

Valencia/Napoli Colloquium on
Gender & Translation (3rd edition)
Feminism(s) and/in Translation

Universitat de València, 24–25 October 2019



BOOK OF ABSTRACTS



<http://congresos.adeituv.es/genderandtranslation/ficha.en.html>

Valencia/Napoli Colloquium on
Gender & Translation (3rd edition)
Feminism(s) and/in Translation

Universitat de València, 24–25 October 2019

COORDINATION

José Santaemilia

ORGANISING COMMITTEE

Sergio Maruenda

Paula Rodríguez-Abrunheiras

COLLOQUIUM SECRETARY

Elena Castellano

Sonja Đurić

DESIGN:

Diana Castellano

SCIENTIFIC COMMITTEE

Mirella Agorni	<i>Università Cattolica del Sacro Cuore, Milano</i>
Mirko Casagrande	<i>Università della Calabria</i>
Olga Castro	<i>Aston University</i>
Jean Delisle	<i>University of Ottawa</i>
Marcella de Marco	<i>London Metropolitan University</i>
Pascale Sardin	<i>Université Bordeaux-Montaigne</i>
Christopher Larkosh	<i>University of Massachusetts Dartmouth</i>
Stefania Maria Maci	<i>Università degli Studi di Bergamo</i>
Damien Tissot	<i>Cornell University</i>
Sergey Tyulenev	<i>Durham University</i>

Giuseppe
BALIRANO

Università di Napoli “L’Orientale”

SISTERS IN CRIME: TRANSLATING THE DARK SIDE OF EMANCIPATION ON THE SMALL SCREEN

The proliferation of academic publications focusing on crime seems to testify to an active role of given individuals involved in criminal organisations around the world. Such a novel performative role has led criminology, anthropology, cultural study and gender study scholars to connect the phenomenon of the so-called ‘criminal emancipation’ of women (Fiandaca 2007), and the resulting gender competition within the criminal arena (Arsovska/Allum 2014), with the rising trend of female emancipation through crime. Yet, it is surprising to notice that the recent televised representations of female criminal actors still tend to exclusively rely on stereotyped portrayals of such characters whose agency is often diminished and sometimes undermined by patriarchal models.

When it comes to translation, while issues relating to gender seemed to have gained “critical consistency and experience[d] a remarkable growth” (Castro 2013: 7) in the past decades, not much attention has been paid to the ideological constraints in the (re)translation of gender. This is especially poignant when gender issues are re-semiotised in different media discourses, where specific strategies reinforce and reproduce the audience’s cognitive models by re-translating via stereotypes some gender-related features of the source culture. Against this backdrop, this paper discusses issues related to the representation of gender in translation and the ideological implications as well as the occasional constraints that the shifts of meanings (be it purely linguistic or linked to other forms of semiosis) may bear on the construction of the female image. In particular, by focusing on the audiovisual translation of various other-representations of female criminal individuals in recent TV crime series, I will highlight the persistent negative portrayal of female characters, which are still framed from a totally male hegemonic perspective in media productions. In line with Gideon Toury’s (1995: 166) observation that “[t]he novelty of an entity derives from the target culture itself, and relates to what that culture is willing (or allowed) to accept vs. what it feels obliged to submit to modification, or even totally reject”, the semiotic study through the tools provided by multimodal

discourse analysis will investigate the reasons for the total absence of unprejudiced representations of female criminal characters in TV series, which is nothing but the reflection of the culture such images are shaped from or into. My main aim is to posit that the continuous exposure to a given identity performance relating to specific televised representations may prime the audience's perception by introducing partial and biased identity portrayals.

Keywords: female image, TV crime series, audiovisual translation, gender

Pâmela
BERTONCOSTA

Universidade Estadual Paulista
“Júlio de Mesquita Filho”

A “SILENT” FEMINIST TRANSLATION: THE HOUSE OF THE SPIRITS

Feminisms and translation share a common academic ground and there has been various studies on their intersections (Alvarez et al., 2014; Castro & Ergun, 2017; Costa, 2006; Ergun, 2013; Flotow, 2012), especially since Canadian translators openly transformed original texts in feminist translations during the 1980s (Flotow, 1997; Castro, 2017). Although much has been said about what an activist translated text should look like, feminist translators have been criticized for taking action only in paratexts and academic papers, and not in the translated work itself (Flotow, 1997). As feminist projects are (still) called into question, a common doubt is whether these practices are limited to academic, paratextual and theoretical contexts, or if they can be successfully incorporated into translated texts. To discuss the gap between theory and practice and to reflect on what is considered an activist translation, this presentation addresses a “silent” feminist translation, i.e., a translated text that is not presented as feminist but may be read and interpreted as such. Using examples from a comparison between *La casa de los espíritus*, by Chilean author Isabel Allende (1985), and *The House of the Spirits*, translated into English by Magda Bogin (Allende, 1986), this presentation intends to show how this translation incorporates feminist features, even though it was not translated in an academic context and

does not have any paratext about translation. Depending on the context, distinct words are used in *The House of the Spirits* to translate the same word in Spanish, which creates a coherent, attentive to gender translated text. This study points out specific word choices that highlight the feminine presence in the translated narrative and emphasize the female protagonist's strength. The source text does criticize sexism (Earle, 1987; Meyer, 1990), but the English version amplifies this criticism and makes it more explicit. Thus, discussing examples from both texts, I intend to call attention to feminist literary translation strategies.

Keywords: Feminist translation strategies; Feminist Translation Studies; Literary translation.

Mariazell-Eugènia
BOSCHFÁBREGAS

Universitat de Vic – Universitat Central de Catalunya

“IT’S ONLY A JOKE” – RAPE IN *FAMILY GUY*: COMPARISON BETWEEN ENGLISH AND SPANISH SUBTITLING

Family Guy (1999–) is an American situational comedy created by Seth MacFarlane. The show is known for using satire when tackling controversial social and cultural issues. However, despite the explicitly humorous intention behind, recurrent joking might contribute to stereotyping. Thus, specific roles, attitudes, languages and identities are liable to being associated with certain social and cultural discriminated groups. Female characters are usually the target for misogynist jokes and feminine (re)presentation is often framed by using sexism ironically. One recurrent topic in *Family Guy* is rape jokes. Out of the 17 uncensored Spanish DVD seasons (284 episodes), it is shockingly disturbing that 72 episodes (in)directly reference rape.

Taking into consideration the great amount of rape jokes, this paper analyses how *Family Guy* treats specific situations that participate in rape culture, such as the alleged invention of rape, its statistics, differences between male and female

rape, rape as an excuse to avoid trouble, as blame for (female) inappropriate conduct, rape linked to beauty/ugliness, gang rape, necrophilia, the use of sedative drugs in drinks, stealthing ('Here's the condom I said I put') and references to sexual assault allegations on celebrities (Bill Cosby, etc.).

Regarding audiovisual translation, rape scenes are worth analysing from the perspective of English and their transfer to Spanish subtitling. Bearing in mind that *Family Guy* is a non-feminist text that mainly targets a male audience, it does not seem that it could be subtitled with a feminist lens. However, we will discuss to what extent the subtitling in each case maintains and reinforces or softens rape references, and what challenges and changes are to be found when subtitling (for example, rendering *rapist* as *vividor*). In this sense, we aim to give a portrayal on the treatment of rape in *Family Guy* in the subtitling through a gender perspective.

Keywords: *Family Guy*, female and male characters, humour, rape.

Neus
CASANOVA VICO

Universitat de Vic – Universitat Central de Catalunya / University of Copenhagen

CONVERSATIONS WITH FRIENDS: A COMPARATIVE ANALYSIS OF FEMINIST PRACTICES IN SPANISH AND DANISH CONTEMPORARY LITERARY TRANSLATION

The paper aims to compare the degree of presence and adaptation of feminist translation strategies and practices in Spanish and Danish literary contexts. Using as a starting point the idea that translation can be a tool of social, cultural and linguistic translation in two European countries with different linguistic, social and cultural traditions.

The present research uses tools from feminist media analysis and case study methodologies. The literature found regarding feminist translation practices and strategies is used to compare and analyse the Spanish and Danish translations of the best-seller *Conversations with Friends*, written by the Irish author Sally Rooney and translated to Spanish by Ana García Casadesús and to Danish by Karen

Fastrup. The book deals with issues related to feminism, politics, and art, and it became one of the literary revelations of 2017 in the European literary context. This serves as a framework to explore whether feminists practices and strategies developed in the last decades by authors such as von Flotow, L. (1991), Castro Vázquez (2008) and Leonardi and Taronna (2011) have been able to challenge the status quo of translation practices, as well as traditional, androcentric and misogynist uses of the Spanish and Danish languages and to contribute to a social change geared towards more equal societies. Research findings confirm that the MAN principle, referring to the use of the masculine forms as a neutral form is still widely-used, and feminist practices developed decades ago are still not adopted, even in feminist works of fiction as *Conversations with Friends*.

Keywords: translation strategies, feminist translation, gender, ideology, translation

Elena
CASTELLANO

Universitat de València

FEMALE-CENTRED COMMUNITIES OF THOUGHT: SUFFRAGETTES AND PERIODICAL EDITING

The current piece of research stems from a broader interest in the dynamics of women reading, writing, translating and editing alongside other women. One of the first historical experiences of this kind attaining public circulation is the founding of suffrage periodicals by early feminist activists. As other theorists have proposed for fields like Feminist Translation (Chamberlain 1988) or Feminist Media Studies (Cobb 2014), I'll be assuming the existence of so-far unthinkable collaboration patterns between female writers, translators and editors. Furthermore, feminist textual circuits have successfully integrated different professional roles, socio-economic profiles and degrees of commitment. Intended to penetrate the homes of those women unsuited for politics, but willing to challenge their intimate convictions, suffrage journals would connect the public word of affluent female editors, ideologists and future politicians with private thoughts and discussions of working-class housewives.

Some of these high-class suffragettes would actually experience this new sorority by selling pro-women's vote periodicals on the streets. In this way, they would enrich the editors' visions on womanhood by facing comments not only from critics, but also from timid female supporters whose living conditions were notably more difficult. As an example, I would like to discuss how Lydia Becker's (1827-1890) role as editor of the Women's Suffrage Journal built up a small-scale, female-centered community of thought through textual alliances where all agents could feel useful and equal.

Keywords: Feminism, translation, Transediting, Communities of Thought

Guiomar
CASTORUBIO

Universidad Complutense de Madrid

THE SOCIAL APPROACH AS A TOOL TO EVALUATE THE TRANSLATION OF FEMINIST NOVELS

Within the last decades, gender studies have had a great impact in Translation. From the Canadian school on, research has increased greatly and, although differently, they all point to translation as a tool to create an equal society (Castro, 2013). Translation has approached the feminist movement from a literary, cultural or linguistic perspective but lately, many studies have focused on the social perspective. The cultural planning of translations has helped to grant the sociocultural cohesion and stability of target societies (Fouces, 2011) but also to introduce new necessities or new ideas, not only inside the literary cannon but inside the social reality.

