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Julia T. Williams Camus
Cristina Gómez Castro
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(Eds.)

Translation and Gender: Discourse Strategies to Shape Gender



Translation and Gender: Discourse Strategies to Shape Gender

Colección BOOKS & SCIENCE #4



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PAVING THE WAY FOR TRANSLATION AND GENDER

GENDER AND TRANSLATION STUDIES: A BIBLIOMETRIC APPROACH

PART 1

MUTED ENGLISH NOVELISTS: RESEARCHING WOMEN, TRANSLATION AND CENSORSHIP IN SPAIN

An Overview of Gender and Translation

1. INTRODUCTION

Our contribution aims to present our research project entitled *Mujer Traducción y Censura en España* or *MUTE*,¹ whose acronym also means in English “to silence”. *MUTE* seeks to analyse the translation and censorship of 20th-century English novelists into Spanish in order to contribute to a rewriting and construction of a real and more inclusive history of the translation movement of English literature by women in Spain.

The Franco regime (1939-1975) established after the Civil War in Spain resulted in a period of repressive measures against everything and everyone who threatened the Catholic and authoritarian structure of the regime. From the point of view of printed and audiovisual material, censorship was set into place and structured around two bills: the 1938 *Ley de Prensa* [Press Law] and the 1966 *Ley de Prensa e Imprenta* [Press and Printing Law]. Censorship was an effective mechanism of publication control established with a double purpose: to maintain and strengthen the values proclaimed by the regime, and to filter all polluting material from abroad (Meseguer, 2015, p. 110).

In this framework, we analyse aspects such as the causes for which the texts were censored, the relationship between censorship and gender, and the link between censorship and literary genre. Despite the years elapsed since the end of the Spanish dictatorship, the importance of this study lies in the fact that censored versions of key texts are still marketed today, they are still read, and for some sources

PAVING THE WAY FOR TRANSLATION AND GENDER

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AN OVERVIEW OF GENDER AND TRANSLATION

The influence of gender studies in translation has been prolific in the last twenty years (Simon, 1996; von Flotow, 1997) encompassing areas such as surface level inclusive language, cognitive categories and stereotypes, metaphors in translation, approaches by feminist translators, offensive texts, minority issues, or translation of women writers, among others (Susam-Sarajeva, 2005, p. 163). While early accounts of gender and translation focused primarily on women in translation, current work has moved beyond the “binary opposition between men and women” to include a broader understanding of the gender spectrum (von Flotow, 2013, p. 163-164). Gender seems to have become a way of denying the determination of sexuality by sex, thus connecting the two transdisciplines, as signalled by von Flotow & Scott (2016).

The concept of ‘gender’ “as something other than a grammatical term has existed scarcely more than several decades” (Weed, 2011, p. 289,

quoted by von Flotow and Scott, 2016, p. 358), but it became a fashionable buzzword for research in the 1990s. In the discipline of Translation Studies after the emergence of the “cultural turn” (Bassnett & Lefevere, 1990), numerous studies have explored the relationship between the translated text and its social and historical circumstances. Some of these have followed a feminist or post-feminist approach: see, for example, Santaemilia (2005), Federici (2011), Santaemilia & von Flotow (2011), Castro (2013), Santaemilia (2017), and Fellner et al. (2017).

A search of titles and abstracts in the Translation Studies Bibliography database allows gaps to be identified regarding this topic (accessed 09.05.2018). A search for *gender* returned 314 hits and *gender and translation*, 240 hits, which shows that this intersection has been productive, although some studies may have involved grammatical gender. The present volume aims to contribute to this flourishing field of research.

Chapter 2 presents a bibliometric study conducted by Javier Franco Aixelá “Gender and Translation Studies: A Bibliometric Approach”, where the author provides a sketch of the state of the art in the confluence of Gender and Translation Studies from a bibliometric perspective. His analysis quantifies the amount of academic research pertaining the intersection of the two disciplines and presents a wealth of data through the estimation and interpretation of such indicators as thematic distribution, research hubs, the most cited and/or most productive authors, collaborative networks and the historical evolution of the fields. While the general impression might be that Translation Studies (TS) as a whole and its interaction with Gender Studies (GS) are restricted to the last three decades, this bibliometric analysis provides detailed diachronic and synchronic quantitative analyses that support a continuous substantial increase in production. The author offers a well-founded portrait through the triangulation and explanation of numerous and relevant data and interactions. In addition, Franco Aixelá’s work helps to delimit possible gaps in the literature and opens new paths for exploration.

In her article “*MUTEd* English Novelists: Researching Women, Translation and Censorship in Spain”, Gora Zaragoza Ninet provides a succinct

account of the University of Valencia's *MUTE* project, which seeks to analyse the influence of censorship in the Spanish translations of 20th century English novelists. The author outlines the project's objectives and the academic activities and events that have been organized within the project. The chapter also includes a snapshot of her preliminary research into two English women writers – Daphne du Maurier and Radclyffe Hall – through an analysis of the existing censorship files on these writers at the Administration's General Archive in Alcalá de Henares (Madrid).

AUDIOVISUAL AND INTERSEMIOTIC TRANSLATION

As von Flotow & Josephy-Hernández state, it seems that nowadays there are “three main approaches to studying questions of gender in audiovisual products. All three derive from the critical feminist thinking of the 1970s and display a certain advocacy: the first focuses on feminist materials in Anglo-American audiovisual products and their translation into Romance languages; the second studies the differences between subtitled and dubbed versions of Anglo-American source texts; and the third looks at gay and queer source text materials and their treatment in translation” (2018, p.6).

The study conducted by Margherita Dore and Ilaria Zarrelli, “Transfeminine Identity and HIV/AIDS in Audiovisual Translation: *Dallas Buyers Club* and its Italian Subtitled Versions” fits into this third approach and provides a contrastive analysis of the Academy Award winning feature film *Dallas Buyers Club* (Jean-Marc Vallée, 2013) set in Texas in the 1980s, along with its official and unofficial subtitled Italian versions.

The scope of their study is twofold. On the one hand, they investigate the way gender roles are negotiated and how the transgender feminine identity is (re)affirmed within the difficult health context of HIV/AIDS. They examine how issues such as homosexuality, sickness due to HIV/AIDS and identity are developed and constantly negotiated by the two main characters. They do this by analysing the way their

language changes throughout their friendship and how it shapes their need to assert their own identity. On the other hand, the authors compare the two Italian subtitled target texts to discuss how professional and amateur subtitlers have tackled linguistic issues such as camp talk, gayness and transgenderism.

In turn, Andrea Ruthven's chapter, "Memory and Self-Narration in Sarah Polley's *Away From Her*", provides a case study of intersemiotic translation by analysing how Alice Munro's short story *The Bear Came Over the Mountain* was translated into film in Sarah Polley's 2007 adaptation *Away From Her*. In particular, the author examines how both Munro's text and Polley's translation of it into film offer the potential for readings of the main character's illness as a site of agency. Despite Fiona's waning cognitive function, this interpretation paradoxically offers her the opportunity to free herself from the constraints of the narrative that her husband had constructed of their life together.

LITERARY TRANSLATION

The third part of the volume deals with literary translation and, more specifically, with technical and methodological aspects concerning the challenge of literary translation and its analysis. This section opens with the chapter by Ángeles García Calderón "A Moderate Invective against Women: 'Epistle II. To a Lady (*of the Characters of Women*)' by Alexander Pope and its Translation into Spanish", where the author examines the Epistle, dedicated indirectly by Alexander Pope to Martha Blount. In this epistle Pope follows the antifeminist tradition of Juvenal and Boileau, albeit in a less scathing tone; at the end of the poem, Pope extols the virtues of his life-long friend in stark contrast to the criticism of women in general. García Calderón addresses the dilemma of how to transfer both the message and form of Pope's original text, which is considered one of his best written poems. Finally, she proposes abandoning the over-exacting constraints of metre and rhyme in the target text in favour

of what she calls a “versal distribution”, which offers a true reflection of Pope’s satirical portrayal of the character of women.

Paloma Tejada Caller’s contribution, “Blind Love at Stake: Hernández Catá’s (Re-)creation of a Hero”, examines the re-creation of the love episode in H.G. Wells’s *The Country of the Blind*, as rendered in the 1919 Spanish translation by Hernández Catá. The author draws on the use of conceptual metaphor to reveal the linguistic, ideological and cultural shifts employed by Catá in a creative portrayal of the main character Núñez and his relationship with Medina-Sarote. In his subjective re-creation of Wells’s story, Catá transforms Núñez into an individualised heroic figure on a kind of epic journey in which Medina-Sarote is reduced to the role of his beloved, as is required for the brave adventurer. In her analysis, Tejada shows how Catá’s version is a manifestation of ecological accommodation of Wells’s work to the environment of the target society.

The volume closes with Paloma Pizarro Seijas’s study, “Using Corpus Tools to Analyse the Rendering of Joseph Conrad’s Women in *Heart of Darkness* into four Spanish Translations”. In a similar way to Tejada but with a different methodology, Pizarro examines changes in the portrayal of the six female characters in Conrad’s *Heart of Darkness*, particularly Kurtz’s African mistress. The author employs corpus techniques to establish the frequency of the terms *woman/women* and *mujer/es* in *Heart of Darkness* and the Spanish translations and then examines the local context around these occurrences for shifts in meaning and gender identity between the source and target texts. The analysis shows how small linguistic shifts in the representation of the women, who apparently play only minor roles in the novel, may have a subtle but significant effect stylistically on how gender identity is shaped and how target readers perceive unconventional female characters.

This volume, therefore, helps to pave the way for translation and gender studies with a collection of research articles that address issues related to the representation of gender in translated discourses and focus on the ideological implications that shifts of meaning may have on gender identity construction.

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GENDER AND TRANSLATION STUDIES: A BIBLIOMETRIC APPROACH

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INTRODUCTION

My main aim in this chapter is to portray Gender Studies in their relationship with Translation Studies (TS) from a bibliometric perspective. Bibliometrics consists of the analysis and measurement of the flux of published information. In short, it aims to portray meaningful patterns enabling us to understand how information flows through publications, and it attempts to do so in an objective way and with a robust quantitative and statistical basis. Some of the main bibliographic indicators used are thematic distribution, research hubs, impact, productivity, research networks and/or the historical evolution of a discipline or a part thereof as seen through its scholarly production. When bibliometrics is focused on academia, it is usually called scientometrics, although bibliometrics acts as the most frequent blanket term and it is the one I am going to use here.

A consistent bibliometric analysis should enable us to establish a coherent portrait of the diachronic evolution and state of the art of a given discipline. In order to achieve this, we will need to accumulate and sort out a large amount of data so we do not see the wood for the trees. Every scholar has a personal impression of the development of their discipline. The difference bibliometrics makes is the objectivation of this personal impression, triangulating large and meaningful data sets.

However, the final goal is not to amass figures. Numbers by themselves rarely say anything of any use, and it is always necessary to select which parameters to measure as meaningful and which to discard as irrelevant, and then draw an intelligible and useful meaning from those same calculations. In this sense, bibliometrics can be as misleading as any other methodology since data are not self-evident.

Although translation and interpreting is obviously one of the oldest professions in the world if only due to the permanent and timeless need to communicate between different peoples, systematic reflection on this activity and its social and ideological contexts only developed quite recently. TS is thus usually characterised as a very young discipline, especially as compared with other centuries-old humanistic pursuits such as linguistics or literary studies. However, modern TS has already exceeded four decades if we consider 1972 as its birthdate, with the lecture by James S. Holmes, later published as an essay “The name and nature of Translation Studies” (Holmes, 1988). With its tens of thousands of publications in the last two decades, it is high time we looked back upon the path that has brought us here in order to better understand our present and to take knowledgeable decisions about our future.

THE SOURCE OF THE DATA - BITRA

The point of departure of all bibliometric analyses is by definition quantitative and it must be based on powerful bibliographic tools enabling

us to draw meaningful interpretations and conclusions. The database BITRA (Bibliography of Interpreting and Translation) is designed precisely to fulfil that need.

BITRA is a bibliographic database that attempts to be academic, inclusive, international, annotated, bibliometric, thematic and openly accessible. It is academic in the sense that entries must fall within scientific interests, rigour is a must when compiling entries and it is not tied by any commercial interests. It is inclusive because it tries to encompass all TS scholarly production, regardless of the language or geopolitical area of the publications. Apart from the abovementioned international coverage, its internationality is derived from the fact that BITRA is searchable in 15 different languages. It is annotated because it attempts to go far beyond the classical library catalogues, including whenever possible abstracts (almost 50% of the entries have their own summaries), information about reviews, reprints or the circumstances that gave birth to a given essay, such as a lecture or a conference. It is a bibliometric tool because it provides information about the impact of each publication through the mining of the TS citations included in over 10% of its entries (over 94,000 citations assigned to the corresponding cited publications at the moment this essay was written). It is thematic because all entries are described using a list of about 100 keywords covering all branches of TS, and its open-access nature is part of our commitment with science as a universal tool for understanding reality that should be fully available to all.

Further and always updated information about BITRA and its policies and contents is available at <https://dti.ua.es/en/bitra/introduction.html>. As of October 2016, when this paper was prepared, BITRA included 67,689 entries, with 941 of them directly dealing simultaneously with Gender and TS (GTS from now on). This means that 1.4% of the entries fall within GTS, and in the next sections I shall analyse them as regards different parameters, such as language, publication formats, diachronic evolution, or most influential publications.

LANGUAGE AND FORMAT DISTRIBUTION OF GTS

In comparison with all TS as portrayed in BITRA, GTS is a field which has a clear preference for English as its research language, with 64% of its publications in English (50% of TS in general in BITRA). This fact gives GTS a particularly international leaning. Partly, as we will presently see, this may be due to the centrality of GTS authors who work in this field in Canada, the United States and the United Kingdom. However, it also seems obvious that a good part of non-English speaking authors in GTS have a higher tendency to publish in English than their colleagues in other TS branches. In Table 1 we can see the language distribution of GTS.

Table 1. Gender & Translation Studies by publication languages

<i>Publication language</i>	<i>GTS</i>	<i>All TS in BITRA</i>
English	597 (63.8%)	50.5%
Spanish	142 (15.2%)	19.1%
French	71 (7.6%)	12.4%
German	62 (6.6%)	8.9%
Portuguese	27 (2.9%)	2.9%
Catalan	27 (2.9%)	1.5%
Italian	15 (1.6%)	3.0%

At the same time and in an apparent opposition to bibliometric regularity, it is very interesting to note how the presence of a very prolific author in a less-spoken language such as Catalan can be very influential. Of the 28 publications on GTS in Catalan, exactly 50% are the work of just one author, Pilar Godayol, who is mainly responsible for the 6th place Catalan takes in GTS. Thanks to her research production, Catalan doubles its overall presence in BITRA.

As regards format, GTS presents a similar picture to the database as a whole. The only notable difference is the higher presence of books in

BITRA (13.5%) as compared with GTS (8.0%). A likely explanation for this would be that the contributions to a highly specialized subject like GTS, with relatively few scholars involved, are harder to accumulate in book format, whereas shorter publication types are much easier to use by individual researchers who do not need to network or to reach a large critical mass in order to publish. Another possible and compatible explanation is precisely the apparent lack of a dense network structure in GTS in particular, as we will presently see.

Open access is also similar in both fields, although somewhat higher in the case of GTS (27.3% for GTS and 24.1% for TS as a whole). This higher level of openness is not surprising, as it is reasonable to suppose that an activist area like GTS would be more prone to open accessibility in order to disseminate its tenets and expand. Also, the relatively lower number of books in GTS favours this mode of access.

THE HISTORICAL DEVELOPMENT OF GTS

If TS is repeatedly characterized as a very young research field, born as an autonomous discipline in the 1970s, GTS is an even younger pursuit. Table 2 shows the quantitative growth of GTS by itself and within the database as a whole.

Table 2. Quantitative evolution of GTS

<i>Period</i>	<i>GTS</i>	<i>GTS within BITRA</i>	<i>All TS (in BITRA)</i>
Until 1974	0	0%	4,312 (6.4%)
1975-1984	17 (1.7%)	0.5%	3,756 (5.5%)
1985-1994	126 (13.2%)	1.2%	10,421 (15.4%)
1995-2004	326 (34.9%)	1.4%	23,387 (34.6%)
2005-2014	418 (44.3%)	1.7%	23,916 (35.3%)
Total (until 2016)	941 (100%)	1.4%	67,689 (100%)

Although systematic research in TS does not really begin until after the Second World War with the linguistic approach, and the discipline does not witness its boom until the 1990s, historically there has been what could be termed a trickle of reflections over time, with more than 4,000 documents identified in BITRA as published before 1975, none of which deal with GTS. In this connection, it is noteworthy that 18 of the 19 Ph.D. GTS theses compiled in BITRA when writing this essay were submitted after 1996. The exception is Deanne C. Schultz, with *That few but such as cannot write: Women Translators and Contemporary Views of the Art of Translation in Tudor England*, submitted in Canada, at the University of Victoria, in 1988.

The growth of GTS is slow but consistent, not just considered alone but, in a much more meaningful way, when this growth is examined within TS as a whole. Starting from its non-existence until the second half of the 1970s, GTS increases its presence in the discipline from 0.5% to almost 2%, a figure which places it in a medium position, lower than very strong branches such as legal or audiovisual translation, and higher than other traditional fields such as (post)colonial, business or media translation.

Between 1975-1980 there are 5 GTS documents compiled in BITRA, hardly one per year. The first GTS essay we have identified is “Masculin – féminin”, published in 1975 by Irene Vachon-Spilka (Université de Montréal) in the historical Canadian journal *Meta*. It deals with the need to use non-sexist language in English-French job-vacancy advertisements. In this same period (1980) we have what could be considered the first outright feminist activist essay, “La Malinche: Feminist Prototype”, an article by Cordelia Candelaria (Arizona State University). This article focuses on the ideological dimension of the historical figure of Cortés’ Aztec interpreter, and not really on the act of interpreting. In this connection, the first feminist analysis of translation we have detected is by Margaret Simons (Southern Illinois University), who in 1983 published in the British feminist journal *Women’s Studies International Forum* the article “The Silencing of Simone de Beauvoir: Guess What’s Missing

from *The Second Sex*". The most prolific author in this first decade was Barbara Godard (York University), with 3 GTS essays detected between 1975 and 1984. As can be seen in all the authors we have just mentioned, the first decade of research into GTS was clearly led by Canadian and USA pioneers.

The second decade of GTS (1985-1994) witnesses the first huge production leap, from 17 documents in the past decade to 126 in this one. It is now when the great classics in GTS join the groundbreaker Godard, confirming the important leadership of USA and Canada in this branch of TS – Rosemary Arrojo (Brazil, working in the USA), Lori Chamberlain (USA), Myriam Diaz Diocaretz (Chile, working in the Netherlands), Susanne de Lotbinière-Harwood (Canada), Sherry Simon (Canada), Luise von Flotow (Canada), Suzanne Jill Levine (USA) and Gayatri Chakravorty Spivak (India, working in the USA). Thematically, it is only in this period that the idea of subversive translation is fully discussed and developed, and that GTS decisively contributes to the so-called Power Turn in TS.

The turn of the 21st century (1995-2004) brings about the consolidation of GTS, with almost a three-fold increase (326 essays) and a growth in its relative presence within TS (1.4%). Together with the next decade, almost 80% of the total research in GTS is published in these last 20 years. This critical mass heralded the publication of the first large-scale overviews and handbooks, which addressed an object of study that had gained in complexity due to the multiple approaches involved. Among others, we have Simon 1996 (*Gender in Translation*), von Flotow 1997 (*Translation and Gender*), Godayol 2000 (*Espais de frontera*) and Delisle 2002 (*Portraits de traductrices*). This decade also witnesses the first studies of homosexuality and translation, thus enriching the ongoing debate with works such as "Translating Camp Talk" (Harvey, 1998), "Jack Spicer's Pricks and Cocksuckers" (Keenaghan 1998) or "Pushing the limits of faithfulness. A case for gay translation" (Mira, 1999).

In 2005-2014, the 418 identified works represent almost half (44%) of all existing GTS, further increasing the quota (1.7%) of this branch in

TS. The short time span does not allow us to gain sufficient perspective so that it is still difficult to ascertain which of the studies published in this period have had the most impact, although it seems that the great classics have already been published, at least for the time being, and we are now living a period of recapitulations, accumulation of case studies and attention to detail. In this connection, the forays of GTS into new translation modes and perspectives until then not or scarcely taken into account are especially noteworthy, with studies of the role played by gender issues in audiovisual or technical and scientific translation, interpreting or the didactics of translation. Generally speaking, GTS seems now to be a fully established branch of our interdiscipline, a field that is here to stay and which still needs further development, especially in order to expand beyond English-speaking areas, although, as we shall presently see, countries such as Spain are also beginning to have their own visible say in the ongoing debate.

THE PUBLISHING CONTAINERS

After showing the historical evolution of GTS, it is time to take a look at the journals and books that have tended to publish research in this field. Globally, there are no fewer than 170 different journals including at least one article on GTS. Nevertheless, GTS as a subject still tends to be an exception, even in feminist journals. Indeed, only one feminist non-TS journal, *Tessera*, has dedicated a whole issue to GTS, and this is probably a sign that it has gained a visible place in TS but is still a peripheral object of study within Gender Studies. Table 3 shows the journals that have included most GTS articles.

As we can see in Table 3, there are only 9 journals with over 10 articles each, and they accumulate over 150 articles and 9 special issues dealing with GTS among them. Once again, in the highest productivity group, Canada, United States and United Kingdom are leading, with an important presence of Spanish journals and a French exception.

Focusing on special issues as a sign of a strong interest in GTS, we have detected a total of 12, the first two of which were published in 1989 and nine of which were published after the year 2000, very much in line with the historical development we have just examined.

Table 3. Journals with ≥ 10 GTS articles

<i>Journal</i>	<i>Country of publication</i>	<i>GTS articles</i>	<i>GTS sp. issues</i>
<i>Palimpsestes</i>	France	23	2
<i>Quaderns</i>	Spain	21	1
<i>TTR</i>	Canada	20	1
<i>MonTI</i>	Spain	19	1
<i>The Translator</i>	United Kingdom	17	1
<i>Translation Review</i>	United States	17	1
<i>Meta</i>	Canada	16	0
<i>Tessera</i>	Canada	15	1
<i>T&T</i>	Luxembourg (EU)	11	1

If we delve into books, we can see that the distribution is rather more balanced than in journals, with 52 publishing houses for a total of 74 books. Perhaps the most surprising finding in this domain is the scarcity of university presses among the most productive. Only St Jerome, Routledge (both merged since then), Peter Lang and Rodopi have published at least 3 GTS books each. Spain, once again, has an important secondary presence, with at least 9 books on GTS in Spanish (6) and Catalan (3).

To end this section, it is necessary to provide some comments on doctoral work, which can reasonably be considered a reliable sign of the present strength and possible future of a research field. At the moment of writing this essay, BITRA had detected 19 Ph.D. theses dealing with GTS (1.2% of all the theses then included in the database), 18 of which were submitted after 1996 (the first one, already mentioned above, was

published in Canada in 1988). This timeline supports the idea that GTS was not consolidated until the 1990s, when enough senior researchers were ready to advance this object of study. Once again, the United Kingdom (37%), Spain (21%), Canada and the United States (10% each) stand out. Almost half (47%) of these theses address literary matters, usually focusing on the translation of works written by women all over the world. The other – compatible – focus is on feminist translation strategies designed to denounce patriarchy and to make women more visible in texts.

THE AUTHORS - PRODUCTIVITY, IMPACT AND PUBLISHING PATTERNS

As usual in bibliometrics, in GTS there are many authors (542, i.e. 82% of the total) with only one publication each and very few authors who are really specialists in the matter with many essays to their name. Table 4 shows the most prolific authors.

Table 4. Most productive authors (≥ 5 GTS publications in BITRA)

<i>Author</i>	<i>University</i>	<i>Country</i>	<i># GTS pubs.</i>
Luisse von Flotow	Ottawa	Canada	36
Pilar Godayol	Vic	Spain	25
Barbara Godard	York	Canada	15
Michaela Wolf	Graz	Austria	13
Olga Castro	Aston	United Kingdom	11
José Santaemilia	Valencia	Spain	11
África Vidal	Salamanca	Spain	9
Marcella Marco	London	United Kingdom	7
M ^a Rosario Martín	Salamanca	Spain	7
Sherry Simon	Concordia	Canada	7
Nuria Brufau	Ahfad	Sudan	6

Christopher Larkosh	Massachusetts	United States	6
María Reimóndez	Vigo	Spain	6
Jean Delisle	Ottawa	Canada	5
Keith Harvey	Manchester	United Kingdom	5

Twelve of the 15 most productive GTS authors are women. Spain (5 authors working in Spanish universities), Canada (4) and the United Kingdom (3) are the most active hubs concerning GTS. It is especially noteworthy in times of Brexit that two of the most productive authors working in the United Kingdom have a foreign origin (Spanish and Italian), the same as the author who works in Sudan, who comes from Spain. It should also be noted that, as we will presently see, the United States has four of the most cited GTS publications and at the same time contributes to this list with only one of the 15 most prolific scholars. It seems that this country has a huge impact potential, also in TS, coupled with a surprisingly scarce real weight within its own academic structures. Most likely, GTS stands as a quite peripheral field in the USA academic feminist movement, one of the most powerful and productive in the whole world.

