

First
Valencia/Napoli Colloquium on
Gender & Translation
**TRANSLATING FOR SEXUAL
EQUALITY**

Universitat de València, 27-28 October 2016



BOOK OF ABSTRACTS



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Güliz
AKÇASOYBIRCAN

Dokuz Eylül Üniversitesi, İzmir

FEMINIST SPECULATIVE FICTION IN THE TURKISH CONTEXT

Speculative fiction, as a realm of writing where the presence of women writers had been limited until recently, serves as a tool to question and change the existing word order. Feminism as a political act defines this world order as patriarchal and contemplates on deconstructing the ways in which women are oppressed through a series of socially-, culturally- and ideologically- constructed gender identities. Thus, speculative fiction, together with its thematic and narratological properties, may offer an opportunity for women writers to speculate on how patriarchal constructions of sex and gender can be eliminated and what alternatives can be suggested in return. Feminist speculative fiction begun to be produced in the West in the 1960s and 70s, roughly, whereas in Turkey, the production begun as late as the 1990s, which corresponds to the revival of women's movement in Turkey after the 1980s. My research has revealed that feminist speculative fiction first entered into Turkish "culture repertoire" (Even-Zohar, 1997) via translation, more specifically, the translation of *Mülksüzler* (1990) [Ursula K. Le Guin, *The Dispossessed*, 1974] as an "option" (Even-Zohar, 1997) presented by Levent Mollamustafaoğlu. The books that fall into the sub-genre of feminist speculative fiction are still being produced through translation in Turkey. Meanwhile, a few indigenous attempts have been made from within the Turkish culture repertoire, namely Erendiz Atasü (1988), Buket Uzuner (1998), Ayşe Kulin (2015). This study aims to show how feminist speculative texts have been "imported" into Turkish culture repertoire and to question whether the sub-genre feminist speculative fiction have been "transferred" successfully into Turkish culture repertoire via translation (Even-Zohar, 1997). If yes, in what forms and to what extent did such a transfer take place?

Keywords: Feminist speculative fiction, translation, gender, culture repertoire, import and transfer

Carmen
CAMUSCAMUS

Universidad de Cantabria

TRANSLATING FOR SEXUAL EQUALITY. A *VINDICATION FOR THE RIGHTS OF WOMAN*: THE AWAITED RIGHT TO BE PUBLISHED IN SPAIN

From an examination of the records at the Administration's General Archive (AGA), this paper documents the translation process that Mary Wollstonecraft's *A Vindication of the Rights of Woman* underwent in Spain. During the Francoist dictatorship, official censorship was compulsory for every cultural product. The bureaucracy of censorship came to an end, coinciding with the publication of the first Spanish translation of Wollstonecraft's essay. In spite of the 185-year literary void that the work had to wait in Spain before it was translated into Spanish, in a span of twenty five years there were three translations issued by three publishers in seven separate editions. The first translation was one of the seven titles that the publishing house Debate included in the collection Seven Books to Understand the 20th century: *Siete libros para entender el siglo XX*. It was a 282-page volume translated by Charo Ema and Mercedes Barat, which was reissued in 1998 in an abbreviated 222-page edition. In 1994, a second translation was published by Carmen Martínez Gimeno, which was reissued in 2000 and 2005. This was a joint venture promoted by the publishing house Cátedra and the newly created Spanish Institute for Women. In 2005, a third translation by Marta Lois González, this time endorsed by the publishing house Istmo, appeared on the Spanish market. This translation was reissued in 2012 by Taurus and included in the collection Great Ideas, and a third edition of this translation was published in 2014 by Akal with an introduction by Nina Power, which was translated by Alfredo Brotons Muñoz. The aim of the paper is twofold: on the one hand, to search in the Spanish censorship files kept at the AGA and try to reconstruct the translation, censorship and publication constraints the work may have endured and, on the other, to contrast and compare samples of the three translations of *Vindication* into Spanish to determine whether the translations bore ideological shifts due only to the translator's self-censorship or whether changes found in the three translations examined may be attributed to structural censorship as well as self-censorship.

Olga
CASTROVÁZQUEZ

Aston University

**TEACHING EQUALITY AS DIFFERENCE ACROSS BORDERS: TOWARDS A
TRANSPERFORMATIVE PEDAGOGY OF FEMINIST TRANSLATION**

As feminist translation studies have been evolving as a field in the last decades, their influence on different curricula is becoming more and more perceptible. Indeed, in universities across the world numerous courses proliferated, creating new productive spaces for discussing the intersection between gender and translation both in theoretical and practical ways, with undergraduate and postgraduate students alike. In the age of transnational feminism, in which alliances are created among women across multiple geopolitical borders to subvert asymmetrical power relations, feminist translation could be considered a promising tool for teaching equality as difference across borders, inasmuch as it could highlight planetary interconnectivity and the possibility of creating common politics of solidarity. Drawing on this idea, in this paper we argue for new “transperformative pedagogies” which, combining Barbara Godard’s notion of “transformance” and Judith Butler’s theory of “performativity”, conceptualize the translated text as a (transformed and transforming) performing text producing political meanings and effects in its cooperation with situated readers. Our paper starts with an expansive definition of feminism as multifaceted and multifocal politics aiming to transform not only gender relations, but also all other relations of power that intersect with gender (e.g. racism, imperialism, heterosexism, etc.). Based on such relational and connectionist (rather than oppositional) forms of politics, we discuss the political power and potential of feminist translation to interconnect cultures and peoples despite all the separatist forces that define the contemporary global world. Through a number of examples, we attempt to demonstrate how this potential makes feminist translation entirely relevant not only within the discipline of Translation Studies, but also beyond, and very especially in university courses on globalization, international relations, transnational social movements and intercultural communication.

Keywords: Teaching Feminist Translation, Transnational Feminist Translation, Transperformative Pedagogies of Feminist Translation, Teaching Equality.

