

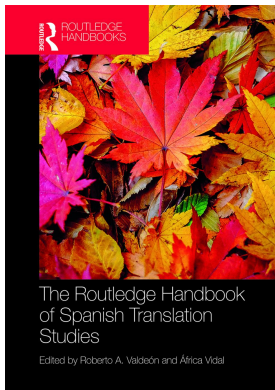
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## The Routledge Handbook of Spanish Translation Studies

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### Translation and gender

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## 6

# TRANSLATION AND GENDER<sup>1</sup>

*Pilar Godayol*

### **Introduction: historical and theoretical origins**

First, what is ‘happening’ in the field of translation studies now that ‘woman’ and ‘translation’ are associated explicitly? Second, does their interaction result in areas of overlap or collision? Does ‘woman’ affect ‘translation’? Does ‘translation’ affect ‘woman’? Third, and the question arose as I worked with each of the two, how might intersections of feminist issues and translation issues occasion work that might be considered subversive?

(Maier 1994, 29)

In 1994, when the academic world first began to pay attention to the binomial “gender and translation”, the North American translator and translation theoretician Carol Maier posed the above questions in the pioneering article “Women in translation: current intersections, theory, and practice”. Over the last twenty-five years the theory and practice of translation from a gender perspective have given rise to varied and fruitful research. As is well-known, the feminist works of some Canadian literary translators in the 1980s led translation theoreticians and translators of this same country (Luise von Flotow, Barbara Godard, Susanne de Lotbinière-Harwood, Sherry Simon, etc.) to reflect on and analyse their strategies at the beginning of the 1990s. At the same time, in the United States, writers such as Lori Chamberlain, Carol Maier or Gayatri Ch. Spivak were also speculating on the role of women in translation practice.

At this time, also, interest in this subject was growing in European countries such as Spain, Italy, Austria and England. Researchers in Spain were probably the first to reflect on the problematics involved in the intersection of gender and translation. In 1998, África Vidal Claramonte included a pioneering chapter, “Teorías feministas de la traducción” (Feminist theories of translation) in her book *El futuro de la traducción* (The future of translation), in which she delved deeply into the praxis of the Canadian feminists and identified pros and cons. In that same year, Pilar Godayol defended the first thesis in Spain on gender and translation at the Autonomous University of Barcelona under the supervision of Seán Golden. In 2000, this was published in Catalan under the title *Espais de frontera. Gènere i traducció* (Borderlands. Gender and translation) and, in 2002, it was translated into Italian by Annarita Taronna (*Spazi di frontiera. Genere e traduzione*).

With the change of century came the first congresses and publications. In October, 2002, the *First International Seminar on Gender and Language (The Gender of Translation—The Translation of Gender)* was held at the University of Valencia (Santaemilia 2003, 2005). In 2005, the University of Vic coordinated the 1st International Colloquium on Gender and Translation (Godayol 2006). Five years later, in 2010, the University of Málaga organized the 1st International Congress on Women and Translation (Postigo and Martínez 2014). In 2011, the 1st International Congress on Gender, Development and Textuality at the University of Vic, concerned with bringing to light the texts that revolutionized views on women, devoted one of the three axes to translation (Godayol 2012). In 2015 and 2016, the University of Cantabria organized the 1st and 2nd International Conference on Translation, Ideology and Gender (Camus, Gómez Castro, and Williams 2017). In 2016, the University of Valencia coordinated the 1st edition of the Valencia/Napoli Colloquium on Gender and Translation to Translation for Sexual Equality (Santaemilia 2017a) and, in 2017, the 1st International Conference on Translation and Censorship in Literature and the Media (Zaragoza et al. 2018). Outside Spain, at the beginning of 2015, there was the 1st International Colloquium on Translation and Gender in the Romance Languages held at the University Erlangen-Nürnberg (Pagni and Keilhauer 2017).

The frequency of the Spanish congresses demonstrates the interest of various university research groups, as well as individual researchers, in the intersection “gender and translation” and in those of “ideology and translation” and “postcolonialism and translation” (among others, Autonomous University of Barcelona, University of Alcalá, University of Basque Country, University of Cantabria, University of Granada, University of Jaume I, University of León, University of Málaga, University of Oviedo, University of Salamanca, University of Santiago de Compostela, University of Valencia, University of Vic—Central University of Catalonia, University of Vigo, etc.). It is also worth mentioning the support of the institutions that promote the research of these groups, since most of them have been funded by Spain’s Ministry of Economy and Competitiveness.

