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Woman and Translation: Geographies, Voices and Identities* *Mujer y traducción: Geografías, voces e identidades

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English version – Santaemilia Ruiz, José. (2011) “[Introduction to *Woman and Translation: Geographies, Voices, Identities*”](#)”. In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011), pp. 9-28

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Spanish version – Santaemilia Ruiz, José. (2011) “[Introducción a Mujer y traducción: geografías, voces e identidades](#)”. In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 29-49.

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2. Godayol i Nogué, Pilar – “Gènere i traducció en català. Bases arqueològiques per a un estat de la qüestió” - *MonTI 3* (2011), pp. 53-73. [Available in Catalan and English].

Catalan version – Godayol i Nogué, Pilar. (2011) “[Gènere i traducció en català: bases arqueològiques per a un estat de la qüestió](#)”. In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 53-73.

En els darrers vint-i-cinc anys l'interès pels estudis de traducció i la relació amb el gènere ha propiciat una recerca abundant i diversa. Aquest article mira d'oferir una visió panoràmica sobre la intersecció de la traducció i els estudis de gènere en el context de la llengua catalana, un punt de partida per a recerques futures. D'una banda, donem notícia dels principals treballs, panoràmics i específics, que se centren en la recuperació de traductores catalanes i els seus escrits. De l'altra, repassem les teories que han plantejat la intersecció gènere i traducció en català.

English version – Godayol i Nogué, Pilar. (2011) “[Gender and translation in Catalan: archaeological groundwork for assessing the state of affairs](#)”. In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011). No paging. Only available online.

In the last twenty-five years, interest in translation studies and its relation to gender has given rise to abundant and diverse research. This article seeks to offer a panoramic vision of the intersection between gender and translation in the Catalan language context, a point of departure for future research. On the one hand, we present the principal works, panoramic and specific, whose aim is the retrieval of Catalan women translators and their works. On the other, we review the theories which have dealt with the intersection between gender and translation in Catalan.

3. Tyulenev, Sergey. (2011) [AWomen-Translators in Russia](#)”. In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 75-105.

The paper considers the history of women's involvement in translation in Russia. The emphasis is laid on social issues of women translators' work. The main problems discussed are as follows: How have women contributed to social and literary processes? To what extent were translational activities of women different and/or separate from those of men? Women participated in all major social processes in Russian and Soviet history. From the eighteenth century onwards to the present day, they have been involved in translational work and other types of social-systemic transfer (primarily from the West). Women played their role of translators in the same spheres where men did.

4. Castro Vázquez, Olga. (2011) [ATractoras gallegas del siglo XX: Reescribiendo la historia de la traducción desde el género y la nación@](#). In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 107-130.

Resumen español:

Dentro de los incipientes Estudios Gallegos, la crítica feminista ha mostrado un empeño en desvelar el papel de las mujeres en el desarrollo del polisistema cultural. Sin embargo, en la historiografía feminista gallega la faceta traductora de muchas mujeres todavía no resulta suficientemente reconocida. Es por ello que, en el marco del creciente interés por desvelar el papel que han desempeñado en la historia de la humanidad tanto la traducción como las mujeres, este artículo busca explorar la historia de la traducción del siglo XX en el contexto gallego para poner de relieve la contribución de las traductoras, con un doble propósito: por un lado, ofrecer unas pinceladas sobre algunas traductoras como Mercedes Vázquez Fernández Pimentel, Mari Luz Morales, Teruca Bouza Vila, María Barbeito, Amparo Alvajar, Xohana Torres o Teresa Barro, abriendo nuevos campos de investigación que en el futuro puedan ser examinados en mayor profundidad. Por el otro, analizar las relaciones de poder presentes en su labor traductora a la luz del discurso del género y de la nación.