Bárbara
CERRATORODRÍGUEZ

Universidad de Salamanca

LA TRADUCCIÓN COMO REESCRITURA: *IMPOSSIBLE SAINTS*, DE
MICHÈLE ROBERTS

The present paper starts from the new concept of *translation as rewriting* or *narrative of reality*. This new form of understanding the original text as translation of reality, according to the new theories of historiography developed by Hayden White, LaCapra, Jenkins, Burke, DeCerteau, Munslow..., is part of an innovative line of research in Translation Studies that broadens the definition of the concept of *translation*, which originated from the post-structuralist theories of translation (Baker, Bassnett, Bielsa, Hernández Guerrero, Johnston, Lefevere, Tymoczko, Valdeón...) and history (Bastin & Bandia, Munday, Spivak...).

The theology that Michèle Roberts offers in *Impossible Saints* (1997) is a rewriting, understood as narrative of reality. Nevertheless, we should not forget that theology *per se* is a sort of rewriting of the world, since it selects one of all possible versions or interpretations of reality. Moreover, this novel is a feminist rewriting that combines the feminist critic of myths and the revisionist creation of myths: two strategies used by feminism to subvert the patriarchal values spread by the Catholic religion. In fact, the author translates, understood in the sense of Hayden White, the life of Teresa of Jesus and eleven saints.

Therefore, we will take *Impossible Sait*s, one of the possible translations of reality, as a basis to explore the symbolic and surreptitious violence, since it portrays female religious characters that aim to achieve a personal fulfillment inconsistent with the oppressive patriarchal religion, which in the end promotes gender equality in the religious field.

Keywords: rewriting, critical historiography, feminism, narrative.

Montse
CORRIUSGIMBERT
Eva
ESPASABORRÀS

Universitat de Vic – Universitat Central de Catalunya

Marcella
DE MARCO

London Metropolitan University

ACCOUNTING FOR GENDER AWARENESS AND PROFESSIONAL PROFILES IN ADVERTISING AND AUDIOVISUAL TRANSLATION

This paper presents an overview of an ongoing multiphase study started in 2010, in which we examine the gender awareness of students of advertising and of audiovisual translation. The challenge is to raise students' awareness of the consequences that their decisions regarding gender (either devising or translating an advertisement) may have on responses to gender as represented on the screen. The study also aims at exploring how higher education institutions may contribute to enhance this awareness through the integration of relevant didactic content and assessment methods in their curriculum. The institutions involved in this study are London Metropolitan University (MA in Translation) and the University of Vic-UCC (Degree in Translation and Interpreting; Degree in Advertising and Public Relations).

This paper reviews the main findings and challenges of the different phases of our study:

The first stage explored students' attitudes toward gender issues in commercial advertising across different educational settings (London, Media for All 4 Conference, 2011).

The second stage examined the connections between feminist pedagogies and our courses on advertising translation (Comares, 2012).

The third phase included the evaluation of students' and trainers' gender awareness (Barcelona, DidTrad-Pacte, 2012).

The fourth stage added another level of analysis by exploring students' gender

awareness when they are faced with non-profit advertising (Dubrovnik, Media for All 5 Conference, 2013).

The fifth phase explored the varied situated knowledge and perceived responsibility of students, trainers and professionals as regards gender and professional priorities (Corrius et al. 2016).

For this study we have worked with the following materials:

1. A set of audiovisual advertisements to be analysed and/or translated by students.
2. A questionnaire for students.
3. A teacher self-evaluation questionnaire common to the 3 groups involved in the research.
4. A questionnaire for both students and professionals.

Keywords: Gender awareness; higher education; audiovisual advertising; audiovisual translation

Maribel
DEL POZOTRIVIÑO

Universidade de Vigo

**INTERPRETING FOR VICTIMS AND SURVIVORS OF GENDER VIOLENCE:
THE NEED FOR SPECIALISATION**

Violence against women is a type of gender based discrimination suffered by women all over the world. Migrant women who do not speak the host country language are an especially vulnerable group, due to cultural, social and linguistic difficulties in their new place.

Governments have an obligation to guarantee the right of migrant women to information and justice, by providing the means required for them to understand and be understood and such obligation includes the provision of quality translation and interpreting services.

Furthermore, international, EU and Spanish legislation establishes that service providers who assist gender violence victims/survivors have to be specially trained to work in such settings. This need for special training also applies to interpreters because they are the critical link between public agents and victims.

This session will look into the phenomenon of violence against women and its impact on migrant women and it will furthermore review the current international, EU and Spanish legislation on gender violence and on the right to translation and interpretation. We will discuss the need for specialisation of service providers and interpreters in the light of the research carried out by the EU co-funded project Speak Out for Support (SOS-VICS).

Keywords: gender-violence, violence against women, migrant women, interpreting, interpreter's training.

Eleonora
FEDERICI

Università di Napoli 'L'Orientale'

WHAT'S GENDER GOT TO DO WITH TRANSLATION? A EUROPEAN RESPONSE

Can we talk about a European gender translation geography and is it possible to outline it? There are various questions that should be included as starting points of a possible mapping on gender and translation in Europe, questions that consider many factors such as specific issues in the field resulting from the works of Canadian scholars, the institutionalisation of translation and gender in European countries or the translation techniques and strategies considered as feminist and the various objectives there have been outlined in these last decades. A European translation and gender map is an important step in order to recognize the state of art in the various contexts and the possible routes to take acknowledging the many issues that have come out in the literary, cultural and translation theoretical debate in the last decades and which have intersected with gender. To look for theoretical and practical answers to feminist translation theories and practices in Europe today is central in order to understand our cultural production, many aspects of our social formation and our perception of the translator's role and ethics.

feminist translation theory, translation practice; translator's role; Europe

Nadia
GEORGIU

University of Surrey-Guildford

TRANSLATING WOMEN: GENDER POLITICS AND LITERARY
TRANSLATION FROM MODERN GREEK INTO ENGLISH

The object of this study is to present and discuss an overview of translated Modern Greek literature into English within a period of 42 years (1974-2016). The emphasis is placed on the women agents involved in the process of cultural production (writers, translators, editors) and their roles. Poetry anthologies, single-poet collections and novels are included. The questions examined include which women poets/writers are represented, when and why, what is the editor's/publisher's role, which publishing houses in the Anglophone world publish Greek women writers and how the writer-translator-editor-publisher networks affect the translation and publication processes.