Other indicators show that this avenue of research enjoys good health. One of the most important is the proliferation of doctoral theses on the subject, such as that by Nuria Brufau, defended at the University of Salamanca in 2009 under the supervision of África Vidal Claramonte (*Traducción y género: propuestas para nuevas éticas de la traducción en la era del feminismo transnacional*) (Translation and gender: proposals for new ethics of translation in the era of transnational feminism), and the one by Olga Castro at the University of Vigo in 2010 supervised by Belén Martín and Burghard Baltrush (*Traducción, xénero, nación: cara a una teoría e práctica da traducción feminista*) (Translation, gender, nation: towards a theory and practice of feminist translation). Since then, more theses have been read on the subject of translation and gender and also on the triplet, translation, gender and postcolonialism. The University of Salamanca is outstanding in the production of theses on intercultural translation from a gender perspective. Many of these, under the supervision of África Vidal Claramonte, have been published in book form and are integrated into the critical literature of our discipline (among others, López Ponz 2009; Brufau 2010; Rodríguez Murphy 2016). We highlight the study by Brufau (2010), as well as those by Vidal Claramonte (2007, 2010, 2012, 2017, 2018a), which deal with the problems and contradictions of some Chicana authors translated into peninsular Spanish.

As regards publications, credit must be given to some specialized journals for being well-disposed towards publishing monographs or dossiers on the subject, such as *Quaderns. Revista de Traducció* (no. 13, Godayol 2006; no. 19, Godayol 2012), *DeSignis* (Patrizia and Godayol 2008), *MonTI* (no. 3, Santaemilia and von Flotow 2011) and *Quaderns de Filologia. Estudis*

*Literaris* (no. 20, Godayol 2015). Spain also has feminist collections, though limited in number (“Feminismos” of Cátedra, “Historia y feminismo AEIHM” de Icaria, “Capsa de Pandora” of Eumo Editorial, “As Letras das Mulleres” of Sotelo Blanco Ediciones, etc.) and feminist publishing houses that work to retrieve texts and women writers that have been rendered invisible by the dominant discourses. In particular, the Madrid feminist publishing house, horas y HORAS, has a collection entitled “La Cosecha de Nuestras Madres” (Our mothers’ harvest), which includes feminist translations of feminist texts. An eloquent example of this practice is the translation of Virginia Woolf’s *A room of one’s own* (Un cuarto propio) (2003) by María Milagros Rivera Garretas. In these cases, academia and the reading public share a magnificent opportunity for vindication.

The connection between the university and the publishing world has been reinforced in 2016 by the creation of the Premios Alma Mater, an initiative of the Escuela Alma Mater of Ávila, the publishers Cuadernos del Laberinto and the research group TRADIC of the University of Salamanca. The main aim of the three awards (Premio Alma Mater de Ávila for Poetry, Premio Alma Mater de Ávila for Translation and Premio Alma Mater de Ávila for Communication) is to promote real equality between men and women through language.

In this chapter, using an interdisciplinary methodology, our aim is to carry out a genealogical investigation of the intersection “gender and translation” in our country. We have divided the text into the following sections, which I have baptized with the following titles: (1) “Introduction: Historical and theoretical origins”, which presents a historical introduction to the studies of gender and translation in Spain; (2) “Main lines of research”, which offers a survey of the two main lines of investigation developed by researchers in Spain: “‘Grandmothers’: Feminine and feminist historiography of translation” and “Feminist translating theories and practices”; and (3) “Looking to the future: ‘We should all be feminists’”, which details the new proposals that seem to be emerging.

More than two decades after Carol Maier posed her questions (Does ‘woman’ affect ‘translation’? Does ‘translation’ affect ‘woman’?), we can state that the concepts of woman and translation are not only intensely interrelated in Spanish but also extensively (see the panoramic studies of Martín Ruano 2008; Castro 2009a; Brufau 2010, 2011; Santaemilia 2011, 2013; Godayol 2011, 2013a), since many works have already appeared that are continually interrogating and re-interrogating in order to avoid essentialisms.

## Main lines of research

### ***“Grandmothers”: feminine and feminist historiography of translation***

Eliminate your mother, then your two grandmothers, then your four great-grandmothers. Go back more generations and hundreds, then thousands disappear. Mothers vanish, and the fathers and mothers of those mothers. Ever more lives disappear as if un-lived until you have narrowed a forest down to a tree, a web down to a line. This is what it takes to construct a linear narrative of blood or influence or meaning. [. . .] Those excluded influences I call the grandmothers.

(Solnit 2014, 72)

In “Grandmother Spider” (2014), Rebecca Solnit, like dozens of feminist authors before her, insists on the need to fight against the vertical patriarchal lines of culture and the invisibility that we have always been condemned to, while at the same time urging us to go on building a feminine lineage, broad, complex, intertextual and interconnected, continuing the task that one

of the great “mothers” of feminism, Virginia Woolf, began in her manifesto *A room of one's own* (1929).

