more often than not very much involved in every step of the translation process, determining style, tone, vocabulary, etc according to their view of the target audience.

Section II

The choice to combine both Latour and Bourdieu, although considered to be sociologists in opposition, was inspired by two factors. First, I did not feel that Latour's theory provided a satisfactory answer to the power struggles that I was able to observe in the letter correspondence. Although, the exchanges were in writing, they were "windows" that allowed a view into the translator-publisher relationship. The letters disclosed many opinions and attitudes as well as arguments and assertiveness that for the most part resulted in the translator's acquiescence. The reading left a certain sense of familiarity with the correspondents' personality, and even idiosyncrasies.

It should be noted that Bourdieu argued that observation of interactions alone could not bring forth any satisfactory explanation of the underlying structures that determine the interactions: "Les interactions, qui procurent une satisfaction immédiate aux dispositions empiristes [...] cachent les structures qui s'y réalisent" (Bourdieu 1987, 151). This position is fundamentally in contradiction with Latour's sociology of associations and his ethnographic approach. From this perspective, Bourdieu and Latour as individual thinkers are in opposition.

It is of critical importance to state that the opposition between Bourdieu and Latour is a reflection of an opposition of much greater magnitude, which is the opposition between modern and post-modern thinking. Any kind of reconciliation between Bourdieu as a modernist and Latour as a post-modernist or their traditions would be completely out of scope of this work. Rather, this research is strictly concerned with their theories as sources of conceptual tools which can bring new advances to translation studies. Therefore, for the purposes of translation studies, Latour's approach could be applied to the examination of the translation process, and then further analyses of the interactions could be conducted through Bourdieu's structuralist/constructivist vision.

The choice to resort to Bourdieu's sociology of relations would seem to offer a well developed tool that enables the researcher to extract valuable observations that ultimately lead to a clearer understanding of human relations. By combining Latour's ANT theory and Bourdieu's power relations theory, this study argues that more thorough

and comprehensive investigations are made possible, which can in turn enrich the field of translation studies.

Second, Buzelin's 2005 article "Unexpected Allies. How Latour's Network Theory Could Complement Bourdieusian Analyses in Translation Studies" served as encouragement to proceed with the idea of combining the two theories: "I believe that ANT has the potential to help us move one step further in the direction already taken by Bourdieu translation scholars" (215). So far, there have been many studies within TS which have succesfully applied Bourdieu's sociology. However, Latour offers a great potential in orienting translation studies scholars toward a more process-oriented approach and a fundamental reconfiguration of the translating agent to include multiple mediators.

Brief Introduction to Bourdieu's Structuralist Constructivism and the Key Notions of Habitus and Field

Pierre Bourdieu's immense contribution to sociology is both theoretical and practical, drawing from philosophy, anthropology, and literary theory. Learning from Karl Marx, Émile Durkheim and Max Weber, Bourdieu founded a new approach termed "structuralist constructivism" in the late 1970s. At the junction of the objective and the subjective, "structuralism" is defined as the following: "des structures objectifs indépendantes de la conscience et de la volonté des agents, qui sont capables d'orienter ou de contraindre leurs pratiques ou leurs représentations" (Bourdieu 1987, 147). Bourdieu defines "constructivism" as "une genèse sociale d'une part des schèmes de perception, de pensée et d'action qui sont constitutifs de ce que j'appelle habitus, et d'autre part des structures sociales, et en particulier de ce que j'appelle des champs" (147). In this system, the objective and the subjective are fused, and consequently, the traditional dichotomy of the two is reconciled.

Bourdieu's theory relies on two key concepts: habitus and field. Habitus is defined as a set of durable and transposable dispositions which are acquired through formative experience, and influence the way one reacts to future situations. It is the way social structures permeate the body and the mind through interiorization of the external:

"c'est une espèce de machine transformatrice qui fait que nous "reproduisons" les conditions sociales de notre propre production, mais d'une façon relativement imprévisible" (Bourdieu 2002, 134). Field represents the social structures, the objective structures that are in a way externalization of the interior: "Les champs se présentent à l'appréhension synchronique comme des espaces structurés de positions (ou de postes) dont les propriétés dépendent de leur position dans ces espaces et qui peuvent être analysées indépendamment des caractéristiques de leurs occupants (en partie déterminées par elles)" (113). Each field is marked by unequal distribution of resources and is characterized by a struggle between the dominant and the dominated. There is always competition between agents even though there is a foundational agreement on the rules of the game, the stakes (*enjeux*) and the existence of the field. Interests are different, and the capital (economic, social, cultural, symbolic) is specific for each field. Each agent in the field is distinguished by her/his own amount of capital. Another important concept is *illusio* which represents the acceptance of the rules of the game and the belief that it is worth playing it. Finally, fields are composed of underlying principles that allow them to reproduce by reproducing the same conditions or structures in order to continue their existence. The elements change since the dominated become the dominant, but the hierarchical structure endures.

The understanding of the case study can be aided by the use of Bourdieu's notions. In this context, the field in question is the publishing field which consists of agents and organizations who occupy different positions within the structured space. The publishing field however is not a "unified domain" and is in fact differentiated into different publishing fields which have different, distinctive dynamics, for example, the field of academic publishing or the field of children's books publishers. Each publishing field is based on competition, unequal resources (capital), but also cooperation. In addition, each field is driven by the acquisition of economic (financial wealth), human (highly trained, qualified and motivated workers), and the symbolic (recognition of status by other agents) capital. More precisely, Bourdieu indicates that symbolic capital is a "forme que revêtent les différentes espèces de capital lorsqu'elles sont perçues et reconnues comme légitimes" (Bourdieu 1987, 152). Therefore, if Knopf and its employees are viewed as the organization and the agents, respectively, who are part of a

specific publishing field – the field of distinguished world literature – then the translator having been hired by the publisher would also be part of this field, interacting, communicating together and making decisions. It is interesting to note that the fields sometimes overlap, and publishers may produce books that belong to several fields.

This analysis then raises the following question: Does the translator not belong to the translation field? Both Simeoni and Wolf have argued that the translation field, as sketched by Bourdieu's description of fields, does not, or rarely does, exist. Instead, Simeoni argues: "The pseudo- or would-be field of translation is much less organized than the literary field, its structuring being far more heteronomous for reasons having much to do with the ingrained subservience of the translator [...]." Indeed, Wolf (quoting Gouanvic) states that target texts belong to the field in which they are circulated and are submitted to the same logic as the indigenous texts (Wolf 2007, 115). This thesis would argue that Parshley as the translator hired by the Knopf firm held a position within the publishing field and not the translation field. The evidence so far does not bring forth any substantial argument that could at all point to the existence of the translation field in the case of *The Second Sex.* It is within this sociological context that the letters are analyzed and specific examples brought to light. But, first, the following sub-section will outline a brief overview of notable translation studies research that has applied Bourdieusian principles (primarily field and habitus) and has served as an influential background to this study.

Bourdieu's Notions of Habitus and Field in Translation Studies

Applicability and usefulness of Bourdieu's concepts of habitus and field have been advocated by a number of translation studies scholars. After the "cultural turn" in the 1970s and 80s, a call for a "social turn" started in the late 90s. In an attempt to move from comparative textual studies to the analysis of the agents, and initially, the translator as the agent, scholars have been turning to sociology, specifically the French sociology of Bourdieu.

In his 1998 article "The Pivotal Status of the Translator's Habitus," Daniel Simeoni examines the power of norms in search of the root cause of translators'

subservience. He argues that for historical reasons, translators have been not only dependent upon but also accepting of their secondariness. Before applying the concept of habitus, Simeoni traces a brief conceptual genealogy of the term habitus going back to Aristotle. After detailing Bourdieu's conceptualization of the term, Simeoni develops a discussion of the translator's apparent subservience in the profession. He argues for an expansion of translation studies where the study of the translator's habitus would place the translator center stage and would give the act of translating prominent status: "A habitus-led reorganization of the facts of translation will force finer-grain analyses of the socio-cognitive emergence of translating skills and their outcome [...]" (Simeoni 1998, 33).

