



**THE
TRANSLATION
PROCESS SERIES:**
NEW VOICES
VOLUME 2

MARIONA SABATÉ-CARROVÉ
AND LORENA BAUDO
(EDS.)

The Translation Process Series

New voices

Mariona Sabaté-Carrové and Lorena Baudo
(Eds.)

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Foreword

The editors

Dear reader, welcome to our latest venture in promoting translation awareness. Building upon the success of our previous publication, “The Process of Translation. Volume I” we proudly present Volume II, dedicated, like its precedent, to all translation enthusiasts. Despite the existence of numerous journals and literature devoted to the field of translation studies, students and professors encounter difficulty in accessing these valuable resources as authors of chapters and articles. However, the insights and perspectives they offer are truly invaluable and deserve to be heard.

The title “New Voices” was chosen for this volume with a purposeful intention. Our aim with this volume collection is to provide a platform for fresh perspectives and innovative approaches to texts that have yet to be translated into different language combinations. By embracing “New Voices,” we open the doors to not only amateur-nonprofessional translators but also to undergraduates, linguists, philologists, and scholars alike. Through this volume, we seek to amplify the voices that have often been overlooked or unheard in the field of translation. By inviting contributions from individuals with diverse backgrounds and levels of expertise, we strive to introduce a range of fresh insights and approaches that can shed new light on the process of translation.

The inclusion of “New Voices” signifies our commitment to fostering an inclusive and vibrant translation community that values the contributions of emerging talents alongside established scholars. We believe that by embracing these new perspectives, we can enrich our understanding of translation as a discipline and open up exciting avenues for exploration. By providing a platform for these “New Voices,” we aim to encourage dialogue, collaboration, and growth within the field of translation. We hope that this volume serves as an inspiration to others, motivating them to contribute their own unique perspectives and approaches, further expanding the horizons of translation studies.

In summary, the choice of “New Voices” as the title for this volume reflects our intention to give voice to fresh perspectives and innovative approaches in the realm of translation. We welcomed contributions from all individuals, regardless of their level

of experience, and aimed to foster an inclusive and dynamic translation community that embraces the richness of diversity.

Within this volume, we have curated a collection of epistolary translations, a genre that has become increasingly rare in our modern times. In today's world, we find ourselves communicating less frequently through traditional letters, especially with friends, colleagues, and even our own family members. The immediacy of communication channels such as messaging apps and social media platforms has largely replaced the act of penning our thoughts onto paper. Instead, we express, project, and voice our feelings, emotions, and desires through quick messages and posts.

However, despite the decline in letter writing, we must acknowledge that the freedom of expression and the exchange of thoughts that a letter allows remain as essential elements in any form of communication, whether in the past or present. It is in this context that we were pleasantly surprised by the response to our call for papers, which yielded four remarkable suggestions for the translation of letters. These submissions spanned a range of language combinations and origins, demonstrating the enduring appeal of epistolary translation.

One notable contribution comes from **Mercan, H.** and **Akgün, Y.**, who present their English into Turkish translation of "Letter to Lincoln." **Marina Pedrol** offers her translation from French into Spanish of Henriette-Julie de Castelnau's *Epistle of Histoires sublimes et allégoriques* (1699). In a similar vein, Laura Oller shares her rendition of Mohja Kahf's anthology, "Emails from Scheherazad." Lastly, **Lorena Baudo** provides a captivating letter translation from English into Spanish of a "new woman" from the beginning of the 20th century.

The presence of these epistolary translations within this volume bears witness to the enduring power and significance of the letter format. Despite its decreasing prominence in our modern world, the beauty of expressing thoughts and emotions through written correspondence remains a common thread that connects diverse forms of expression across time. We are grateful to these contributors for bringing the art of letter writing to the forefront and reminding us of its intrinsic value.

Our authors have also fearlessly ventured into the territory of literary works, taking on the task of translating non-existent productions into their native tongues. Their efforts have resulted in excellent productions that push the boundaries of imagination and language. A few notable examples from this volume are: **Marta Baró** and her skillful translation from English into Catalan of "Never Fall Down," a novel by McCormick. **Marizell Bosch** takes on the challenge of translating an

excerpt from English into Spanish of “Written on the Body,” a novel by Winterson, J. Her translation showcases a unique perspective and offers readers an opportunity to delve into the intricacies of the original work. Silvia Goixart contributes her translation of “The Carhullan Army” (2007) by Sarah Hall, from English to Spanish. Her analysis captures the essence of the original work, allowing readers to immerse themselves in its compelling narrative.

Laura Moset presents her personal interpretation of “Everyone’s a aliebn when ur a aliebn too” by Jonny Sun into Spanish. In her translation, she skillfully captures the essence of this illustrated story, offering readers a unique perspective on a truly whimsical storytelling that makes this book so beloved. Moset’s own interpretation brings her own creative voice to the narrative, creating a compelling and engaging experience for readers to enjoy. **Mariona Sabaté Carrové** shares her own version of “Dedicated to all women who haven’t loved a woman,” a poem from Rita Mae Brown’s collection “Songs to a handsome woman,” translated from English into Catalan. Her translation captures the essence of the original poem, evoking emotions and resonating with readers. Additionally, **Cristina Solé** bridges the gap between a novel and a documentary, creating a unique and thought-provoking piece. Her work demonstrates the versatility of translation and its ability to transcend traditional boundaries.

In the current landscape, news agencies often neglect the hiring of translators and proofreaders, leading to a prevalent practice of relying on machine translation to convey content from one language to another. As a result, the target audience is often presented with news stories that are marred by copywriting errors, lacking the subtleties and nuances of meaning. Crucial elements such as wordplay, intercultural negotiations, and ideological and intertextual references are lost in the process. Within this volume, we aim to address this issue by focusing on the sphere of journalistic translation, exploring its diverse textual genres and array of themes.

Three notable contributions stand out in this regard: **Ada Micaela Alles** presents an analysis of the translation from English into Latin American Spanish of a news piece, specifically a chronicle with a timeline, pertaining to the US-led invasion of Iraq. Alles delves into the intricacies of this translation, shedding light on the challenges faced and the impact on conveying the intended message accurately. **Azul Bassi, Sofía Lerda,** and **Mariela Godoy** delve into the intersection of translation and ideology in journalism, examining a case related to soccer and homophobia. Through their analysis, they explore the intricate relationship between language, representation, and the dissemination of societal values within news reporting. Finally, **Melina Celi** and **Magalí Brochero** share their unique perspective on sign language and its translation in the context of journalism. Their contribution sheds light on the importance of

inclusivity and accessibility in news media and highlights the complexities of translating sign language into written or spoken forms.

By including these contributions, we aim to raise awareness about the challenges and implications of journalistic translation. It is our hope that this volume sparks thoughtful discussions and encourages a renewed emphasis on the importance of skilled translators and proofreaders in the field of news reporting.

In this volume, we are fortunate to have the inclusion of contributions that explore the arena of audiovisual “texts” in the broadest sense of the term. These audiovisual texts differ from traditional written or oral texts, as they encompass multimodal productions that utilize a combination of words, images, and sounds to convey a narrative. Their dynamic nature adds depth and richness to the storytelling experience. Among the noteworthy contributions in the field of audiovisual translation, **Iara Bernini** presents an exploration of the intersection between audiovisual translation and the arts. Through her analysis, she delves into the intricate relationship between translation, visual aesthetics, and the transformative power of audiovisual media. In this work, **Joaquín Gnavi** presents an invaluable contribution in the form of ‘Academic Handbook.’ With meticulous attention to detail, Gnavi explores the multifaceted phenomenon of student procrastination, delving mainly into its causes and effects. Through this comprehensive translation, Gnavi offers readers profound insights and practical guidance, illuminating the intricate nature of this prevalent issue within the realm of academia.

By unraveling the complexities of student procrastination, Gnavi's translation serves as an indispensable guide for students, educators, and researchers alike. Through a nuanced exploration of the subject matter, readers gain a deeper understanding of the challenges faced by students in managing their time and responsibilities effectively.

Other remarkable contributions are those by **Ester Baiget**, **Josep Cabré** and **Bernat Cabré**, who offer us a window into the world of music, performance, and artistic expression. By carefully preserving the essence of the original CV and effectively conveying its significance in a different language, they demonstrate the power of translation to bridge linguistic and cultural gaps. **Àngels Culell** wisely chooses a challenging excerpt from Joy Williams’ “Ill Nature: Rants and Reflections on Humanity and Other Animals” and skilfully translates it into Catalan, placing a strong emphasis on preserving the intensity and rhythm of the original text throughout the translation process. **Anushiya Ramaswamy**’s translation of a fragment from Daniel’s Adimaigal (“Slaves”) from Tamil into English unveils the inherent fascination of translation in broadening the horizons of culture beyond its inherent boundaries.

Acknowledgements

We would like to express our heartfelt gratitude to the colleagues and scholars who have contributed to the successful completion of *The Translation Process: New Voices, Volume 2*. This project has been a labor of love and would not have been possible without the unwavering support, dedication, and hard work of people.

First and foremost, we extend our deepest appreciation to the authors who have entrusted us with their invaluable research and insights. Your commitment to sharing knowledge and pushing the boundaries of academia is truly commendable. Your contributions have enriched this volume and will undoubtedly contribute to the advancement of the field of translation. Some of these contributors also participated in the previous volume. Thanks for their unwavering support, expertise, guidance, and willingness to engage in shaping the final outcome of this volume. Your thoughtful contributions have added depth and nuance to the work, and we are honored to have had the opportunity to work with you again.

We would like to extend our gratitude to Laura Oller, the exclusive designer of the cover for this volume. With her exceptional talent and creative vision, Laura Oller Figueres has crafted a stunning cover that perfectly complements the contents within. Her contribution as a designer has greatly enhanced the overall aesthetic appeal of this volume, and we are truly grateful for her invaluable artistic expertise.

A special mention goes to our dedicated proofreaders Josefina Cussa, Mariana López, Sofía Lerda, Mariana Brandán, Dolores Aguirre, Florencia Beccaria, and Eliana Echegoyen, who painstakingly reviewed the manuscript, ensuring accuracy, clarity, and consistency. Your meticulous attention to detail and commitment to upholding scholarly standards have greatly enhanced the quality of this volume. We are indebted to you for your diligence and expertise.

We would also like to express our gratitude to our departments and faculties for their support and encouragement. Special thanks to the Department of Foreign Languages and Literatures (DELILE) for their financial support. Their belief in the importance of this project and commitment to fostering academic growth have been instrumental in its realization. We are privileged to be part of such vibrant academic communities.

Lastly, we want to extend our sincere appreciation to our families for their understanding and patience. We recognize the countless hours that were stolen away from our personal time, which could have been spent with loved ones. Your unwavering support and sacrifice are the foundations upon which our endeavors are

built. We cherish your belief in our projects and share the common goal of bringing academia closer to society.

Once again, we extend our deepest gratitude to everyone involved in the creation of this volume. Your efforts have made this volume a reality, and we hope it serves as a catalyst for fostering intellectual curiosity and promoting dialogue between academia and society. We look forward to a new volume in the not-so-far-away future.

Contributions

Decoding Iraq: Key Events Since 2003 Invasion - A Translator's Analysis

Ada Alles

School of Languages, National University of Córdoba, Argentina

Source excerpt: The Associated Press. (2014, 30 abril). Iraq timeline: Key events since 2003 invasion. The Washington Times. English into Spanish

Iraq timeline: Key events since 2003 invasion

By The Associated Press - *Associated Press* - Wednesday, April 30, 2014

BAGHDAD (AP) - A timeline of key events in Iraq, beginning with the 2003 U.S.-led invasion up to April 30 national elections. More than 22 million voters will be eligible to cast their ballots to choose 328 lawmakers out of more than 9,000 candidates in the first nationwide elections since the U.S. army withdrawal in 2011.

2003:

March 20: The U.S.-led invasion is launched and Baghdad is attacked with missiles and bombs in a failed attempt to kill Saddam Hussein.

April 9: American troops storm Baghdad and the statue of Saddam is toppled in Firdous Square in a symbolic collapse of his regime.

May 1: President George W. Bush declares an end to major combat operations.

July 22: Saddam's sons Oday and Qusay are killed by gunfire in the northern city of Mosul.

Aug 7: A car bomb strikes the Jordanian embassy, the first such attack of the war. Twelve days later, a truck bomb demolishes the United Nations headquarters in Baghdad, killing top U.N. envoy Sergio Vieira de Mello and 21 others.

Target translation

Cronología de Irak: eventos claves desde la invasión de 2003

BAGDAD (AP). Una cronología de eventos claves en Irak, desde la invasión de 2003 liderada por Estados Unidos hasta las elecciones nacionales del 30 de abril. Más de 22 millones de ciudadanos podrán emitir sus votos y elegir 328 legisladores de aproximadamente 9000 candidatos en las primeras elecciones generales, desde que se retiraron las tropas estadounidenses en 2011.

2003:

- 20 de marzo: inicio de la invasión liderada por los Estados Unidos y ataque a Bagdad con misiles y bombas en un intento fallido de asesinar a Sadam Huseín.
- 9 de abril: las tropas estadounidenses toman Bagdad; se derriba la estatua de Sadam en la plaza Firdos, lo que simboliza el colapso de su régimen.
- 1 de mayo: el presidente George W. Bush anuncia el cese de las principales operaciones de combate.
- 22 de julio: asesinan en un tiroteo a los hijos de Sadam, Uday y Kusay, en la ciudad noroeste de Mosul.
- 7 de agosto: estalla un coche bomba enfrente de la embajada de Jordania, el primer ataque de este tipo en la guerra. Doce días después, un camión cargado de explosivos destruye la sede central de las Naciones Unidas en Bagdad y se cobra la vida del alto comisionado Sergio Vieira de Mello y de otras 21 personas más.

The Translation Process: Analysis

In 2003, the Iraq War took place, an event in which the U. S. forces invaded Iraq in an effort to destroy Iraqi weapons of mass destruction and culminated with the dictatorial rule of Saddam Hussein. In the original piece of news, the main events that occurred in 2003 are explained and exposed through a timeline. As regards the translated piece of news, I found it worth rendering it into Spanish given that the timeline provides the reader with concrete information needed to understand the context of the events. Moreover, the Iraq War is not restricted to that period only, thus, the reader can be acquainted with past events so as to have a clearer perspective of today's conflicts. In terms of the decisions taken to render this text into Spanish, the first paragraph will

consider decisions at a macro level or decisions that can be observed through skim reading and the second paragraph will consider decisions at a micro level or sentence by sentence decisions.

To begin with, this paragraph will be focused on decisions taken on a macro level, that is, choices regarding the use of the present tense, the length of the title, the grammatical voice and parallelism. In relation to the tense of the whole text, I have chosen to keep the tense of the original one (historic present), since the use of the historic present gives the narrative a sense of actuality and vividness, even though the text deals with past events. Regarding the title, which is the first thing a person reads, I opted for keeping it simple and concise; by doing so, wordiness and complex words are avoided, and the title is still captivating. With respect to parallelism, all the phrases that contain colons have almost the same structure (date and event). I have chosen to continue with the date at the beginning as it signals an adverbial of time; also, I have opted for following the original structure. In addition to parallelism, every word that follows a colon starts with a lower case, as this is what the norm in Spanish states. Concerning the grammatical voice of the text, the sentences are mainly in the active one. Not only have I chosen to translate the timeline in the active voice as it is the most common voice in Spanish, but also I have chosen the active voice because it increases the readability of the chronology. Besides, the active voice makes the agent explicit.

Secondly, this paragraph will be focused on decisions taken on a micro level, that is, choices regarding lexical categories, punctuation marks, syntax and terminology. In relation to lexical categories, there are instances of proper nouns along the text. As they have a recognizable translation, I have chosen the Spanish alternative, some examples are: “Iraq” - “Irak” (line 1), “Baghdad” - “Bagdad” (line 2), “Saddam Hussein” - “Sadam Huseín” (line 8). With respect to the terminology of the text, I have opted for specific terminology, which I find concrete, war-related and pertinent for technical set phrases. Some instances are: “timeline” - “cronología” (line 1), “key events” - “eventos claves” (line 2), “to cast their ballots” - “emitir sus votos” (line 4), “lawmakers” - “legisladores” (line 4), “kill” - “asesinar” (line 8), “declare” - “anunciar” (line 11), “end” - “cese” (line 11), “strike” - “estalla” (line 14), “truck bomb” - “un camión cargado de explosivos” (line 15). As to punctuation marks, there are two instances worth mentioning. I have replaced the English dash (line 2) with a period because Spanish readers are more used to reading periods than to reading dashes. Also, I have added a semicolon between “las tropas estadounidenses toman Bagdad” and “se derriba la estatua de Sadam en la plaza Firdos” (line 10) in order to disambiguate the original sentence and illustrate that both events are different, not that one is the consequence of the other. In relation to syntax, there are some cases where I have made changes. For example, I have turned the phrase “since the U.S.

army withdrawal in 2011” into “desde que se retiraron las tropas estadounidenses en 2011” intending to avoid a high number of prepositions, increase the readability and attenuate the writing. Moreover, I have decided to turn the phrase “are killed by gunfire” into two discrete actions “disparar” and “asesinar” (line 12) linked by the connector “y”; besides, turning the phrase into two discrete actions gives it a sense of direct cause consequence.

In conclusion, this essay analyses the choices made regarding the translation of a timeline of key events that took place in Iraq. The analysis of the translated piece of news is divided into two sections: the first section is focused on general decisions, such as tense, grammatical voice, title and parallelism and the second section is focused on punctual decisions, including lexical categories, punctuation marks, terminology and syntax. In my opinion, translating a text is far from easy; however, I have made use of all my resources in order to create a transparent text with a high readability, pertinent vocabulary and concrete phrases that reflect the original text.

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Singer's CV: A Harmonious Translation Blend of Webpage and Programmers

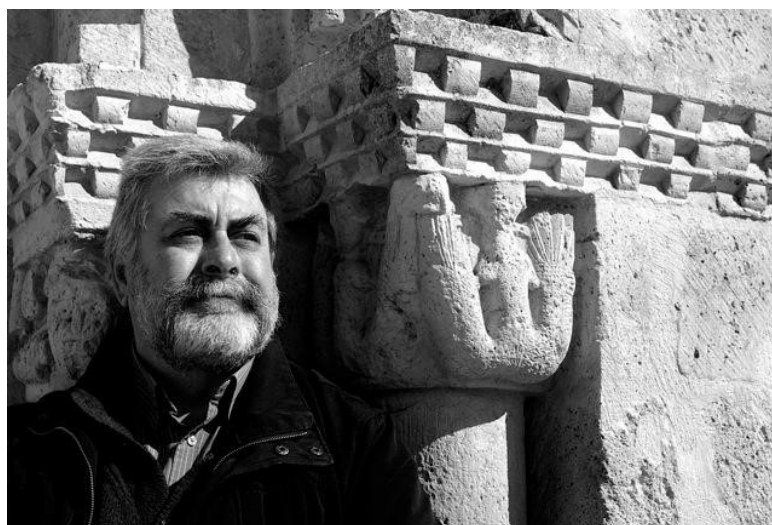
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Source excerpt: CV of a singer and conductor and his choral ensemble's data. Catalan into English



Josep Cabré

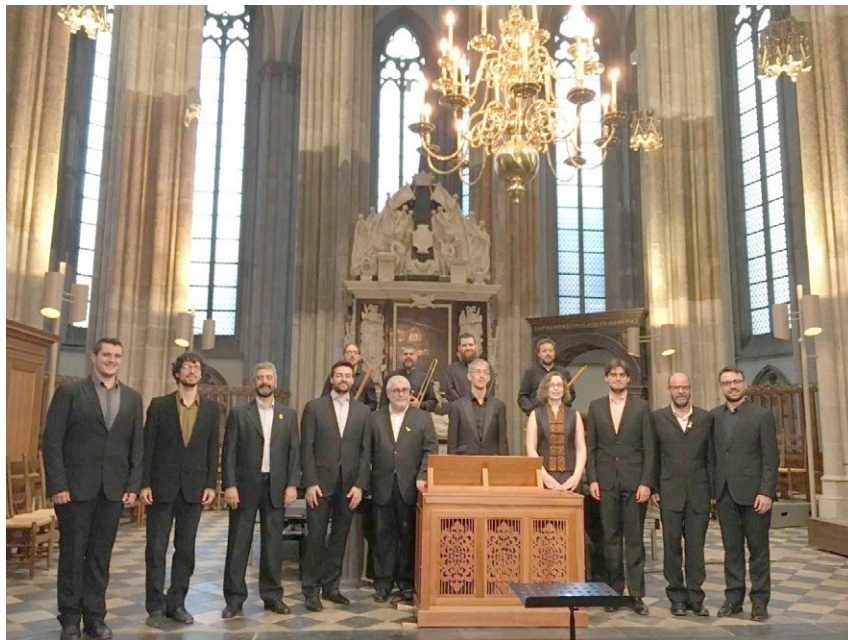
JOSEP CABRÉ & COMPANYIA MUSICAL

JOSEP CABRÉ és un músic amb una sòlida i dilatada carrera artística que ha obtingut importants reconeixements en l'àmbit de la interpretació de la música antiga.