This paper focuses on social analysis of feminist novels and their translations with a double aim: to highlight the role of society as creator and receptor of translations and the responsible of classifying them according to their necessities or social realities and to settle questions not only about how, why and what we translate but about the consequences of our task. The strategies used in a translation can change it entirely and no choice is innocent, especially when we have such an important ideological component.

For that, I will analyse the short story *The yellow Wallpaper* and its oldest and

most recent translation in Spanish. With a twenty-one-year gap between them, my purpose is to compare the linguistic, textual and paratextual factors of both translations to evaluate the consequences that the translations strategies and the published text have in the consideration and classification of the source text and therefore its social role.

The result will show if the social and feminist message of the original text is still alive in the translations or if due to social conventions and the social role of the translator, it can be manipulated and transformed to fit a social necessity or to lower its impact.

Keywords: social analysis, *The yellow Wallpaper*, Spanish translations, translation strategies, the role of the translator

Ayşenaz
CENGİZ

Boğaziçi Üniversitesi, İstanbul

YEĞİNOBALI AND BEAUVOIR: TWO INVISIBLE WOMEN AS “LESS THEN WRITERS” IN THE TURKISH CULTURAL CONTEXT OF THE 1960S

This paper tries to draw a parallel between the literary career of Nihal Yeğİnobaı—the translator of the first translation of Beauvoir’s *Les Mandarins* into Turkish—and the translational journey of Beauvoir into Turkey from the 1960s to the 1980s, within the conceptual framework of the invisibility of women translators/writers (Simon 1996; Chamberlain 2000) and the distinction between writing and translating from a patriarchal/traditional point of view (Chamberlain 2000).

Yeğİnobaı, a prolific woman translator since the 1950s in Turkey, had her two novels published in the disguise of translation, and thus she preferred to hide behind an imaginary male American writer, whom she had called Vincent Ewing, until the 1980s when she finally came to be known and visible, this time, as a writer of female literature (Bengi-Öner 1999; Alt 2008; Tahir-Gürçağlar 2005, 2010). In the 1950s when her first pseudo-translation, *Genç Kızlar*, was published, she was a young woman, and a young woman was not expected to touch upon

gender-related themes, given the socio-cultural context of Turkey at the time. Just like Beauvoir whose name came to be known primarily as a colleague and as the lover of Jean-Paul Sartre in the 1960s' Turkey, a (fictional) man serves as a pass for Yeğınobalı to enter the Turkish literary system in the same years. It is only in the 1980s that Yeğınobalı would publish her works under her own name, and in line with that, the 1980s are the years when Beauvoir became visible as a feminist writer with the advent of feminist discourse in the Turkish cultural environment.

Given all this, it is worth exploring whether Yeğınobalı in her two pseudo-translations of Ewing writes about eroticism as easily as in her "proper" translation of Beauvoir, taking into consideration that all of her three translations were published in the 1960s by the same publishing house, Altın Kitaplar. A close reading of the texts will yield us some clues as to whether the above-mentioned contextual features overlap with the textual ones.

Keywords: feminist translation studies, gender and translation, pseudo-translation, women translators.

Thanos
CHRYSANTHOPOULOS

Universidad Nacional de Córdoba

**TRADUCCIÓN TEATRAL EN CONTEXTO FEMINISTA:
QUEER/FEMINISTA TENNESSEE WILLIAMS EN EL ESCENARIO**

El teatro y el feminismo son dos nociones que surgieron en los estudios de traducción durante los años 80 y 90. Hubo un creciente interés en las identidades raciales, de género, sexuales, y en las maneras en que se representan a través de la traducción. Dentro del marco teórico de los estudios de traducción, la traducción feminista/*queer* y los estudios de género, el objetivo de este estudio es explorar las estrategias de traducción feministas empleadas para traducir al griego y subrayar las cuestiones feministas y de género en dos obras cortas escritas por Tennessee Williams (*Something Unspoken* & *Now the Cats with Jeweled Claws*), que se representaron en marzo de 2018 en Corfú. Incluso si ninguna de las dos obras se

presenta como feminista, como una obra con conciencia de género o que lo cuestiona, el dramaturgo abordó temas feministas contemporáneos de tercera ola, como la violencia contra las mujeres, la cultura de la violación y la exclusión y marginación de las personas LGBTQI+. En esta línea, el traductor empleó las estrategias de traducción feminista como mediador / creador para mantener todas estas matrices de representabilidad relacionadas con el género. Al examinar este estudio de caso, se espera resaltar las convergencias y divergencias entre el teatro y el feminismo, y explorar las intersecciones entre el modelo de análisis para la traducción teatral (Lapeña, 2016; Ladouceur, 1995, 2012) y las estrategias de traducción feminista (von Flotow, 1991; Massardier-Kenney, 1997; Castro, 2009). Este enfoque inter/transdisciplinario extiende los límites de la traducción sin limitarla a modelos prescriptivos y descriptivos, y le da espacio para explorar nuevas posibilidades. Partimos de la hipótesis de que la traducción feminista puede aplicarse a la traducción teatral a través de las técnicas del teatro épico de Brecht (Aston, 1995; Diamond, 1997) y el *hijacking* [texto-piratería] de los elementos no verbales para una representación del feminismo en el escenario.

Palabras clave: traducción feminista, Tennessee Williams, traducción teatral, *hijacking*, teatro épico

Eva
ESPASA

*Universitat de Vic – Universitat Central de
Catalunya*

SUBTITLING FEMINIST TERMINOLOGY IN VIDEO ESSAYS

This paper explores the challenges of translating feminist terminology in audiovisual non-fiction texts. How do feminist terms travel? Are explicative audiovisual resources used in translation? Or is familiarity with them assumed, given their contexts of production and reception?

We focus in subtitling, a specially “vulnerable” translation modality, according to

Díaz-Cintas (2003: 43-44), given the coexistence and comparability of target and source texts, the former as subtitles, the latter as sound track. We consider video essay, a hybrid audiovisual genre that incorporates and appropriates diverse filmic resources (Alsina, 2018, p. 23-24). This genre is useful for our analysis in that it incorporates specialized terminology into a specifically audiovisual discourse. We pay special attention to the following video essays: *Butler-Braidotti. Dues propostes per a un mateix segle* (Andrea Valdés, 2016) and *Pensar amb Judith Butler* (Ingrid Guardiola, 2018). They are based on subtitled lectures by and interviews with philosophers Judith Butler and Rosi Braidotti that took place at Centre de Cultura Contemporània de Barcelona. We consider how Butler and Braidotti's thinking dialogues with the voices of Catalan feminist thinkers. We focus on how specific terms, such as *performativity* and *trans(gender)* have been translated, and consider how other audiovisual explicative resources (e.g. paraphrasis and audiovisual quotation) are used. Finally, we consider how these resources can be explored in other audiovisual feminist texts, in further research on this still largely uncharted territory.

Keywords: feminism, subtitling, terminology

Eleonora
FEDERICI

Università di Napoli “L’Orientale”

FEMINISMS ACROSS THE OCEAN: DIALOGUES AMONG WOMEN STRUGGLING FOR EQUALITY

Pointing to long-lasting connections between feminisms and translation this presentation intends to tackle the issues of travelling feminist theories, intellectual exchanges and crossing dialogues among women in Europe and North America which have taken place moving from one cultural context to the other. Translation has been a central tool for widening the reception of feminist theories around the world and for enabling a planetary feminist knowledge working outside the national borders. Local feminisms have been re-contextualized in totally different contexts acquiring new nuances and political issues and they have given birth to a transnational debate on women's identity,

role in society and political power. The paper wants to offer a diachronical perspective on the fruitful and rich exchange among feminisms starting with an analysis of Italian Feminist theories translated in North America and North American theories translated into Italian starting from touchstone volumes of the 1970s and 1980s and widening the discussion on more recent theories coming from writers who embody a transnational spirit like for example, Chimimanda Ngozi Adichie.

Across oceans and thanks to translation feminists have created fruitful dialogues for a transnational struggle for equality.

Keywords: travelling feminist theories, diachronic perspective, Italian Feminist theories translated, North America

Pilar
GODAYOL

*Universitat de Vic – Universitat Central de
Catalunya*

“LO PERSONAL ES POLÍTICO”: FEMINISMO RADICAL Y TRADUCCIÓN EN LOS SESENTA

El franquismo impidió durante décadas la recepción de determinados textos ideológicos; entre otros, los feministas. Después de la muerte del dictador, en plena emergencia de los movimientos sociales y culturales de la mujer, ante la necesidad de buscar modelos feministas, se importaron madres simbólicas extranjeras, entre las cuales destacan las de la línea radical norteamericana, como Kate Millett (*Política sexual*, 1975), Shulamith Firestone (*La dialéctica del sexo*, 1976) o Valerie Solanas (*SCUM. Manifiesto de la Organización para el Exterminio del Hombre*, 1977). De Millett, circuló la traducción mexicana (la peninsular se publicó en 1995). Firestone y Solanas fueron traducidas por dos editoriales barcelonesas. En concreto, la irrupción del feminismo radical en el contexto postfranquista incorporó prácticas desarrolladas por la segunda ola del feminismo europeo y anglosajón, como los GAF (Grupos de Autoconsciencia Feminista), que ayudaron a analizar las experiencias de las mujeres para transformarlas en compromiso y acción política.

Después de contextualizar brevemente el momento histórico y los movimientos feministas de esos años, nos centraremos en la recepción de los textos de Firestone, Millett y Solanas, los planteamientos de los cuales alimentaron numerosos y apasionados debates sobre la opresión de la mujer o la militancia única. Aunque la influencia del feminismo radical en el Estado español fue breve, sus aportaciones calaron en el movimiento de mujeres. En este sentido, la socialización de sus textos, a través de la traducción, fue una de las piezas clave del cambio social de los setenta, un instrumento revolucionario para la emancipación.

Palabras clave: historiografía feminista de la traducción, traducción y feminismo radical, Kate Millett, Shulamith Firestone, Valerie Solanas

Camila
HESPANHOL

Universidade de Brasília

COMMENTED FEMINIST TRANSLATION: THE TOPICAL ASPECTS OF CLARA ZETKIN'S SPEECH OF 1889

In a speech held in Paris in 1889, entitled “For the liberation of women” (original title: “Für die Befreiung der Frau”) Clara Zetkin advocated for female labour and its importance for women’s autonomy, raised questions about gender inequalities and how they affected the daily lives of women, and called on socialist comrades to support their struggle.

This speech took place at the founding congress of the Second International and was the first of Zetkin’s to gain international reach. As a relentless socialist activist, she contributed to feminism and the human rights defense throughout Europe.