Following in a similar direction, Jean-Marc Gouanvic has been employing Bourdieu's sociology for his study of translated American science fiction and its diffusion in France in the mid-twentieth century. Since the publication of *Sociologie de la traduction : la science-fiction américaine dans l'espace culturel français des années 1950* (1999), Gouanvic has written articles on the utility of habitus in understanding the translator by focusing on two French translators, Maurice-Edgar Coindreau and Marcel Duhamel (in *Pratique sociale de la traduction : Le roman réaliste américain dans le champ littéraire français (1920-1960)*, 2007). Gouanvic has been adapting Bourdieu's sociological theory of symbolic goods to translation by focusing on the convergence of the reflections of the sociologist and questions of translation.

Moira Inghilleri has been drawing on Bourdieu's concepts of habitus and field in order to analyse interpreting as a socially situated activity (2003, 2005). She has combined Bernstein's theory of pedagogic discourse and has applied this theoretical model to interpreted political asylum interviews. Furthermore, Inghilleri has studied Bourdieu's reflexive sociology and the construction of the object of sociological research in relation to translation and interpreting.

Another scholar who has been working for the social turn in translation studies is Michaela Wolf. She has been working from a new perspective that combines Bourdieu's notion of field with Homi Bhabha's *Third Space*. Insisting on the relevance of Bourdieu's theory to translation studies despite its weaknesses in defining a translation field, Wolf proposes a kind of "hybrid" concept between field and *Third Space* – "mediation space."

Emphasizing the idea that both concepts lie in the "in-between" space, Wolf indicates that the "mediation space" opens the door for negotiation through which cultural products become intricate and ambiguous.

Rakefet Sela-Sheffy has also been working on the two key concepts of Bourdieu's sociology and on the possibility of delineating the field of translation. Sela-Sheffy points to the translator's marginality but from the point of view of the profession. Agreeing with the position that translators are marginal, she refutes Simeoni's argument that the translation field is not able to exist due to the translator's subservience. She posits that although the translators' profession is not formally structured, the translators' struggles to establish their profession as an autonomous source of symbolic capital point to the dynamic construction of the field of translation.

A Critical Analysis of the Translator's Subservience and the Power Struggle in the Translator-Publisher Relationship

The following discussion will include excerpts from letters which will support four arguments. As seen in the example above where the translator was able to convince the editor-in-chief not to combine Claudel and Breton chapters, Parshley was not simply a figure without a voice. Although he had some influence, his work was closely supervised by participants from the publishing house whose input carried significant weight. It is through their epistolary exchanges that disagreements are detected and the reader is able to follow the discourse of each correspondent. The purpose of this critical analysis is to explain the considerable inequality in the translator-publisher dynamic through the lens of Bourdieu's concepts of field and habitus. Finally, even though the translator was vocal in his opposition in specific cases, the letters that span three years point to a pattern of acquiescence which, this study will argue, can be explained by the translating habitus. Relying strongly on Simeoni's position, the following examples will attempt to illustrate the translator's endorsement of subservience.

The Issue of the Translator's Payment

In the fall of 1949, Parshley and Alfred discussed the suitability of Beauvoir's *Le deuxième sexe* for translation into English. After Parshley's enthousiastic response to the book, Alfred considered him as the top candidate for the job. In their exchanges, they discussed the nature of work, timelines and payment. Alfred offered Parshley $2000 for the translation of *Le deuxième sexe*. Alfred Knopf was forward in his opinion of the work. But Parshley was undeterred.

November 29, 1949 Parshley to Alfred: "[...] I have been considering very seriously the matters brought up in our recent telephone conversation and previously. This somewhat solemn introduction simply indicates that while the Beauvoir book is in a way just another publication to you, to me it constitutes a most serious proposition. After all, I am not a professional or even a practiced translator; and while I have entire confidence in my ability to do the work properly, I cannot overlook various considerations."

Explaining time constraints, realistic timelines and his academic duties, Parshley raised the issue of the money: "I wouldn't undertake this work just for the money. I like to write, and I believe in the book and am interested in seeing it in English; further, no doubt I fancy seeing myself put down as the translator – and if I may say so, I like being associated with you."

Parshley presented his case for an increase in the payment: "If I am at all correct in the estimates given above, this would give a rate of pay per hour that seems to me somewhat inadequate."

In conclusion, Parshley wrote: "I hope I don't misinterpret our recent telephone conversation. I took it that you were making a proposition for my consideration, to which I agreed in principle, though many details were left unsettled, including the exact amounts of money involved."

December 8, 1949 Alfred to Parshley: "your letter [...] raises so many points that I thought were settled that I just haven't been able to get you all the answers. [...] All I can say at this point is that you quite naturally are ignorant of general

practices as regards translations and publishers and authors as is only natural and that you did misinterpret our telephone conversation."

December 14, 1949 Alfred to Parshley: "I must say to begin with that translating has always been dog's work – never well paid and seldom if ever bringing the translator any glory. [...] My conscience is clear because I have never recommended to any one that he undertake translating [...]."

December 17, 1949 Parshley to Alfred: "I may say that your answers to my questions leave me still enthusiastic about doing the translation. [...] Regarding the "glory" you mention – all I want is to have my name given, as translator, in the printed books."

February 9, 1953 Parshley to Strauss: "Although Alfred warned me that the way of the translator is hard – dog's work it is, he said – I found it both interesting and profitable."

The excerpts highlight two important observations: Alfred's low esteem for the work of translators, and Parshley's willingness to assume an inferior position within the structured space of the publishing field. First, Alfred recognizes that the workload of the translator is considerable, but he refuses to pay corresponding monetary value. In other words, the director of the publishing house clearly states to the translator that his work is considerable but underappreciated – and that status is not about to change. Thus, he refuses to assign both significant economic and symbolic capital. At least, Alfred's honesty about the exploitative working conditions in which translators often work can be appreciated.

Second, Parshley, who was not a professional translator, was still hired for the position of the translator for that particular case (and was indeed given another translation by Knopf once *The Second Sex* was completed[35]). Parshley becomes an agent who occupies the translator's position within the publishing field. It is made clear to him from the beginning that a higher payment is not possible since that is already a pretty "fair deal," and Knopf does not give more to other translators either.

[35] He then translated for Knopf a book entitled *The Life and Habits of Wild Mammals*.

Viewed in this perspective, the translator's position, regardless of who is occupying it, is not regarded as a high position with a substantial amount of economic and symbolic capital. Within the context of Bourdieu's field, there is an evident cooperation between the translator and the publisher since they both have vested interests in the book's success. However, the struggles start from the beginning since the two agents are competing.

Correspondence with "Uncooperative" Beauvoir

During the three year correspondence, Beauvoir was contacted by the Knopf firm on a regular basis. However, her replies were inconsistent and unreliable. Beauvoir agreed in a letter to potential cuts and condensations, but she imposed certain restrictions (Montherlant, for example). The Knopf firm was fully aware of the legal complications and seriousness of the situation if they were not to follow her wishes. The problem, however, seems to lie in the fact that the author rarely responded and was extremely difficult to reach. Questions that Parshley had for her, especially at the beginning of the translation project, were never answered. The translator had to look for solutions elsewhere. With this difficulty in view, Blanche insisted on numerous occasions that Parshley be in direct contact with Beauvoir since she could not help him herself. The following excerpts deal with this particular issue and intend to highlight the translator-publisher dynamic vis-à-vis the author. The analysis of the excerpts follows the quotations.

March 13, 1950 Blanche to Parshley: "At long last Mrs. Bradley has written me that the two copies of LE DEUXIEME SEXE are on the way back and I am sending along to you the list that de Beauvoir has approved and returned to Mrs. Bradley together with a copy of her letter [...] I suggest that from here in, should you want to write to Beauvoir or deal with her, you had better deal with her direct care of Mrs. Bradley."

(Beauvoir refused to disclose her personal address and consequently, all the correspondence had to go through her agent in Paris, Mrs. Jenny Bradley.)

July 8, 1950 Parshley to Blanche: "I am under the doctor's eye and seem to be getting on well. I have nothing to do but read and work on the "Sexe", which I do daily. Most of the former mysteries have cleared up, but there are a few things I shall want la Beauvoir's explanation of sooner or later."

July 24, 1950 Blanche to Parshley: "To my astonishment I have had a letter this morning from de Beauvoir whose address is c/o Rowland, 5924 Birch, Gary, Indiana, and I think the only thing to do is for you to get in touch with her yourself immediately, see her yourself if possible and clear everything, obviously I am not going to see her in France."