Nascut a Barcelona el 1956 on va estudiar cant amb Jordi Albareda, també va ser deixeble de Christopher Schmidt i de Kurt Widmer a la Schola Cantorum de la Musik Akademie de Basilea, a Suïssa i de Lise Arseguet, a París.

Entre les seves col·laboracions amb els conjunts més prestigiosos dedicats a la interpretació històrica, cal destacar *Hesperion XX* on, al costat de Jordi Savall, va assumir la preparació dels cors de cant pla en enregistraments actualment antològics com els dedicats a Cererols (1987) i Morales (1991). També tingué un paper destacat en els inicis i primers enregistraments de *l'Ensemble Organum*, i ha estat col·laborador habitual de grups com *Huelgas Ensemble*, *La Chapelle Royale*, *Ensemble Clément Janequin*, *Il Seminario Musicale*, *Clemencic Consort*, *The Harp Consort*, *Ensemble Gilles Binchois* o *l'Ensemble Sequentia*. Amb repertoris que van des de l'Edat Mitjana fins al Barroc, segueix col·laborant encara avui amb el conjunt *Daedalus* de Ginebra o amb l'organista Jean-Charles Ablitzer. Tot i això, una de les fites que més l'ha consagrat com a intèrpret ha estat la fundació del quartet vocal *La Colombina*, conjunt amb el que ha desenvolupat bona part de la seva activitat concertística i discogràfica. És així que cal destacar enregistraments que han rebut diversos reconeixements i guardons: Diapason d'Or, Choc de la Musique, Editor's Choice i el Grand Prix de la Nouvelle Académie du disque 1995/96 per l'enregistrament del disc *La Justa* amb *La Colombina*.

Com a docent és convidat ben sovint a fer cursos especialitzats en diverses institucions (Universitat de Mèxic-UNAM, Festival de Flandes, Centre Internacional dels Camins del Barroc...). És també professor a Musikene - Escola Superior de Música del País Basc, a Sant Sebastià i al Conservatori de Perpinyà.



La Companyia Musical a Utrecht (setembre 2018)

Ha desenvolupat igualment una faceta de director en la qual cal destacar la direcció musical de la Capilla Peñaflorida a Sant Sebastià, des de l'any 1996 fins el 2009, i des d'aquesta data fins a final del 2012 va ser director artístic i musical de la Coral de

Cámara de Pamplona i del seu conjunt professional Nova Lux, amb una labor creixent, amb els dos conjunts, d'interpretació i enregistrament dels repertoris hispànics del Renaixement i del Barroc.

Aquesta activitat l'ha portat a participar de manera sovintejada en enregistraments radiofònics i també en el d'un centenar de discos per diferents segells (Accent, Harmonia Mundi, Almaviva, Tactus, K617, NB....) molts dels quals han rebut premis per part de la crítica especialitzada.

Amb el nom de **COMPANYIA MUSICAL (CM)** va fundar una agrupació que vol ser la trobada de músics i cantants, d'orígens i experiències diverses per compartir la pràctica musical al voltant de la música dels segles del Renaixement i del Barroc amb una major incidència en repertoris menys habituals o bé inèdits.

Les primeres experiències de la CM són del 1992 quan va col·laborar en el programa musical franco-mexicà «Les Chemins du Baroque» amb la discogràfica K617 i les institucions culturals franceses i mexicanes, amb concerts a Mèxic, França, Espanya, Portugal i d'altres països de l'Amèrica llatina.

Més tard, a Europa, la CM es va organitzar com a grup vocal dedicat al conreu del cant pla i els motets amb orgue dels segles XVII i XVIII activitat que desenvolupà amb organistes com Jean-Charles Ablitzer, Olivier Vernet o Marie-Claire Alain, per a concerts i enregistraments discogràfics que es van guanyar l'aplaudiment de la crítica especialitzada. En formació de quintet vocal, la CM ha estat convidada a diversos festivals especialitzats (Oude Muziek Utrecht, Canto Aperto de Sint Truyden).

Finalment, com a conjunt de cambra amb efectius variables, la C. M. pretén desenvolupar la pràctica en concert i enregistrament de repertoris poc o mal coneguts, sovint fruit de les darreres investigacions musicològiques, repertoris tant abundants com poc usuals en concert i en disc.

A més del compromís d'instrumentistes i cantaires, la complicitat amb el seu germà, el musicòleg Bernat Cabré i el seu esforç en l'estudi i transcripció d'obres inèdites de l'àmbit hispànic, han permès d'iniciar un nou capítol de recuperació de patrimoni musical, un dels punts forts de la Companyia Musical, que vol sovintejar els repertoris inèdits, de músiques acabades de transcriure, amb obres del repertori més reconegut de la música i els autors dels segles XVI i XVII. És en el marc d'aquesta nova etapa que la CM va realitzar un concert de presentació a l'església dels Sants Just i Pastor de Barcelona el 13 de gener de 2015 amb un molt bon acolliment del públic i també de la crítica present a l'acte.

(<http://www.revistamusical.cat/esplendida-recuperacio-de-patrimoni/>).

Posteriorment, i dins d'aquesta fase de recuperació patrimonial, la CM va actuar al Festival de Música Religiosa de Vic (18 de març de 2016) i l'endemà mateix al Festival de Pasqua de Cervera amb la producció *Tempore passionis* enterament dedicada al repertori de Setmana Santa amb obres absolutament inèdites de compositors catalans del segle XVII. Cal dir, a més, que el concert de Cervera fou una col·laboració amb Catalunya Música, inclosa en el *Holy Week Music Day* de la Unió Europea de Radiodifusió (UER), amb transmissió radiofònica a tota Europa des del Festival de Pasqua de Cervera.

Així mateix l'estiu de 2016 va actuar al Festival de Música Antiga dels Pirineus igualment amb un repertori de rescat patrimonial sota el nom de *Florilegium Musicum Cataloniae* rebut amb entusiasme per part de la crítica:

<http://www.docenotas.com/131371/la-musica-antigua-brilla-prepirineo-catalan-2/>

Aquesta mateixa producció va ser interpretada posteriorment en el marc del festival *Musique en Catalogne romane*.

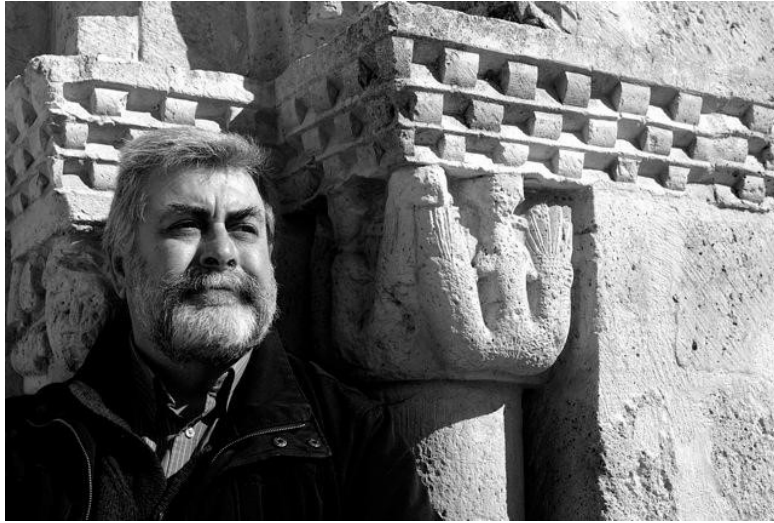
Altres actuacions de la CM han estat al del «III Cicle de Música Històrica i Patrimoni de Barcelona, Ars Longa» amb un programa dedicat íntegrament a obres anònimes del *Cançoner de Barcelona* (s. xv-xvi), i al Pati de la Convalescència de l'Institut d'Estudis Catalans en el darrer cicle dedicat a Felip Pedrell i el seu llegat musicològic.

Ha interpretat l'*Officium defunctorum* (1605) de Tomás Luis de Victoria (1548-1611) al *Festival de musique ancienne de Maguelone* i al prestigiós festival Oude Muziek a Utrecht on posteriorment, en l'edició de 2018, participà amb una producció a l'entorn de la missa *Fortuna desperata* de Josquin Des Près.

Així, doncs, en aquest moment la proposta artística de la CM es tradueix en diferents produccions que conformen un ampli i variat ventall de repertori.



Target translation



Josep Cabré

JOSEP CABRÉ & COMPANYIA MUSICAL

JOSEP CABRÉ is a musician with a solid and extensive artistic career who has gained notable recognition in the field of music interpretation with historical criteria.

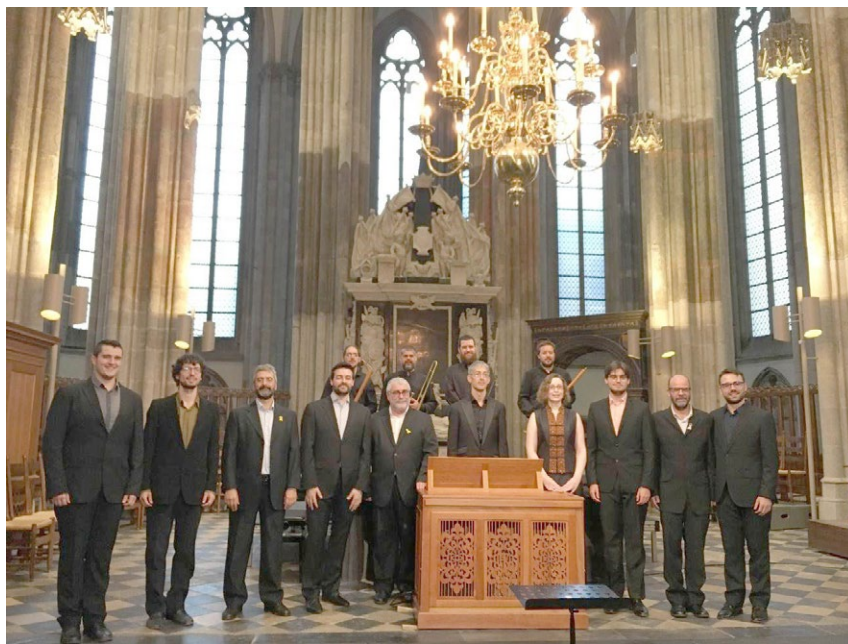
Born in Barcelona in 1956, he studied singing under Jordi Albareda. He was also a student of Christopher Schmidt and Kurt Widmer at the Schola Cantorum in Basel, and of Lise Arseguet in Paris.

Among Cabré's collaborations with the most prestigious musical ensembles devoted to historical music, it is worth highlighting the one carried out with *Hesperion XX*, together with Jordi Savall, where Cabré undertook the preparation of the plainchant parts in some productions that have become a referent, such as the ones devoted to Cererols (1987) and to Morales (1991). He also had a prominent role in the discography of the early years of the *Ensemble Organum*. and has also been a regular collaborator with ensembles such as *Huelgas Ensemble*, *La Chapelle Royale*, *Ensemble Clément Janequin*, *Il Seminario Musicale*, *Clemencic Consort*, *The Harp Consort*, *Ensemble Gilles Binchois* and *Ensemble Sequentia*. In repertoires ranging from the Middle Ages to the Baroque period, Josep Cabré is still today a regular collaborator with the *Ensemble Daedalus* of Geneva, and with the organist Jean-Charles Ablitzer. However, one of Cabré's greatest achievements as a performer is the founding of *La Colombina* vocal quartet, an ensemble with which he has undertaken a large part of his concert and recording activity, obtaining various recognitions and awards: Diapason d' Or, Choc de la Musique, Editor's Choice and the Grand Prix of the Nouvelle Académie du disque 1995/96 for the recording of the album *La Justa*.

Josep Cabré has been frequently invited to teach specialized courses in different institutions (University of Mexico-UNAM, Flanders Festival, Los Caminos del Barroco International Center...). He teaches at Musikene - Higher Music Center of the Basque Country in San Sebastián and at the CRR Conservatory of Perpignan in France.

Concerning his role as conductor, it is worth noting his direction of the Peñaflores Chapel in San Sebastián from 1996 to 2009. From 2009 until the end of 2012, Cabré was the artistic and musical director of the Pamplona Chamber Choir and its professional ensemble Nova Lux, performing and recording a growing work of the Hispanic repertoires of the Renaissance and Baroque.

Cabré's conducting activity has frequently resulted in radio and CD recordings for different labels (Accent, Harmonia Mundi, Almagora, Tactus, K617, NB....) which have received praise from the specialized press.



La Companyia Musical in Utrecht (September 2018)

Under the name of Companyia Musical (CM), Josep Cabré founded an ensemble that aims to be a meeting point for musicians and singers with diverse origins and experiences, to share the practice of music from the Renaissance and Baroque, laying special emphasis on less common or unpublished repertoires.

The first performance of the CM dates back to 1992 with their collaboration in the Franco-Mexican musical program "Les Chemins du Baroque", promoted by the record label K617 and French and Mexican cultural institutions. They performed in Mexico, Spain, Portugal and different countries in Latin America.

Later on, the CM was organized in Europe as a vocal group specialised in plainsong and organ motets from the 17th and 18th century. They worked with organists such as Jean-Charles Ablitzer, Olivier Vernet and Marie-Claire Alain, performing concerts and making recordings that gained the applause of specialized critics. As a vocal quintet, the CM has been invited to various specialized festivals (Oude Muziek Utrecht, Sint Truyden's Canto Aperto). Finally, in chamber formation with variable numbers, the CM endeavours to sing and record small or poorly known repertoires, often the result of the most recent musicological research, which are as abundant as they are unusual in concert or on disc.

In addition to the commitment of instrumentalists and singers, the collaboration with his brother, the musicologist Bernat Cabré, studying and transcribing unpublished works from the Hispanic sphere, has paved the way for a new avenue in the recovery of musical heritage, one of the essential aspects in the activity of the Companyia Musical, which seeks to alternate unpublished repertoires of recently transcribed works, with works from the most well-known repertoires of music and authors of the 16th and 17th centuries. As part of this new stage, the CM held a presentation concert at the church of Sant Just i Pastor in Barcelona, in January 2015, with a warm welcome from the public and the critics who attended the event.

(<http://www.revistamusical.cat/esplendida-recuperacio-de-patrimoni/>).

Subsequently, and always within this heritage recovery phase, the CM participated in the Religious Music Festival in Vic and in the Cervera Easter Festival in March 2016, with the production *Tempore Passionis*, devoted entirely to the Holy Week repertoire, with completely unpublished works by Catalan composers of the 17th century, a program that was broadcast by Catalunya Música, participating directly in the Holy Week Music Day of the European Broadcasting Union (UER).



The Translation Process: Analysis

The text that we are presenting is the 'About us' webpage information of the Catalan singer and conductor Josep Cabré and his vocal ensemble, La Companyia Musical. This text also doubles as the CV information of the conductor and the ensemble sent to concert programmers.

The source text is written in Catalan and contains two clear parts: the first one (Meet Josep Cabré) is the abridged CV of the Catalan bass-baritone, while the second one (Meet La Companyia Musical) deals with the genesis and development of his latest vocal ensemble.

I was commissioned to write the English translation of the source text above by Bernat Cabré and was provided with the source text and a first English draft that he had produced using Google Translate and other translation tools. I proceeded to study the source text and the English draft and realised that the latter needed a lot of editing. Thus, I decided that it would be easier to start the translation from the source text in Catalan again, discarding the preliminary English translation.

After detailed analysis of the source text, I realised that it contained a few typos, some mistakes and some ambiguities that could lead to misunderstandings. Thus, I contacted the writer of the text, and asked for permission to edit the text, which was duly given. I then set out to edit the source text in Catalan, I showed the final draft to the writer for confirmation and then proceeded to write the translation into English, which I did using printed and online dictionaries, translation tools, such as Linguee and Google Translate, and also similar published texts as reference.

Once I completed the final draft which you can see above, I sent it to Bernat and Josep Cabré. Josep Cabré found that his CV was too extensive and is currently shortening this part of the text. The three people involved in the process of translation of the source text have realised that we will eventually end up with three texts both in the source and in the target language version: the long source and target language version, which can be split into two separate texts, namely the conductor's CV and the choral ensemble's data, and a new shorter text both in the source and the target language which we are currently working on.

From a pedagogical point of view, I believe that this text is interesting because it belongs to a specific genre, it has a twofold nature (webpage info and CV to be sent to concert programmers) and also because it contains examples of specialised vocabulary from the semantic field of vocal music.

From a translation point of view, this has been a joint effort carried out cooperatively between the writer of the source text (Bernat Cabré), the linguist translating it into English (Ester Baiget), and the contracting party (Josep Cabré). At the moment it is still a work in progress and we plan to show the final draft of the English translation to a professional translator for the finishing touches.

Translating Cultures: The Dreaming and Aboriginal Cosmology - Analysis

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Source excerpt: Stanner, W.E.H. (1953). The Dreaming. En Manne, R. The Dreaming & Other Essays, 58-72. Australia: Black Inc. Agenda. English into Spanish

The Dreaming

The Australian Aborigines' outlook on the universe and man is shaped by a remarkable conception, which Spencer and Gillen immortalised as "the dream time" or *alcheringa* of the Arunta or Aranda tribe. Comparable terms from other tribes are often almost untranslatable, or mean literally something like "men of old". Some anthropologists have called it The Eternal Dreamtime. I prefer to call it what many Aborigines call it in English: The Dreaming, or just, Dreaming.

A central meaning of The Dreaming is that of a sacred heroic time long ago when man and nature came to be as they are; but neither "time" nor "history" as we understand them is involved in this meaning. I have never been able to discover any Aboriginal word for time as an abstract concept. And the sense of "history" is wholly alien here. We shall not understand The Dreaming fully except as a complex of meanings. A blackfellow may call his totem, or the place from which his spirit came, his Dreaming. He may also explain the existence of a custom, or law of life, as causally due to The Dreaming.

A concept so impalpable and subtle naturally suffers badly by translation into our dry and abstract language. The blacks sense this difficulty. I can recall one intelligent old man who said to me, with a cadence almost as though he had been speaking verse:

White man got no dreaming,
Him go 'nother way.
White man, him go different.
Him got road belong himself.

Although, as I have said, The Dreaming conjures up a notion of a sacred, heroic time of the indefinitely remote past, such time is also, in a sense, still part of the present. One cannot fix The Dreaming in time: it was, and is, everywhen.

[...]

Why the blackfellow thinks of “dreaming” as the nearest equivalent in English is a puzzle. It may be because it is by the act of dreaming, as reality and symbol, as the Aboriginal mind makes contact-thinks it makes contact-with whatever mystery it is that connects The Dreaming and the Here-and-Now.

[...]

Target translation

El Sueño

La actitud de los aborígenes australianos ante el universo y el hombre está formada por una idea notable, a la que Spencer y Gillen bautizaron como “el tiempo del soñar” o la *alcheringa* de las tribus Arunta y Aranda. Los términos comparables de otras tribus suelen tener traducciones muy poco exactas o suelen significar, literalmente, algo como “hombres del pasado”. Algunos antropólogos lo han llamado El tiempo del soñar eterno. Yo prefiero llamarlo por el nombre que muchos aborígenes le dieron en inglés: El soñar o, simplemente, Soñar.

Un significado central de El soñar es el de un pasado remoto, sagrado y heroico, en el que el hombre y la naturaleza tomaron su forma actual; sin embargo, este significado no incluye el concepto de “tiempo” ni de “historia” tal como los entendemos nosotros. Nunca pude descubrir ninguna palabra aborígen para nombrar al tiempo como concepto abstracto. Y el sentido de “historia” es completamente ajeno a ellos. No podremos entender El soñar por completo a menos que lo hagamos como un conjunto de significados. Un miembro de la comunidad negra ^[1] puede referirse a su tótem o al lugar del que proviene su espíritu como su Soñar. También puede que explique la existencia de una costumbre o una ley de la vida como resultados de El soñar.

