


## MARIA EDGEWORTH AND CHILDREN'S

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### *PARENT'S ASSISTANT* (1796) INTO SPANISH<sup>1</sup>

Carmen Fernández Rodríguez  
Universidad de La Coruña

#### *Abstract*

Maria Edgeworth (1768-1849) became one of the most popular and prolific women writers in nineteenth-century Great Britain. After the publication of her ground-breaking *Castle Rackrent* (1800), Edgeworth's *oeuvre* was soon admired and translated all around Europe. Nevertheless, many aspects of her works remain unexplored, and within the field of the so-called Edgeworth Studies, the continental reception of the Anglo-Irish authoress is not a favourite topic. Similarly, Edgeworth's productions for children have been also been traditionally neglected. This article is part of a larger project and analyzes the nineteenth-century versions into Spanish of three stories from the collection *The Parent's Assistant or Stories for Children* (1796): "Lazy Lawrence", "The False Key" and "Forgive and Forget". We will focus on the most remarkable features of the translations taking into account the source

#### *Resumen*

Maria Edgeworth (1768-1849) se convirtió en una de las escritoras más populares y prolíficas en Gran Bretaña durante el siglo diecinueve. Tras la publicación del innovador relato *Castle Rackrent* (1800), la obra de Edgeworth fue pronto admirada y traducida por toda Europa. Sin embargo, muchos aspectos de su obra permanecen sin explorar y dentro de los llamados Edgeworth Studies, la recepción continental de la autora angloirlandesa no es uno de los temas más tratados. Igualmente, la obra infantil de Edgeworth se ha desatendido. Este artículo forma parte de un proyecto más amplio y analiza las versiones decimonónicas de tres historias de la colección *The Parent's Assistant or Stories for Children* (1796): "Lazy Lawrence", "The False Key" y "Forgive and Forget". Nos centraremos en los rasgos más importantes de las traducciones teniendo en cuenta el texto

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text and adopting translemic studies and Itamar Even-Zohar's theory of literary polysystems as the theoretical framework for our analysis. The contributions of other scholars will be taken into account as well.

*Keywords:* Maria Edgeworth, translation studies, nineteenth-century literature, gender studies, British literature, children's literature.

original. Se adoptarán los estudios translémicos y la teoría de los polisistemas literarios de Itamar Even-Zohar como marco para nuestro análisis, así como las contribuciones de otros estudiosos de la traducción.

*Palabras clave:* Maria Edgeworth, estudios de traducción, literatura del siglo XIX, estudios de género, literatura británica, literatura infantil.

## 1. INTRODUCTION

At the turn of the nineteenth-century, few British authoresses could rival the Anglo-Irish Maria Edgeworth (1768-1849) in popularity and commercial success. Almost two hundred years later, and after the appearance of *Maria Edgeworth: A Literary Biography* (1972) by Edgeworth's biographer Dr. Marilyn Butler, a considerable amount of articles and two remarkable anthologies (Kauffman and Fauske 2004; Nash 2006) have been published and confirm the vitality of Edgeworth Studies. Nowadays research is mainly centred on Ireland, Edgeworth's position towards the Union and the Empire, and on her enlightened views of education and woman. The translation and reception of Edgeworth in Europe is not a favourite topic. This article offers a translemic analysis of the Spanish versions of three stories written by Edgeworth in the collection *The Parent's Assistant or Stories for Children* (1796): "Lazy Lawrence", "The False Key" and "Forgive and Forget".<sup>2</sup> Instead of paying attention to *tales* or stories for adolescents,<sup>3</sup> here we are

<sup>2</sup> For a list of nineteenth-century translations of Edgeworth's texts into Spanish, see Pajares (2006:113-4). Modern translations are *El castillo de Rackrent* (Trad. Betty Curtis. Barcelona: Littera Books, 2004) and *El Absentista* (Traducción de M. Salís y A. Canosa Barcelona: Alba Editorial, 2000).

<sup>3</sup> *Tale* is an important word in Edgeworth's corpus and this is not the place to discuss the difference between a *tale* and a *story*. Suffice to say that the former refers to a longer narrative with more complex characters and a narrative technique very close to Jean François Marmontel's *contes moraux*. In this study, we will call *stories* to the narratives included in *The Parent's Assistant* in opposition to the *tales* for young people in *Moral Tales* (1801), *Popular Tales* (1804) or *Fashionable Tales* (1809, 1812).

concerned with a different kind of audience and we will follow the line of previous research (Fernández 2012). There is an attempt to see if these texts have the same features as the other ones. For that purpose, we will adopt translemic studies and Itamar Even-Zohar's theory of literary polysystems as the theoretical framework for our analysis. This scholar understands that the polysystem includes literary and extraliterary systems and canonic and non canonic writings (1990:17) and regards literature in dynamic relationship with the social context, which in Edgeworth's case coincides with the development of Anglo-Irish literature. Even-Zohar defines the literary system as "The network of relations that is hypothesized to obtain between a number of activities called literary, and consequently these activities themselves observed via that network" (1990:28). Due to the integration and interdependence of the elements comprising the literary system –the producer, consumer, market, product, institution and repertoire (Even-Zohar 1990:3-41)–, this theory is of particular interests for our analysis; however, the contributions of other scholars in the field of translation will be taken into account as well.