September 25, 1950 William A. Koshland (editor) to Parshley: "I enjoyed talking with you on the 'phone today and was very much embarrassed that I could not be more definite with you thanks to the rather cavalier manner with which de Beauvoir sees fit to treat us. [...] Since it was a matter of two months before she answered Blanche's letter of July 26th, I'm not too hopeful of having any definite word for you before the week-end. When, as and if the lady replies, I will either 'phone or write to you [...]"

October 15, 1950 Blanche to Parshley: "I am just back and find that de Beauvoir has come and gone, I myself missed her in Paris. I could not be sorrier that she did not contact you as I know you have problems to work out with her. I wonder what your plans are for getting the difficulties straightened out and how the work generally is progressing."

December 29, 1950 Blanche to Parshley: "I assume that you have checked everything necessary now with de Beauvoir herself, through Mrs. Bradley or directly, and that once we do have the manuscript it will have been cleared by her."

February 6, 1951 Parshley to Blanche: "Regarding the questions of doubtful passages, I now feel that I need no special help from her, which may be just as well, in view of her rather uncooperative attitude."

(Once Parshley confessed to Blanche about the numerous cuts he had made and could no longer "disentangle all of them," Blanche suggested to Parshley that he write to Beauvoir.)

May 16, 1951 Blanche to Parshley: "All this being so I can only suggest that you compose a tactful and very explicit letter to her explaining just what you have explained to me doing your best to get her to write to you that she is confident in your and our judgment in matters of this kind and thus give you an okay."

Jun 15, 1951 Parshley to Blanche: "No word has come from de Beauvoir about the minor cuts. Let us pray."

October 20, 1951 Parshley to Blanche: "No doubt she will materialize sooner or later to you, and when she does I hope you will take up with her in particular what she demanded in her letter to me of last July (of which you have a copy), namely that she gave me carte blanche on condensations and cuts in Vol. II, but wished to be "relieved of all responsibility" for her book, and to have a statement to this effect in her preface. This would be ridiculous, as my very minor condensations in no way change her ideas or form and style. I have written her to this effect and I hope you will get her to agree."

October 24, 1951 Blanche to Parshley: "I agree with you that making such a statement in the Preface is ridiculous so that I would just tell her that you are not doing it and let it go at that, and as you have that carte blanche letter, I see nothing else to do. [...] I don't think I can help you at all with La Beauvoir and I think you are getting along much better with or without me."

November 27, 1951 Alfred to Parshley: "I am reading the Beauvoir and I must say I think you have done a magnificent job on the lady. She certainly suffers from verbal diarrhea – I have seldom read a book that seems to run in such concentric circles. [...] I can hardly imagine the average person reading the whole book carefully. But I think it is capable of making a very wide appeal indeed and that young ladies in places like Smith who can afford the price, which will be high, will be nursing it just as students of my generation managed somehow to get hold of Havelock Ellis."

January 8, 1953 Blanche to Parshley: "Mrs. Bradley has just forwarded a copy of a letter addressed to her from de Beauvoir, and I am quoting a paragraph that I thought would please you. "J'ai reçu les exemplaires qu'elle m'a fait envoyer; je trouve le livre superbe, la traduction me semble excellente et je serais heureuse si elle vient

à Paris dans l'année de lui dire de vive voix combien j'apprécie le travail de Mr. Parshley et la présentation de mon livre."

The above quotations raise a number of questions and highlight some contradictions. First, Beauvoir's wish to be "relieved of all responsibility" was never fulfilled. Judging that such a move would certainly be unfavourable to the sales of the book, the Knopf firm never wished to declare the book was an adaptation as opposed to a translation. Indeed, some circulation and promotion pamphlets did not even mention that the work was a translation (letter of February 9, 1953). Furthermore, knowing that such a major change in the presentation of the book would never be acceptable to the publisher, Parshley immediately proclaimed that her request was "ridiculous." Left alone to deal with Beauvoir and seek answers from her, he was not able to get in touch with her and clarify any questions that he had. Would Parshley's translation have been significantly better had he been able to receive Beauvoir's feedback? The question is definitely a hard one to answer since the translator's lack of philosophical background did not allow him to "catch" the existentialist terms and to translate them adequately – adequately or to the liking of the philosophers of the 1980s and later on.

Second, Blanche's insistence that Parshley be in direct contact (or through Mrs. Bradley) is also rather contradictory since she herself had great difficulty reaching Beauvoir. In her biography, Deirdre Bair suggests that Beauvoir was not fond of Blanche and in fact made herself even more unavailable than usual.[36] One fact remains: the Knopf firm never published another book by Beauvoir. The rights for *Les Mandarins* were sold to World Publishing Co. (Bair 1990, 662, note 61).[37] Perhaps, one could speculate that Blanche believed that Parshley would have easier access to Beauvoir, but this did not turn out to be the case. On the contrary, Beauvoir replied to only one of Parshley's letters. When he replied to her "carte blanche" letter ensuring her that his cuts were indeed minor

[36] Bair wrote: "Beauvoir resented Blanche Knopf for putting her in an adversarial situation with Margaret Mead, all for the sake of publicity for her publishing house. Mrs. Knopf continued to irritate Beauvoir by insisting on lunching or dining with her and Sartre" (418)

[37] Englund (1992) also reports that in a letter sent some time in January 1955, Beauvoir wrote to Blanche Knopf in order to "register her dissatisfaction with the firm and to notify her of her decision to publish *Les Mandarins* with World Publishing Company rather than Knopf" (110, note 16).

and that her name should most definitely be associated with the book, the author never responded. Parshley and the Knopf firm were left with the "carte blanche" but not inclined to follow her instructions.

Third, Beauvoir's letter to Mrs. Bradley where she comments on the "superbe" translation is rather contradictory as well. She claims to approve of the translation and expresses her desire to meet with Blanche Knopf, but the letter was not even addressed to Blanche herself. Indeed she is referred to her as the third person although Beauvoir was fully aware that Blanche had been trying to get in touch with her. Furthermore, her comment to Margaret Simons in the interview of 1983 where she declares her discontent with the translator goes against her initial appreciation of Parshley's work. Simons writes in her article that Beauvoir was not aware of the problems in the English translation and that Beauvoir wrote her a letter in response to the article: "I was dismayed to learn the extent to which Mr Parshley misrepresented me. I wish with all my heart that you will be able to publish a new translation of it" (Simons 1983, 564).

Finally, Alfred Knopf's opinion of the work and especially of the author's presentation of her ideas is certainly not flattering. Knopf insisted on publishing books that they deemed should be "quality literature and pleasing to the eye, both easy to read and aesthetically appealing."[38] Beauvoir's original French book did not seem to fit this mold, but the editing team and the sales and marketing departments had the task of 'packaging' the book into the format that would sell. Indeed, as the history of *The Second Sex* has shown, it was a very successful book and has continued to sell moderately but steadily ever since.

Beauvoir, as an "uncooperative" agent in the publishing field, rendered the task of translation more difficult for the translator who was left to seek his own solutions. However, it still remains uncertain whether her answers would have indeed helped the translator. Involved in many struggles, Parshley "wrestled" not only with Strauss regarding the style of the translation but also with Blanche regarding the authorizations from Beauvoir. Placed in the middle, the translator was made responsible for covering the

[38] http://www.infoplease.com/ipea/A0762606.html accessed April 14, 2009

legal aspects of the translation while under, what Kristiina Abdallah calls, "professional ethical stress" (4). What is more, whatever the circumstances not permitting Beauvoir to cooperate, she was in the end affected by the consequences of an unsatisfactory English translation. Simons has argued that Beauvoir was not accepted as a serious philosopher (at least in North America). But the argument could be expanded; she has not been included in the philosophical canon: "most [histories of existentialism] continue the pattern of either ignoring Beauvoir or reducing her to Sartre" (Simons 1995, 7).

Strauss and Symbolic Violence: "Bulling It Through"

While Blanche and Alfred both expressed their authority in milder forms in their correspondence with Parshley, Strauss' expression ranges from solid assertiveness to boastful aggressiveness. Bourdieu introduced the concept of symbolic violence in order to explain some of the strategies and methods used by agents in order to manipulate other agents: "Les diverses formes de domination [...] doivent être légitimées, reconnues comme légitimes, c'est-à-dire prendre un sens positif ou en tout cas devenir "naturelles", de sorte que les dominés eux-mêmes adhèrent à l'ordre dominant, tout en méconnaissant ses mécanismes et leur caractère arbitraire" (Corcuff 2004, 36). Beside the samples from the letters already seen that represent the conflictual tie between Strauss and Parshley, the following quotations reach the climax in their aggressive nature. Indeed, they are quite revelatory of the violent rhetoric which finally surfaces toward the end of the correspondence.