Dada su naturaleza tan intangible y sutil, este concepto se ve afectado gravemente por la traducción a nuestro idioma, seco y abstracto. Los nativos perciben esta dificultad. Recuerdo a un anciano inteligente que me dijo, con una cadencia típica de la poesía:

Hombre blanco no tiene soñar,

Tiene otras formas.
Hombre blanco, hace diferente.
Tiene sus propias maneras.

Aunque, como mencioné anteriormente, El soñar evoca una noción de un tiempo sagrado y heroico inscripto en el pasado remoto, en cierto sentido, ese tiempo aún forma parte del presente. No podemos fijar El soñar en el tiempo: estuvo, y está, *en todo el tiempo* ^[2].

[...]

Por qué los miembros de la comunidad negra consideran “soñar” como el equivalente más exacto en inglés es un enigma. Podría deberse a que es a través del acto de soñar, literal y simbólicamente, que la mente aborígen se comunica, o cree que se comunica, con aquel misterio incierto que conecta El soñar con el Aquí y Ahora.

^[1] El autor utiliza el término “blackfellow”, cuya traducción literal al español podría ser “compañero negro”. Este término se ha utilizado asiduamente en contextos formales e informales para referirse a los miembros de las comunidades aborígenes de Australia desde la década de 1820. En las últimas décadas, los hablantes no-aborígenes dejaron de usarlo, ya que se considera peyorativo, pero los aborígenes se apropiaron del término y lo usan para referirse a otros miembros de las comunidades nativas.

^[2] En todo el tiempo es la traducción literal de “everywhen”, un término que el autor acuñó para referirse a la imposibilidad de ubicar El soñar en un lugar determinado de la línea temporal.

The Translation Process: Analysis

I am an English Language Teacher and English-Spanish Translator from Córdoba, Argentina. I graduated from the National University of Córdoba (UNC) in 2021 and in 2022 I moved to Sydney, Australia. To work as a certified translator or interpreter in Australia, language professionals must get a specific certification from the National Accreditation Authority for Translators and Interpreters (NAATI). NAATI is a public, not-for-profit company that is jointly owned by the Commonwealth, state and territory governments, and it sets and maintains high national standards for the translating and interpreting sector. One of the main steps to get the certification is sitting for a series of exams related to Ethical and Intercultural Competency. During the preparation for these exams, I could gain more insights into a peculiar and particularly salient aspect of Australian history and multicultural society: the Aboriginal communities.

I had already witnessed the recognition and respect given to Aboriginal peoples as Traditional Owners of the Land in many instances during my stay in Australia, for example, by the Welcome to Country ceremonies celebrated during public functions and other important events. But at this time, I could have a closer look at their history and their status today.

Australia is made up of many different and distinct Aboriginal and Torres Strait Islander groups, each with their own culture, language, beliefs, and practices. In 2016, Aboriginal and Torres Strait Islander peoples made up just 3.3 per cent of the Australian population. However, many elements of their culture and traditions are still present and have an important place in Australia's multicultural make-up. Despite some improvements in recent years, such as the legal recognition of their land rights in many parts of the country and the endorsement of the United Nations Declaration on the Rights of Indigenous Peoples, Aboriginal and Torres Strait Islander people continue to be one of the most vulnerable groups in Australia.

The text I chose to render my translation process is a fragment of "The Dreaming" by W.E.H Stanner. I think this text is worth translating into Spanish, since aboriginal rights, traditions and knowledge are recurring topics for debate and analysis worldwide. Understanding and informing about such topics does not only improve the wellbeing of their communities and the preservation of their rights, but also provides the wider society with important knowledge that could be used, for example, for the preservation of the ecosystem. The complex localised and adaptable indigenous ecological knowledge is highly valued and passed from generation to generation. It is central to their lives and livelihoods and helps them to manage precious and threatened natural resources of the places they inhabit. Indigenous value systems can provide a fresh perspective on human well-being for an inclusive view of nature's values in our living.

W.H.E Stanner was a prominent Australian journalist, soldier and anthropologist who was born in Watsons Bay in 1905. During his numerous fieldwork trips to the Aboriginal communities, he documented details of traditional life and cultural contact, concentrating on religion, rituals and the complexities of social change. He made several field trips to the Daly River and Port Keats region, and the Fitzmaurice River between 1952 and 1959. During this time, he began writing what many anthropologists regard as his most important work: a complex series of articles on Aboriginal religion for the journal *Oceania* and a series of essays and lectures for non-specialised audiences. In 1953, Stanner wrote a talk on the Aboriginal world view for the Canberra Fellowship of Australian Writers, "The Dreaming" (1956), which is considered by many a triumph of empathetic anthropological imagination.

Social science texts have a series of characteristics that differentiate them from texts produced in other disciplines, such as natural sciences, and call for particular translation techniques and methods. Social science theories are often influenced by specific political, social and cultural contexts. In the case of anthropological texts, many of the concepts and the terminology presented in them do not belong to the culture of the source language, yet they are interpreted and presented from the source language culture's point of view. While reading and analysing this text the main questions that came to my mind were: How could I approach the text to interpret the concept and terminology clearly, given that I was in fact interpreting the aboriginal cosmology from the white Australian/European point of view? To what extent do I need to make the text readily accessible to the target culture by adapting its lexicon and structures? To what extent should I maintain the expressions and structures of the source culture, sacrificing the style and fluency of the text in order to make it clear to readers that they are in fact reading a translation? If the form is lost, is not some of the content lost as well?

To describe my translation process, I will focus on four elements of the text: the concept The Dreaming and the translation of the terms used to name it, the expression "blackfellow" which had a particular usage at the time the text was written, the fragment in which an Aboriginal Australian's words are rendered in direct speech, and, finally, the term "everywhen", which was coined by the author.

"The Dreaming", "Dreaming" and "the eternal dreamtime" are the three expressions used in the text to refer to a central concept in the aboriginal cosmology. In general terms, this conception reflects the balanced relationship between the spiritual, natural and moral elements in the world. It also refers to a founding drama, a period during which a formless land was given a form that is nevertheless eternal and atemporal. Finding an equivalent for "The Dreaming" has been challenging for many reasons. Although all researchers agree that The Dreaming is of the utmost importance in Aboriginal life, the deeper meanings of the concept still remain elusive. Defining the essential traits of a concept is the first step to understanding a term and finding the best equivalent in the target language, but, in this case, even the concept is not clear. Another fact that made it difficult is that the researchers came up with these equivalents by interpreting what the aboriginal informants said, whose definition of the concept varied according to its usage and the meanings given to it in different contexts. Many authors have stated that the translations from the aboriginal languages proposed by most researchers are inadequate and that, to translate such a complex aspect of the aboriginal worldview into a language that has been used to reflect a different outlook of life and time, would require further research and new approaches.

I decided, then, to follow the criteria of the researchers cited by the author: Baldwin Spencer and F. J. Gillen, who became acquainted with the terms *Alchera* and *Alcheringa* in 1896. According to them, “The Dreaming” is an English translation of the Arunta term *altjiranga ngambakala* (*alcheringa*). *Alchera*, they said, was used in reference to past times during which the ancestors of the different totemic groups lived and wandered over the country. Yet, in everyday language, a similar word was also used for “dream”: to dream is *alcherama*. Because, to them, it seemed to indicate a past period of a vague and “dreamy” nature, they adopted the term “dream times” to express as nearly as possible the meaning of *alcheringa* (*alchera*, a dream, and *ringa*, a suffix meaning “of” or “belonging to”).

Regarding the Spanish equivalents, I found different translations of this term, such as “La Creación”, “El Devenir” and “El Sueño”. Equivalents such as “La Creación” would be correct just in part, since it only reflects the creative moment in which life and the earth took shape, but not the connection that natives have with it subconsciously during their sleep. The most popular equivalent is “El Sueño”. However, the main term (supposedly chosen by the aboriginal people) is “The Dreaming” and not “The Dream”, so I chose “El Soñar”, which is not only a closer equivalent in terms of grammatical category (a literal translation from the present participle using the infinitive “infinitivo sustantivado”). In my opinion, it also denotes a more comprehensive meaning: it includes the subconscious representation in peoples’ minds, the act of dreaming (by being a verb and not a noun) and the aspectual nuance of “timelessness”.

For the expression “blackfellow”, the first idea I had was to choose an equivalent in Spanish that would clearly refer to the members of the Aboriginal communities without including any reference to skin colour. I thought that rendering the author’s words with a closer equivalent in Spanish would be detrimental, since coming across the word “negro” in reference to Indigenous Australian people could be shocking for a Spanish reader and affect the overall understanding of the text. However, after reading the Guidelines for the Translation of Social Science Texts by the American Council of Learned Societies, I decided to keep the color nuance in the expression and clarify the usage of “blackfellow” for the social studies written at that time. Translating social sciences does not only require exhaustive knowledge of the discipline and topic involved, but also an understanding of the expressions, the jargon, and the idiosyncratic elements determined by the historical contexts in which the text was produced. The Guidelines for the Translation of Social Science Texts advice that translators should refrain from imposing politically correct language retroactively.

The fragment in which the expressions of an Aboriginal person are expressed literally involved two main challenges. The first one is the fact that his oral command of the English language is reflected by the author without corrections. Therefore, it has

features characteristic of an elementary language competency. The second is that the words in the source text rhyme, and the author explicitly compares these expressions with poetry. I decided to translate this fragment as closely to the original as possible, eliminating some articles and preserving the rhyme in the words “formas” y “maneras”.

The term “everywhen” was coined by the author to refer to the timelessness of *The Dreaming* and it was published for the first time in this text. While the author could use a type of derivation from the word “everywhere” to create a new word with a subtle difference in meaning, but still intelligible for English speakers, I was not able to find a word in Spanish that could be molded so as to reflect a different meaning and still be understood by the target audience. I did not want to include the term as a loanword since I consider that adding words into the text that most readers may not understand could interrupt the flow of reading and potentially impede comprehension. To translate this term, I opted for the literal translation “*en todo el tiempo*” and, also following the advice of the Guidelines, I added a Translator’s Note to clarify the existence and the significance of the term.

By translating this text and describing the steps involved, I could reflect, once more, on some of the essential skills translators have to develop and expand every time we work on new projects: defining concepts prior to dealing with terms, understanding the historical contexts in which the text was produced and the perspective that should be given through the translation, choosing or drafting a technique to deal with neologisms and examining the resources that the target language has to translate them, and finding the way of preserving the author’s style without compromising the clarity of the content.

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Translating *Never Fall Down*: Analysis of a Challenging Process

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Source excerpt: McCormick, P. (2012) *Never Fall Down*. Random House International. English into Catalan

Tonight I study the crowd, find a lady—fat one, fat like milk fruit—and slowly, slowly, very sneaky, my brother and I, we hide behind her skirt, hold on so light she doesn't know, and pretend she's our mom. Kid with parent can see the movie for free. Kid like us, we pretend.

Inside the movie palace we watch America, black and white, with airplane, shiny car, and women in skirt so short they show the knee. War movie, lotta shooting, and a little bit kissing. For the shooting, my brother and me, we clap; for the kissing, we hide our face in our shirt.

After the show, it's the best part—when we do the movie ourselves.

Outside in the park, we fly the plane, shoot the gun, be the hero. Just like the real soldier fighting right now in the jungle outside of our town. We shoot probably a hundred bullet, die a hundred time. Then we hear a whistle, and the sky far away flash white. The palm tree shiver, and the ground shake. And all of a sudden the war is real.

Target translation

Aquella nit vaig estudiar la multitud, i vaig trobar una dona —una de grassa, grassa com una pera— i a poc a poc, d'amagades, el meu germà i jo, ens vam amagar darrere la seva faldilla, ens hi vam agafar tan lleugerament que no se'n va adonar, i vam fer veure que era la nostra mare. Els nens podien veure la pel·lícula gratuïtament amb un pare o mare. Els nens com nosaltres, fèiem veure que en teníem.

Al teatre vam veure Amèrica, en blanc i negre, amb avions, cotxes lluents, i dones amb faldilles tan curtes que ensenyaven els genolls. Una pel·lícula de guerra, molts trets, i una mica de petons. Durant els trets aplaudíem, el meu germà i jo. Amb els petons, amagàvem la cara dins la samarreta.

La millor part va ser després de l'espectacle, quan vam fer la pel·lícula nosaltres mateixos. Fora al parc, pilotàvem l'avió, disparàvem les armes, érem els herois. Igual que els soldats de veritat que lluitaven en aquell mateix moment a la jungla a prop de la nostra ciutat. Vam disparar unes cent bales, vam morir cent cops. Després vam sentir un xiulet, i el cel va llampegar en blanc a la llunyania. Les palmeres es van sacsejar, i el terra va tremolar. I de cop la guerra era de veritat.

The Translation Process: Analysis

The selected excerpt is a fragment of the first chapter of the book *Never Fall Down*, by Patricia McCormick, which is a text that was introduced to me by a publishing house that specialises in musical texts. The interest in this book stems from the fact that it is the autobiography of a victim of the Cambodian Civil War who survives thanks to his musical talent.

The book lacked a translation into Catalan. This, along with the fact that there aren't almost any other books on the Cambodian genocide that had been translated into Catalan, made me reflect on the lack of literature from non-Western countries in the Catalan language. Moreover, I believe translators have the responsibility of expanding the amount of literature available in minority languages.

The translation process started with general reading and documentation. Given that the story is contextualised during the dictatorial period of the Khmer Rouge in Cambodia, it was necessary to do lots of research on the topic, not only to understand what was being explained, but also to find fixed translations of some key elements in that context, such as the Khmer Rouge themselves. For this, I read a few articles on the topic, given the lack of literary books on these events in Catalan.

The process of translating the text posed some interesting difficulties, which make this translation worth sharing. In general, the main difficulty was that the language used in the source text did not contain any inflections of plural, third-person singular, or past tense. I did not know if this was a conscious choice, or if it was because the narrator did not have a perfect command of English. For this reason, I decided to omit these linguistic choices and translate the text into standard Catalan. As it can be seen in the translation, the text was transposed into the past tense, since the events

that happened in the past (the 1970s) are narrated from the “present” (1984). This choice was reflected upon a lot, given that the source text uses time adverbs, such as *tonight*. In the translation, these have been adapted to their past-tense counterparts.

The events narrated were set in Cambodia in the 1970s, and for this reason, they included many elements from its culture and customs. For instance, the excerpt talks about a milk fruit that comes from the trees in southeast Asia. Given that it is not present in the European culture, translating it by its Mayan name *Caimito*, used in Latin America, would not have helped its comprehension. Instead, given that it only acts as a tool for comparison in the sentence *fat like a milk fruit*, it was decided to use another fixed expression in Catalan that also referred to a fruit, *grassa com una pera* (fat like a pear).

Another choice that had to be made concerns the topic of *America* versus *the United States*. In the case of this excerpt, I opted for the option of *America*, given that the story is narrated by a Cambodian kid who most probably didn’t know the difference, and because it is not relevant for the text whether this term is the most accurate or not. Moreover, the United States has been widely referred to by the name *America*, and, therefore, this term did not hinder the understanding of the text.

In conclusion, the translation proposed in this article offers a new approach to the text, through the conversion of all the verbs into the past tense, which contributes to the target text with a chronological impression rather than the “permanent present” that the book presented originally.

The analysis of the translation process of this literary work offers a new perspective on the translation of texts in non-standard English.

Unraveling Ideologies: Analyzing and Translating News on Homophobia in Soccer

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Source excerpt: Marca, E. /., & Sam, A. B. (2022, 16 mayo). Gueye refused to play for PSG to avoid wearing an anti-homophobia shirt. English into Spanish

Gueye refused to play for PSG to avoid wearing an anti-homophobia shirt

Reportedly the reason why he was in the stands against Montpellier

Paris Saint-Germain midfielder **Idrissa Gueye** allegedly refused to wear the shirt with the colours of the LGTBI+ flag that the Parisian team wore last Saturday during the match against Montpellier.

All the players, including **Leo Messi, Kylian Mbappe, Achraf Hakimi and Sergio Ramos**, wore their jerseys with rainbow colours on the occasion of the World Day Against Homophobia and Transphobia, which is celebrated on May 17

According to Le Parisien, the reason for not joining the cause could be motivated “by his religious convictions”. A refusal that “disconcerted and saddened several teammates on the PSG trip”.

The coach, **Mauricio Pochettino**, assured that the player had no physical problem, but did not play the match for “a personal reason”, which did not sit well with the Argentine coach, according to French media reports.

“It is a matter that will be settled internally,” the sources said. Last season **Gueye** avoided a match in which PSG supported the LGTBI+ movement by wearing a similar shirt on the grounds that he was suffering from gastroenteritis.

The president of the Ile-de-France region, in which Paris is located, **Valerie Pécresse**, has deplored the footballer's actions and called for sanctions.

"The players of a football club, and those of PSG in particular, are figures of identification for our young people, they have a duty to set an example. **Idrissa Gana Gueye's** refusal to join the fight against homophobia must not go unpunished," she said.

Target translation

PSG: jugador se niega a vestir la camiseta contra la homofobia

Según se informa, la camiseta fue la razón por la cual **Idrissa Gueye** estuvo en la tribuna durante el partido contra Montpellier.

Idrissa Gueye, el mediocampista del Paris Saint-Germain, supuestamente se negó a vestir la camiseta con los colores de la bandera LGBTQ+ que el equipo parisino vistió el sábado pasado en el partido contra Montpellier.

Todos los jugadores, incluidos **Leo Messi, Kylian Mbappé, Achraf Hakimi y Sergio Ramos**, llevaron puesta la camiseta con los colores del arcoíris para el Día Internacional contra la Homofobia, Transfobia y Bifobia, que se conmemora el 17 de mayo.

Según el medio France Info, si bien el jugador de 32 años había sido convocado en un primer momento, terminó viendo el partido desde la tribuna.

De acuerdo con el diario Le Parisien, la decisión de no unirse a la causa estuvo motivada por "sus convicciones religiosas". El rechazo "desconcertó y entristeció a varios compañeros del equipo del PSG".

El director técnico de nacionalidad argentina, **Mauricio Pochettino**, aseguró que el jugador no tenía ningún problema físico, pero que no participó en el partido por "razones personales". Según los medios franceses, Pochettino no estuvo muy contento con la decisión.

El PSG decidió no hacer comentarios oficiales al respecto, pero fuentes cercanas al club le informaron a la Agencia EFE que "el club y sus jugadores, incluidas las figuras del equipo, están muy orgullosos de vestir la camiseta"

Según las mismas fuentes, "es un asunto que se resolverá internamente". Durante la temporada pasada, **Gueye** también evitó jugar un partido en el que los jugadores

usaron una camiseta similar para apoyar al movimiento LGTBIQ+. La justificación del mediocampista fue que tenía gastroenteritis.

Valérie Pécresse, la presidenta de la región de Isla de Francia, en donde se encuentra París, repudió las acciones del futbolista y pidió que se lo sancione.

“Los jugadores de los clubes de fútbol, en especial los del PSG, son figuras con las que nuestros jóvenes se identifican y, por eso, tienen la obligación de dar el ejemplo. La negativa de **Idrissa Gana Gueye** de posicionarse en contra de la homofobia no debe quedar impune”, declaró la presidenta.

The Translation Process: Analysis

Introduction

You are starting out in the translation world and you receive what looks like a simple, straightforward assignment: a 300-word piece of news titled “Gueye refused to play for PSG to avoid wearing an anti-homophobia shirt”. You do not have the faintest idea of who Gueye is, but the first thought that crosses your mind is “Wow, that’s homophobic.” Nevertheless, after carefully reading and analyzing the text, one can notice how ideologically charged—and, maybe, misleading—the source text is. Let us take a closer look.

It is of paramount importance to assert that, as Tesseur (2017, p. 646) explains, “translation is a social activity, a site of struggle occupied by many actors with different power positions bound to different institutional ideologies”. Texts may subtly index ideologies that clash with the translator’s beliefs. Hence, translators are agents who negotiate and make decisions on whether they are going to accept the assignment, what content will be included, and how the information will be presented.

In this paper, our team of analysts will first present the relevance of bringing the source text into the target language. It will be followed by a thorough examination of the nuances of the ideology underlying the source text. Finally, the translation process and the steps followed to solve the challenges arising from the previous analysis will be described.