English abstract:

Within the newly established field of Galician Studies, Feminist Theory has played a major role in revealing how women have contributed to the development of the Galician cultural polysystem. However, it is my contention that the translative facet of many women translators has not yet received enough critical attention. Therefore, within the framework of a growing interest in the roles played both by women and by translation in the development of societies,

this article seeks to explore the history of translation in the context of Galicia, with a view to underscoring the contributions of women translators throughout the 20th century. The aim of the article is twofold: firstly, to offer an overview of translators such as Mercedes Vázquez Fernández Pimentel, Mari Luz Morales, Teruca Bouza Vila, María Barbeito, Amparo Alvajar, Xohana Torres, and Teresa Barro, in order to open up new areas for research so that subsequent studies can further examine their contributions in more depth. Secondly, it seeks to analyse the power relations which inform the activity of translation both from a gender and national approach.

5. Buján Otero, Patricia & María Xesús Nogueira Pereira – [ALa \(re\)escritura de los márgenes. Traducción y género en la literatura gallega@](#) - *MonTI* 3 (2011), pp. 131-160. [Available in Spanish, Galician and English].

[Spanish version – Buján Otero, Patricia & María Xesús Nogueira Pereira. \(2011\) ALa \(re\)escritura de los márgenes. Traducción y género en la literatura gallega@.](#) In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011), pp. 131-160.

A partir de una selección de traducciones de textos literarios escritos por mujeres y publicadas en diferentes plataformas, estudiamos la relación entre género y traducción en el sistema literario gallego. La selección de documentos estudiados se ha realizado atendiendo a su representatividad y significación tanto para el feminismo como para la literatura. No se trata de un trabajo exhaustivo, sino panorámico, en el que pretendemos ofrecer una visión de aquellos fenómenos y tendencias que nos parecen más relevantes.

[English version – Buján Otero, Patricia & María Xesús Nogueira Pereira. \(2011\) “\(Re-\)writing the margin: translation and gender in Galician literature”.](#) In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011). No paging. Only available online.

This paper focuses on the relationship between gender and translation in the Galician literary system given a corpus of translations of literary texts written by women and published on different platforms. The selection of the analyzed documents has been made taking into account their representation and significance both for feminism and literature. This is meant to give an overview of those most relevant trends and features.

[Galician version – Buján Otero, Patricia & María Xesús Nogueira Pereira. \(2011\) “A \(re\)escritura das marxes: tradución e xénero na literatura galega”.](#) In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011). No paging. Only available online.

A partir dunha selección de traducións de textos literarios escritos por mulleres publicadas en diferentes plataformas, estudamos a relación entre xénero e tradución no sistema literario galego. A escolma dos documentos estudados realizouse atendendo á súa representatividade e significación tanto para o feminismo coma para a literatura. Non se trata dun traballo exhaustivo, senón panorámico, en que pretendemos ofrecer unha visión daqueles fenómenos e tendencias que nos parecen máis relevantes.

6. Akbatur, Arzu. (2011) [ATurkish women writers in English translation@](#). In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011), pp. 161-179.

The present paper aims to present a brief survey of Turkish women writers in English translation. Due to the dominant position of English, Turkey has been rather dependent on translations from this language and the flow of translations into the opposite direction has been quite slow. Yet, there is a considerable increase in the number of translations from Turkish into English especially since the 1980s. This also holds true for the works of women writers, and, of women's fiction in particular, which is closely related to the bond between writing and women's increased consciousness. The paper also briefly touches upon issues such as what has not been translated and why, and the role translators play in the recognition and dissemination of works from a 'minor' language. A sample of writers and information about their works in English translation are presented in order to reveal, if not completely, the diverse nature of Turkish women's writing.

7. Brufau Alvira, Núria – [ATraducción y género. El estado de la cuestión en España@](#) - *MonTI* 3 (2011), pp. 181-207. [Available in Spanish and English].