January 16, 1952 Strauss to Parshley: "We have many things to settle. But before I take them up, I would like to say a word about my attitude and my responsibility, and something about yours. [...] I am the editor responsible for this project. [...] You naturally are at liberty at any time to appeal over my head to Blanche or Alfred; it is possible that they may reverse me on certain points. But I certainly am not going to do your appealing for you. For one thing, I would make a pretty poor advocate for your point of view."

January 17, 1952 Parshley to Strauss: "A certain tension I detect in some of our correspondence seems to me unfortunate and unnecessary – though a little may be

useful and unavoidable between author (or translator) and editor – and so I venture to suggest that we use first names (if you don't object) by way of amelioration. [...] I have no intention of appealing to the Knopfs over your head, though I see no reason why you should not confer with Blanche, at least, in matters of real disagreement. I want no advocacy, merely consideration for my opinions on specific points, and I shall be perfectly satisfied with your presentation of my ideas. Am I not permitted to argue certain of your suggestions? This is all I have intended, and as I have repeatedly said, yours is the final decision. **After all, what we both want is a successful and good book, though I am biased in favor of the original author's presentation, while you may feel other loyalties more strongly.**" (my emphasis)

(While being agents in the same field, there is recognition of common interests and goals or in Bourdieusian terms, a recognition of the stakes (*enjeux*) involved. The letter of January 17, 1952 reminds both agents of the *illusio*, common acknowledgment of the rules of the game.)

Later in the letter, Parshley still appears to be trying to appease Strauss in hopes to re-establish cooperation necessary for the continuation of the project: "[...] You once spoke of 'a meeting of minds' on disputed points, and now you say there is no question of 'give or take, or of compromise.' Accepting your earlier attitude, I have simply argued the points, where there is disagreement; but doubtless your authority is final. Just let me know what these non arguable points are."

Parshley ends the letter: "Let me assure you again of my earnest wish both to cooperate and to make the book as good, from every point of view, as we can. I shall now apply myself to Vol. I, keeping in mind your admonitions and suggestions. What I still don't fully grasp is just which of our disputed points remain such."

(The use of "we" implies cooperation, common interests, a belonging to the same field and the same game.)

January 24, 1952 Strauss to Parshley: "Of course let us use first names. I'm not one for great formality. I'm afraid you're right about the tension, but it wasn't and isn't directed particularly at you. I simply, now as almost always, have more work than I can possibly handle. Even the smallest project has many loose ends that must be

gathered together. When a book is as complicated as DeBeauvoir [*sic*], and especially when the correspondence concerning it achieves such massive, complex and repetitious characteristics, I find it best quite deliberately to get mad, let my adrenal glands function, and bull it through. You can see for yourself that the process is working and it usually does."

Parshley's call for cooperation is met by what appears to be Strauss' intimidation techniques. Although it has been clarified on several occasions that the final authority lies with Strauss (and then Blanche and Alfred), the editor-in-chief still finds it necessary to insist on the submission of the translator.

Linking this specific example to the observations made in translation studies, it is worthwhile to note the following argument made by Simeoni when discussing the historical development of writers', scribes' and then translators' subservience: "Disregarding the rules amounted to being disqualified, ridiculed, ignored, ostracized, sent to jail, or worse" (Simeoni 1998, 9). While Parshley was not submitted to such extreme measures, he was continuously being "pushed" to comply and to tone down his opposing views. Parshley, who consistently expressed his desire for cooperation and amicable relations, gradually complied with the assertive demands. Constantly being reminded of the fact that he is "quite naturally ignorant of general practices" of the publishing industry, Parshley as an agent in the Bourdieusian field does not appear to possess a great deal of symbolic capital, or in other words, respect. Although his work is respected in the sense that it is accepted (but only with changes), it is generally regarded as the tedious work or manual labour that needs to be done if one is to publish a translation. When speaking of habitus and social order, Bourdieu reminds us that social order inscribes itself in bodies, and warns: "But it would be wrong to underestimate the pressure or oppression, continuous and often unnoticed, of the ordinary order of things, the conditionings imposed by the material conditions of existence, by the insidious injunctions and 'inert violence' (as Sartre puts it) of economic and social structures and of the mechanisms through which they are reproduced" (Bourdieu 2000, 141). In the micro social order of the publishing house, Parshley experienced pressure and demands not only from other agents but also from himself in his desire to meet his own standards

of quality and ethics. Parshley's habitus, "very generally applicable principles of vision and division" (Bourdieu 2000, 141), guided his decisions and ways he adapted to the changing and challenging contexts.

Pressure, Deadlines, and No Vacation: Simeoni's "Quintessential Servant"

The translation of such an enormous book was certainly not a small task. The total number of words was disclosed in one of the letters to be almost 300,000 words. Parshley was the only translator doing the "manual labour" (compared to two translators, Constance Borde and Sheila Malovany-Chevalier, currently engaged in the new translation). But, Parshley was not only involved in the translation of the book; he was first and foremost a professor at Smith College and had a number of significant duties and responsibilities as an academic figure. These restrictions were discussed from the outset, but Blanche and Strauss seem to have gradually lost sight of these and no longer took them into consideration. The following quotations reveal the length which the translator went to in order to meet the deadlines that he often deemed too tight. Consequently, many letters contain different negotiations concerning the deadlines. At times, the pressure is palpable in the letters, but not only the pressure on Parshley. Both Strauss and Blanche expressed their own time constraints and pressures. In addition, Parshley's deteriorating health was a rising concern and was the subject of dozens of letters. He not only suffered a heart attack during the translation, but also died as a result of another, fatal one in May 1953.

November 29, 1949 Parshley to Alfred: "In the first place, I have an academic position the duties of which take precedence over other work."

April 2, 1951 Parshley to Strauss: "There have been interruptions, and I do intend to devote all possible time to the work from now on [...] If we set July 1st instead, I feel that there will be a much better chance of meeting it. I am going to see my doctor tomorrow afternoon for a check-up, and I am sure he will agree with my M.D. son-in-law that I will be better off – and the work, too – if I don't feel too pushed."

May 16, 1951 Parshley to Blanche: "No doubt you wonder how things are doing, and I can say at once: not badly. I did have a bit of an upset a while ago which caused my doctor to prescribe almost a week in bed and no more lecturing this semester."

June 15, 1951 Parshley to Blanche: "The truth is that this work requires a degree of concentration which is hard for me to maintain for more than a few hours at a time, and anxiety about a dead-line does not help any."

June 21, 1951 Blanche to Parshley: "I am very sorry indeed to hear that you are not too well which I knew, and not surprised that there is to be a further delay on the completion of the translation of the de Beauvoir. Naturally I am bothered about this and hope that you will be able to do your best."

August 7, 1951 Parshley to Strauss: "The fifteenth of August was the last date set as a tentative deadline, and, as you see, I am close to living up to it. However, I have had no vacation so far, and my brother and I have hoped to get off to Maine around the 15th [...]"

January 17, 1952 Parshley to Strauss: "You give me a rather short time for additional corrections, but I will do my best."

The letters show a growing commitment on the part of the translator. Feeling increasingly overwhelmed by the job, Parshley started to eliminate his other duties which beside teaching also included scientific research. Once the academic year was finished, he devoted eight hours a day, seven days a week to the translation. Simeoni argued that the translator was the "quintessential servant" since she/he is "efficient, punctual, hardworking, silent and yes, invisible" (12). While Parshley was invisible during the translation process, he certainly was not invisible once the critics of the English text started identifying all the deficiencies of the translation. Nonetheless, Simeoni's argument seems to depict conditions that raise important questions about the working conditions of the translator. Parshley's story then stands as an intriguing example that parallels Simeoni's translator:

> To become a translator in the West today is to agree to becoming nearly fully subservient: to the client, to the public, to the author, to the text, to

> language itself or even, in certain situations of close contact, to the culture or subculture within which the task is required to make sense. Conflicts of authority cannot fail to arise between such masters but, in the end, the higher bidder carries the day (12).