Next we will see the works and authors who have achieved the highest impact in GTS (Table 5).

Once again, women are protagonists in this field, and we need to move to the 12th position to find the first man. As we have seen in the productivity analysis, men are also working in this field, although their impact is notably lower. In this same connection and in the line of all TS, English is the hegemonic language when it comes to impact, with 73% of the most cited works available in this language, 20% in French (thanks mostly to Canadian authors) and 6% in Spanish. Also, books (close to 70%) are cited more often than journal articles (33%), although the impact of journal articles is higher in GTS than in TS as a whole, probably due to the abovementioned fact that the presence of books is considerably lower in this field.

Table 5. The 15 most cited GTS works (≥ 20 citations detected in BITRA)

<i>Author</i>	<i>Year pub.</i>	<i>University</i>	<i>Country</i>	<i># cits.</i>
Sherry Simon	1996	Concordia	Canada	122
Gayatri Spivak	1992	Columbia	USA	77
Luise von Flotow	1997	Ottawa	Canada	64
Lori Chamberlain	1988	California San Diego	USA	61
Barbara Godard	1989	York	Canada	41
Susanne de Lotbinière-Harwood	1991	Concordia	Canada	38
Suzane J. Levine	1991	California Santa Barbara	USA	34
África Vidal	1998	Salamanca	Spain	33
Luise von Flotow	1991	Ottawa	Canada	28
Pilar Godayol	2000	Vic	Spain	27
Myriam Diaz	1985	Tilburg	Netherlands	24
Jean Delisle	2002	Ottawa	Canada	23
Rosemary Arrojo	1994	SUNY (Binghampton)	USA	21
Keith Harvey	1998	Manchester	UK	21
Sherry Simon	1994	Concordia	Canada	20

Almost half (47%) of the most cited works were written by professors working in Canadian universities, and 27% by USA lecturers, with an important but secondary presence of Spanish authors, thus reinforcing the picture already drawn when discussing productivity and distribution by countries and languages. In this sense, GTS seems to be a highly concentrated field as regards the distribution of impact, and the picture is rather different from TS in general, where the situation is more dispersed (Canada has only one publication among the 15 most cited works in the discipline as a whole, the United States does have a similar quota to GTS, and Spain has none).

Also, in terms of impact and as tends to happen with other highly specialized fields, GTS stands as a relatively peripheral field. None of the 15 most cited GTS publications would make it into the 50 most cited in TS, implying that its number of researchers and potential citers is comparatively small. We can thus speak of a relatively closed constituency, with a limited group of specialized authors who work in a small number of universities and countries.

The mean year of publication of these most cited 15 works is 1993, with only one of them published in the 21st century. Taking into account the youth of GTS, this seems to imply that the second half of the 1980s and the 1990s was the period when this field was firmly established and its classics – at least for the time being – were written.

The contents of the most cited GTS works tend to provide broad overviews of feminism as a perspective in TS and methodological proposals for the gender-conscious translation of (usually feminist) literary works. Popularizing and activist handbooks feature high in the list (*Gender in Translation* (Simon, 1996), *Translation and Gender* (von Flotow, 1997), and at least 6 handbooks more), accompanied by some shorter manifestos in the same vein, such as “The Politics of Translation” (Spivak, 1992) or “Gender and the Metaphorics of Translation” (Chamberlain, 1988). Perhaps the two great leitmotifs in all these works are, firstly, the critical comparison of translation as a secondary reproductive activity with the secondary and reproductive social role traditionally assigned to women and, secondly, the need to actively apply feminist strategies to translation, especially translation of sensitive texts in terms of gender.

Regarding publishing patterns, the last issue to be addressed is co-authorship. Contrary to what might be expected in a field that is still in the process of creation and in need of building academic networks from scratch, GTS is characterized by a very low level of co-authorship (9% vs. almost 15% in BITRA in general). The same applies to the most cited works, where we need to get to the 25th most cited work in GTS to find an instance of co-authorship, whereas the 4th and 6th most

cited work in TS result from collaborative research. Likewise, out of the 30 co-authored works with citations detected for them, there are only 3 with an international component. All the data seem to indicate that there are hardly any international networks in this field, whereas there are a few national ones, mainly in the USA, Spain and Austria. While it is true that humanistic disciplines tend to exhibit low levels of co-authorship as compared with experimental sciences, collaborative research in GTS is still scarce.

In this same connection and reflecting a somewhat better situation, we know of seven specialized conferences in GTS: two in Spain, the United Kingdom and Italy, and one in Portugal. None of them was held before the 21st century, leading us to think that in the 1990s the minimum critical mass for this kind of event was still non-existent. The two conferences that took place in Italy also seem to point towards the possible birth of a new research hub in the international scenario.

7. THE MAIN INTERESTS OF GTS

All titles in BITRA are in English or include an English translation in square brackets. This enables us to examine which words or phrases are most frequent, providing an important clue about the research focuses in this field. Table 6 shows the 16 most recurring lemmas.

This list of lemmas reflects a notable diversity of interests at the same time that it portrays the main issues in gender studies in general, with a particular presence of identity issues, and a strong link to the power turn. The main academic perspective is humanistic (38% of literary translation and history vs. 4% of technical and scientific translation). There is also a considerable presence of interpreting issues, especially in the most recent publications, usually focusing on the ways migrant women are treated and on violence against women. Religion is also frequently addressed, very especially as regards sexist language in the Bible and the Quran.

Table 6. Most repeated keywords in GTS titles (≥ 10 matches)

<i>Lemma</i>	<i># titles</i>
Woman	211
Gender	191
Feminism	137
Language / Linguistic	74
Ideology / Politics / Power	52
Literature	49
Gay / Lesbian / Homosexual / Queer	37
Interpretation / Interpreting	32
Identity	29
Religion / Quran / Bible	24
Voice	20
History	17
Man	17
Perspective	14
Subversive	13
Border	12

Another revealing clue about the concerns of GTS is the analysis of the most studied historical characters. Table 7 attempts to show this.

Once again, diversity is one of the main traits here, although there are some noteworthy regularities. To start with, all of the most studied figures are women and, in different degrees, all of them can be considered to be feminists or at least especially relevant as women in their respective times. All of them except for La Malinche are also writers, reinforcing the abovementioned literary-humanistic leaning of GTS. There is also a very interesting combination of interest in current and historical figures, in the first case in order to study contemporary feminism and the treatment that its most important works have received in

translation, and in the second in order to vindicate forgotten or silenced historical women. The geographical distribution also tends to reflect the English-speaking hegemony we have already seen, in this case with a particularly strong presence of France as the cradle of some of the most important feminist figures.

Table 7. Most analysed historical figures in GTS

<i>Historical figure</i>	<i>Country</i>	<i># Publications</i>
Simone de Beauvoir	France	25
Hélène Cixous	France	25
Virginia Woolf	United Kingdom	20 (GTS) & 97 (total TS)
La Malinche	Mexico	17
Nicole Brossard	Canada	10
Margaret Tyler	United States	6
Rosalía de Castro	Spain	5 (GTS) & 15 (total TS)
Elizabeth Carter	United Kingdom	5

8. CONCLUSIONS

In summary, all the data we have analysed in this essay lead us to several interesting conclusions as follows:

- GTS is a very young discipline within TS, an interdiscipline which is also quite recent, but some 20 years older. However, it has grown very fast and its current productivity, multiplicity of voices and diversity speaks of a consolidated line of research with a broad margin for future development.
- GTS features a strong literary-humanistic vocation, although it is broadening its scope into more technical matters and into gender issues in all kinds of translation and interpreting modes.

- The main objects of study are the history of translation in relation to women writers, the nature of translation as compared with the social role traditionally assigned to women, and possible translation strategies to make women and homosexuals more visible as a means to counter patriarchy.
- Authorship is very chiefly feminine, both in terms of productivity and impact.
- The most important research hubs are English-speaking countries, especially the United Kingdom, Canada and the United States, with Spain as an important exception.
- Perhaps the most relevant current handicap in the field is the low level of collaborative research, which hardly reaches 50% of the co-authorship rate in TS as a whole. This handicap is probably derived from a relative scarcity of academic networking in this research area.

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MUTED ENGLISH NOVELISTS: RESEARCHING WOMEN, TRANSLATION AND CENSORSHIP IN SPAIN

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INTRODUCTION

Our contribution aims to present our research project entitled *Mujer Traducción y Censura en España* or *MUTE*¹, whose acronym also means in English “to silence”. *MUTE* seeks to analyse the translation and censorship of 20th-century English novelists into Spanish in order to contribute to a rewriting and construction of a real and more inclusive history of the translation movement of English literature by women in Spain.

The Franco regime (1939-1975) established after the Civil War in Spain resulted in a period of repressive measures against everything and everyone who threatened the Catholic and authoritarian structure of the regime. From the point of view of printed and audiovisual mate-

¹ *MUTE* was funded by the local government (Generalitat Valenciana) and the University of Valencia comprising years 2016-2018.

rial, censorship was set into place and structured around two bills: the 1938 *Ley de Prensa* [Press Law] and the 1966 *Ley de Prensa e Imprenta* [Press and Printing Law]. Censorship was an effective mechanism of publication control established with a double purpose: to maintain and strengthen the values proclaimed by the regime, and to filter all polluting material from abroad (Meseguer, 2015, p. 110).

In this framework, we analyse aspects such as the causes for which the texts were censored, the relationship between censorship and gender, and the link between censorship and literary genre. Despite the years elapsed since the end of the Spanish dictatorship, the importance of this study lies in the fact that censored versions of key texts are still marketed today, they are still read, and for some source texts the censored (i.e., fragmented version) is still the only one available. Reviewing these translations, fostering the recovery of texts, their translation, retranslation and publication transcends the purely literary to become a moral obligation. Additionally, *MUTE* delves into censorship in film translation, which all too often is also linked to gender issues. Our contribution is structured into the following sections: a description of the project (members, academic interest, objectives, dissemination and web), activities carried out, preliminary research carried out and future perspectives.

MUTE

In a previous study (Zaragoza, 2008), we argued that 40% of 20th-century English women novelists remain untranslated into Spanish. Many were censored, often owing to the authors' feminist ideas or their exploration of sexual options beyond heteronormative. Women such as the English novelist Radclyffe Hall (1880-1943) were called "inverted" and "repulsive" by the censorship boards. It is this link between translation, censorship and gender that *MUTE* aims to investigate. Ultimately, our work seeks to stand as a modest contribution to a redrawing of the history of the translation movement in terms of 20th-century English literature by women

in Spain. Tracking censorship means firstly, investigating aspects such as the causes for which texts were censored, the relationship between censorship and gender and the connection between censorship and literary genre. Secondly, it entails scrutinizing translation trends regardless of the time the source text was published since it is generally the oldest (censored) version that is still available today. A corollary of this is that the version (and image) a certain culture has of a particular text (especially in the case of key texts by women writers) is unfaithful, incomplete and inadequate. Likewise, there is a need to study the different agents involved in the censorship process: translators, censoring agents and editors, who were often mediators between authors and the censorship board. Self-censorship, which translators and/or editors resorted to in order to avoid official censorship, is also an aspect worth exploring.

OBJECTIVES

Our main aim is to study partial and total censorship of 20th-century English women writers: Who was censored? Why were they censored? How were they censored? When? By whom? Where are these (partially or fully) censored translations? How were these authors translated and published later after the Franco period and once Spain was established as a social and democratic sovereign country after 1976? How was this “recovery” of previously censored texts carried out? Is the previous censorship acknowledged in the new version? Does the new version introduce the author, for example, by making use of the paratext accompanying the translation? Is this introduction or afterword by the translator herself/himself or by another author? How visible is the translator on the translated text? Does s/he leave any imprint in the translated text, through footnotes or by reflecting on the translation task?

Secondly, comparative analyses where more than one translation of a key text is available will be undertaken in order to further explore and verify partial censorship.

Thirdly, the interrelationship between translation, censorship, gender and literary genre will also be expanded. Can we talk about innocent genres (romance, the detective novel), that is, authors who explored literary sub-genres which managed to escape censorship? And, are there, on the other hand, more dangerous genres, such as “canonical” novels, or children’s literature?

Fourthly, the work of the translators of 20th-century English women writers into Spanish and Catalan, who were often Spanish and Catalan writers themselves, will also be studied, focusing on their relationship with gender issues, a sisterly bond that is established between writer and translator, a translator’s responsibility for introducing a specific author/text in the target culture, translator visibility, the language of translation and reactions to censorship.

MUTE’s long-term objectives include:

- To compare the translations into Catalan and Spanish of 20th-century English novels by women and draw contrastive remarks when the translator agent is male or female.
- To consider censorship of British writers from former colonies, Ireland or Scotland, such as Doris Lessing or Iris Murdoch.
- To extend the corpus to include American authors (and Afro-American in order to tackle the interrelation between gender, race and censorship), Australian writers and New Zealanders, such as Katherine Mansfield.
- To extend our corpus in order to include English-speaking writers from other times, such as the 19th century to explore gender and Victorianism, the translation into Spanish of Victorian writers and in so doing, tackle censorship before Franco.

MUTE’S RESEARCH STAGES

MUTE’s research stages can be summarised as follows:

- Bibliographical work was centered on the acquisition and reading of bibliographic material about translation and censorship in Spain.
- Elaboration of a historical, social and cultural framework as a theoretical context for our research.
- Key field work: tracking, requesting and examining censorship files for selected authors/works at the *Archivo General de la Administración* [Administration's General Archive] in Alcalá de Henares.
- A comparative English/Spanish (and Catalan) linguistic study of partially censored works.
- A study of translation norms in the different translation periods.
- Development of an updated self-sustaining database with publishing details of original works and translations (including different versions of particular key texts undertaken in different time periods), which may have important academic and research implications.
- Textual and metatextual comparative analysis (paratext: prologue, notes, etc.) of first, second and third versions, especially in the case of texts translated during and after the Franco dictatorship.
- Comparative study of the reception of selected works in the source and target cultures.
- Comparative study of censorship applied in translation and in the film adaptations of chosen works.
- Collection of “recovered” authors: translation, recovery and introduction of censored texts during the Franco regime.
- Organization of academic activities and teaching materials.

ACADEMIC ACTIVITIES AND EVENTS

The academic activities carried by *MUTE* are recorded and updated on our website: <http://proyectomute.es>. The use of new technologies is very much in line with the innovative spirit of the project.

Among these activities we would like to highlight, first of all, the *Workshop on Censorship, Gender and Discourse*, which was held in December, 2016, and dealt with the organisation and operational system of the censorship structure, the laws underlying it, criteria applied by censors, and the strategies – both literary and extra-literary – that writers resorted to in order to avoid being censored. This workshop dealt primarily with the censorship of Spanish women novelists of the 1940's-1950's, focusing on how the early work of native authors who fought to find their own literary space in Spain was inexorably and sadly affected by censorship. However, these native women writers of the 1940's and 1950's were – not surprisingly – the translators of their contemporary English novelists who were also publishing at that time. Spanish writer Carmen Martín Gaité (1925-2000) translated Virginia Woolf's *To the Lighthouse* (1927), as *Al Faro* in 1978. This translation by Martín Gaité is the first version of Woolf's novel after the Franco dictatorship and after two other previous versions. This same year she would publish *El cuarto de atrás*, for which she was awarded the *Premio Nacional de Narrativa* in 1978.

A few months after the workshop, in March 2017, we held the *First Conference on Gender, Translation and Censorship in Film*, which featured translation professionals such as Quico Rovira-Beleta, translator of the *Star Wars* saga and the Oscar-winning *La la Land*, as well as scholars from different Spanish universities in the field of translation and censorship, feminist film theory or accessibility (such as Cristina Gómez Castro, María Pérez de Heredia, Raquel Sanz and Mar Binimelis) in order to offer our students an academic but also professional perspective. The main objective of this one-day conference was to examine the triple discrimination based on gender issues in literature, translation and film adaptation.

Finally, the *First International Conference on Translation and Censorship in Literature and the Media* (September 28th-29th, 2017), which aimed to reflect upon censorship (and self-censorship) in the field of journalism, literature and translation, brought together more than 40 experts, achieved an attendance record and resulted in a rich debate

about censorship in literary and audiovisual translation. The main local press echoed this academic event highlighting not only the academic significance of the topic but also that literary censorship is still unknown to the non-expert audience.

PRELIMINARY RESEARCH INTO TWO ENGLISH WOMEN WRITERS: DAPHNE DU MAURIER AND RADCLYFFE HALL

Though close in terms of time, Dame Daphne du Maurier (who was born in 1907 and died in 1989) and Radclyffe Hall (born a few years earlier, in 1880 and died younger, in 1943) represent completely opposite literary genres and translation trends. Daphne du Maurier cultivated romance and gothic novels, mostly set in the daunting yet poetic landscape of Cornwall, amidst gloomy cliffs and raging seas. She has a vast production in English and was repeatedly translated in Spain from the late 1930's – right after the Spanish Civil War (1936-1939) and the introduction of the Franco dictatorship – and she was still being published in Spanish until the 1990's in a democratic political context. Though apparently an uncensored writer there are many censorship files for her novels. An interesting aspect of the study of censorship beyond quantitative research is qualitative research based on an analysis of the censorship files themselves, of what these can tell us about what was more likely to be scrutinised (and thus censored), how censorship boards operated and the dialogue between the different agents involved in the process: author-editor-censorship board-editor-author.

On the other hand, Radclyffe Hall published only a few novels in English though some have acquired iconic status for being the first to tackle lesbianism in English, and even transgender. She was censored in England soon after the publication of *The Well of Loneliness* (1928) and censored in Spain via translation at different times during the 1950's and would not be published until the late 1980's.

Daphne du Maurier: the writer behind the director

Although not many people in Spain have heard of English writer Daphne du Maurier, everybody seems to be familiar with the film *Rebecca*, the cinema adaptation of the homonymous novel which du Maurier published in 1938. Directed in 1940 by Alfred Hitchcock, the film stars Laurence Olivier and Joan Fontaine. Regrettably, du Maurier is lost in the shadow of the “great” film director. Similarly, comments by censors in the censorship files upon reading the novel seem to praise the film to the detriment of du Maurier.

Daphne du Maurier was born in London in 1907, although she lived mainly in Cornwall, the source of inspiration for her novels. She is often referred to in relation to male figures such as her grandfather, writer George du Maurier, or even her father, Sir Gerald du Maurier, a famous English actor. In Spain, she is completely eclipsed by Hitchcock, although she is the author of well-known novels such as *Rebecca* or *The Birds*, which became cinema blockbusters. Daphne du Maurier was educated in London and Paris under the great influence of the artistic and literary home in which she grew up. In 1932 she married a colonel with whom she shared – not happily, according to her biographers – 33 years and three children.

Daphne published her first novel, *The Loving Spirit*, in 1931, and, later, her most famous novels: *Jamaica Inn* (1936), *Rebecca* (1938), *Frenchman's Creek* (1941) and *The Birds* (1952). Dame Daphne du Maurier cultivated all genres from novels to short stories, theatre and biographies. Despite her literary success, with several bestsellers which have been translated into many languages, Dame Daphne du Maurier is rarely included in English literature anthologies. She does not seem to be considered a “canonical” writer, probably because she wrote romantic novels and thrillers that explored gothic themes, literary subgenres which further seem to be eminently “feminine” and linked to second-class commercial literature or “chicklit”. However, du Maurier portrayed strong and courageous heroines who refused to be defined by men, and

many women archetypes: mothers, girls, single women, married women, spinsters. They all have a space in du Maurier's stories, they all have something to say and we can all learn something from them. In 1993, Margaret Forster published the author's biography revealing the novelist's complicated sexuality; her obsessions with both Ellen Doubleday, the wife of her American publisher, and actress Gertrude Lawrence (the lesbian relationships of the writer's sister are also revealed in Forster's biography), her fascination about her Cornish home, Menabilly, and how she neglected her daughters. But Forster also analyses the incredible success of her strange, seductive novels. Despite her alleged lack of literary style, Daphne inspired several new writers who wrote sequels and prequels of her books, and has repeatedly been adapted to film, theatre, television and radio, such as Orson Welles's CBS radio program *The Campbell Playhouse*.

There are 24 titles in Spanish of works by Daphne du Maurier at the *Archivo General de la Administración*. She is therefore a highly translated author despite being considered a minor/secondary writer who represents literary fiction that tends to be highly translated (Zaragoza, 2008). There are many reprints of her translations, some very recent, which suggests that her works still attract the modern reader. Another interesting fact is the short interval between source and target text, probably due to the literary subgenre itself, and barely a year in cases like *Hungry Hill* (1943), translated as *Monte Bravo* in 1944 by Santiago Valdanzo; *My cousin Rachel* (1951), translated in 1952 as *Mi prima Rachel* by A. Pundsack Lawrence; and *Not after midnight and other stories* (1971), translated in 1972 as *No después de medianoche y otros relatos* by Adolfo Martín Pérez. Another striking feature is the fact that there are two or even three different versions of the same source text for many of her novels, which is generally the case of more canonical literature, such as Virginia Woolf (Zaragoza, 2008).

Du Maurier was introduced in Spain for the first time with *La posada de Jamaica*, a 1942 translation of *Jamaica Inn*, published in 1936 and which was adapted to film by Hitchcock in 1939. The film adaptation

was controversial because Hitchcock had to alter the plot to escape film censorship himself, which could be considered an example of self-censorship: the villain, a vicar named Davey in the novel becomes Sir Humphrey Pengallan in the film, thus erasing religious connotations. The Motion Picture Production Code (or Hays Code) had a strong ecclesiastical component and censored immoral material, such as sex and violence on the screen. This code declined in 1966, when the second *Ley de Prensa e Imprenta* (also known as *Ley Fraga*) was passed in Spain. After this second bill, censorship would only be reserved for cases “of national emergency” though in practice, printed material would still have to go under scrutiny for publication. Film critics were not happy with the screen adaptation, nor was Daphne du Maurier because it failed to reconstruct the novel’s atmosphere and tension. So much so that today it is considered one of Hitchcock’s worst films despite box office success.

The translations of Daphne du Maurier into Spanish are often accompanied by a rich paratext through which we can learn about the novelist and delve into the reception of the writer in the target culture. It is interesting how the colourful covers, usually portraying women, are used as marketing devices to market love stories, thus helping to build an image of the author as a romance writer. However, it is precisely this image that several prologues to different editions to the Spanish versions of du Maurier’s novels seek to subvert. An example of this can be found in the introduction to her *Obras Selectas* (1958), where the author praises Daphne du Maurier’s literary genius, her ability to build tension in the narrative, her rejection of happy-ends, and her introspective treatment of love.

Rebecca, the film adaptation by Alfred Hitchcock, was released in 1940. Du Maurier was so dissatisfied with the outcome of *Jamaica Inn* that she initially considered retaining copyright over *Rebecca*. The film is a gothic story about the memory of Rebecca, the main male character’s first wife, Maxim de Winter’s second wife (the unnamed Mrs. de Winter) and Mrs. Danvers, Manderley’s housekeeper. It was

Hitchcock's first American project, for which he was awarded two Academy Awards, including "Best Film", out of a total of 11 nominations. Some of the differences between the novel and the film may also be the result of Hitchcock's need to adjust to The Motion Picture Production Code, as in the case of *Jamaica Inn*. For example, in the novel Maxim kills Rebecca, while in the movie her death is just an accident. *Rebecca*, the novel, was translated into Spanish in 1942, but it is an abbreviated version based on the film adaptation. It came out 4 years after the original text was published in England and two years after the film was released. The translation is signed by Fernando Calleja and would be reissued in 1943 in a full version of du Maurier's novel. The unprecedented success of the novel is particularly evident in the number of new editions: 24, partially justified also by the impact of the film, but not entirely, since du Maurier was already a well-known writer before the Hitchcock adaptations. There is a second translation into Spanish by Gloria Martínez, a fairly modern version published in 1993 by Ediciones B. *Rebeca* had a huge impact in Spain, a country that was just recovering from the Spanish Civil War. It was one of the first films to show female underwear and to name in Spanish the fine cardigan Joan Fontaine wore in the movie. If we compare the two versions of *Rebecca* into Spanish, the 1943 text by Fernando Calleja (in the 1993 edition in Plaza y Janés) and the 1993 version by Gloria Martínez (in Ediciones B), that is, two versions carried out during and after the Franco dictatorship, we can observe that the texts are practically identical. What is the purpose of this new version, which is clearly based on the first one and does not include any additional extratextual material or previously forbidden content?

On the other hand, there are 26 censorship records of the novel between 1942 and 1982. However, *Rebeca* was triumphant and managed to overcome every censorship file not only for the different translations of the text but also for each of its editions and covers. Paradoxically, the film adaptation, which eclipsed Du Maurier's authorship, may have motivated censors to repeatedly give *carte blanche* to the text in Spanish:

1943	<i>“Matiz político: apolítico.”</i>	[Political shade: apolitical].
1953	<i>“Novela fuerte y algo morbosa aunque no inmoral.”</i>	[Powerful and somewhat morbid novel, though not immoral].
1958	<i>“Nada que oponer a esta nueva edición de la famosa novela que popularizó el cine hace algunos años. Puede autorizarse.”</i>	[Nothing to object to this new edition of the famous novel popularised some years ago by the film. It can be authorised].