Although eighty-five years apart, Woolf and Solnit encourage us to continue the archaeological work of retrieval and visibilization of the “grandmothers” (symbolic grandmothers, mothers, sisters and cousins), all of them authors that we need to help us “to spin the web and not be caught in it” (Solnit 2014, 82). Since cultural genealogy has always been masculine, with the incursion of some women alibi, legitimized by the power, the third wave of feminisms, like those of the second wave, advocate contesting our chronic cultural lack of mothers by retrieving and revaluing feminine and feminist protagonists, and recognizing their leadership and influence (Vidal Claramonte 2002, 2003).

In this section, we wished to underline the need to be able to count on ideological figures and complex feminine genealogical networks in order to make visible the role of women in the development of the cultural polysystem, while at the same time constructing an egalitarian cultural genealogy. Over the last two decades in Spain, many researchers and research groups have worked in this historiographic area of feminine and feminist retrieval of translation. With the aim of forefronting translation (considered a subaltern discipline in the literary canon) and women translators (considered subaltern literary figures in the translating canon), the studies that we will now comment on vindicate the memory of women in the history of Spanish translation: firstly, by retrieving translators, translations and their paratexts (prefaces, introductions, notes, correspondence between women, etc.); and secondly by retrieving translations that had been rendered invisible by the dominant context, mainly of feminist texts and authors. We will present chronologically some of the most representative works of historical retrieval of women translators and translations that have been published in recent years in Spain, while being conscious of the fact that we cannot be exhaustive or just with all the contributions, merely for reasons of space.

The research groups GETCC (Research Group on Contemporary Catalan Translation) of the Autonomous University of Barcelona and GETLIHC (Gender Studies Research Group: Translation, Literature, History and Communication) of the University of Vic – Central University of Catalonia have been responsible for various initiatives (congresses, exhibitions, monographs and articles in specialized journals, etc.) aimed at retrieving and rendering visible Catalan women translators, their translations, and their paratexts (see, among others, Bacardí and Godayol 2006, 2011, 2013, 2014, 2016). The archaeological base for all this retrieval of invisible feminine (and masculine) translating voices was created in the context of the preparation of the *Diccionari de la traducció catalana* (Dictionary of Catalan Translation), directed by Montserrat Bacardí and Pilar Godayol. The *Diccionari* contains 1,000 entries and is a compilation of translators of all times – up to those born in 1950 – who translated from any language into Catalan, with, obviously, a greater emphasis on literary translation, this being the most cultivated over the centuries. This can now be consulted in its free-access digital form, and the intention is to enlarge it with more entries.<sup>2</sup> It should be pointed out that one of the principle objectives of the directors from the very beginning was the retrieval of feminine figures. However, of the 1,000 entries in the dictionary, which covers eight centuries, only 85 are women (8.5%) and they are of the twentieth century, with some minimum exceptions from the nineteenth century of translations of a handful of poems. The first translation of a book into Catalan by a man is from the thirteenth century, when the language was born, and by a woman, from the twentieth century.

The first, dated 1910, is a translation by Eulàlia Capdevila, from Esperanto into Catalan, of *Un retrat* (A portrait) by Nadina Kolorrat, and the second, also from 1910, that of Maria Antònia Salvà from Provençal into Catalan, of *Les illes d'or* (The golden isles) by Frederic Mistral.

From then on, other names come timidly forward presenting themselves as translators, normally connected to academic institutions. Before the Spanish Civil War, a fair number of translators appear who take on the translation of leading authors, both men and women. But the effects of the Civil War (1936–1939) and the subsequent Francoist dictatorship (1939–1975) were devastating for translation. Until the passing of the Press and Printing Law of 1966, no texts that were not in tune with the regime could be translated into Spanish and nothing could be translated into Catalan, Galician and Basque except religious books, poetry or local monographs. The situation was equally disastrous for the “feminization” of translation since many women writers and translators went into exile or, if they remained in the country, silenced their work. With the relative liberalization of the censorship in the 1960s, some women translators appear who have a certain level of professionalism. It is not until the 1970s and 1980s that we can really speak of the professionalization of translation: there is a greater demand for translations from the publishing houses and consequently the number of professional translators increases, in more or less equal proportions of men and women. Nowadays, men and women translators compete on equal terms in a market that is always fluctuating and not too prosperous for publishers in general.

This brief summary of the evolution of the “feminization of translation”, as Lori Chamberlain would say (1992 [1988]), in Catalonia, based on data from the *Diccionari de la traducció catalana* is more or less extrapolable to the progress of the “feminization of translation” of the other languages in the country.