From this perspective, Bourdieu's concept of habitus can reveal the internalized mechanisms that contribute to the translator's feeling of secondariness and dependence. The formation of Parshley's habitus started with his first life experiences and continued throughout his academic career which included his education and up-bringing. These types of experiences can be viewed as building blocks of the generalized (social, cultural) habitus. However, one can also consider Parshley's academic and scientific traning as fine-tuning of his specialized habitus or scientific habitus. Distinguishing between a generalized and a specialized habitus, the argument posits that Parshley's other specialized habitus, or *translatorial habitus*, was developed during his interaction, through letters, with the agents from the publishing field. The shaping of his translatorial habitus was also guided by the position the translator occupies in the publishing field. The inferior position within the structure of the publishing field, due to a low symbolic and economic capital, directly informs the *translatorial habitus*. As suggested by Bourdieu, the habitus, jointly with the position in the field, produces representations and practices which allow for classification schemes which in turn help us to understand the social meaning (Bourdieu 1987, 156). Parshley's translatorial habitus constructed in this manner would then have played a key role in his decision making and communication with other agents.

Simeoni suggests that "for historical reasons turned structural, this [translator's] position has been consistently relegated to backstage" (12). A studious and serious academic, Parshley was a diligent scientist accustomed to tedious, meticulous work: classification of insects and close studies of their behaviour. Parshley's meticulous, scientific work was not unlike the work required to identify and locate all the original English quotations in the two volumes and to provide references (page numbers as well)

which Beauvoir herself was not able to include.[39] A respectful and reliable employee, Parshley seems to have always insisted on cooperation and amicable relations and to have disliked confrontation and disagreement. These qualities led him to avoid clashes and to ensure friendly correspondence on which he depended if he were to complete the project. Repeated declarations by other agents that he was not familiar with the business practices of the publishing industry encouraged his dependence on the information of others ultimately convincing him of their authority. At the same time, Parshley occupied an (inferior) position within the publishing field but was regarded as an outsider. Knowing that his authority was limited, Parshley chose his battles carefully and fought for issues that he regarded as essential, thus showing that habitus, as internalized dispositions, does not univocally mean that there are no struggles or variability (Sela-Sheffy 2005, 6). The change in his attitude toward Beauvoir in his correspondence with others, from strictly polite to playfully disrespectful, can be observed in the letters where he refers to the author by the same names as Blanche or Alfred ("La Beauvoir" or "the lady"). Finally, consistent coaching by Strauss influenced both consciously and unconsciously Parshley's approach to the translation.

[39] As Katherine Anne Porter, somewhat sarcastically, wrote in a letter to Parshley regarding her contempt for Beauvoir's work: "Only a zoologist trained to the rigors of the scientific method could, I feel sure, keep his head to the end of Mlle. de Beauvoir's excursion into nightmare" (January 16, 1953 letter to Parshley).

CONCLUSION

This study documents the problematic translator-publisher relationship in the case of the 1953 English translation. The socio-historical investigation of the case study has demonstrated that the translation of Simone de Beauvoir's *Le deuxième sexe* into English was complicated by several factors: Parshley's lack of philosophical knowledge, Strauss' demands to cut and simplify the text, the Knopf firm's intention to emphasize the book's scientific cachet, and Beauvoir's lack of cooperation.

While it should be recognized that publishers assume great financial risks when they publish books, their influence and involvement should not remain anonymous. Since its conception in 1915, Alfred A. Knopf Inc., has been viewed with high esteem for the quality literature it has published. In his book on the changes of the last sixty years in the American publishing industry, *The Business of Books: How International Conglomerates Took Over Publishing and Changed the Way We Read,* André Schiffrin describes how financial pressures and bottom-line oriented management have had detrimental effects on publishing houses. The Knopf firm has not been exempt from this trend: "Even the highly profitable Knopf list gradually jettisoned the more demanding translations and works of philosophy and art criticism on which it had built its reputation" (Schiffrin 2000, 100). Such financially conservative circumstances could partially explain why Knopf has been so reluctant to invest in a new translation of *Le deuxième sexe*. Likewise, such circumstances should also be kept in mind when considering the quality of the 2010 English translation and the agents involved.

For its part, this study of the 1953 translation has argued that the application of sociological theories can assist in providing more detailed and encompassing examinations. Primarily concerned with the agents around the translator and their interactions, this study has sought answers that require investigation into historical documents and the work of other scholars critical of *The Second Sex*. Bourdieu's and Latour's concepts can be employed together to paint a larger picture of the relationships that directly shaped the English translation. The calls for a re-translation are justified by the deficiencies found in the first English translation. However, before we put aside the

the translation of 1953 and focus our attention on the "beautiful, smooth and true"[40] translation, perhaps it would be useful, if not wise, to consider the conditions of the "making" of the first English version. This study has aimed to draw some potentially vital lessons regarding the translator-publisher dynamic in the hope they serve as reminders when considering the work of any translator. Finally, I believe with confidence that this study will contribute to the future research in sociology of translation and lead to the further understanding of the translator's role.

[40] Taken from the title of Luise von Flotow's article on the new English translation of *Le deusième sexe*, "This time "the translation is beautiful, smooth, and true:" Theorizing Re-translation with the Help of Beauvoir" in French Literature Series (forthcoming 2009).

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APPENDIX A: SEVEN LETTERS FROM THE CORRESPONDENCE

Printed with the permission from Knopf Doubleday Publishing, Elsa Parshley Brown and the Smith College Archives.

August 18, 2009

Anna Bogic

Dear Anna,

As holder of the copyrights for my father, Howard Madison Parshley's correspondence with the Knopf firm in regard to his translation of *The Second Sex*, I give you permission to publish in your thesis the following letters which my father wrote to Harold Strauss and Blanche Knopf:

March 18, 1951 (HMP to Strauss)
November 3, 1951 (HMP to Blanche)
January 17, 1952 (HMP to Strauss)

I am glad that you have decided to shed some additional light on the history of this translation, a subject very important to me personally, and I wish you the best luck in completing your project.

Kindest regards,

Elsa Parshley Brown

FW: Permission for the use of letters - Parshley-Knopf correspondence - Smith College Archives

Rowley, Jennifer

Thu, Jun 25, 2009 at 10:29 AM

To: Anna Bogic

Dear Anna:

We have no objection to your use of the above material in your dissertation, as requested in your e-mail, subject to the following conditions:

1. Such material must be reproduced exactly as it appears in our letters;

2. If your dissertation is ever considered for publication or broadcast, commercially or privately reproduced in any manner not specified in your request, you must reapply for permission and fee may be assessed at that time.

Best wishes for the success of your paper.

Sincerely,
Jennifer

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PUBLISHER OF BORZOI BOOKS

Cables: KNOPF NEW YORK
Phone: MURRAY HILL 8-0600

501 Madison Avenue
NEW YORK (22), N.Y.

March 15, 1951

Dear Mr. Parshley,

On the whole I think you've done splendidly with a difficult job. Your translation seems excellent to me, except that you sometimes go out of your way to use an esoteric word where a more familiar one would suffice. I think a number of these should be changed.

I also think that in the ~~myth~~ myth section, the chapters on Claudel and Breton are very dull, primarily because of the unfamiliarity of the average American reader with these writers. The references to them cannot be cut entirely, since the type of thinking they represent is referred to elsewhere. But I strongly urge you to cut these sections down to a page or two on each. We shall of course have to have Madame de Beauvoir's permission about this, but first I would like your agreement. The book is more tightly reasoned and more difficult than I expected. You gave us no intimation of this in your report. Therefore I think it is essential to do everything possible to lighten the burden of the American reader.

I shall want to correspond with you about a few other details, but I did not want to hold this letter up any longer, for I am eager to tell you how much we appreciate the fine job you are doing.

Cordially,

hs;jc

Harold Strauss

Professor H.M. Parshley
Burton Hall
Smith College
Northampton, Mass.

March 18, 1951

My dear Mr. Strauss:

I am glad to have your comments on Vol. I and to know that you find my work in general good. Your prompt statement to this effect is much appreciated.