Radclyffe Hall: censoring lesbianism

The English poet and novelist Marguerite Radclyffe Hall was born on August 12th, 1880 in Bournemouth and died on October 7th, 1943. The author adopted the nickname of John, as one of her partners used to call her. *The Well of Loneliness* (1928) was not only the first novel in English to deal with lesbianism and to give it a treatment beyond sexual aberration, but also the first to approach transgender: the novel is dedicated “To Our Three Selves”. Just like du Maurier, Hall is not considered a canonical writer and her presence is rare in English literature anthologies and histories; nor is she a particularly prolific author. Hall was unpopular at the time for describing a type of anti-maternal woman. However, *The Well of Loneliness* has iconic status today and has been turned into a bible of lesbianism and criticism of patriarchal society. New translations and issues of her novel reveal that the author, though controversial in her day for representing the anti-Victorian archetype, attracts the modern reader.

A study of the paratext (covers, prologues, introductions, afterwords, footnotes) that accompanies the different editions of *The Well of Loneliness* shows a progressive exaltation of the transgressive content of the work, that is, the lesbian relationship. *The Well of Loneliness*, set in the late Victorian age, features Stephen Gordon, who was born a woman to an upper class family, but named Stephen by her parents for the son they longed for. The novel, a defence of homosexuality: “Acknowledge us, oh God, before the whole world. Give us also the right to our existence!” (Hall, 2008, p. 496), is an autobiographical novel: Hall’s relationship with Una Troubridge (French

writer Colette's translator into English) is embodied in Stephen and Mary's relationship in the novel; also the paternal figure in the novel reminds the reader of Hall's own father, who secretly studied a theory of homosexuality understood as something genetic; and Hall's troublesome relationship with her mother is reflected in the novel when Stephen's mother describes her as an "unbalanced mind in an undisciplined body".

Soon after *The Well of Loneliness* was published in England, a harsh campaign against what was considered obscene defamation began. This campaign was successful, despite the efforts of writers such as Virginia Woolf or Violet Hunt, who came out against the alarming effects of censorship on other writers. The novel was banned on English soil for going against the *Obscene Publications Act* of 1857, also known as Lord Campbell's Act, which prevented the publication of "obscene" material, urging its destruction. According to the editor of *The Sunday Express* (19th August, 1928), James Douglas:

In order to prevent the contamination and corruption of English fiction it is the duty of the critic to make it impossible for any other novelist to repeat this outrage, I say deliberately that this novel is not fit to be sold by any bookseller or to be borrowed from any library [...]

I would rather give a healthy boy or a healthy girl a phial of prussic acid than this novel. Poison kills the body but moral poison kills the soul.

The Well of Loneliness was removed from all bookstores and would finally be published in Paris by Pegasus Press the same year. It would not see the light in England until 1949, after the death of the writer.

We have located, tracked and analysed censorship records for the following novels:

<i>Mrs Olgivy finds herself</i> (1926)	<i>El hombre que se enamoraba de las cosas</i>
<i>Adam's Breed</i> (1926)	<i>De la raza de Adán</i>
<i>The Unlit Lamp</i> (1924)	<i>La lámpara que no ardió</i>
<i>The Well of Loneliness</i> (1928)	<i>El pozo de la soledad</i>

Firstly, *El hombre que se enamoraba de las cosas*, published by Argo together with stories by other writers, was authorized for printing on September 25th, 1943. According to the reader's statement: "*novela de fantasías psicológicas, sin nada censurable*" [psychological fantasy novel, with no elements to be censored].

Secondly, *De la raza de Adán* was authorized on May 16th, 1947. The two works were accepted because they posed no danger to the Franco regime, as can be inferred from the censorship records:

<i>No ataca al dogma</i>	[Does not attack dogma]
<i>No ataca a la Iglesia</i>	[Does not attack the Church]
<i>No ataca a sus Ministros</i>	[Does not attack its Ministers]
<i>No ataca a la moral</i>	[Does not attack morality]
<i>No ataca al Régimen ni a sus instituciones</i>	[Does not attack the Regime or its institutions]
<i>No ataca a las personas que colaboran o han colaborado con el Régimen.</i>	[Does not attack persons who collaborate or have collaborated with the Regime]
<i>"Si es obra para niños o para público femenino dígase expresamente".</i>	["If it is a work for children or a female readership, please state explicitly"]

The printing request for *La lámpara que no ardió* (*The Unlit Lamp*, 1924) dates from January 19th, 1949. In the reader's record, the work is described as a "*Novela de una joven cuya vida queda destruida totalmente por el egoísmo que la rodea y el enfermo amor de su madre y su institutriz, por lo que debe renunciar a sus ambiciones personales*" [a novel about a young woman whose life is totally destroyed by the selfishness around her and her sick love for her mother and governess, so that she must give up her personal ambitions]. The censor indicated that fragments of the work should be deleted: On pages 160, 166, 188, 189, 190 there are paragraphs whose removal is advisable even if it does not constitute an offense to morality (my translation). This is an example of partial censorship. Though it does not involve the complete prohibi-

tion of a text altogether, as in the case of total censorship, where the text is forbidden in the target language and literary, social and political context – thus not available to the target reader –, partial censorship is particularly dangerous since it means altering the source text according to the censor's principles and guidelines, resulting in a target text that is at odds with the source text and writer's ideas. How many literature classics as we know them today via translation are but abridged, altered, censored versions?

On March 8th, 1949, the authorization requested to translate *The Unlit Lamp* was resolved, the edition and sale of the Spanish version being subject to evidence of deletion on pages 160, 166, 188, 189 and 190. José Janés, the editor, completed the requested suppressions and this was verified August 14th, 1950. The novel was published that same year.

On December 16th, 1952, the importation of *El pozo de la soledad* was suspended, the translation said to be unethical. Whereas the Spanish version of *The Unlit Lamp* is an example of partial censorship, *The Well of Loneliness* is a case of complete censorship. The censor does not spare misogynistic comments, with derogatory qualifiers about the heroine on the basis of her homosexuality and value judgments similar to the novel's reception in the source culture:

Una invertida ha de vivir con sucesivas amantes deja con gran renunciación por su parte el camino libre para que la última de ellas busque la regeneración en el amor normal por un hombre. Novela con diversos e importantes inconvenientes de forma y fondo. Aquellos la hacen desagradable-mente repulsiva. Estos la convierten en obra que merece ser revisada y opinada por otros lectores. Peligrosa y por tanto no aceptable.

[An “invert” has to live with successive lovers, and with great sacrifice on her part leaves the way free for the last of them to seek regeneration through her normal love for a man. A novel with several important drawbacks both in form and content. The former make it disagreeably repulsive while the latter turn it into a work that should be revised and judged by other readers. Dangerous and, therefore, unacceptable.]

The novel was censored, as were subsequent import requests in 1955, 1956 and 1957. *El pozo de la soledad* would not see the light in Spanish until 1989, that is, 61 years after the original text's publication in Paris, following the novel's ban in England (for a more in-depth analysis see Zaragoza, 2017).

CONCLUSION

More in-depth intralinguistic analysis is needed in order to verify the information of the censorship files. Furthermore, this should be complemented by a study of paratextual information, for each of the different versions and/or editions for what this can suggest about the strategies used by different translators working at different times and in different contexts. With this brief summary of *MUTE*'s initial work, we hope to have shed light on the translation of two understudied 20th-century English novelists who experienced different fates during the Franco regime. One of Radclyffe Hall's key texts in Spanish, *La lámpara que no ardió* is but an incomplete, biased, and fragmented version that is still available in Spain today. Official censorship records highlight the close link between translation, gender, censorship and, therefore, ideology. They show that women's literary value is undervalued, as in the case of Du Maurier; or that women readers are equated with children and that the censors were particularly condemnatory towards women and their relationships, as in the case of Radclyffe Hall.

Finally, the nature of the work itself, the tracking and analysing of censorship records and comparing different translations, suggests that this is just the start of a long journey. However, it is only by rescuing records, analysing them, and reviewing translations of the time to finally translate, retranslate, publish and recover texts by women that we can contribute to a true, faithful and inclusive history of literature and translation in Spain.

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TRANSFEMININE IDENTITY AND HIV/AIDS IN AUDIOVISUAL TRANSLATION *DALLAS BUYERS CLUB* AND ITS ITALIAN SUBTITLED VERSIONS

PART 2

MEMORY AND SELF-NARRATION IN SARAH POLLEY'S *AWAY FROM HER*

Audiovisual and Intersemiotic Translation

1. INTRODUCTION: TRANSLATING MEMORY

In her 2007 film *Away From Her*, the director Sarah Polley adapts Alice Munro's short story "The Bear Came Over the Mountain", first published in *The New Yorker* magazine in 1999, then again in a slightly expanded form in the book of short stories *Hateship, Friendship, Courtship, Loveship, Marriage*, in 2001. Munro's text tells the story of an aging middle-class, heterosexual couple, Grant and Fiona, whose placid life as comfortable retirees is disrupted when Fiona begins to show increasing signs of dementia. As her condition worsens, she decides to take up residence in a care facility, where she meets a man she knew as a teenager, beginning a romance with him and seemingly forgetting about her life with Grant. The story, and Polley's filmic re-telling, uses the tension surrounding Fiona's admission to the assisted living facility as the catalyst for a series of events that revolve around the question of memory and agency.

Polley is not the first director to adapt a written narrative of an older woman's experience of dementia as seen through the eyes of her partner. Indeed, Richard Eyre's 2001 film *Iris* adapts John Bayley's 1999 memoir *Elegy for Iris*, about the relationship between author Iris Murdoch and her husband, and in 2004, Nick Cassavetes directed the filmic adaptation of romance writer Nicholas Sparks's 1996 novel *The Notebook*, to name only two. Both films tell the story of an older woman losing her "self" to mental illness, and the man who loves her and serves as witness. As Sadie Wearing has noted in "Dementia and the Biopolitics of the Biopic: From *Iris* to *The Iron Lady*", "Dementia then serves as a device to alleviate cultural fears of aging and to

TRANSFEMININE IDENTITY AND HIV/AIDS IN AUDIOVISUAL TRANSLATION DALLAS BUYERS CLUB AND ITS ITALIAN SUBTITLED VERSIONS

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INTRODUCTION

Since they can affirm or challenge the *status quo*, language and translation are nowadays seen as tools for either gender oppression or gender liberation (Castro, 2013a, p. 6). It is therefore unsurprising that the Cultural Turn in Translation Studies has brought the gender issue to the fore. Many scholars have reflected on the way language is used and/or manipulated during communicative encounters and in translation (a.k.a. mediated communication); this type of analysis can shed light on how gender and (sexual) identity are constructed, perceived and transferred across cultures (cf. for instance the essay collections edited by Larkosh, 2011; Castro, 2013b; Von Flotow and Farahzad, 2017,

¹ Although the research was carried out jointly by the two authors, Margherita Dore wrote Sections 1, 2, 3 and 5; Ilaria Zarrelli wrote Section 4.

just to name a few). Others have specifically concentrated on the issues connected with homosexuality, translation theory and practice (e.g. Harvey, 1998, 2000; Gualardia and Baldo, 2010; Bassi, 2014). As for Audiovisual Translation (AVT), some research has already been done on the issues relating to the translation of homosexual language and discourse on the screen (e.g. Ranzato, 2012; Valdeón, 2010; Bucaria, 2010). However, much more can certainly be done in exploring how audiovisual productions and their translation can help to convey the predicaments of homosexuals and the stigmas they endure when trying to navigate gender oppression. In particular, in this article we seek to investigate the relationship between homosexual identity and sickness as portrayed in *Dallas Buyers Club* (Jean-Marc Vallée, 2013; henceforth DBC) and translated into its official (TT1) and amateur (TT2) Italian subtitled versions. This Academy Award-winning feature film is based on Ron Woodroof's life, with Matthew McConaughey in the role of an initially homophobic cowboy from Texas who discovered he was HIV-positive in the mid-1980s. Finding neither relief nor help in the HIV/AIDS treatments of the time, he began to take pharmaceutical drugs that were not approved by the U.S. Food and Drug Administration (FDA), smuggled them into the country and distributed them to other people with AIDS via the so-called "Dallas Buyers Club". His business partner was Rayon (Jared Leto), a drug addict and HIV-positive transgender.

The scope of this study is twofold. On the one hand, we seek to investigate the way gender roles are negotiated and how the transgender feminine identity is (re)affirmed within a difficult health context such as HIV/AIDS. We examine how issues such as homosexuality, sickness due to HIV/AIDS and identity are developed and constantly negotiated by the two main characters, Ron Woodroof and Rayon. Their language, the way it develops throughout their friendship and how it shapes their need to assert their own identities is investigated in all three datasets. On the other hand, the comparison of the two Italian TTs seeks to shed light on how professional and amateur subtitlers have tackled gayness, transgenderism and linguistic issues such as *camp talk* (or *gayspeak* in Heyes' terminology, 1976/2006, quoted in Ranzato, 2012, p. 371), which

has been defined as “a product of the gay sensibility” (Babuscio, 1993). Surprisingly, the fansubbed TT proves to be more censored than the official subtitled version, despite the general assumption that *fansubbing* tends to be freer and more prone to subverting conventions (Bogucki, 2009; Dwyer, 2017). All in all, both TTs appear to use a sanitising approach to homosexual language, yet the official version seems more creative than the amateur one. The different approach used in these two Italian versions may be due to linguistic constraints (Ranzato, 2012), as well as to factors such as lack of expertise (Bucaria, 2010) or formal training by amateur subtitlers, or (fan)subbers.

GENDER AND TRANSFEMININE IDENTITY

Space constraints prevent a lengthy discussion of the issues regarding gender and the struggle involved in reaffirming (sexual) identity within societies that tend to ghettoise and oppress minorities (Larkosh, 2011; Singh, Meng and Hansen, 2014). That said, certain terminological considerations are in order here. To carry out our analysis, we accepted von Flotow’s (2010, p. 129) definition of gender as: “the way different sexes are culturally constructed depending on the time, place and group in which women and men live”. However, since the concept of gender changes over time as society evolves, many people struggle to affirm their identity in relation to set gender-based typologies. As far as homosexuality is concerned, today it is considered as “an attraction of like to like”, but in the past it was thought to be a sort of “gender inversion”; consequently, homosexuals were either “effeminate males” or “masculinized females” (Ranzato, 2012, p. 379). However, as Baldo (2008, p. 36) explains, queer theory conceives gender and sexuality as fluid, unstable and in motion. Consequently, this phenomenon can hardly be pinned down by resorting to simplified categories or binary oppositions (including gay vs. queer, cf. Harvey 2000, p. 141), as the proliferation of terms and acronyms itself demonstrates (e.g. LGBTQI - lesbian, gay, bisexual, transgender, queer, intersex; in Bassi, 2014; LBGTQQ, where

the second Q stands for “questioning” in Singh et al. 2014, p. 209; cf. also Chiaro and Balirano, 2016 who use LGBTQ+).

Be that as it may, what seems more important to stress here is that minorities such as trans, genderqueer, non-binary, and gender non-conforming people are still often victims of *cissexism* because their identities “are considered subordinate, while cisgender identities are dominant” (Huang 2017, p. 89). The term *cisgender* is used to describe those whose identity is the same as the sex assigned at birth (Singh et. al., 2014, p. 216). Conversely, “[t]he words *trans* or *transgender* have been used to describe individuals whose sex assigned at birth (i.e., male or female) is not in alignment with their gender identity (e.g., woman or man) and expression (American Counselling Association [ACA], 2010)” (Singh et. al., 2014, p. 208). More specifically, the term *transfeminine* defines those who “avow a female or feminine identity despite receiving a male sex assignment” (Heaney, 2015, p. 2). Disparagement occurs inside the gay community as well, since some gay men tend to stigmatise drag queens as sexually promiscuous and drug-addicted; indeed, effeminate men who embody femininity are perceived negatively because “[f]emininity in manhood is still identified with the perpetuation of the view that gay men are unsuccessful at doing masculinity” (Chiaro and Balirano, 2016, p. 5). In order to cope with oppression and fight marginalisation (Huang, 2017), many homosexuals develop resilience strategies, but they are often worried about not having access to adequate healthcare or assistance from general practitioners (Singh et. al., 2014, p. 213-214). This is particularly true for transfeminine people who want to free their woman’s soul confined in a man’s body (Karl Heinrich Ulrichs, in Heaney, 2015, p. 4), especially when surgery is involved. However, healthcare issues apply also in the case of drug abuse and viral diseases since some members of the gay community may have to face such threats.

Interestingly, in DBC the stigma of a viral disease such as HIV/AIDS is attached not only to the transfeminine character (Rayon), but also to the (initially) homophobic straight character (Ron Woodroof) and it becomes a bonding element that goes beyond their business partnership.

According to the explanation offered above, Ron Woodroof represents the cisgender (white) dominant culture that exerts cissexism on Rayon. Nonetheless, being straight and HIV-positive in Texas in the 1980s makes Ron (partly) reconsider his attitude toward Rayon and homosexuals in general. The stigma and the marginalisation that this viral disease brings about is related to the fact that at that time AIDS was considered the “gay plague” (Ranzato, 2012, p. 373). However, this allows both characters to join forces in the hope of living longer while, at the same time, fighting prejudice. As we will demonstrate, Ron’s language changes as the story unfolds and he becomes more and more sensitive to his and other people’s condition. Conversely, Rayon exerts the right to affirm her transfeminine identity through performative acts of self-representation that include behaviour, gesture and language (Harvey, 2000, p. 146; cf. also Butler’s (1990) idea that gender is a cultural fiction, which is the result of reiterated performative acts). Hence, our analysis aims to investigate how language is used to promote each character’s agenda in terms of identity in the original as well as the official and amateur Italian subtitles. However, before proceeding, we need to briefly discuss gender and identity from a translation and AVT point of view.

CAMP TALK (OR GAYSPEAK) IN (AV)TRANSLATION

As mentioned earlier, Ron uses abusive language against homosexuals, especially at the beginning of the film. This happens particularly when he seeks to reaffirm his heterosexuality after being diagnosed with HIV/AIDS and is asked by a doctor whether he ever engaged in homosexual intercourse (cf. example 1 below). Conversely, Rayon adopts a sociolect used by the gay community to express its sensibility. Scholarly research has defined this phenomenon as “camp talk” (Sontag, 1964, quoted in Harvey, 2000) or “gayspeak” (Hayes, 1976/2006, quoted in Ranzato, 2012, p. 371). Since this study explores scripted language for cinematic purposes, we will refer to Babuscio’s (1993) categorisation of camp talk as portrayed on the screen, which derives from a real phenomenon to be

found in fictional texts (cf. for instance, Harvey, 1997, 1998, 2000; Bassi, 2014). Babuscio's paper is fully devoted to the discussion of the four main features that in his view shape the cinema of camp talk, which are:

1. *irony*, which is used to underscore and challenge stereotyped ideas of gayness as a moral deviation (i.e. sex/love between people of the same gender is perceived by society as something incongruous, unnatural, abnormal, or unhealthy, compared to the heterosexual order of things; our emphasis);
2. *aestheticism*, given that gay people use their aesthetic sense to subvert moral conventions and play out exotic and subjective fantasies, making camp often excessive (in clothes and decor, for example) helps them to assert their own identity;
3. *theatricality*, since camp embraces the idea that life is a theatre, and roles, especially sexual ones, are merely driven by conventions, while gayness denies the "usual" order of things as gay people do not respect sex-roles expectations. However, at times gays may need to play a part and camouflage their gayness to survive in a hostile world;
4. *humour*, a coping strategy that is the result of the contradictions in our society whereby gay people are subject to the same laws as everyone else, but they are not considered equal to other people; they are just like everybody else and yet they are unacceptably different.

In DBC, Rayon displays all four of these features while trying to affirm her transfemininity. However, in one scene she also has to resort to camouflage and dress like a man to meet her father and ask for money to help Ron (Figure 1 and example 3 below; also cf. Baldo, 2014 for an analysis of gay people's difficult relationship with parents and family in films).

The linguistic encoding of camp in terms of talk (or gayspeak) has been thoroughly investigated in the literature. Drawing upon a series of examples taken from literature and theatre plays, Harvey (1998) explains how gay language makes continuous reference to sex and the irony de-

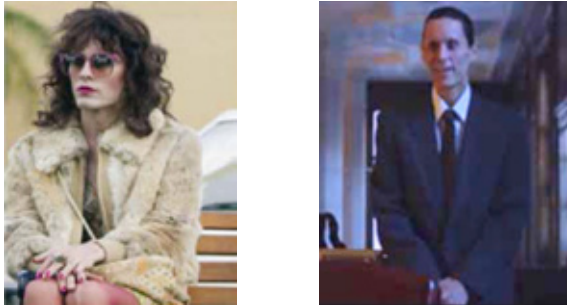


Figure 1. Jared Leto as Rayon and Raymond.

rived from it, featuring “girl-talk” and French words like “*bebé*” and “*ma belle Nègre*”. Harvey also highlights the “emphatics of camp” to indicate the use of typical feminine language (e.g. “Oh my”, “adorable”), expressions and intertextual references to denote gay men’s awareness of their social position and their desire to challenge it via unexpected linguistic variations (cf. also Harvey, 1997, on the re-appropriation of typically straight lexical items such as “my boyfriend” and “my lover”). Although she herself does not use French words, Rayon’s manipulation of language closely matches the description offered above, as we will shortly demonstrate.

The translation of camp talk, and the fundamental issues in terms of identity that it seeks to highlight, posit several challenges. For his part, Harvey (2000) shows how such challenges are often dealt with via manipulative approaches. Consequently, he questions the possibility of developing a homosexual reading community in the target culture if the references in the source text are systematically manipulated in the target text (p. 139). Put more simply, if the source text aims at introducing in the target cultural polysystem an innovative (and more tolerant) way of perceiving the identity of a minority via language exploitation (in this case, camp talk), modifying it may not serve this purpose any longer. Yet, it should be acknowledged that this may be a consequence of the target language’s cultural pressures to which a translator is subject. As Harvey remarks: “the diminished surface textual features of gay identity

formation and reinforcement in a target text are the consequence of cultural pressures and not the translators' deficiencies" (Harvey, 2000, p. 159; cf. also Harvey, 1998, p. 447 on similar considerations).

Considering the importance that audiovisual productions have in present-day reality, an understanding of how camp talk is conveyed and transferred across languages surely deserves attention. In her analysis of the Italian dubbing and subtitling of the TV series *Six Feet Under*, Bucaria (2010) agrees that the general failure in tackling humour based on taboo topics such as homosexuality is likely to be connected to time constraints. However, she also claims that censoring interventions by the broadcasting network, as well as the subtitlers' lack of expertise are to be considered as possible causes. For her part, Ranzato (2012) concentrates on the dubbing of the same series but concludes that the challenges that the transferring of gayspeak into Italian poses may depend on the lack of an adequate Italian lexicon concerning homosexuality. In her opinion, Italian is still somehow linguistically deficient and therefore unable to convey the richness of English gay language. Consequently, a poor translation may be due to the lack of a matching term and not necessarily to intentional manipulation (cf. also Gualardia and Baldo, 2010 on the challenges connected to translation of the gay bear culture and related terms into Italian).

Valdeón's (2010) analysis of the dubbing of the TV series *Will & Grace* into Spanish shows that positive terms such as gay or homo (for homosexual) used in the source text have been mostly translated by means of Spanish negative terms such as "*maricón*" and its derivatives. Consequently, whereas the original text seeks to build a positive attitude towards homosexuals by means of humorous and ironic remarks that are uttered by both homo- and hetero-sexual characters, to some extent its Spanish counterpart makes use of stereotyped schemata that negatively connote the gay characters in the series.

As may be noted, so far scholars have focused on the official dubbing and subtitling of camp talk or gayspeak. In this study we seek to

explore how this phenomenon and the use of disparaging language against homosexuals are translated in both the official subtitles available on the DVD and the amateur or *fansubbing* version that we have retrieved from the Internet. The rationale behind this choice lies in the following considerations:

- a) subtitling is condensed written rendering of a spoken text which may lead to toning down marked spoken language (Díaz Cintas and Remael, 2007, p. 200);
- b) *fansubbing* is generally believed to be freer, closer to the ST (Bogucki, 2009) and more prone to subverting conventions (Dwyer, 2017); however, it also results from the collaborative effort of non-professional subtitlers, which means that they usually do not have any formal training in the field of translation and AVT and their approach is to stay closer to the original text (Díaz Cintas and Muñoz Sánchez, 2006, p. 46).

Hence, our analysis aims to verify whether any appreciable difference can be detected in the translation of homosexual and homophobic language in the two datasets. Furthermore, we also seek to understand if the manipulation of the ST leads to differences in the way the two main characters are portrayed.

DALLAS BUYERS CLUB IN ITALIAN

As anticipated, the source text (ST) under scrutiny is the biographical drama film *Dallas Buyers Club* (Jean-Marc Vallée, 2013), which premiered in Italy at the Rome Film Fest in 2013. The movie DBC covers painful issues such as sickness, drug and sex addiction, and (trans)genderism during the mid-1980s – when HIV/AIDS was still under-researched because the condition had just recently appeared and was, therefore, extremely stigmatized.