We know of Western women translators, such as Margaret Tyler, Catherine Fowler Philips, Aphra Behn, Sarah Austin or Margaret Fuller, who, during the sixteenth, seventeenth, eighteenth and nineteenth centuries, worked in the profession, though on tiptoe and behind masks and disguises. Nevertheless, whether it be England, France or Spain, a real “feminization” of translation does not take place until the twentieth century, and to be more precise, until the last three decades of the twentieth century, when, amongst other social, political and publishing factors, an interest in translation and gender studies propitiates a new way of understanding the profession, free, though not entirely, from the dominant patriarchal discourses and more conscious of the historical memory of translation and the need to retrieve women authors and abandoned texts. However, there is no doubt that the future is bright: in Spanish translation faculties today, 90% are women.

In this same field of feminist historiographic retrieval, we should mention other works from different geographical areas. On the one hand, in 2011, Olga Castro, in the article “Traductoras gallegas del siglo XX: Reescribiendo la historia de la traducción desde el género y la nación” (Galician women translators of the XX century: Rewriting the history of translation from the perspective of gender and the nation), presented an overview of the contribution of women translators in the history of Galician translation of the twentieth century. Her aim was to give recognition to Galician women translators, offering brief examples of their work, and also to analyse the power relations present in their translating in the light of the discourse of gender and of the nation. Recently, Ana Luna published “O papel da tradutora no campo literario galego” (2017), with the objective to highlight the role played by women responsible for literary translations after the democratic period.

On the other hand, in 2016, Dolores Romero López, of the Complutense University of Madrid, edited *Retratos de tradutoras en la Edad de Plata* (Portraits of women translators in the Silver Age), evoking the mythical *Portraits des traductrices*, edited by Jean Deslile in 2002. Written by various specialists, it is a collection of nine biographies of women translators (Carmen de Burgos, Zenobia Camprubí, Ernestina de Champourcin, María de Maeztu, María Martínez Sierra, María Luz Morales, Isabel Oyarzábal, Emilia Pardo Bazán

and Matilde Ras) who acted as cultural mediators during the Silver Age of Spanish literature (1868–1936). These literary figures extended their intellectual activities translating outstanding authors of European literatures. This study is the first to gather the work of these translators in the same monograph. Other studies of individual cases of women translators and the reception of translated women authors have also been carried out (among others, see, Sánchez 2011, 2013, 2014; Godayol 2014, 2017a, 2017b; Zaragoza 2017; Julio 2017; Vidal Claramonte 2018b).

In spite of these publications, which have laid the foundations of “the city of the translating ladies”, evoking the title of the book *La cité des dames* (1405) by Christine de Pisan, work must be done in the future to trace an Iberian map of women translators of all times. This genealogical network of translators would help us to extend the literary landscape of the twentieth and twenty-first centuries in Spain, and to establish connections and influences amongst its literatures and cultural agents (patrons, publishers, writers, translators, critics, etc.). This way we would see clearly how the feminine literary models of the period were socially active in spite of the many difficulties and setbacks.

Like that of all the other intellectual activities in the country, the history of Spanish feminine translation in the twentieth century is marked by the forty years of the Francoist dictatorship. On the one hand, it interrupted the task that the translators of the beginning of the century had begun, and on the other, from the 1960s onwards, with the liberalization brought about by the Press and Printing Law of 1966, known as the Fraga Law, translation work became available and many women writers took advantage of it in order to complement their income. At this time also, translations of authors who had been censored during the first decades of the regime were published. These works had been included in the list of books prohibited by the Church (e.g. texts by Simone de Beauvoir, Antonio Gramsci, Ernest Hemingway, Herbert Marcuse, Karl Marx and Jean-Paul Sartre), which was finally abolished in 1966 after the II Vatican Council. In relation to this, a sample of the research being carried out at present is the recent book *Tres escritoras censuradas. Simone de Beauvoir, Betty Friedan y Mary McCarthy (Three censored women writers)* (2017a) in which Godayol analyzes the censorship and reception of three feminist works during the second period of the Francoist regime: *Le deuxième sexe*, *The feminine mystique* and *The group*. In spite of the many obstacles imposed by the censors, the first two translations, being specialized texts for a specific readership, were permitted, whereas the third was not. *The group* was a bestseller addressed to a wider readership and was, therefore, considered more dangerous because it projected an image of women that clashed with the principles of the so-called National Catholicism of the period. Before that, other works on the reception of *The second sex*, by Beauvoir, were published in Spain (see, among others, Castro 2008; Sánchez 2013; Godayol 2013b).