[Spanish version – Brufau Alvira, Núria. \(2011\) ATraducción y género. El estado de la cuestión en España”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities. MonTI 3* \(2011\), pp. 181-207.](#)

Todo proceso experimenta periodos de avance e involución. Ahora que el feminismo resulta relevante en tantas esferas de la acción política en el mundo, ya sean locales o internacionales, y que la traducción es, más que nunca, reconocida y valorada como un instrumento en las relaciones políticas, este parece ser un buen momento para reflexionar sobre el estado de la cuestión en torno al feminismo dentro del mundo de la traducción, donde es ya innegable que se entrelazan la política y el lenguaje. Son muchas las preguntas que cabría formularse: ¿sigue siendo la traducción feminista un campo de investigación interesante en España? ¿Han avanzado al mismo ritmo la teoría y la práctica? ¿Han alterado en modo alguno sus estrategias los traductores comprometidos con esta causa? ¿Se puede seguir hablando de la traducción feminista como de una forma particular de traducir? ¿Ha triunfado? ¿Ha quedado subsumida bajo otras teorías en apariencia más abarcadoras? En este artículo se aborda el estado de la traducción feminista en España.

[English version – Brufau Alvira, Núria. \(2011\) ATranslation and gender: the state of the art in Spain”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities. MonTI 3* \(2011\). No paging. Only available online.](#)

All processes experience periods of advance and recession. Now that feminism is relevant in so many spheres of political action around the world, be them local or international, and that translation is more than ever a recognized and valued instrument in political relations, this moment seems a good one to reflect on the state of the art of feminism within the translation world, in which it is already undeniable that politics and language are intertwined. Many are the questions that could be asked: Is feminist translation still an interesting field of study in Spain? Have theory and practice walked at the same pace in this area? Have Spanish translators committed to this cause changed their strategies? Can we still talk about feminist translation as a particular way of translating? Has it succeeded? Has it been subsumed under other seemingly more comprehensive theories? This article deals with the state of the art of feminist translation in Spain.

[8. Hassen, Rim. \(2011\). AEnglish translation of the Quran by women: the challenges of ‘gender balance’ in and through language@. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities. MonTI 3* \(2011\), pp. 211-230.](#)

This paper aims to explore and discuss how women translators of the Quran have dealt with the patriarchal linguistic elements in the source text by focusing on two main challenges of translation. First the problem of gender agreement differences between the target and the source language. Because Arabic is highly gendered and English is not, many feminine nouns, pronouns and verbs become invisible in English and as result the “gender balance” created in original could be lost in the translation. The second challenge they face lies in the use of masculine nouns and pronouns in the generic sense, which as many feminists argued assumes generic human to be male and excludes the “human woman.” The four female translators, discussed in this paper, seem to react differently to these linguistic and translational challenges revealing a “feminine language” on one hand and reproducing the dominant male voice on the other.

[9. Braga Riera, Jorge \(2011\). AWomen in contemporary English drama translation: enhancement and downplay mechanisms to portray Golden Age damas@. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities. MonTI 3* \(2011\), pp. 231-255.](#)

In the last two decades British and American drama translators have shown a growing interest in the Spanish classics, resulting in English versions exclusively intended for the stage. Within this particular context, this paper is intended to provide a general view on how a motif present in the source texts, i.e. the role of women, is transferred into the target plays. A close analysis of the translated works reveals how women’s acts can be enhanced or downplayed in order to accommodate them to the recipient culture. Hence, political correctness, reaction to male domination, moral squeamishness and honour emerge as important elements to be taken into account. Conclusions will ultimately provide us with information about the current vision of Spanish Golden Age drama through English translation, and will hopefully invite discussion on the validity of these mechanisms to guarantee its reception in the Anglo-Saxon theatre world.