This overview reveals a shift in the writers, the material to be translated but also in the translators since the late 1980s. This shift, which coincides with the rise of a new wave of feminism in Greece, is presented in the second part of the paper, in which I discuss the work of a number of women translators and their networks who have been actively promoting the work of Greek women poets and writers in the Anglophone world (UK, USA and Australia). Many of the women writers and poets translated during this period form part of the canon of Modern Greek literature yet they have only been very recently translated into English. This shift of focus exposes their former marginalization, or indeed exclusion, and problematizes the process by which writers and material are chosen to appear in translation. For these women translators and their networks the choice of writers and material to be translated becomes an ideologically charged act which aims at addressing an asymmetry of representation in the world of translated literature.

Keywords: literary translation, gender politics, Greek literature in translation

Pilar
GODAYOLNOGUÉ

Universitat de Vic – Universitat Central de Catalunya

HACIA UN CANON LITERARIO IGUALITARIO POSTFRANQUISTA: LASAL,
PRIMERA EDITORIAL FEMINISTA

After the death of the dictator Francisco Franco, the emergence of women's social and academic movements gave rise in Barcelona to the opening of the hybrid, multiple-purpose, cultural cum political café-bar laSal, and, a year later, to the founding of the first feminist publishing house in Spain, laSal, edicions de les dones (1978-1990). Here we present this pioneering project that fought to retrieve the national and foreign symbolical mothers that for so many years the National-Catholic discourses had made scarce. For laSal, the importation of foreign feminine and feminist literature was crucial. In this post-Francoist context, translation became an element of social change, a political act in favour of equality.

Keywords: history of women; feminist publishing houses; feminism and translation; feminist historiography of translation; laSal, edicions de les dones

RICH MAN, POOR WOMAN: GENDER, CENSORSHIP AND LITERATURA IN IRWIN SHAW'S BESTSELLER

The Spanish context under Franco (1939-1978 and beyond) presents a particular patronizing element, official censorship. During the almost forty years that the dictatorship lasted, all cultural expressions had to be subjected to a control system which exerted its power by adapting them to the cultural requirements of the dominant regime. The areas most closely watched were the ones that had to do with sexual morals, politics, religion and bad language. Being this the case, the image/role of women had an important say in the whole context. Evidence of the existence of a correlation between the incidence of censorship and the representation of gender in various text types can be traced and therefore examples can be given of how marked distinctions can be found in the representation of women between source language texts and target texts.

In this paper, the novel examined is the one written by Irwin Shaw in 1969 where he narrates the fortunes and misfortunes of the Jordache family in an attempt to reflect the main problems of the North American society of those years: *Rich Man, Poor Man*. The book hit the highest places in the best sellers lists and was made into an equally worldwide famous TV series in 1977. The path the book followed in Spain was alike, quickly becoming a success and contributing to the introduction of very controversial topics for the regime at the time, such as divorce, homosexuality or abortion. The story was a sharp shock for both the North American and the Spanish society. When the novel was first examined by the official censors, it received a *Silence* on the part of the administration, verdict that was justified according to its several pornographic scenes and freedom in the use of language. The range of images of women depicted in this narrative had a lot to say concerning this behaviour on the part of the authorities, since it will be seen how some of the characters are depicted as too liberal and provocative, whereas others, such as the mother of the family, represent the reprobation of that kind of behaviour. Designed to bring men to the spotlight in its same title, the representation and role given to women leaves them in a "poorer" position, a fact which will be analyzed to confirm if the transfer of the novel into Spanish implied a change on that North American depiction or not.

Keywords: translation, censorship, gender, sexuality

Pauline
HENRY-TIERNEY

Nottingham Trent University

TRANSLATION AND THE POLITICS OF MALE DESIRE IN ABDELLAH
TAÏA'S *L'ARMÉE DU SALUT*

The Moroccan-born French writer and film-director, Abdellah Taïa, has achieved great critical acclaim both in France and abroad with the publication of eight novels since 2000 and the production of his first feature film *L'Armée du salut* (2014) which was adapted from his 2006 novel of the same title. Described by *Interview Magazine* (2009) as a “literary transgressor and cultural paragon”, Taïa remains, to date, the only openly homosexual Moroccan author or filmmaker. Often heavily autobiographical in focus, Taïa's texts explore the difficulties of navigating his homosexuality in an Islamic country which denies the existence of queer sexual subjectivity. In *L'Armée du salut* (2006), Taïa describes the nascent sexuality of his childhood, graphically depicting the sexually-charged atmosphere of the familial house, as well as his homo-erotic attraction to his elder brother. In this presentation I will look comparatively at the French text and its English translation *Salvation Army* (2009). I will analyse the specific challenges posed by translating graphic depictions of homosexuality and the resultant implications for the desiring male gaze. In this paper, I will also explore the complexities of queer sexual subjectivity and community in relation to the translated text. In line with Keith Harvey's idea that “translated texts can suggest models of otherness that can be used in processes of internal identity formation and imagined community projection” (2000: 159), I will analyse whether the translation of Taïa's text, plays a formative social role in establishing a sense of community amongst gay, Maghrebi minorities and in opening up discussion on homosexuality in Morocco.