With a theoretical background in feminist translation and feminism, the goal of this paper is to present excerpts from my ongoing research which is based on my own translation of Zetkin’s speech. Considering how relevant it still remains and noting the lack of its translation into Portuguese, this paper proposes the presentation of: i) the translation project; ii) the main textual elements in Zetkin’s text, identified with the pretranslational analysis proposed by Nord (2016), and

iii) translation options for selected excerpts from Zetkin's speech.

The importance of the commented translation is perceived as being the translation strategy that best matches the goals of feminism since giving voice to the translator is politically strengthening it. This work also presents the connection between Zetkin's discourse and the revolutionary intertextual network of her contemporaries. From this network's analysis it is possible to exemplify the indication of the avant-gardism regarding her confrontation's strength, possibly one of the reasons for the lack of its translation into Portuguese. Another issue presented is the language aspect's temporal distance, especially considering the discourse's complexity regarding the use of its transcription in order to educate other countries' comrades. In contrast with the form, however, its content remains topical, as it points to the similarity in the difficulties faced by women of the nineteenth century and today, as well as their agenda.

Keywords: woman translator, translation and gender, feminism

Brownen
HUGHES

Università degli Studi di Napoli "Parthenope"

SLASH FICTION AND 'CROSS-VOYEURISM' IN TRANSLATION

"Much of the literature that has been discussed in connection with
homosexuality has not been written by writers who would identify themselves as
gay"

(Stephens – 2011)

Women writing about male homosexual relationships are by no means a literary novelty, M. Yourcenar's *Alexis* (1929) and *Memoirs of Hadrian* (1951) stand as prime examples of the genre. Yet women's erotic/romantic interest in male homosexuality is not as commonly accepted as its male counterpart and indeed the female audiences of *Brokeback Mountain* and *Queer as Folk* caused much academic ink to flow. Today, in the era of internet participatory culture this application of 'double standards' is made evident by the centrality of the slash

fiction debate within the fan fiction community.

In definitional terms, ‘slash romance fiction’, a homoerotic offshoot of fanfiction, “refers to same sex pairings, usually two men, as the main romantic protagonists” (Ramsdell K. 2018; p.88). ‘Cross-voyeurism’, on the other hand, “refers to men or women consuming/producing “homosexual” media texts about the opposite sex” (Bauer K. C. 2012; p. 2)

After situating slash fiction in its historical context and outlining its many declinations, I will focus on a small corpus of novels published by *Dreamspinner Press*, the leading American publisher of M/M romantic fiction and on their Italian translations carried out by a community of women slash writers and translators working for *Dreamspinner/Triskell* in Italy.

By carrying out a corpus-assisted discourse studies (CADS) investigation, focusing on the quantitative and qualitative analysis of lexical frequencies, collocations and concordance lines, the research objective is to pinpoint and subsequently investigate the variation which occurs between source and target versions of the novels and to examine the manner in which the domains of ‘masculinity’, ‘love’ and ‘sex’ are portrayed in the two languages.

Keywords: m/m romance fiction, translation, corpus linguistics

Teresa
JULIOGIMÉNEZ

*Universitat de Vic – Universitat Central de
Catalunya*

CONSUELO BERGES: IDEOLOGÍA, TRADUCCIÓN Y FEMINISMO

Consuelo Berges (1899-1988) es una de las tantas mujeres silenciadas por el franquismo por su compromiso social, político e ideológico con la II República. Poeta, ensayista y, sobre todo, traductora –cuenta con más de 60 títulos de los más insignes escritores de literatura francesa en su haber–, militó en las filas del feminismo férreo durante los años treinta y, desde la Unión Republicana Femenina, creada por Clara Campoamor en 1931, alzó la voz en favor de los derechos de la mujer. Su radicalización ideológica la llevó a cuestionar el papel de la mujer en la masonería, asociación a la que pertenecía, y la acercó a las corrientes anarcosindicalistas y, en consecuencia, a las filas de *Mujeres Libres*.

Experta traductora, desgranó en los prólogos de sus traducciones y en diversas entrevistas su propia teoría sobre la traducción. En 1955 creó la Asociación Profesional de Traductores e Intérpretes para dignificar las condiciones laborales de este colectivo y exigir el reconocimiento de los derechos de autor.

Con esta comunicación se pretende rescatar del olvido y visibilizar a una traductora librepensadora, comprometida políticamente y feminista a ultranza.

Para realizar este trabajo se recopilarán, por una parte, los datos dispersos de la vida de Berges aparecidos en epistolarios, entrevistas y escritos diversos a fin de elaborar una biografía que nos permita recuperar el perfil de esta mujer militante y silenciada. Por otra, se analizarán los paratextos de sus traducciones, espacios donde Berges desgranaba su teoría sobre la traducción.

Palabras clave: Consuelo Berges, feminismo, traducción

Klaus
KAINDL

Universität Wien

GENDER AS MULTIMODAL BRICOLAGE: THE TRANSLATION OF MUSIC VIDEOS

My presentation explores the construction and translation of feminine and masculine identities in music videos. According to de Lauretis, media are “technologies of gender”, they produce, articulate and promote perspectives on gender, sex and ethnicity. Music videos are a specific form of media, they are neither just music nor just film or literature or art or promotional device. They combine all of the above, a fact that is also the key to understanding how gender is constructed, perceived and – above all – translated. Consequently, the analysis of the translation of gender is not a linguistic, but a multimodal and multimedia-based activity. Drawing on insights from social semiotics, gender studies and musicology and in order to move beyond linguistic aspects of gender that have so far been the main focus in translation studies, I will suggest a conceptual framework that accounts for the role of the verbal, visual and musical modes in the construction of gender, sex and ethnicity and their translation.

Keywords: translation, feminine and masculine identities, music videos

Eva
KALIVODOVÁ

Karlova Univerzita v Praze

CZECH TRANSLATOR STAŠA JÍLOVSKÁ: A CASE STUDY OF THE TRANSLATING “NEW WOMAN”

The contribution is based in my long-time scholarly interest in the gendered history of translation and in proving that translation has cocreated literary histories. I will focus on the translation career of Staša Jílovská (1898–1955). I will try to prove that she represented a Czech type of “the new woman” with an independent ambition to create intellectual and artistic values particularly through translating (from English and French) and journalism. New women in various contexts of the “Western” world did not share a concrete ideology – they “just” felt the need to free themselves from the dictates of traditional norms of heterosexual relationships and assert themselves as social individuals who could do valuable work. Not rarely, their efforts were characterised by new approaches to sexuality. From the point of view of modern feminist thought (e.g. Benstock, Shari, *Women of the Left Bank, 1900–1940*, 1986), the emergence of new women at the turn of the 19th and 20th centuries and the first decades of the latter meant an important situation in the history of women’s emancipation though only a few of them directly expounded the reasons of its necessity – as, for example, Virginia Woolf did, in *A Room of One’s Own* (1929).

I will apply the concept of modernism explicated by Roger Griffin in *Modernism and Fascism*, 2007, which comprises a unique argumentation for modernism as a movement of multiple and very varied activities between the 1860s–1940s, aimed at a “new beginning” for humanity in the arts and literature, science, social and finally also political endeavours and projects. Jílovská’s lifestyle became *modernist* and her literary interests included a remarkable number of contemporaneous authors who would become to be considered *modernists* by literary and social historians: James Joyce, D. H. Lawrence, Virginia Woolf, Edith Wharton (an American pre-modernist and another “new woman”), Radclyffe Hall, and Collette. I will argue for interconnection between her lifestyle and her choice of

authors. Most importantly, I will search for evidence of her modernism in the contrastive/comparative analysis of the samples of her translations.

Keywords: Staša Jílovská, “the new woman”, translation, modernism

Annabel
KAYRUIZ

Florida State University, Valencia

GUIDING HONORS RESEARCH ON MERCÈ RODOREDA AND CARMEN CONDE: LITERARY ANALYSIS FROM A CROSS-LINGUISTIC AND INTERCULTURAL PERSPECTIVE

In order to obtain ‘honors-augmented’ credits, Florida State University students are expected to carry out individual research projects which demonstrate intellectual initiative and are directed by faculty member(s).

During the 2019 Spring Term at the University’s international campus in Valencia, Spain, two of my Honors students prepared original research projects based on the course content of the subject ‘Women in Literature’: (1) “The Caged Bird: A Cross-Cultural Study of the Fight for Freedom”, based on Mercè Rodereda’s *La plaça del Diamant* (1962), and (2) “The Motherly Spirit in War”, on *Mientras los hombres mueren* (1953), by Carmen Conde.

In order for my students to gain as in-depth an understanding as possible of their chosen works – and in turn, of the plight of women during the Spanish Civil War – I selected the following English translations of the original Catalan and Castilian texts: (1) *The Time of the Doves* (1981), by David Rosenthal, and (2) *While the Men are Dying* (2013), by Jean Andrews.

Tutorial sessions led to many fruitful discussions about the possible challenges faced by the translators. For example:

1. What strategies did Andrews use to mirror Conde’s distinctive free verse format?
2. Eda O’Shiel published another translation of *La plaça del Diamant*, entitled *The Pigeon Girl* (1967). Why did Rosenthal decide to use “dove” instead? What are the shifting connotations at play?

It will be suggested that in an intercultural literature/gender studies classroom, we must encourage our students to reflect on the stylistic and semantic choices

carried out by literary translators. We must act as mediators, bringing our students closer to the works of both the original authors and translators of the texts under analysis.

Keywords: literary interpretation practice, literary translation studies, gender studies, cross-cultural teaching projects

Zeynep
KÜRÜK

Boğaziçi Üniversitesi, İstanbul

TRACING THE TRANSLATOR IN FICTION: THE REPRESENTATION OF WOMEN AND TRANSLATION IN *BİR TEREDDÜDÜN ROMANI*

In *A Literature of Their Own* (1977), stressing the secondary position of women, Elaine Showalter writes “Women have generally been regarded as ‘sociological chameleons,’ taking on the class, lifestyle, and culture of their male relatives” (p. 11). In a similar vein, translations have generally been regarded as ‘literary chameleons’ of their source texts and considered as derivative or secondary within the literary systems compared to originals. This attributed status might be considered as the common point of women and translation, and such a commonality might be followed in the recurring metaphors of translation. As Lori Chamberlain (1992) unearths and underlines in “Gender and the Metaphorics of Translation”, the gendered metaphors of translation associate writing with original, creative and masculine while associating translation with derivative, re-creative and feminine. Tracing these metaphors in fiction may reveal interesting data in relation to the representation of women and translation in a specific literary system at a given time. In the Turkish context, Peyami Safa’s novel *Bir Tereddüdün Romani* [The Novel of a Hesitation] (1933) can be read as a relevant example where the hierarchy between the female and male characters are created via readership, translation and writing. Confirming the traditional stereotypes, Safa associates writing with the male protagonist while associating translating and reading with the female characters in his novel. On the other hand, he creates another hierarchy between the female characters by assigning the role of mediating or the power of access to foreign languages and cultures

surprisingly to the “monster” translator woman who has a closer position to the men compared to the “angel” in the house (Gilbert & Gubar,1979). As such, this paper aims to present a detailed analysis of the characters in the novel and reveal how they are associated with translation and writing in the Turkish context through gender roles.