The examples below show how language enhances the psychological characterisation of the two main characters, respectively, in terms of

chauvinism and cisgender dominance as far as Ron is concerned, and Rayon's constant negotiation of her transfeminine identity. The situation is further complicated by the difficult health and social context both live in. Each example features the original source text on top and, underneath it, the two Italian subtitled versions in two columns (respectively the official TT1 and the amateur TT2). For the sake of clarity, the two TTs include a literal back translation in English in square brackets. Due to space limitations, only three examples can be examined here, but we hope they will suffice to elucidate our point.

Example (1) below is taken from the beginning of the film. In this scene, Ron has just been diagnosed with HIV due to unprotected promiscuous sex with prostitutes. Dr Savard asks him some questions to better assess his condition (the relevant parts of each character's line have been underlined):

In this excerpt, Ron's coarse language ("fucking Rock cock sucking Hudson bullshit", "fucking faggot, motherfucker") reflects his homophobia and cissexism, which is also deeply-rooted in the Texan society the film depicts. Ron's recurrent use of the word "fucking" along with other expletives to attack homosexuals can be seen as an attempt to assert his masculinity, particularly when it is being challenged, as in this case. His idiolect is in striking contrast with Dr Savard's aseptic tone, as he seeks to understand the possible cause(s) of Ron's disease. In the 1980s, HIV and AIDS were generally associated with drug abuse and especially homosexuality, as the two characters' turns show.

Ron's reference to the famous American actor Rock Hudson is particularly fitting in this context as the latter died in 1985 from AIDS-related complications. In fact, he became the first major celebrity to die from an AIDS-related illness. Both Italian TTs retain the original reference to Rock Hudson; however, the official version (TT1) also attempts to replicate the original use of the derogative term "cock sucking" as a modifier between the actor's name and surname ("*Rock succhia cazzo Hudson*"). Conversely, the *fansubbing* version uses "*succhiacazzi*" as a single word before Rock Hudson.

Example 1

Ron: Are you fucking kidding me? Am I that fucking Rock cock sucking Hudson bullshit?

Dr Savard: Mr. Woodroof, have you ever used intravenous drugs? Have you ever engaged in homosexual conduct?

Ron: Homo? Did you say homo?

Dr Savard: Yeah.

Ron: That's what you said... I didn't. Shit. Are you fucking kidding me? I ain't no fucking faggot, motherfucker. I don't even know, no fucking faggots. Look at me. What do you see, huh? A goddamn rodeo is what you see.

TT1

Ron: Cazzo, sta scherzando, vero? Perché sarebbe quella stronzata alla Rock succhia cazzi Hudson o sbaglio?

[Fuck, you're joking, aren't you? Because it'd be that Rock cock sucking Hudson bullshit, am I wrong?]

Dr Savard: Ha mai avuto rapporti omosessuali con?

[Have you ever had homosexual relationship with someone?]

Ron: Omo? Omo, hai detto omo?

[Homo? Homo, did you say homo?]

Dr Savard: Sì. [Yes.]

Ron: L'hai proprio detto, eh? Cazzo. Mi prendi per il culo? Io non sono frocio, pezzo di merda. Non ne conosco uno di quei cazzo di froci. Guardami. Che cosa vedi? Eh? Un toro da rodeo, ecco cosa vedi.

[That's what you said, eh? Fuck. Are you taking the piss out of me? I'm not faggot, piece of shit. I don't even know one of those fucking faggots. Look at me. What do you see? Huh? A rodeo bull, that's what you see.]

TT2

Ron: Mi state prendendo in giro? Penstate che io sia come quel succhiacazzi di Rock Hudson?

[Are you kidding me? Do you think I am like that cocksucker Rock Hudson?]

Dr Savard: Ha mai avuto rapporti omosessuali?

[Have you ever had homosexual relationships?]

Ron: Omo? Ha detto omo?

[Homo? Did you say homo?]

Dr Savard: Sì. [Yes.]

Ron: Cosa dice? Merda! Mi prende in giro? Non sono una checca, figlio di puttana. Non ne conosco nemmeno. Guardatemi. Cosa vedete? È un dannato cowboy che vedete.

[What do you say? Shit! Are you pulling my leg? I am not a fairy, motherfucker. I do not even know one. Look at me. What do you see? It's a goddamn cowboy that you see.]

Other expletives such as “fucking” and “bullshit” have been translated by means of their equivalents (“*cazzo*” and “*stronzata*”) in TT1, thus

conveying accurately their original intensity. In contrast, they have been omitted in TT2. Interestingly, TT2 translates Ron's rhetorical question "am I" with "*pensate che io sia*" [do you think I am]. The latter seems to reinforce Ron's need to defend himself from a homosexual allegation as it implies that he worries about what people may think of him now that he is HIV-positive. This kind of manipulation, which is missing in TT1, may be considered as an instance of general compensation for other losses (Harvey, 1995).

In his second turn, Ron doggedly maintains his stance and distances himself from homosexuality because HIV is supposedly the "gay plague" that cannot infect heterosexuals. His line "are you fucking kidding me?" is translated in TT1 with an idiomatic expression that attempts to retain the original intensity, "*mi prendi per il culo*" [are you taking the piss out of me], while TT2 neutralizes it with "*mi prende in giro*" [are you pulling my leg?]. Furthermore, Ron describes himself not just as a cowboy, but as a "goddamn rodeo"; such a hyperbole seems to amplify the underlying message that this type of job is the epitome of masculinity. TT1 reinforces this idea by using "*un toro da rodeo*" [a rodeo bull], which also contains some sexual innuendo; TT2 uses "*cowboy*", which is more transparent as it still conveys the idea of masculinity, but it appears to be a less creative option. As for "fucking faggots" we find that TT1 literally replaces it with "*cazzo di froci*" whereas TT2 completely omits these instances of extremely coarse language, thus partly toning down Ron's initial characterization as homophobic, chauvinist and discourteous.

Example 2 is taken from the scene when Dr Eve Saks (a female and more gay-friendly practitioner) rebukes Rayon for missing her last trial appointment; Rayon's response is evasive.

Rayon's lines are performative acts that seek to affirm her identity aesthetically and linguistically. For example, she asks Dr Saks's opinion about her dress and appearance ("I think the neckline's a little plunging") as may happen during woman-to-woman conversations. While Rayon's first line has been literally translated by the fansubber with no

Example 2

Rayon: *Do you like this dress? 'cause I think the neckline's a little plunging.*

Dr Saks: Rayon, the whole point of this study is to determine if AZT is helping people.

Rayon: *Come on, Eve, you know there ain't no helping me.*

Dr Saks: That doesn't mean I'm going to stop trying.

Rayon: Why are you so good to me? *Bless your little heart.*

Dr Saks: Just promise me you'll show up for the rest of the trial.

[...]

Rayon: Okay. Is that Marcus from home-ec? *I swear to God, he's grown up, my Lord!*

TT1

Rayon: A te piace questo vestito? Forse la scollatura è un po' esagerata.

[Do you like this dress? Maybe the neckline is a little too low-cut.]

Dr Saks: Rayon, lo scopo di questo studio è capire se l'AZT può aiutare i malati.

[Rayon, the aim of this study is to understand if AZT can help the sick.]

Rayon: Andiamo, Eve, lo sai, niente mi aiuta.

[Come on, Eve, you know, nothing helps me.]

Dr Saks: lo comunque non smetterò di tentare.

[I won't stop trying anyway.]

Rayon: Perché sei così buona con me? Benedetto il tuo cuoricino.

[Why are you so good to me? Bless your little heart.]

Dr Saks: Smettila! Promettimi che non mancherai più agli appuntamenti.

[Stop it! Promise me you'll not miss the appointments anymore.]

[...]

Rayon: Ok. Quello è Marcus del corso di economia domestica? Giuro, sono incantata! È cresciuto veramente bene, mio Dio!

[Okay. Is that Marcus from home-ec class? I swear, I'm enchanted! He's grown up very well, my God.]

TT2

Rayon: Ti piace il mio vestito? Perché penso che la scollatura sia un po' profonda.

[Do you like my dress? Because I think the neckline is a little plunging.]

Dr Saks: Rayon lo scopo dell'intero studio è capire se l'AZT funziona.

[Rayon, the aim of the whole study is to understand if AZT works.]

Rayon: Dai, Eve, lo sai che niente mi può aiutare. [Come on, Eve, you know that nothing can help me.]

Dr Saks: Non vuol dire che smetterò di provarci.

[It doesn't mean I'm going to stop trying.]

Rayon: Perché sei così buona con me? Dio ti abbia in gloria.

[Why are you so good to me? May God bless your soul.]

Dr Saks: Promettimi che verrai al resto della sperimentazione. [Promise me you'll show up for the rest of the trial.]

[...]

Rayon: Va bene. Ma quello è Marcus di economia domestica? Giuro su Dio, com'è cresciuto!

[Alright. Is that Marcus from home-ec? I swear to God, how he's grown up!]

changes to the original meaning, TT1 replaces the verb “I think” with an adverb “*forse*” [maybe], which seems to disembodify the original sense: if the ST conveys self-assertiveness, TT1 appears to betray Rayon’s lack of self-confidence as a transgender or woman in general.

Interestingly, the typical example of camp talk, “bless your little heart,” is kept in TT1 but not in TT2. The fansubber provides a translation which appears with overly loaded overtones: “*Dio ti abbia in Gloria*” [May God bless your soul]. Indeed, throughout the movie, Rayon is not perceived as being particularly religious and even makes ironic remarks in this sense (cf. example 3 below). However, the subber’s decision can be explained by the fact that Rayon’s last line also includes a reference to God (“I swear to God”), which is part of her transfeminine idiolect. Curiously, TT1 manipulates the ST once again by adding “*sono incantata*” [I’m enchanted] to Rayon’s last turn. In Italian the adjective “*incantata*” encapsulates the feminine gender as it ends with an “a” and the whole expression is conceptually representative of the female universe. In addition, the official subtitler has added “*veramente bene*” [very well] to TT1 and this further reinforces the intensity of the original message (Rayon’s appreciation of Marcus’s masculinity).

In this scene, Rayon’s awareness of being a transgender who is dying from HIV/AIDS due to what is perceived to be abnormal, unnatural, sick behaviour is perfectly conveyed in her line “Come on, Eve, you know there ain’t no helping me”. Both TTs have therefore faithfully retained this message. In this exchange, TT1 seems to reinforce Rayon’s characterisation through manipulation and addition, while TT2 appears less idiomatic but closer to the ST and its original message.

In example 3, Rayon resorts to camouflage and dresses like a man to meet her father, who has not accepted her transgenderism.

As can be noticed, the exchange in this scene confirms the difficulties encountered by homosexuals when coming out to their parents. Rayon uses all those strategies mentioned previously – irony, humour and sarcasm – that are typical of camp talk (Babuscio, 1993) so as to

Example 3

Rayon: I guess I didn't make the cut.

Rayon's Father: You made that choice yourself.

Rayon: It wasn't a choice, dad.

Rayon's Father: What do you want Raymond? [...] I suppose I should thank you for wearing man's clothes and not embarrassing me.

Rayon: Are you ashamed of me? Because I didn't realize that.

Rayon's Father: God help me.

Rayon: He is helping you. I have AIDS, I'm sorry dad.

TT1

Rayon: Temo di non aver soddisfatto le attese.

[I'm afraid I didn't meet your expectations.]

Rayon's Father: È stata una tua scelta. [It was your choice.]

Rayon: Non è stata una scelta, papà. [It wasn't a choice, dad.]

Rayon's Father: Raymond, cosa vuoi? [...] Immagino che dovrei ringraziarti per esserti vestito da uomo. Non mi hai messo in imbarazzo.

[Raymond, what do you want? [...] I suppose I should thank you for dressing like a man. You haven't embarrassed me.]

Rayon: Ah, quindi ti vergogni di me? Sai che non me ne sono accorto?

[Ah, so are you ashamed of me? You know I didn't realize that?]

Rayon's Father: Dio, aiutami! [God, help me!]

Rayon: Ti sta aiutando, ho l'AIDS. Io...mi dispiace papà.

[He is helping you, I got AIDS. I...I'm sorry dad.]

TT2

Rayon: Suppongo che io non fossi all'altezza.

[I guess I didn't live up to that.]

Rayon's Father: È stata una tua scelta. [It was your choice.]

Rayon: Non è stata una scelta, papà. [It wasn't a choice, dad.]

Rayon's Father: Cosa vuoi, Raymond? [...] Dovrei dirti grazie per esserti vestito da uomo e non avermi imbarazzato.

[What do you want, Raymond? [...] I should thank you for dressing like a man and not embarrassing me.]

Rayon: Ti vergogni di me? Perché non me ne ero accorto. [Are you ashamed of me? Because I didn't realize that.]

Rayon's Father: Signore, aiutami! [Lord, help me!]

Rayon: Ti sta aiutando. Ho l'AIDS. Mi...mi dispiace, papà. [He is helping you. I got AIDS. I...I'm sorry, dad.]

confront her father (“I guess I didn’t make the cut”, “Are you ashamed of me? Because I didn’t realize that”, “He is helping you. I have AIDS”) and make him understand that homosexuality is not “a choice”. Rayon’s camouflage is an example of theatricality (Babuscio, 1993), which, in any case, does not result in a masculinised Raymond; rather, his camouflaging brings to the fore an effeminate male, thus proving that his real self cannot be hidden by wearing a man’s clothes (cf. Figure 1). However, Rayon capitulates by saying “I’m sorry” for not being able to meet her father’s expectations. The idiomatic expression “I guess I didn’t make the cut” in TT1 has been translated with a more transparent Italian idiom “*Temo di non aver soddisfatto le attese*” [I’m afraid I didn’t meet your expectations], but the addition of “I’m afraid” makes the translated version more apologetic than the original. Conversely, TT2 manages to retain the irony of the original as it translates “I guess” with its counterpart “*suppongo*” and uses a similar idiomatic expression “*che io non fossi all’altezza*” [I didn’t live up to that].

Interestingly enough, Rayon’s sharp and bitter irony in her third turn “Are you ashamed of me? Because I haven’t realized that” appears reinforced in TT1 by the use of two rhetorical questions: “*Ah, quindi ti vergogni di me? Sai che non me ne sono accorto?*” [Ah, so are you ashamed of me? You know I didn’t realize that?]. By contrast, TT2 retains the original structure, which again appears less manipulated, more faithful but also less creative. All in all, both TTs are faithful to the English version and manage to convey a transparent depiction of Rayon’s original psychological characterisation.

CONCLUDING REMARKS

Although the above analysis has been limited to three examples, we hope we have managed to demonstrate respectively how homosexuality and transgenderism have been conveyed but also stigmatised through language and imagery in DBC. Ron’s homophobic language is imbued

with expletives and derogative terms to describe gays, especially at the beginning of the film. Due to space limitations, we could not show how Ron's way of speaking evolves throughout the movie as his character also evolves, becoming more open to diversity and willing to help those who, like him, have contracted HIV/AIDS, regardless of their sexuality. Rayon's performative acts match very closely the categories that scholars such as Babuscio (1993) and Harvey (1997, 1998, 2000) have detected respectively in audiovisual and literary texts. Cumulatively, all these elements serve a clear objective, which is to assert Rayon's determination to avow her identity and fight prejudice. However, when she has to meet her father and ask for money to help Ron, camouflage is the only option. This is a powerful scene that demonstrates the suffering and stigma that was attached to homosexuality in the 1980s, when AIDS first appeared on the scene, and still is today, albeit to a lesser extent.

Transferring camp talk (or gayspeak) across language and culture has often been debated and deemed a major challenge (Harvey, 2000; Ranzato, 2012; Gualardia & Baldo, 2010) and DBC is no exception. The issue is complicated further by the use of subtitling, which must condense spoken language into written text. The data analysis of the professional (TT1) and amateur (TT2) subtitling into Italian has confirmed that the former tends to be more target-oriented whereas the latter is more source-oriented and therefore closer to the original text (Díaz Cintas and Muñoz Sánchez, 2006, p. 46). However, it is interesting to note that in most cases (71.43% of the instances examined) the coarse language referring to gayness has been more sanitised in the amateur version than in the professional one. The opposite has happened substantially less often (7.14%), and some instances (21.43%) have shown an equal level of neutralisation. Put more simply, although the official translator departs in a more marked way from the ST to take it closer to the receiving culture, s/he tends to be more creative in the use of language in the attempt to convey the strong negative connotations the original contains. Conversely, the fansubber version appears to adhere more closely to the original, yet the often-repetitive use of expletives (such as "fuck" and its derivatives) in the Italian fansubbed translation seems to produce a

text that is less fluent and slightly more difficult to process. Further research is however needed to confirm this claim. All in all, it seems safe to suggest that while the professional translators go out of their way to reproduce the graphic language in Italian – a language that may however be, as suggested above, linguistically deficient as far as homosexuals are concerned – the fansubbers choose to soften it. Since fansubbing is not subject to commissioner's briefs or watershed limitations, although general guidelines might be provided by the community, the subber's decision making process may depend on personal choice. Alternatively, it may be due to lack of expertise or to the fact that the graphic language in writing is still considered somehow a taboo in the target culture.

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MEMORY AND SELF-NARRATION IN SARAH POLLEY'S *AWAY FROM HER*

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INTRODUCTION: TRANSLATING MEMORY

In her 2007 film *Away from Her*, the director Sarah Polley adapts Alice Munro's short story "The Bear Came Over the Mountain", first published in *The New Yorker* magazine in 1999, then again in a slightly expanded form in the book of short stories *Hateship, Friendship, Courtship, Loveship, Marriage*, in 2001. Munro's text tells the story of an aging middle-class, heterosexual couple, Grant and Fiona, whose placid life as comfortable retirees is disrupted when Fiona begins to show increasing signs of dementia. As her condition worsens, she decides to take up residence in a care facility, where she meets a man she knew as a teenager, beginning a romance with him and seemingly forgetting about her life with Grant. The story, and Polley's filmic re-telling, uses the tension surrounding Fiona's admission to the assisted living facility as the catalyst for a series of events that revolve around the question of memory and agency.

Polley is not the first director to adapt a written narrative of an older woman's experience of dementia as seen through the eyes of her partner. Indeed, Richard Eyre's 2001 film *Iris* adapts John Bayley's 1999 memoir *Elegy for Iris*, about the relationship between author Iris Murdoch and her husband, and in 2004, Nick Cassavetes directed the filmic adaption of romance writer Nicholas Sparks's 1996 novel *The Notebook*, to name only two. Both films tell the story of an older woman losing her "self" to mental illness, and the man who loves her and serves as witness. As Sadie Wearing has noted in "Dementia and the Biopolitics of the Biopic: From *Iris* to *The Iron Lady*", "Dementia then serves as a device to alleviate cultural fears of aging and to produce a 'successful' opposite, casting those without the illness as the true 'subject' of the film" (Wearing, 2013, 317).

Indeed, it would seem that Munro's story follows the same pattern, casting Grant as the protagonist and hero of the story because of his care of and love for his wife, linking up with the previously mentioned films and others as "foregrounding the experiences of the [male] carer rather than the person experiencing the illness" (Wearing, 2013, p. 318). However, Polley's translation of the text takes advantage of the "silences and ambiguities [Munro's] story is riddled with" (Rodríguez Herrera, 2013, p. 108) to suggest an alternative interpretation of the source material, one which centres Fiona and her agency within the experience of dementia and destabilises Grant's claim to narrative authority.

This chapter considers the ways in which both Munro's text and Polley's translation of it to film offer the potential for readings of Fiona's illness as a site of agency, one which paradoxically, despite her waning cognitive function, offers her the opportunity to free herself from the constraints of the narrative her husband had constructed of their life together. Through the use of flashbacks and "the technique of dissolve", the film juxtaposes "episodes separated by distant time and space contexts, thus rendering a visual equivalent of Munro's narrative disruptions" (Rodríguez Herrera, 2013, pp. 108-109). These visual separations clue viewers in to the shifting, fragmented nature of the story being told, alerting them to the fact that memory is not constrained by linearity.

CONSTRUCTING LOVE, CONSTRUCTING MEMORY

While both Munro's and Polley's texts use Grant as the focaliser, it becomes increasingly clear that the story he is trying to tell about Fiona and the life they shared is a shaky construction that requires Fiona's complicity in order to maintain itself. Judith Butler has asked: "If one has doubted one's own love, then is that the same as doubting oneself?" (Butler, 2002, p. 63). For Grant, doubt creeps in as he must reckon with the possibility that the narrative of love that he has constructed has little to do with the narrative that Fiona lived, and, in the space opened by his uncertainty, Fiona's agency is asserted. In the residential home where Fiona is taken, policy dictates that all new residents cannot have visitors or outside contact for thirty days, a period that will supposedly aid in their adaptation to their new environment. When Grant is finally allowed to see Fiona again, he finds that she doesn't remember him, can no longer recall their life together, and has formed a bond with one of the other male residents, Aubrey. Grant struggles to prompt Fiona's memory as, in some way, it is her memory that gives him shape. For Amelia DeFalco, "Unable to recognize Grant as her husband, Fiona continues to exist as Fiona, as other, forcing Grant to glimpse his own insignificance" (DeFalco, 2010, p. 79). Viewers are privy to this change in the way that the gifts of flowers and expensive books that he brings Fiona lay untouched, uncared for, and as he continues to visit her regularly, becoming one of the most frequent visitors at the facility, his presence for Fiona is at best irrelevant and at worst an irritating reminder of something she can't remember.

Grant struggles to maintain his self-narrative in the face of Fiona's memory loss when what he perceived as shared memories are thrown into question. As DeFalco has argued "It is only Fiona's dementia, which exaggerates unfamiliarity to a staggering degree, that forces Grant to finally confront alterity, both the otherness of other people and the otherness of the self" (DeFalco, 2010, p. 76). While the narrative does focus on Grant to the extent that we bear witness and only have access to what

he himself can see, it is as though we come to know Fiona through the changes wrought in Grant as a result of her illness. Indeed, this may be the only way we can approach Fiona, if we accept that selfhood and narrative capacity are somehow intertwined, “the belief that identity is based on, if not composed of, narrative becomes problematic for those who are alienated from narrative and narration by illness and disability” (DeFalco, 2010, p. 53). The ability to narrate oneself and one’s life is necessarily disrupted for those living with Alzheimer’s and other dementia as one of the hallmarks of the illness is the sufferer’s increasing inability to find, to remember and articulate, words and phrases. The film shows this most poignantly in the scene of a small dinner party with friends, when Fiona struggles to remember the word for “wine”. She holds up an empty bottle, asking if anyone would like any more, unable to articulate the word until one of the guests offers it up. In a scene taken from the story, viewers see Grant look around the kitchen at the increasing number of sticky notes labelling the various drawers and cupboards. While in Munro’s text Grant wonders to himself “Couldn’t she have just opened the drawers and seen what was inside?” (Munro, 2001, p. 285), in the film he suggests that they are counter-productive: “If you stop thinking about things the moment you write them down, maybe that’s the end of your need to recall”. This slight difference between the written and the filmic texts illustrates Polley’s shift toward Fiona as the protagonist. While the short story leaves the question unanswered, the film shifts the camera back to Fiona, who smiles enigmatically and then tells Grant an anecdote that, in Munro’s text, is a memory Grant has and keeps to himself. Polley explicitly indicates, in a way that Munro’s story cannot, as Fiona never occupies the frame herself but is only ever mediated through Grant, that her failing memory does not imply a permanent failure to narrate.

The question raised becomes to what extent the loss of narrative power implies the loss of self. For Marlene Goldman, “Munro’s stories about late-onset dementia retain the ironic possibility that the markers of personhood and agency persist despite the losses and corrosive stigma associated with dementia” (Goldman, 2017, p. 270). Polley’s film locates

the moments in “The Bear Came Over the Mountain” in which Fiona’s agency asserts itself over the narrative of cognitive decline, rendering visible not just the moments of lucidity that punctuate the narrative of increased forgetting, but also those moments where in spite of, or perhaps even because of, the loss of her own narrative, Fiona is rendered more visible.

Even though my focus is on the way in which Fiona’s mental illness is portrayed, it is predominantly through Grant’s telling that viewers, and readers of Munro’s fiction, have access to Fiona’s narrative as “Narratives of dementia inevitably involve the transfer of narrative authority to another as storytelling abilities diminish, rendering the identification of selfhood a secondary concern” (DeFalco, 2010, p. 54). Indeed, this opens up a series of ethical dilemmas around the question of narrative authority: if Fiona can no longer narrate *herself*, how then can we understand her subjectivity? And, given the problematics in their relationship as revealed through the story and film, to what extent has Fiona’s narrative always been hidden from Grant? In other words, is the ambiguity of her selfhood something that he has never had access to? Coral Ann Howells frames it thus:

Is the narrative suggesting that Fiona no longer has an identity, or does it merely indicate that the balance of her personality has altered, so that what look like dislocations or blanks in memory might be interpreted as relocations in a different area of subjective space? (Howells, 2003, 74).

If Grant is to adequately testify to Fiona’s subjectivity, he must come to recognise the “different area” she now inhabits, not just physically but also mentally.

Polley deftly brings these questions to the screen, as Agnès Berthin-Scaillet has noted, in translating Munro’s short story into film, “the medium is particularly well-*adapted*, since the film is to be read as a reflection on and of memory”, and film itself “solicits the viewer’s memory to produce meaning” (Berthin-Scaillet, 2010, p. 1; italics in original). What occurs is a double-layered text, in which the lacunas, the breaks or gaps

in the narrative of Grant and Fiona's past, must be filled in, not just by the viewers but also by the characters themselves. The moments of forgetting earlier in the film, in which we come to recognise these lapses not as playful or inconsequential but rather as significant of something much darker or disturbing, create a bond with the viewer who, likewise, has no memory or knowledge of prior events.