[10. Rivas Carmona, María del Mar - ALa ‘visibilidad feminista’ de Flora Ossette en su traducción de *Woman and Labour* de Olive Schreiner@ - *MonTI 3* \(2011\), pp. 257-287. \[Available in Spanish and English\].](#)

[Spanish version – Rivas Carmona, María del Mar. \(2011\) ALa ‘visibilidad feminista’ de Flora Osette en su traducción de *Woman and Labour* de Olive Schreiner”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* \(2011\), pp. 257-287.](#)

La visibilidad del traductor o la traductora se ha convertido en tema obligado en los estudios de traducción desde que Lawrence Venuti editara en 1995 su conocido *The Translator’s Invisibility*. En la única traducción al castellano de *Woman and Labour* de Olive Schreiner por parte de Flora Osette no solo es posible apreciar la voz de la “traductora implícita” (Hermans 1996), sino una voz “explícita”. La traductora interviene activamente en el texto que traduce añadiendo, omitiendo, reorganizando, apostillando o enfatizando las ideas de Schreiner. Además, llevada por los ideales feministas que comparten ambas y por su admiración por la autora sudafricana, se convierte en autora redactando un prólogo y un ensayo crítico. Esta intervención en el texto y la autoría crítica nos llevan a calificarla de “doblemente visible”. Para la identificación e interpretación de las estrategias principales empleadas por Osette en el proceso de traducción de esta obra, que trata las relaciones sociales, laborales y de género, consideramos relevante seguir la perspectiva del Análisis Crítico del Discurso (Fairclough 1995, Martin y Wodak 2003, van Dijk 2008, Wodak y Meyer 2009...), en tanto que uno de sus intereses más señalados consiste en revelar las creencias o valores ideológicos que se esconden en el discurso.

[English version – Rivas Carmona, María del Mar. \(2011\) AFlora Osette’s ‘feminist visibility’ in her translation of Olive Schreiner’s *Woman and Labour*”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* \(2011\). No paging. Only available online.](#)

The visibility of the translator has become a pervasive topic of discussion in translation studies ever since it was explicitly approached by Lawrence Venuti in his well known 1995 *The Translator’s Invisibility*. In Flora Osette’s translation into Spanish of *Woman and Labour* by Olive Schreiner we cannot only appreciate the voice of the “implicit translator” (Hermans 1996) but also the “explicit” voice. Indeed, the translator actively participates in the text by adding, omitting, reorganizing or emphasizing Schreiner’s ideas. Moreover, led on by the feminist ideals shared by both writer and translator, no less than by her fervent admiration for the South African authoress, she actually becomes an active writer herself by writing a prologue and a critical essay. Both her intrusion in the text and her critique undoubtedly reveal her doubly visible character. In our attempt to identify and interpret the main strategies employed by Osette in the translation process of a work that deals with social, labour and gender relations, we find it relevant to follow the perspective of Critical Discourse Analysis (Fairclough 1995, Martin & Wodak 2003, van Dijk 2008, Wodak & Meyer 2009...), as it is particularly interested in unveiling the hidden ideological beliefs or values in discourse.

10. Stratford, Madeleine. (2011) [ALe sujet traduisant: un autre double du je lyrique d’Alejandra Pizarnik?@](#)
In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 289-333.

French abstract:

La fragmentation du sujet constitue l’une des caractéristiques distinctives de l’œuvre de la poète argentine Alejandra Pizarnik (1936-1972). En effet, ses poèmes communiquent son éternelle insatisfaction à l’égard de la langue, qui n’arrive jamais à exprimer son je lyrique dans toute sa complexité ni à ressusciter son je biographique. En particulier dans son quatrième recueil, *Árbol de Diana* (1962), le « moi » créateur de la poète souffre d’un sérieux trouble de personnalité multiple. Or, que se passe-t-il quand un sujet traduisant se glisse sous la peau du « je » pizarnikien, lui-même déjà pluriel? D’abord, une analyse des pronoms originaux démontrera que la voix lyrique du recueil, à la fois une et multiple, et le plus souvent féminine, imprègne l’ensemble des poèmes. Ensuite, nous observerons les transformations que cette voix a subies dans trois des traductions les plus diffusées du recueil, dans le but de cerner la présence et le degré d’intervention du « moi » recréateur des traducteurs : le « je » de Claude Couffon (1983), le « I » de Frank Graziano et María Rosa Fort (1987), et le « ich » de Juana et Tobias Burghardt (2002).