Keywords: gender, metaphor, translation, fiction, Peyami Safa

Christopher
LARKOSH

University of Massachusetts, Dartmouth

“WHY CAN’T WE ALL JUST BE QUEER?”: ON IMAGINING SHARED TRANSLATIONAL SPACES AT THE MARGINS OF SELF AND OTHER

This presentation will outline and provide concrete examples in the development of what might be identifiable as an incipient and always-emerging critical and non-coercive queer translation practice and pedagogy. Looking at the origins of redefined and politicized understandings of queerness as articulated in political activism and cultural theory, and lived experience and memory of queer people from the late 80s and early 90s, we expand the focus to consider other neighboring zones of an ongoing systemic iteration of geographical segregation, racial profiling and brutality at the hands of police and private security that remains the defining characteristic of the San Francisco Bay Area and other multiethnic conurbations in the US and elsewhere. What ethical imperatives of translation, multilingualism, cross-cultural referencing, direct lines of communication or mediations of conflict, are queer people prepared to take on, whether white or of color, as they transit shared geographic, institutional, and cultural space, however unequal and putative that imagined sharing may be? Apart from the act of imagining certain kinds of shared space evident in the explicit references to African-American cultural production in seminal queer theorists like Butler, Sedgwick and Halberstam, as well as Patrick Johnson, whose perhaps lesser-known “quare” theory, situated squarely within the lived experience of African America communities, is no less important for the purposes of this discussion. In so doing, we shall revisit and consider two fundamental discursive acts: on the one hand to speak of self, to say ‘I’ in that

suspended Butler does when she asks what it means to say “I am a lesbian,” and invoke that recurrent, impossible and necessary double bind we enter into whenever black gay men, women and trans people of color are referenced in the academic frame of reference of others, regardless of how quintessentially queer this discursive and pedagogical ethical move may seem to any of us by now. And yet, there are still voices that point to experiences that will forever remain beyond our theoretical and practical limits to fully understand, translate, represent or mediate; consider the persistent limits to sharing theoretical space between self and other as we revisit and consider how best to honor Crenshaw’s theory of intersectionality thirty years on, one which, like so many other black voices still echoing from this place and time and since (do you remember Rodney King? Or Sandra Bland, for that matter?), let us be sensitive to and respectful of those who remain unequivocal in their insistence of what precisely any of us can claim to be talking about when we reference it, or black and Third World feminisms for that matter, in discursive and translational contexts that do not engage the experiences of women* of color front and center. From this perspective, what truly qualifies as a queer translation practice? Speaking of self, translating others, or both, each an inextricable part, however risky, of sharing spaces?

Keywords: Translation, Queer, Margins, Self/Other

Tzu-yu
LIN

University College London

THE INVISIBILITY OF JAPANOPHONE TAIWANESE WOMEN WRITING AND ITS TRANSLATION

After centuries of marginalization, women’s writing has long been absent in the Taiwanese literary history. Due to the democratization and the termination of the martial law in 1987, a canonical series of *Taiwanese Authors Corpora* published in 1991, bringing together the Japanophone Taiwanese literary works during the Japanese colonial rule, especially those being banned during the immediate post-war years. This translation series published with a purpose of introducing those works to the post-war Taiwanese generations, who have never experienced the

Japanese colonial rule and can now only read in Chinese. Although there has been an emerged number of female writers due to the prevalence of public education since the Japanese colonial rule, and at least 25 of them, archived by Lu Ming-chen (2007), have published their works in Japanese during 1920s-1940s and also have had their works translated into Chinese after the end of the Japanese colonial rule, surprisingly, none of women's writing has been selected to be part of this canonical series. This research, therefore, investigates the possible reasons of why women's writing has been excluded by the publisher, editor and project director of the *Taiwanese Authors Corpora* by looking into editor's introductions of each volumes and project director's prologue and memoir. Questions to be addressed in this paper include: what was the social and political background of 1990s in Taiwan that might have caused such gender-imbalanced decisions on publishing the translation of Japanophone Taiwanese writing? What were the intentions of the decision makers of publishing-related activities at the time and is it true that the Japanophone women's writing is unrelated to those intentions? By answering the questions, we might be able to have a better understanding of how women's writing is mistakenly downgraded and to envision the future of filling the gap of such gender-imbalanced decisions in the long male-dominant literary and publishing communities in Taiwan.

Keywords: Japanophone Taiwanese women writing, Taiwanese Authors Corpora, canonical translation series, publishing communities

Sara
LLOPISMESTRE

Universitat de València

FEMINIST TRANSLATION: RECOVERING LESBIAN VOICES IN CONTEMPORARY SPANISH TRANSLATED NARRATIVE

This paper aims to analyse the reception into Spanish of the contemporary English lesbian novel and study their censorship, how they have been translated, whether they have been translated at all, and draw conclusions. The study is based on two hypothesis: 1) the literary canon tends to exclude women and

especially those whose discourses stir from the social norm, as it is the case of the lesbian novel, and fosters their invisibilisation and 2) many of the few works that have been recovered have not been properly translated. Here, the object is also to ponder on the importance of feminist translation as a tool for visibilisation and normalization when it comes to these female authors that might have struggled with a double oppression based on their gender and sexuality.

These hypotheses are explored through a cultural study of the censorship in Spain, lesbianism in the Spanish society and culture, and bibliographical analysis of the LGBT narrative translated in Spain and the presence of women among these translated materials. In order to support our thesis, a study case has been included examining the translation of Rita Mae Brown's *Rubyfruit Jungle* (1973). This study reveals the need for feminist translation, since the only text in Spanish distributed in the country perpetuates sexist and heteronormative models, and explores the way in which a feminist translation could tackle this type of texts.

Regarding the research of the translated lesbian literature in Spain, the translation of every novel featured in the study has been trailed through UNESCO's *Index Translationum*, the Spanish *Biblioteca Nacional* (BNE) and all major and LGBT specialised bookshops in the country. The Spanish *Archivo General de la Administración* in Alcalá de Henares has also been consulted in order to track censorship files. Finally, the study case of *Rubyfruit Jungle* (1973) was conducted through the comparison and analysis of the original and all three editions published in Spanish.

Keywords: translation, feminism, gender, homosexuality, censorship

Elizabeth
MANTEROLAAGIRREZABALAGA

*Universidad del País Vasco / Euskal Herriko
Unibertsitatea*

FEMINISMO, TRADUCCIÓN Y LENGUA VASCA

Las teorías feministas han llegado a la traductología vasca más tarde que a otras culturas vecinas. Hasta hace poco el ámbito de la traducción vasca no ha dedicado mucho espacio al estudio del feminismo y el feminismo tampoco ha

observado la realidad de la lengua vasca. Es por ello por lo que el principal objetivo de esta contribución será estudiar la interacción entre feminismo, traducción y lengua vasca, centrándose principalmente en el ámbito literario, y así ofrecer una panorámica del estado de la cuestión. El objetivo principal, por lo tanto, será hacer una revisión de la materia para conocer el estado actual de los estudios de feminismo y traducción que estudian la lengua vasca, para lo cual se empleará una metodología descriptivista. Sin duda se trata de un campo muy amplio, por lo que esta contribución se centrará en tres cuestiones principales: en primer lugar, se observará el sujeto de la traducción para conocer cuál ha sido la presencia de hombres y mujeres en el sector; en segundo lugar, se analizará el espacio que ocupa la reflexión feminista en el campo literario y en el campo académico de los estudios de traducción; en tercer lugar, se estudiará la visión de género en la práctica traductora, para lo cual se tendrán en cuenta las reflexiones de los y las traductoras que emplean el euskera como una de sus lenguas de trabajo, bien como lengua de llegada bien como lengua de partida, y se presentarán ejemplos de sus textos para ilustrar la diversa casuística que encontramos en la práctica.

El carácter diglósico de la lengua y la literatura vasca marca toda producción cultural y también influye en la aplicación de las teorías feministas en la traducción del y hacia el vasco. Se prestará especial atención a las relaciones asimétricas que se establecen entre el euskera y el castellano para ver en qué medida estas influyen en el proceso traductor.

Palabras clave: Lengua vasca, traducción feminista, género y traducción, traducción del género gramatical

Keren
MANZANO

*Universitat de Vic – Universitat Central de
Catalunya*

**GIGI, CASTA Y PERVERSA: REESCRITURAS CENSURADAS DE
COLETTE DURANTE EL FRANQUISMO**

Gigi fue la novela sentimental más aclamada de la escritora francesa Colette

(Santos 2018: 18). Esta comedia vodevilesca de humor cáustico está protagonizada por una adolescente lúcida y agresivamente franca, educada en las artes de la seducción por su abuela y su tía, dos cortesanas parisinas de notable prestigio.

La historia de *Gigi*, ambientada en el París glorioso de la Belle Époque, alcanzó la fama internacional en los años cincuenta, a través de dos de sus reescrituras: una adaptación teatral, estrenada en Broadway en 1951 y un musical hollywoodiense que se proyectó por primera vez en cinemascopio en 1958. Sendas versiones se adaptaron para la audiencia española en la misma década. El requisito de la censura obligatoria a la que debían someterse este tipo de espectáculos públicos desde 1939 (Muñoz Cáliz 2005: 36) hizo mella en el relato pícaro y desvergonzado de *Gigi* que se diluyó hasta alcanzar un tono moralizador. Como resultado, la censura franquista autorizó la representación teatral de *Gigi* a nueve compañías teatrales, entre 1956 y 1973, así como la proyección del film, doblado al español que se estrenó en la península en 1959.

Enmarcada en la línea metodológica de los nuevos enfoques de la historia de la traducción que estudian historias subalternas e invisibilizadas por los discursos dominantes (e.g. Bandia 2014; Munday 2014; Vidal-Claramonte 2018), esta investigación tiene por objetivo el estudio de la relación que guardan las reescrituras teatrales de *Gigi* con la ideología y la censura franquista. Se centra especialmente en las diferentes formas a través de las cuales el aparato censor influyó en la traducción de novelas de índole sexual. Con el fin de analizar el impacto que tuvo el control institucional en las reescrituras de *Gigi*, estudiaremos los informes de censura incluidos en los tres expedientes de la obra que constan en el Archivo General de la Administración (AGA) en Alcalá de Henares, entre 1956 y 1973 para:¹ (1) Identificar la posición que adoptó el régimen franquista ante las quince solicitudes de representación de la obra teatral de Colette, considerada autora inmoral por el régimen; (2) Observar la ideología subyacente en las valoraciones que hicieron los censores acerca de las reescrituras de *Gigi* y la relación que estas guardan con uno de los criterios de la censura franquista como es la moral sexual (Cisquella, Erviti y Sorolla 1977: 98-99; Abellán 1980: 89); (3) Identificar el contenido y la connotación de las supresiones y modificaciones que la censura efectuó sobre las galeradas; (5) Y analizar los cambios que las adaptadoras introdujeron en el texto por tal de suavizar el tono amoral de la obra y acercar el perfil de la protagonista al prototipo de mujer casta y virtuosa, promovido por el régimen franquista (Morcillo 2000: 5).