## 2. THE AUTHORESSES AND *THE PARENT'S ASSISTANT*

Though English-born, Maria Edgeworth had a very close relationship with Ireland, where she set her best works. The Anglo-Irish authoress will always be remembered for having inaugurated the regionalist novel, and, more specifically, the Big House novel with *Castle Rackrent* (1800), a text which inspired her great friend Sir Walter Scott, and later, Ivan Turgenev. Maria was the daughter of Richard Lovell Edgeworth, an enterprising member of the Protestant *élite* and an Irishman who belonged to The Lunar Society and had important contacts on the Continent. Resolved not to be an "absentee" –the title of one of Maria's homonymous works–, Richard Lovell settled down in the county of Longford and took charge of the family estate. Thanks to her father, Maria had a solid education in literature, economy, sociology and history –she read Stéphanie-Félicité de Genlis, Adam Smith, Edmund Burke and Edmund Spenser, among others–, and some important public figures, such as Erasmus Darwin or Josiah Wedgwood, frequented the Edgeworth household. While some critics regard Richard Lovell as a positive influence on his daughter (Butler 1972; Gonda 1996), others have envisioned Maria as a prey of patriarchy (Wolf 1942) and have considered him as an obstacle to her creativity (Gilbert and Gubar 1984; Kowaleski-Wallace 1989;

Myers 1995) since he edited his daughter's works and managed her career. It is indisputable that Maria always relied on him, to the point of calling herself "little i" (Letter to Mrs. Frances Edgeworth, 19 April 1807, qtd. in Butler 1972:178), and on one occasion, she even stated: "In the work of which I am speaking [*Practical Education*], the principles of education were peculiarly his [...] all the general ideas originated with him, the illustrating and manufacturing them, if I may use the expression, was mine" (qtd. in Butler 1972:171).

Edgeworth's corpus ranges from the domestic novel (*Belinda* 1801, *Helen* 1834) to her Irish tales (*Ennui* 1809, *The Absentee* 1812) or pedagogic essays (*Practical Education* 1801, *Essays of Professional Education* 1809). Despite her heavy didacticism, Edgeworth's popularity surpassed Britain thanks to the translations of the Genevan scholars, March-Auguste and Charles Pictet, who versioned some excerpts of her works in *Bibliothèque Britannique* (Fernández 2004, 2006). In a short time, Edgeworth's *oeuvre* was rendered into many European languages (Colvin 1979:X, 289-90), and she was praised after her lifetime. Thus, the French poet and man of letters Pierre Leyris prefaced the translation of *Castle Rackent* in 1964 and placed Edgeworth's pedagogical work between Mme de Genlis and Berquin (1964: 8-9). Likewise, François Delattre explained:

Elle a des idées très fermés sur les defaults et les besoins des enfants. Elle y subordonne meme ses capacités de grande romancière: son observation precise, la délicatesse aisée de son dialogue, son humour souriant, son habilité à saisir les paysages et les mouers de l'Irlande, qui, à les en croire du moins, devait montrer leur voie à W. Scott et à Tourgueneff. (1907:104-5)<sup>4</sup>

For Carolina Toral, Edgeworth had a fine poetic sensibility and *The Parent's Assistant* was the most significant work of its age (1957:53-4). Carmen Bravo-Villasante also pointed out: "Miss Edgeworth fue una excelente escritora en todos los campos. En el infantil, se la ha llamado el primer escritor clásico en inglés para niños" (Ionescu and San Miguel 1986:214). A literary lioness in the Pre-Victorian period, Edgeworth later fell to a secondary position with the advent of Jane Austen, George Eliot and other nineteenth-century women writers.

Leaving apart the enormous social differences between Great Britain and Ireland, Edgeworth produced her works when the Industrial Revolution had already affirmed the power of the bourgeoisie. In the literary realm, women competed with men and had to face the negative connotations of being called an 'authoress' (see Mellor 1993:7; Tompkins 1932:117-122), a label Edgeworth systematically

<sup>4</sup> "She has determined ideas on children's faults and needs. She subordinates her ability as a great novelist to it: her accurate observation, the easy delicacy of her dialogue, her complacent humour, her ability to recreate Irish landscapes and customs, which showed the way to W. Scott and Tourgueneff" (my translation).

eschewed and never used. Rather than an authoress, Edgeworth considered herself “a dealer in fiction” (Colvin 1971:116), and Richard Lovell Edgeworth had stated to her: “to be a mere writer of pretty stories and novellettes would be unworthy of his partner, pupil and daughter” (Gilbert and Gubar 1984:148-9, see also Spender 1986:295).<sup>5</sup> From the ideological point of view, Richard Lovell and her daughter were enlightened “whigs” and regarded education as an integrated project from the cradle to the grave “to promote [...] the progress of education”, as it is explained in the preface to the first series of *Tales of Fashionable Life* (Edgeworth 1967:2). Their works must be seen in the context of didactic literature, which had a long tradition in Great Britain after the success of nursery rhymes, mother goose stories, chapbooks and John Newberry's productions (*The History of Little Goody Two-Shoes* 1765). At the end of the eighteenth century, the demand of the market increased the production of literature for children, which was represented by Thomas Day (*Sandford and Merton* 1783-9) and by authoresses, such as Mrs. Sarah Trimmer (*Fabulous Histories* 1786), Mrs. Barbauld (*Evenings at Home* 1792-96), Mary Wollstonecraft (*Original Stories for Children* 1791) and later Mary and Charles Lamb (*Mrs. Leicester's School* 1809).