MOURNING, MEMORY, AND SELF-NARRATION

While she is increasingly unable to access her memories, losing herself in time and space, Grant is increasingly unable to locate himself in his wife's narrative. As he attempts to reinforce himself as central to both Fiona and his own narratives, the work of mourning and the slippages between the memories disrupt the master narrative, suggesting that it is not necessarily Fiona's memory loss that is the unstable story, but rather that it is Grant's struggle to hold on to his version of events that is the least reliable. Through cut-away scenes and movements backward and forward in time, Polley's film visualises the multiple strands of story-telling at work, and how these strands are woven together in a narrative that relies on both memories and mourning as pivotal to Grant's narration of Fiona and of his life with her. Complicating his task is the way in which he clearly, in both the short story and the film, does not really know his wife. In the scene where she prepares to leave the house for the last time, she asks him "How do I look?" This simple question is directed at Grant, and yet, the camera focusses on Fiona's face as he looks directly into it, suggesting that she is not just speaking to Grant but also interpellating the viewer. Grant's response breaks the moment because it strays from the typical answer to such a banal question: fine, lovely, beautiful. He says, in words taken directly from Munro's work, that she looks as she always does, "direct and vague, sweet and ironic". These adjectives, both precise and yet general, could apply to anyone, as opposites encapsulating a range of behaviours, im-

plying that Fiona (or at least Grant's understanding of her) is contrary, indefinite, changeable.

This is not the first indication in the film that Fiona resists facile definitions. In one of the earliest scenes, shot in grainy black and white, we see a young Fiona, wind blowing her hair around, the grey sky melting into the grey water of the lake behind her. She says something to the camera, but this image, obviously a memory, comes without a soundtrack. Instead, Grant's present-day voice narrates what she says: "Do you think it'd be fun if we got married?". Though viewers later learn that Grant's memory of events can hardly be trusted – as they tend to construct the narrative that supports his desired interpretation of the past – there is nothing to suggest that he is mis-remembering here. What is most interesting, however, is that, as in the scene where Fiona asks Grant how she looks, her gaze is directed into the camera, so that she appears to be speaking to the viewer, not to Grant, or, rather, that Grant himself is only a witness to Fiona's life, though one who, as we will find, aggressively attempts to co-opt her narrative. Polley's choice to have Fiona speaking as though to the camera underscores her re-centring of the female point of view within the text.

This reading of how Grant and Fiona construct their narratives and their memories in opposition to each other (though this implies a reliance upon one another), is highlighted by Howells, in her study of Munro. She asserts that "In all these stories relationships between men and women constitute the field in which 'the feminine' is defined through varieties of resistance to masculine constructions" (Howells, 2003, p. 57). In both "The Bear Came Over the Mountain" and *Away from Her*, the "masculine constructions" which serve to define the feminine range from the intimate, through Grant's attempt to use Fiona's life as a means of narrating his own, to broader discourses about older women's sexuality and the lack of agency of those suffering from dementia. The film, taking its lead from the short story, draws into question the idea that the self is generated through the narration of memory, and "offers a radical ambiguity as to where this core self might be located" (Howells,

2003, p. 55). For Fiona, this “core self” seems only to emerge when she is separated from Grant, as though the space between them affords her the possibility of articulating her own narrative. José Rodríguez Herrera has noted that Fiona’s physical relocation to the care facility is mirrored in Polley’s filmic choices, as Fiona’s story takes shape outside of the frame. He suggests that Polley’s use of offscreen space “seems to point to a woman-centred interpretation of Munro’s story. Once Fiona decides to enter into a care facility, she leaves the space of the frame where she had been represented until now and starts to occupy new spaces of self-representation outside the framework of ‘dependent wife’” (Rodríguez Herrera, 2013, p. 119). Polley’s woman-centred approach could also arguably be seen in the fact that, much like in the source text, Grant is the only man to have more than a negligible role in the film. Indeed, Fiona’s lover Aubrey is almost mute, communicating primarily through gestures and grunts.

Visually, Fiona’s increasing separation from Grant is translated at other points as well. Polley’s film opens and frequently returns to the image of the frozen pond behind Grant and Fiona’s home. Snow-covered, blank, empty, the image serves as a metaphor for Fiona’s memory with the tracks through the snow that the couple make on their frequent ski trips interrupting the otherwise pristine surface. The opening sequence shows the two skiing side-by-side, cutting across the blank surface together, their parallel tracks visible behind them. As much as the snow remains marked by Grant and Fiona’s tracks, these marks are temporary, subject to change should new snow fall, the temperature rise and melt it, or even as other tracks are made. Indeed, foreshadowing their coming separation, Fiona veers off, her tracks diverging from Grant’s as the shot closes.

At one of the pivotal moments in the film in the decision for Fiona to be moved to the nursing home, Fiona goes out to ski alone and gets lost. The tracks she has made, her path through the snow, do not serve her in her attempt to return home. She loses the tracks and cannot negotiate the terrain. Grant attempts to trace her route and to find her, but when

she abandons the skis he can no longer follow her. The mechanism for finding her, the mechanism by which she can navigate the snowy terrain and that which would enable Grant to reach her, is rendered useless, obsolete. Not only has she moved away from him, neither of them is able to find their way back to the other. When Grant does eventually find her, it is apparently by aimlessly driving the streets of the town near their home. Their encounter, the fact that Grant *happens* upon Fiona, seems more the result of luck and persistence than the result of a plan or order. Polley highlights this by having Grant see Fiona as she is standing in the middle of a bridge, looking down at the river passing below. On the bridge, she is on neither one side nor the other, stranded between the two positions much like her memories that leave her at times unmoored, untethered to either one place or another in the vagaries of their coming and going. Fiona's memories, like the skis she eventually abandons, are no longer useful tools with which she can navigate the terrain of her life, no longer a mechanism by which she is linked to Grant. Indeed, the past they have shared is no longer accessible to her and, as a result, Grant finds himself lost – unable to create the tracks, to resuscitate the memories, that give meaning to his relationship with Fiona. It is this facet of memory that I find most provocative in Polley's interpretation of Munro's work, the way in which Grant's memories, without the complicity of Fiona, become tracks, trails, connections that no longer lead him to Fiona, or that no longer lead her to Grant.

Georgeann Murphy, in "The Art of Alice Munro: Memory, Identity and the Aesthetics of Connection", tells us that "connection is a subsuming theme of Munro's fiction. Her characters, [...], struggle to forge identities in a crucible of connections: of one place to the next, of the past to the present, and of one sexual being to another" (Murphy, 1993, p. 21). For Grant, Fiona's loss of their mutual memory breaks the connection between them and breaks the narrative he has constructed of himself. He must, in a sense, work to mourn the future they will not have together. As he speaks to the head nurse about his relationship with Fiona, he tells her that perhaps he should feel grateful for the past, for the life they'd shared, for the time they'd had together in which "not too much went

wrong". For Kirsty, Fiona's nurse in the home, this statement is contentious, and she replies that in her experience, it is primarily the man who thinks that "not too much went wrong". Her comment, seemingly a mere reflection on the inequity between men and women in normative, heterosexual relationships, opens up a crack in Grant's self-narrative, suggesting that the story that his memories have constructed is just that, *his* story, and that Fiona's version, should she remember it, would not coincide with his.

We do have indications of Fiona's version, and it is this revelation that most destabilises Grant's faith in his own narrative. On their way to the nursing home where Grant will leave Fiona, she talks about the things she wishes "would go away". These secrets, these things they don't talk about, are revealed as pivotal in the shaping not only of their past relationship, but even more so of the present, as we learn that Fiona has always known about Grant's extra-marital affair(s). And as Grant learns of Fiona's knowledge, he begins to wonder if her inability to remember him is feigned:

He could not decide. She could have been playing a joke. It would not be unlike her. She had given herself away by that little pretence at the end, talking to him as if she thought perhaps he was a new resident. If that was what she was pretending. If it was a pretence (Munro, 2001, p. 290).

The discovery not only that Fiona had kept the secret of her knowledge of Grant's infidelities for so long but that, with so many other memories slipping away, this one remained forces Grant to renegotiate his narrative of their relationship, one in which Fiona is innocently duped and he is nothing more than the devoted husband.

Throughout the work of constructing narratives through (lost) memories, the concept of mourning interrupts, suggesting that Grant's efforts to maintain the memories shared with Fiona are also part of a resistance to being left behind. In *The Work of Mourning*, Derrida interrogates the way in which mourning is constructed between friends and suggests "that one of the two would see the other die, and so surviving, would

be left to bury, to commemorate, and to mourn” (Derrida, 2001, p. 1). Certainly, Fiona has not yet died, and may not for some time, and yet the idea that her illness renders her memories as inaccessible or unreliable situates Grant in a position of not-yet-mourning, while no longer being accompanied. Indeed, if part of the act of mourning is the commemoration of the other, that is, the act of maintaining the memory of the other, then Grant’s attempts to remind Fiona of their shared past can be perversely read as a means of trying to preserve himself, his commemoration, in Fiona’s mind. As Howells has noted, “it might be read as a husband’s narrative of loss” (Howells, 2003, p. 74). What makes this tale of loss even more disquieting is that Polley, following Munro, offers viewers no clear answer to Grant’s question of whether Fiona has truly forgotten him, replacing him with her teenage beau Aubrey, or “if this is just her? Just being herself?”. Returning to the opening of the film, in which Grant tells Fiona she looks both direct and vague, he clearly wonders “if Alzheimer’s has merely exaggerated the elusiveness that had always been her most seductive quality” (Howells, 2003, p. 75). As the film progresses, and Grant’s frustration at his inability to grasp what is really happening grows, the realisation dawns that “Fiona has not so much *become* a stranger as been *revealed* as one” (DeFalco, 2010, p. 77; italics in original). *Revelation* is key here, as it implies that Fiona’s self and agency have always been present, she has not changed into someone else; rather, it is Grant’s ability to see her that has emerged, that has, in this sense, *become*.

As Grant bears witness to Fiona’s distancing, he tries to make the story about himself. I read in this a move akin to the narcissism Derrida locates within the work of mourning, when he argues for the role of the friend in the emotional contract that: “there is always in mourning the danger of narcissism, for instance, the ‘egotistical’ and no doubt ‘irrepressible’ tendency to bemoan the friend’s death in order to take pity upon oneself” (Derrida, 2001, p. 7). Of course, Fiona has not died, and it is not necessarily “pity” that which Grant is looking for. Indeed, more than pity, what Grant seems to bemoan in the loss of Fiona’s memories

is his place among them, or rather, the way in which he sees himself as the hetero-normative hero in the role of rescuing the passive female.

The narrative, however, resists this move, inciting viewers to question both the idea of self-sacrificing love that Grant appears to offer and the idea that the aged or infirm are not entitled to agency in their own narratives. Fiona is, at several points in the film (and in Munro's text), granted narratorial agency over her own story. The first of such moments occurs when the couple make the decision to move Fiona into the nursing home. When Grant tells Fiona that he "doesn't want to make this decision alone", he appears to put himself at the centre of the narrative, as the one who will have to take the decision. After some teasing, Fiona replies "You're not making this decision alone, Grant. I've already made up my mind". Polley asserts Fiona's place at the centre of the narrative, belying the idea that Fiona would be unable to make her own decisions. The film again repeats this move the day that Fiona moves into the nursing home. As she and Grant arrive in the parking lot, he says to her "Don't go". To which she replies "That's exactly what's happening. That's what's happening right now". Indeed, it is Fiona writing this particular narrative and shifting the focus, negating the potential for Grant to act as the self-sacrificing husband and blurring the lines surrounding the ideals of romantic love. These moments of agency work to counteract Fiona's feeling earlier in the film when, worried about her inability to remember things, she says: "I think I may be beginning to disappear". These attempts against disappearance have a double-function. Not only do they assert Fiona's agency to remain, as much as possible, in control of her own life, but they attest to the desire not to be subsumed within Grant's narrative in which he sees himself as the hero. She refuses to simply disappear into her role as dependent or infirm, to simply become a depository or reflection of Grant's ability to care for her. As Goldman suggests, Munro's story underscores "Fiona's agency, her role as a witness, and her potential status as an ironic trickster figure" (Goldman, 2015, p. 90). Just as Fiona refuses to allow Grant to decide when and where she will go into care, she refuses to allow her narrative to become the typical one assigned

to those with mental illness, “a story point that already separates her from the convention of dementia narratives in which characters with Alzheimer’s are usually placed in homes by their family members” (Goldman, 2015, p. 91).

Further evidence that Fiona works not only to write her own narrative but also to retain as much of her agency as possible occurs when, as Grant is preparing to leave her in the nursing home, Fiona tells him that they will make love and then he will leave. Polley’s choice to include this scene (one that does not occur in Munro’s story) adds to “Fiona’s agency, as she is the one who initiates sex with Grant [...] she is also the one who insists that Grant leave Meadowlake after” (Goldman, 2015, p. 91). There are two taboos being addressed here: not only that of the dementia patient as either sexless or hypersexualised (rarely if not at all as decisively articulating physical desire) but also that of the desexualised older woman. As the nurse tells Grant, “You’d think it’d be the old guys trying to crawl in bed with the old women, but you know half the time it’s the other way around. Old women going after the old men. Could be they’re not so worn out, I guess”. Kirsty’s assessment of the residents’ behaviour, much like the scene in which two women, pushing walkers down the hallway, eye up Grant and are disappointed to learn that it is his wife, not himself, that will be entering the home, disrupts the narrative of declining sexuality for older women.

Once he can begin visiting Fiona in the nursing home, Grant becomes, as the administrator says, one of the most regular visitors. And yet, even this apparent act of love is undermined. On one of his visits he finds Fiona playing cards with Aubrey, and instead of being welcomed he is greeted with exasperation. Héliane Ventura suggests that this episode “transforms the generosity of his visits into a *faux-pas*” (Ventura, 2010, p. 5 italics in original). While Ventura reads Grant’s frequent visits as a form of “generosity”, I would hasten to point out that they are as much for his benefit (if not more so) as they are for hers. He needs Fiona to recognise him, to bestow on him the recognition of his diligence or his love.

When he finds that Fiona's attachment to Aubrey is so intense as to provoke a state of life-threatening depression when the two are separated, Grant manoeuvres a way to return Aubrey to the nursing home so that they can be together. Ventura reads Grant's actions as "selflessness" and "sacrificing his honour and pride in order to arrange for Aubrey to return to the nursing home and live close to Fiona" (Ventura, 2010, p. 6). I am less convinced of the unilateral reading of his actions. Throughout the film, we witness Grant's attempts to remind Fiona who he is, to re-position himself as a central figure in her memory, in her life. He even goes so far as to voice his suspicion that Fiona is only pretending to forget him, that she is flaunting her relationship with Aubrey as a way of wreaking vengeance on Grant for his affairs earlier in their marriage. This reading of events is self-aggrandising on Grant's part; it is a way of suggesting that, even in her dementia, he is the central and motivating force behind Fiona's actions. Even his name, Grant, a synonym for bestow or give, suggests that he is the agent in this story. His self-image, that of the enamoured husband who will sacrifice himself for his wife, is tied in with his job as a university professor of Norse mythology, an interpreter of the Viking Sagas, with their intrepid heroes and tales of adventure. His way of positioning himself as the saviour, the hero, is undermined in Polley's film, causing viewers to question the notion that this apparent sacrifice is indeed selfless.

This holds true at the end of the film in Grant's final act to, as Ventura puts it, "ambiguously [rescue] his wife by making possible her lover's return to her" (Ventura, 2010, p. 6). While this seemingly sacrificial act would set Grant up as the husband so devoted that he will go so far to ensure his wife's happiness that he will facilitate her life with her lover, the film resists such a facile reading. Ventura argues that Grant's heroics negate Fiona's past quiet suffering of Grant's infidelities. She writes: "Through his own selflessness, Grant confirms the reversal of her faithfulness into faithlessness. After a lifetime of skilfully managed deceptions, he proves true to himself by allowing her to reciprocate infidelity" (Ventura, 2010, p. 6).

The film, much like the short story, opens up two possible avenues for understanding Fiona's role in the plot: either she is, as Grant suspects/hopes "pretending" to forget him as a means of exacting revenge, or she truly does not remember him. Polley's film, however, resists both of these readings, and instead opens the possibility for both to be equally true. Indeed, Fiona's inability to remember Grant contrasts sharply with her inability to forget Aubrey after he is moved back home. When Grant asks her why she does not try to forget Aubrey, and perhaps in so doing move beyond her crippling depression, she replies: "If I let it go, it will only hit me harder when I bump into it again". This suggests that remembering Aubrey is an act of will that she is performing, testament to her agency, and she "is consciously struggling against her illness, striving not to forget" (Goldman, 2015, p. 93). While not suggesting that dementia is within the control of the patient, the narrative does suggest that Fiona is not passively resigned to letting her illness control her memories. This leads to what Howells suggests as a potential reading of the story, that "of a wife's escape through dementia from the pre-scripted plot of married life" (Howells, 2003, p. 75). The idea of escape, that Fiona attempts to leave behind the prescribed role of long-suffering wife to an adulterous husband, ties in with Malte Völk's reading of dementia narratives as significant plot devices. Indeed, Völk suggests that narratives of mental illness use dementia as a trope, converting it into a means of "escape from modes of behaviour considered appropriate for a certain age and social status" (Völk, 2017, p. 57). Thus understood, it is possible to read Fiona's decision to enter Meadowlake, and her decision not to forget Aubrey, as means of resisting the socially acceptable narratives set out for her.

It is true that Grant arranges for Aubrey to return to the nursing home and be near Fiona and certainly this can be read as selflessness on his part. Yet, aside from the previously mentioned casting of Grant as hero within this narrative, it is of note that the condition for Aubrey's return to the home is that Marian, Aubrey's wife, sell her home and move in with Grant as his lover. Again, Polley resists romanticising

heteronormative marriage. In this scene where Grant and Marian are supposedly out on a date, we witness just how astute Marian is, and to what extent relationships become a sort of currency as she tells him: “I know what you’re doing”. Indeed, what he is doing is made unambiguous in the film in a way that the source material leaves much more open. While Munro’s text only hints at the reason why Grant is able to return Aubrey to Fiona, Polley includes a scene with Grant and Marian in bed together, in an obviously post-coital moment. Thus, Grant facilitates Fiona’s “faithlessness” by reversing the terms; it is only by being “unfaithful” yet again that he can demonstrate his fidelity. This tactic, for viewers, may be somewhat suspect as it appears to undermine not only Grant’s discursive devotion to his wife, but the mercenary nature of the exchange suggests that Marian is little more than a pawn.

It is Marian who highlights the critical point of the narrative, making it clear that she is aware of her role as an object of exchange, though not one who receives nothing in return. She underscores the necessity of being aware of the parallel narratives that run through our lives, that memories and the stories we tell ourselves are merely that, our own narratives, and may (and likely do) differ from those around us. It is only at the end, when Grant delivers Aubrey to Fiona, that he comes to understand the futility of trying to assert his own memories and desires on Fiona:

When the lover is about to be reunited to the forgetful wife by the selfless husband, Fiona temporarily regains her sanity, recognizes her husband, and suggests returning to their old farmhouse together, thus ruining the sacrificial gesture her husband had engineered” (Ventura, 2010, p. 6).

Not only does Fiona’s sudden return disrupt the supposedly “sacrificial” gesture, but it also unmoors Grant’s location within the narrative, within *his* narrative, as the hero. He has not “rescued” – indeed he cannot “rescue” – Fiona. He can only come to accept the gaps and aporias of memory as part of the narrative itself, which, like memory, is subject to shifts and changes and instability.

CONCLUSION

If identity is understood as the ability to narrate the self, then those experiencing dementia are often regarded as losing their selfhood. Munro's text and Polley's film work to wrest Fiona's narrative from Grant's control, centring her within her own story by privileging ambiguity as a narrative device. Both texts resist facile readings of Grant as the romantic hero, and position Fiona as an agent capable of directing her own life and exerting her own agency. In her translation of Munro's text to film, Polley maintains close to a third of the original dialogue (Rodríguez Herrera, 2013, p. 110), such that the resulting emphasis on Fiona's agency stems from the visual choices made.

Polley's film, through flashbacks and cutting between narratives, mirrors the dislocation of time, the difficulty of piecing together the past when memory and a linear understanding of time can no longer be relied upon. By the end of the film, as Grant holds Fiona and promises that there is "Not a chance" he would, to use Fiona's term, "forsake" her, it becomes clear that the stable, unchanging narrative that Grant would construct has been rendered ineffective, and that it is Fiona's narrative that holds sway. The translation of Munro's text into Polley's film renders visual the constructed narratives around Fiona's dementia, challenging prevailing ideas around aging women's agency and identity. By destabilising Grant's position as the bearer of narrative control, space is opened up for Fiona's identity to be re-configured. As such, Fiona manages to tell her own story, even if it is one that raises more questions than answers.

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A MODERATE INVECTIVE AGAINST WOMEN: "EPISTLE II. TO A LADY (*OF THE CHARACTERS*)

BLIND LOVE AT STAKE: HERNÁNDEZ CATÁ'S (RE-)CREATION OF A HERO

PART 3

USING CORPUS TOOLS TO ANALYSE THE RENDERING OF JOSEPH CONRAD'S WOMEN IN *HEART OF DARKNESS* INTO FOUR SPANISH TRANSLATIONS

Literary Translation

1. INTRODUCTION

This paper aims at analysing some translation-related aspects of Joseph Conrad's *Heart of Darkness* in four translations into Spanish by García Ríos and Sánchez Araujo ([1976] 2005), Diéguez Rodríguez (2002), Pitol Deméneghi (2009) and Alberto Alba (2011). This analysis will be performed with a corpus stylistic approach using the software AntConc 3.4. (Anthony, 2014) and explores specifically how the Conradian women are projected into Spanish through the use of multilingual corpora (Xiao & Hu, 2005). Conrad is well known for works whose main characters are strong and adventurous males (except for *Chance*, in which Flora de Barral is the focus). For instance, Kaspar Almayer or Charles Marlow, who appears not only in *Heart of Darkness* but also in *Lord Jim*, *Chance* and his short story *Youth*. Together with such alluring male figures, Conrad presents some largely secondary female characters. However, some of them, particularly in the novel dealt with in this paper, have more in their roles than meets the eye.

This paper is organised as follows. It commences by presenting in section 2 the different female characters in the novel to provide a quick overview of the subtexts underlying these characters. In section 3, I then present the methodological procedure used to search for the relevant terms and illustrate the aligned comparison of source and target texts. Section 4 examines four representative excerpts and

**A MODERATE INVECTIVE AGAINST WOMEN: "EPISTLE II.
TO A LADY (OF THE CHARACTERS OF WOMEN)"
BY ALEXANDER POPE
AND ITS TRANSLATION INTO SPANISH**

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INTRODUCTION

The Epistle is addressed to Martha Blount (1690-1762), a woman for whom Pope seemed to harbour amorous feelings. It is believed that had it not been for her older sister, Teresa, the friendship between them could have ended in marriage. Upon his death Pope bequeathed to his woman friend money, books, furniture and other personal effects.

The epistle in question may be one of Pope's best written poems, the author placing a very special and personal interest in it. The poem, composed of 292 verses, expresses what Pope considers the qualities that the ideal woman should possess.

ALEXANDER POPE AS A HISTORICAL FIGURE

Alexander Pope (1688-1744) was born in London to older parents. His father, a London cloth merchant, was forced to move his family to Binfield, in Windsor, five years after his son's birth, due to the prevailing anti-Catholic legislation, which, among other things, barred Catholics from residing within a ten-mile radius of London. During his childhood he suffered a serious illness¹ that limited him, rendering him a chronic invalid with a physical deformity, in addition to the social limitations he faced as a result of his Catholicism, which excluded him from University and any type of public office. Until the age of 12 he received classes from priests, after which he was mainly self-taught, which allowed him to read English literature, in addition to French, Italian, Latin and Greek. In 1717 he moved to a cottage in Twickenham by the River Thames, west of London ("Windsor Forest"), where he would live until his death, receiving visits from the most famous figures of the time. A bitter and sullen man, he fiercely lashed out at the literati of his time, although to others he was cordial and affectionate, maintaining close and long friendships with Jonathan Swift and John Gay, above all. Pope's literary career began in 1704, when the playwright William Wycherley, impressed by his poetry, introduced him to a circle of London writers and leading thinkers of the time, who received him as a prodigy. He first received public attention, however, in 1709, for his *Pastorals*, impeccable poems in their genre, mimicking those of Virgil. In 1711 he published *An Essay on Criticism*, a brilliant exposition of the canons and literary principles of English Neoclassicism, which contained three key concepts, according to the author: Nature, Classical precepts, and ingenuity. For Pope Nature was the poet's first and greatest teacher, as expressed in what would become a celebrated quote in the history of English literature:

¹ Possibly due to tuberculosis affecting his spine, deforming his body and stunting his growth. He stood shorter than 137 cm, although he lived until he was 56 years old.

