

IRIS Ricerche di cultura europea
Forschungen zur europäischen Kultur

Eleonora Federici (ed.)

Herausgegeben von
Italo Michele Battafarano

Band 25

Translating Gender

In collaboration with Manuela Coppola,
Michael Cronin and Renata Oggero



PETER LANG

Bern · Berlin · Bruxelles · Frankfurt am Main · New York · Oxford · Wien



PETER LANG

Bern · Berlin · Bruxelles · Frankfurt am Main · New York · Oxford · Wien

Bibliografische Information Der Deutschen Bibliothek

Die Deutsche Bibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über <http://dnb.ddb.de> abrufbar.

British Library Cataloguing-in-Publication Data:

A catalogue record for this book is available from *The British Library*, Great Britain

Library of Congress Cataloging-in-Publication Data

Translating gender / Eleonora Federici (ed.) ; in collaboration with Manuela Coppola, Michael Cronin and Renata Oggero.

p. cm. – (IRIS: Ricerche di cultura Europea /
Forschungen zur Europäischen Kultur; bd. 25)

„This volume is composed of a selection of papers given at an international conference held at the University of Calabria in September 2009, a project which was part of the European Thematic Network Acume 2: Interfacing Sciences, Literature and Humanities: an Inter-disciplinary Approach.“

Includes bibliographical references and index.

ISBN 978-3-0343-0405-4

1. Translating and interpreting. 2. Language and languages—Gender. I. Federici, Eleonora. II. Coppola, Manuela. III. Cronin, Michael, 1960- IV. Oggero, Renata.

P306.T6787 2011

418'.02—dc22

2010053959

Cover illustration: F. Depero, *Lettrice e ricamatrice automatiche*, 1920,
olio su tela, Collezione privata (particolare)
© Archivio Depero Rovereto

ISBN 978-3-0343-0405-4

ISSN 0939-6241

© Peter Lang AG, International Academic Publishers, Bern 2011
Hochfeldstrasse 32, CH-3012 Bern, Switzerland
info@peterlang.com, www.peterlang.com, www.peterlang.net

All rights reserved.

All parts of this publication are protected by copyright.

Any utilisation outside the strict limits of the copyright law, without the permission of the publisher, is forbidden and liable to prosecution.

This applies in particular to reproductions, translations, microfilming, and storage and processing in electronic retrieval systems.

Printed in Switzerland

To Barbara Godard,

*whose innovative and pioneering work in gender and translation
has inspired many young scholars*

Table of Contents

Introduction	9
ELEONORA FEDERICI AND VITA FORTUNATI	
1. TRANSLATION AND GENDER: TRAVELLING CONCEPTS	
Translating Ang(1)es: Or, the Difference “L” Makes	23
BARBARA GODARD	
Feminists Translating: On Women, Theory and Practice	55
JOSÉ SANTAEMILIA	
The Visibility of the Woman Translator.....	79
ELEONORA FEDERICI	
Cultural Translation Between the Original Debt and its ‘Late Maturing’	93
SANDRA PLASTINA	
2. TRANSLATING GENDER AND LANGUAGE	
Gender and Politeness: an Investigation on Diminutives	105
ANNA DE MARCO	
The Translation of Gender Stereotypes in Advertising	117
VALERIA NARDI	
Is Translation a Gendered Activity?	129
VANESSA LEONARDI	
Translating the Island Mother. Jean Rhys and Linguistic Obeah	141
MANUELA COPPOLA	

3. TRANSLATRESSES AND PRACTICES OF TRANSLATION

Translating a Woman's Voice of the Past. Issues in the Translation of Mothers' Moral Testaments of the Early Seventeenth Century 155

RENATA OGGERO

'Altering our words to serve our purpose':
the Translations of Barbarina Dacre 165

MICHAEL D. CRONIN

Travelling and Translation: Joyce Lussu
as a Feminist Cultural Mediator 177

CLAUDIA CAPANCIONI

Three Women – A Poem for Three Voices by Sylvia Plath –
a Portuguese Version. Can a Monologue be Polyphonic? 189

ANA GABRIELA MACEDO

4. CROSSING/PERFORMING GENDER

Trans/Gendering Translations? Crossing Gender in Translation..... 205

MIRKO CASAGRANDA

'He was a woman'.
Translating Gender in Virginia Woolf's *Orlando* 215

ORIANA PALUSCI

The Film Text as Palimpsest: Translating Women's Gaze
from Page to Screen. *The Portrait of a Lady* as a Case in Point..... 227