Relevance

There are several reasons why we believed the English source text was worthy of an Argentinian Spanish translation. They are listed below:

- Our team was composed of linguists from France and Argentina. It was our intention to work with the source text which represented a meeting point between the two cultures. This text fulfills that purpose because the soccer club Paris Saint Germain, which the news is about, is of French origin and involves several members of Argentine origin (Lionel Messi and Mauricio Pochettino).
- Soccer is an undeniable part of Argentine culture and identity; thus, soccer-related content widely circulates throughout media and is a profitable topic for agencies. News about Lio Messi—a beloved captain who led the national team to victory in Copa América 2021—sells like hot cakes.
- The LGTB movement is currently in the spotlight as many human rights movements protest and openly make their voices heard worldwide. Notwithstanding, soccer has always been an area in which this movement is “taboo,” and is usually silenced. Therefore, we deemed it thought-provoking and worth-sharing that such a well-known international team took action to support this minority group.

Ideology

As responsible linguists, we understand that “language and social life are mutually shaping and the social context in which communication (or translation) takes place should be investigated rather than assumed” (Ramptom et al., cited in Tesseur, 2017). That is why we carried out an in-depth examination, which revealed that Idrissa Gana Gueye is a devout Muslim who lives in Senegal, where homosexuality is a crime. However, the newspaper does not make any reference to the player’s religious convictions; it merely depicts him as unwilling to join the cause.

There are several linguistic elements throughout the text that construct an image of Idrissa Gueye as a mere homophobic player who will not take a stance against homophobia. For instance, several agentive verbs, such as “refuse” or “avoid” (to wear the LGTB shirt), and some nouns, such as “refusal”, denote that Gueye took voluntary action in order not to support the LGTB movement, which portrays a negative image of the player. Moreover, there is mention of a previous similar event in which the player “avoided a match (...) on the grounds that he was suffering from gastroenteritis”. This phrase suggests that Gueye was making excuses in order not to wear the LGTB shirt, when in fact, it is possible that he was actually sick. Finally, by means of discourse representation, the text producer only includes the voices of those who condemned Guaye’s decisions, without voicing those who supported and understood him.

To sum up, the news attributes negative qualities to Gueye by constructing an image of a homophobic soccer player, deliberately avoiding any mention of his religious beliefs.

The Translation Process

As translators, it is of unparalleled importance to detect such instances reflecting ideologies and deliberate decisions made by the text-producer. We decided to replicate these decisions in our target text to reflect the same ideas implied in the newspaper. The assignment was part of an exam for the subject Journalistic Translation. However, if a real client assigned this task to us, we would suggest including the player’s voice and plausible explanations (his religious convictions).

The following chart illustrates the decisions made throughout the translation process, with the problematic source text on the left column and the functional equivalent text on the right column.

Source	Functional equivalent in target
“Gueye refused to play for PSG to avoid wearing an anti-homophobia shirt”	“PSG: jugador se niega a vestir la camiseta contra la homofobia”
Last season Gueye avoided a match in which PSG supported the LGBTBI+ movement by wearing a similar shirt on the grounds that he was suffering from gastroenteritis.	Gueye también evitó jugar un partido en el que los jugadores usaron una camiseta similar para apoyar al movimiento LGTBIQ+. La justificación del mediocampista fue que tenía gastroenteritis.
A refusal that “disconcerted and saddened several teammates on the PSG trip”.	El rechazo “desconcertó y entristeció a varios compañeros del equipo del PSG”.
Idrissa Gana Gueye’s refusal to join the fight against homophobia must not go unpunished (...).	La negativa de Idrissa Gana Gueye de posicionarse en contra de la homofobia no debe quedar impune (...).

Conclusion

This study addressed ideology in the translation of pieces of news, and more specifically, in a sports journalistic text which contains several linguistic elements that portray a soccer player as homophobic. The purpose was to highlight how important it is for translators to position themselves as agents. Agents that analyze the source text and conduct an extensive investigation about the topic before starting the translation *per se*, and that finally, take active decisions during the translation process. To that end, we selected, analyzed, and translated a controversial source text filled with ideological nuances.

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Translating Feminist Voices: Challenges of Temporal Distance and Cultural Context

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Source excerpt: The Prisoners at Bow Street (extract) by Emmeline Pankhurst (1908). English into Spanish

Why I am in this Dock

I was brought up by a father who taught me that it was the duty of his children, boys and girls alike, to realize that they had a duty towards their country; they had to be good citizens. I married a man, whose wife I was but also his comrade in all his public life. He was, as you know, a distinguished member of your own profession, but he felt it his duty, in addition, to do political work, to interest himself in the welfare of his fellow countrymen and countrywomen. Throughout the whole of my marriage I was associated with him in his public work. In addition to that, as soon as my children were of an age to permit me to leave them, I took to public duties. My experience in doing that work brought me in contact with many of my own sex, who in my opinion found themselves in deplorable positions because of the state of the English law as it affects women. You in this Court must have had experience of women who would never have come here if married women were afforded by law that claim for maintenance by their husbands which I think in justice should be given to them when they give up their economic independence and are unable to earn a subsistence for themselves.

Target translation

Por qué estoy en este banquillo

Fui educada por un padre que me enseñó que tanto sus hijos como sus hijas, por igual, tenían responsabilidades para con su nación: el de ejercer una buena ciudadanía.

Me casé con un hombre, cuya mujer he sido, pero también he sido su camarada en la vida pública. Compartió con ustedes una profesión de la que fue un miembro distinguido, como bien saben, pero sintió asimismo la obligación de dedicarse a la política, de interesarse en el bienestar de sus conciudadanos y conciudadanas. A lo largo de mi matrimonio acompañé a mi marido en su vida pública. Además, cuando la crianza de mis hijos me permitió cierta independencia, asumí obligaciones públicas. La experiencia adquirida en el quehacer me hizo entrar en contacto con muchas de mi propio sexo, quienes en mi opinión se encontraban en una situación deplorable debido al estado de la ley inglesa en lo que respecta a las mujeres. Ustedes en este Tribunal deben haber sido testigos de la presencia de mujeres que nunca habrían visto aquí si a las mujeres casadas se les otorgara el derecho de reclamar la manutención por parte de sus esposos, lo que considero debe otorgárseles cuando renuncian a su independencia económica y ya no son capaces de mantenerse por sí solas.

The Translation Process: Analysis

This translation assignment came to me from the publishing department of the School of Languages, National University of Córdoba (Argentine Republic), to be part of Volume II of the series *Ser mujeres, ser personas: voces de mujeres que pelearon por sus derechos durante el fin de siècle en Estados Unidos e Inglaterra*. This compilation brings together emblematic speeches and writings produced by women's rights activists in the late 19th and early 20th centuries in the United States and Great Britain. Unpublished in Spanish until today, these texts have been selected for their germinal character and for their contribution to the historical victories in the field of civil rights. The versions offered are intended to revalue the historical role of these reformist discourses and to place them in dialogue with current voices and debates¹.

When I agreed to work on this collaboration, I was presented with several challenges. Being a scientific-technical translator, I had to change my mindset to focus on a period text. Moreover, the translation implied assuming in another language the voice of the author in her feminine and feminist voice. Women's rights and language surrounding gender issues have — fortunately! — evolved over time.

Scientific-technical texts provide, in a way, a comfort zone or a safe zone for a translator trained in specialized terminology. The task is focused on the relentless search for

1. Our translation, from the presentation of Volume I, open access here: <https://rdu.unc.edu.ar/handle/11086/28967>

accurate terms, clear references, linear syntax, and “good” Spanish. This translation assignment meant navigating in a sea of nuances. The words (I wouldn’t say terms here) had a specific semantic weight. The vocative “Sir” would have been eliminated in a technical text as an error. I remember coming across a machine translation output in a user’s manual that indicated, on its cover, that it was addressed to “Mr. Operator”! In Emmeline Pankhurst’s testimony, “Sir” was translated as “Señor Juez”.

The letter encompassed numerous expressions that collectively wove a semantic web with the primary objective of advocating for women’s rights. Each expression in the letter served as a thread, interconnecting with others to form a cohesive and powerful argument in support of gender equality. The author employs evaluative language to depict the injustices endured by women such as “malice”, “degradation”, “inadequate marriage laws”, “abominable”, “atrocious”, “unjust”, to mention a few. Together, these expressions formed a rich tapestry of appeals aimed at promoting the rights and empowerment of women.

An added challenge was temporal distance. Due to the century-long time span separating the original letter from its translation, the translator must exercise careful attention to style, language, and intention. The cultural context of the letter plays a crucial role in understanding and translating its content. Social norms, gender roles, and political circumstances prevalent during the late 19th century/early 20th century significantly differ from contemporary society. Translating the letter while preserving the feminist perspective and ensuring it resonates with modern feminist discourse requires a careful approach.

In conclusion, my humble aspiration when I accepted the assignment was for this rendering into my mother tongue to foster the recognition of translation as a form of activism, specifically in the context of disseminating feminist perspectives, while highlighting the struggles of the pioneering women who fought to secure their — and our — rights.

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Translating Art: Challenges and Strategies in Audiovisual Translation

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Source excerpt: An insight into audiovisual translation and the arts. English into Spanish

Nowadays, audiovisual content is being spread twenty-four hours a day, seven days a week. Besides, this type of content is increasingly made accessible not only for English-speaking viewers but for viewers that speak many languages too, from the widely known languages, such as Spanish or Chinese, to the lesser known ones, like Burmese or Kurdish. By doing this, the audiovisual text being translated and subtitled reaches wider audiences.

Audiovisual content can include countless topics, whatever is presented on a video, for instance, can be translated if that is the aim. In this particular case, I will focus on the translation of audiovisual texts about art. For the most part, information about the arts is found in written texts, museum descriptions or brochures. However, there are several projects whose aim is to reach a broader public, and therefore, resort to producing audiovisual content for artistic-related websites, YouTube channels, and even the big screen.

When talking about their works, artists typically explain and try to convey in their own words what is expressed in a particular work of art or in their exhibitions without time constraints. Even though that may not be an issue when translating written texts, it is when translating audiovisual texts, i.e. subtitling. Besides, the ones belonging to written translation, presenting a written text by recounting the original audio being listened to can have many challenges which are unique to subtitling related to spatial, temporal, and linguistic dimensions. Among the spatial dimensions, there are two which constrain the number of characters when subtitling: characters per second (CPS) and characters per line (CPL). Challenges related to temporal dimensions are the minimum and maximum duration of subtitles to appear on the screen. Last but not least, as regards linguistic dimensions, text reduction plays an important role in

this matter when needed. However, the images shown in the video will be of great advantage for translators as we can rely on them when the constraints discussed above become present.

A recurrent issue that came up, in my experience, when subtitling videos about contemporary artists was that writers or philosophers were quoted to illustrate an idea or concept they wished to further elaborate on. These quotes were usually lengthy, explicit regarding the quotes' references, and appeared as graphics. Moreover, they were in-between dialogues or the time shown on screen was limited, meaning that the corresponding quote subtitle did not have enough time to include all the information given in the original quotation nor could take up space from the preceding or following dialogues or continue to appear on-screen after a shot change.

My solution to this situation was to fall back on the video and the dialogue. As these texts are multimodal, i.e. audiovisual texts combine the written, the visual, and the audio modes, among others, translators resort to what the video offers to their advantage. In this case, the quotes were written on a cloth and appeared in different parts of the audiovisual material. They were two lines long, the third line was dedicated to the author and book's name, and their time on-screen was not sufficient. So, it was not possible to include every aspect of the quotes and to respect—at the same time—the spatial and temporal features. Luckily, the quotes were shown as a way to back up the artist's explanations. Therefore, the artist had explained before that his inspiration came partly from the quotes written by a famous philosopher when in prison. This implicitly suggests that the quotes were taken from these writings, so the viewers are aware of the provenance of such quotes. Bearing that in mind, it was not necessary to translate again where these references were taken from. From that, the subtitles only included the translated quotes and their author. Relying on the audiovisual material is beneficial for the translator.

Audiovisual translation (AVT) completely differs from written translation as the audio-visual part is constantly establishing connections as well as creating content. It is in our hands to provide the best result. In topics such as the arts, the images and the dialogues add vividness to what the artist is portraying which, in turn, can work as a support for translators and viewers likewise.

Ungendering *Written on the Body*: Translating Jeanette Winterson's Gender-Ambiguous Narrative

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Source excerpt: Winterson, J. (1993). *Written on the Body*. London: Vintage Books. English into Spanish

I rang the bell. Louise answered. Her husband Elgin was in his study playing a computer game called HOSPITAL. You get to operate on a patient who shouts at you if you do it wrong.

'Hello Louise. I was passing so I thought I might pop in.'

Pop in. What a ridiculous phrase. What am I, a cuckoo clock?

We went down the hall together. Elgin shot his head out of the study door. 'Hello there. Hello, hello, very nice. Be with you, little problem with the liver, can't seem to find it.' (Winterson 1993, pp. 29-30)

I welcomed the quiet hours of late afternoon. No-one would disturb me, I could make smoky tea and sit in my usual place and hope that the wisdom of objects would make some difference to me. Here, surrounded by my tables and chairs and books, I would surely see the need to stay in one place. I had been an emotional nomad for too long. Hadn't I come here weak and bruised to put a fence round the space Louise now threatened? (Winterson 1993, p. 38)

Target translation

Llamé al timbre. Abrió Louise. Su marido, Elgin, estaba en el estudio jugando a un videojuego llamado HOSPITAL en el que operas a un paciente que te grita si te equivocas.

—Hola, Louise. Pasaba por aquí y pensé asomarme a verte.

Asomarme a verte. Qué frase más ridícula. ¿Qué soy, un cuco de reloj?

Entramos. La cabeza de Elgin apareció en la puerta del estudio.

—Hola. Hola, hola, qué bien. Un momento, tengo un pequeño problema con el hígado, parece que no lo encuentro.

Agradecí las horas tranquilas del final de la tarde. Nadie me molestaría, podía hacerme un té caliente y sentarme en mi sitio de costumbre, esperando que la sabiduría de los objetos supusiera alguna diferencia para mí. Aquí, mientras me rodeaban mis mesas y sillas y libros, vería con toda seguridad la necesidad de asentarme en un lugar. El nomadismo emocional había durado demasiado. ¿No había llegado hasta aquí débil y con moratones para rodear con una verja el espacio que Louise ahora amenazaba?

The Translation Process: Analysis

Ungendering Jeanette Winterson's *Escrito en el cuerpo*

Jeanette Winterson claimed that defining gender in *Written on the Body* would have made her story tilt in a way that she did not intend to (Bilger 1998). For this reason, the narrator's gender "remains undeclared" (Gustar 2005, p. 28) all throughout the novel. The inability to assign a stable gender to the narrator confuses the readers, who unceasingly try to apply gender (Schabert 2010), even by means of misleading clues or "an ambiguous variety of stereotypical markings" (Farwell 1996, p. 178). This explains why the narrator in *Written on the Body* has often been categorized as bisexual, pansexual (Gustar 2005), unstably gendered (Nunn 1996) and queer (Lanser 2013). To avoid labels, Winterson deliberately and skillfully hides explicit gender marks and avoids revealing the narrator's name, age, appearance, beliefs, historical and geographical context (Bradford 1998; Kauer 1998; Walter 1992).

Winterson wants her books to make readers think (Bilger, 1998) and *Written on the Body* is no exception. Her willful decision to eliminate gender distinctions (Lindenmeyer

1999; Finney 2000; Sánchez-Palencia 2002) has no other purpose than to make readers examine, question, and deconstruct their assumptions, stereotypes and clichés about sex, love, gender, and behavior (Kauer 1998; Bradford 1998; Sánchez-Palencia 2002; Gustar 2005; Front 2009; Fludernik 2009; Lanser 2013) and demonstrate that gender is socially, historically, and culturally constructed (Moi 1989; Butler 2007). In this regard, Winterson ultimately encourages us to rewrite what has been written on our bodies (Fåhraeus 2008).

According to Schabert, “fiction, [...] allows creating genderless characters” (2010, p. 75). Unlike Spanish, unspecifying gender successfully works in English, which does not inflect adjectives. But even if English can mark gender by means of pronouns, the lack of textual evidence and explicit grammatical hints in *Written on the Body* results in total gender ambiguity (Bradford 1998; Livia 2008). As regards to translation, scholars reflect upon different obstacles in translating *Written on the Body* (Lanser 1996; Bradford 1998; Livia 2008; Schabert, 2010), such as adjective inflection and “gender marked forms to refer to both the narrator and Louise and the lover” (Schabert 2010, p. 90). Similarly, they wonder how Winterson’s translators will adopt the ponderous circumlocutions to maintain the pretense in Latin languages (Smith 1992), which complicate the creation and perpetuation of gender neutrality. In this line, creating a new sexually unmarked text seems easier than translating it (Hoepffner 1995), since translation requires an excellent knowledge of the languages involved, which determines the translator’s quality and faithfulness to the original text (Mott 2011).

Written in the Body has been translated into Spanish as *Escrito en el cuerpo* (1994; 1998; 2017). In her article, Bradford acknowledges the difficulty of suppressing gender marks in Spanish and praises Encarna Castejón’s translation, which excels in reproducing the ambiguous attitude in the text with neutral and natural solutions for adjectives (Bradford 1998). However, Bradford overlooked two explicit gender marks that identify the narrator as female: “Entramos juntas” (Castejón 1994, p. 36; 1998, p. 36; 2017, p. 31) and “rodeada por mis mesas” (1994, p. 47; 1998, p. 47; 2017, p. 42). Castejón claims that Winterson had introduced a gender mark¹ in the edition that she used, but neither the first (Jonathan Cape 1992) nor the second (Vintage 1993) display gender specification (Bosch 2015). Castejón weighs the possibility of Winterson having eliminated the revealing detail in later editions. In Castejón’s words, such explicit mark is comprehensible because Winterson is openly lesbian.

1. Castejón affirms that she placed the detail near the original one in the translation. The publishing house (Anagrama) discarded a typo, arguing that the English edition had been fully revised. Email exchange between Encarna Castejón and the author of this paper (4th-11th March 2015). I have permission to reproduce the content of the conversation for academic purposes.

In this regard, Castejón argues that she “took her [Winterson's] decision of giving a hint about gender as a small, personal challenge against social conventions [...] and relationships².” No information has been found regarding the apparent detail that Castejón mentions. In any case, there are two gender marks in all Spanish editions (1994, 1998 and 2017), which prove that the translator made deliberate choices.

The usage of “Entramos juntas” and “rodeada” is problematic for many reasons. First, the initial ungendered narrator explicitly becomes a woman in two occasions. Such identification deviates from Winterson’s original intention and misrepresents her purpose of making her readership challenge and deconstruct gender stereotypes. Secondly, it inevitably creates unnecessary labels that pigeonhole the character and define *her* gender identity and sexuality. A solution such as “Entramos” is enough to make direct reference to both the narrator and Louise and no gender specification is made explicit. In “me rodeaban”, a change in structure (passive to active) involves a shift in point of view (the narrator is no longer surrounded *by* the tables but rather *they* surround the character), which is required to avoid marking gender. Overall, such neutral options maintain the narrator ungendered, as Winterson intended. Could it be that Castejón’s biased perception of the narrator was triggered by the author’s sexuality? After all, “it’s the clichés that cause the trouble” (Winterson 1993, p. 12).

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Translating Opinion Texts: Language, Disability, and Inclusive Communication

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Source Excerpt: Sign Language for Babies. *The New York Times* (May, 2018). English into Spanish

Baby sign language borrows some signs — like “milk,” “more,” “all done,” “mommy” and “daddy” — from American Sign Language in order to enable hearing parents to achieve some basic sign- and gesture-based communication with their infants before they are capable of speech. In my view, the more people who sign in this world, the better. And I defy you to suppress a smile when a baby signs “more” by bouncing her chubby little fingertips together.

But part of me also objects when baby signs are marketed in a vacuum, isolated from their origins in the full, rich American Sign Language that I know. The increasingly mainstream trend — driven by parenting books and how-to videos — is largely being pushed by hearing people, for the benefit of hearing children. It seems like a major missed opportunity to take advantage of the contributions that deaf people — the primary users (and originators) of signed languages — can offer to the world.

Leading proponents of baby signing say that it’s a way for parents to develop stronger bonds with their babies, and that it has benefits for language development and cognition, though the evidence for this among hearing children is weak. Signing is also clearly valuable for children whose brains might be better suited to visual rather than verbal communication: not only deaf children, but also those with autism and other forms of cognitive difference.