In 2015, Gora Zaragoza Ninet, Juan José Martínez Sierra and José Javier Ávila-Cabrera edited a special issue of *Quaderns de Filologia. Estudis Literaris*, devoted to “Translation and censorship”, which included a section on “Translation, gender and censorship” consisting of three articles: “Simone de Beauvoir bajo la dictadura franquista: las traducciones al catalán” (“Simone de Beauvoir under Franco’s dictatorship: the Catalan translations”), by Pilar Godayol (2015); “En terreno vedado: género, traducción y censura. El caso de *Brokeback Mountain*” (“In fenced ground: gender, translation and censorship. The Brokeback Mountain Case”), by Cristina Gómez Castro and María Pérez L. de Heredia (2015); and “La identidad censurada: representación y manipulación de la homosexualidad en la obra *Té y simpatía*” (“The censored identity: representation and manipulation of homosexuality in the work *Té y simpatía*”), by Antonio J. Martínez Pleguezuelos and J. David González-Iglesias González (2015). All three texts pointed to new directions in the research into gender and translation

in Spain: the first opened up the examination of the censors' dossiers on the translations of foreign feminist writers during the Francoist regime; the second approached the analysis of translations into Spanish and their film adaptations, taking into account gender stereotypes; and the third studied the censorship and self-censorship in literature and the theatre with regard to the treatment of homosexuality under the dictatorship. Related to translation, gender and censorship, more studies have been published recently (see, among others, Camus, Gómez Castro, and Willians 2017; Godayol 2018b, 2019; Godayol and Taronna 2018; Gómez Castro 2017; Zaragoza 2017; Zaragoza et al. 2018).

Last but not least, it should be emphasized that comparative studies on feminist historiography and translation between Spanish-speaking countries should be strengthened in the future. Due to Franco's censorship and the Latin American publishing boom, in the 1950s and 1960s several works by ideological authors were first translated into Argentinian and Mexican Spanish. Specifically, the entire work of Simone de Beauvoir was translated into Argentinian Spanish. For example, *El segundo sexo* was translated by the Argentinian playwright Pablo Palant in 1954 and, by Alicia Martorell, into peninsular Spanish, three decades later, in 1998. Nowadays, bearing in mind that not all of Beauvoir's works have been retranslated, it is said that her Spanish translations "are still read today with a Buenos Aires accent" (Cagnolati et al. 2010, 13).

### *Feminist translating theories and practices*

Human beings translate because they are finite beings but with infinite desires; They translate because they have, at the same time, a specific and mobile place (space and time) and freedom; they translate because, in spite of the constant presence of death, they are possessed by the inextinguishable desire to always begin again: to translate is to be born again; it is, as the rabi Nahman de Braslav wished, a rotund refusal to be old.

(Duch 2002, 197)

Most translation theoreticians of the second half of the twentieth century and the first decades of the twenty-first (among others, Rosemary Arrojo, Susan Bassnett, Heraldo de Campos, Ovidi Carbonell, Andrew Chesterman, Lluís Duch, Luise von Flotow, Barbara Godard, Edwin Gentler, André Lefevere, Sherry Simon, Maria Tymoczko, África Vidal Claramonte and Michaela Wolf) consider that it is not possible to explain translation in a universal way. On the contrary, it needs to be understood as part of a changing, heterogeneous and nomadic world such as ours, and, therefore, we should accept that its representations are temporary and that we need to constantly redefine them according to the contingency of each "space and time" (Duch 2002, 197).

In this situation, as there is no essence nor origin, and the translation "is everything" (2012, 3), in the words of Vidal Claramonte, the translator is not marginal: she is, and wishes to be, completely visible. In Quebec, as we have already mentioned, at the end of the 1970s and beginning of the 1980s, the intersection between feminist literature and translation studies gave rise to a movement that proposed a new role for the woman literary translator, which involved making the feminine visible. The best-known strategies were the use of prefaces and introductions, linguistic interventions (graphic and of meaning in the target language) and the appropriation of the text for didactic purposes (see von Flotow 1991). This Canadian literary and translational wealth, along with other parallel or later theoretical proposals, was the basis, at the end of last century, for the study and theoretical reflection on what feminist



translation was, and what textual implications it could have in different contexts. In Spain, as in other parts of the world (e.g., Austria, Canada, England, Italy and the United States), the Canadian school of feminist translation promoted (and continues to promote) dialogues and observations (see, among others, Vidal 1998, 2005, 2007; Godayol 2000, 2005, 2013a; Martín Ruano 2005a, 2008; Castro 2009a; Brufau 2010, 2011; Santaemilia 2011; Bengoechea 2014; Palacios 2014).

In spite of the originality of the textual interventions used to fight the social repression of femininity, the Canadian feminist translations of the 1980s and 1990s were the expression of a specific and unique experience, in social, cultural, political and identity terms. As Lluís Duch puts it, it belongs to “a specific and mobile place” (2002, 197). Realizing that these could not become a standard, universal model for all feminist translation practices, other collectives vindicated other feminine subjectivities in translation and made them visible in different ways. For example, when interviewed in 1995 and 1996, Carol Maier, the translator of María Zambrano and Ana Castillo, insisted on her preference for the term “woman-identified translator” over “feminist translator”:

I would think that a ‘woman-identified translator’ would first of all identify him or herself affirmatively with ‘woman’ in some way and that she would make many of her decisions as translator on the basis of that identification. [. . .] Probably the most important thing is not so much how one identifies oneself with respect to gender, and maybe not even how the writer is identified with respect to gender, as the translator’s method or approach, in other words, the extent to which the translator makes decisions in the context of gender, and which decisions are made in that context.