Keywords: homosexuality, male desire, queer subjectivity, translation, community

Università di Bologna a Forlì / Durham University

TRANSLATING ‘UNCONVENTIONAL’ MOTHERS FOR YOUNG READERS.
THE CASE OF SOME ITALIAN TRANSLATIONS OF *THE SECRET GARDEN*
AND *POIL DE CAROTTE*

Despite literary translation for children and feminist translation sharing some common points (Pederzoli 2011), an organic theory and an adequate and in-depth debate on a gendered approach to literary translation for children are lacking. Moreover, translation seems to be often overlooked when investigating gender issues and stereotypes in children’s books. Yet, assuming that ‘translation is never neutral’ (Pascua Febles 2010: 161) and that language somehow codes a particular viewpoint (Levorato 2003), translation and adaptation are paramount to the reception of children’s literature in the new culture, especially as far as gender is concerned. By looking at a selection of Italian (re)translations of two classics for children – *The Secret Garden* and *Poils de Carotte* – published from 1930 onwards, the study explores the possibility of translating for children with a gender-sensitive approach and investigates contacts and connections between the translation of children’s literature and feminist translation theory. In order to study the representation of womanhood offered to Italian readers, the analysis focuses more specifically on those passages devoted to mothers, with these mothers mostly being ‘unconventional’ and defying traditional role models and representations. Within a diachronic and comparative frame, I will examine linguistic and lexical choices, omission and censorship, editorial strategies, and translator’s interventions, so as to highlight textual and linguistic attention paid to gender-related issues in translating for children. Through this analysis, I will also be able to investigate how a gendered approach to literary translation for children might help foster a more egalitarian representation of female characters in children’s books and improve the quality of the translation.

Keywords: Children’s literature, Gender, Retranslation, Children’s Classics

Eivor
JORDÀ MATHIASÉN

Universidad Europea de Valencia

EL SEXISMO EN LOS DICCIONARIOS Y SUS CONSECUENCIAS PARA LA TRADUCCIÓN

An analysis of the treatment of gender along the eleven editions of the *Diccionario de Términos Jurídicos (Inglés-Español/Spanish-English)* by Enrique Alcaraz Varó and Brian Hughes is hereby presented. Among other results of the research, there has been confirmed the existence of certain sexist features, such as the concealment of women (by use of generic masculine or an androcentric treatment of professions), as well as the presentation of stereotyped portraits of men and women (by the selection of semantic fields referred exclusively to women or no neutral examples of use in terms of gender). The implications for translation of the sexist language present in dictionaries are evident as these texts possess a prescriptive character; therefore, both lexicography and translation should adopt a critical attitude.

Keywords: lexicography, bilingual dictionaries, law dictionaries, legal language, linguistic sexism

M^a Teresa
JULIOGIMÉNEZ

Universitat de Vic – Universitat Central de Catalunya

LA VINDICACIÓN DE LA CONCIENCIA FEMENINA: ISABEL DE
OYARZÁBAL, TRADUCTORA Y TRADUCIDA

These past few years have seen the recovery of the work of numerous women committed to the Spanish Republic who were unjustly silenced by the Francoist regime, among these Isabel de Oyarzábal, aka Isabel de Palencia (Málaga, 1878 – Mexico City, 1974). Actress, English newspaper correspondent, creator of the magazine *Dama*, member of the Lyceum Club de Madrid, regular contributor to *El Sol*, lecturer in Europe and the United States, etc., she was the first woman to deliver a lecture at the Ateneo de Madrid and to serve as Spain's ambassador to Sweden. Her concern about the situation of women during the Primo de Rivera dictatorship and the Second Spanish Republic fueled the political commitment leading to her exile.

Despite the appearance of recent occasional studies, there is one aspect that has been entirely overlooked in analyzing her work: her translations. In addition, it should be pointed out that her autobiography and memoirs, written in English during her exile in Mexico, were not translated into Spanish until the first decade of the twenty-first century.

In this paper, we analyze her work as translator and belatedly translated memoir writer.

Keywords: Isabel de Oyarzábal, translation, censorship, feminism.

THE CHALLENGES OF TEACHING GENDER IN TRANSLATION IN THE CZECH CONTEMPORARY CONTEXT

The proposed paper will address the limits of teaching the translation of feminist discourse written in English (a notion that I use for both literary and non-literary texts that are mainly informed by global feminist efforts since “the 2nd Wave” of Western feminism) into Czech. One of the major limits is that Czech is a language of Central/East-European culture that has not experienced a modern feminist movement in the 2nd half of the 20th century, or in the opening decades of the 21st. This fact has negatively influenced the receptivity of the Czech target culture towards feminist and gender-minded discourse. It is a fact that has been persistently present in the Czech cultural and language norms up to the present. The conditions of translatability of particular feminist argumentation and gendered qualities in texts are considered to be relying on the language norms (i.e. prevalent trends in Czech language usage), translation theory informing practice, editorial and publishing policies, political and ideological climate in society, and the politics of identity of the translator. In translating feminist or gender-minded discourse it is not rare that the Czech translator’s politics of identity (if they translate a text of such a political inclination) gets into conflict with the identity politics of the source text – this is caused by the aforementioned Czech norms and circumstances according to which feminism is alien, dubious and (rather, or ultimately) negative. Within this explained context, the paper will explain the teaching strategies that the author has used to contradict the culturally conditioned Czech gender insensitivity in her courses “Gender in Translation”.

The paper applies theoretical approaches developed by translation studies and feminist theory (Toury on norms in *Descriptive Translation Studies and Beyond*, 1995; Levý on norms in *The Art of Translation*, 2011; Simon on the translator’s politics of identity in *Gender in Translation. Cultural Identity and the Politics of Transmission*, 1996; von Flotow on the politics of identity and techniques of feminist translation in *Translation and Gender. Translating in the ‘Era of Feminism’*, 1997; Moya Lloyd on identity politics in *Beyond Identity Politics: Feminism, Power and Politics*, 2005; Federici (ed.) on many different aspects of the gender of a translated text in *Translating Gender*, 2011).