Keywords: historia de la traducción, franquismo, literatura francesa, censura, Colette

Elena
MANZATO

Universidade Federal de Santa Catarina, Brazil

LA RAPPRESENTAZIONE DELLA DONNA NEI PARATESTI DELLA
TRADUZIONE ITALIANA DI *GABRIELA CRAVO E CANELA* DI JORGE
AMADO

Nell'area di studi tra Traduzione e Genere, l'analisi dei paratesti è ancora poco sviluppata e Olga Castro (2009) l'ha suggerita come punto di partenza per uno studio più approfondito. In quanto porte di entrata di un'opera, infatti, i paratesti la presentano al(la) lettore(trice) e possono fornire informazioni rilevanti sulla rappresentazione di un'altra cultura, oltre a creare stereotipi e a perpetuare l'ideologia egemonica, come evidenziato da Kathryn Batchelor (2018) in *Paratexts and Translation*. Partendo dunque dall'ipotesi che negli spazi paratestuali si conservi l'ideologia patriarcale dominante, questo paper si propone di analizzare e presentare la rappresentazione della donna nei paratesti di *Gabriela, cravo e canela* (1958) di Jorge Amado, romanzo tradotto in italiano da Giovanni Passeri e pubblicato per la prima volta nel 1962. Osservando i peritesti (copertina, frontespizio, epigrafi, note, glossari, ecc...) e gli epitesti (interviste, recensioni), infatti, si nota come il corpo femminile sia esotizzato, erotizzato e oggettificato, vendendo un'immagine della donna brasiliana che si è cristallizzata come stereotipo e perdura attualmente. Inoltre, malgrado non si tratti di un'opera femminista, è rilevante sapere che l'autore si diceva sostenitore della causa "delle donne", ma dimostrava al contempo un certo pregiudizio nei confronti "delle femministe". Nelle copertine analizzate, dunque, la giovane protagonista proveniente dal *sertão* è ritratta ora come lo stereotipo della mulatta, ora come signorina bianca e delicata, raffigurata da Sonia Braga nel celebre film di Bruno Barreto. Vale la pena menzionare le rappresentazioni di Gabriela nelle recensioni, descritta come "Venere mulatta", "tutta libertà, tutta sensualità", "mulatta sensuale dall'apparente remissività" che "inventò il sesso senza peccato". Infine, la protagonista dell'opera che sfida le convenzioni sociali della sua epoca rivendicando la libertà di essere sé stessa viene rappresentata come oggetto del desiderio dei personaggi maschili che orbitano attorno alla sua figura.

Keywords: femminismo, traduzione, paratesti, Jorge Amado

Luisa
MARINO

Università di Napoli “L’Orientale”

**FEMALE BODIES, MALE TRANSLATORS: THE STUDY CASE OF SEFI
ATTA’S *EVERYTHING GOOD WILL COME***

In 2005, Nigerian writer Sefi Atta published her debut novel *Everything Good Will Come* simultaneously in England, USA and Nigeria. The book was then translated into Italian in 2009 by Raffaele Bolelli Gallevi and published by Epoché Edizioni although it is now out of print since the publisher closed its business. *Everything Good Will Come* is the coming of age story of a fictional character, Enitan, set up in Nigeria soon after the end of the Biafran War. Through the narration of Enitan’s friendship with another girl, Sheri, the writer portrays the difficulties of growing up a woman in a strongly patriarchal society, where men often lay claim to feminine bodies controlling and subjugating women through prescribed gender roles. Thanks to narrative choices which give female body different degrees of visibility, the writer uses language and the literary means to both unmask Lagos sexist society and show that gender bias can be challenged.

Drawing on the methodological framework provided by literary Translation Studies and Gender Studies (Oyewumi 2005; Federici 2011; Santaemilia 2014; Di Giovanni&Zanotti 2018), this paper aims at looking at the linguistic representation of female bodies (or female body related experiences/situations like childbirth, rape, menstrual period, labour, conception, abortion/miscarriage), both in the source language and in Italian as a target language, in order to detect what kind of strategies the translator decided to use to re-textualize into Italian African female bodies. In addition, on the basis of the theoretical background provided by Feminist Translation Studies (Von Flotow 1997; Federici 2013; Castro&Orgun 2017), I will propose alternative translations of some passages of the source text so to investigate on male and female translation praxis and see if, and in what ways, the translator’s gender affects the reframing of African female body images into a completely alien cultural context.

Keywords: feminist translation, Sefi Atta, female body

Antonio Jesús

MARTÍNEZ PLEGUEZUELOS

Universidad Complutense de Madrid

LA POST-TRADUCCIÓN DE LA SEXUALIDAD EN EL ÁMBITO
AUDIOVISUAL: EL CASO DE *PARIS IS BURNING*

En la presente comunicación abordaremos el vínculo entre la traducción y los estudios LGTB+ desde los planteamientos que Gentzler (2017) establece para la creación de los *post-translation studies*. Este autor invita a considerar la traducción como un ejercicio necesariamente injerto en un contexto social y cultural específico que condicionará sin remedio el resultado de cualquier reescritura. Por este motivo, será necesario recurrir a otros ámbitos académicos complementarios y auxiliares que puedan servir de apoyo para la tarea del traductor (Bassnett 2017: viii).

En el caso concreto que tratamos, consideramos urgente entender la traducción en sintonía con otras voces (*cf.* Cronin 2006, Vidal Claramonte 2007) que la conciben como una poderosa herramienta que contribuye a configurar y construir la identidad del sujeto. La sexualidad, como parte integrante de la identidad, no escapa a dicha situación y debemos estar atentos a las reescrituras transnacionales que viajan en la aldea global que habitamos en la actualidad, en especial la de aquellos perfiles minoritarios que a causa de su orientación sexual quedan relegados a una periferia social, cuando no sometidos a distintas formas de violencia (Martínez Pleguezuelos 2018).

Para una aplicación concreta de este marco teórico, analizaremos la película documental *Paris Is Burning* (Miramax, 1990) por lo que significó para la comunidad LGTB+ en su estreno y por la trascendencia que ha tenido su contenido hasta la actualidad en muy diversos contenidos audiovisuales, literarios o musicales, sobre todo para las comunidades gay y trans. Nos fijaremos específicamente en cómo se ha vertido el contenido para el público en castellano en los subtítulos que incluye la plataforma Netflix en España y en cómo se han configurado las identidades sexuales reflejadas en pantalla a través del léxico seleccionado, las omisiones, la tematización de la información e incluso las

alteraciones que se perciben entre la versión original y la traducción.

Palabras clave: *post-translation studies*, estudios LGTB+, *Paris Is Burning*, identidad sexual

Ariadna
MOLINARI-TATO

University of Manchester

**ETHICAL CONCERNS IN TRANSLATION RESEARCH PRACTICE:
WORKING WITH INTERVIEWS WITH QUEER TRANSLATORS IN THE
CONTEXT OF THE MEXICAN TRANSLATION OF *GENDER OUTLAWS:
THE NEXT GENERATION***

While designing a research methodology for studying the translation into Spanish of the queer anthology *Gender Outlaws: The Next Generation* (Bornstein and Bergman 2010) that combined textual analysis and interviews with the translators regarding their decisions and experiences during the process of “speaking for someone else” (Robinson 2019: xi), several ethical concerns have arisen in relation to the representation and quotation of translators’ voices. Firstly, the ethical affiliation of the researcher required the submission of an Ethics Review Application to guarantee the treatment of data is in compliance with the GDPR of the European Union. This is required because the research is considered of medium risk, since it implies questions related to potentially sensitive subjects, namely sexuality and gender identity, and because the data will not be anonymized since the translators have published the translations using their real names. Secondly, since the interviews are carried out in Spanish, but quoted in English, it is necessary that the person in charge of their translation (the researcher) abides by a translation ethics that does not misrepresent the interviewees’ words and is consistent with the political stance of the original activist translation project. To discuss the ethics of the representation of the Other through the research practices of translation and quotation of their words, this presentation will draw on Miranda Fricker’s notion of epistemic injustices, which allows for an exploration of ethical matters of representation in feminist social research. Through the combination of institutional practices that seek to guarantee the ethical conduction of research and the feminist reflection on

epistemic injustices that the researcher may commit during the translation of the interviews and the representation of the interviewees' words, a referential framework may be established to explore the research ethics of translation scholarship, particularly in the context of activist and minoritized translations.

Keywords: research ethics, epistemic injustices, ethics review

Sandra
PÉREZRAMOS

Université de Bretagne Sud-Lorient

LA LABOR EN TRADUCCIÓN CIENTÍFICA DE *MARÍA ANTONIA GUTIÉRREZ BUENO Y AHOIZ*: UNA LUCHA POR LA VISIBILIDAD DE LA MUJER TRADUCTORA EN EL SIGLO XIX

En 1800 y, con tan solo 19 años de edad, María Antonia Gutiérrez Bueno y Ahoiz (1781-1874) publica su primera traducción científica: *De los efectos de las fricciones con éter acético en los reumatismos ceática y aún en la gota*, del francés al español, aparecida en el «Seminario de Agricultura y artes dirigido a los párrocos» y firmada con su nombre propio y apellidos. Gutiérrez Bueno y Ahoiz desarrolla su actividad como traductora gracias a la influencia de su padre, Pedro Gutiérrez, catedrático de Química en el Real Laboratorio de Madrid y, también, traductor en la misma combinación lingüística (francés-español). Por tanto, deducimos que su entorno familiar le sirve de introducción al oficio de la traducción ya que, según figura en el inventario familiar², crece rodeada de manuales, enciclopedias y diccionarios especializados. A lo largo de los años, Antonia Gutiérrez Bueno y Ahoiz muestra una motivación especial por la realización de actividades lingüísticas en las que reivindica el papel del género femenino, como se aprecia en su publicación *Diccionario histórico y biográfico de mugeres [sic] célebres* publicado en el 1837. Así mismo, continúa traduciendo extractos de noticias sobre los avances del cólera publicados en *Recopilación de lo más importante que se ha publicado en Francia concerniente al cólera-morbo*, apareciendo en este caso firmado con pseudónimo masculino (Eugenio Brunet y Ortazán) en el año 1832. Aunque en las publicaciones de sus libros la autoría aparezca bajo pseudónimo, en los artículos

de las revistas utiliza su nombre y apellidos reales, comportando una lucha por la visibilidad de la mujer traductora. En esta comunicación, demostraremos que, lejos de permanecer inactiva acorde al rol femenino de la época, la intención de Antonia Gutiérrez Bueno y Ahoiz fue contribuir con la transmisión de los avances científicos entre España y Francia a través del ejercicio de la traducción.