(Maier in Godayol 1998, 161)

Along these lines, Godayol has introduced other terms and stated that “the practice of translation as/like a woman [. . .] must be based on a permanent criticism of the subject itself” (Godayol 2005, 13). And this implies that, as in all political translation, “feminist translation can only aim for permanent reflection and self-criticism in its representations, its methods, applications, focalizations, textual processes and provisional tactical decisions” (Godayol 2005, 14). That is to say, it is a question of constantly interrogating the texts and ourselves in order to understand how all (re)writing in the feminine and its reception are closely bound to uncountable and uncontrollable practices of power, whether social, political or cultural. We should also remember that we ourselves form part of the same system that provides our subjectivity for writing, translating or theorizing. To summarize, our main objective as investigators of feminist translating practices (or “woman-identified”, as/like a woman, etc.) should be, as Martín Ruano argues, “the request to constantly reinterpret our concepts and strategies relationally” (2005a, 37).

Taking into account that feminist translation should be a continuous dynamic of self-criticism and reflection, some Spanish researchers have recently revived the debate on the theory and practice of feminist translation. Two works that are indicative of a constant evolution are worth mentioning here, both published in 2014 in the special issue entitled “Rethinking women and translation in the Third Millennium” of the journal *Women’s Studies International Forum* (Postigo and Martínez 2014).

Firstly, in “Feminist translation? No way! Spanish specialised translators’ disinterest in feminist translation” (2014), Mercedes Bengoechea analyzes why professional specialized

translation in Spain has shown no interest in feminist translation. The reasons she provides are as follows:

Firstly, Spanish translatology has generally treated feminist translation as an exclusively literary, foreign, totally subversive, manipulative and radical phenomenon not suitable for incorporation in mainstream teaching or professional practice. Therefore, students and professionals either lack feminist translation models to apply or flee from feminist translation. Secondly, specialised practice bases its everyday work on dictionaries, terminology databases and internet, which are electronic resources governed by androcentrism, sexism and dominion of the majoritarian.

(Bengoechea 2014, 101)

Bengoechea insists particularly on the fact that feminist translation in Spain has been related, mainly in the textbooks of the translation faculties, to Canadian literary translation and is, therefore, considered to be “creative, metatextual, elitist and sterile, in the best case producing resistant, non-fluid difficult-to-read texts where the translator highlights her presence to ego-centric levels” (2014, 98). Obviously, this restrictive reading has meant that feminist translation has been of no interest to translation professionals who work pressurized by publishers, in addition to constantly using electronic documentation in which the gender discourses are still very androcentric and often sexist (dictionaries, glossaries, translation reports, etc.). The majority of the large publishing houses are also conservative with regard to language norms and seek support “behind what has been accepted and standardized, [. . .], behind what has been idolized as correct, and raised to the category of norm” (Martín Ruano 2005b, 89). Thus, feminist translations, like all politically engaged translations, require the opposite: subversion, imagination, and audacity in their approaches to the text.

Commercial imperatives and economic questions are anything but helpful in the negotiations of translators with publishers when the former wish to complement translations with paratextual elements such as prefaces, introductions and footnotes, or to introduce textual markings or linguistic interventions. Most of the feminist translations that have been carried out in Spain have been the work of academics (Olga Castro, Pilar Godayol, Manuela Palacios, Simon Palmer, María Reimóndez, Caterina Riba, Milagros Rivera Garretas, Dora Sales, África Vidal Claramonte, etc.), who usually agree on the product with the publisher before. Of special importance is Dora Sales, who translates feminine transcultural literature of contemporary India, and at the same time reflects on her own practices (see Sales 2006, 2013). Nevertheless, the “gap between theory and practice” in feminist translation is still an open debate (Martín Ruano 2008; Castro 2013; Castro and Ergun 2017).

Secondly, Manuela Palacios, in “Translation in the feminine: Theory, commitment and (good) praxis” (2014), offers a survey of this practice in the context of translation into Galician and presents a frustrated case of feminist translation which ended in the law-courts and the press. The Galician feminist writer and translator María Reimóndez translated from English into Galician Mark Haddon’s book *The curious incident of the dog in the night-time* (2003) for the publishing house Rinoceronte (see Reimóndez 2009; Castro 2009b; Palacios 2014). Palacios explains that in 2004 Reimóndez came to a verbal agreement with the publishing house Xerais to translate Mark Haddon’s book. But when she handed in the translation to Xerais in 2007, another Galician publisher, Rinoceronte, had previously bought the rights. The two publishers finally reached an agreement and Reimóndez handed over her translation to Rinoceronte. When she received the first proofs, the translator realized that there were substantial changes with regard to the feminist approach that she had given the translation. Owing to

the many conceptual and linguistic disagreements, the publisher, Moisés R. Barcia, cancelled the contract, did not pay the translator and published the text with a translation attributed to himself.