Keywords: gender in translation – teaching – Czech culture – gender-blind – text analysis.

Florida State University in Spain (Valencia)

**REFLECTING ON GENDER AND SEXUALITY IN THE CREATIVE WRITING
CLASSROOM: A MULTICULTURAL PERSPECTIVE**

The creative writing classroom can provide an excellent context in which to discuss and reflect upon issues relating to diversity, equality and tolerance, with the ultimate aim of making gender “an overt concern for the student writer” (Leahy 2005: 137).

Over the past three years, a series of writing assignments on the topics of gender and sexuality have been incorporated into the syllabi of several subjects taught at Florida State University’s Spanish campus in Valencia (including “Women in Literature”, “Freshman Composition and Rhetoric” and “Research, Genre and Context”).

Among the assignments set in these courses, students have visited the photography exhibitions of Rosa Gallur Martí (“El Pan y la Sal”) and Monica Bernabé (“Mujeres: Afganistán”) and carried out related research projects on the lives of women in Valencia and Afghanistan. Given that the vast majority of the students at F.S.U. are from the U.S., this activity also led to interesting discussions regarding the gender roles of American men and women. Other tasks have included an exploration of the themes depicted in the work of female artists such as Gillian Wearing and Grete Stern, as well as fieldwork and group debates about sexism in advertising and gender roles in academia and the workplace.

The presentation will describe some of the main methodologies implemented in the aforementioned activities and examine their perceived levels of effectiveness based on student responsiveness and feedback. It will be suggested that an encouragement of reflection on gender-related issues in the creative writing classroom (and in a multicultural environment in particular) can help students to develop their critical thinking skills and overall awareness of ongoing inequalities at a local and global level.

Keywords: creative writing, multiculturalism, gender awareness

Christopher
LARKOSH

University of Massachusetts Dartmouth

WHAT'S SO QUEER ABOUT THEORIZING TRANSLATION STUDIES?

If the introduction to the 2011 *Re-Engendering Translation* provide any guidance, the academic discipline known as translation studies is already queer, and has been since its very inception: conceived by openly gay scholar and activist James S. Holmes to work between the borders of academic categorization, translation studies still draws on these early maps and models to imagine itself and its continually shifting coordinates, often at the margins of theoretical activity. Holmes was as concerned with life as a gay activist in Amsterdam and its burgeoning leather scene as he was with translating Dutch-language poetry with his Dutch lover, to say nothing of producing the seminal research to the development of translation studies as a separate academic discipline.

With these details of translation studies' arguably queer origins, it might even seem surprising that anyone would still find it necessary to queer translation studies, especially when one considers that such theorizing on translation also impacts the very boundaries of language and culture that are instrumental in the construction of both identity and alterity. Such concerns would also extend to questions of sexuality/gender, and perhaps even so far as to interrogate the institutional norms and practices in academia that validate and/or circumscribe certain forms of academic discourse.

I thus wish to reintroduce the discipline of translation studies to its perhaps 'non-traditional' gay parent, a leather daddy from Amsterdam, through his translations from Dutch and Latin, and in so doing, propose that any 'queering' that might be done today in translation studies must be articulated and carried out in close contact with projects of political activism, institutional critique, as well as calls for concrete political change. In light of these projected moves, what might the continuing 'coming out' story of translation theory look like?

Keywords: James Holmes, queer sexuality, leather, Dutch-English translation, visibility

Vanessa
LEONARDI

Università di Ferrara

**GENDER INEQUALITY IN EROTIC LITERATURE: FROM WRITING TO
TRANSLATING. FIFTY SHADES OF TRUTH**

Sex sells. In the last four decades there has been an increasing number of erotic novels written (and translated) by both women and men. In terms of gender equality, it will be interesting to see whether women or men are better in writing and/or translating erotic novels. After an initial attempt to differentiate between writing of erotic literature spanning several centuries to determine whether this genre has been a traditionally male or female dominated field. It will be interesting to see how, throughout the centuries, these erotic novels have been translated by both women and men and possibly, if the case applies, what are the major differences between male and female translation styles and strategies.

Keywords: erotic literature, translation, gender (in)equality.

Kseniya
LEONTYEVA

Tambov State University

A COGNITIVE PERSPECTIVE ON “WOMAN-/MANHANDLING” ÉCRITURE FÉMININE IN TRANSLATION: THE CASE OF DUFFY AND PLATH IN RUSSIAN

For the last decades the translator's ideological stance, including gender values they embody, has been one of the focal issues of Translation Studies. As a system of core values, attitudes, beliefs and behavioral patterns, ideology constitutes the sense-making (interpretive) grid (proto)typical of a certain (sub)culture, that through its agents' (inter)subjective experience (as a constituent of their socially enacted bodily self-identity) mediates any cognitive activity of theirs, including text generation/interpretation and, therefore, translation process.

With respect to translating *écriture féminine*, constitutively based on travesty and/or foreignizing exploitation and deconstruction of common gender-marked stereotypes, values etc., relaying of the sense-generating potential of textual elements, that materialize ideologically-loaded structures exploited by the author, is essential in terms of poetics since they constitute the core of literariness of *écriture féminine*. However, in actuality they might be modified and even eliminated in translation, that is known as «woman-/manhandling» (Godart 1990). Most theoretical accounts of this neutralizing strategy construe it as a means of sociopolitical struggle for sexual equality. However, it is absolutely legitimate from cognitive perspective as well. In the paper I will explore this adaptive strategy as the reflection of the overall interpretive-adaptive nature of human cognition, translation being one of its formats and means. My argument will be illustrated by analyzing several Russian translations (enacted by both male and female translators) of two representative samples of *écriture féminine*: *Little Red-Cap* by Carol Ann Duffy and *Lady Lazarus* by Sylvia Plath. Consequently, core incongruences of gender world perspectives typical of British, American and Russian cultures and their gender subcultures will be discussed. To account for the interplay of the subjective and the intersubjective, of the conscious and the unconscious in emergence of these perspectives and in the way they shape translation process I will take the enactive perspective on human cognition.