Palabras clave: mujer, traducción científica, siglo XIX, reivindicación

Dianna
PICKENS

Università di Napoli, 'Federico II'

2 GENDERS, 3 ACTS, 4 TRANSLATORS, 5 DECADES; THE CASE OF THE ITALIAN TRANSLATION OF *OUR TOWN* BY THORNTON WILDER

Thornton Wilder was a Pulitzer prize-winning novelist and playwright. He was the first and only writer to win prizes in two different categories (for his novel, *The Bridge of San Luis Rey* and for two of his plays, *Our Town* and *The Skin of Our Teeth*). *Our Town* is still one of the most successful American plays in history, perhaps because of its universal appeal, and it is said that on any given day of the year, it is being put on stage somewhere in the world. Wilder's work has been translated into Italian by many well-known Italian writers and translators; this specific play was translated first by Alessandra Scalero in *Scenario* magazine in 1939, and over the following five decades it was translated/adapted by Carlo Fruttero and Franco Lucentini, Fernanda Pivano, and Ermanno Olmi. This array of translations provides us with a unique opportunity to compare a single dramatic work as it was translated and or adapted into Italian by 2 women and 2 men or male translating teams. The aim this paper is to pinpoint semantic, syntactic and grammatical changes in a number of diachronically ordered 'gendered' translations of a number of key scenes from the same source play, as well as to analyze the translations of Wilder's depiction of gender and homosexuality through their dialogue. The scenes have been selected for their importance in making the play a unique dramatic work due to Wilder's revolutionary dramatic techniques such as breaking the fourth wall and using the figure of the stage manager speaking in the first person plural, thereby including the audience as part of the play; setting the play on a bare stage and having the

actors mime their actions without props; and setting the action in a cemetery where deceased characters reflect upon their lives and the people who are still living their own.

Key words: translation, theater, gender, diachronic

Eulalia
PIÑEROGIL
Universidad Autónoma de Madrid

“MOST WOMEN ARE MOODY AND WHIMSICAL”: TRANSLATING
GENDER IN KATE CHOPIN’S *THE AWAKENING*

This paper addresses some of the challenges inherent in the process of translating a new version of Kate Chopin’s *The Awakening* (1899) into Spanish from a feminist perspective. In my translation, *El despertar* (Cátedra, 2012), I had in mind drawing attention to the power and effects of Chopin’s discourse in *The Awakening*, and to some other meaningful aspects that had been neglected by the first translation, such as the narrator’s allusions to gender violence and sexuality; the use of a gendered language; rhetorical strategies such as ambiguity, ellipsis, euphemism, symbolism, and meaningful silences. I found those narrative strategies fundamental in order to highlight some of the features of her writing which, in my view, are Chopin’s main contribution to the turn-of-the-century American literature by women. In this new translation I have used a transformance approach (translation + performance) because “most translation is intentional; and much like any other performance, translation represents/performs a text, planting it into a new space for a new readership/audience” (Flotow, 2011: 4). In other words, my version of *The Awakening* makes deliberate choices based on the crucial idea that gender and translation are considered as performance. Similarly, I think that each translation is a flexible and creative discourse which moves an author into a new “interlocutory space.”

During the translation process, I was aware of the significance of my position as a cultural mediator who made deliberate choices about foreign ideas and materials. Besides, I was deeply moved by the fact that Chopin’s *The Awakening* needed a Spanish version that might bring a constant rethinking of agency related to women’s subjectivity in authorship and readership. For those reasons, this

critical edition includes paratextual information such as notes, a long introduction and analysis of the novel's reception history, as well as an extensive description and discussion of the main interpretive theories, where I draw attention to different aspects of the text that are original, innovative or useful for the new readership.

Keywords: Kate Chopin, *The Awakening*, *El despertar*, feminist translation, transformance approach

María Luisa
RODRÍGUEZMUÑOZ

Universidad de Córdoba

Pilar
CASTILLOBERNAL

Universidad Complutense de Madrid

RE(WRITING) SEXUAL OFFENCES IN MEDIA: THE CASE OF THE GANG RAPE OF PAMPLONA

The fourth wave of feminism in Spain has been marked by the case of *La Manada* (The Wolfpack) and an unprecedented sentence that has been fiercely debated in media and social networks, which has brought to light two important fractures: the first one between Spanish society and the judicial system, and the second between different legal cultures within the EU. These disjunctions are best observed in the interpretation of legal terms and their transfer into other linguistic and legal realities through translation; a process that this study seeks to explore. Indeed, feminist translation studies have evolved since the early days of the Canadian school, moving from the field of literary translation to include specialized translation (Castro, 2009) and calling for a transnational approach (Flotow et al., forthcoming). The aim of this work is threefold. First, we analyze the terminological disparities between the common and the legal language on

sexual crimes in Spain; second, we attempt to establish the legal inequivalences in these crimes between English, German and Spanish criminal law and third, we identify the techniques used in the translation of the Spanish news on *La Manada* case into English and German from 2016 to the present. To this end, we isolate key terminology extracted from the Spanish press and analyze it intralinguistically, establishing differences between the jargon and the common language. We then conduct a comparative study of the law between the United Kingdom, Germany and Spain and finally select all the news published in *El País*, *El País in English*, *The Guardian*, *Sueddeutsche Zeitung* and *Frankfurter Allgemeine* on this particular case of sexual violence to compare how key words such as “violación”, “abuso”, “intimidación” and “consentimiento” have been transferred to other legal cultures through language.

Keywords: fourth-wave feminism, sexual violence, journalistic translation, comparative law

Lupe
ROMERO

Universitat Autònoma de Barcelona

PENSAMIENTO FEMINISTA Y REFERENTES CULTURALES EN LA TRADUCCIÓN DE *LA BASTARDA*

El objetivo general de esta comunicación es describir la traducción de las representaciones culturales relacionadas con el feminismo y las tradiciones ecuatoguineanas en la obra *La bastarda*, de la autora feminista Trifonia Melibea Obono.

La elección de esta obra se debe a varios motivos: en primer lugar, *La Bastarda* es una obra que representa un universo cultural difícil de interpretar para un público hispánico europeo, ya que aunque Guinea Ecuatorial y España compartan la misma lengua, en la obra hay prácticas patriarcales y tradicionales que condicionan la vida social y marcan las relaciones de poder, como la poligamia, la dote, la brujería, el matrimonio consuetudinario, etc., que son conceptos y realidades difíciles de interpretar, bien porque son prácticas que Occidente ya ha abandonado (o sustituido por otras) o bien porque, aunque compartan el mismo nombre son, de hecho, prácticas diferentes y por ello, se malinterpretan.

Por otra parte, *La Bastarda* es la primera novela escrita por una ecuatoguineana traducida al inglés y premiada con el GLLI 2019 (Global Literature in Libraries Initiative). Desde este punto de vista, su difusión supone una oportunidad para que el público occidental conozca una obra literaria que refleja un planteamiento feminista de una parte del África del sur del Sáhara, describe la opresión heteropatriarcal de las mujeres de la etnia fang, y narra sus formas de resistencia. En ese sentido, nos interesa observar cómo han sido traducidos los aspectos culturales y los conceptos relacionados con las prácticas patriarcales que la autora relata en su obra.

En esta comunicación, por tanto, se presentarán los resultados obtenidos relacionados con: (1) la identificación y descripción de los aspectos de la tradición ecuatoguineana relacionados con prácticas patriarcales y su interpretación desde una perspectiva intercultural; y (2) el análisis de la traducción de dichas representaciones al inglés, y la descripción del método seguido en el planteamiento traductor de la obra atendiendo a las características del encargo.

Palabras clave: afrofeminismo, traducción de referentes culturales, traducción literaria, postcolonialismo

Sinem
SANCAKTAROĞLUBOZKURT

Hacettepe Üniversitesi, Ankara

TRANSNATIONAL REPLACEMENT OF FEMINIST THEORY THROUGH
TRANSLATIONS IN TURKEY: AN ACTIVIST TRANSLATION
PERSPECTIVE

Research on the intersection between gender studies and translation studies has been prolific in the last twenty years. In line with this the amount of the scholarly work published in the field has also increased significantly in the Turkish context in the last few years. Different practices challenging patriarchy constitute prominent areas of research within feminist translation studies. First of all, translation was used as a means through which women were able to gain access to the world of letters. Historically, Turkish women writers have occupied a very

limited position compared to their male counterparts especially before the 1980s. Continuous work in translation can be seen as a first step for women's entrée to the literary world.

Another feminist translation practice entails the unearthing and translation of works by long neglected woman writers. It was initially after the 1980s that women's voices from Turkey were heard abroad to some extent due to translations. These writers share women's experiences, especially those living in Turkey.

The third feminist translation practice entails the introduction of the writings of feminists into the intellectual world in Turkey. Although the women's movement in Turkey dates back to the final era of the Ottoman Empire, radical and autonomous feminist movement emerged as late as the 1980s (Yüksel, 2003, p. 1). It was in the 1980s and 1990s that feminist texts, particularly translations of feminist writings by European feminists, were initially published. For example, *Kadın Çevresi Anonim Şirketi* (Women's Circle), which was founded in 1984 in order to raise women's awareness, published translated books, including feminist classics (Tekeli, 1989: 38) (quoted in Yüksel, 2003, p. 40) such as writings by J. Mitchell, A. Michel, L. Segal and A. Oakley (Sirman, 1989, p.18). Translating books on feminism created a theoretical accumulation concerning feminist theory and politics. Thus, one can conclude that translation has played an important role in the development of the feminist movement in Turkey (Ergun, 2017; *İsyan-ı Nisvan* (Women's Rebellion), 2008; Göl, 2015; Taş, 2018). However, as Ergun mentioned in her article entitled "Translational Beginnings and Origin/izing Stories (Re)Writing the History of the Contemporary Feminist Movement in Turkey", the role of the translation in the origin story of the current feminist movement has long been ignored (2017, p. 46).

Ergun introduces "the Women's Circle as a feminist translation collective" and discusses "the historical significance of their translations for the materialization of the movement, particularly on the fronts of building a local feminist language, discourse, and consciousness" (2017, p. 42) in Turkey through a popular documentary *İsyan-ı Nisvan* (Women's Rebellion) and reinterprets the role of translation in the history of the contemporary feminist movement in Turkey in the work in question. The aim of this particular study is to display the activism in translation of feminist theoretical texts into Turkish in the 1980s with special reference to Tymoczko's concept of activist translation. Tymoczko's model of activist translator can be observed in the feminist movement in 1980s Turkey when young translators were taking active positions and played an interventionist role as social activists in participating in this social movement. Tymoczko has recognized the activist translator's role as "crucial agents for social change and translations are documented as central cultural expressions rather than as derivative, peripheral, or marginalized productions. Translation is seen as an

ethical, political, and ideological activity, not simply as a mechanical linguistic transposition or a literary art” (2010, p. 3). The activist translator initiates social change via translation practices, and makes translational choices for activist interventions. These choices are predominantly against dominant discourses.