*The Parent's Assistant* interests us for two reasons. First of all, when it was brought to light, Maria had composed neither *Castle Rackrent* (1800) nor her Irish tales yet, and she had the charge to continue a project which Richard Lovell already began with his second and deceased wife Honora: the writing of a series of stories to entertain the little Edgeworths. Secondly, while *Castle Rackrent* was anonymously published, *The Parent's Assistant* is Edgeworth's first authored production. The source text we are dealing with contains 16 stories: “Tarlton,” “Lazy Lawrence,” “The False Key,” “The Barring Out or Party Spirit”, “The Birthday Present”, “Simple Susan”, “Old Poz”, “The Mimic”, “Eton Montem”, “The Bracelets”, “The Little Merchants”, “Forgive and Forget”, “Waste Not, Want Nor or Two Strings to Your Bow”, “The Orphans,” “The White Pigeon” and “The Basket-Woman”.<sup>6</sup> Edgeworth introduces a very special world in her stories in accordance with the Utilitarian ideology she upholds. She was aware not only aware of the type of reader she addressed to. In *The Parent's Assistant*, heroes and heroines do not face impossible tasks, but they need to have courage and determination to act on their own, often in defiance of the adults and children

<sup>5</sup> The woman writer was condemned because: “[she] cultivates and calls attention to the woman as subject, as initiator of direct action, as a person deserving of notice for her own sake” (Poovey 1984:36), and Edgeworth admitted: “Though I am as fond of novels as you can be I am afraid they act on the constitution of the mind as dreams do on that of the body” (Newcomer 1973:45).

<sup>6</sup> Butler highlights that the contents of the volumes edited in 1796 do not coincide with later editions: in 1800, eight new stories were added and three of them were omitted and transferred to *Early Lessons* (1972:159, note 1; 505); see also Slade (1937:16-8).

around them while bad characters are related to indolence, meanness and thoughtlessness (Butler 1972:161-2). Besides, children are usually associated with the lower classes since both are seen as dependent, weak and unruly, and servants appear very often. Edgeworth argues that if children are clearly shown right from wrong from an early age, they will rationally choose right. As Marjorie Lang, points out, Edgeworth's juvenile heroes never accumulate capital and middle class children are not taught to aim above their station (Lang 1978:24, 29-30). The world presented in Edgeworth's stories reminds one of William Wordsworth's poetry and was also exploited by Hannah More: "Their versions of domesticated pastoral repay close reading –not only as significant contributions to Romantic ideas about childhood but as vital instruments in the education of a new class of readers" (Butler 2003:XIII). Despite some good points, Edgeworth's stories lack complexity. O. Elizabeth McWhorter, for instance, criticizes the fact that the changes characteristic of the child's mind and personality are absent from Edgeworth's child creations (1971:27).

In a translemic analysis, macrotextual aspects, such as the narrative point of view, prefaces and footnotes must be borne in mind, and *The Parent's Assistant* is preceded by a "Preface" signed by Richard Lovell. Maria's father usually inserted these paratexts<sup>7</sup> mediating between the author and his/her readers. After quoting Dr. Johnson, he comments on the difficult task of educating children and defines the principles the authoress wants to insist on: justice, truth and humanity regardless of the rank (Edgeworth 1856: IV). The Edgeworths were concerned with style: they would write the unexplored *Readings on Poetry* (1816), they also warn on figurative language in *Practical Education*, and Maria dealt with sentimental literature in *Letters for Literary Ladies* (1798). However, in *The Parent's Assistant*, she does not aspire to present a scholarly text. The aim is to preserve elegant language, but also to avoid poetic allusions and paint virtue "not above their [children's] conception of excellence, or their powers of sympathy and emulation" (Edgeworth 1856:V). The socialization of children depends on their class (*ibid.*:IV), and these stories are intended for children of the upper and middle classes. Richard Edgeworth comments each story in the "Preface". In "Lazy Lawrence", for example, they have been careful to "proportion the reward to the exertion and money is considered only as the means of gratifying a benevolent wish" (*ibid.*:V). Maria's father wants to apply this to the

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<sup>7</sup> For Genette, the paratext guarantees a positive reception of the text: "[...] lieu privilégié d'une pragmatique et d'une stratégie, d'une action sur le public au service, bien ou mal compris et accompli, d'un meilleur accueil du texte et d'une lecture plus pertinente – plus pertinente, s'entend aux yeux de l'auteur et de ses allies" (1987:8). My translation: "[...] lugar privilegiado de una pragmática y una estrategia, de una acción sobre el público al servicio, bien o mal comprendido y realizado, de una mejor acogida del texto y de una lectura más pertinente – más pertinente, se entiende, a ojos del autor y sus aliados."

nation and to distinguish in broader terms between “industry and avarice” (*ibid.*). In “The False Key”, “the evils to which a well-educated boy, on first going to service, is exposed from the profligacy of his fellow-servants” (*ibid.*) are exposed. Another point is that stories are presented as antidotes against bad temper and dissipation. There is an insistence on the fact that children cannot live in ignorance of vice, but should see its representation. Finally, a dramatic component has been added to attract children and imaginary events have been avoided, so children do not cherish false hopes which are later frustrated (*ibid.*: VI).

### 3. THE TARGET TEXTS

The Target Texts –or the products in Even-Zohar’s terminology–, we are studying (Edgeworth 1864a, 1864b) were published in a volume entitled “Tesoro de cuentos” together with other stories. The translator’s name appears: Ángel Fernández de los Ríos (1821-80) was a journalist, politician, editor and historian who founded *Biblioteca Universal*. Apart from adapting geography and history works, Fernández de los Ríos translated foreign authors, such as Alphonse de Lamartine, Eugenio Sue, Alejandro Karr, Molière, Voltaire and Víctor Hugo. It is also interesting to study another version of “Lazy Lawrence” (Edgeworth 1864b) from México edited by J. M. Aguilar y Ortiz in the series “Biblioteca de mi abuelo” with four stories: “Los espantos”, “Los aguinaldos”, “El Impresorcito” and “Jacquard o el Tejedorcito” under the supervision of the writer and translator Lorenzo Elizaga. In both translations, the author of the original stories is never mentioned. The goal was simply to produce an entertaining volume for young readers.