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Teresa
MIRETMESTRE

Universitat de Vic – Universitat Central de Catalunya

ACONSEGUIR QUE ELS DICCIONARIS RESPECTIN LA IGUALTAT ENTRE HOMES I DONES: TOT UN REPTE!

Traditionally, dictionaries have not taken into account gender issues. The use of the generic masculine is a common linguistic resource, so much so that it is hard to find a dictionary that uses the alternatives suggested by the guidelines for non-sexist use of language, such as double forms –either developed or truncated–, collective nouns, epicenes, etc. There are even some dictionaries that still do not offer the feminine form of the entry terms referring to professions, charges, titles and other issues where there are different forms for both sexes. Nevertheless, dictionaries should reflect the existing social trends and follow the recommendations proposed by the guides for non-sexist language.

By looking at the main gender studies done on bilingual English-Spanish and some monolingual English, Spanish or Catalan dictionaries, we can determine which linguistic uses are frequently found in the analysed dictionaries. In addition, these results can be extended to other lexicographical works in the aforementioned languages, since those studies include dictionaries of different kinds: both general and specialized, and covering several subject areas.

With all these data, and following the contributions of García Meseguer (1993) and Lledó (2005), which are two leading figures of the gender studies in Spanish lexicography, I propose some basic lexicographical criteria to make dictionaries respect sexual equality, and not display androcentric or sexist bias. In this regard, as dictionaries have a certain influence on society, I consider that lexicographers can work towards gender equality and contribute to improve women's social value, just by avoiding the linguistic uses that make women invisible in dictionaries.

Keywords: dictionaries – lexicography – gender – sexual equality

Antonia
MONTESFERNÁNDEZ

Universidad de Alicante

GENDER IN-EQUALITY IN ADVERTISING TRANSLATION

This presentation aims to show the importance of translation in constructing gender images that are disseminated in our globalized world. Many brands are commercially successful by stereotyping gender roles. Standardized advertising campaigns construct stereotyped and idealized images of women and man. Identical values and standards about gender are spread throughout a variety of markets becoming social and cultural norms. Clearly, translation plays a crucial role when transmitting cross-culturally new trends, values and stereotypes.

Firstly, the socio-economic context is examined. Marketing studies have taken into account gender aspects by analyzing the different desires and needs of women and men according to their consuming patterns. There is, indeed, a big difference in the decision making process in the purchase activity.

Secondly, we want to explore the framework of the feminist approach in translation studies related to advertising texts. We argue that the application of feminist translation strategies contribute to a more equal construction of gender identity in cross-cultural marketing communication.

Keywords: advertising, female image, gender marketing, feminist translation

Miriam
MOYANOREIFENRATH

Universidad de Granada

LA TRADUCCIÓN AUDIOVISUAL COMO HERRAMIENTA DE
REPRESENTACIÓN: REFLEXIONES Y PROPUESTAS PARA EL
DOCUMENTAL *THE PUNK SINGER* (ANDERSON, 2013)

The interconnection between translation and gender studies in last decades' researches has been key for establishing the basis of an interdisciplinary field that offers significant views to understand how current social reality is represented in audio-visual products (De Marco, 2012). From this perspective, it is interesting to analyse the role of translation in the international broadcasting of those products with a cultural impact, essential for the gradual elimination of contents that perpetuate social constructs and labels that cause discrimination or exclude some sexualities, gender expressions or identities. We will analyse the role of translators as communicators and interpreters of these inclusive contents in a target culture.

Hereupon, we will study the documentary *The Punk Singer* and some relevant translation strategies for a product with such characteristics. The documentary, directed by Sini Anderson, narrates the experiences of Kathleen Hanna, the best exponent of the *riot grrrl* movement, originated in the contexts of America's third-wave feminism. Scenes about the singer and activist's life are mixed with a short itinerary throughout the history of feminism and the *riot grrrl* movement itself. The documentary was released in 2013 and has been played in various theatres and cinemas all around the USA and England. However, it has not been translated into Spanish so far. From a perspective that tries to preserve the documentary's feminist contents and pay special attention to visibility and inclusion of groups who have been socially discriminated because of their gender, ethnicity, sexuality or class, we will reflect on some of the challenges that the voice-over translation of this documentary would pose and the possible solutions that could be applicable within a professional translation project.

Keywords: audio-visual translation, *riot grrrls*, feminist translation, inclusive translation

María

PÉREZLÓPEZdeHEREDIA

Universidad del País Vasco

FROM THE DOMESTIC UNIVERSE TO THE PUBLIC SPACE: TRANSLATIONS AND ADAPTATIONS OF FEMALE IDENTITY IN TV FICTION

XXI century TV series have gained the prestige and recognition so far denied to them. The time has arrived for a dialogue between television and cinema, literature and multiple other genres as equals. Inter-textual dialogues between different types of art enrich and sublimate the global cultural scene through adaptations, re-makes or re-creations. If XXI century television is known for something besides its indisputable quality, that is a never-ending re-presentation of all kinds of adaptations: re-makes of other products, films or previous series; adaptations of literary, historical, and biographical texts, comics and even inter-textual dialogues throughout time. The transformations implicit in such adaptations, regardless of their source (supposing they count on a single source) cause in the resulting texts a certain amount of tension between a conservative pole and an innovative one. Beyond the traditional discussions on the adapted text's fidelity, we propose a study assuming that adaptations should not be understood as a hierarchical duality subordinating recreation to the supremacy of the primal material, but rather as actually existing and flowing as dialogical pieces of discourse holding a privileged position in the media nowadays.