ADELINA SÁNCHEZ ESPINOSA AND ELISA COSTA VILLAVERDE

'No, she said'. A Few Notes on Subtitling Molly Bloom's
Monologue in Stricks' *Ulysses* (1967) and Walsh's *Bl,m* (2004).... 237

GABRIELLA CATALINI

Bibliography 245

Notes on Contributors 263

Index 269

ELEONORA FEDERICI AND VITA FORTUNATI

Introduction

This volume is composed of a selection of papers given at an international conference held at the University of Calabria in September 2009, a project which was part of the European Thematic Network Acume 2 "Interfacing Sciences, Literature and Humanities: an Interdisciplinary Approach" coordinated by Professor Vita Fortunati (University of Bologna).¹ The starting point was to discuss translation theory and practice through an interdisciplinary approach involving various areas of research: sociolinguistics, pragmatics, literary studies, media studies, semiotics, cultural studies, philosophy and history.

Gender Studies and Translation Studies certainly are two interdisciplinary fields in themselves. Discourses on/of translation and discourses on/of/about women have been carried on in different disciplines and have created challenging cross-breeding and fruitful exchanges. Gender Studies and TS have been characterised by a strong critique of binary thought and a will to overcome dichotomies, among which there is that of difference/equivalence. They have dialogued and offered new perspectives on ideology, poetics and translation. For both fields two "movements" can be detected: the first is a transversal spatial movement, a challenging synchronic "travel" across disciplines, the second a movement in time, a diachronic "journey" across the centuries.

Many issues can be raised when discussing gender and/in translation. The volume proposes different voices on the theory and practice of translation as an act of communication across linguistic and cultural barriers where the translator's role is central. Gender awareness in translation practice, in effect, has provoked many questions about linguistic and social stereotypes, the ideology and politics of language and the importance of context in which the translator lives and works.

¹ For details on the thematic network see: <http://acume2.web.cs.unibo.it/wiki/index.php?title=Main_Page> [accessed 20 Oct 2010].

Moreover, the question of gender in translation has affected both theory and practice; it can be seen as a discursive construction which, through translation practice, moulds and transforms gender identities and stresses the notion of “difference”.

The volume seeks to further investigate some of the recent scientific results in TS focusing on gender, while hoping to offer new insights on the subject. Chapter 1 “Translation and Gender: Travelling Concepts” explores current theoretical perspectives on gender and translation, outlining the main debates occurring up to now while proposing the notion of translation as a “travelling concept”.² As a matter of fact, the concept of translation has travelled among different fields, such as literary studies, philosophy, cultural studies, postcolonial studies, gender studies and linguistics gaining new operational values. It has been perceived as a “cultural concept” utilised for a critique of imperialist/patriarchal language, theories on identity and self-perception, debates on “positionality”³ of writers, scholars and transla-

2 The notion of “travelling concept” inspired by the title of Mieke Bal’s *Travelling Concepts in the Humanities. A Rough Guide* published in 2002 by the University of Toronto Press, has been part of the research of Acume 2. Concepts, metaphors, and narratives are not only the most important theoretical and analytical tools of academic discourse, they also provide critical interfaces among sciences, literature and the humanities, enabling debate, research and dynamic exchange on the basis of a common language. Through constant appropriation, translation and reassessment across various fields, concepts, metaphors and narratives acquire new meanings, triggering a reorganisation of prevalent orders of knowledge and opening up new horizons of research. We can say that “translation” is one of them.

3 Since Adrienne Rich’s famous essay on the “Politics of Location” (“Notes Toward a Politics of Location”, in *Blood, Bread and Poetry: Selected Prose 1979–1985*, London, Virago, 1987), many feminists have discussed the importance of a contextualised position as women scholars. We will use the term coined by Donna Haraway in “Situated Knowledges” (“Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective”, *Feminist Studies*, 14: 3 (1988), pp. 575–99) as the metaphor for an acknowledgement of the “partial” perspective of each writer, a perspective connected to her geo-political, racial and class position. See also Barbara Johnson, *A World of Difference*, Baltimore, John Hopkins University Press, 1989; Rosi Braidotti, *Nomadic Subjects*, New York, Columbia University Press, 1994; Susan Stanford Friedman, “Beyond Gynocriticism and Gynesis: the Geographics of Identity and the Future of Feminist Criticism”, *Tulsa Studies in Women’s Literature*, 15: 1 (1996), pp. 13–40.