Target translation

El lenguaje de señas de los bebés comparte algunas señas como “leche”, “más”, “listo”, “mami” y “papi” con la lengua de señas norteamericana. De esta forma, los padres con

capacidad auditiva aprenden a comunicarse con sus hijos a través de señas y gestos, antes de que empiecen a hablar. Pienso que mientras más se usan las señas, mejor. Apuesto a que no pueden evitar sonreír cuando un bebé pide “más” moviendo sus dedos de arriba hacia abajo.

Aun así, una parte de mí se opone a que el lenguaje de señas de los bebés se promocióne como la lengua de señas norteamericana rica y completa que conozco y nieguen sus orígenes. Los padres con capacidad auditiva contribuyen a que esta tendencia que proviene de los libros sobre crianza y los tutoriales crezca cada vez más para beneficiar a los niños con capacidad auditiva. Aprovecharse de las contribuciones de las personas sordas, es decir, de los usuarios principales (y creadores) de las lenguas de señas, parece ser una oportunidad perdida.

Los principales defensores del lenguaje de señas de los bebés afirman que esta forma de comunicarse le sirve a los padres para crear un vínculo más estrecho con sus bebés. Además, aseguran que favorece al desarrollo lingüístico y cognitivo; sin embargo, hay poca evidencia de este beneficio en niños con capacidad auditiva. Las señas también favorecen a los niños que se comunican mejor desde lo visual que desde lo verbal: no solo los niños sordos sino también los niños con autismo y con otras discapacidades en la función cognitiva.

The Translation Process: Analysis

During the process of choosing the excerpt, we thought about different topics that could be the richest for our analysis. We believe that opinion texts and articles are one of the best genres to be analyzed because the translator has to decide whether to keep the author’s words in order to be faithful to the original idea or decide to “neutralize” or adapt the ideas in order to accommodate to the target culture. In this case, we chose this article about baby sign language in comparison to American sign language. Why was it interesting to us? Because in Spanish, we do have a distinction between “lengua” and “lenguaje”, which does not exist in English. In Spanish, whereas “lengua” stands for a language with its own structure and grammatical rules, “lenguaje” means just a form of communication and expression. So, calling “lenguaje” the sign language of hard-of-hearing people is considered offensive by their community since their language is not just the way they use to communicate and express, but a well-developed system with its own grammar and set of rules. That is why, in our Spanish rendering, there is a distinction between “lengua”, to refer to the American sign language, and “lenguaje” to refer to the form of communication babies use before they are able to speak.

Moreover, we also found it interesting and challenging to translate terms like “deaf children”, “those with autism” and “other forms of cognitive difference”. In Spanish, to say “niño autista” is considered offensive as well as “discapacitado”, as mentioned on the article by ASDRA¹ “Cómo se dice: Discapacitado, persona con discapacidad o con capacidades diferentes” (n.d.). That is why we tried to neutralize the terms and chose “niños con autismo y con otras discapacidades en la función cognitiva”. By using a preposition (“con”), we kept the original idea without degrading those children. However, this is not the case for “deaf children” because the term “sordos” has been embraced by the deaf community; therefore, by saying “niños sordos”, they do not feel insulted and they accept their reality, as mentioned on the webpage of the Confederación Argentina de Sordos - CAS (2020).

As regards our translation process, we divided the tasks into three: translation, edition and proofreading. One of us was in charge of translating and the other, of editing. Both of us proofread the final version and debated the final questions together. By applying this process, we were able to render a faithful translation of the chosen excerpt and we were able to benefit from this project. It was interesting to analyze and translate an opinion article since there were many ideological challenges we had to face in order to translate the excerpt without obscuring the author’s point of view. Finally, when the translating and editing processes were already finished, we began with the final questions. They made us reflect on these processes and on the way we handled the ideological message of the author so as to reach a final conclusion and summarize our main thoughts.

Working on this article has been really enriching to us since it made us debate on a topic that is not usually on the media’s agenda- how to communicate about language and disabilities. As translators, we think it is of primary importance that we inform ourselves about this topic in order to produce not only quality translations, but also inclusive renderings that make everyone feel identified and respected.

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Translating the Heartbreaking Essay ‘Hawk’: Preserving Emotion and Expressiveness

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Source excerpt: Williams, J. (2016). Hawk. In *Ill nature: Rants and Reflections on Humanity and Other Animals* (p. 162). Guilford, Connecticut: Lyons Press. English into Catalan

We stood in that doorway, Hawk and I. All right then, I said. I was bent forward slightly. He turned and looked at me and rose and fell upon me, seizing my breast. Immediately, as they say, there was blood everywhere. He tore at my breast, snarling, I think, I can't remember if he was snarling. I turned, calling his name, and he turned with me, my breast still in his jaws. He then shifted and seized my left hand, and after an instant or two, my right, which he ground down upon, shifting, getting a better grip, always getting a better grip with his jaws. I was trying to twist his collar with my bleeding left hand but I was trying not to move either. Hawk! I kept calling my darling's name, Hawk! Then he stopped chewing on my hand, and he looked at me coldly. Fred had been summoned by then and had a pole and a noose, the rig that's used for dangerous dogs, and I heard him say, He's stopped now. I fled to the car. My blouse was soaked with blood, it was dripping blood. I drove home sobbing. I've lost my dog, I've lost my Hawk.

Target translation

Ens estàvem drets a l'entrada, en Hawk i jo. D'acord doncs, vaig dir. Estava lleugerament inclinada cap endavant. Ell es girà, i fitant-me, s'abraonà damunt meu i em queixalà el pit. Tal com ho expliquen, de seguida hi hagué sang arreu. M'esqueixà el pit mentre bordava, em sembla, no recordo si bordava. Vaig tombar-me, cridant el seu nom, i ell també es tombà sense deixar de mossegar-me el pit. Llavors el deixà anar per aferrar-me la mà esquerra, i tot seguit, la dreta, rosegant-la, deixant-la anar per agafar-la de nou més bé i amb força, cada cop aconseguia agafar-la més bé i amb més força amb el

barram. Jo provava de retorçar la corretja amb la mà esquerra sangonosa, però alhora procurava no moure'm. Hawk! Jo continuava cridant el nom del meu estimat, Hawk! Llavors ell parà de mossegar-me la mà, i m'esguardà amb fredor. En aquell moment ja havia aparegut en Fred amb un llaç de captura, l'estri que es fa servir amb els gossos perillosos, i vaig sentir-lo dir, ja ha parat. Vaig escapolar-me cap al cotxe. Portava la brusa xopa de sang, regalimava sang. Vaig conduir sanglotant cap a casa. He perdut el meu gos, he perdut el meu Hawk.

The Translation Process: Analysis

This text is an excerpt from the essay "Hawk" published in Joy Williams' *Ill Nature: Rants and Reflections on Humanity and Other Animals* essay collection. Joy Williams is one of America's most renowned contemporary writers and essayists. Her writing style exudes a scathing wit and it is described by critics as striking, troubling, remarkable, and brilliant, among others.

Why "Hawk"? "Hawk" is a painful and personal essay about Williams' nine-year-old German shepherd. It is a heartbreaking piece as it describes Hawk's harsh attack on Williams resulting in severe injuries that needed surgery, and subsequent to it, she has to put her beloved dog down. Her description of the incident is rather realistic, disturbing, clearly depicted as if you were experiencing it instead of just being a lone reader. You can feel Williams' misery and sorrow when she realizes she's just lost her much loved Hawk and all that her dog means to her; likewise, you can almost feel her physical pain due to the dog's bites. Her detailed vocabulary conveys her bewilderment and her sense of unease; she manages to distress us.

Therefore, this is the main reason why I chose "Hawk" and why I found this piece interesting to be translated into Catalan: to be able to keep up with the staggering description without losing the gripping strength of the emotional and physical suffering; as well as to be able to be true to the text with the purpose of keeping up with the rhythm of the action which makes this excerpt so mesmerizing and deeply upsets us.

Regarding the translation process, one of the main purposes of the translator is to manage that the Catalan translation is as much as possible faithful to the original English version as far as the construction of the discourse is concerned. Williams' writing reflects a shocking situation and devastating emotions that any person can have encountered, therefore, it is most likely to identify ourselves with her. This makes it a very translatable text because the discourse it deals with is universal and makes that the characteristics of the readers of the language of origin and those of the language of reception are similar. Furthermore, the translation process involves

syntactic, morphological, semantic, and lexical changes between the original text and the resulting text in the target language. These changes highlight those strategic problems that the translator may encounter, so it depends on her to assess the best choice in terms of strategies to find a proper and understandable solution for the target text to express the same as the original. Vinay and Darbelnet (1977) describe these differences and similarities that can come up when translating. Examples of the application of technical translation procedures to make the target text more free flowing without altering its meaning: Literal translation (*Ens estàvem drets a l'entrada, en Hawk i jo.*), Transposition and omission (*En aquell moment ja havia aparegut en Fred amb un llaç de captura*).

Finally, Williams' original text is very descriptive, dynamic, and disturbing, which enhances the richness of the vocabulary. Each sentence on its own contributes to this purpose. To maintain it in the Catalan version, the translator has chosen to use above all a wide variety of action verbs (*abraonar-se, queixalar, esqueixar, aferrar, retorçar, escapolar-se, regalimar*, etc) and adverbs, adverbial phrases, and time expressions (*de seguida, llavors, tot seguit, de nou, en aquell moment, alhora*). Apart from the verbs and adverbs, there are some other expressions required to express the harshness of the dog's attack (*sang arreu, cridant el seu nom, amb més força, m'esguardà amb fredor, Portava la brusa xopa de sang, regalimava sang*). And few other to express Williams' grief for the loss of her Hawk and her uneasiness and her emotional agitation (*continuava cridant el nom del meu estimat, vaig conduir sanglotant, He perdut el meu gos, he perdut el meu Hawk*). That is, the narrative style of Williams stands out for being a disruptive and expressive prose that forces the translator to make use of the different linguistic resources available in her own language to preserve the rhythm and expressiveness of the source text thanks to the manifold vocabulary. In other words, the translator's version should maintain a parallelism with the author's intention, as it conveys the spirit that makes up William's narrative. And that is the most difficult and fundamental aspect of this piece to get a reliable, accurate and faithful translation of the original.

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Translating Exam Anxiety: Shedding Light on a Global Issue

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Source excerpt: Interventions to Reduce Academic Procrastination: A Review of Their Theoretical Bases and Characteristics, Furlan, Luis Alberto et al., Handbook of Stress and Academic Anxiety, Vieira Gonzaga, Luiz Ricardo et al., (eds.), (2022), Springer Nature. [in print]. Spanish into English

El miedo a fallar consiste en pensamientos relacionados con no poder satisfacer las expectativas de los otros, los propios estándares de perfección o por una carencia en la autoconfianza. Al parecer esto es propio de los alumnos con baja tolerancia a la frustración que ejercen una tarea o que presentan dificultades a la hora de regular sus sentimientos (Moreta-Herrera et al., 2018). Los estudiantes toman la decisión de realizar la tarea y son conscientes de que su conducta va en contra de sus propios intereses y que a la larga le resultará perjudicial teniendo como resultado sentimientos subjetivos de malestar, molestia, incomodidad o preocupación (Semb, Glick y Spencer, 1979). Por otro lado, cuando la tarea a realizar se juzga como aburrida, impuesta, difícil o desagradable, activa sentimientos de molestias, apatías, aburrimiento o ansiedad que llevan a su aplazamiento (Solomon y Rothblum, 1984). En algunos casos este comportamiento también es reforzado por el éxito académico obtenido después de haber postergado, lo cual fortalece creencias como por ejemplo “yo trabajo mejor bajo presión” (Senecal et al., 2003).

Target translation

Fear of failure consists of thoughts related to being unable to fulfill other people's expectations, one's standards of perfection, or it may be related to a lack of self-confidence. Apparently, this is common in students with low tolerance to frustration who work on a task or have difficulties when it comes to regulating their emotions (Moreta-Herrera, et al., 2018). Students decide to work on the task and are aware that procrastination goes against their own interests and that it will be detrimental in the

long term, which as a result provokes feelings of uneasiness, annoyance, awkwardness or preoccupation (Semb, et al., 1979). On the other hand, when the task at hand is considered boring, imposed, difficult or unpleasant, it triggers feelings of annoyance, apathy, boredom or anxiety that lead to it being postponed (Solomon & Rothblum, 1984). In some cases, this behavior is reinforced by academic success obtained after having postponed a task, which strengthens beliefs such as “I work better under pressure” (Senecal, et al., 2003).

The Translation Process: Analysis

This part of the text I was translating really caught my attention because I think that almost every person has felt as it is described in the text at least (more than) once in their lives. Moreover, I was still a student when I participated in this project, so this excerpt really hit close to home, especially the “I work better under pressure” part. My collaborator, classmate and friend, Santiago Degiovanni, felt exactly the same while he was proofreading my translation of this excerpt. We found it interesting and important that there is research being conducted on these issues, which are sometimes ignored or underestimated in society. I think that I am speaking on behalf of almost every student in the world when I say that exam anxiety has crippled our mental capacity during more than one exam. And we all know that person who is having a hard time dealing with it and may see their academic goals delayed more than a couple of years because of test anxiety. The issue is definitely more serious than it seems and it can have detrimental consequences on a person’s self-esteem, self-confidence, performance and therefore also on their job opportunities. Thus, I found it important to have the opportunity to translate this piece of work into a different language, as this might make it easier for English speakers who do not know Spanish to get more knowledge and information about an issue that may be crippling many aspects of their lives. The truth is that I had never expected nor dreamed of translating a text about exam anxiety, but it definitely made me reflect upon the importance of my role as a translator. The fact that I was translating it into English emphasized my role even more, owing to the use of English as a “lingua franca”. Therefore, I know that when the book in which this text was included is published, a person from virtually any part of the world can end up reading this translation. This means that they may apply what they learnt in social contexts very different from mine. And it was originally written by a small group of academic psychologists from a University in Córdoba, Argentina! Crazy, huh? This is why I love translation, it makes me feel a global citizen.

Regarding the technique used to translate this excerpt, the truth is that I tried to be as faithful and respectful of the original syntax as possible, since the type of text, the instructions from my client and the type of publication involved didn’t give me

much margin for creativity. I just made some adjustments regarding collocations: for example, I translated “regular sus sentimientos” as “regulating their emotions”, but the general structure of the excerpt ended up being the same in both languages. I did not resort to any kinds of linguistic compression or omission. I just had to try to find the corresponding equivalents of the different words and expressions, most of which I did not even have to look up in any dictionary, since the words were pretty transparent. For example, I translated “apatía” as “apathy”, “ansiedad” as “anxiety”, or “procrastination” as “procrastinación”. The last element I could highlight from this text and its translation is that this was made from Spanish into English, which is not the type of translation that we are taught to do the most at university, which meant an interesting challenge. Furthermore, owing to the characteristics of these languages, it also meant that maybe my translation would have less words than the original text, which was actually the case (175 words in Spanish, 167 in English), since expressions in Spanish tend to take more words than in English. This was clearly seen in these two texts: in Spanish, there is a part that reads “teniendo como resultado sentimientos subjetivos de” and that I translated as “provokes feelings of”. A six-word expression turned into a three-word one. “Provokes” replaced “teniendo como resultado” perfectly in this case and it was way more concise. Furthermore, I even found the expression “sentimientos subjetivos” (subjective feelings) redundant, as all feelings are subjective. This is another aspect to take into account when somebody starts translating: it is VERY common that the original text has linguistic mistakes, especially in our eyes. In any case, what made this text special was its message and its approach, not how the message was expressed. I hope that my translation falls in the right hands (or eyes) and may end up helping somebody in need.

Unveiling Society's Perception: Women in Dystopian Repressive Regimes

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Source excerpt: El Huffington Post (2013, November 26). España, el tercer país de la UE con menos adultos que hablan un idioma extranjero. English into Spanish

“Among the locals, speculation about the lives they led was rife, and it was often cruel, or filled with titillation. They were nuns, religious freaks, communists, convicts. They were child-deserters, men-haters, cunt-lickers, or celibates. They were, just as they had been hundreds of years ago, witches, up to no good in the sticks. A few years after they set up, the national papers got wind of the enterprise and Carhullan became moderately famous. Ambitious reporters made the pilgrimage up the mountain to interview the women.

It was one of the last working fell farms. And life there was hard. There were animals to deal with at the crack of dawn, there was lumber to shift, fields to crop. Some reports said the place was really a rustic health club, a centre for energetic meditation. As well as the agricultural efforts, there was other physical training; traditional sparring, eight-mile maintenance runs once a week. There were no men allowed, though some of the rumours said there were, and inferred what they were used for.” (Hall, 2017, p. 48)

Target translation

Las especulaciones sobre el tipo de vida que llevaban eran abundantes entre los lugareños, y a menudo, estas especulaciones eran crueles o con connotaciones sexuales. Las llamaban monjas, fanáticas religiosas, comunistas e incluso presidiarias. Eran abandona-hogares, odiadoras de hombres, comedoras de coños o castas. Eran lo mismo que habían sido centenares de años atrás, brujas, que tramaban cosas con palos. Unos años después de que se instalaran, la iniciativa llegó a oídos de los

periódicos nacionales y Carhullan se volvió medianamente famosa. Algunos periodistas ambiciosos peregrinaban hacia las montañas para entrevistar a esas mujeres.

Era una de las últimas granjas en las colinas que funcionaban y la vida allí arriba era difícil. Había animales de los que ocuparse al amanecer, madera que cortar y campos que cosechar. Algunos artículos afirmaban que el lugar era en realidad un club de salud rústico, un centro de meditación energética. Además de los esfuerzos relacionados con la agricultura, había también otro tipo de entrenamiento físico como, por ejemplo, los combates tradicionales y las carreras semanales de ocho millas. No permitían entrar a hombres, aunque había rumores que decían lo contrario y deducían para qué los usaban.

The Translation Process: Analysis

This fragment belongs to a novel titled *The Carhullan Army* (2007) written by Sarah Hall. This novel places the reader in a dystopia where, after an economic and environmental crisis, England is under a repressive regime and women's reproductive rights have been denied. The protagonist and narrator, called Sister, tries to run away and join a group of women, who live in the mountains (at Carhullan), to rebel against the system and oppression. This fragment describes how these women are perceived by society.

The book itself is really interesting as it presents how society would react to an environmental catastrophe, and this is in fact, repressing women and limiting their rights. This is not the first book that has presented a dystopia where women would be affected, as *The Handmaid's Tale* (1985) also presents how women's reproductive rights would be controlled when facing danger for society. Hence, the fact that several texts are pointing this out is a real eye opener for our societies as it is a possible outcome for women in the crisis we are facing (if they go worse) and that should serve as a warning to avoid repeating these situations in real life. Hence, I believe that books like this one, which warns us about the possible future of women in situations where society feels in danger, should be in reach for anyone in any language so that we can learn and change before the dystopia turns into a reality. Plus, a book in English has few chances to be accessible to the Spanish community as almost half of the grown-up population in Spain does not speak English (as can be seen in *El Huffington Post*, 2013)

The fragment, in particular, caught my attention because these types of descriptions (that the source text uses in English) are often applied in Spanish to describe women who challenge social norms and stereotypes (therefore, for a similar reason as the source text) and thus, there are similar terms that match the ones used on the original

text. However, some terms that are used in the source text (child-deserter or men-haters) do not have equivalent nouns and they require more words to explain the concept (ampliación lingüística). Plus, I also modified the enumerations present in the source text as in Spanish it was easier to understand when adding a conjunction or adding a word to indicate the presence of an example (using a similar translation technique as before). I did not change the term miles for kilometres as the novel is placed in England and it is understandable to keep the cultural elements of the source text.

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Translating Condolences: Conveying Profound Emotions in Turkish

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Source excerpt: Letter to Mrs. Bixby. English into Turkish

Executive Mansion,
Washington, Nov. 21, 1864.

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle.

I feel how weak and fruitless must be any word of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the Republic they died to save.

I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours, very sincerely and respectfully,
Lincoln

Target translation

Beyaz Saray,
Washington, 21 Kasım, 1864.

Sayın hanımefendi,

Milli Savunma Bakanlığının dosyalarında Massachusetts General Yardımcısı tebliğinin tarafıma gösterilmesiyle beraber malumatım oldu ki sizler, cephede şanlı bir şekilde şehit olmuş beş kahramanımızın annesisiniz.