As I have written to Mrs. Knopf, I feel that the work cannot be properly represented in too simplified terminology, but certainly wherever a non-"espteric" word does just as well (including the matter of atmosphere) it might well be used, and I shall be glad to cooperate in this matter wherever I can. So let me have a list of your suggestions.

Going over my original report, I feel that I did indicate at least by implication that the original work is indeed "tightly reasoned and difficult" in places; and I recall that in our conversation we actually used the phrase "closely reasoned." Some of the underlying thought is of necessity difficult, but I feel that I have correctly expressed it, and I am sure that the reader will find it increasingly comprehensible as he goes along. That was my experience, at least.

Regarding Claudel and Breton: I have just paused to read these chapters again. I do not find them dull, though a certain obstacle of necessity exists in any such treatment of an author, in which more or less strange characters are mentioned by name. The names are necessary, no doubt, as references for those who wish to look up the originals and as a means for avoiding circumlocutions that would become very tiresome, but they cause no difficulty when what they do or say is stated and used in the general argument. It is just a matter of judgment, I would suppose, concerning how much of the de Beauvoir original is necessary ~~mx~~ for the argument or worth while in itself--I mean de B.'s quotations. I have already done quite a bit of omitting and condensing, and I seem to find what is left either necessary or worth reading in itself. But further reduction is surely possible, and I would be interested to know what you feel to be really advisable in this direction, in view of what seems to me the fact that reduction to "a page or two" would make the whole section on authors quite unbalanced, and would also mean eliminating a lot of very fine literary material. Reduction in the quotations was permitted by de Beauvoir.

Regarding esoteric words again, I should say that I have often "gone out of my way"--sometimes at considerable expense of time and effort--to find the best word for sense and atmosphere, perhaps not always with success; but I haven't consciously employed unusual words just for the hell of it! Possibly a pedantic subconscious!

Most sincerely,

Alfred · A · Knopf *Incorporated*

PUBLISHER OF BORZOI BOOKS

Cables: KNOPF NEW YORK
Phone: MURRAY HILL 8-0600

501 Madison Avenue
NEW YORK (22), N.Y.

April 3, 1951

Dear Mr. Parshley,

Many thanks for your letter of March 31st. Also for your additional note correcting the date on which you estimate you can complete the translation of volume two. The most disturbing thing in this letter is your handwritten addition, in which you ask about De Beauvoir's reaction to cutting the poets and De Montherlant. In a previous letter you assured me that you had authority to cut quotations, and this is all I had asked you to do. I have by and large not asked you to tamper with De Beauvoir's opinions, but to present her conclusions in summary.

You point out that you yourself had never heard of De Montherlant and knew little of Breton and Claudel before reading the book. You say that you now feel acquainted with these authors. But after all, the position of the translator is somewhat different than that of a general reader. Of necessity, the translator applies himself to inner meanings, subtleties, and implications which even a reasonably energetic and intelligent reader might miss. I would agree that if an American reader studied the text as closely as you have, he probably would get the same benefit. But few will, and many will be irked by this unnecessary burden. I don't agree with you at all that the quotations give a valid notion of the attitude of these authors. Quotations are effective only in special circumstances, particularly when readers are already familiar with the work in question, and the quotations serve as a reminder. American readers will be quite prepared to take general statements from De Beauvoir regarding the opinions of these authors as valid. Do you know the old editorial phrase - to the effect that a manuscript is so detailed that one cannot see the truth for the facts? In this case the quotations are the facts, and they definitely obscure the truth.

In the myth section the whole question is aggravated because of the density of the use of quotations. This does not apply to the rest of the book, where quotations are firmly interwoven in interpretive summaries.

As to publication in a single volume or in two volumes, we have decided to defer that decision until you complete your translation of volume two. In a sense it would be safer to publish the work in a single volume; but there are many attractions, in the economic sense, in taking two bites out of the apple.

I think you exaggerate the labor of revising the myth section. In the first place, I am only suggesting cutting three of the five men treated. In the second place, in my last letter I outlined a method whereby you ought to be able to reach the objective with very little work. I certainly cannot be dogmatic on the removal of all quotations. I have to give you some leeway.

I am surprised about what you say about latinate forms. No doubt as a zoologist you must be very accustomed to them. But for the better part of fifty years, the canon of taste here and in England has indicated that master stylists are those who use ~~the~~ a small vocabulary composed mostly of short words of Anglo-Saxon derivation. Do you know that a vocabulary analysis of some of Willa Cather novels shows that she used only 850 words?

I know that a dictionary will quickly tell us what "glairy" is, but I think when one offers to publish books for the general reader, the general reader should be sent to the dictionary as seldom as possible.

And now as to practical steps. I think you had better push ahead with your translation of volume two before going back to volume one. In handling the corrections physically, I see no reason why you should not send me corrected passages marked by page and line provided they are no more extensive than those indicated by my questions. If there is to be a great further quantity, I ought to return the manuscripts to you. This method would cover small changes.

I think you are greatly magnifying the job of eliminating unusual words. There are only a half dozen or so that should be changed, and it would not be unreasonably

costly to leave this to galleyproof. I certainly don't want you to spend additional weeks on this job.

Finally, those sections that are greatly modified will have to be completely retyped. I'm thinking at the moment only of the drastically condensed sections on Montherlant, Claudel and Breton.

I think this answers ~~ends~~ all your questions about the physical handling of the manuscript, and procedure.

Cordially,

hs;jc

Harold Strauss

Professor H.M. Parshley
Department of Zoology
Burton Hall
Smith College
Northampton, Mass.

Nov. 3, 1951.

Dear Blanche:

I am glad to know that you (and Mr. Strauss, too) find the Preface to your liking. It is not long, but it I spent considerable time and effort on it. I incorporated in it a number of points raised in discussion with individuals here who are more or less familiar with the work and who might be taken as representative of serious readers everywhere.

In commenting that "existentialism is really a dead duck", I suppose you mean that it is no longer a current sensation, as you say, in the literary world; but I fancy that Satre's novels have some permanent value, and certainly Le Deuxième Sexe contains enough existentialist material to require some special mention, and, further, I believe that existentialism has provided philosophy with certain new insights of permanent value. You will note that in the Preface I indicated that much of café existentialism was negligible (and even repudiated by Satre), and also reminded readers that Mlle de Beauvoir's book had much to offer regardless of their attitude toward the philosophy. In this way I hope to forestall those critics who might be tempted to raise the "existentialist" bogy as an objection to the work as a whole. The fact is (as I think you will see in reading the wholeMS) that de B. actually uses only the more lofty and generally acceptable concepts of the philosophy, as I said in my first report to you on the book. All this I try to express briefly in the Preface, and so I am glad you seem to approve of what mention I do make of it. The footnote simply opens the way for any reader who does happen to be interested and so might not be considered excessive mention. In view of your attitude I am glad I gave up my former intention of explaining existentialism in the Preface, and so saved myself a lot of effort!

I shall be glad to have your comment as you read through the whole MS.

Toujours,

Right now I am busy reading galleys of the Stones' A Marriage Manual for Lincoln Schuster. It's a new edition after some 29 printings since 1935. This is a labor of love, since no money is involved and since Abraham Stone is one of my best friends and is one of the people I most admire. Wonder if you know him?

Alfred · A · Knopf *Incorporated*

PUBLISHER OF BORZOI BOOKS

Cables: KNOPF NEW YORK
Phone: MURRAY HILL 8-0600

501 Madison Avenue
NEW YORK (22), N.Y.

January 16, 1952

Dear Mr. Parshley,

I have just spent a full day going over our correspondence, especially your letter of December 28. We have many things to settle. But before I take them up, I would like to say a word about my attitude and my responsibility, and something about yours.

I fancy that we shall go on quibbling about details of style until kingdom come unless you dismiss the idea of Caveat lector from your mind. I shall not argue the philosophy of it; the simple fact is that were we to follow this principle, we could not stay in business a year. The truth is that people do not really like good books, and therefore for the most part they have to be either wooed or browbeaten into reading them. Even if the Beauvoir comes out in the simplest language possible, it is still going to be a difficult book for many people. We are proud to publish such books, but we do not deliberately court disaster by making them more difficult than they need be.

I am the editor responsible for this project. This covers the above problem, as well as dealings with our attorneys. I have put these things to you as I see them, and I want to say right away that this is not a matter of give and take, or of compromise. You naturally are at liberty at any time to appeal over my head to Blanche or Alfred; it is possible that they may reverse me on certain points. But I certainly am not going

to do your appealing for you. For one thing, I would make a pretty poor advocate for your point of view.