tors. Chapter 2 “Translating Gender and Language” focuses on the debate on gender and language and the ideological pressures visible through the linguistic and cultural markers of gender related to “feminine” and “masculine” representations. This debate has strongly affected discussion among translation scholars from a feminist perspective. Foregrounding works by Robin Lakoff, Deborah Cameron, Jennifer Coates and many other who followed from the 1990s onwards have outlined new frameworks and approaches to language and linguistics also influencing the work of translators.⁴ The essays in this chapter underline once again that the term “translation” can be used in a wider sense implying a way to outline gender differences in conversation, the representation of gender in non literary domains, and the practice of translation as a gendered activity. Chapter 3 “Translatresses and Practices of Translation” explores some examples of translatresses’ work and proposes practices of translation by women in a diachronic perspective from the seventeenth century to today. It offers some emblematic cases of translated texts and translators’ work and agency. This section continues the archaeological excavation begun by TS scholars and their search for a female genealogy of “ancestresses” or lost translatresses. Focusing on issues of gender and identity as retraceable signs in language, feminist scholars have recovered a wide range of hidden voices of women translators and outlined the specificity of a feminine approach to the practice of translation through the centuries.⁵ From this perspective, feminist scholars en-

4 Robin Lakoff, *Language and Woman’s Place*, New York, Harper & Row, 1975; Deborah Cameron, *Feminism and Linguistic Theory*, London, Macmillan, 1992; Deborah Cameron and Don Kulick, *Language and Sexuality*, Cambridge, Cambridge University Press, 2003; Jennifer Coates, *Women, Men and Language. A Sociolinguistic Account of Sex Differences in Language*, London, Longman, 1986; Penelope Eckert and Sally McConnell-Ginet, *Language and Gender*, Cambridge, Cambridge University Press, 2003; Mary Talbot, *Language and Gender. An Introduction*, Cambridge, Polity Press, 1998; Patrizia Violi, *L’infinito singolare. Considerazioni sulla differenza sessuale nel linguaggio*, Verona, Essedue, 1986.

5 Sherry Simon, *Gender in Translation. Cultural Identity and the Politics of Trans-mission*, London, Routledge, 1996; Luise von Flotow, *Translation and Gender. Translating in the ‘Era of Feminism’*, Manchester, St Jerome Publishing, 1997; Oriana Palusci ed., *Traduttrici. Questioni di gender nella letteratura in lingua inglese*, Napoli, Liguori, 2010. Non feminist scholars also have carried on this rese-

gaged in translation have learnt the main lesson offered by feminist literary critics who, in trying to redefine the female literary canon, have stressed the complexity of shaping and creating a female authorship with regard to the anxiety of male influence and tradition.⁶ Chapter 4 “Crossing/Performing Gender” considers different issues: the notion of the translator as a cultural mediator, the complexities in translating “transgender” characters in fiction from English into Italian, and the representation of gender roles in cinematographic adaptations of novels. The section also includes discussion of practical problems inherent in adapting literary texts into movies. The technique of subtitling is presented by a professional dubber with a case study.

When touching issues of identity and translation, feminist translators retrieved Judith Butler’s notion of “performativity” and women’s identity as a performance. They consider their practice as a performative utterance and as a battleground for a linguistic, cultural and gendered identity.⁷ Luise von Flotow, for example, has affirmed that ‘translation is always a representation, a performance of another author’s work’.⁸

This volume is like a large tapestry of intertextual references that move from one essay to another, from one section to the following one, as if it were a fabric created by a new “Arachne” weaving together feminist thoughts born in different contexts.⁹ Voices of feminist

arch, for example, Jean Delisle ed., *Portraits de traductrices*, Ottawa, Artois Presses Université, 2002.

- 6 Sandra Gilbert, “Finding Atlantis: Thirty Years of Exploring Women’s Literary Traditions in English” in Gianfranca Balestra e Giovanna Mocchi, eds, *Ripensare il canone. La letteratura inglese e angloamericana*, Roma, Artemide, 2007, pp. 29–44.
- 7 Judith Butler, *Gender Trouble. Feminism and the Subversion of Identity*, New York, Routledge, 1990; *Bodies that Matter. On the Discursive Limits of ‘Sex’*, New York, Routledge, 1996.
- 8 Luise von Flotow, *Translation and Gender*, p. 282. Years before already Carol Maier discussed of translation as a performance in “Translation as Performance: Three Notes”, *Translation Review*, 15 (1984), pp. 5–8.
- 9 The reference here is to Nancy K. Miller’s notion of ‘over-reading’ and ‘arachnology’ as a feminist practice of reading and of the text as a texture to be composed, re-woven and re-ordered in *Subject to Change. Reading Feminist Writing*, New York, Columbia University Press, 1988. If Jonathan Culler in *On Deconstruction. Theory and Criticism after Structuralism* (Ithaca, Cornell University