Sizleri bu kederden kurtarmak için söylenecek her sözüm beyhude kalacak, biliyorum. Ancak kahramanlarımızın uğrunda can verdikleri ulu Cumhuriyetimizin sizleri teselli edebileceği ihtimalini de canı gönülden belirtme ihtiyacı duyuyorum.

Yüce Tanrı'nın size sabır bahşetmesi ve acılarınızı dindirmesi için sizlerle birlikte dualarım. En kalbi duygularıyla dua etmekteyim ki sizler, keder ve yastan ziyade sevdiğiniz ve kaybettiklerinizin mutlu anlarıyla; bağımsızlık uğruna yaptığınız fedakârlıkların kutsal onuruyla yaşayasınız.

Sevgi ve saygılarımla,
Lincoln

The Translation Process: Analysis

The letter consists of condolences offered by President Abraham Lincoln in November 1864 to a woman named Lydia Parker Bixby who had lost five sons during the Civil War. It serves a divine and delicate purpose. In relation to this, the letter was written in a way that expresses great sorrow despite being very short. Furthermore, some words used in the letter are out of the ordinary and show the profound effort put into writing the letter.

When it comes to the reason why we chose this text to translate into Turkish, the letter has a pretty affective/affectionate tone. Therefore, it is a challenging task to translate this text without making the letter lose its passion. Such kinds of texts, whose main objective is to convey a highly emotional message, might be troublesome for (the) translators. Given that sense-for-sense translation has lately gained momentum in the field of translation as the most appropriate translation method in the modern world, ensuring the same sense in the target language entails translators to be much more circumspect and clear-eyed. Furthermore, if the source text is (of) a message meant to be delivered to the public as a politically-written document, the importance of sense might be claimed to be doubled. Thus, the letter in question has been chosen as one of the most suitable de-facto cases to demonstrate this phenomenon. That it was penned in order to console a mother who had lost five of her sons, all of whom fell to the ground in the process of defending a country, made a good example in order to highlight the difficulty of conveying meanings serving/operating within the realm of emotional purposes such as consolation, condolence, etc. That being stated,

the challenge would be exacerbated was the text to be written tersely. The translator who has already found himself/herself in a troublesome situation when faced with a highly-emotional text will also have to deal with a shortly-written text such as a letter. What would be at stake was to convey the same highly emotional sense with a briefly-written text. In all likelihood, it would require translators to be diligent in choosing the most appropriate words, grammar and sentence structures.

Moreover, Turkish culture seems not to be acquainted with (the) condolence letters as much as the American culture is. However, it does not mean that Turkish people undervalue death, but they prefer not to discourse on it. The reason is that conferring on the deceased person or death is not considered to alleviate the bereaved person's sorrow but to enhance it. Thus, the very common expressions to a bereaved person are "I am sorry to hear of your loss" and "God rest one's soul". In other words, people express their sorrow with only one or two sentences which do not bear any affective meaning.

In the translation process of this very emotional letter, we have faced some difficulties in the word choice, as translators. So, in order to create the same profound effect in the target language, we have used the words valued by the Turkish nation that is credited by its national spirit and identity. "Şehit olmuş" and "kahraman" are the most striking examples of these words. Those are the words frequently used and valued in order to refer to someone who has lost his/her life on duty against an enemy. Both of these expressions dignify the death taking place on the way of fighting against the enemy. Since the Turks put a premium on such deaths, the text has been translated in accordance with such cultural needs. Furthermore, "Heavenly Father" is not commonly used in Turkish due to religious differences when it is translated literally. In lieu of resorting to the literal translation of this expression, it has been translated by the neutral expression "Yüce Tanrı" which could be common in both Christian and Islamic religions. Apart from/Besides the word choices, sentence structures have been adapted in accordance with the Turkish literary style. To exemplify this point, "malumatım oldu ki sizler...", "sizlerle beraber dualarım", and "dua etmekteyim ki sizler..." are examples of inverted sentence expressions not frequently used in daily Turkish but often used in poetic language. Therefore, we have translated the letter into Turkish by preserving the emotional tone of the words and the extraordinary style of the language.

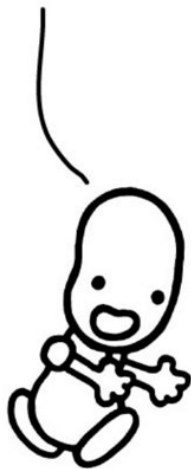
Translating Language Play and Sound Symbolism: Adapting Jonny Sun's Novel into Spanish

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Source excerpt: Sun, J. (2017). everyone's a aliebn when ur a aliebn too: a book. Harper Perennial. English into Spanish

wait helo

friend!



im sorry i am sorry i

have to work and

i dont hav time

to be ur friend im

sorry cant u see im

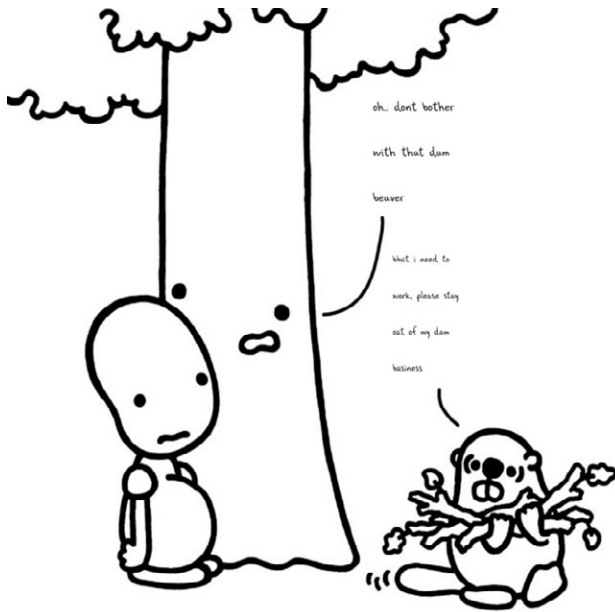
in a hurry here



p.39

jomny: wait helo friend!

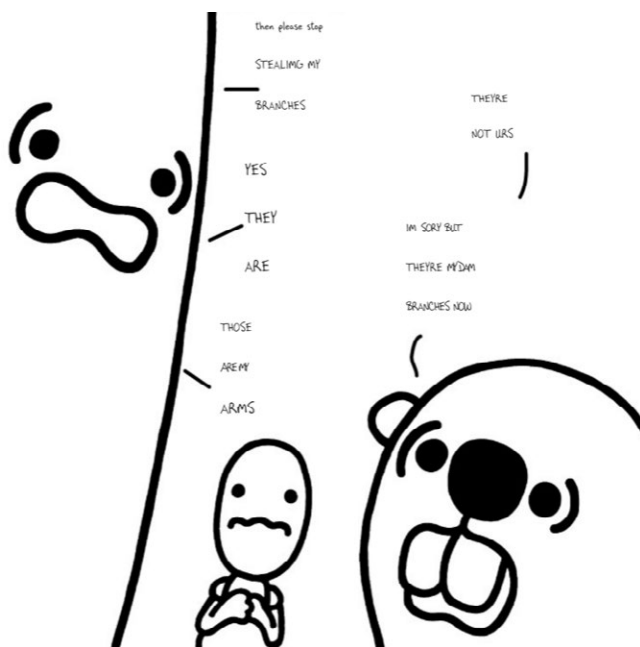
beaver: im sorry i am sorry i have to work and i don't hav time to be ur friend im sorry cant u see im in a hurry here



p.40

tree: oh.. dont bother with that dam beaver

beaver: bbut i need to work, please stay out of my dam business



p.41

tree: then please stop STEALING MY BRANCHES

beaver: THEYRE NOT URS

tree: YES THEY ARE

beaver: IM SORY BUT THEYRE MY DAM BRANCHES NOW

tree: THOSE ARE MY ARMS

Target translation

p.39

jonny: espera hola anmigo!

beaver: lo siento lo siento tengo que trabajar y no tengo tiempo para ser tu amigo lo siento no ves qeu tengo mmucha prisa

p.40

árbol: oh.. no te molestes con el castor solo piemsa en trabajar

castor: sí.. dique sí.. trabajar trabajar así que no me molestes mmás

p.41

árbol: entomces, porfavor, deja d ROBAR MIS RAMAS

castor: ESTÁS ESTANCADO EN ESO. NO SON TUYASS

árbol: SI LO SON

castor: LO SIEMTO PERO AHORA SON MIS RAMAS

árbol: ESOS SON MIS BRAZOS

The Translation Process: Analysis

The text is a fragment of the novel *everyone's a aliebn when ur a aliebn too* by Jonny Sun published in 2017. I selected this particular text because I enjoyed how this novel used

different language phenomena to better transmit its message and, seeing there is only one other published translation of it to Persian, I wanted to challenge myself to do the same in Spanish. The novel reflects on complex human feelings in a seemingly simple way. The dialogue is straightforward, but written in an alien-like variation of English, and full of humour based on wordplays and language. I wanted my translation to also incorporate all of these characteristics.

I identified features of sound symbolism in the creation of this alien-like language. Meaning that the relationship between the sounds of words and their meanings was non-arbitrary (Hinton, Nichols and Ohala, 2006). For example, Sidhu et al. (2021) maintain that voiced bilabial consonants, like [b] and [m], are more often present and associated with words describing rounder shapes. Moreover, Adelman, Estes, and Cossu (2018) defend that this association can go further than meaning, also influencing whether the receiver has a positive or negative feeling about certain words. In this case, phonemes that are quicker to pronounce would induce a more dangerous feeling while longer ones, like [b] and [m], would have the opposite result. Sun (2019) said he wanted to approach difficult topics with his novel but did not want the readers to feel attacked or apprehensive, thus, he decided to use language in his favour. My theory is that Sun included and interchanged the [b] and [m] phonemes into some words along with the bubbly and round art style of the graphic novel to make the message less intrusive and also to inflict positive emotions and reactions from the reader.

I tried to adapt all of this into my Spanish translation although I was limited by its phonology and pronunciation (Spanish pronunciation being much more regular than English's). I had trouble, especially with the inclusion of the letter 'b'; thus, I used mostly the grapheme 'm'. I added an extra letter to "mmucha" and changed the 'n' for an 'm' in the words "piemsa" and "emtonces". I applied other grammatical changes to my translation, in a similar manner to what Sun does, also making sure that after the modifications, the original word is still identifiable. In this way, the text is still readable, I achieve the same sound symbolism effect, and to the reader, the language still feels strange which, in combination with the drawings, seems alien-like.

My next challenge was the translation of the humour, which I decided I wanted to include because it was also a resource used to make the graphic novel more approachable. The jokes were mostly word-plays and language references; therefore, it was hard to adapt them literally. So, what I did was find ways to compensate and include humour in other places.

In the source text, when the beaver is spoken of or referred to, a play on words is made between dam (the structure beavers construct) and damn (to curse someone).

I could not find a way to adapt this word-play to Spanish, instead, I introduced a different one with “sí.. dique sí..” playing with the sound of “dique” (dam) and with a Spanish grammatical construction for agreeing “decir que sí”. Additionally, I added to the beaver’s dialogue “estar estancado” (be stuck on something) to playfully refer to ‘estanques’ (ponds) which beavers create with dams, a pun which was not in the source text.

To summarize, I think I managed to adapt into my translation the main elements I wanted to keep from the source text: keep the sound symbolism effect, have a strange-looking alien-like language, and keep the humorous tone. I find it very interesting how all these elements work together to create a very specific feeling and reaction from the reader, so I wanted to make sure a Spanish reader would have a similar experience.

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Translating Mohja Kahf’s “Hijab Scenes”: Subverting Stereotypes and Empowering Voices

Laura Oller Figueres
University of Lleida

Source excerpt: (Re-)constructing a multicultural feminist genealogy. English into Catalan

Original text	[Provisional translation]
<p>“Hijab Scene # 1” “You dress strange,” said a tenth-grade boy with bright blue hair to the new Muslim girl with the headscarf in homeroom, his tongue-rings clicking on the “tr” in “strange”.</p>	<p>“Escena d’Hijab #1” “Vesteixes estrany”, va dir el noi de quart amb els cabells blau cel a la noia nova musulmana que portava el mocador a classe, els seus pírcings de la llengua espetegant en la “tr” “d’estrany”.</p>
<p>“Hijab Scene # 2” “You people have such restrictive dress for women,” she said, hobbling away in three inch heels and panty hose to finish out another pink-collar temp pool day.</p>	<p>“Escena d’Hijab # 2” “La vostra gent té una forma de vestir molt restrictiva per les dones”, va dir ella, mentre marxava coixejant en els seus talons alts i pantis per acabar un altre dia de feina temporal a la piscina.</p>
<p>“Hijab Scene #7” No, I’m not bald under the scarf No, I’m not from that country where women can’t drive cars No, I would not like to defect I’m already American But thank you for offering What else do you need to know relevant to my buying insurance, opening a bank account,</p>	<p>“Escena d’Hijab #7” No, no sóc calva sota el mocador No, no sóc d’aquell país on les dones no poden conduir No, no m’agradaria desertar Ja sóc americana Però gràcies per l’oferiment Què més necessites saber en relació al contracte de la meva assegurança, l’opertura d’un compte bancari,</p>

reserving a seat on a flight?	la reserva d'un seient en un vol?
Yes, I speak English	Sí, parlo anglès
Yes, I carry explosives	Sí, porto explosius
They're called words	S'anomenen paraules
And if you don't get up	I si no us allibereu
Off your assumptions	De les vostres suposicions
They're going to blow you away	Us volaran el cap

The Translation Process: Analysis

The selected excerpts belong to Mohja Kahf's anthology "Emails from Scheherazad" (2003). The author is a Syrian poet, who moved with her family to the US at a very young age. In her work, Mohja Kahf reflects on her experience as an immigrant in the US, more specifically, as a Muslim woman. In the chosen poems, which the author has included under the title "Hijab Scenes", Kahf intends to break with the stereotypes that the West attributes to Muslim women, putting a special emphasis on the oppression and attack on the female body. Thus, Kahf's poetry portrays a reality that has been depicted on negative terms and from a predominantly Western perspective.

In today's globalized world, it is unarguable that multiculturalism and intercultural communication are the order of the day. Considering the current need to empathize with new and different realities, it is essential to encourage the translation of texts dealing with multicultural upbringings such as this one.

Moreover, minority groups that have always been ostracized and invisibilized in the Western imaginary should be present in our cultural background because representation and visibility are crucial to normalize their realities and experiences. Nevertheless, as Mohanty (1998) explains, the views and lives of minorities, especially those of racialized women, have always been appropriated by white scholars in their discourse. As a result, racialized women have become objects of study with no agency. In Kahf's anthology, the author is regaining her voice by telling her experience in her own terms and words, from her point of view. Therefore, "Emails from Scheherazad" is an appropriate text to raise awareness of the racist and sexist oppression that Muslim women experience in Western countries.

In addition, the selected poems are an interesting object of study due to the challenge that translating this genre entails. In this case, the poems do not follow a specific structure in terms of formal poetic features or literary devices. However, translating these poems can still pose a difficulty since it is important to transmit their message while keeping the poetic essence and aesthetic of the text.

Concerning the process of translation that I followed, one of the main steps was to translate culture-related terms. Regarding the expression ‘tenth grade’, I used the cultural equivalent ‘de quart’ in Catalan in order to set the poem closer to the target audience’s general knowledge. Even though Mohja Kahf’s poems are set in the US, I decided to prioritise the reader’s comprehension. Similarly, I translated ‘homeroom’ as ‘classe’ because there is no equivalent term in Catalan. According to the Cambridge Dictionary, ‘homeroom’ is “a room in a school where members of a particular group of students go for their teacher to record that they are present, usually at the beginning of the day”, which does not exist in the Catalan culture. Therefore, I used generalisation as a translation technique because I considered that the overall meaning of the poem was still preserved.

Another important aspect that I took into account in my translation is the identification of expressions that do not have a literal translation in the target language. The English language has a wide range of verbs to define specific actions that Catalan does not. This was a handicap in the translation process, because I had to consider the extension and length of the lines. For example, the phrasal verb ‘hobbling away’ in the poem “Hijab scene #2”, which I translated as ‘marxava coixejant’ to preserve the meaning of the source text. Kahf wanted to portray the discomfort of the woman’s attire with the expression ‘hobbling away’, thus, the choice of the verb ‘coixejar’.

The expression ‘pink-collar’, which refers to traditionally considered female-oriented jobs, also posed a translation difficulty because there was no equivalent term in the target language. Thus, I employed the reduction technique, to maintain the concise nature of the genre and to respect the rhythm of the poem. With this last line of the poem, Kahf wants to allude to the woman’s job precariousness, which, together with the description of the woman’s attire, intends to create a sense of irony in her comment about the Muslim woman’s lack of freedom. Even with the omission of the expression ‘pink-collar’, the meaning of the poem is transferred, so I did not include it in my translation.

Furthermore, Kahf uses two different terms to refer to the hijab; ‘scarf’ and ‘headscarf’. In my translation, I decided to translate both as ‘mocador’ because it is the common term used in the target language to refer to the hijab. Since Kahf does not use the word ‘hijab’ but rather more generic terms, I tried to maintain her style.

Moreover, I also identified the few literary devices that the poems use. For instance, parallelisms can be found in the poem “Hijab scene #7” in lines 1, 2, 4, and in lines 11 and 12, with the use of the interjections ‘no’ and ‘yes’ at the beginning of the line and the repetition of the syntactic structure. In both cases, the syntactic structure of the

poem could be transferred into the target language, because Catalan follows the same SVO structure as English.

In addition, considering the genre of the text and its aesthetic function, I decided to translate line 16 of the poem “Hijab scene #7”, “They’re going to blow you away” as “Us volaran el cap”. Instead of translating the expression ‘to blow someone away’ as ‘soprendre’, which would preserve the meaning, I decided to create a similar image and prioritise Kahf’s aesthetic intention. Similarly, I translated “And I you don’t get up” in line 14 as “I si no us allibereu” to transfer the poetic language of the text.

In conclusion, the chosen poems deserve and should be translated into Catalan, among other languages, to transmit this message to other cultures so that their preconceived ideas about Muslims and Muslim women are subverted. Considering that Spain is becoming a more multicultural country every day, giving access to a text that deals with this reality could offer the Catalan audience the point of view of a foreigner, which might open their minds to different cultures. Not only is this anthology an interesting text for Translation Studies and the field of Literary Translation, but its social significance as a feminist text makes Mohja Kahf’s “Emails from Scheherazad” worthy of being translated.

In conclusion, the chosen poems deserve to and should be translated into Catalan, among other languages, to transmit this message to other cultures, so that their preconceived ideas about Muslims and Muslim women are subverted. Considering that Spain is becoming a more multicultural country every day, giving access to a text that deals with this reality could offer the Catalan audience the point of view of a foreigner, which might open their minds to different cultures. Not only this anthology is an interesting text for Translation Studies and the field of Literary Translation, but its social significance as a feminist text makes Mohja Kahf’s “Emails from Scheherazad” worthy of being translated.

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Decoding the Modern Fairies: Analyzing Countess of Murat's Dedicatory Epistle

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Universidad de Zaragoza

Source excerpt: Murat, H.-J. de Castelnau, Countess of. (1699). *Aux Fées modernes [dedicatory epistle]. In Histoires sublimes et allégoriques, par Mme la Ctesse D*, dédiées aux fées modernes. Paris, J. & P. Delaulne. French into Spanish***

Les anciennes Fées [...] ne passent plus que pour des badines auprès de vous. Leurs occupations étoient basses & pueriles, ne s'amusant qu'aux Servantes & aux Nourrices. Tout leur soin consistoit à bien ballayer la maison, mettre le pot au feu, faire la lessive, remuer & endormir les enfans [...]; les effets [...] de leur Art se terminoient à faire pleurer des perles & des diamans, moucher des émeraudes, & cracher des rubis. Leur divertissement étoit de danser au clair de la Lune, de se transformer en Vieilles, en Chats, [...] & en Moynes-bourrus, pour faire peur aux enfans, & aux esprits foibles. C'est pourquoy tout ce qui nous reste [...] ne sont que des Contes de ma Mère l'Oye. Elles étoient presque toujours vieilles, laides, mal-vêtües, & mal logées [...]. Mais pour vous MESDAMES, vous [...] ne vous occupez que de grandes choses, dont les moindres sont de donner de l'esprit à ceux & celles qui n'en ont point, de la beauté aux laides, de l'éloquence aux ignorants, des richesses aux pauvres [...]. Vous estes toutes belles, jeunes, bien-faites, galamment & richement vêtües & logées, & vous n'habitez que dans la Cour des Rois, ou dans des Palais enchantez.