Spanish readers –who become the consumers in this analysis– were familiar with the works of Daniel Defoe, Henry Fielding and a good deal of French literature manipulated by censorship.<sup>8</sup> During the nineteenth century, many works by Shakespeare, Lord Byron or Walter Scott were rendered into Spanish by José María Blanco-White, Pablo Piferrer, Eugenio Ochoa, Pedro Prado y Montes, Jaime Clark or Guillermo Macpherson, at the same time that American authors like James Fenimore Cooper, Washington Irving, Nathaniel Hawthorne or Edgar Allan Poe could be read in Spanish (Ruiz 2000:406-29). Publishing houses were based in

<sup>8</sup> Apart from Pajares (2006, 2010), for more information about the foreign authors translated into Spanish, see J.F. Montesinos (1980) and Franciso Lafarga and Luis Pegenaute (2004).

Madrid (Calleja, Imprenta del Mundo, Imprenta de El Panorama, Medina y Navarro, Imprenta de las Novedades y la Ilustración and Imprenta de Manuel Tello) and Barcelona (Imprenta de Francisco Oliva, Imprenta de Antonio Brusi, Imprenta de J. Roura y A. del Castillo, Librería Española and C. Verdaguer). French interference was seen as positive since French meant the language of a prestigious culture. It was not strange that texts were translated into Spanish after being successful in France (Montesinos 1980:15-6) and filtered through French, as Frank Howard Wilcox states: “In general, it was assumed that an English author was not acceptable in France until he had submitted to what Austin Dobson calls ‘a gente gallicism of his parts of speech’” (qtd. Pajares 2010:66). The limited command of English of some translators also contributed to this circumstance. Surprisingly, as the nineteenth century advanced –and direct translation from English increased–, British literature was still edited and printed in Paris by the Garnier Brothers, Rosa or X. de Lassalle y Melán. What is more, Spanish translators established in Paris published their works in America and had access to French versions. According to Christina Colvin, at least four translations of *The Parent’s Assistant* were published in France: *Petites [sic] contes moraux* (tr. Mme L. Sw. Belloc, Paris, 1820), *L’Ami des parens* (Geneva, 1827), *Le Livre des familles* (tr. Mlle. A. Sobry, Paris, 1833) and *Contes des familles* (tr. E. Garnier, Paris 1837, 1838, 1840) (1979:289), to which pirate editions, anonymous translations and anthologies might be added. *Le petit trésor des enfants bien sages ou Choix des jolis contes moraux* (Fruger et Brunet 1836) was also published.

For Even-Zohar, translated literature participates actively in shaping the centre of the polysystem and it is by and large an integral part of innovatory forces (1990:46). However, there was a marked difference between the British context when the original text appeared and the one of these translations, and some interrelated factors from Even-Zohar’s theory come to the fore. Regarding the market, this scholar remarks, “in the absence of a market, there is no socio-cultural space where any aspect of the literary activities can gain any ground. Moreover, a restricted market naturally restricts the possibilities of literature to evolve as a socio-cultural activity” (1990:39). In the Spanish case, children’s literature was not as important as in Britain, where the bourgeoisie and secularization gained ground, and the reception of texts is conditioned by these circumstances. For Even-Zohar, the *repertoire* refers to the rules and materials governing the production and uses of texts (*ibid.*). Moral and didactic ideas prevailed in nineteenth-century Spain, and censorship hindered the progress of literary and artistic movements since it controlled the production and diffusion of intellectual output, kept public order and promoted good taste. Foreign novels were linked with the corruption of morals and the translating process was greatly conditioned by this factor. Unfortunately, in the nineteenth century, the popularity of juvenile series did not correspond with the



quality of printed material, as Ruiz Casanova explains: “en la mayoría de los casos, las traducciones únicamente satisfacen una demanda material de la industria editora o del público, por lo que suelen ser más frecuentes las quejas y los análisis acerca de esta circunstancia que el debate sobre los modos y los medios del traductor” (Ruiz 2000:401; see also Botrel and Salaün 1974:125). Two factors changed the situation from 1885 onwards: the consolidation of constitutional monarchy and the alternation of the liberal and conservative parties in power, so the bourgeoisie were more concerned about children's education than before (García Padrino 1992:17). The translation of foreign works was similarly determined by this context: “Se buscaba en ellas [las obras que se traducían], más que unos aportes originales, una coincidencia ideológica entre las intenciones creadoras originales y los propósitos de quienes las veían entonces, a la luz de aquella mentalidad, merecedoras de traducciones convenientes para ese público” (1992:19). Eterio Pajares sums up the main changes in the translation into Spanish of English eighteenth-century novels and comments some features, namely the stress on the didactic aspect and the fact that texts were not often revised and heroes usually appeared more submissive than in the original. According to Pajares, popular language was frequently suppressed due to French influence and the poetics of the *bon gout*. If it was preserved, it was always in low class characters and downgraded in comparison with the realism of the original text (1994:390-1). According to Carolina Toral, nineteenth-century Spanish literature was marked by the production of tales by Fernán Caballero, Antonio de Trueba or Juan Eugenio de Hartzenbusch. There were collections of tales for children, such as *Los niños pintados por sí mismos* (1843) about jobs, and series like *Biblioteca nueva infantil D.J.A.* dealing with geography and travels. Other ones were *Biblioteca moral y recreativa*, *Biblioteca económica de la infancia*, *La biblioteca infantil ilustrada* or *La moral con imágenes* (Toral 1957:22-25). As for the institution, it includes critics and publishing houses (Even-Zohar 1990:37) and decides what texts deserve to be remembered by the community. In this regard, it is remarkable that *Cuentos de mi abuelo* appeared in *Biblioteca Universal*, which included important authors, and Elizaga's intellectual prestige.