scholars and translators echo from one essay to another outlining the main issues in feminist translation studies. First of all, there is the recognition that feminist translators have emphasized how, in the act of reading and interpreting a text, the discursive texture is amplified in the passage from one language/culture into another. From this perspective, the translator becomes a sort of ‘ideal reader’, the ‘lector in fabula’ so long theorized by Umberto Eco in his search for a complicity among authors, texts and readers.¹⁰ The translator tries to grasp the author’s hints and to follow the intertextual tapestry and the words “whispered” all through the text.

Secondly, focusing on the issues of identity and gender as retracable social constructions in language, feminist translators have outlined the specificity of female “authoriality”. Feminist TS scholars have assumed a clear ideological stance which emphasizes the importance of the translator’s visibility and agency. In the so-called ‘transferential process’ suggested by Barbara Godard, the reading subject and the writing subject become one: feminist writing and translation merge to foreground female subjectivity in the production of meaning. From this perspective, feminist translation acts for a re-working of the text. This means, on the one hand, that translation becomes a political and counter-ideological act where the translator is fully aware of historical, social and political implications of gendered contexts, texts and languages and, on the other, that attention to the translation process emphasises how the practice can be considered as a creative form of “re-writing.”

Press, 1982), talks about ‘reading as a woman’, feminist scholars have widely discussed women readers. See for example: Judith Fetterley, *The Resisting Reader. A Feminist Approach to American Fiction*, Bloomington, Indiana University Press, 1978; Annette Kolodny, “A Map for Re-Reading or Gender and the Interpretation of Literary Texts”, *New Literary History*, 11 (1980), pp. 451–67; Mary Jacobus, “Is There a Woman in this Text?”, *New Literary History*, 14 (1982), pp. 117–41; Toril Moi, *Sexual/Textual Politics*, London, Routledge, 1985; Kate Flint, *The Woman Reader*, Oxford, Clarendon Press, 1993.

- 10 Umberto Eco, *Lector in Fabula*, Milano, Bompiani, 1979. See also *The Role of the Reader*, Bloomington, Indiana University Press, 1979; *Six Walks in the Fictional Woods*, Cambridge, Harvard University Press, 1994.

Feminist translators have highlighted how translation can be perceived as a locus of creativity where the translator rises to the role of co-writer. “Translating/Rewriting in the feminine” therefore, means to affirm the translator’s critical difference while re-reading and re-writing the source text. In the awareness that translation is a discursive act, the translator can subvert the linguistic codes and transmit different cultural values.

These reflections on translation and gender have been possible thanks to the work of Canadian feminist scholars who, since the 1970s, have promoted this debate.¹¹ The Canadian context has proven to be a very fruitful ground for feminist theories and practices of translation. This phenomenon has probably been due to a specific ideological, political and cultural environment; a social conjuncture developed partly as a result of the diglossic situation in the country united to a major concern about language in Québec where the feeling of political powerlessness in the 1970s and 1980s was very strong. These concerns also inspired Québec authors from the late 1970s to create innovative ways of writing when language was used in a disruptive way to visualize gender and cultural differences. At the same time, scholars and translators such as Barbara Godard, Susanne de Lotbinière-Harwood, Kathy Mezei, Sherry Simon, and Luise von Flotow discussed translation theories from a feminist point of view and translated texts bearing these issues in mind, often in concordance with feminist poststructuralist debates.¹²

Another context where feminist TS voices have emerged is Spain, especially Catalonia, where issues such as identity and language are central. The work of Pilar Godayol well exemplifies her discussion on

11 Interesting from this perspective is Luise von Flotow’s essay “Feminism in Translation: the Canadian Factor”, *Quaderns. Revista de traducció*, 13 (2006), pp. 11–20.

