Much has been written about gender, sex and translation; and much more will be written. In particular, much has been written in the last few decades about women and translation. Since the appearance of two fundamental texts — *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996), by Sherry Simon; and *Translation and Gender: Translating in the ‘Era of Feminism’* (1997), by Luise von Flotow— up until nowadays, a long list of publications, which explore increasingly more aspects, has followed. Nevertheless, we realize that, when in the early 21st century we aim to reflect upon the intersection between woman and translation, we find ourselves immersed in an ambiguous territory that is difficult to define, that is suggestive yet full of possibilities and dangers too. Both translation and gender studies have proved to be courageous and daring disciplines, which have not hesitated to project themselves onto other epistemological horizons. Neither of them has remained inwards looking; instead, they have searched hard for new horizons and affinities. Deconstruction, post-colonialism, cultural studies and feminism, amongst others, are apt testimonies.


In the last twenty-five years the 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 bring the principal works, panoramic and specific, which are based on the recuperation of Catalan translation of women and their works. On the other, we review the theories which have brought about the intersection between gender and translation in Catalan.

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.

“Galician Women Translators in the 20th Century: Rewriting the History of Translation from a Gender and National Approach”
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.

“(Re-)Writing the Margin. Translation and Gender in Galician Literature”
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 the most relevant trends and features.

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.
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.

II. Voces / Voices


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.


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.


“Flora Ossette’s ‘Feminist Visibility’ in her Translation of Olive Schreiner’s Woman and Labour”

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 Ossette’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 Ossette 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.

11. Stafford, Madeleine - "Le sujet traduisant : un autre double du je lyrique d'Alejandra Pizarnik?" - MonTI 3 (2011), pp. 289-333. “The Translating Subject: Another Double of Alejandro Pizarnik’s Lyrical I?” 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, Arbol 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).

III. Identidades / Identities

12. Camps, Assumpta - "A mitad de camino entre aquí y allá, en medio de quién sabe dónde? Traducir la/desde la frontera" - MonTI 3 (2011), pp. 337-354. “‘A mitad de camino entre aquí y allá, en medio de quién sabe dónde’: Translating the/from the Borderland” Translating Chicano literature is undoubtedly a complex procedure since the original texts are already loaded with a textual and contextual plurality that is difficult to transfer. This multiplicity involves a special relationship between the hybrid original text and the translation. It obliges us to adopt a different positioning with respect to the subject/object of the translation, because in approaching the original the reader is ultimately involved in a shifting experience. The aim of this paper is to analyse a specific instance of “talking back” in the translations by Liliana Valenzuela of Sandra Cisneros’ books. The purpose, however, is not so much to study in depth the accomplishments of Liliana Valenzuela as a translator, but rather to analyse her discourse on translation and examine how she approaches the translation of Cisneros’ works. Therefore, our interest lies in using Liliana Valenzuela’s reflections to illustrate one area of contemporary thought on translation, and show how her approach is a response to the intercultural challenges facing us today.

13. Federici, Eleonora - "Metaphors in Dialogue: Feminist Literary Critics, Translators and Writers" - 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.

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.

"Writing without Shame’ — The Issue of Female Sexuality in the Anglo-American Translations of Passion simple, L'Événement and L’Occupation by Annie Ernaux”
This article focuses on the rendering of the discourse on sexuality in Passion simple and L’Occupation 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.

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.
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 María 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.