Without a doubt, the multiple chances for research offered by the discursive connections between Gender Studies, audiovisual translation and adaptation are infinite. Sustained on multiple occasions by translations, adaptations, and re-makes, the third golden age of Television offers new spaces of distribution and broadcasting transforming the reality of the audience around the world. This proposal implies a slight approximation to inter-textual dialogue held by XXI century TV series and Television with their cinematic and literary benchmarks. For that reason we will take the series *Mad Men* (AMC, 2007-2015) to demonstrate how, as some sort of reversion, how XXI century TV screens have introduced a number of elements so far considered absolute taboos. Simultaneously, multiple sexist or racist references, frequent as they were in the pre-political correctness audiovisual discourse (approximately in the 90s), are now being revisited. Such discriminatory attitudes have become a new taboo, nevertheless counting on the educated spectator's

approval on the screen. We wonder if such cultural combinations are capable of destroying older stereotypes and re-present a new image of womanhood or, on the contrary, do nothing but embody new identities re-producing in turn new clichés which, given today's global reality, facilitate the spreading, perpetuation and multiplication of those (not so new) stereotypes through translation and adaptation, two not so innocent communicative modalities.

Keywords: stereotypes, taboo language, adaptation, re-presentation of identities

Ayşenaz
POSTALCIOĞLU

Boğaziçi Üniversitesi, İstanbul

SIMONE DE BEAUVOIR'S *LE DEUXIEME SEXE* IN TURKISH

This paper attempts to analyze the only complete and currently valid Turkish translation -first published in 1970- of Simone de Beauvoir's *Le deuxième sexe* at paratextual and textual levels, with a gender-conscious perspective. This gender-conscious perspective enables me to track in the paratextual and textual strategies the role that the gender of the author played, on the one hand, and the stance to the woman question in Turkey, on the other. *Le deuxième sexe*, so-called the Bible of modern feminism, is Beauvoir's most popular work in Turkey as the number of reprints and retranslations indicate; it is further an important work with respect to its contribution to the feminist theory and to the journey of feminism into Turkey as well as all over the world. However, if we consider that feminism as an ideology and social movement was not a valid discourse before the 1980s in Turkey, we can say that the necessary context for the reception of Beauvoir's work was not yet developed on the target side when the translation appeared. When trying to reconstruct the connections by locating the text and the author in the target literary field which would be a space of possibilities different from the source field, both objective accounts of the structure and subjective accounts of the agents will be taken into consideration, in the light of the social theory of Pierre Bourdieu. Furthermore, Gérard Genette's concept of "paratexts" (1997) is employed as a methodological tool in analyzing the reception of the translated text before the reading process starts through paratexts which accompany Beauvoir's text. The textual analysis, on the other hand, will cover four passages from the book and is only illustrative. The analysis will be based on the textual model proposed by Sara Mills in her work *Feminist Stylistics* (1998).

Keywords: Feminist translation studies. Paratext. Gender and translation. Beauvoir

María
REIMÓNDEZMEILÁN

Independent scholar

**DISTANCE OR ENGAGEMENT? QUESTIONING MAINSTREAM
DISCOURSES ON INTERPRETER PROFESSIONALISM FROM A FEMINIST
AND POSTCOLONIAL PERSPECTIVE**

While much thought has been given to the translator's invisibility from feminist, postcolonial and other perspectives, attention to interpreters from these same critical frameworks has been scarce. Stating that interpreters can hardly be invisible, as they are physically present in the communication process may sound obvious and, however, be totally misleading. It will be my contention in this work that the interpreter's invisibility has been built around the concepts of neutrality, impartiality and, more deeply, "professionalism". Interpreters, in order to be professional, are usually told that they have to distance themselves from either the communication process or the participants in it. The implications of such lack of ethical engagement have been analysed by scholar such as Apter 2009 and Inghilleri 2009. However, from a feminist postcolonial perspective in general, and recent theories of affect in particular (Ahmed 2004), such statements are still more problematic. The separation between emotion (female/colonised) and rationality (male/coloniser) has traditionally organised ideas about society in the West (Grosfoguel 2011). My argument here is that this constant insistence on distance to define interpreter professionalism aims at obtaining the interpreter's alliance with hegemonic patriarchal and colonial discourses. As long as interpreters are asked to remain distant to be professional, they are disempowered to make ethical and engaged decisions in the situations in which they work – situations where power inequalities of all kind are usually at work. I will argue for a new definition of interpreter's professionalism from a feminist and postcolonial perspective in which interpreters are given tools to be engaged in their work so that they can make more informed decisions and improve their working conditions

Belén
RUIZMOLINA

University of Ghana

**ESTHER BENÍTEZ AND CONSUELO BERGES: A CASE OF EMPOWERMENT
AND *AFFIDAMENTO* IN TRANSLATION**

The translator's sub-altern condition within the literary system induces us to analyse the translation phenomenon from other approaches (from a strictly literary perspective, the writer's role turns out to be inevitably preponderant), provided by the multidisciplinary of translation studies: such are Gender Studies, and Cooperation and Development Studies.

This paper focuses on Esther Benitez (1937-2001), a prolific and prestigious translator of French and Italian who fought for the Translator's rights, and more specifically, given the broadness of the task accomplished in this field, on her relationship with experienced translator Consuelo Berges (1905-1988).

Our study will be considered a "microhistorical" narration of Translation since we will resort to Benítez's extratextual translational sources in order to obtain the information offered, dating from a recent past: the cultural turn and early times of the discipline in our country. Nevertheless, there is a more complex purpose to this work.

Gender approaches within Translation Studies draw a parallel between women and translation in their respective systems and in terms of canon, hierarchy and social inequality, which implies a specular kind of sub-alternity: production (masculine-author) subordinates re-production (feminine-translator).