English abstract:

Fragmentation of the subject is one of the distinctive features of the poetry of Argentine writer Alejandra Pizarnik (1936-1072). Indeed, her poems convey her perpetual dissatisfaction with language, which cannot express her lyrical self in all of its complexity or resuscitate her biographical self. Particularly in her fourth poetry book, *Árbol de Diana* (1962), the poet’s creative persona suffers from a serious multiple personality disorder. Now, what happens when a translating subject takes on the voice of Pizarnik’s already fragmented lyrical I? First, an analysis of the original pronouns will show that the book’s lyrical I is most often a woman who is both one and multifaceted, and that this shifting subject permeates all the poems. Then, the transformations of this voice will be observed in three of the most circulated translations of the book, in order to identify and determine the degree of intervention of the translators’

re-creative persona: Claude Couffon's "je" (1983), Frank Graziano and María Rosa Fort's "I" (1987), and Juana and Tobias Burghardt's "ich" (2002).

11. Federici, Eleonora (2011) [AMetaphors in dialogue: feminist literary critics, translators and writers@](#). In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 355-376.

This article seeks to investigate the changing perception of the term "translation" in feminist TS thanks to a continuous dialogue with other fields such as, feminist literary criticism, post-structuralism, postcolonial studies and cultural studies that have borrowed and utilised the notion of translation. "Translation" has become a "travelling concept" for feminist scholars who have utilized it in a metaphorical way for a feminist critique of language and ideology. The essay proposes a new approach to feminist translation studies from an interdisciplinary perspective that takes into account key-concepts and figurative language in different feminisms in dialogue. Metaphors of translation and translators have influenced and have been influenced by other fields of research in a fruitful interaction among disciplines thanks to a convergence of the topics and issues at stake. A new rhetoric has been created for translation and translators, a rhetoric born from an interaction with other feminist theories that gave birth to an enriching dialogue among disparate women's voices.

12. Leonardi, Vanessa & Annarita Taronna. (2011) [ATranslators vs translatresses' strategies: ethical and ideological challenges@](#). In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* (2011), pp. 377-402.

In the last few years there has been an increasing interest in the issue of gender in translation practice especially thanks to the work of feminist critics and translators who see the act of translating as an activity which involves making use not of speciously neutral, so-called objective strategies, but rather dynamic procedures and tactics which negotiate and are negotiable, open and contingent, and which never assume feminine subjectivity to be an absolute and stable category. Drawing on such premises, this work will focus on the interrelation between identity, textuality and translation in an attempt to explore the idea that gender representation in translation practice may be shaped by the translator's identity and this can be partly detected through their strategies. Specifically, we will show the role these factors play through the analysis of two case-studies, that is 1) the feminist (unpublished) translation of Mark Haddon's *The Curious Incident of the Dog in the Night-Time* by María Reimóndez and its final (published) translation into Galician with additional comparisons in Spanish and Italian, and 2) the two Italian translations of Woolf's *Orlando* (1928), carried out respectively by a woman and then by a man. In both cases, translation strategies will be discussed in an attempt to unveil the ideological reading of translation and to raise translators' awareness of gender constructs in textuality.