First follow nature, and your Judgment frame
By her just Standards, which is still the same:
Unerring Nature, still divinely bright,
One clear, unchanged and universal light.
(*An Essay on Criticism*, vv. 68-71)

At this time Pope became friends with John Gay, Jonathan Swift and John Arbuthnot (Tory writers), as well as with Joseph Addison and Richard Steele (“Whigs”)². His most famous poem, *The Rape of the Lock* (1712), an ingenious and imaginative work, is a heroic parody in which he describes activity at the era’s salons, and established him as a writer. In 1713 he would publish *Windsor Forest*, a work of little interest that flopped, after which he decided to devote himself to translation. He would translate, in verse, *The Iliad* (1715-1720) and *The Odyssey* (1725-1726), these translations conferring great prestige upon him, and his success was further bolstered by a book of poetry in 1717 containing his finest poems, including *Eloisa to Abelard* and *Elegy to the Memory of an Unfortunate Lady*. In 1725 he edited the works of Shakespeare. For years Pope and his friend Swift were scornful of those whom they considered the worst writers of their period, and in 1727 they began a series of parodies of them, who, in turn, returned their insults. In 1728 Pope mocked them in one of his most famous works, *The Dunciad*, a satire dealing with human stupidity, in which he described his enemies as “dunced”³. He would later expand the work to four volumes, the last one appearing in 1743. In 1731 Pope published *Epistle to Burlington*, on the subject of architecture, the first of the four poems that would later be grouped under the title *Moral Essays* (1731-35). In 1734 he completed

² We should stress that the political rivalries between “Whigs” and “Tories” transcended the activities of the respective parties at that time, strongly impregnating the world of literary creation. In 1712, together with Jonathan Swift, John Gay, Arbuthnot, Thomas Parnell and Lord Oxford, Pope formed the *Scriblerus Club*, whose purpose was to satirize ignorance and pedantry. Pope’s best contribution was *Peri Bathous, or the Art of Sinking in Poetry* (1728), a satirical guide on how to write bad verses.

³ The work was influenced by Dryden’s satirical poem *Mac Flecknoe*, written in 1682.

his *Essay on Man*. His last works, *Imitations of Horace* (1733-1739), were attacks on his friends' political enemies.

His translations of poetry, critical and moral essays, and satires make him the most important poet of his time, as he elevated the couplet (cultivated by John Dryden) to a new level of perfection, wielding it with exceptional brilliance and beyond what any poet had previously achieved, furnishing it with an ingenious, and sometimes scathing, quality. His success made it the dominant poetic form of the century, and led to his poetry being translated into many languages, Pope being the first English poet to enjoy, during his lifetime, fame all across Europe, dominating Augustan-era poetry⁴. His verses were widely celebrated, repeated so profusely that many of them acquired the status of proverbs in modern English, in addition to his quotes and epitaphs, perhaps the most famous being dedicated to Isaac Newton:

Nature and Nature's laws lay hid in night;
God said 'Let Newton be' and all was light.
(*Epitaph intended for Sir Isaac Newton*).

MARTHA BLOUNT AND ALEXANDER POPE

Martha Blount (1690-1762), born near Reading, was educated at the Catholic convent in Hammersmith, and later in Paris. Her father, Lister

⁴ Augustan poetry is that which flourished during the reign of Caesar Augustus, emperor of Rome, including the works of Virgil, Horace and Ovid. This poetry was more explicitly political than that preceding it, and was distinguished by a certain degree of satire. In English literature Augustan poetry is a branch of Augustan literature, and refers to poetry of the 18th century; specifically that from the first half of it. The term stemmed from King George I, and his view of himself as a new Augustus. English poets adopted the term as a way of referring to their own productions, as they thought it fitting in another way: the English poetry of the 18th century was political, and satirical, and revolved around the central philosophical problem of who should be the main subject of poetry: the individual or society.

Blount, and her family had always belonged to the upper echelons of the Roman Catholic bourgeoisie in England. In 1710 the two families were close to each other. From 1710 to 1715 she lived with her widowed mother, her brother Michael and her sister Teresa. Thereafter the two sisters regularly interacted with the most famous writers in Great Britain; so, the poet and playwright John Gay, in a letter to Pope, called them their “lovely sisters”.

In 1732 Martha⁵ fell seriously ill and was attended by one of Pope’s close friends, Dr. Arbuthnot. Martha died in 1762, at the age of 72; that is, 18 years after the writer, of whom she treasured fond memories until her passing.

As regards the romantic relationship between Martha and Pope, it has never been fully clarified, perhaps due to the ambiguity in which the writer wished to enshroud himself. Not even his close friends were sure of the extent of his affections, although it is undeniable that the poet was always very attracted to her, and it is thought that, had it not been for her older sister, Teresa, the friendship between them could have ended in marriage. Upon his death Pope bequeathed to his friend money, books, furniture and other personal effects.

Before writing the epistle in question, in 1735, the writer had already mentioned the two sisters in his works, in the *Epistles to Several Persons*; the first of them, the second of these epistles, in 1712, in the “Epistle to Mr Jervas. With Dryden’s Translation of Fresnoy’s Art of Painting⁶”:

⁵ “Patty,” as Pope would affectionately call her.

⁶ Charles Jervas, often written Jarvis (c.1675-1739), an Irish portraitist, translator and art collector who became the official painter of King George I. The portrait painter of major figures of the era gave Pope painting classes at his home on Cleveland Court in St James. Charles-Alphonse Du Fresnoy (1611-1668) French painter, art critic and poet. His book *De Arte Graphica*, would be published after his death, and translated into French verse by the painter Antoine Renou, and later by John Dryden.

Thus Churchill's⁷ race shall other hearts surprise,
And other beauties envy Worsley's⁸ eyes;
Each pleasing Blount shall endless smiles bestow,
And soft Belinda's⁹ blush for ever glow. (vv. 59-62).

The next two epistles would be dedicated to Martha's sister, the third being entitled: "Epistle to Mrs Blount, with the Works of Voiture¹⁰. To Teresa Blount" (Initially published in *Lintot's Miscellany*, in 1712).

The fourth epistle was "Epistle to Miss Blount, On Her Leaving the Town, After the Coronation"¹¹. The beginning of the poem conveys Pope's affection for the family:

⁷ Lady Elizabeth Churchill, John Churchill and Sara Churchill's daughter. John was the first Duke of Marlborough and Sara was one of the most important women in the history of England, because of her friendship with Queen Ann. Sara would be painted by Jervas around 1714.

⁸ Seymour Dorothy Fleming (1758-1818); she was married when seventeen to baronet Sir Richard Worsley. She was supposed to have had several affairs. The portrait Joshua Reynolds painted (1775-6) of her would be very famous because of her garment, a red riding habit clearly inspired by men's military uniform, possibly her husband's regiment.

⁹ Arabella Fermor (1696-1737). Due to her beauty, she was often painted and described by some poets. She was widely known because she was one of the most beautiful woman in the society of London during the eighteenth century. She is Belinda in Pope's *The Rape of the Lock*.

¹⁰ Vincent Voiture would be a favourite at the Parisian Hôtel de Rambouillet during its period of splendour (1625-1648), as well as a model for the writers and nobles of his century with regard to the art of gallantry and refinement, in both writing and conversation; in the latter area, it seems, he was more admired than in the former. In any case, this recognition as a leading figure in the elegant circles of his time did not seem to go to his head as an author. Despite being admired by the most eminent critics and theorists of his time (Malherbe, Pellisson, Bouhours, Boileau...) his works, in the "gallant" style, feature a familiar, spiritual and elegant tone. His success would be immense and contribute greatly to the development of the gallant and *précieuse* aesthetic, also influencing the style of the writers of the Neoclassical era. The *précieuses*, headed by Mlle de Scudéry, would consider him the master of their aesthetic, arguing that his words and writings should be engraved in gold.

¹¹ The Coronation of George I, in 1715.

As some fond virgin, whom her mother's care
Drags from the town to wholesome country air,
Just when she learns to roll a melting eye,
And hear a spark, yet think no danger nigh;
From the dear man unwillingly she must sever,
Yet takes one kiss before she parts for ever:
Thus from the world fair Zephalinda¹² flew,
Saw others happy, and with sighs withdrew;
Not that their pleasures caused her discontent,
She sighed not that They stayed, but that She went.

“EPISTLE II. TO A LADY: OF THE CHARACTERS OF WOMEN”

The poem in question was published in 1735. Although last in order of composition, Pope placed it second amongst the *Epistles to Several Persons* because it was a very apt continuation of “Epistle I: Of the Knowledge and Characters of Men: To Richard Lord Cobham”. The epistle in question may be one of Pope’s finest poems, the author placing a very special and personal interest in it.

The absence of Martha Blount’s name from the epistle’s title reflects the problem of sharing with readers works intended for a female friend. While the other three epistles are dedicated to male aristocrats, with a very defined public role, the virtues of Martha Blount are private and domestic. Martha’s insistence that Pope not include her name confirms the caution that she exercised as a woman, as she wished to prevent any scandal that might stem from fame.

Pope placed at the beginning of the *Epistles* some verses from Horace’s *Satire 10*, which can be interpreted in the Latin author as a justification of his way of writing, or to be used as a rule:

¹² Zephalinda was Teresa Blount’s invented name in her letters.

*Est brevitare opus, ut currat sententia, neu se
Impediat verbis lassas oerantibus aures:
Et sermone opus est modo tristi, sæpe jocosus;
Defendente vicem modo rhetoris atque poetæ;
Interdum urbani, parentis viribus, atque
Extenuantis eas consulto.*

(Horace: *Book*, Satire X, vv. 9-14)¹³.

In this epistle Pope falls within the tradition of antifeminist satires of the type that would make the Latin poet Juvenal famous, and whose line would be followed by France's Boileau.

In his *Satire VI* Juvenal produces a harsh portrait of women. His descriptions, eloquent but caustic, depict women in the same way that History describes tyrants, like Nero and Caligula. The reader completes his reading of Juvenal's satire with a total aversion towards women, who are portrayed as genuine monsters.

Boileau had neither the soul of Juvenal, nor the vigour of his poetic genius, but neither did he harbour the poet's hatred of women. His portraits contain much less vitriol, seeming to be just faint copies of the original. It can be argued in favour of the French writer that, because he was satirical more by temperament than out of malice, he speaks ill of women in the same way that he does of almost the entire human race.

Pope had described men and their nature, so he was later committed to addressing women too. He might have preferred to express some kinder truths about them, rather than say nothing. He expected

¹³ Its English translation in rhymed verse:

Concise your diction, let your sense be clear,
Nor with a weight of words fatigue the ear;
Now change from grave to gay with ready art,
Now play the orator's, the poet's, part,
In raillery assume a gayer air,
Discreetly hide your strength, your vigour spare; (p. 184)

the critics – a tough gauge of a writer’s esteem – to praise his epistle rather than receive the stubborn silence that it provoked, and which could be described as indifference. Pope did not write, as Boileau had done, with the intention of imitating Juvenal¹⁴, reviling women. On the contrary, his sole purpose was to reveal their nature. Hence, he made an effort to penetrate their heart and mind, unravelling the main triggers behind their diverse actions, as well as tracing the essential differences between men and women.

As for his female readers, they must have expected harsher criticisms, as they did not take into account that Pope was an English philosopher who, in his writing, sought to adhere to the truth and adhere to the law of Nature, as he had already explained in his *Essay on Man*.

The epistle and its translation into Spanish

Before moving on to translate the initial section of Pope’s poem, which will serve as a frame of reference for our focus here, the translation into Spanish of Pope’s poetry, some observations are in order on the task of the translator and the act of translating poetry, to justify our approach to this undertaking.

Regarding the former, translators have always grappled with the question of whether to respect a poem’s metre, include the rhyme, maintain only the metre, or opt for free verse. The most frequent solution has been to employ blank verse; that is, fidelity to the metre, but not the rhyme, although it is true that poets/translators often produce rhymed translations too. The poet tends to possess all the qualities innate to his craft: essentially, a master of and sensitivity to language, as well as a knowledge of the sonorous and plastic qualities of words. This does not mean that he translates better than the translator/teacher, or than the translator/professional. The difficulty for the poet, to produce a perfect,

¹⁴ A thoroughly logical premise, as for Pope the great Latin satirist was Horace.

or almost perfect, version, may be that he tends not to submit to the original before him, but rather transforms the original into his own poem¹⁵.

Regarding the second premise, we can say that to produce a good poetic translation some essential qualities are required, among which we can cite the following: poetic faculties and affinities of spirit with the poet translated, good knowledge of both languages, the choice of an appropriate metre, and a sound decision of whether to rhyme or not to rhyme, a good ear (fundamental for verse, but not necessary for prose), and the capacity to resist adding, omitting or changing¹⁶.

In the specific case of English poetry, in addition to taking into account that the number of syllables per verse, and the distribution of stresses, elisions and overlaps all affect the sensation of speed or slowness that the verses produce, we must consider the difficulty of “capturing” in a Spanish verse all the meaning implied by the English one. Pope’s epistle is written in the “heroic couplet”; that is, stanzas composed of iambic pentameters (equivalent to ten-syllable verses), which also rhyme in couplets¹⁷. Translators of English poetry into Spanish often convert iambic pentameters into rhymed hendecasyllables, or blank verse; that is without rhyme. The translation of English, a language much tighter and more compressed than Spanish, entails a great effort, as one is called upon to reduce iambic pentameter to a Spanish hendecasyllable without losing anything, which is why translators tend to

¹⁵ Regarding the techniques or ways of translating poetry into Spanish, I identify greatly with the opinions of professors Silva Santiesteban (2010) and García Peinado (2003), who not only express them, but also apply them to their translations. I would almost dare to say that the considerations of the two on the translation of poetry are a consequence of the problems that they encountered attempting to translate this poetry, and their solutions to them.

¹⁶ The father of translation studies in Spain, Valentín García Yebra, would continually defend this in forums and writings (e.g. García Yebra, 1970, p. xxvii; García Yebra, 1982).

¹⁷ To be exact: a five-foot iambic verse with five accents and an anacrusis (an unstressed syllable at the beginning that is not part of the first foot).

convey the pentameters in Alexandrian verses, without rhyme, which enables them to better transmit all the meanings found in the original, although sometimes even with 14-syllable verses this is difficult, and multiple verses of 16 syllables “arise”. Applying these principles to the original, let us look at a possible result:

EPISTLE II: TO A LADY ON THE CHARACTERS OF WOMEN

Nothing so true as what you once let fall,
“Most Women have no Characters at all.”
Matter too soft a lasting mark to bear,
And best distinguish’d by black, brown, or fair.
How many pictures of one nymph we view,
All how unlike each other, all how true!
Arcadia’s Countess, here, in ermin’d pride,
Is, there, Pastora by a fountain side.
Here Fannia, leering on her own good man,
And there, a naked Leda with a Swan.
Let then the Fair one beautifully cry,
In Magdalen’s loose hair and lifted eye,
Or dress’d in smiles of sweet Cecilia shine,
With simp’ring angels, palms, and harps divine;
Whether the charmer sinner it, or saint it,
If folly grows romantic, I must paint it. ...

SEGUNDA EPÍSTOLA MORAL: A UNA DAMA

*Nada es tan cierto como lo que una vez dijisteis:
“Muchísimas mujeres carecen de carácter”.
Es material muy frágil para que dure mucho,
y mejor se distingue por negra, rubia o clara.
¡Cuántos retratos vemos de una misma Ninfa,
todas pinturas fieles, distintas unas de otras!
La Condesa de Arcadia, fatua en vestir de armiño;
la Pastora situada al lado de una fuente.
Fannia, mira de reojo a su marido crédulo;
y una desnuda Leda posando con un Cisne.*

*Dejad que una belleza llore, el cabello suelto
y los ojos alzados como una Magdalena;
u ornada con sonrisas de la dulce Cecilia,
brille rodeada de Ángeles, palmas y arpas divinas;
si el encanto reside en lo impuro o virtuoso,
si la locura es tierna, debo yo describirla.*

The result, though not without merit, is hardly satisfactory, mainly due to the tyranny of the metre, something that in Pope is a difficult obstacle to overcome. Pope poses an additional problem in the translation of English poetry, as the density of his thought, rather than facilitating the translator's task, does quite the opposite: sometimes it is preferable to convey the whole idea before trying to adjust it to a single metre, particularly in a work of the philosophical profundity of the *Moral Essays*, originally devised to form part of a set, with his *Essay on Man*. Thus, for the sake of an enhanced understanding of the poem, it is sometimes preferable to translate as if it were prose. Though endeavouring to respect as far as possible the thoughts of the author translated (both in substance and in form) we should often opt for an intermediate choice, in this case the versal disposition of the text, though this does not imply any type of metre.

The key to this difficulty is expressed by the author himself in his prologue to *Essay on Man* in Four Epistles:

THE DESIGN: Having proposed to write some pieces on human life and manners, such as (to use my lord Bacon's expression) 'come home to men's business and bosoms,' I thought it more satisfactory to begin with considering man in the abstract, his nature and his state; since to prove any moral duty, to enforce any moral precept, or to examine the perfection or imperfection of any creature whatsoever, it is necessary first to know what condition and relation it is placed in, and what is the proper end and purpose of its being.

The science of human nature is, like all other sciences, reduced to a few clear points: there are not many certain truths in this world. It is therefore in the anatomy of the mind, as in that of the body; more good will accrue

to mankind by attending to the large, open, and perceptible parts, than by studying too much such finer nerves and vessels, the conformations and uses of which will for ever escape our observation. The disputes are all upon these last; and, I will venture to say, they have less sharpened the wits than the hearts of men against each other, and have diminished the practice more than advanced the theory of morality. If I could natter myself that this essay has any merit, it is in steering betwixt the extremes of doctrines seemingly opposite, in passing over terms utterly unintelligible, and in forming a temperate, yet not inconsistent, and a short, yet not imperfect, system of ethics.

This I might have done in prose; but I chose verse, and even rhyme, for two reasons. The one will appear obvious; that principles, maxims, or precepts, so written, both strike the reader more strongly at first, and are more easily retained by him afterwards: the other may seem odd, but it is true: I found I could express them more shortly this way than in prose itself; and nothing is more certain, than that much of the force as well as grace of arguments or instructions depends on their conciseness. I was unable to treat this part of my subject more in detail without becoming dry and tedious, or more poetically without sacrificing perspicuity to ornament, without wandering from the precision, or breaking the chain of reasoning. If any man can unite all these without diminution of any of them, I freely confess he will Compass a thing above my capacity.

What is now published is only to be considered as a general map of man, marking out no more than the greater parts, their extent, their limits, and their connexion, but leaving the particular to be more fully delineated in the charts which are to follow: consequently these epistles in their progress (if I have health and leisure to make any progress) will be less dry, and more susceptible of poetical ornament. I am here only opening the fountains, and clearing the passage: to deduce the rivers, to follow them in their course, and to observe their effects, may be a task more agreeable¹⁸.

Having indicated the difficulty inherent to the translation of Pope's poems, let us examine the result, which, more than appearing in verse, features a "versal arrangement":

¹⁸ The underlined words are ours.

SEGUNDA EPÍSTOLA MORAL: A UNA DAMA: SOBRE EL CARÁCTER DE LAS MUJERES

*Nada es tan cierto como lo que una vez se os escapó:
"Muchísimas mujeres carecen de carácter".
Es material muy frágil para que dure mucho,
y la mejor manera para diferenciarlas,
es decir que son negras, morenas, o bien pálidas.
¡Cuántos retratos vemos de una misma Ninfa,
cuán diferentes todos, todos cuán verdaderos!
Aquí la Condesa de Arcadia, vanidosa con sus armiños;
allí está la Pastora, al lado de una fuente.
Fannia, con deseo mira a su propio marido;
y una desnuda Leda con un Cisne.
Aunque una belleza hermosamente gima,
cual una Magdalena, el pelo suelto y los ojos alzados;
o brille acicalada con sonrisas de la dulce Cecilia;
con afectadas poses cual rodeada por Ángeles, palmas y arpas divinas;
independientemente de que el encanto resida
en que los sentimientos que inspire sean pecaminosos o santos,
si la locura aumenta lo romántico, debo yo describirla.*

CONCLUSION

Sometimes the work of translating does not conform to traditional patterns and standards, not due to the intrinsic difficulty of the source language, but rather that posed by the translated author's thoughts. In the case of Alexander Pope, this may be one of the reasons why there are practically no translations into Spanish of his works, when there are in other Romance languages akin to ours, such as French¹⁹ and Portu-

¹⁹ Among the most recognised in French, possibly the best are those of Étienne Silhouette (1709-1767), Chancellor of the "Maison d'Orléans" and "Contrôleur Général des Finances" under Louis XIV for a few months in 1759; this fleeting time in the post seems to be the origin of the word *silhouette*.

guese²⁰. During the 18th and 19th centuries it was a common practice for our translators to translate English works into Spanish indirectly, relying on French translations of them, such that the few versions available in Spanish were mostly based on French, often by the politician and brilliant Peruvian poet José Joaquín de Olmedo. Some Spanish versions were purportedly translated directly from English, but a brief examination of them revealed their dependence on the French versions²¹. This was true even of the renowned Spanish poet Alberto Lista, in his translation of a work by Pope²².

Against this backdrop, defined by a paucity of translations into Spanish, astonishing in relation to an author as important and broadly disseminated in Europe as Pope, an attempt to grasp his thinking may be a first step to later undertake the arduous task of capturing his words in the Spanish language.

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²⁰ In Portuguese the most prominent are those of the diplomat of that country, the Count of Aguiar, Fernando José de Portugal e Castro (1752-1817).

²¹ I am referring to the one entitled *Essay on Man*. Pope's poem, translated from the English by Don Gregorio González Azaola, Deputy to the Cortes (Parliament) for the province of Seville. Madrid, 1821. Not only does it not reflect what it announces, but follows, step by step, the patterns of the French translation by Étienne Silhouette.

²² *The Dunciad*, a work translated with the title *El imperio de la Estupidez*, and in which he did not blush at using French translations as the source text.

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BLIND LOVE AT STAKE: HERNÁNDEZ CATÁ'S (RE-)CREATION OF A HERO

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INTRODUCTION

Part of a larger research project on the representation of nature in translation, this paper aims at analysing the re-creation of the love episode in H.G. Wells's *The Country of the Blind*, as rendered in the 1919 Spanish translation by Hernández Catá. More particularly, the focus of the study lies in the conscious or unconscious subjective decisions taken by translators in their particular rendering of natural elements, as well as the thematic, structural and linguistic implications derived from the translator's decisions¹. Following this line of reasoning, several

¹ The project is based on two separate lines of research triggered by a general notion of biological ecology, which have recently been applied to Translation Studies, namely Eco-translation and Eco-translatology. On the one hand, eco-translation

in-depth analyses have been successively carried out on the Spanish translations of H.G. Wells's *The Country of the Blind*, and particularly on Hernández Catá's recreation of the Wellsian story (Arellano-Aparicio, 2016, Tejada Caller, 2016a, Tejada Caller, 2016b). The basic hypothesis underlying this study claims that Catá recreates Wells's story by introducing a subtle, though consistent, shift of focus from nature to human characters (Tejada Caller, 2016a).

Keeping Catá's cultural and linguistic construction of a strong male character in focus, the present paper will be structured as follows. After a brief introduction of the two writers motivating our investigation, both the author's and the translator's preferred perspectives on the narrative will be exposed, as drawn from previous results. The second section will then focus on the specific strategies used by Catá to consolidate an individual hero as the main character. Special attention will be given to the translator's conferring on him a clear ideology and an intense experience of love, so that the relationship between this main character and his beloved Medina-Sarote is turned into the hero's main challenge in life. Finally, some conclusions will be drawn in the third section.

THE NOVEL AND THE TRANSLATOR

As has been widely noted, *The Country of the Blind* was first published in 1904 and seven years later it was included in a collection of Well's short

is a term formally introduced by Badenes and Coisson (2010, 2015), according to which a new translational framework should be worked up, where the linguistic representation of nature would become the centre of attention for translators and literary critics. Badenes and Coisson's proposal seems to be an attractive manifesto rather than a fully developed framework, though, in our opinion, it deserves more careful attention. On the other hand, our study ratifies at least partially some of the eco-translatological tenets (Hu, 2003). This theoretical perspective intends to focus research on the subjective decisions a translators must take to adapt their work to a particular environment, as well as on their individual selection of strategies and the linguistic structures used when (re)producing a literary text.

stories. Two Spanish translations of Wells's work have been released up to now; the first by Hernández Catá, in 1919, and a second one by Íñigo Jáuregui in 2014. Each of these translations exhibits clearly distinctive features, which may be attributed not only to the personality and individual interests of the translators themselves, but also to the existence of different translation practices in twentieth- and twenty-first-century Spain.

Little is known about Hernández Catá, a Spanish-Cuban writer and journalist, and even less has been recorded about his activity as a translator. Indeed, he has been referred to as “*uno de los olvidados*” by Rius Xirgu, in a careful biography unexpectedly included in a webpage devoted to the life and accomplishments of Margarita Xirgu. An educated man and a writer with a powerful imagination, widely recognised and acclaimed in his time, Hernández Catá belonged to the group of Spanish intellectuals and authors usually referred to as the “*Generación del 98*”, a fact that led him almost naturally into translation, according to Lafarga & Pegenaute (2004). Either as a counselling expert or as a translator, he contributed his literary insight and knowledge to several publishing houses, such as *Mundo Latino* or *Compañía Iberoamericana de Publicaciones*, through which he tried to make a literary canon of universal literature more easily accessible to an emerging middle-class Spanish audience, while showing an especial concern for contemporary authors.