The first point in this analysis is related to typography. Speeches are compressed or separated, to the point that it is difficult to separate the different characters' speech. This characteristic also appears in other translations (Fernández 2012: 118-9), as it was customary practice in translations during this period:

“I know nothing of your money –I don't know what you would be at,” said the milkwoman. “But where –pray tell me where, did you find this?” “With them that you gave it to, I suppose,” said the milkwoman, turning away suddenly to take up her milk-pail” (Edgeworth 1856: 45).

“–Yo no sé nada de tu dinero; ni siquiera sé lo que quieres decir, replicó la lechera. Respóndeme solamente, ¿de dónde has cogido esta moneda? supongo que te la han dado” (Edgeworth 1864b: 63).

Additionally, in “The False Key”, indirect speech turns into direct in Spanish: “his mistress asking where Corkscrew was, he answered that he was gone out” (Edgeworth 1856:53) is rendered as “–¿Dónde está el lacayo? –Señora, ha salido” (Edgeworth 1864a:362). The opposite phenomenon is also perceptible: “Call at the” bookseller’s in – stay, I must write down the direction” (Edgeworth 1856:57) shifts to “Y la Sra. Churchill trazó apresuradamente algunas líneas que puso bajo un sobre” (Edgeworth 1864a:365). This change is unpredictable and there is no consistency at all in its application.

The elision of details greatly affects characterization. In an adaptation, a cultural equivalent is used in the target text (Vinay & Darbelnet 1995:39). The reduction of some elements in our texts provokes a different effect. “Lazy Lawrence” deals with the characterological contrast of two children: Jem, Mrs. Preston’s grandson, versus Lawrence, the ill-treated son of a drunken man who has no good companions. Thanks to his effort, Jem saves his horse Lightfoot from being sold and prospers after performing menial jobs, such as planting strawberries, selling stones or plaiting heath to make soft mats while Lawrence is lying in the sun all day and obtains his money from his father or by gambling. Persuaded by another boy, Lawrence steals some money from Jem, but he is soon discovered. As a punishment, Lawrence goes to jail, his partner is sent to Australia, and Jem finally reforms Lawrence. The middle classes composed the source *market* (Even-Zohar 1990:38), and Edgeworth had in mind that she was writing for readers who prized domestic and didactic fiction. She was aware of the constraints of children’s literature, but also of the *repertoire*, or the rules and material governing both the production and use of a product (*ibid.*:39). In the translations, Jem hardly eats nor has a rest since the expressions referring to these actions disappear from the target texts. Edgeworth insists a lot on Jem’s affection towards Lightfoot. He explains to his lady: “*And I should be main [sic] sorry to part with him, for I love him, and he loves me; so I’ll work for him, I will, all I can.* To be sure, as mammy says, I have no chance, such a little fellow as I am, of earning two guineas afore Monday fortnight” (Edgeworth 1856:28, my italics). This affective component is lost in Spanish: “Mi madre es muy desgraciada porque sabe bien que soy demasiado jóven y demasiado débil para poder, de aquí allá, ganar dos guineas” (Edgeworth 1864b:36) and “mi madre es muy desgraciada porque sabe muy bien que soy demasiado jóven y demasiado débil para poder ganar en este tiempo dos guineas” (Edgeworth 1864a:236). Furthermore, Edgeworths creates a boy who loves playing: “*He was as fond of play as any little boy could be; and when he was at it he played with all the eagerness and gaiety imaginable: as soon as he had finished his task, fed*

Lightfood, and put by the sixpence he had earned that day” (Edgeworth 1856:29), while in Spanish we find: “*todos los días terminaba su tarea a las cuatro, y como le agradaba mucho jugar con sus camaradas, iba á la plaza de la aldea, adonde se reunían*” (Edgeworth 1864b: 38), or the reduction “*como le gustaba mucho jugar con sus compañeros*” (Edgeworth 1864a:238). Another instance is: “The rest were playing at cricket. Jem joined them, *and was the merriest and most active amongst them*” (Edgeworth 1856:30). Sentimental moments are left out: “bursting into tears, he sobbed *as if his little heart would break*” (*ibid.*:43) and “I thought how surprised you’d look, and how glad you’d be, *and how you’d kiss me, and all*” (*ibid.*:43). Finally, Jem becomes an entrepreneur, he changes games for work, a transition unrecorded in Spanish: “but he felt within himself that spirit, which spurs men on to great enterprizes [sic], and makes them ‘trample on impossibilities’” (*ibid.*:35), or “Two hours he worked before he went to bed. All his play-hours the next day he spent at this mat; which in all, made five hours of fruitless attempts” (*ibid.*: 36).

The relationship between Laurence and his father is far from good and recalls the oppression suffered by children in Dickens’s texts. Coarse language is softened in consonance with the target audience. Besides, in the English text, the father has imposed a task to his son while in the translations he immediately gives instructions:

“Now, did not I order you three days ago to carry these bottles to the cellar; and did I not charge you to wire the corks? Answer me, you lazy rascal; did not I?” “Yes,” said Lawrence, scratching his head. “And why was it not done, I ask you?” cried his father with renewed anger, as another bottle burst at the moment. “What do you stand there for, you lazy brat?” why don’t you move, I say?—No, no,” catching hold of him, “I believe you can’t move; but I’ll make you.” And he shook him, till Lawrence was so giddy he could not stand. “What had you think of? What had you to do all day long, that you could not carry my cider, my Worcester cider, to the cellar when I bid you? But go, you’ll never be good for anything; you are such a lazy rascal – get out of my sight!” So saying, he pushed him out of the house-door, and Lawrence sneaked off, seeing that this was no time to make his petition for halfpence. (Edgeworth 1856:32)

-Te doy tres días para llevar esas botellas á la cueva, y no esperes que yo te ayude a poner los taponés. Respóndeme, pillo perezoso, ¿lo harás

- Sí, respondió el niño rascándose la oreja.

- Pero muévete un poco, no te quedes ahí plantado como un árbol ó como una momia: vamos toma dos de esas botellas y bájalas.