Target translation

Las Hadas de antaño [...] ya solo pasan por fútiles a vuestro lado. Sus ocupaciones eran bajas & pueriles, distrayéndose únicamente con Sirvientas y Nodrizas. Todo su empeño consistía en barrer bien la casa, poner la olla al fuego, hacer la colada, cambiar envolturas, asear y dormir a los niños [...]; los efectos más considerables de su Arte se limitaban a hacer llorar perlas & diamantes, expulsar esmeraldas por la nariz, & escupir rubíes. Su diversión era bailar a la luz de la Luna, transformarse en Viejas, en Gatos, [...] & en el coco, para amedrentar a los niños, & a las mentes simples. Por

ello, todo lo que nos queda [...] no son más que Cuentos de Mamá Oca. Eran casi siempre viejas, feas, iban mal vestidas, & estaban mal alojadas [...]. Pero en cuanto a vos, Señoras, [...] no os ocupáis más que de grandes cosas, de las cuales las de menor importancia son dotar de ingenio a aquellos & aquellas que no lo tienen, de belleza a las feas, de elocuencia a los ignorantes, de riquezas a los pobres [...]. Sois todas hermosas, jóvenes, bien parecidas, os vestís y os alojáis galante & ricamente, & habitáis sólo en la Corte de los Reyes, o en Palacios encantados.

The Translation Process: Analysis

This text is an excerpt from “Aux Fées modernes”, which is the dedicatory epistle of *Histoires sublimes et allégoriques* (1699) by Henriette-Julie de Castelnau (1670-1716), better known as Countess of Murat. It is remarkably striking that this compendium of fairy tales has not yet been translated from French into Spanish, even more so given the fact that France and Spain are bordering countries with an intertwined past. In fact, it was not until 2006 that a critical edition was published in its original language (ed. H. Champion). In recent years though, researchers and teachers have been recovering works by women who had fallen into oblivion and, clearly, this is the case of M^{me} de Murat’s fairy tales’ production.

At the end of the 17th century, the fantasy tale was in great vogue in the salons of French high society and at the court of Louis XIV. In 1690, M^{me} d’Aulnoy published “L’Île de la Félicité”, inserted in her novel *Histoire d’Hippolyte, comte de Douglas*. Numerous fairy tales were born then, either as integrated stories or collected in compendiums. Although those of Perrault are the most renowned ones, the number of female fairy tale writers is far larger M^{me} d’Auneuil, M^{lle} de La Force or M^{lle} L’Héritier, as well as M^{me} de Murat and M^{me} d’Aulnoy. And the fact is that, while men focused on well-versed literature, women were circumscribed to genres considered minor, such as portraits, letters, or fantasy stories. Therefore, it is often said that this literary genre is essentially female creation and consumption. Although it is true that women still did not enjoy recognition as creators, their place in the cultural sphere was increasingly claimed. We should keep in mind that the French 17th century witnessed the development of a trend called ‘Preciosism’ which placed women as the pillar of civilized society, although it was not a movement free of discussion.

On the other hand, the reign of Louis XIV saw another literary and cultural confrontation of greater proportions: the Quarrel of the Ancients and the Moderns, which generated a fruitful controversy from a creative point of view. The polemic arose in 1687 with the poem *Le Siècle de Louis le Grand* by Perrault, which proclaimed the superiority of modern writers over ancient ones. Boileau — who became the leader of the latter —

and other authors ridiculed the poem, and Perrault replied by publishing his theories in *Parallèle des Anciens et des Modernes*.

The epistle from which we are presenting an excerpt perfectly reflects such debates. M^{me} de Murat mocks and criticizes the “ancient fairies” for having a host of defects, banalities, and vices — they mingle with subordinates in charge of domestic tasks, and they can even indulge in witchcraft practices —. And, by contrast, she praises the so-called “modern fairies”, as a metaphor for the ideal woman — beautiful, young, good-looking, elegant, and rich —, who can only be found in fantasy worlds or, of course, in the royal Court. Let us remember that Versailles is the epitome of magnificence and splendor, as stated in numerous writings of the time.

M^{me} de Murat scorns some aspects linked to the “ancient fairies” which, nevertheless, can be found in mainstream literature, such as, for example, the magical quality given to the heroine of Perrault’s “Les Fées”, when flowers and precious stones come out of her mouth when she speaks. As for the allusion to the “Contes de ma Mère l’Oye” as a compendium of trivialities starring the “ancient fairies”, the reference to Perrault is evident, since this is one of the titles under which his celebrated anthology *Histoires ou Contes du temps passé, ou Contes de ma Mère l’Oye* (1697) circulated. This anthology has received multiple denominations in its Spanish translations: *Cuentos de Mamá Oca*, *Cuentos de antaño*, *Cuentos de hadas* or *Cuentos de viejas*. On the other hand, the figure of the “Moyne-bourru” — typical of Parisian folklore —, which could have its equivalent in the “coco” or “hombre del saco” of the Hispanic world (that is, the bogeyman), is completely anchored in children’s popular fantasy, as M^{me} de Murat points out, and is not taken up by the storytellers in her circle.

However, the text that concerns us should not be interpreted as a criticism of all that is traditional or ancient, since the author also introduces elements of Greco-Roman mythology — typical of the classicist current —, but rather as an exaltation of the modern (that is, the contemporary), given the fact that Louis the Great had Alexander the Great as his role model. In this context, M^{me} de Murat wanted to turn the fairy tale, until then in France a folk genre and, therefore, popular, and mainly oral, into a refined and cultured genre. As a matter of fact, as she herself states in the Notice to the reader of *Histoires sublimes et allégoriques*, her sources are the tales of the Italian storyteller Straparola: written versions of folkloric narrative that she, in turn, translates, polishes and adapts to the tastes of the elite of her time.

If M^{me} de Murat had to adapt her Italian sources, the future translator of the Countess’s work may certainly face difficulties not only regarding content, as we have tried to show, but also lexicon. Language evolves with society and words must be interpreted within their spatio-temporal framework in order to be rendered correctly. An example

would be “esprits foibles”, which literally and in a broad sense points to “simple minds” (“mentes simples” in Spanish) but can also be understood as a synonym for “women”, whose intellect was considered to be poorly developed and, who just like children, were the main target readers of fantasy stories. For the aforementioned reasons, we believe that a translation of *Histoires sublimes et allégoriques* into Spanish would be of use for the history of the fairy tale literary genre.

Struggles of Caste and Colonialism: Unveiling Dalit Life in *Adimaigal*

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Source excerpt: Daniel, K (1995) *Adimaigal* ("Slaves"). Chennai: Allaigal publications. Tamil into English

அண்ணாவியனோ மற்றவர்களோ எதுவும் பேசவில்லை.

" என்னடா நாங்கள் கதைக்கிறம் ஒண்டும் பேசிறியள் இல்லை,"
கயிலாயர் கடுமையாக கேட்டார்.

மெது மெதுவாக ஒவ்வொருத்தராக எழுந்து நின்றனர்.

அவர்கள் எல்லாரும் மாட்டன் என்டிட்டாங்கள். ரயிலிலை நாங்களும்
ஏறலாமாம். எல்லாருக்கும் உள்ளுக்கை வாங்கு போட்டுருக்காம்.
அதுதான் மாட்டாங்களாம்.

அண்ணாவி பதில் சொல்லிவிட்டான்.

"டேய்! அண்ணாவி! அது ஆற்றையோ விசர்க் கதையடா ... எல்லாருக்கும்
வாங்கு போட்டுருக்காமோ... எட விசர்! வெள்ளைக்காரன் ரெயில்
என்டாப்போலை உங்கடை நினைப்பு எல்லாரையும் சரி சம்பந்தமாக
நடத்துவானெண்டு. எத்தினி வருசமா வெள்ளைக்காரன் ஆண்டு வாறான்.
இண்டைவரயிலை உங்கடை ஆக்கள் ஆரையும் விதானை, உடையார்,
ஆக்கியிருக்கிறாங்களே? சொல்லு பாப்பம்! தலைமைக்காரர் வீட்டிலை
சரசமமாக வைச்சிருக்கிறாங்களே? கனக்க வேண்டாம். உந்தப்
பிள்ளையார் கோயில் கிணத்திலை தண்ணி கிள்ள விட்டிருக்கிறாங்களே?
ஏன் கன ஞாயங்களே! உன்ரை கொப்பன் தன்ரை குளத்துக்கை தாமரை
ஒண்டு போட்டு வளத்ததுக்கு கிராமக் கோட்டிலை வழக்குப் போட்டு
குற்றம் கட்ட வைச்சவன் எல்லே ...!எங்கை ஒருக்கா கோயில்
மண்டபத்துக்கை போங்கோ பாப்பம்? வெள்ளைக்காரன் உங்கடை
பக்கத்துக்கு நிக்றானோ பாப்பம். எட, விசரன்களே! இன்னோரு கதையும்
உங்களுக்குச் சொல்ல வேணும். ஊருக்கை ரயில் ஓடுனா என்ன நடக்கும்

தெரியுமே! ரோட்டுக் கரை வழிய உங்கடை ஆக்கள் தான்ரா
குடியிருக்கினம். ரயில் ஓடிற் சத்தத்திலை பிள்ளைத்தாச்சியளுக்கு வயிறு
அழிஞ்சு போகும். முருங்கைக்காயிலை இருந்து முளகாய் வரை
ஒண்ணும் காய்க்காது. பனையளிலை கூட ஒழுங்காய் பாளை வராது.
உங்கடை ஆடு மாடுகள் கூட சினைப்படாது. எதோ சொல்லிப் போட்டன்.
ரயிலை நிப்பாட்டாட்டா நட்டம் உங்களுக்குத்தான்!"

ஒரு பிரசங்கமே செய்து முடித்த இராசாவர் அவர்களை துரிதப்படுத்தினார்.

Target translation

Annaviyan and the others said nothing.

"Hey! What's going on? We keep on talking but nothing comes out of your mouths?"
Kayilayar growled.

Slowly, one by one, the men rose to their feet.

"They all refused. They said that even our people could get on the train. That they
have benches inside the train for everyone. That's why they said no."

Annavi had given the answer.

"You! Annavi! That is someone's crazy story ... They have benches for everyone? You
crazy fool! Just because it is the white man's railway you think that they would treat
everyone equally. How many years the white man has ruled over us. Tell me, has
he ever made any of you a village administrator – a *vithanai* or an *Udayar*? Have they
seated you alongside others in the administrative residence? Okay, let's leave aside the
big issues -- have they let you pluck water from this Pillayar temple well? Why, you
big justice seekers! When your father planted a lotus flower in his own pond, didn't
they bring a case against him in the village court and make him pay a fine? Why don't
you guys just step into the temple outer hall and see? Then we can all see whether the
white man would take your side. Hey, you crazies! Let me tell you another story. Do
you know what will happen if the train runs through the town? It is your people who
live all along the outskirts of the town. The sound of the running train will destroy
the wombs of pregnant women. From murunga to chillis, nothing will grow. Even the
palm tree will have trouble producing sap. Your goats and cattle will not breed. Well,
I have done my part in telling you this. If you don't stop the train, the loss is yours!"

Finishing his lecture, Rajavar hustled them on.

The Translation Process: Analysis

Set between the years 1890 – 1956, *Adimaigal* (1983) traces three generations of Dalit and Vellalar families in striking vignettes. K. Daniel (1927-1986) is an early Sri Lankan Tamil Dalit writer; a post-Independence Marxist who fought to represent Dalit subalterns as part of the proletariat. Notice how Rasa's speech captures all the malice and cunning of the Vellalar caste seeking to maintain its dominance. These are the same people who wrote letters in high dudgeon to the reformist Lord Donoughmore in the late 1920's before his 1931 constitutional act of universal suffrage for all Ceylon citizens.

For a translator, Daniel's use of regional dialect – the Tamil spoken in Northern Sri Lanka -- is a challenge. A translator who lacks familiarity with this dialect and its vicissitudes, will miss not only the tone and style at the syntax level, but even more importantly, the minute ways through which caste divisions are maintained in Jaffna culture. For instance, the suffixes given to male first names – Rasa (the dialectic version of the pan-Indian "Raja") as a dominant caste member would never be bluntly addressed as such: instead, a suffix of "avar" (the plural pronoun "he") is attached, signifying higher status. A Dalit person would not be allowed certain names or the usual patronymics ("ayya," "appan," "appar" etc.) to soften the ending of his name. One is reminded of Spivak's warning for translation projects to not ignore such insider knowledge: it is crucial to pay attention to what might be termed the rhetorical elements of the text.

Every sentence in Rasa's speech to the Dalit men picks out foundational elements of Dalit life in Jaffna. He calls out his sullen audience with the identifiably Jaffna term for madness – "visar" – a Sri Lankan Tamil word to express frustration with another's unreasonable behavior. Rasa's speech is meant to persuade the Dalit men to riot against the arrival of the railway. The Northern line to Jaffna had been extended at the turn of the century and the first train from the capital arrived at the Jaffna railway station in 1905. Rasa runs a private coach service out of Jaffna and knows that the arrival of the state-run train to Jaffna rang the death knell to his profitable business. It is not just that the train would change the mode of travel for those living in the island peninsula; but it also meant that the Dalit who had been forbidden to set foot in traveling coaches would now be able to move elsewhere. Like the anti-mobility laws passed in Mississippi in the post-Reconstruction years that didn't allow Black people to find work outside of their birth plantations, the Dalit by being forced to live and work in their hometowns – the novel begins with the death of the enslaved Ellupollai who is dragged out of a private coach and beaten to death by Vellalar thugs – were kept captive for exploitation. The Jaffna word for slave is not "adimai" – the standard Tamil word that Daniel uses as his title – but "sirai kutti" ("prison child"). In the pages of the

novel, as this word surfaces in Vellalar speech repeatedly, it is as if the Dalit is born of a machine (the prison complex) and combines both the biological (the birthing) and the organizational. It is impossible to translate it except as “slave.” Rasa in his cruel cynicism points out that the promise of modernity is not for the Dalit.

Rasa’s apostrophizing his audience as crazy fools – a reduction, to be made mad is to silence, as Foucault shows -- raises questions about the role of persuasion itself. Given that the speech was to exhort the listeners to act in a specific fashion, why does the speaker employ terms and references that would mock his audience? Is it because of the speaker’s own anger at having to come down to where the Dalit live to coax them into acting on his behalf? That in earlier times he could have ordered them with no explanation to go and throw stones at the government train and risk arrest? In the series of questions Rasa asks, he is not expecting an answer. The speech propels itself on rhetorical questions: this is the master’s discourse where the answer is obvious to both parties. The audience recognizes the monologue as a powerful discourse that refuses any intervention. It is myth-creating speech, where in arguing for insurrection against the British, Rasa also reifies the British as the ultimate oppressor of the Dalit. For the everyday violence against the Dalit take place under the colonizer’s eye.

Note the role played by the British colonial state in the relationship between the castes. According to him, the British State that famously had a policy of turning a blind eye to the cultural arrangements of its colonized, had instead actively kept the caste divisions. The local examples are chilling – not only the maintenance of segregation but the punishment of the Dalit who dared to grow his own lotus.

Let me explain the significance of the lotus. Metonymically it stands for the ways the Dalit are not only forbidden to participate in Sanskritized ritual worship but also to have or hold anything of this world that is aesthetically pleasing. The material products that might belong to them is severely utilitarian – the vegetables they grow, the domesticated animals they keep, the palm wine they tap, and the children they reproduce maintain the system. Rasa’s demarcations of the work (palm tapping to leather work are traditional Dalit professions) and living spaces that would be destroyed by the coming modern machine is a warning wrapped in what might be a paean to the pastoral: as long as you stay in your place and don’t reach for the lotus, survival is possible. For the lotus that appears in iconographic renditions of Hindu goddesses, its pink and red petals cradling the goddesses of wealth and the arts is a sign of luxury. It stands for all that is denied to the Dalit.

Exploring Rita Mae Brown's Translated Poetic Work: Defying Gender Norms

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Source excerpt: Rediscovering Rita Mae Brown's Work. English into Catalan

Poem "Dedicated to all women who haven't loved a woman" from Rita Mae Brown's "Songs to a handsome woman".

Must you run from me?
Are my hands so different from a man's?
Or my lips too full and soft?
Do my eyes affect you oddly?
Is my body so strange in its familiarity?
Am I so different?
Is my love so terrible?
Or is the fear growing from some deeper root
Understood only by poets and weeping mothers?
Must you run from windows beneath the skin?
Listen, your answer may be different than mine
But don't run from the question.

Target translation

Poema: "Dedicat a aquelles dones que no han estimat mai una dona" [p. 11]

De debò cal que fugis de mi?
Les meves mans, són tan diferents de les d'un home?
Massa flonjos i gruixuts els meus llavis?
Els meus ulls, et trasbalsen, i sents un rau-rau estrany?
Massa estrany el meu cos perquè t'hi reconeixes?
De debò, soc tan diferent?

El meu amor, és tan i tan monstruós?
No serà que aquesta por té un origen més profund,
que només l'entenen els poetes i les mares ploroses?
De debò cal que fugis de les finestres que tens sota la pell?
Escolta'm, potser la teva resposta sigui diferent de la meva
Però jo no defujo la pregunta.

The Translation Process: Analysis

Upon —by pure chance— reading Rita Mae Brown's *Rubyfruit Jungle* a few years ago, I became interested in her work. On delving deeper into her production of novels — Sister Jane series, Sneaky Pie Brown mysteries, among many others, I found she was much more prolific than that, and she was also a reputed screenwriter —she received an Emmy nomination— and a poet.

Rita Mae Brown is a controversial figure, difficult to pigeonhole. While on the one hand she has participated in a number of civil rights campaigns, Brown herself has criticized the marginalization of lesbians within feminist groups, and has even been excluded from the feminist movement. The magnetism of her beliefs, specially her reluctance to abide to fixed gender patterns, moved me to approach her life and work with admiration.

My next step in further examining her work was analysing the transcendence of her work through exploring her translations into languages I have a good command of. On reading the Spanish translation of her coming-of-age novel *Rubyfruit Jungle*, I, to my dismay, verified that Jorge Binaghi's 1979 translation contained serious censorship problems (Llopis Mestre & Zaragoza Ninet, G., 2020). The Catalan version of this classic had not even been made. This prompted me to translate *Rubyfruit Jungle* into Catalan, for which I am still trying to find a publisher.

While I think Brown is a stranger in the Iberian Peninsula, judging by the lack of (good) translations of her work, I offer here a sample of the translation of one of her book of poems, *Songs to a handsome woman*, into Catalan.

Classified under the label “feminist poetry”, this collection of poems was published two years after *The Hand that Cradles the Rock* (1971). In the short poem I have selected for this e-publication, Brown addresses a number of rhetorical questions to someone, prompting this someone to question one's fixed gender patterns. The reason why I think this collection of poems would be interesting to translate into Catalan —or any

other language, for that matter— is that, even though the text was released in 1973, fifty years later its underlying message is still challenging.

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Translation Dilemmas: Maintaining Accuracy and Reader Engagement in André Malraux's *L'Espoir*

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Source excerpt: Malraux André (1937), *L'Espoir*, Paris, Gallimard. [Edition used: Gallimard, coll. Folio, 1979]. French into Spanish

1. (1, I, 2, p. 37). [In Barcelona]:

[...] trois régiments de la garde civile. Puig regardait les bicornes de ses vieux ennemis briller dans le soleil.

2. (1, III, 2, p. 127). [Aerial fight in Madrid]:

Maintenant qu'ils ont tiré sur nous, je suis sûr de mon affaire : l'appareil est à peu près aveugle par-devant. C'est pour ça qu'ils ne nous ont pas touchés à la première dégelée, et qu'ils nous ont touchés ensuite, quand nous étions en arrière.

— J'en avais aussi l'impression.

Magnin les avait étudiés dans les revues techniques : le troisième moteur du Junker est à la place de la tourelle avant des multiplaces à deux moteurs, et Magnin avait douté qu'on pût défendre l'avant d'un avion avec un mitrailleur de cuve qui tire entre les roues, et un mitrailleur arrière. C'était pourquoi il avait foncé, un contre deux.

— Dites, vous croyez qu'ils avaient mis pleins gaz, quand ils nous cavalaient après ?

— Sûrement.