In other words, activist translator would use translation as a means to initiate and activate resistance and rebellion. Thus, introduction of the writings of the feminists into the intellectual world in Turkey is one of the practices that may be examined within the intersection between gender, translation studies and activism. To this end, the historical path followed by the woman translators in 1980s Turkey will be mapped, and the role of translation in the emergence of feminist thought in Turkey will be explored. Furthermore, the study will exemplify and highlight that the texts that have been adapted into a new environment through translations into Turkish, have also motivated Turkish works on feminist theory. I also believe, this paper will contribute to reinterpreting the role of translation in the materialization of feminist movement in Turkey in parallel to Ergun’s discussion and as a feminist scholar in Translation Studies, I accept Ergun’s invitation to “explore the details of the translational contingencies of Turkey’s feminist movements” (2017, p. 51).

Keywords: feminist translation, Turkey, gender, womanhandling, activist translation

Maria Cristina
SECCIA

University of Hull

TRANSLATING THE (M)OTHER: CRISTINA ALI FARAH’S *MADRE PICCOLA* INTO ENGLISH

This paper will discuss how the representation of the maternal figure in Cristina Ali Farah’s novel *Madre piccola* (2007) has been conveyed in its English translation *Little Mother* (2011) from a Feminist Translation Studies perspective. Somali-Italian daughter-narrator Domenica Axad’s conflictual relationship with her Italian mother plays a crucial role in the negotiation of her transnational identity when she migrates from Somalia to Italy as a child. In transnational women’s

writing the mother often embodies the daughter-narrator's national origins which she usually wants to appropriate as a consequence of the act of identification with her mother, as several scholars such as Adalgisa Giorgio (2002) point out, but our narrator has a strong sense of belonging to Somalia rather than Italy. This and their different skin colour create a deep distance between the two women: on the one hand, Domenica Axad cannot identify with her white mother, on the other hand her mother is distant from her daughter who represents a culture about which she wants to forget. This paper will focus on how the representation of this conflictual relationship has been emphasised through translation. More specifically, a comparative analysis of selected passages through the lens of Carolyn Shred's notion of 'metramorphosis' (2007) will establish a link between the maternal figure and translation by presenting both as a source of origins. More specifically, this paper will present the maternal figure as a metaphor for translation thus contributing to the existing debate about translation as engendering new meanings and interpretations (Bassnett 1992; Gaddis Rose 1997).

Keywords: transnational women's writing, otherness, motherhood, metaphor

Annarita
TARONNA

Università di Bari 'Aldo Moro'

ISSUES OF TRANSLATION AND GENDER IN THE PRACTICE OF LANGUAGE MEDIATION FOR REFUGEE WOMEN VICTIMS OF GBV

Migration involves the intense circulation of peoples, goods and cultures as well as, less explicitly, hierarchical and hegemonic power relations between territories and their inhabitants. Languages, and the borders they establish, are essential to such movements and relations. But no language is innocent or neutral, because it reflects and structures our ideology and worldviews. This is particularly easy to observe when taking into consideration the practice of language mediation across the Mediterranean routes where migration flows and transnational interests are leading to new models of contacts between people with different linguistic and cultural heritages thus problematizing our traditional understanding of language as a social projection of territorial unity held together by shared behavioural

norms, beliefs and values.

More specifically, the main theoretical goal here is to provide a reflection on the practice of language mediation for refugee women, victims of gender-based violence (GBV) by challenging the concepts of ethics, belonging, community, religion, class, sex and gender. To this end, interview questions addressed to some language mediators working with refugee women will allow us to discuss a range of issues concerning trust, empathy, solidarity, hospitality, abuse, conflict, denial, testimony that are simultaneously questions of how the politics and ethics of hospitality is contingent upon local practices and of how the language mediator acts in vulnerable situations (ferries, camps, conflict zones, reception and detention centers, etc.) and translates/interprets for vulnerable subjects. By re-elaborating the mediators' testimonies, the provisional findings suggest that in GBV cases the lack of female interpreters is very frequent, poses barriers for refugee women when seeking assistance or wanting to report a crime, and leads to a underreporting of sexual exploitation and other GBV forms. To this end, female interpreters- as much as a supportive and trusting language mediation- should be made available to refugee women in order to facilitate their interaction and help the victims feel safe to disclose sensitive materials.

Keywords: translation, gender, migration, violence

Sergey

TYULENEV

Durham University

WOMEN-TRANSLATORS AND TRANSLATION IN (COUNTER)INTELLIGENCE

Translation as practiced in (counter)intelligence is practically unknown to translation scholars. My presentation will focus on one aspect of translation in that very influential, albeit hidden, social sector – the status of women-translators in it. I will use declassified documents to examine the status of women-translators employed by (counter)intelligence services in several countries in the WWII and post-WWII periods, primarily Central Intelligence Agency in the USA.

Occasionally the CIA declassified documents provide a glimpse into the personality of the women-translators who worked for them. For instance, in a 1947 document, three ladies are recommended as potential Russian/English translators. I will analyse this type of evidence in terms of how women are presented and discussed. This examination will show the status of women and, by extension, of translation itself.

Many women worked in (counter)intelligence both during and after WWII. Women-translators were considered among workers with subservient functions, such as code-breakers, as is evident from numerous historical accounts (I will draw on history books and memoirs here). Analysis of translated or decrypted materials and decision-making work was a prerogative of male CIA (then known as Counter-Intelligence Corps) employees.

The work of translation was deemed suitable for women, such as the three ladies recommended in the 1947 letter from the CIA archives. There are two mutually related reasons, I will argue, the status of women and the status of translation. Translation was viewed an important yet, at best, ancillary means to an end – ‘real’ (counter)intelligence work. This reasoning will be connected to the now classical studies of presenting/imagining translation using metaphors featuring women and of the subservient habitus of translation as a social agency (Chamberlain 1988 and Simeoni 1998).

Keywords: sociology of translation; (counter)intelligence; women-translators

Xus

UGARTEBALLESTER

Universitat de Vic – Universitat Central de Catalunya

L'ENGANYOSA DECREPITUD DE LA “PUTA VIEJA” CELESTINA. VISIÓ DE DUDES TRADUCTORES A CAVALL DEL NOU MIL·LENI: VIVIANA BRUSCHETTI (1995) I ALINE SCHULMAN (2006)

Celestina apareix com el paradigma de la dona vella en el seu sentit més pejoratiu. A l'obra de Fernando de Rojas, els personatges es refereixen a l'alcajota com “vieja” o “puta vieja”, sovint acompanyat de qualificacions de “hechicera”,

“alcahueta”, “bruja” o “barbuda”. La vellesa femenina, durant el Renaixement, és sinònim de decadència i marginació social, alhora que l’ofici de Celestina fa que els estralls de l’edat siguin més evidents. Ara bé, aquesta “puta vieja”, que inspira rebuig i que al mateix temps és una “necessitat social”, empra el seu estatus d’anciana feble per seduir Melibea, Pàrmeno i, de fet, per tenir tots el personatges que representen la joventut sota el seu ferri control.

L’espectacular retòrica sofista de Celestina sobre la vellesa en diversos fragments de l’obra, perfectament calculada, farcida de metàfores, *pathos*, al·lusions a clàssics i a proverbis, farà caure els joves en el convenciment que cal aprofitar el *Carpe Diem* que l’alcavota els ofereix en safata. L’engany dels seus arguments presenta dues vessants: d’una banda, identifica malaltia i vellesa, i es plany per aquesta raó; d’altra banda, treu pit en reivindicar les virtuts adquirides d’experiència, seny i prudència.

La metodologia emprada per la nostra comunicació consisteix, en primer lloc, en un buidatge de fragments significatius de les versions italiana i francesa de *La Celestina* del tema que ens ocupa; en segon lloc, en una anàlisi dels criteris de traducció i, en tercer lloc, en un examen dels canvis que, des d’una perspectiva lingüística i de gènere, s’hagin produït en dues retraduccions d’una obra escrita fa més de 500 anys.

Per aquest motiu, hem escollit les translacions més recents de dues traductores a cavall del segle XXI: Viviana Bruschetti publica la versió italiana l’any 1995 i Aline Schulman la versió francesa onze anys més tard.

Paraules clau: traduccions de Celestina, Viviana Bruschetti, Aline Schulman

Gül
ULUĞTEKİN

Hacettepe Üniversitesi, Ankara

CROSS-CULTURAL JOURNEY OF HEGEMONIC MASCULINITY
THROUGH THE TRANSLATION OF TERMS AND CONCEPTS RELATED
TO HONOR IN SEVGI SOYSAL’S *NOONTIME IN YENIŞEHİR*

Sevgi Soysal (1936-1976), certainly left a lasting imprint on Turkish fiction, by her novels and short stories that captured the spirit of a highly turbulent period of Turkey, particularly structured by the consequences of the military take-over

that took place on 12th March 1971. An ardent supporter and at times engaged activist of such socialist ideas of equality and solidarity, as well as an intellectual and an established fiction writer who had a keen eye in tracing the patriarchal social dynamics even in the most private corners of the lives of ordinary people, Soysal earned a unique position for her literary oeuvre both in aesthetic and also content analysis.

Short story books of *Tutkulu Perçem* (Passionate Bangs) (1962), *Tante Rosa* (1968), *Barış Adlı Çocuk* (A Child Named Peace) (1976); novels titled *Yürümek* (Walking) (1970), *Yenişehir'de Bir Öğle Vakti* (*Noontime in Yenişehir*) (1973), *Şafak* (Dawn) (1975), *Hoşgeldin Ölüm* (Welcome, Death!) (1980) and *Yıldırım Bölge Kadınlar Koğuşu* (1976) (Yıldırım Area Women's Ward) bear testimony to her actual memories of struggle, exile and prison.

Sevgi Soysal wrote *Yenişehir'de Bir Öğle Vakti*, which would earn her the prestigious Orhan Kemal Award for Best Novel in 1974, during her days in prison. That very same novel, which was translated into English by Amy Spangler as *Noontime in Yenişehir*, and was published in 2016 by Milet as a part of Translation and Publication Grant Programme of Turkey (TEDA) is by far her only book that is available for the English-speaking readership.

Noontime in Yenişehir revolves around the stories of three characters, a young woman Olcay, her older brother Doğan and their friend Ali whose paths converge around a poplar tree located in the district of Yenişehir (the new town literally) which is at the center of Ankara, the capital of Turkey. As their stories and their complex relations unfold, the tree, a metaphor for social change, also goes through a transformation and it eventually falls down.