Pero Lorenzo se daba tan poca prisa, que su padre, transportado de cólera, lo sacudió fuertemente por el brazo y le puso en la puerta, diciéndole:

Tú no serás nunca mas que un muchacho perezoso. (Edgeworth 1864b:42-3)

No te señalo mas que tres dias para llevar estas botellas á al cueva, ¡y no des lugar a que te ayude á ponerles los corchos! Respóndeme, infame perezoso, lo harás?

Sí, respondió el niño, rascándose la oreja.

Pero menéate un poco, no te quedes plantado como un árbol ó como una momia: veámos toma dos botellas y bájalas

Lorenzo se daba tan poca maña, que su padre arrebatado de ira le sacudió fuertemente por un bazo, y le puso en la puerta, diciendo: —Siempre serás un malvado perezoso. (Edgeworth 1864a:240)

Regarding characterization, it is important to remark that in “Lazy Lawrence” there is one character whose speech is foregrounded from the rest: the Welsh maid Betty. This fact is not reflected in the target text, as it used to be in nineteenth-century translations. Nevertheless, Edgeworth was known for her accuracy to reproduce Irish idiom, and the inability to understand a servant is decisive in “Forgive and Forget”. As a consequence, an expression such as “I picks up the penny” (Edgeworth 1856:46) is not all distinguished from standard speech.

A similar feature appears in “The False Key”, where Franklin is an honest orphan protected by Mr. Spencer. He is sent to Mrs. Churchill’s household, where he meets the French governess Mrs. Pomfret, and Felix, the cook’s nephew, who is spoiled by everybody in the house, and Corkscrew, Felix’s friend. The two boys are diametrically opposed: while Félix wants to live like a lord, Franklin simply wants to be a good servant. As the narrative advances, Franklin is accused of stealing food and it is discovered that Felix is involved in what is happening. Corkscrew likes drinking wine and befriends some thieves who plan to steal Mrs. Churchill’s silver. Félix joins them and provokes a fire which is put out by Franklin. Therefore, his employer gives him the key of the house and Felix and the thieves manage to make a copy of it. Again, Franklin discovers them and complains to his lady. As a reward, he receives some tickets for the theatre and Pomfret forgets her prejudices. In the story, Pomfret is French, which passes unnoticed in Spanish, while in the original it is reflected in phonetic adaptations: thus, “Ma’ am is not this the boy Mr. Spencer was talking of one day – that has been brought up by the *Villantrropic Society*, I think they call it?” (Edgeworth 1856:51) is translated as “–Señora: ¿será ese muchacho el niño de que nos ha hablado el otro día el Sr. Spencer? El que ha sido educado por la sociedad filantrópica” (Edgeworth 1864b:360). The narrator outlines Pomfret’s psychology and these comments are considerably reduced in Spanish:

Mrs. Pomfret, now seeing how far she had been imposed upon, resolved for the future to be more upon her guard with Felix, and felt that she had treated Franklin with great injustice, when she accused him of malpractices about the sirloin of beef.

Good people, when they are made sensible that they have treated any one with injustice, are impatient to have an opportunity to rectify their mistake; and Mrs.

Pomfret was now prepared to see everything which Franklin did in the most favourable point of view; especially as the next day she discovered that it was he who every morning boiled the water for her tea, and buttered her toast – services for which she had always thought she was indebted to Felix. Besides, she had rated Felix's abilities very highly, because he made up her weekly accounts for her; but unluckily once, when Franklin was out of the way, and she brought a bill in a hurry to her favourite to cast up, she discovered that he did not know how to cast up pounds, shillings and pence and he was obliged to confess that he must wait till Franklin came home. (Edgeworth 1856:59-60)

Cuando la señorita Pamfred se convenció de su injusticia para con Franklin, se prometió tratarle en lo sucesivo con benevolencia. Entonces reconoció sus buenos servicios; observó que todas las mañanas hacía el trabajo encomendado a Felix, que trataba de hacerse útil en todas ocasiones, y, en una palabra, que era excelente servidor. (Edgeworth 1864b: 386)

Another aspect which is altered in “Lazy Lawrence” and is related to the target culture is the price of stones: “some people bought the stones; one paid two pence, another three pence, and another sixpence for them” (Edgeworth 1856:23) is rendered as “muchos de ellos las compraban, éste por un sueldo, aquel por dos, otro por seis” (Edgeworth 1864b:28). For instance, “I begun but with one halfpenny [...] and now I've got two-pence” (Edgeworth 1856:33) is rendered as “He comenzado con un sueldo y ahora tengo cuatro” (Edgeworth 1864b:44). Similarly, culture-specific terms are translated by more general ones through hyperonyms, or, what is worse, by other ones totally different: “strawberries” (Edgeworth 1856:21) as “frutas” (Edgeworth 1864b:21 and Edgeworth 1864a:229), or “gingerbread” (Edgeworth 1856:31) as “pasteles” (Edgeworth 1864b:40, Edgeworth 1864a:239). There are even two different versions for “plums” (Edgeworth 1856:33): as “ciruelas” (Edgeworth 1864b:43) and as “peras” (Edgeworth 1864a:240).