One of these contemporary authors was H.G. Wells, who by the initial decades of the twentieth century had already achieved a certain degree of popularity in Spain, mainly after the First World War. Wells's famous *War of the Worlds* had been translated into Spanish by Ramiro de Maeztu in 1914; he would even visit the *Residencia de Estudiantes* on two occasions, 1922 and 1932, a time when a project to publish his complete works was put forward by Bauzá (cf. Hurtado Díaz, 2001, Lafarga & Pegenaute, 2004).

As for Wells's influence on Catá, there is enough evidence for us to state that the English writer had served as a literary model to his Spanish younger contemporary. In 1933 Catá wrote a short story, titled *El ciego*, which may be regarded as some kind of tribute to the English writer,

whose work had most likely served him as a source of inspiration and thought (Phillips-López, 2008). Furthermore, in his preface to his translation of Wells's *The Country of the Blind*, Catá explicitly recognises his admiration for the English novelist, thus justifying his choice.

The distance between source and target text is, however, noticeable. One would say that Wells and Catá differed widely in focus. This results in the impression that preferred perspectives give rise to different stories. While Wells seems particularly concerned with social criticism, offering the audience his warning against the effects of a conservative society on what he saw as a promising new urban civilisation based on scientific reason, Catá felt closer to the description of the inner paths of the human mind, fascinated as he was by the fine line separating madness from normality, and by human behaviour in unexpected circumstances. According to Rius, Catá's style often displayed a deep psychological insight and a chromatic description of characters.

Following this line of thought, results in Tejada Caller (2016a) have shown that in Hernández Catá's recreation of Wells's *The Country of the Blind*, the translator introduces a subtle and at the same time substantial shift in the focal point. Catá's centre of attention is not nature, the environment as culturally understood, the existence of two colliding inner and outer worlds, or worldviews, symbolically represented as two separated "natural" spaces, and linguistically sustained through a consistent use of referential phrases and recurrent collocations. In Catá, nature is not so strongly shown to be an essential instrument to reflect social concerns². Alternatively, the main role of Wells's two settings gets diluted and replaced by that of human characters, particularly that of Núñez, who contributes to the portrayal of the narrative as an individual epic in a hostile surround-

² Wells proved to be particularly concerned with nature (see Haynes's review of Partington, 2008), evolution, and the connection between human beings and their environment. However, he soon moves from the idea of *biological* to that of *cultural* inheritance. In fact, he seems to have coined the terms *social biology* and *human ecology*, which reveals his main social worries and adds to our eco-translational interpretation of *The Country of the Blind*.

ing. In summary, previous analyses confirmed that, through a personal and successful use of dynamic equivalences, Catá relocates the author's perspective, moving from the symbolically-loaded physical space to one focused on human beings. Wells's collective characters give way to singular individuals, and fictional objectivity to an unveiled subjective expression. The representative and social in Wells becomes anecdotal; and his eternal or universal concern is turned into temporal anxiety.

THE (RE-)CONSTRUCTION OF A HERO. FROM *NUNEZ* TO *NÚÑEZ*

Wells's plot is structurally simple. After a short introductory description of the Country of the Blind, the story spins around the (mis)fortunes of a man – Nunez – coming from the world outside and entering the isolated community of the blind. Despite the fact that Nunez is a tough and dominant character, he seems eventually resigned to renounce his beliefs and to accept the blind community's worldview and behaviour. During his stay in the valley he falls in love with Medina-Sarote. Notwithstanding the simplicity of the plot, however, a detailed contrastive comparison of Wells's and Catá's narratives confirms the translator's conscious or unconscious plan to promote Nunez's role in the tale, building up a strong heroic-like figure, where love serves as a significant component, as will be argued below.

No one would doubt that the Wellsian character displays several well-known heroic traits, as described in the literature (Aguirre, 1996; Allison, 2010, Price, 2014). As a typical hero, Nunez may be said to have been exiled against his will. This experience has led him into an inner quest for self-knowledge and has apparently aroused in him a representative desire for a "homecoming". Moreover, Nunez exhibits a singular morphology; he's been gifted with sight in a community of blind people. Like most heroes, he goes through a series of trials, conceals a feeling of loneliness and conventionally rebels against his fate. Additionally, and notably, love makes Nunez vulnerable.

All the above-mentioned features are undoubtedly present in Wells's narrative, but most often as veiled connotations which require attentive inspection. Nonetheless, a careful analysis of Catá's lexical and structural decisions seems to confirm a heavy reinforcing of this heroic reading. Furthermore, Catá apparently underpins the heroic nature of his male character, Núñez, by granting him conspicuous qualities, typically recognised in modern heroes, which are avoided or lacking in the Wellsian text. More precisely, modern heroes are usually moved by a utopian ideology; they are generally pushed into action by a set of universal values, commonly understood as positive or linked to the essence of humanity, as Aguirre (1996) states. Their unquestioned beliefs grant heroes the readers' identification. Heroes represent the "normal" *us* against the "strange" *other*. Taking this particular feature into account, a close examination of source and target texts seems to indicate that Catá adds a clear subjective tinge to the story, making his character take sides against the more neutral line of argument in Wells.

Before moving to a detailed description of translational rearrangements, let us assume that Catá's story revolves around a constructed heroic character³. Findings in our study suggest that to achieve this new account Catá ostensibly exploits three main strategies, shaping a feedback loop:

- a) the individuation of Núñez;
- b) his adoption of an explicit ideological stance;
- c) the construction of love as the hero's greatest and most demanding challenge.

To this cultural construction Catá devotes additions, omissions, linguistic modulations, syntactical restructuring and precise lexical choice, as will be described below.

³ One might claim that a nineteenth-century familiarity with the idea of hero worship may have unconsciously triggered Catá's change of focus (see Price, 2014, p. 2).

As for the individuation of Núñez, the recurrent use of this character's name in Catá's version is noteworthy. As drawn from the analysis, Nuñez is referred to by his name in thirteen occurrences. This tactic is more uncommon in Wells. Nunez is barely an instrument to show the effects of a particular social system, and as such he is referred to mostly through pronouns, and by name only on eight occasions.

A second tactic highlighting the individual and heroic role of Núñez seems to be that of character amelioration. In Catá Núñez obtains an improved image, as is clearly revealed in example 1. Examples 2 and 3 contribute to this effect by eliminating intensifiers, such as *bitterly* or *all* in Spanish:

Table 1. Translation strategies. Character amelioration

1	sino porque juzgaban a Núñez inferior al nivel mínimo de lucidez necesario a todo hombre.	not so much because they valued her as because they held him as a being apart, an idiot, incompetent thing below the permissible level of a man ⁴ .
2	Las demás hermanas protestaron,	Her sisters opposed it bitterly as bringing discredit on them all
3	Los mozos se irritaron	The young men were all angry at the idea of corrupting the race.

A careful analysis of the text also reveals that Núñez exhibits a more agent-like nature than his English counterpart. He is leader of action, more rebellious (see example 5)⁵, stronger (4) and more noble (6) than Nunez. He makes *sacrifices*, whereas Nunez *consents*. Consider the following examples:

⁴ Emphasis added here and throughout the paper.

⁵ Henceforth, unadorned numbers will refer to examples.

Table 2. Translation strategies. Agency

4	quien le devolvió con creces los golpes,	He struck back
5	Fue Medina quien, armada del amor, decidió a su novio a aceptar la intervención de los cirujanos ciegos: Ella insistía con lánguida tenacidad; y cada vez que estaba a punto de rendirse , Núñez encontraba en el fondo de su ser esta frase de rebelión...	It was Medina-Sarote who persuaded Nunez to face the blind surgeons
6	—¿Y si yo hiciera por ti ese sacrificio?	“If I were to consent to this?”

Núñez is also the focus of others' actions. For instance, the fact that he enjoys the existence of a requited love is underlined in Catá. Medina acts as a devoted lover, with a passively grateful attitude, at times her active love for him being downplayed:

Table 3. Translation strategies. Main character as focus of others' actions

7	y con indulgencia de enamorada cómplice , escuchó, por ser el amado quien las decía , las descripciones de los astros	and she listened to his description of the stars and the mountains and her own sweet white-lit beauty as though it was a guilty indulgence.
8	Y ella, oprimiéndole ambas manos con toda la fuerza de su gratitud y de su amor	“Dear heart!” she answered, and pressed his hands with all her strength.

Even more important for our argument is the aforementioned second translation strategy; namely, that of conferring on the character an explicit ideology, which is absent in the source text. For Núñez to become the main character, he is given a strong ideology to defend. In this case,

Catá makes use of a simple metaphor: SIGHT IS RIGHT. The significance of this modification derives from the fact that Catá is notably taking sides. Blindness is no longer the other side of the coin, but its unambiguous evil side. And the translator elaborates further on this metaphor through a series of subsequent conceptual constructs. Modelling our argument in Lakoffian terms (Lakoff and Johnson, 1980) BLINDNESS IS UGLY/BLINDNESS CAN'T BE BEAUTIFUL (9), BLINDNESS IS STUBBORN (10), BLINDNESS IS DEATH (11), SIGHT IS A SUPREME EXPERIENCE (12, 13), and BLINDNESS MAY BE VIOLENT AGGRESSION (14) are metaphorical projections conspicuously evidenced in Catá. A brief comparison of selected excerpts of source and target texts will suffice to illustrate this point:

Table 4. Translation strategies. SIGHT IS RIGHT

9	una muchacha poco apreciada por los demás ciegos a causa de que su rostro, ... no tenía aquel aire achatado y fofo considerado por los habitantes del valle como el ideal de la belleza femenina. Desde el comienzo, Núñez la juzgó simpática y no tardó en considerarla el ser más perfecto de la creación.	She was little esteemed in the world of the blind, because she ... lacked that satisfying, glossy smoothness that is the blind man's ideal of feminine beauty, but Nunez thought her beautiful at first, and presently the most beautiful thing in the whole creation.
10	pero todos se obstinaron en considerar imposible la boda	But they still found his marriage impossible
11	Observó con placer que, a pesar de sus ojos muertos , la mayor parte de las mujeres tenían rostros agradecidos	(the women and girls he was pleased to note had, some of them, quite sweet faces, for all that their eyes were shut and sunken)
12	Hablábale de las infinitas bellezas sólo perceptibles merced a la vista, del espectáculo de las montañas, de los esplendores del cielo, de las fiestas fastuosas de colores que el sol realiza al nacer y al ponerse.	He spoke of the beauties of sight, of watching the mountains, of the sky and the sunrise,

-
- 13 Al fin la postrera noche de labor transcurrió, y el sol volvió a dorar las nevadas crestas **más fastuosamente que nunca, como si quisiera decirle con su magnificencia: “Esta es la última vez que podrás contemplarme”.** And at last work-time was over, the sun rose in splendour over the golden crests, and his last day of vision began for him.
-
- 14 –Quieres decir que debo decidirme a que **me saquen los ojos, ¿no es así?** “You mean – you think – I should be better, better perhaps – ”
-

Finally, as mentioned in previous paragraphs, a third strategy employed by Catá for his personal adjustment of the narrative proves noteworthy: the reinforcing of Núñez’s love experience⁶. As suggested above, it is not only the case that a hero must have a love story, a requited love. The point seems to be that it is through his love story that the hero rises to his greatest vital challenge, when it comes to defending his principles. Thus, the highlighting of this affair and the intensification of emotion seems to play an instrumental role in Catá’s message.

Catá appears resolved to stress the hero’s selfless boldness, and for that purpose he elaborates on the metaphor LOVE IS A WORLD APART. Consequently, he modifies the source text to strengthen the uniqueness and singularity of lovers. Moreover, both Núñez and Medina seem to

⁶ The love episode between Núñez and Medina Sarote constitutes about 15% of Wells’s story. After a brief introduction and description of the girl, Nunez’s love episode follows rather regular stages: Nunez’s falling in love; confessing his love; lost in love, “*The valley became the world for him*”; considering marriage; social rejection; social demands; Medina’s requirement that he should be blinded; Nunez giving his consent “*and his last day of vision began for him*”, until he gets a sudden flash of revelation: “*It seemed to him that before this splendour he and this blind world in the valley, and his love and all, were no more than a pit of sin.*”

be explicitly transformed by love and display a particular behaviour. Contrary to the neutral and factual tone in Wells, love in Catá is a world of passion and emotions, leading to a deep psychological depiction of characters in the tale. Finally, love in Catá is also a universe of words and phrases, a linguistic network. Let us go back to the text to illustrate this complex translating strategy.

As is to be expected, the singularization of human characters in Catá affects not only Núñez, but also his blind fiancée, Medina. Not surprisingly, the girl is referred to by her proper name, or by expressive anaphoric nouns in a large number of occurrences, whilst Wells prefers a more anonymous use of pronouns, as shown in Table 5.

Table 5. Contrastive use of anaphoric structures in the identification of Medina-Sarote

<i>Spanish</i>	<i>Number of occurrences</i>		<i>English</i>
Medina	12	6	Medina-Sarote
Anaphoric noun <i>Muchacha (6 tokens)</i> <i>Ciega (1 token)</i> <i>Novia (2 tokens)</i> <i>enamorada infeliz (1 token)</i>	10	1	Anaphoric noun <i>A girl</i>
Pronoun / Determiner	0	7	Pronoun / Determiner <i>She, her</i>

Allowing for the same strategy, findings confirm a consistent syntactic focussing on lovers through word order (17, 18), the common raising of lovers to subject position (18, 19), the individuation of the beloved through pronominalization (16), or the use of experiential (as opposed to existential) verbs, requiring a human experiencer (15, 17).

Table 6. Translation strategies reinforcing focus on lovers

15	Durante una de estas tentativas reparó en una muchacha cuyos párpados, menos rojos, espesos y cóncavos que los de los otros ,...	Among his hearers was a girl, with eyelids less red and sunken than the others,...
16	Hablábale de las infinitas bellezas sólo perceptibles merced a la vista, del espectáculo de las montañas,...	He spoke of the beauties of sight, of watching the mountains,...
17	Distinguió entre todos a Jacob, su dueño, ...; a Pedro, sobrino de éste y su más antiguo conocido, y a la más joven de sus hijas, Medina .	There was Yacob, his master, ...; there was Pedro, Yacob's nephew; and there was Medina-Sarote, who was the youngest daughter of Yacob.
18	Medina se diferenciaba de los otros en que sus párpados no eran cóncavos ni rojizos,...	Her closed eyelids were not sunken and red after the common way of the valley,...
19	Poco a poco el enamorado adquirió confianza y su amor tornóse menos tímido,...	His love lost its awe and took courage...

Catá's decision to highlight Núñez's love experience seems to imply a stressed emphasis on emotions. Contrary to what happens in Wells, the Spanish reader witnesses a description of the process of love; the inner unfolding of the characters' feelings. Their thoughts are made explicit, thus modifying Wells's original narrative, as can be seen in the following examples.

Table 7. Expansion strategies highlighting love experience

20	una noche en que, sentada junto a la puerta, hilaba un copo con tal lentitud meditativa	He went to her one day when she was sitting in the summer moonlight spinning.
21	y el valle convirtióse para él por virtud del amor en su Universo;	The valley became the world for him,
22	y con indulgencia de enamorada cómplice, escuchó, por ser el amado quien las decía, ...	and she listened to his description of ...
23	Y Núñez imaginábase, ante el arrobado silencio , que Medina ...	and it seemed to him that she completely understood.
24	Fue Medina quien, armada del amor , decidió a su novio a aceptar la intervención de los cirujanos ciegos	It was Medina-Sarote who persuaded Nunez to face the blind surgeons.
25	Ella insistía con lánguida tenacidad;	
26	y atrayéndola contra su pecho, jadeante , la besó en las mejillas, prolongando durante un minuto de angustiada emoción aquel brazo casto y silencioso.	He put his arms about her, he kissed her ear, and they sat for a time in silence.
27	Y Medina sintió repercutir en su corazón el ruido de los pasos que se alejaban con un ritmo tan penetrante de angustia , que ...	She could hear his slow retreating footsteps, and something in the rhythm of them threw her into
28	Y Medina sintió repercutir en su corazón el ruido de los pasos	he could hear his slow retreating footsteps,
29	—¿Y si yo hiciera por ti ese sacrificio?	“If I were to consent to this?”
30	En las horas vibrantes de sol,... permanecía sentado o errabundo, sin lograr distraer el pensamiento del sacrificio cada momento menos lejano.	...all through the warm, sunlit hours, ..., he sat brooding or wandered aimlessly, trying to bring his mind to bear on his dilemma.
31	le pareció que el mundo ciego del valle, y él mismo, y la inmolación proyectada, no eran sino una infernal pesadilla.	It seemed to him that ... he and this blind world in the valley, and his love and all, were no more than a pit of sin.

A section devoted to the description of Catá's complex metaphor LOVE IS A WORLD APART would not be complete without an explicit mention to the vocabulary of love. Particularly striking is Catá's weaving of a net of words around the concept of love, almost entirely missing in Wells. In Catá a lover's universe of words includes terms roughly corresponding to *lover, fiancé(e), confession of love, happiness, rapture, conspiracy, to adore, caressing, passionately* which are solely used in the Spanish text, as found in the following contexts.

Table 8. Lexical expansion on the concept of love

32	Esto lo decidí a confesarle su amor	He sought to speak to her.
33	A partir de ese día hablaban siempre al encontrarse y eran felices ;	After that he talked to her whenever he could take an opportunity.
34	Tímidamente, . . . se atrevió a hablar de la vista a su noviatimidly he spoke to her of sight.
35	Fue Medina quien, armada del amor, decidió a su novio a . . .	It was Medina-Sarote who persuaded Nunez to
36	y con indulgencia de enamorada cómplice	–
37	Poco a poco el enamorado . . .	His love lost its awe . . .
38	Y Núñez imaginábase, ante el arrobado silencio,	–
39	Y me adora , papá... ¡Y yo también! ...	“And he loves me – and, father, I love him.”
40	Fue Medina quien, armada del amor , decidió a su novio a . . .	It was Medina-Sarote who persuaded Nunez to . . .
41	y su voz –tan acariciadora para él–	And her voice was weak
42	Él se sentó a sus pies y le declaró su amor en palabras sencillas, exaltadas y sinceras, con voz acariciadora ,	He sat down at her feet and told her he loved her
43	–¡Alma mía, no sufras! –susurró apasionadamente .	“Dear,” he said,

Before drawing the pertinent conclusions from our study, it appears fitting to speculate on the potential reasons which may lie behind Catá's recreation of Wells's text. Why is it that Nunez, an instrument to prove the risks and dangers of a conservative and emasculating society in Wells, becomes a hero, unwilling to give up his values even if his love is at stake? As hinted in Tejada Caller (2016a), Catá's own activity and private interests as a writer, as well as the translating practices of early twentieth century Spain may constitute solid motivations for the translator's choices. But we may also wonder whether Catá was consciously or unconsciously avoiding conflict. In fact, there seem to be clues in the text suggesting that Catá might be trying to avoid a blunt criticism of the ideological and religious conservatism of Spanish society. The selection of a new focus, that of a heroic figure defending his values, would downplay the ideological debate, a key issue in Wells. If that were the case, Catá's step would, thus, represent the translator's ecological accommodation to the environment of his target society. Let's examine these intriguing passages.

In 44, Catá leaves out one of Wells's most significant arguments, directly connected with a world of beliefs, dogmas and creeds of a typically stifling (even suffocating) conservative community. Moreover, Catá's insistence that love is central in excerpts like 45-46 may also contribute to deviate the reader's attention from the outright conflict between two different worlds and worldviews which is highlighted in Wells. It is not the opposition of sight and blindness, progress or stagnation. Sight in Catá seems to be temporarily downgraded to serve as a mere vehicle towards love.

Table 9. Change of narrative focus

44	¡No, Medina, si es verdad que me quieres no me exijas eso! ... ¿Verdad que ya no me lo exiges?	I must come under that roof of rock and stone and darkness, that horrible roof under which your imaginations stoop... no; you would not have me do that?
45	–¡Pero si mi universo es la vista... si porque te he visto te he querido!	“My world is sight.”
46	y el valle convirtióse para él por virtud del amor en su Universo;	The valley became the world for him...

CONCLUSIONS

The evidence from this study suggests that Catá's role in the rendering of H.G. Wells's *The Country of the Blind* into Spanish is that of a second author. This translator-centred approach entails a substantial modification of the source text. In this sense, the findings of this investigation complement those of earlier studies.

The results of this research support the idea that most of Catá's additions, many of his reordering of contents, lexical selections and structural reformulations seem to contribute to a recreation of the story which highlights the individual epic of a man defending well-known universal values beyond his self-interest (in this case his love for Medina).

Likewise, findings suggest that in Catá's recreation of Wells's story the reinterpretation of a love episode is key. More precisely, the existence of a beloved figure appears to be essential to his story and to the intensification of a love affair, which is to become Núñez's greatest challenge in life. Not surprisingly, love is portrayed from the eyes of the hero in Catá's text. He is leader of action, and enjoys a requited love. Accordingly, Medina is not a heroine on a par with him. She is even downplayed in her love for him. Furthermore, the study seems to confirm the idea that love is subdued to the hero's ideology, explicitly claiming that SIGHT IS RIGHT, a fact which directly conditions the representation of his blind beloved. All evidence leads us to maintain that Medina is instrumental to Núñez's heroic progress: the symbol highlighting his defence of universal values.

This investigation has also found that Catá builds a world of love, insisting on the metaphor LOVE IS A WORLD APART. He achieves that through the individuation of the lovers, the introduction of an array of conventional terms belonging to the semantic field of love, and the subtle description of the love episode from the inside; that is focusing on the psychological understanding of the characters, as the narrative unfolds.

Finally, our analysis allowed us to wonder about potential reasons triggering Catá's recreation of the story. Beyond his own interests and professional approach to literature, emphasizing a psychological insight of characters and a descriptive complexity, the text may hint at a desire to avoid a too straightforward invective against political and social conservatism of nineteenth-century Spain. This issue, however, would require further research.

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USING CORPUS TOOLS TO ANALYSE THE RENDERING OF JOSEPH CONRAD'S WOMEN IN *HEART OF DARKNESS* INTO FOUR SPANISH TRANSLATIONS

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INTRODUCTION

This paper aims at analysing some translation-related aspects of Joseph Conrad's *Heart of Darkness* in four translations into Spanish by García Ríos and Sánchez Araujo ([1976] 2005), Diéguez Rodríguez (2002), Pitol Deméneghi (2009) and Alberto Alba (2011). This analysis will be performed with a corpus stylistic approach using the software AntConc 3.4. (Anthony, 2014) and explores specifically how the Conradian women are projected into Spanish through the use of multilingual corpora (Xiao & Hu, 2005). Conrad is well known for works whose main characters are strong and adventurous males (except for *Chance*, in which Flora de Barral is the focus). For instance, Kaspar Almayer or Charles Marlow, who appears not only in *Heart of Darkness* but also in

Lord Jim, *Chance* and his short story *Youth*. Together with such alluring male figures, Conrad presents some largely secondary female characters. However, some of them, particularly in the novel dealt with in this paper, have more in their roles than meets the eye.

This paper is organised as follows. It commences by presenting in section 2 the different female characters in the novel to provide a quick overview of the subtexts underlying these characters. In section 3, I then present the methodological procedure used to search for the relevant terms and illustrate the aligned comparison of source and target texts. Section 4 examines four representative excerpts and analyses to what extent the portrayal of the Conradian women is presented accurately in the four Spanish translations. The method and the analysis employed in this study illustrate the potential of corpus-based approaches implementing the methodology and seminal ideas proposed by Mona Baker (1995), which not only reduce the time dedicated to finding specific examples but also ensure that the instances retrieved are not contaminated by error-prone manual searches. Although they do not represent a new theoretical model, the emergence and proliferation of new technologies have transformed translation practice and are now exerting an impact on research and, as a consequence, on the theorization of translation (Munday, 2008, p. 179).

FEMALE CHARACTERS IN *HEART OF DARKNESS*

Female liberation in the current century rests on the shoulders of thousands of women who fought to escape from the stereotypes with which society had pigeon-holed them: *the Angel of the House*, as suggested by Wheatley (2001); sweet, delicate, weak, educated in the arts, and meant to entertain only – thinking was a male privilege.

When writers captured this society in their novels women were portrayed, for the most part, as the neck supporting the head of the household, the powerful man who rules the world. In support of this

view of women's role, the British Library archives contain a 19th-century printed card with 24 lines of verse ironically titled *Woman's Rights*. The anonymous author supports his ideas in biblical tones and reduces their prerogatives to "The right to be a comforter/ [...] The right to train the infant mind" and another twenty-two verses of the same nature¹. Women had no rights other than constituting their father's or husband's system of support, and acting as the moral compass for their children, because women were assumed not to have the mental or physical strength to perform any job or fill any position properly. Of course, they had to be perfect examples of righteousness due to their fear of God.

Examples of these stereotypical depictions can be found in Joseph Conrad's *Heart of Darkness*. There are six nameless women in the whole story who are presented to the reader either by means of their profession or by the relationship they have with a male character. According to Nofal (2013, p. 457), Conrad uses this strategy purposefully to keep the reader in the dark. These six characters will be the object of study of this paper. As we shall see, a corpus-based methodology sheds light on Conrad's literary technique for the representation of secondary female characters.