This study aims at making a comparative analysis of Turkish original (source text) and its English translation (target text), with a view to reveal how the norms and patterns specific to gendered culture are expressed in two languages. The comparison will be based on a “hegemonic masculinity” which constitutes a core concept of Critical Studies on Men (CSM). Hegemony entails consent and participation by the subaltern groups, mainly women and offers an area open to struggle. Hegemonic masculinity also implies the plurality and the hierarchy of masculinities, which the study will take notice of. Hence differences among men in the expression of masculinity in terms of class, age, ethnicity and their relations with women will be considered comparatively in the source text as well as in the target.

The concept of “honor” will be given a particular attention in the analysis of the translation strategies applied in transmitting such language characteristics as proverbs, idioms, and slang about gender. Being a highly culture-bound concept in Turkish culture and language, “honor” is a dominant patriarchal pattern whose roots are partly in Islamic culture. Translator's strategies in transmitting culturally

bound concepts to the target culture are explored on the basis of polysystems theory.

Keywords: Sevgi Soysal, *Noontime in Yenişehir*, translation strategies, hegemonic masculinity, modern Turkish fiction

Iván
VILLANUEVA JORDÁN

Universidad Peruana de Ciencias Aplicadas

ABRIR PASO A LAS MASCULINIDADES GAIS EN LA TRADUCTOLOGÍA

El presente trabajo es una propuesta teórica y empírica en torno a la categoría relacional *traducción y género* con la finalidad de establecer la masculinidad como una posición de género relevante para la investigación traductológica. La revisión de la teoría aborda inicialmente la concurrencia de los conceptos *feminismo*, *género* y *mujer* en los estudios de traducción (Brufau Alvira, 2011). A partir de ello, se elabora sobre la noción de masculinidad para establecer su capacidad analítica y crítica en relación con el sistema sexo/género (Connell, 2008; Rubin, 1975). Con respecto a lo empírico, se presentarán los mapas temáticos que resultaron de analizar entrevistas en profundidad a cuatro traductores varones, entre 22 y 28 años, sobre sus experiencias en programas universitarios de traducción e interpretación en Lima (Perú). Estas entrevistas permitirán abordar, por un lado, la noción de que la segregación profesional por cuestiones de sexo/género no necesariamente conduce a situaciones de desigualdad, sino que la generización de un campo profesional puede constituir también espacios de diferencia para la concentración de sujetos que, se supone, no deberían estar ahí (Blackburn & Jarman, 2006). En ese sentido se identificarán los temas relacionados con las masculinidades gais que surgieron de las entrevistas y la manera en que estos permiten elaborar trayectorias comunes hacia la elaboración de una identidad sexual (Eribon, 2004). De esta manera, se pondrá de relieve los componentes identitarios que los participantes han logrado elaborar mediante el abordaje de “las inquietudes de sí mismos” o “el cultivo de sí mismos” (Foucault, 1987) en su etapa universitaria y la manera en que su subjetividad integra nociones de sexualidad y aspectos culturales (Halperin, 2012), en particular, relacionados con la traducción como disciplina académica y profesión.

Palabras clave: masculinidad gay, feminismos, masculinidades, traductología

Selby
WYNN SCHWARTZ

Stanford University

DALLA PARTE DI LEI: A TRANSFEMINIST TRANSLATION FOR ALBA DE CÉSPEDES

In 1952, Frances Frenaye’s translation of the Alba de Céspedes’ 1949 Italian novel *Dalla parte di lei* was published in New York as *The Best of Husbands*. Considering that “dalla parte di lei” means something like “from her perspective” or “on her side,” but also that this novel culminates in the protagonist shooting her smugly patriarchal husband in order to force him—at last—to pay attention to her, this title seems a misguided framing of de Céspedes’ vision. Moreover, the novel begins with an origin story that characterizes the protagonist-narrator, Alessandra, as co-inhabited by the spirit of her brother, Alessandro, who died as an infant. All of Alessandra’s actions, from her courageous work with the anti-fascist *partigiani* to her feminist rejection of wifely obedience, are animated by her sense of herself *as also Alessandro*. Recounting the tragedy of her mother’s self-sublimation, experiencing her own queer desires for her friend Fulvia, Alessandra/o explores the constraints and potentials of gender. Frenaye, however, treats Alessandra as if her self-understanding were a delusion—as if gender were always solid and singular. In this paper, I argue for a transfeminist retranslation of *Dalla parte di lei*, one that would account for the feminist, queer, and transgender dimensions of Alessandra/o as a narrative force.

As a politics of solidarity, transfeminism can imagine our stories beyond the historical limits of ‘men’ and ‘women’: it allows for the breadth and complexity of the ways in which gender and sexuality are embodied (Bettcher 2017). Drawing on the productive history of feminist translation practices, transfeminist retranslation takes up questions about the “parallelism” of trans- performative acts of gender and translation (Von Flotow 2010, 132). As texts from the Italian postwar era undergo “cultural aging” (Van Poucke 2017, 106), openings for re-translation emerge. As Elizabeth Lowe points out, re-translation can have the value of a double reveal, illuminating new potential in the ST while reflecting

contemporary cultural practices around the TT (Lowe 2014, 413). I am particularly interested in the queer and trans dimensions of this act, following the framework laid out by William Spurlin, who asks how “translation operates as a queer praxis” (2014, 299), and the model of exciting recent work bridging Transgender Studies and Translation Studies (Rose 2018, 2017, and 2016; Baldo 2018; Casagrande 2013; Sardin 2011). In the spirit of what Emily Rose calls “keeping the ‘trans’ in translation” (2016, 485), I seek to draw out “the in-betweenness of the gender continuum of the source text” (Casagrande 2013, 114). For example, as two scholars (Leonardi and Casagrande) note in *Bridging the Gap Between Theory and Practice in Translation and Gender Studies* (2013), “child” can be a heightened zone of intensity for gender ambiguity; this insight could guide a retranslation of the opening chapters of *Dalla parte di lei*, recasting the young Alessandra/o as ambiguous rather than aberrant. A transfeminist retranslation of Alba de Céspedes’ novel would seek not only to recover figures from the literary past, but also to re-imagine, in more inclusive and expansive ways, what we mean by the phrase “dalla parte di lei.”

Keywords: transfeminist, novel, transgender, retranslation

Gora
ZARAGOZANINET

Universitat de València

VIRGINIA WOOLF’S *TO THE LIGHTHOUSE* IN SPANISH: (RE)TRANSLATION, RECEPTION AND CENSORSHIP

The 20th century, a crucial period for the history of Spain, illustrates the translator’s evolving role from complete invisibility to active presence in the translated text. It is not surprising that the ‘cultural turn’ (Bassnett and Lefevere eds., 1990) in translation studies of the 1980’s takes place with the first democratic government in Spain and the end of the devastating literary censorship active in Spain during the Franco dictatorship (1939-1976). In this “cultural turn” and in this new context of cultural and literary effervescence, translators started becoming visible, signing their translations, often choosing who to translate and flaunting their active presence in the translated text

(Godard, 1983) through footnotes and prefaces.

Virginia Woolf (1882-1941) is an English modernist writer whose literary style and feminist masterpieces defied Victorian assumptions about women and women's writing thus enjoying canonical status. *To the Lighthouse*, published in 1927 and one of Woolf's key texts, starts and revolves around a father's rejection to go visit the holiday island lighthouse. Woolf was not edited in Spain until the late 1970's with the transition to democracy, despite some earlier Spanish translations published in Argentina.

There are seven versions of *To the Lighthouse* (1927) in Spanish. These illustrate the evolution of translation throughout the 20th century. From the first translation, published in Buenos Aires in 1937 by Sur, to the last, a 2017 translation by Benjamin Briggent, these versions, which are still reprinted and thus coexist today, reflect particular political, social and cultural contexts that satisfy specific translation needs and readerships. We will introduce, contextualise and analyse the different retranslations of *TTL* in Spanish aiming at exploring the reception and censorship of Woolf in Spain: despite several acceptance letters from the censorship commissions in 1944, 1956 and 1970, the first Spanish edition is the 1978 translation by Carmen Martín Gaité (1925-2000).

Keywords: (re)translation, gender, Woolf, *To the Lighthouse*, censorship

Gora

ZARAGOZANINET

Universitat de València

Robert

MARTÍNEZ-CARRASCO

Universitat Jaume I

MIOPÍA DE GÉNERO Y PEDAGOGÍA CRÍTICA EN EL GRADO DE
TRADUCCIÓN E INTERPRETACIÓN: PERCEPCIONES DEL ALUMNADO
E IMPLICACIONES CURRICULARES

El cambio de paradigma educativo basado en competencias que ha desplegado el EEES ha afectado de forma irregular a los diferentes grados y planes de estudios de las universidades españolas. Los estudios de Traducción e Interpretación, en

particular, dada su vocación fuertemente vinculada a la práctica profesional desde sus orígenes (1972/1979), han sabido adaptar sus enseñanzas a los nuevos modelos de aula de forma relativamente fluida, incorporando distintos elementos de corte post-positivista en su metodología de enseñanza y aprendizaje (uso de materiales auténticos, aprendizaje basado en proyectos y tareas, colaboración en el aula y fuera de ella, etc.). El artículo que presentamos reflexiona sobre las exigencias metodológicas que siguen al paradigma educativo actual reflejadas, entre otros, en el Libro Blanco del título de Traducción e Interpretación en España. Partiendo de una justificación epistemológica, se enfatizan conceptos clave como la naturaleza situada del aprendizaje y la necesidad imperiosa de contextualizar la práctica traductora. Asimismo, entendiendo la educación de los futuros traductores y traductoras como un proceso emancipador, se aborda la necesidad de incorporar una perspectiva de género en los planes de estudio de Traducción e Interpretación que convierta a traductoras y traductores en agentes críticos capaces de evaluar 'la norma' y actuar críticamente sobre la misma, conscientes de las dinámicas de poder que una traducción puede perpetuar. Por último, dado que el EEES sitúa al alumnado en el centro de su proceso de aprendizaje, el artículo recoge y analiza la opinión de los alumnos y alumnas de los grados de Traducción e Interpretación de las universidades públicas valencianas, haciendo especial hincapié en su percepción acerca de la necesidad de incluir una perspectiva de género en su formación, y posteriormente en el ejercicio profesional de la traducción. Mediante análisis estadísticos, tanto descriptivos como diferenciales, el artículo traza un mapa encaminado a sondear el sentir del alumnado valenciano y su sensibilidad hacia cuestiones de género, representación y traducción. Los resultados preliminares de nuestro estudio apuntan a una asimetría significativa entre el conocimiento sobre cuestiones de género aplicadas a la traducción y la importancia que el alumnado otorga a esta perspectiva, lo que incita a una reflexión profunda sobre la necesidad de incorporar esta perspectiva en los grados de TMI así como desarrollar las estrategias y recursos necesarios para una metodología didáctica integral sensible a cuestiones de género.

Palabras clave: perspectiva de género en la traducción, didáctica de la traducción, miopía de género, grado en TMI