13. Sardin, Pascale – [“Écrire sans honte’: la sexualité féminine en question dans les traductions anglo-américaines de *Passion simple*, *L’Événement* et *L’Occupation d’Annie Ernaux*”](#) - *MonTI 3* (2011), pp. 377-402. [Available in French and English]

[French version – Sardin, Pascale. \(2011\). “Écrire sans honte’: la sexualité féminine en question dans les traductions anglo-américaines de *Passion simple*, *L’Événement* et *L’Occupation d’Annie Ernaux*”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* \(2011\), pp. 403-420.](#)

Cet article prend le parti d'étudier le rendu du discours sur la sexualité dans *Passion simple* et *L'Occupation* et celui sur la procréation dans *L'Événement* dans les traductions anglo américaines de ces trois textes. Annie Ernaux conçoit l'écriture comme une activité politique destinée, entre autres tâches, à dénoncer la domination masculine. Ce travail passe par l'inscription textuelle de la sexualité et de la corporalité féminines. Il s'agit en effet pour l'auteure de s'approprier la liberté d'écrire « sans honte » et de transgresser une loi du silence imposée par la société. L'effort d'objectivation qui caractérise l'écriture ernausienne s'appuie sur un style dépourvu de métaphores et marqué par de nombreuses répétitions. On constate une simplification des enjeux textuels assortie d'une accentuation des préjugés à l'encontre des femmes dans les traductions étudiées. Les raisons derrière ces modifications sont analysées.

[English version – Sardin, Pascale. \(2011\) “Writing without shame’: the issue of female sexuality in the Anglo-American translations of *Passion simple*, *L’Événement* and *L’Occupation by Annie Ernaux*”. In: Santaemilia, José & Luise von Flotow \(eds.\) *Woman and Translation: Geographies, Voices and Identities*. *MonTI 3* \(2011\). No paging. Only available online.](#)

This article focuses on the rendering of the discourse on sexuality in *Passion Perfect* and *The Possession* and that on procreation in *Happening* in the Anglo-American translations of these three texts. Annie Ernaux conceives writing as a

political activity, one of whose aim is to denounce male domination by means of the textual inscription of feminine sexuality and of female corporality. Indeed the author-narrator wishes to write —without shame|| in order to break a code of silence imposed by society. The effort to objectify the discourse on the body which characterizes Ernaux's writing is based on a style devoid of metaphors and marked by numerous repetitions. These textual stakes are simplified in the translation, while the prejudices against women are slightly intensified. Reasons for these modifications are analysed.

14. Yu, Zhongli. (2011). "[Gender in translating lesbianism in *The Second Sex*](#)". In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011), pp. 421-445.

Drawing on three Chinese translations of the lesbian chapter in Simone de Beauvoir's *The Second Sex*, this paper examines at the micro level how the discussions on lesbianism in the work are translated and what role gender identity plays in the process of translation. Lesbianism has played an important part in feminism. However, homosexuality is still regarded as unacceptable to most Chinese people. Thus, an examination of translations of lesbianism in *The Second Sex* might be especially revealing in terms of representation of Western feminism. The comparison reveals that there are obvious differences between the translations by the female translators and the male translators. The differences mainly lie in translation strategies, understanding of lesbianism, and attitudes towards lesbianism. In these differences, gender plays a key role.

15. Camus Camus, Carmen. (2011) "[Women, translation and censorship in the Franco Regime](#)". In: Santaemilia, José & Luise von Flotow (eds.) *Woman and Translation: Geographies, Voices and Identities*. *MonTI* 3 (2011), pp. 447-470.

This article presents a descriptive study of the incidence of censorship in the translation into Spanish of Larry McMurtry's opera prima *Horseman, Pass By*. The novel was translated during Fraga Iribarne's term of office at the Ministry of Information and Tourism (1962-1969), a period when the incidence of censorship for the Western genre was at its lowest for the dictatorship. Framed within the temporal borders of the Franco's dictatorship, the study investigates the translation techniques used by Ana M.^a de la Fuente when translating violence against women in the discourse of this contemporary Western. The use of violence was one of the censorship criteria followed by the government's officials. This article explores the incidence and effect of censorship and self-censorship in the translation of violence against women in the discourse of the Far West, where violence was part and parcel of the genre.