In short, on the stylistic matters, I have sent both my original list of criticisms and your replies to them to the copy editor who is now at work on the manuscript. I have asked him to arbitrate between us, and if he feels that I am right, make the changes I have requested; and if he feels that you are right, to follow the instructions of your last letter.

As far as the potentially dangerous passage in Volume I, beginning on Page 273, is concerned, if you feel so strongly about it, why don't you try your hand at "the few elisions (that) would ease the lawyer's faint fears." I will undertake to show your treatment to him, but not to make a special plea for it. It is possible that he may relent.

And now on to pleasanter things. Of course you are perfectly right that making an index is not a part of the translator's duties. I did not suggest that in my original letter to you, insofar as it would involve making the index under the financial arrangements for the translation. We are perfectly ~~personally~~ prepared to pay you a separate fee for the index. I merely wanted to find out whether you would undertake this work, since I dreaded having to give the job to one of our free-lance outside indexers. They wouldn't know what sort of topical heading to use.

I hardly know what sort of fee to propose to you, however. We pay our free lance indexers about $1.75 per hour, and they seem to be able to index an ordinary volume in thirty to forty hours. I expect that the SECOND SEX, being twice the ordinary length, will require twice the ordinary amount of time. Will you let me know on this?

I have also checked the various new passages for insertion, and they are fine.

I have not yet told you how long you have to catch typographical errors. I expect that our copy editor will be working on the manuscript for at least another ten days. Let us say until January 25. Any further corrections you wish to make in the principal text, should be made by then.

Cordially,

Harold Strauss.

HS;bh

Professor H. N. Parshley
Burton Hall
Smith College
Northampton, Mass.

Jan. 17, 1952.

Dear Harold:

A certain tension I detect in some of our correspondence seems to me unfortunate and unnecessary--though a little may be useful and unavoidable between author (or translator) and editor--and so I venture to suggest that we use first names (if you don't object) by way of amelioration. I have studied your letter of Jan. 16 in relation to mine of Dec. 28, and it seems to me that most of your suggestions were not only considered but agreed to. My remarks in the caveat lector section, while indicating more faith in our prospective readers than you seem to have, are intended to express my belief that de B's work must not be oversimplified or distorted in the effort to attain simplicity; but in actuality I have tried to keep in mind your perfectly reasonable view that every effort must be made to attain clearness, though some difficulties are bound to remain in the nature of the case. I shall go further in my present review of Vol. I and suggest any new simplifications that come to mind. I have no intention of appealing to the Knopfs over your head, though I see no reason why you should not confer with Blanche, at least, in matters of real disagreement. I want no advocacy, merely consideration for my opinions on specific points, and I shall be perfectly satisfied with your presentation of my ideas. Am I not permitted to argue certain of your suggestions? This is all I have intended, and as I have repeatedly said, yours is the final decision. After all, what we both want is a successful and good book, though I am biassed in favor of the original author's presentation, while you may feel other loyalties more strongly.

Perhaps it would clear the air if you should now state precisely

which of your former suggestions your feel I have not agreed to but for your part you still wish to insist upon. I have assumed (perhaps unjustifiably, though in part on the basis of subsequent events) that your earlier tentative suggestions about great reductions in the Myths chapters on Montherlant and the two poets had been abandoned--which I hope is true. Such changes would be far from pleasing to de B. and would justify some of her fears regarding changes in the form of her work. Her carte blanche permission to make changes was given only in view of my assurances that the changes were minor and her demand that otherwise she should be relieved of "all responsibility" for the work, which I take it we would never approve of. I have made large cuts in the poems, and I hope you agree that the chapters are OK now. Beyond this it seeme to me that I have accepted most of your suggestions (except some that involved misunderstanding of the text, e.g., the one that concerned the female invert). So I now ask for a precise statement of what we disagree on, including those you say you are submitting to the copy editor. "Mediatize" is gone, for one thing, and so are some other things you objected to. I shall look for unusual words still present in Vol. I, if any, and try to make good substitutions.

You once spoke of "a meeting of minds" on disputed points, and now you say there is no question of "give or take, or of compromise." Accepting your earlier attitude, I have simply argued the points, where there is disagreement; but doubtless your authority is final. Just let me know what these nonarguable points are. Regarding the Bloch epidode, I may try a more refined statement, if I get time, and if so I shall send the results. Possibly I exaggerated my feeling in favor of the passage. It's by no means essential, though effective, I thought.

Regarding the index, I may say that the time needed would depend, naturally, on both the size of the book and the degree of detail desired. It is my opinion (subject to your view) that we should endeavor to include all proper names of authors and authorities mentioned, and perhaps all characters, as well as at least the main references to all important subjects, perhaps omitting minor references to subjects brought up time and again. This would be a sizeable undertaking, and, judging by the rate of pay you mention ($1.75 per hour) might be worth between $150 and $200, for this ~~work~~ book. I may say that I do consider proof-reading a part of my duty as translator, if you don't object to my doing it in addition, of course, to whatever you and the printer customarily do. It will be a welcome task for next summer, if that is when it is to be done.

Since we are bringing up matters of money, I have another ~~matter~~ item for your consideration. Mr. Knopf's first statement to me about remuneration was (in conversation) that he would pay at the rate of $10 per thousand words. This was translated into $2000 for the job, on the assumption that the book consisted of 200,000 words. In his letter of Dec. 14, 1949 Mr. Knopf, in answer to my suggestion that the book seemed to consist actually of more than 200,000 words, stated that "we are quite ready to agree to a rate of $10 per thousand words". To this day I have made no very close estimate of the actual number of words used either by de Beauvoir or by me (and I don't know which is the proper basis for computing the amount due me), but rough calculation seems to indicate that on either basis the number of words is well beyond 200,000, perhaps nearer 300,000. In any case, you are familiar with such computations, and I am bringing the matter to your attention now, since

we are in the fiscal year of 1952 (for income tax purposes) and I would like to receive a further payment of, say, $1000, if agreeable to you, leaving whatever balance may remain to be paid when my work is finished.

You give me a rather short time for additional corrections, but I will do my best. We are in the midst of a virtual vacation for me (reading period and exams) until Feb. 4, and I would like to feel that I might have that much time for going over Vol. I, if possible, though I wont take it unless I have to.

Let me assure you again of my earnest wish both to cooperate and to make the book as good, from every point of view, as we can. I shall now apply myself to Vol. I, keeping in mind your admonitions and suggestions. What I still don't fully grasp is just which of our disputed points remain such.

Most sincerely yours,

Alfred · A · Knopf *Incorporated*

PUBLISHER OF BORZOI BOOKS

Cables: KNOPF NEW YORK
Phone: MURRAY HILL 8-0600

501 Madison Avenue
NEW YORK (22), N.Y.

January 24, 1952

Dear Howard,

Of course let us use first names. I'm not one for great formality. I'm afraid you're right about the tension, but it wasn't and isn't directed particularly at you. I simply, now as almost always, have more work than I can possibly handle. Even the smallest project has many loose ends that must be gathered together. When a book is as complicated as DeBeauvoir, and especially when the correspondence concerning it achieves such massive, complex and repetitious characteristics, I find it best quite deliberately to get mad, let my adrenal glands function, and bull it through. You can see for yourself that the process is working as it usually does.

I don't think there are any great problems any longer. As I wrote you in my last letter, I have asked our very able copy editor to arbitrate any differences between us. But I do think you make a great mistake in implying, as you do in your first paragraph, that oversimplification or distortion in an effort to attain simplicity are the same as simplicity of vocabulary and sentence structure. It is my firmly held belief that most complex thoughts can be expressed in the simplest words in the English language. Certainly you are permitted to argue my suggestions. That should be self-evident from the fact that I have given your long letter of December 28 to our copy editor. What I cannot do, however, is to offer to strike a sort of fifty-fifty balance for the sake of being a good fellow.

You are perfectly right in assuming that my earlier tentative suggestions about great reduction in the "Myths" chapters has been abandoned. The brilliance of Volume II, which I had not read when I made this suggestion, tends to offset the adverse effect of these digressions in Volume I.