There are many general aspects of this situation worthy of comment (the importance of signing written contracts, the ethical relationship between publisher and translator, the limits of the publisher's intervention in the translator's decisions, the limits of the translator's intervention with regard to the original and the author's interpretation, etc.) but surely one of the most important has to do with what Bengoechea put forward in her article: that feminist translation today in Spain is considered "as being interpretative-interventionist (or openly manipulative)" and "exclusively practised by women and only interests them" (2014, 98).

Finally, other academics have worked in the area of the linguistic representation of gender in translation (see, among others, Santaemilia 2005, 2014, 2017a, 2017b; Martín Ruano 2006; Bengoechea 2011; Tubau 2013). José Santaemilia's research has focussed on sexual identity in translation, the translation of sexist and misogynous texts, and the translation of sex-related texts. For example, in "Sex and translation: On women, men and identity" (2014), Santaemilia studies the treatment of love and sex in the translations of John Cleland's work into Spanish and of texts by Almudena Grandes and Mario Vargas Llosa into English. He argues that translating the language of love and sex is a "political act" with important rhetorical and ideological implications, "fully indicative of the translator's attitude towards existing conceptualisations of gender/sexual identities" (Santaemilia 2014, 104). In his conclusions he calls for more case studies on the relationship between sex and translation in different texts and languages:

Through the translation of sex, we are able to analyse and bring to the light the complexities of the configuration of gender/sexual identities, of the social contradictions and prejudices over women (or men), of the subordination of women in/through language and translation, of the mechanisms of gender discrimination – and, ultimately, of how all these factors are transmitted (or challenged) when travelling into other cultures.

(Santaemilia 2014, 110)

### Future directions: "We should all be feminists"

Culture does not make people. People make culture. [. . .] My great-grandmother, from stories I've heard, was a feminist. She ran away from the house of the man she did not want to marry and married the man of her choice. She refused, protested, spoke up whenever she felt she was being deprived of land and access because she was female. She did not know the word *feminist*. But it doesn't mean she wasn't one. [. . .] My own definition of a feminist is a man or a woman who says, 'Yes, there's a problem with gender as it is today and we must fix it, we must do better'. All of us, women and men, must do better.

(Adichie 2014, 48)

These words come at the end of Chimamanda Ngozi Adichie's book *We should all be feminists* (2014), translated into various languages including Spanish (*Todos deberíamos ser feministas*, 2016). As in her novels, here Adichie puts the reader in a situation of persistent cultural questioning that tests and provokes. In this essay, the Nigerian writer invites both men and women "to be feminists", because "culture does not make people. People make culture" (2014, 46), and therefore we can change attitudes, motivations, visions and discourses.

In the article from which the quotation heading this chapter is taken, Carol Maier paraphrased Sherry Simon and stated that feminism is “a framework rather than a method of translation” (1994, 33). Over the last twenty-five years, the study of the intersection of translation and gender in Spain has made us all, men and women, more feminist because it has stimulated: (1) the retrieval of women translators, texts and paratexts, made invisible by the dominant discourses; (2) questioning, criticism and self-criticism of the theories and practices of feminist translation at home and abroad; (3) reflection on the ethics and the responsibility of feminist translators and the publishers who publish their texts; (4) the study of linguistic representation of gender in translation; (5) the linguistic analysis of feminist and sexist translations; (6) the promotion of metaphors and myths in the feminine to supplant the androcentrist discourse that has prevailed for so long in translation theory; etc.

However, as with any discipline that is subject to intellectual and technological changes, there are important challenges to be met. In the first place, with regard to historiographic research, although a good number of translators, texts and paratexts have been retrieved, we must now systematize data collection of more names and works, and then go on to a second stage of historiographic study, the realization of a history of Spanish women translators and, if possible and feasible, of a history of Spanish-speaking women translators (taking into consideration the Latin American countries) (see Álvarez et al. 2014; Sánchez 2017). Secondly, we must continue to reflect on the theories of feminist translation in order to be able to apply them (or not) to practice. We must reduce the distance between theory and practice, between academia and professional practice. Thirdly, we must widen the horizons of our research in order to be even more interdisciplinary. Without losing sight of written media, audiovisual communication media (cinema, television, video games and so on) also need to be considered. Although some studies of audiovisual translation have been published in Spain, most of them recently (see De Marco 2012; Pérez L. de Heredia 2016, 2017, 2018; Corrius, Espasa, and De Marco 2017; Gómez Castro 2017; Zaragoza et al. 2018), more work needs to be done to include gender in the research agenda. Fourthly, we must involve professional practice in the feminist reflection on texts. Feminist translation should not be restricted to literary translation, and needs to embrace the experience of specialized translation as well (be it legal, technical or scientific) (see Martín Ruano 2009). At last, attention must be paid to the need to work on new studies linking the Spanish-speaking countries because, as far as the history of translation and feminism is concerned, they have shared and actually share many contexts and practices.