The first of these female characters is Kurtz's mother. There is little that the reader can learn about this character except that she was half-English, and that she died shortly after Marlow returned to Belgium. Another female character related to Kurtz is his fiancée, whom he would have married had his life developed differently. She is described as a beautiful lady, not very young, and who has been mourning the death of her fiancé for almost a year when Marlow visits and lies to her about the love of her life. The last of the women characters related to Kurtz is his African mistress, who is the strongest female character with the shortest role in this novel, although it should be noted that none of the women play a significant part in the work. She is depicted as *wild and gorgeous*; every word is perfectly chosen to show the reader how this woman has

¹ Complete text available at: <https://www.bl.uk/collection-items/a-19th-century-verse-on-womans-rights>.

very little in common with the Victorian socialite ladies. Her aspiration to be part of the local royalty is real, unlike that of the European genteel women. Her ornaments and jewellery, as well as the adjectives used to describe her, help the reader to understand the power she holds.

At the beginning of the narrative, Marlow's aunt is introduced to the reader as a perfect example of the women of the time. Marlow explains how he was trying to be accepted in the Company. However, he was politely rejected and, therefore, had to stoop and "[he], Charlie Marlow, set the women to work –to get a job! [...] The notion drove [him]". One of these women is his aunt, described as "a dear enthusiastic soul", as one can surmise from her answer to his letter asking for help: "It will be delightful. I am ready to do anything, anything for you. [...] I know the wife of a very high personage in the Administration [...]." Finally, he takes pleasure in the idea of his aunt's pulling some strings in order to grant his wishes. To do so, the lovely lady turns to her friend, the wife of a high dignitary. This woman, like Marlow's aunt, represents the stereotypical Victorian Brahmin². Hence, Marlow's aunt's recommendation of her nephew and this woman's power of persuasion helped him to obtain the position that he so badly longed for, or so they believed. Described as powerful because of their capacity to hand-pick a family member to embark with the Company, Marlow's aunt and her friend are, however, made fun of a couple of paragraphs later.

Finally, the remaining two nameless women, are referred to as the *two women knitting*. At a first glimpse, this tandem of harmless ladies does not appear to have an important role in the novel. However, when carefully observed, they are presented as the antithesis to one another: one fat, the other thin; one old, the other young. There is an aura surrounding them which makes the reader feel uneasy, as if these women could foresee the future of those crossing the door they were symbolically guarding, as an omen of impeding death (Conrad, 1994, p. 70-71):

² Further information about this character and her importance in the novel can be found in Ford (2015).

People were arriving and the younger one was walking back and forth introducing them. The old one sat on her chair. Her flat cloth slippers were propped up on a foot-warmer and a cat reposed on her lap. She wore a starched white affair on her head, had a wart on one cheek, and silver-rimmed spectacles hung on the tip of her nose. She glanced at me above the glasses. The swift and indifferent placidity of that look troubled me. Two youths with foolish and cheery countenances were being piloted over and she threw at them the same quick glance of unconcerned wisdom. She seemed to know all about them and about me too. An eerie feeling came over me. She seemed uncanny and fateful. Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall, one introducing, introducing continuously to the unknown, the other scrutinising the cheery and foolish faces with unconcerned old eye. 'Ave! Old knitter of black wool. *Morituri te salutant*. Not many of those she looked at ever saw her again – not half – by a long way.

METHODOLOGY

This section describes the process employed to retrieve the relevant data for the analysis of how the image of the above-mentioned six secondary female characters was rendered into Spanish. The basic search parameters for this retrieval were the key words *woman* and *women* and their Spanish equivalents *mujer* and *mujeres*. More specifically, the technical procedure was carried out as follows: first, the full text of *Heart of Darkness* was made into a .txt file from the version publicly available at Project Gutenberg (www.gutenberg.org/wiki/Main_Page). This text file was loaded onto AntConc 3.4. (Anthony, 2014) and then, the search *wom*n* was performed on the concordance tab. This retrieves every example of *woman*, *women* and, if such words existed, any lexeme that starts with *wom-* and ends with *-n*, regardless of the characters that these may bookend. A total of fifteen occurrences was obtained from the source text for the two terms to be analysed, all of which are listed in order of appearance in the novel in Figure 1.

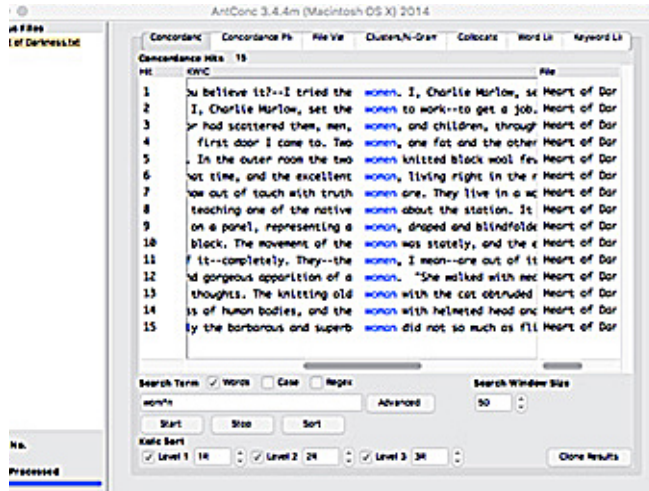


Figure 1. Screenshot of the 15 hits of woman and women in *Heart of Darkness*.

In order to gauge the representativeness of these two lexical forms, I have conducted a comparison of *Heart of Darkness* with fifteen of Joseph Conrad's novels³. The same procedure was followed: each file was added to the software individually and the concordance tool was asked to retrieve the terms in a single search for *wom*n*. After the figures for the occurrences of *woman* and *women* were obtained for each novel, the percentage of the studied terms was calculated in relation to the total number of words for each one. The results show that *Heart of Darkness* (0.03%) is one of the novels by this author with the smallest number of instances of the words *woman* and *women*, following *The Shadow-line* (0.007%), *The Niger of the 'Narcissus'* (0.02%), *Typhoon* (0.02%), and similar to *The End of the Tether* (0.03%), as specified in Table 1.

³ Results were contrasted with the fifteen novels available in the Project Gutenberg website. Therefore, once *Heart of Darkness* is included, sixteen of his eighteen novels have been taken into account in this paper; the only unavailable titles were *The Rover* (1923) and *Suspense: A Napoleonic Novel* (unfinished and published posthumously in 1925).

Table 1. Hits for the words *woman* and *women* in sixteen of Conrad's novels

#	Title	Date	Total words	No. of hits for <i>wom*η</i>	% of total words
1	<i>Almayer's Folly</i>	1895	62,984	128	0.20
2	<i>An Outcast of the Islands</i>	1896	107,354	183	0.17
3	<i>The Niger of the 'Narcissus'</i>	1897	54,808	12	0.02
4	<i>Youth</i>	1898	13,327	6	0.04
5	<i>Heart of Darkness</i>	1899	38,767	15	0.03
6	<i>Lord Jim</i>	1900	131,481	63	0.04
7	<i>The End of the Tether</i>	1902	54,818	19	0.03
8	<i>Typhoon</i>	1902	53,066	13	0.02
9	<i>Nostramo</i>	1904	171,217	141	0.08
10	<i>The Secret Agent</i>	1907	90,770	143	0.15
11	<i>Under Western Eyes</i>	1911	112,799	156	0.13
12	<i>Chance</i>	1913	138,638	220	0.15
13	<i>Victory</i>	1915	118,528	135	0.11
14	<i>The Shadow-line</i>	1917	39,940	3	0.007
15	<i>The Arrow of Gold</i>	1919	108,248	121	0.11
16	<i>The Rescue</i>	1920	134,799	134	0.09
Total			1,431,544	1,491	

Despite the fact that women are underrepresented in *Heart of Darkness* and regardless of the lack of individualised characterisation of each of them, these women play a major role from a stylistic point of view, as we have seen in section 2, either as symbolic elements, as fundamental cogwheels in the narrative or as counter-intuitive female types. This is the rationale behind the contrastive study of the four Spanish translations. It is my contention that the presence of these women must have an equivalent stylistic effect in the target text for the translations to be successful. Thus, each example in the source text has been compared and contrasted with its rendering and context in the four translations under study. Before the aligned comparison was carried out, the four digitised translations were fed into the software, and the instances corresponding to *mujer*** were retrieved so as to obtain in one search both the singular *mujer* and the plural term *mujeres*. The results are presented in Table 2, which compares the number of hits in each translation and in the source text.

Table 2. Comparison of the number of hits for *woman/women* and *mujer/es* in the four translations and in the source text

<i>Heart of Darkness</i>	<i>García Ríos & Sánchez Araujo 1976</i>	<i>Diéguez Rodríguez 2002</i>	<i>Pitol Deméneghi 2009</i>	<i>Alberto Alba 2011</i>
15	14	14	15	13

Since the discrepancies between the translations and the source text were not significant, I placed the source text next to its four corresponding pieces in Spanish, and carried out a quick visual examination of every example. In what follows, a representative sample of this contrastive analysis will be provided so that we can assess the felicity of the translations based on their accuracy and the stylistic effects they convey.

To proceed to the analysis of each occurrence, I created a contrastive grid as shown in Table 3. The selected extracts are arranged

horizontally with the terms under scrutiny aligned, as recommended by Zanettin (2012), at the same level and highlighted in bold so as to facilitate comparison between the translations and with the source text. In this way, significant deviations in form will stand out at first sight, and they will, in turn, elicit further considerations.

Furthermore, this layout facilitates the comparison of the different renderings when other aspects of the translation are examined, such as evaluating if Conrad's style was faithfully represented in any, some or none of the translated versions.

Table 3. Aligned comparison of source text and the four target texts – The renderings are represented with the initials of the translators

<i>Heart of Darkness</i>	<i>GR-SA</i>	<i>DR</i>	<i>PD</i>	<i>AA</i>
Then I noticed a small sketch in oils, on a panel, representing a woman , draped and blindfolded, carrying a lighted torch. The background was somber – almost black.	Entonces descubrí un pequeño boceto al óleo en una tabla, que representaba a una mujer , en ropaje y con los ojos vendados, llevando una antorcha encendida. El fondo era oscuro, casi negro.	Fue entonces cuando vi un pequeño óleo, pintado sobre tabla. Representaba a una mujer envuelta en largos ropajes y con los ojos vendados, portando una antorcha encendida sobre un fondo oscuro, casi negro.	Entonces pude ver un pequeño cuadro al óleo en un marco, representando a una mujer envuelta en telas y con los ojos vendados, que llevaba en la mano una antorcha encendida. El fondo era sombrío, casi negro.	Entonces me levanté, y advertí un pequeño cuadro al óleo, enmarcado, con una mujer con los vestidos extendidos en pliegues y los ojos vendados, portando en la mano una antorcha. El fondo era sombrío, casi negro.

Table 3 shows an example in which a painting is being described. When the renderings are aligned with the original and with each other, the distribution of the texts reveals how in the second version, by Diéguez Rodríguez, there is a different choice of punctuation. Hence,

the reader of this translation will place the focal point of the paragraph on a different element. In the source text (and in three of the translated texts), the period before the description of the background provides a pause that foregrounds the ominous and omnipresent darkness. By contrast, by placing a period after *tabla* [panel], and adding the description of the background to that of the figure represented, the rendering by Diéguez Rodríguez places the weight on the painting and the lugubrious perception somewhat fades. It can also be seen that in the lines under study the translator has added the adjective *largos* [long], which does not appear in the source text, perhaps because the description recalls the well-known representations of Justice, blindfolded, and Liberty, with a lighted torch in her hand. Thus, the only translation that provides a reasonably accurate equivalent for *draped* – that is, in a long garment – is the one by Diéguez Rodríguez.

In the following section, another four excerpts will be analysed. They have been chosen because they illustrate the purpose of this paper: three of them deal with the choice of adjectives that, perhaps, do not represent the author's intention faithfully, and the fourth is a misinterpretation in one of the renderings in the use of a personal pronoun.

ANALYSIS

As previously stated, this paper focuses on excerpts which mention any of the female characters described in section 2 by resorting to the lexeme *woman*. I have chosen those fragments that best illustrate the question under analysis, because when their translations are compared to the source text, there are some elements in the target texts (at least in one of them) that appear to alter the original message. When these changes are made, therefore, the reader of the translated version will not have access to what the writer intended and will miss the implied subtext.

The first text fragment analysed deals with the adjective *measured*, which is quite salient from a stylistic point of view. I found this adjective

quite representative within the text. As mentioned in section 2, women tend to be represented as delicate beings locked in a gilded cage. This woman, however, is different: she is depicted as strong and powerful, but at this particular moment, she is helpless.

(1) She walked with *measured* steps, draped in striped and fringed cloths, treading the earth proudly with a slight jingle and flash barbarous ornaments. (Conrad, 1994, p. 133)

Two (1GR-SA and 1PD) of the four translations have the term *mesurados*, which is defined by the Dictionary of the *Real Academia Española* (DRAE) as moderate, modest or circumspect. Thus, the choice of this word seems to convey the meaning of the original version. When reading in Spanish, it is understood that the woman was walking carefully.

(1GR-SA) *Caminaba con pasos mesurados, envuelta en telas a rayas con flecos, pisando la tierra con orgullo, con un ligero tintineo y relampagueo de bárbaros ornamentos.* (García Ríos and Sánchez Araujo, 1976, p. 104)

(1PD) *La mujer caminaba con pasos mesurados, envuelta en una tela rayada, guarnecida de flecos, pisando el suelo orgullosamente, con un ligero sonido metálico y un resplandor de bárbaros ornamentos.* (Pitol Deméneghi, 2009, p. 121)

In a similar fashion (1AA) has chosen the adjective *medidos* which is the regular participle of the verb *medir* [to measure]. Even though it does not have a separate entry in the DRAE, any participle can function as an adjective, and while it is perhaps less common among speakers from Spain, it is widely used in Latin America, a factor that I got into account because as Anderman and Rogers (2008, p. 56) assert: “a study of language may be extended beyond the level of the sentence to include the overall organisation of the text, it may be widened even further to take into account extra linguistic factors”.

(1AA) *Caminaba con pasos medidos, envuelta en una tela rayada de flecos, pisando la tierra con orgullo, acompañada por el tintineo de sus adornos bárbaros.* (Alberto Alba, 2011, Kindle position 1263-1668)

However, the option given in (1DR) misses the message conveyed by Joseph Conrad. Firstly, the target text has two adjectives *firme y constante* [firm and constant] when in the source text there is only one. Furthermore, neither of these two adjectives conveys the writer's intended meaning. Even though Conrad will, in the following line, hint at her strength, the author creates in the reader the mental image of a woman who at that moment is walking cautiously, and represents with her restrained motion the confusion that is building up in her head and her failure to understand why her love is being taken away.

(1DR) *Caminaba con paso firme y constante, con orgullo, envuelta en unas ropas rayadas y con flecos, acompañada del ligero tintineo de sus brillantes y primitivos ornamentos.* (Diéguez Rodríguez, 2002, p. 136)

The second extract deals with a compound adjective *wild-eyed*. The entry that can be found in the Oxford English Dictionary (OED) reads "(of a person or animal) having an expression of panic or desperation in their eyes". By contrast, the MacMillan dictionary states that "someone who is wild-eyed looks very angry or frightened". If the four translations were analysed without a context, it might seem that all of them could be accepted. However, when reading the source text, it is easily understood from the context that Conrad's description of the African woman was closer to the sense of *frightened* than to that of *angry*, because, in the following line, Conrad uses the adjective *ominous*. Therefore, translations (2GR-SA), (2DR) and (2PD) with their options *mirada feroz* [fierce look] and *ojos salvajes* [wild eyes] transmit the meaning of *angry*, which belies the real state of mind of the character. Indeed, the author describes how this woman is frightened because she is witnessing how the man to whom she has been professing her love is being taken away from her.

(2) She was savage and superb, *wild-eyed* and magnificent; there was something ominous and stately in her deliberate progress. (Conrad, 1994, p. 133-134)

(2GR-SA) *Era salvaje y soberbia, magnífica y de mirada feroz; había algo ominoso y majestuoso en su lento caminar.* (García Ríos and Sánchez Araujo, 1976, p. 104)

(2DR) *Era soberbia, magnífica, con una mirada feroz y majestuosa, y había algo temible e imponente en su premeditado caminar.* (Diéguez Rodríguez, 2002, p. 136)

(2PD) *Era feroz y soberbia, de ojos salvajes y espléndidos; había algo siniestro y majestuoso en su lento paso...* (Pitol Deméneghi, 2009, p. 121)

(2AA) *Era salvaje y soberbia, los ojos desorbitados y espléndidos, y había algo siniestro y majestuoso en su lentitud.* (Alberto Alba, 2011, Kindle position 1267)

Hence, the rendering of (2AA) achieves a translation that is more faithful to the source text with his phrase of choice, *ojos desorbitados*. In fact, the definition in the DRAE states that the adjective, which is a common collocation of *eyes*, means that they show so much pain and surprise that they seem to be about to come out of their orbits⁴.

The third example has been chosen because the choice of pronoun in one of the renderings, more specifically (3PD), is wrong. In the source text (3), Conrad uses the third person singular, feminine pronoun (*She*), whereas the Spanish version in (3PD) uses the masculine personal pronoun (*Él*), thereby misleading the readers of this translation into believing that it was Marlow, or perhaps Kurtz, who put out his hands when, in fact, it was the African woman.

(3) *She* put out her hands, shouted something, and all that wild mob took up the shout in a roaring chorus of articulated, rapid, breathless utterance. (Conrad, 1994, p. 142)

(3PD) *Él tendió las manos, gritó algo, toda aquella multitud salvaje continuó el grito en un coro rugiente, articulado, rápido e incesante.* (Pitol Deméneghi, 2009, p. 132)

The other renderings (3GR-SA), (3DR) and (3AA) display the most common feature of transfer of pronouns into Spanish, namely, ellipsis.

⁴ *Dicho de los ojos: Que expresan tanto dolor o asombro que parecen salirse de las órbitas.*

Since verbs in Spanish have different suffixes indicating grammatical person and number, there is often no need to include the pronoun, as opposed to the generally compulsory use in English. Therefore, from the context of this piece of the text, it is understood that it was the woman who put out her hands.

(3GR-SA) *Extendió sus manos hacia fuera, gritó algo, y toda aquella multitud salvaje continuó el grito en un coro rugiente de lenguaje articulado, rápido y sofocado.* (García Ríos and Sánchez Araujo, 1976, p. 114)

(3DR) *Extendió los brazos, gritó algo, y toda aquella turba salvaje se sumó en su grito en un rugiente coro de sonidos articulados, rápidos e ininterrumpidos.* (Diéguez Rodríguez, 2002, p. 151)

(3AA) *Tendió sus manos, gritó algo, y toda esa multitud salvaje repitió el grito en un coro rugiente de enunciación veliz sin aliento.* (Alberto Alba, 2011, Kindle position 1407)

When the complete paragraph is observed, a correlation is established between the antecedent (*the woman*) and the anaphoric pronoun *She* in English. The same applies to the link between *la mujer* and the elliptic subject of the verb *tendió* [held out] in Spanish. Consequently, not only is there poor idiomatic use of the pronoun in (3PD), but also a misuse because it should have been *Ella* not *Él*. This is illustrated in the following quote from the source text and the target text rendered by Alberto Alba.

We had carried Kurtz into the pilot-house: there was more air there. Lying on the couch, he stared through the open shutter. There was an eddy in the mass of human bodies, and *the woman* with helmeted head and tawny cheeks rushed out to the very brink of the stream. *She* put out her hands, shouted something, and all that wild mob took up the shout in a roaring chorus of articulated, rapid, breathless utterance. (Conrad, 1994, p. 142)

Llevamos a Kurtz a la cabina del piloto: allí había más aire. Tendido en el diván, miró con fijeza por la ventana. Hubo un remolino en la masa de cuerpos humanos, y la mujer de peinado en forma de yelmo y las mejillas rojas corrió hacia la orilla del río. Tendió sus manos, gritó algo, y toda esa

multitud salvaje repitió el grito en un coro rugiente, de enunciación veloz, sin aliento. (Alberto Alba, 2011, Kindle position 1407)

In the fourth set of examples, there is a discrepancy in two of the four collocates of the word *woman*. In example (4) and its corresponding translations, the relevant phrases are highlighted in bold. This example has been chosen because the translated versions 4GR-SA and 4DR again bring out the idea of the sweet, fragile woman, and provide a clear illustration of what was expected in Spain of the description of a lady of the time. However, Conrad wanted to present Marlow's aunt as an *excellent woman* rather than the trite *good woman*, which is the connotative meaning of the phrase utilised in (4GR-SA) and (4DR). Obviously, this Spanish version has gender implications because it emphasises or highlights how women were perceived; however these depictions are comprehensible if we consider when the novel was written.

(4) There had been a lot of such rot let loose in print and talk just about that time, and the *excellent woman*, living right in the rush of all that humbug, got carried off her feet. (Conrad, 1994, p. 72)

(4GR-SA) *Se había gastado un montón de papel y palabras en toda esa basura, y la buena mujer, que vivía en el bullicio de aquella palabrería, se había dejado arrastrar por ella.* (García Ríos and Sánchez Araujo, 1976, p. 30)

(4DR) *En aquellos tiempos se decían, y se publicaban, muchas sandeces por el estilo, y aquella buena mujer, que vivía expuesta a toda aquella palabrería, se dejó influir por ella.* (Diéguez Rodríguez, 2002, p. 27)

Apart from semantic considerations, questions of usage and frequency also suggest that *la excelente mujer* is a more suitable translation than *la buena mujer* [the good woman]. Indeed, while *la buena mujer* and *the good woman* are both very common phrases that carry sexist connotations, *la excelente mujer* and *the excellent woman* are used far less frequently, are devoid of gendered implications, and are, therefore, appropriate for a character who is deliberately singled out by the author. The quantitative dimension of the difference of frequency and

usage between *good woman* and *excellent woman* – and their respective Spanish counterparts – can be corroborated both in Internet and by corpus data⁵.

In choosing the phrase *excelente mujer*, the translations in (4PD) and (4AA) convey Conrad's text and subtext without subverting the writer's original concept.

(4PD) *Una enorme cantidad de esas tonterías corría en los periódicos y en las conversaciones de aquella época, y la excelente mujer se había visto arrastrada por la corriente.* (Pitol Deméneghi, 2009, p. 38)

(4AA) *Había una enorme cantidad de putrefacción como esa impresa y en el ambiente general de la época, y la excelente mujer, que vivía justo en el pico de la patraña, se había visto arrastrada por ella.* (Alberto Alba, 2011, Kindle position 234)

The analysis of this small sample of extracts from Conrad's *Heart of Darkness* and their corresponding translations in four different Spanish versions has revealed variation between the target texts, and deviations from the original in at least one of the target texts in each case. Such deviations may be due to the translator adapting the text to the intended Spanish readership or possibly to a misinterpretation of the source text.

At the same time, they show that translation can be a complex, challenging and time-consuming task. The application of corpus-based analysis to translation allows texts to be scrutinised systematically and meticulously and can, therefore, provide useful insights for future translators.

⁵ In the Spanish Royal Academy's historical corpus (CORDE), in searches carried out for narrative in Spain, there were 10 occurrences of *excelente mujer* compared to 253 for *buena mujer*. Similar searches in novels and short stories produced in Spain and contained in the Academy's corpus of current Spanish (CREA) produced two and 45 occurrences, respectively.

CONCLUSIONS

In this paper I have carried out an analysis of the translation of Joseph Conrad's novel *Heart of Darkness* into Spanish from a corpus perspective, paying special attention to the rendering of *woman*, *women* and, subsequently, to the depiction of some of the female characters in four Spanish translations. The use of the terms *woman* and *women* has been shown to be less common in *Heart of Darkness* than in the vast majority of Conrad's works, and this has been used to measure the importance of these terms and to reinforce the notion that women play a restricted role in the novel. However, the translation of their descriptions and actions is not an inconsequential matter. As has been seen, the stylistic choices that Conrad makes when presenting female characters constitute an unambiguous token of their significance in the text.

Every translator imprints their own understanding of the source text on their target text. Sometimes this is achieved by using adjectives that are more common in some varieties of the target language, because they take into account not only the source text but also their target audience.

On other occasions, translators find it difficult to detach themselves from the text and their hand is all too noticeable in the final product. Such an overt presence may be due to unconscious preconceived ideas or to a very personal reading of the source text. This may result in a misleading or even erroneous translation.

This study has also underscored the advantages of using a Corpus Stylistic Approach to analyse phrases, collocations and small text fragments. The application of corpus techniques enables the analyst to retrieve every existing instance of the terms under scrutiny in a matter of seconds, thereby saving the endless hours that manual detection would require. The reliability, accuracy and speed of the approach justify the validity of this kind of analysis to mine the data necessary for translation-related studies like this one.

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CURRICULUM

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This volume includes a collection of chapters dealing with a number of aspects pertaining to the intersection between translation studies and gender studies. Although these disciplines have received the attention of numerous scholars since the 1970s, the current multi-disciplinary approach in the humanities and social sciences involves the use of new methodological and analytical tools which undoubtedly enrich and provide new insights in these fields. The articles in the present monograph represent the current state of translation studies from a gender perspective. From diverse methodological and ideological approaches, they deal with important aspects related to the construction and the representation of gender identity in processes of intersemiotic adaptation, of interlinguistic transfer and intercultural re-creation.