As for the translation of proper names, Peter Newmark insists on the importance of preserving the effect of the source language in the target language or to find a solution which reproduces the implicit connotations in the original (1988:15). One solution is the *calque* where “a term used to denote the process whereby the individual elements of a SL item (e.g. morphemes in the case of a single word) are literally translated to produce a TL equivalent” (Shuttleworth and Cowrie 1997:18; see also Vinaly and Darbelnet 1995:31; Delisle et al. 1991:122). Proper names are translated where there is a Spanish equivalent (“Jem” becomes “Juan”), and in the case of nicknames, we find some calques or approximate translations (“Lightfoot” is rendered as “Pié-Ligero”, “Corkscrew” as “Sr. Tirabuzón”). Like in other versions of Edgeworth's works into French (Fernández 2008:93-4), there are not macrotextual elements –footnotes, for instance–, or strategies such as expansions explaining cultural allusions. The exception is “constable” with a footnote explaining that it refers to a policeman (Edgeworth 1864a:375). Some cultural names are strongly

related to British culture: the prison of “Bridewell” (Edgeworth 1856:48) is adapted to “Bredewel” and “Botany Bay” (Edgeworth 1856:48) or penal colonies turns into “a galeras” (Edgeworth 1864a:253; 1864b:68). In general, the translation of “The False Key” shows mistakes more obvious than “Lazy Lawrence.” Proper names are badly copied, as it happens in “The Manufacturers” (Author 2012:117). Therefore, “Grant” becomes “Graut”; “Pomfret”, “Pamfred” and “Manchon”, “Mauchon.” Once more, generality is preferred to concretion: “almond pudding” (Edgeworth 1856:52) is rendered into Spanish as “pastel” (Edgeworth 1864a:361) and “cherry-brandy” (Edgeworth 1856:60) as “Chervy” (Edgeworth 1864a:367). Regarding cultural names, in “The False Key”, “Bond Street” (Edgeworth 1856:72) is translated as “calle inmediata” (Edgeworth 1864a:375).

In “Forgive and Forget” these terms become vague or can even disappear. This story is set in the west of England. Maurice, a gardener’s son, lives with his family and is given some tulip bulbs by a sailor. The boy next door, Arthur, and his father also enjoy gardening. One day Arthur unintentionally destroys some plants in Maurice’s garden and is forgiven. Arthur admires this attitude, so he wants to do the same in the future. Maurice’s father is Mr. Grant and a Scotchman. Mr. Oakley, Arthur’s father, has prejudices against the people from Scotland and cannot understand how his neighbor has wonderful Brogdignac strawberries. After asking Mr. Grant for a plant, Mr. Oakley faces a refusal and gets so angry that he does not allow Arthur to be Maurice’s friend. There is another quarrel for a pear tree until Maurice sends some strawberries seeds along with a book explaining how to cultivate them. Still, Mr. Oakley thinks everything is a lie and destroys the strawberries. Maurice’s plant is crushed again, but the boy is not angry. However, Maurice had given some bulbs to Arthur and they go to a competition together. The families are reconciled again when they see that the initial quarrel was provoked because a Welsh maid did not understand Mrs. Grant well. Like in other translations (see Fernández 2012:120), here there are many inaccuracies: “painted-ladypeas” (Edgeworth 1856:380) disappears and is translated as “se disponía a envolverlas” (Edgeworth 1864a:342), and “as the shopman stooped to look for a sheet of thick brown paper and packthread to tie it up” (Edgeworth 1856:381) is transformed into “mientras el vendedor se bajaba para tomar hilo y atarle” (Edgeworth 1864a:342). “The Bible” (Edgeworth 1856:385) also shifts to “los libros” (Edgeworth 1864a:347). More examples are “Welsh servant girl” (TO:388), which is translated as “criada del condado” (Edgeworth 1864a:349); “plum-tree” (TO:388) as “peral” (Edgeworth 1864a:349); and “crab-tree” (TO:392) as “manzano” (Edgeworth 1864a:353).

There are superfluous amplifications. In “Lazy Lawrence”, “Después de haber visto las piedras, rogó a Juan que le siguiera, diciéndole que él llevaba conchas extranjeras á una señora de allí cerca que hacía una gruta, y que compraría probablemente también las piedras que él tenía en el canasto” (Edgeworth 1864b:32)

corresponds with “She will very likely buy your stones into the bargain. Come along, my lad; we can but try” (Edgeworth 1856:26). In a series, we may find the rewriting of “But by degrees, he was accustomed to their swearing and quarrelling, and took a delight and interest in their disputes and battles” (Edgeworth 1856:34) as “Sin embargo, se familiarizó muy pronto con tan extraño vocabulario y se aficionó á todos los juegos, querellas y disputas” (Edgeworth 1864b:241). The translator introduces many additions in “The False Key”: “Vas a entrar al servicio de mi hermana” (Edgeworth 1864a:358), “La Sra. Churchill pertenecía a una familia antigua y bien acomodada” (Edgeworth 1864a:367), “a pesar de eso, convencidos de que se atrapan más mosquitos con miel que con hiel, o en otros términos, que es preferible la amabilidad a la violencia” (Edgeworth 1864a:372) and “[...] has salvado la fortuna y quizás la vida de mi hermana.– No he hecho mas que cumplir con mi deber, respondió Franklin con modestia” (Edgeworth 1864a:374).

Both translations are very far from the source text due to a number of inaccuracies: “swallowing his secret with great difficulty, and then tumbling head over heels four times running” (Edgeworth 1856:42) shifts to “a quién le costaba trabajo guardar su secreto, y rodaba su sombrero entre sus manos” (Edgeworth 1856:38), and meaning can be altered, as well:

During Lawrence's confinement, Jem often visited him, and carried him such little presents as he could afford to give; and Jem could afford to be generous, because he was industrious. (Edgeworth 1856:48)

Durante su prision, Lorenzo recibió frecuentes visitas de Juan, cuyo escelente [sic] natural se manifestaba de aquella manera en todo su esplendor. (Edgeworth 1864b:68)

Lorenzo recibió durante su encarcelación frecuentes visitas de Juan, que manifestaba así su escelente [sic] corazón. (Edgeworth 1864a: 253)