— Alors, qu'est-ce qu'ils se payent notre gueule, les Fritz, depuis deux ans ! Au moins trente kilomètres de moins que nous avec nos vieux zincs.

3. (2, II, 7, p. 438). [In Madrid]:

Comme presque tous les hôtels réquisitionnés, comme l'hôtel d'Albe, celui où Lopez allait, était abondamment orné d'animaux empaillés.

Target translation

1. (1, I, 2, p. 37):

[...] tres regimientos de la guardia civil. Puig miraba los tricornios de sus viejos enemigos brillar al sol.

2. (1, III, 2, p. 127):

Ahora que nos han disparado, estoy seguro de lo que sospechaba: el aparato es casi ciego por delante. Por eso no nos han alcanzado en la primera pasada, y nos han alcanzado después, cuando estábamos detrás.

— Yo también he tenido esa impresión.

Magnin los había estudiado de las revistas técnicas: el tercer motor del Junker está en el lugar de la torreta delantera de los multiplaza bimotores. Él había dudado de que se pudiera defender la parte delantera de un avión con un artillero que dispara entre las ruedas, situado debajo del aparato, y un artillero de cola. Por eso se había lanzado desde arriba, uno contra dos.

— Dime, ¿crees que iban a máxima velocidad cuando nos perseguían?

— Por supuesto.

— Entonces, esos boches nos están tomando el pelo desde hace dos años. Al menos treinta kilómetros menos que nosotros con nuestros viejos cacharros.

3. (2, II, 7, p. 438):

Como casi todas las mansiones requisadas, como el palacio de Alba¹, aquella a la que se dirigía López estaba profusamente adornada con animales disecados.

1. Translator's Note. This refers to the Palace of Liria, the residence of the Duchesses of Alba.

The Translation Process: Analysis

L'Espoir is a work halfway between a novel and a reportage. In it, André Malraux narrates the first months of the Spanish Civil War, from its beginning in July 1936 to March 1937. Malraux personally took part in the war as a colonel in the Spanish Squadron. He was therefore familiar with the Spain of that time and maintained relations with its military and political establishment. Therefore, when translating his novel, it is surprising that, in the first of the three quotations we present here, he describes the Civil Guard as wearing bicornes, especially if we bear in mind that the word tricornes also exists in French. When it comes to translating, a kind of dilemma arises that every translator often faces: if we choose to translate the word faithfully, we should have written “bicornios”. However, in Spain, the old tricorns of the Guardia Civil are not only widely known, but also a representative symbol of this armed force. No doubt the Spanish reader would be perplexed and would probably put the translation down to a typo or else directly to the translator. This brings us to a subject of debate: when the original version contains obvious errors or dysfunctions, should the translator simply translate them or correct them? Most translation experts advocate the first option as the “more correct” one. However, we believe that, in this case, it would create distance between the text and the reader, hindering the emotional link between the two. This has led us to opt for correction, with the corresponding explanation in a footnote. Malraux, who was writing for a French audience, probably chose bicornes because in France it was a much better known and more current word than tricornes.

A partly similar situation occurs in quotation three with the name L'hôtel d'Albe. The simple transposition of the text would give rise to “la mansion d'Alba”. Although the Spanish reader would probably end up guessing which building it is, it would be, as in the previous case, a distancing element between the reader and the work. We have therefore opted to write “palace” instead of “mansion”, which is the name by which it is known in Spain, and we have also added an explanatory footnote. This has meant eliminating the repetition of the word hôtel found in the original version. This technique is a constant in Malraux's writing and is a characteristic element of his narrative style. Despite this, we have once again chosen to give priority to comprehension.

With quote two, we want to illustrate a situation that every translator faces at some point: a translation that deals with subjects that the translator is unfamiliar with. In such cases, the only way to produce a good translation is to research the subject in question until the author's text is perfectly understood. Obviously, this requires a considerable investment of time and patience. But translating without understanding

what is being said leads, on the vast majority of occasions, to erroneous, confusing, if not absurd translations, and also entails a demerit for the translator.

The sample presented here is one of the various air combat situations that Malraux describes in *L'Espoir*. Before tackling the translation, therefore, it was necessary to gain an in-depth knowledge of the types of aircraft used by both sides in the battle to which the writer refers, and their characteristics. We thus discover that the “multi-planes” to which he refers are Potez 54 fighter planes, old-fashioned for the time, with a mostly wooden structure. The Junkers were JU 52/3m trimotors, designed as transport aircraft and later adapted as bombers, although for the latter purpose their performance was not optimal. As the novel recounts, they had fixed landing gear and were slower despite being more modern and enjoying an excellent reputation. This is essential for us to understand the situation, the dialogue between the two characters, and to be able to translate with certainty.

Finally, it is worth mentioning our substitution of the nickname given to the Germans in the French version, the Fritz, widely used in England and France but little known in Spain, for the “boches”, which is mostly used in our country. This adaptation ensures that the phrase is understood by a larger number of readers without altering its meaning.

Index of authors

About the editors of this volume...

Professors **Mariona Sabaté-Carrové** and **Lorena Baudo** work on translation studies at the University of Lleida (UdL), Catalonia, and the National University of Córdoba (UNC), Argentina, respectively. Mariona and Lorena met in 2020, during a teaching experience at the UdL and, between coffee breaks, planted the seed of this volume. In April 2020, amidst the Covid-19 pandemic across the globe, this project was already underway. The first contacts with collaborators began and now, one year later, our project has materialized into this e-volume. We are delighted to show you this work.

Prof. **Lorena Baudo** specializes in Translation, Interpreting and Intercultural Studies. She teaches courses on terminology, journalistic translation and consecutive interpreting at the National University of Córdoba (UNC), Argentina. She has delivered workshops and talks at the UN headquarters in New York and Geneva. She has also been a visiting trainer to the University of Lleida, Catalunya. She currently leads a team of researchers-in-training working on the field of translation and intercultural tensions. Her recent publications include *Vale-creating pedagogy in the context of institutional translation training in Argentina: A case study* (2022) and *Latin American Interpreters Working in a Safe Country: Specific Training and Emotional Implications* (2021). Lorena has worked as an English < > Spanish translator and reviser since 2002.

Prof. **Mariona Sabaté-Carrové** is a tenured professor at the University of Lleida, (Catalonia). She teaches several degree and master subjects (e.g. scientific and technical translation, reverse translation, languages in contrast and in contact) in the Department of Foreign Languages and Literature (DELILE) of the UdL, and enjoys translating academic and specialized texts. Currently involved in a research project funded by the Spanish Ministry of Science and Innovation on audiovisual translation as a teaching resource for teaching foreign languages (TRADILEX). Contact: mariona.sabate@udl.cat. For more biodata and academic details, visit https://www.delile.udl.cat/export/sites/Delile/ca/.galleries/CVs-pdi/CV_Sabate_Carrove_gener-2023.pdf.

Biodata

Presented below is a comprehensive list of biodata for various authors, arranged in alphabetical order. Each author's biodata provides a glimpse into their background, accomplishments, and contributions. This compilation aims to showcase the diverse talents and literary journeys of these esteemed authors. Explore the following biodata entries to gain insight into their lives and works.

Akgun, Yaşar

Yaşar Akgün was born on June 9, 2000 in the Bornova district of İzmir. After completing his high school education in the foreign language department of 50th Yıl Anatolian High School, Akgün started his undergraduate education at the Department of Translation and Interpretation of Kütahya Dumlupınar University. During his university years, he actively worked as an English teacher and translator in private institutions.

While continuing his education at Kütahya Dumlupınar University, he started International Trade and Logistics as a second field at Anadolu University in 2019. Considering that it is necessary to reinforce theoretical knowledge in this field with practical knowledge as much as possible; throughout his university years, he worked in various companies' departments that require language skills, such as the foreign trade department. Yaşar Akgün is currently continuing his education at Kütahya Dumlupınar University in the field of English Translation and Interpretation. He is a Student Representative at Kütahya Dumlupınar University School of Foreign Languages. Interpreting and Foreign Trade are among his main areas of interest.

Alles, Ada Micaela

Ada Micaela Alles is 24 years old, and at the age of 17, she moved from Misiones to Córdoba in order to become a Sworn Translator of English, an achievement which she has attained. As regards her job experience, she has been working both in the translation and investment industries. Her role in the translation industry was to transcribe and translate audios. Although it was highly demanding, it pushed her to pursue her degree. In relation to the investment industry job, her role was that of a data manager. Currently, she is a freelance translator, but she is still learning a lot about this huge environment, and she is still specializing in certain areas. Apart from her academic and brief professional life, she is a nature and sports lover, so she tries to combine both in order to release some serotonin.

Baiget Bonany, Ester; Cabré i Cercós, Bernat; Cabré i Cercós, Josep

Ester Baiget i Bonany is a Catalan sociolinguist teaching at the University of Lleida (Catalonia). Her research interests focus on language contact phenomena, and how they affect the building and shaping of identity.

Bernat Cabré i Cercós is a Catalan editor and a musicologist teaching at Autonomous University of Barcelona (UAB).

Josep Cabré i Cercós is a Catalan singer and conductor.

Bardaro, Lucía

Lucía Bardaro is an Assistant Professor of Translation Methods and Techniques and Terminology and Documentation (School of Languages, National University of Córdoba, Argentina) and a Freelance Translator and Post-editor from Argentina currently living in Australia. Contact: bardarolucia@gmail.com

Baró-Miró, Marta

Marta Baró Miró graduated in English Studies, Translation, and Applied Linguistics from the University of Lleida (UdL) in June 2022. In the last few years, she has worked on several translation projects, both with editorials and for private enterprises in Spain. In the last year, she has also collaborated with a research group at the UdL. At the moment, she is specializing in translation and terminology technologies at the Polytechnic University of Valencia (UPV). She is also receiving training in language learning technologies and language teaching approaches, which contributes to her career in second language teaching, in which she has worked for several years as well, teaching English and French. In the future, she plans to pursue a career in translation technologies, with the aim of helping translators worldwide produce their best work with the support of computers.

Bassi, María Azul

Maria Azul Bassi is in the last year of the English Translation course of studies in the School of Languages at the National University of Córdoba (UNC). She is especially interested in Phonetics and Linguistics. She was a student assistant in Introduction to Phonology, and she collaborated with the School of Languages on several voice-over projects. In 2018, she took part in the institutional project “Las hablas de Córdoba. Registro, conflictos y proyecciones” in the field of Phonetics. She has been recently specializing in video game localization and mountain sports translation. She is a former

mentee and a proud member of Women in Localization and Women in Games. In 2020, she localized her first video game, *Solaroids*. At present, she is an intern at Loki, a video game localization company; and she works as a Social Media Manager for Terra Translations and Terra Localizations. Azul has also worked several winter seasons as a ski instructor in the United States, which helped her expand her knowledge of the U.S. culture from within.

Bernini Marasca, Iara

Iara Bernini Marasca is a Sworn Translator who graduated from the National University of Córdoba (UNC) and specializes in Audiovisual Translation, mainly subtitling, dubbing and subtitling for the deaf and hard of hearing (SDH). For now, she decided to specialize in this area of translation; she has dealt with spatial, temporal, and linguistic dimensions when translating an English audiovisual text for a Latin American Spanish audience. She encounters these challenges on a daily basis when translating videos about the arts and artists.

Bosch Fábregas, Mariazell-Eugènia

Mariazell-Eugènia Bosch Fábregas is a PhD researcher at the University of Vic-UCC. Her thesis focuses on the objectification and dehumanization in *Family Guy* through a comparison between English and Spanish subtitling. She holds a bachelor's degree in English Studies (University of Barcelona), partly completed in Germany (University of Cologne) and a master's degree in Translation Studies (Pompeu Fabra University). She is a former visiting scholar and member of the Center for Energy and Environmental Research (CEER) at the Altınbaş University (Istanbul). Her research areas are gender and audiovisual translation. She has participated in five national and international congresses and in three doctoral conferences. Her most recent publications include a book chapter on censorship (Comares, 2018), on animalization (Publicacions URV, 2020) and on rape joking (Comares, 2020) in *Family Guy* and its Spanish translation. She has been co-teaching theatrical translation at the Open University of Catalonia (UOC), and she currently teaches translation and English at the University of Lleida (UdL).

Brochero, Magalí Belén

Magalí Belén Brochero is 24 years old and last November became a Sworn Translator, who graduated from the National University of Cordoba (UNC). Her favorite fields are Journalism and Sports and she also specializes in Subtitling; her language combinations are English into Spanish and Spanish into English and she enjoys taking up other language courses (Italian, Chinese, French & Portuguese). She

is a Teacher in training at the Journalistic Translation chair at UNC and works as a Freelance Translator. Her fields are her true passion because she not only serves as a linguistic and cultural bridge but also can combine a wide variety of fields into one while translating.

Celi, Melina Belén

Melina Belén Celi is 24 years old. She is a Sworn English into Spanish Translator, recently graduated from the National University of Córdoba (UNC). Currently, she is actively working as a translator of technical, educational, marketing and media texts. She also holds a position as Teacher in training in the Journalistic Translation Chair at UNC, contributing to the teaching and guidance of aspiring translators by providing valuable insights and sharing her practical knowledge in the field.

Culell, Àngels

She holds a degree in Tourism (Universitat de Girona) and a degree in Catalan Philology (Universitat Oberta de Catalunya). As part of the progressive majors in Philology, she majored in the fields of Applied Linguistics and Language Professions, Catalan Linguistics, and Language Technologies. Her final thesis was in the field of Linguistics applied to translation, in particular a comparative linguistic analysis of the motion constructions in English and Catalan: “Keep on moving from English to Catalan: el determinisme lingüístic en la traducció del moviment”, which was graded with honors. In the field of proofreading, she got a master’s degree in Language Advisory and Publishing Services (Universitat de Barcelona).

She worked for 6 years as a Spanish-English / English-Spanish translator for a healthcare company and, subsequently, for 12 years for the Human Resources and Organizational Development Department at a public university. She usually collaborates as a language advisor with a small publishing house focused on poetry and drama.

Gnavi, Joaquin Santiago

My name is Joaquín Santiago Gnavi. I am a National Sworn Translator of English, who graduated from the National University of Córdoba, Argentina. After having spent six months working as a terminologist for the United Nations in Switzerland, I currently spend my time at home working as a freelance translator. I really enjoy translation-related work and topics since translation works as a bridge between cultures and it gives different individuals the possibility to communicate. My favorite fields of translation are legal, commercial and medical.

Godoy, Mariela

Mariela Godoy is a student in the last year of the English-Spanish Translation course of study at the School of Languages of the National University of Córdoba (UNC). In the year 2016, she embarked on her journey to be a translator when she took a course to be a translation assistant, and later on, in the following year, she enrolled in the School of Languages. In the year 2018, Mariela was part of the team that participated in the terminology project about Green Chemistry between the School of Languages and the World Intellectual Property Organization (WIPO). During the last few years, she has been working towards her goal of specializing in the field of legal translation by taking different courses and undertaking a comprehensive autonomous study on the subject. Recently, she has discovered a new passion for subtitling, and she plans to start specializing in that field too.

Goixart Serra, Sílvia

Sílvia Goixart Serra, a former university student, has recently graduated in English Studies, and Translation and Applied Languages at the University of Lleida. Interested in the linguistic and sociological effects that gender has on our society, she focused her final thesis on this, analysing how gender is expressed in different languages. She has been working as an English teacher, but in the future she wants to focus on the field of translation and research.

Lerda, Sofía Luciana

Sofía Luciana Lerda is a student in the last year of the English-Spanish Translation course of study at the School of Languages of the National University of Córdoba (UNC). In the year 2018, she participated actively in the terminology project about Green Chemistry between the School of Languages and the World Intellectual Property Organization (WIPO). In 2020, she was awarded a virtual scholarship and undertook linguistic studies—Spanish Phonetics and Language Policies—at the University of Colima (U. de C.), Mexico. In the last few years, Sofía has been specializing in financial and commercial translation through numerous courses and extensive independent study of the subject. In 2022, she became an active member of the Commercial Translation chair as a helping student. Currently, she is working as an independent translator and post-editor for direct clients and translation agencies, with projects in both the educational and the financial fields.

Mercan, Hanimnur

Hanimnur Mercan was born on January 5, 2002 in Kütahya. She is an undergraduate student at the Kütahya Dumlupınar University, Department of English Translation and Interpretation. She participated in Dumlupınar University Translation Community as the founding president and now carries on her studies as a member of the board in the community. She is also an associate degree student at Anadolu University, Department of Justice as a second university. She translated an article titled 'Quality Factors in Documentary Translation' into Turkish, and it has been published in the Journal of Academic Studies in World Languages, Literatures, and Translation (WOLLT). Furthermore, she has been one of the contributors to the declaration titled 'The Significance of Feminist Translation Studies and Gender-Sensitive Language to eliminate Men's Violence against Women in the International Conference on Language Education, Literature and Linguistics held on the 24th of June, 2022.

Moset Estruch, Laura

Laura Moset Estruch is a graduate of English Studies, Applied Languages, and Translation at the University of Lleida. As an avid reader, she enjoys many genres of conventional literature; she also actively reads whatever appears on her social media timelines, especially interested in the fun and quirky linguistic phenomena that take place in this type of medium. She is exceedingly intrigued by this combination of technology and language, which she hopes to explore further as she intends to enrol in a Master's degree in computational linguistics in the future. In her free time, she dabbles in art from which her fascination for graphic novels stems. For her end-of-degree dissertation, she delved into the translation of this genre by providing a Spanish adaptation of one of her favorite graphic novels.

Oller Figueres, Laura

Laura Oller Figueres is an English Studies and Translation and Applied Languages graduate student at the University of Lleida. She was a research assistant of the research groups in the department of English and Linguistics of the University of Lleida. Her interests range from literature, sociolinguistics and feminism to language learning. More specifically, she is fascinated with contemporary female-written fiction and fantasy and classical English novels. Regarding her interest in translation studies, her final degree thesis examines the translation of drag slang. In the near future, she hopes to become a translator specialized in literary translation to merge her passion for literature and multiculturalism. She firmly believes that translation (concretely literary translation) is a valuable activity for the visualization and normalization of

social issues such as feminism. Thus, translation can be a powerful tool for change and progress.

Pedrol-Aguilà, Marina

My background is philological with a specialization in the area of French language, literature and culture (BA in French Philology in 2013, MA in French and Francophone Studies in 2014 and PhD in Philology in 2019). Although my research deals mostly with literature of the 17th and 18th centuries, I have always been very interested in languages and, particularly, in the links between Romance languages. In addition, my beginnings as a teacher at the University of Lleida led me to investigate certain aspects of the field of translation. Thus, participating in the present volume has given me the opportunity to bring together these centers of interest and to deepen my critical reflection on the processes of translation. At present, after a brief period at the Universidad Autónoma de Madrid, I am employed as an Assistant Professor at the University of Zaragoza.

Ramaswamy, Anushiya

Anushiya Ramaswamy is a Professor in the Department of English at Southern Illinois University, Edwardsville, USA. She writes on race, refugees and rhetoric. She has translated all the novels of the Sri Lankan-born Tamil writer Shobasakthi and a collection of poetry by the Tamil Dalit poet N.D. Rajkumar. Moreover, in collaboration with Geetha Sukumaran, her translation (with Geetha Sukumaran) of the Sri Lankan-born exilic poet R. Cheran's poems *Land of Melting Sorrow* is forthcoming.

Anushiya wishes for an editor willing to take on translations that are ambiguous, allusive, non-representational, and obscure. The translator can provide notes identifying these types of moments without solving the incommensurable in the work. Because translation itself is, among other things, an interpretation.

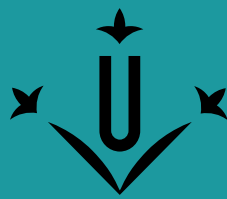
Solé Castells, Cristina

Cristina Solé Castells is a lecturer of French literature and culture at the University of Lleida. Her research work delves into novel and theatre of the first half of the 20th century. She shows a special interest in literary and artistic work of 20th century wars. She has authored several articles and book editions.

In translation, she is the author of 6 literary translations of French into Catalan and Spanish, among which are *La Esperanza*, by André Malraux (2020), and *La Fadeta*, by George Sand (2006). She translates documentation from such associations as Amitiés

Internationales André Malraux and Les Amis de François de Fossa into Spanish and Catalan.

She has led several research projects of teaching innovation, and has worked on aspects related to the implementation of new technologies to university teaching and virtual environments.



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