Behind this methodological parallel there is a symbolic identification of the translator with a woman, and an intersection: the "translatress". Rescuing this figure from sub-alternity, making her visible means recognising her rights and, at best, also the otherness that she is giving voice to.

These two translators' fight against the translator's sub-alternity and her/his efforts to conquer a certain cultural, social and legal space for translation (the historical lack of which has forced the translator's figure into anonymity and the subsequent undervaluing of her/his role within intercultural operations) has been consolidated into a cooperation network in which the concepts of "empowerment", belonging to the Cooperation and Development field, and *affidamento*, from the Gender Studies of *differenza*, are intertwined.

Keywords: sub-alternity, *affidamento*, empowerment, extra-textual sources

Eva
SPISIAKOVA

University of Edinburgh

SHAKESPEARE, COMMUNISM AND QUEER THEORY: A HUNDRED YEARS OF CZECH AND SLOVAK SONNET TRANSLATIONS

Out of William Shakespeare's enormous legacy, it is his sonnets that have doubtlessly raised the most heated controversy over the centuries. The possibility of same-sex desire being expressed in the first 126 poems of the cycle have inspired generations of Shakespearean scholars to ask questions about their author's personal life and the structure of English Renaissance society. They also pose an inevitable challenge for translators, especially if homosexuality is considered taboo in their target culture.

Czech Republic and Slovakia became part of the Soviet Bloc shortly after the Second World War, starting a period of strictly controlled society with heavy censorial interventions imposed by a totalitarian government. The Velvet Revolution in 1989 and the fall of the socialist regime have opened a path to democratisation and westernisation that continues to the current day, and for the first time created possibilities for sexual minorities to find their own voices. Over these periods, Shakespeare's sonnets were translated regularly and frequently, resulting in fifteen different versions.

My presentation is exploring how the translators of these fifteen versions approached the homoerotic element in the sonnets, and whether their choices correspond with the changes of the society's outlook on non-heterosexual members of their population. The study uses traditional tools for researching censorship as a result of ideological influences within translation studies, and combines them with methodology and theoretical knowledge from sociology and queer studies, particularly scholarship exploring how to effectively conduct history of homosexuality. I am also trying to bring more attention to the often overlooked area of Eastern Europe, as I believe that the changes that these countries underwent in the past century pose a wide range of new questions about the role of translations in society.

Keywords: queer translation studies, Shakespeare, queer theory, Eastern Europe

Carmen
TOLEDANOBUENDÍA

Universidad de La Laguna

LA INTERPRETACIÓN PROFESIONAL EN CONTEXTOS DE VIOLENCIA DE GÉNERO COMO HERRAMIENTA DE EMPODERAMIENTO DE LA MUJER

Public service interpreting is very often conceived of as a question of charity or voluntary service, resulting in a loss of legitimacy of this profession and a lack of quality guarantees in the communication process as research on this subject has shown. In the case of intervention with women victims of gender violence, this deprofessionalisation implies numerous risks, as well as disempowerment of the women involved.

Interpreters play an essential role in facilitating the access of vulnerable populations to their rights, but in the case of victims of gender-based violence, interpreters become key figures in enabling the empowerment of women. This responsibility requires the interpreter to understand his or her key role in the intervention process and to incorporate a gender perspective in their professional practice, as well as ethical commitment and a firm stand against violence.

The aim of this paper is to describe these risks and to argue for the relevance of specialization in the practice of interpretation in contexts of gender-based violence.

The arguments in favour of this type of specialisation are not only political ones- compliance with current legislation guaranteeing victims of gender-based violence the right to assistance and protection. There are also technical considerations- such as improving the efficiency and quality of the measures and services available- and ethical considerations.

Results from the SOS-VICS project aimed at the training and specialization of interpreters in gender-based contexts will be presented in support of these arguments. More specifically, we will focus on the interviews conducted with survivors of gender violence. The testimonies and views of the victims become an essential source of information to learn firsthand their support needs and concerns and gain a better understanding of consequences of language barriers on victim assistance.

Keywords: interpreting, gender violence context, victim empowerment, gender perspective

M^a Goretti
ZARAGOZANINET

Universitat de València

TRADUCCIÓN Y CENSURA DEL LESBIANISMO: *EL POZO DE LA SOLEDAD*
(1989), DE RADCLYFFE HALL

The English novelist and poet Radclyffe Hall (1880-1943) was one of the first writers to address in her novel *The Well of Loneliness* (1928) a love affair between two women. The work was banned in England following a harsh campaign for allegedly boasting lesbianism and being inherently obscene. According to *The Sunday Express* (19-08-1928): "“in order to prevent the contamination and corruption of English fiction it is the duty of the critic to make it impossible for any other novelist to repeat this outrage, I say deliberately that this novel is not fit to be sold by any bookseller or to be borrowed from any library”". The work underwent obscenity trial under the Obscene Publications Act of 1857, and was consequently withdrawn from all libraries, despite protests from writers like Virginia Woolf: "“A lesbian novel was banned after official medical advice that it would encourage female homosexuality and lead to a social and national disaster" (*The Guardian*, 02-01-2005). *The Well of Loneliness* was published in Paris but would not be released in England until 1949, after Hall's death.

El pozo de la soledad, its Spanish translation was not published in Spain until 1989. Having located and analysed the censorship records for this writer and despite the enormous time lapse between source text and translation, the fifties witnessed several attempts to import the novel into Spanish. However, efforts by different publishers were thwarted on the grounds that the novel posed a danger to the Franco regime. The analysed reports include severe value judgments directed towards the female protagonist of the novel who is accused of "inverted", "disgustingly repulsive," "far from normal love for a man" and "an example of evil in society today."

Our aim is to analyse the translation, publication and edition of *El pozo de la soledad* as a (sad) example of the censorship of lesbianism in literature during the Franco era.

Keywords: Radclyffe Hall, *The Well of Loneliness*, lesbianism, censorship during the Franco regime