In this regard, the meaning of the original is not respected in several instances in “The False Key” to the point of contradicting the fictional world: “I have sometimes spoken harshly to you; but you will not meet a more indulgent friend” (Edgeworth 1856:50) is amplified as “Ya he hablado por ti, y te he recomendado como mereces. Ve pues, hijo mío y manifiesta con tu conducta que me he quedado corto al elogiar las buenas cualidades que te adornan” (Edgeworth 1864b:58). Other Spanish versions also exhibit this feature (Fernández 2012:121), and there are more examples later: “he could not recollect his [Mr. Spencer] having warned him that shoe-strings were indispensable requisites to the character of a good servant” (Edgeworth 1856:53) is translated as “Franklin, que no había olvidado los consejos del Sr. Spencer, sabía muy bien que los zapatos de charol y las camisas bordadas no constituyen un buen servidor” (Edgeworth 1864a:361). The narrator explains the good treatment reserved for Félix: “Many a handful of currants, many a half-

custard, many a triangular remnant of pie, besides the choice of his own meal at breakfast, dinner and supper, fell to the share of the favourite Felix” (Edgeworth 1856:54-5), which is totally transformed in the Spanish text: “su tía la cocinera no desperdiciaba ocasión de regalarle golosinas. Ya un ala de ave, media perdiz, queso, frutas, en una palabra, todo lo mejor que quedaba del almuerzo o de la comida” (Edgeworth 1864a: TM:363). “Manchon was extremely fond of Felix” Edgeworth 1856:58) is understood as exactly the opposite: “Mauchon aborrecía a Felix” (Edgeworth 1864a:365).

*The Parent’s Assistant* contains less didactic comments than later works by Edgeworth. It is interesting to see how the ending of the stories departs from the original text: in “Lazy Lawrence” details are reduced and one sentence disappears while in “The False Key”, Mrs. Pomfret’s speech turns into a moral message:

Confused reports of Lightfoot’s splendid accoutrements, of the pursuit of the thieves, and of the fine and generous lady who was standing at dame Preston’s window, quickly spread through the village, and drew everybody from their houses. They crowded round Jem to hear the story. The children especially, who were all fond of him, expressed the strongest indignation against the thieves. (Edgeworth 1856:46)

Los habitantes de la aldea formaron muy luego [sic] en numerosos grupos á la puerta de la casita de la viuda Preston; todos querían enterarse de esta historia y saber por boca misma del héroe, cómo habia sabido gragearse la generosidad de la señora. (Edgeworth 1864a: 252)

“I am very much obliged to you, indeed, ma’ am; and I’ll go with him with all my heart, and choose such plays as won’t do no prejudice to his morality. And ma’ am” continued Mrs. Pomfret, “the night after the fire I left him my great bible, and my watch, in my will; for I never was more mistaken at the first in any boy in my born days; but he has won me by his own *deserts*, and I shall from this time forth love all the Villantropic folks for his sake.” (Edgeworth 1856:73)

“Desde entonces, la señorita Pamfred manifestó a Franklin una amistad sin límites, comprendió que los hijos no pueden ser responsables de las faltas de sus padres y no volvió a despreciar a los niños que la sociedad filantrópica, con un celo digno de alabanza, trataba de arrancar, por medio de buena educación, de la senda del crimen á que ejemplos perniciosos pudiera arrastrarles, tomando por máxima lo que la ciencia de todos los tiempos ha demostrado y reconocido, que no existe más diferencias entre los hombres que las que establecen el talento y la virtud.” (Edgeworth 1864a:376)



#### 4. CONCLUSION

The narratives contained in *The Parent's Assistant* are part of canonized British literature and of British children's literary heritage. They are good representatives of the Edgeworths' ideology and Maria's earliest narrative craft. However, the translations into Spanish follow the tendency to simplify content and to adapt the text either by adding details or by assimilating the style to other models existing in the target polysystem. Even-Zohar's theory has helped us to see texts as complex structures involved in relationships with sociocultural elements. The transformations in the target texts allow their systemic affiliation; however, the problem appears when elements disappear and so their function. The source texts we have examined do exhibit features difficult to translate, such as the witty dialogue or very specific terms. Nevertheless, the translations cannot be considered as versions of the original stories: though the narrative voice, events and the setting are respected and the resulting texts are acceptable and adequate according to Gideon Toury criteria (1995:56-7), there is some adaptation to the target culture and they do not faithfully reproduce the world of the source texts. By leaving out details, characterizing discourse disappears and affects the presentation of secondary characters. There is a tendency to generalization regarding cultural terms which are often erased from Spanish. Due to lack of knowledge or carelessness, the translations have many inaccuracies and mistakes leading to plot inconsistencies. Besides, additions are related to the need to accommodate the text to the target readers and highlight the moral aspect of the stories. Irony and harsh language are suppressed, as well as certain values which the translator did not consider as necessary for the reader to acquire, such as becoming an entrepreneur.

Both the text edited in Madrid and the one from Mexico show the typical features of nineteenth-century translations, but the Mexican text is more conservative and respectful with the target text. Evidence indicates that we are before indirect translations from French, and previous translemic analyses have shown that continental translations of Edgeworth's texts are usually manipulated to a great extent (Fernández 2008:86-7, 92-3). Target texts could even have had the same source since there are important coincidences between them. In the Anglo-Irish authoress's case, changes were not necessary due to the didactic function the texts already had in the English polysystem and the fact that they did not subvert any aesthetic or ideological norm and Edgeworth's fiction suited the tastes of Georgian readers. In Spain, Edgeworth could have been incorporated to the list of best-known or canonized foreign authors, and her texts could have contributed to elaborate a new repertoire of Spanish literature which would motivate readers, but it

was not the case. An examination of translations can help us to understand why she remained an authoress to be discovered by Spanish readers.

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*Author's contact:* c28fernandez@gmail.com