I misunderstood some sentences in the text, and certainly my suggested alterations were incorrect. But does not that suggest to you that the translation must be ambiguous in order to permit such a misunderstanding?

And if you "look for unusual words still present in Vol I and try to make good substitutions," as you suggest, that certainly is all that I can ask.

Again on the Bloch episode, I have offered to give your revised version of the passage--which I still await--a fair hearing. But if our attorney still says no, I shall not be able to suggest a further compromise.

It is of course understood that you are to proof-read the book. That is indeed part of your duty as translator. As to the index, I think your analysis of the kind of index required is correct. We shall depend on you to solve what I consider the main problem of the index: the number of topical headings. Suppose then that we agree that you are to do the index, and that we shall pay you a fee of, say, $175.

I have taken pp the question of your fee for the translation with Mr. Knopf. I had understood that it was to be a flat fee of $2000. But upon consultation with him, and upon checking our correspondence, it is quite apparent that you are quite correct, and that Mr. Knopf agreed to a rate of $10. per thousand words. You are also correct in stating that the book is longer than 200,000 words. I have requested our production department to give us an outside printer's count of the word length, and I expect I shall have a report on this in two or three weeks. At that time we shall

make an adjusted payment.

It is true that I have given you only a short time for additional corrections, but where it is absolutely necessary, minor changes can be made in galley proof, although this is expensive.

May I repeat that if you now go over Vol I and catch those too-fancy words that may remain, you will have done all that is necessary.

Cordially,

Harold Strauss.

hs;bh

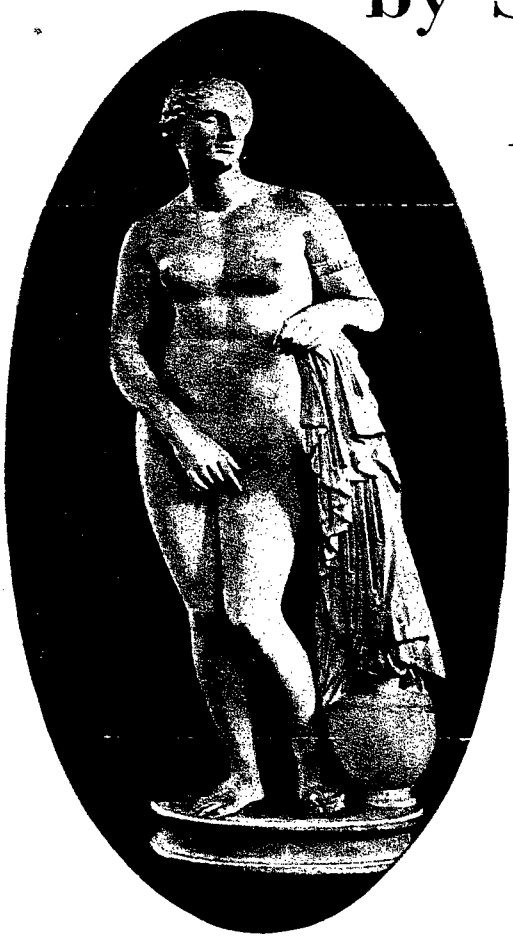
Professor H. M. Parshley
Smith College
Northampton, Mass.

APPENDIX B : Promotional poster and a picture of H. M. Parshley

Printed with the permission from Elsa Parshley Brown and the Smith College Archives.

The Second Sex

by SIMONE DE BEAUVOIR



Courtesy Metropolitan Museum of Art

An exciting and enlightening study of what it means to be a woman in mind, in body, and in spirit

Here is the definitive, all-inclusive, uninhibited story of modern woman and her place in Western culture—a book that will take its place alongside of Havelock Ellis's *The Psychology of Sex.* In the past much has been written about women from such limited points of view as the physiological, the religious, the psychoanalytical, the pessimistic, and the feministic, but hardly anything has ever been written by women about themselves. Simone de Beauvoir, after years of research, has written a book on woman and her contemporary and historical place in our culture. Scientifically accurate, comprehensive and outspoken in its treatment of woman's development and the genesis of her social relations, it is also endowed with a wealth of literary and scientific illustrative quotations, founded upon a broad and consistent philosophy and crowned with an optimistic view of the future.

THE BIOLOGICAL FACTS OF LIFE are first discussed as Simone de Beauvoir points out that the real biological difference between the human male and female are and will remain the primary source of romance and sexual attraction and will not be lost but further enhanced when the two sexes become equals in intellectual, professional, and economic spheres. She then goes on to refute some of the interpretations of woman and her destiny offered by psychoanalysis and historical materialism.

THE HISTORY OF WOMEN takes up woman's situation in the world in primitive times, in the earliest civilizations, in patriarchal times, in the classical antiquity of Greece and Rome, during the Middle Ages, through the Age of Chivalry, the French Revolution, the Industrial Revolution, the feminist movement, and the Russian Revolution.

THE MYTHS OF WOMEN deflates the pretensions by which the male favors his economic and moral interests—such as the myths of Eve, Delilah, Pandora, Nature, the Sea, the Earth Mother, Woman the Impure, the Fates, the Flesh, the Dangerous Prey, the Good Mother, the Evil Step-mother, Mom, the Better Half, the Shrew, the Virgin Mary, the Movie Star, the Eternal Feminine, and, in particular, the myth of Feminine Mystery.

One of the great books of our time on sex and human personality

Elliott Erwitt

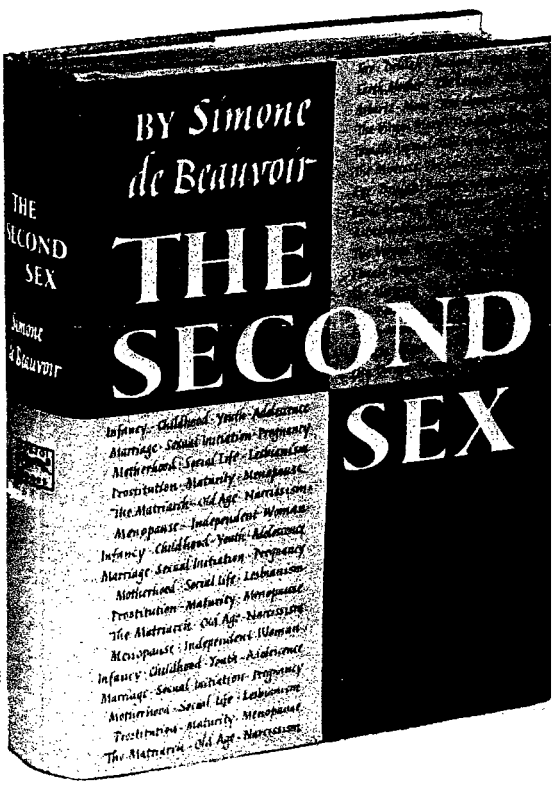
THE SEXUAL LIFE OF WOMAN ranges from the amusements of childhood to the shock of puberty, the frustrations of adolescence, the mores of marriage, the side-issues of childbirth, the attitudes of the young matron, the boredoms of the older matron, the escapes of the neglected woman, the problems of the menopause, the emergence of the matriarch, the decline of sexuality, narcissism, prostitution, lesbianism, and the occasional serenity of very old women.

THE WAY TOWARD LIBERATION forcefully points out that the social evolution needed to establish the equality of man and woman and to assure woman a place as an independent associate of man on both economic and intellectual planes is neither extravagant nor impossible and is in fact most visibly started here in the United States.

The Second Sex is a masterpiece that belongs with the handful of the world's great books on sex and human personality. It is a profound and unique analysis of what it means to be a woman today—a complete, faithful, and just portrait of modern woman—that offers a noble and inspiring concept of woman existent in her own right and independent, cultured, capable and proud. Already recognized throughout Europe as a classic, *The Second Sex* is a book that will leave every woman who reads it with a deeper understanding of herself and the society in which she lives and a greater prospect for happiness in the future.

776 pages

SIMONE DE BEAUVOIR grew up in Paris, obtained her Ph.D. at the Sorbonne, taught philosophy until 1943, and then devoted herself to writing. She has produced novels, plays, essays, and now this *magnum opus* on women. A leader among French intellectuals, she has lectured in various countries, including the United States, on the role and destiny of women in ancient and modern times. In 1947 she visited here on a coast-to-coast tour under the auspices of the French Cultural Service.



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