Finally, we must never cease to question ourselves and our theories and practices. The intersection of translation and gender will always pose new questions for the lovers of translation and its challenges, as Carol Maier (1994): What does it mean today to translate from a gender perspective? What is a feminist translation in the twenty-first century? What responsibilities does it entail for publishers and translators? What new strategies and textual options can we use to render visible the feminine and invisible sexism and androcentrism? What must feminist translation ethics consist of?

### Recommended reading

Vidal Claramonte, María Carmen África. 1998. “La traducción feminista canadiense.” In *El futuro de la traducción*, edited by Vidal Claramonte, María Carmen África, 101–20. Valencia: Diputación de Valencia /Institució Alfons el Magnànim.

The chapter “La traducción feminista canadiense”, from the book *El futuro de la traducción*, is the first general survey written in Spain on the theories and practices of Canadian feminist translation. It

presents the authors that were translated, the translators and their strategies, and evaluates their work within as a whole.

Godayol, Pilar. 2000. *Espais de frontera. Gènere i traducció*. Vic: Eumo Editorial (*Spazi di frontiera: Genere e traduzione*. Translated by Annarita Taronna. Bari: Palomar).

*Espais de frontera* is a study of the interaction between gender and translation, and of the intervening cultural spaces. In addition to reflecting on the frontier experience of “translating as/like a woman”, this monograph theorizes on the translation of hybrid languages and texts and centres on practical examples taken from the emerging Chicana literature.

Santaemilia, José, and Luise von Flotow, eds. 2011. Special Issue “Woman and Translation: Geographies, Voices and Identities/Mujer y Traducción: Geografías, voces e identidades.” *MonTI (Monografías de Traducción e Interpretación)* 3: 1–470.

The special issue “Woman and translation: Geographies, Voices and Identities/ Mujer y Traducción: Geografías, voces e identidades”, of *MonTI*, is a panoramic monograph which takes stock of the situation of studies on gender and translation on an international level. Of the sixteen articles, six, written by Spanish women authors (Brufau, Buján and Nogueira, Camps, Camus, Castro and Godayol) present a general survey, by geographies and languages of Spain, of that have concentrated their research on the fields of identities and gender over the last two decades.

Postigo, Encarnación, and Adela Martínez, eds. 2014. Special issue “Rethinking Women and Translation in the Third Millenium.” *Women’s Studies International Forum* 42: 1–128.

The special issue “Rethinking women and translation in the Third Millenium”, of *Women’s Studies International Forum*, includes seven articles by Spanish authors (Bengoechea, Godayol, Palacios, Postigo, Sánchez, Santaemilia, Taillefer de Haya and Muñoz-Luna), that present the different lines of research on gender and translation that are being developed in Spain today.

Zaragoza, G., Martínez Sierra, J.; Cerezo, B. and Richart M., eds. 2018. *Traducción, género y censura en la literatura y en los medios de comunicación*. Granada: Comares.

The twenty chapters included in this panoramic monograph (Aja Sánchez; Bosch; Calvo; Carcenac & Ugarte; Dot; Estany; Fernández Gil; Godayol; Gómez Castro; Julio; Kurasova; Meseguer; Panchón; Pérez L. de Heredia; Riba & Sanmartí; Sanz-Moreno; Santaemilia; Seruya; Williams; Zaragoza, Martínez Sierra, Cerezo & Richart) present a general survey of the research on the field of gender, translation and censorship over the last few years.

## Related topics

Translation and gender, women and translation, feminist translation, feminist historiography in translation.

## Notes

- 1 This chapter is the result of work by the consolidated research group “Gender Studies Research Group: Translation, Literature, History and Communication” (GETLIHC) (2017, SGR 136) of the University of Vic–Central University of Catalonia (UVic-UCC) (C. de la Laura, 13, 08500, Vic, Spain), and the R&D project “Traducción y censura: género e ideología (1939–2000)” (ref. FFI2014-52989-C2-2-P), financed by the Ministerio de Economía y Competitividad. Author’s ORCID number: 0000-0003-2513-5334. Email: pgodayol@uvic.cat. Translation of the article by Sheila Waldeck.
- 2 Visat: Accessed 20 February, 2019. [www.visat.cat/diccionario/cat.html](http://www.visat.cat/diccionario/cat.html)

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