12 Barbara Godard, “Theorizing Feminist Discourse/Translation”, in Susan Bassnett and André Lefevere eds, *Translation, History and Culture*, London, Pinter Publishers, 1990, pp. 87–96; Barbara Godard, “Translating (as) Woman”, *Essays in Canadian Writing*, 55 (1995), pp. 71–82; Susanne de Lotbinière-Harwood, *Rebelle et infidèle. La traduction comme pratique de réécriture au féminin / The Body Bilingual. Translation as a Rewriting in the Feminine*, Montréal/Toronto, Les Éditions du Remue-Ménage/Women’s Press, 1991.

translation and on what she defines as “frontier spaces” based on the translator’s perception of her identity as hybrid and multicultural.¹³

From a historical point of view, the ‘Cultural Turn’ in Translation Studies changed the perception of the field and extended it. If touchstone authors in Translation Studies such as Walter Benjamin and Maurice Blanchot had already offered new and provocative insights on translation and its processes,¹⁴ with its interaction with postcolonial and cultural studies translation became not a mere technical skill, but a complex act which implied a deep knowledge of the historical and social context of the source text.

The translators’ intentionality and agency became more and more evident and a discussion of their choices more and more necessary. As Carol Maier outlines, ‘it is the responsibility of translators to reflect on their thinking in political terms, to reflect on their motives and on the effect their work might have on the reader’.¹⁵ Today, as Sherry Simon has stressed, ‘more than any other writing activity, the discourse and practice of translation foreground the positionality of enunciation’.¹⁶

Our idea of discussing gender and translation starts with the premise of the concept of translation and the various meanings of its metaphors. An analysis of the practice of translation and the agent of this process – the interpreter of the text – has been carried out, also examining the metaphors which have been related to this role and activity. The term “translation”, which in English maintains the meanings of

13 Pilar Godayol, *Espais de frontera. Gènere i Traducció*, Vic, Eumo, 2000. See also Eva Espasa, “A Gendered Voice in Translation. Translating like a Feminist” *Transfer*, 3: 1 (2008), pp. 1–8.

14 Derrida’s discussion opened the system of translation to multiplicity and to the many towers of Babel encountered by the translator. In re-reading Benjamin’s essay and his metaphysical position according to which the translator unveils the truth from the original text, Maurice Blanchot in “Traduire” (in *L’amitié*, Paris, Gallimard, 1971) underlines the notion of ‘difference’ in the original and in the translated text, a difference connected also to a change of language in time. In different ways, these scholars opened the debate to the translator’s agency and the creative force of translators. See also Joseph F. Graham ed., *Difference in Translation*, Ithaca, Cornell University Press, 1985.

15 Pilar Godayol, “Interviewing Carol Maier: a Woman in Translation”, *Quaderns. Revista de traducció* 2 (1998), pp. 155–62.

16 Sherry Simon, *Gender in Translation*, p. 83.

its Latin origins, conjugates two ideas: transferring one meaning from one language to another, and crossing a border, a physical movement from one place to another. Translation is the noun connected to the Latin verb *transferre*, meaning the action of translation but also of carrying something from one point to another.

The metaphorical language utilized for translation has gone hand by hand with a metaphorical use of the term itself. The process of translation has been depicted through personification as if something inanimate were treated with human qualities, and through similes where the comparison between translation and something else has been made explicit. One of the most controversial metaphors has been George Steiner's idea of translation as an invasive, appropriative penetration, usually criticized by feminist scholars for his misogynic use of language.¹⁷ An eminent scholar, Susan Bassnett, has outlined a diachronic lineage of metaphors from the eighteenth-century image of translation as a mirror for reality to John Dryden's comparison between the translator and the slave laboring in another man's plantation, a suggestion then perpetuated by Percy B. Shelley in his idea of translation as transplantation and Dante Gabriel Rossetti's idea of the translator as a character from a fairy tale. Translation has always been visualised through metaphors and translators compared to travelers,¹⁸ discoverers of intertextual maps,¹⁹ nomads by obligation,²⁰ rewriters busy in rewording,²¹ nostalgic figures.²² In one single essay, Jeffrey M. Green has outlined many metaphors for the translator: creative art-

17 George Steiner, *After Babel*, Oxford, Oxford University Press, 1975. Lori Chamberlain's critique to Steiner's "sexualized model" has been developed by Pilar Godayol, *Espais de frontera*. However, the main scholars in feminist TS, Simon and von Flotow have also analysed the trope of translation in masculine terms of violence against the feminine as proposed by Steiner and other scholars in TS.

18 Susan Bassnett, "Observations on Translation and Literature" in *Translating Literature*, Cambridge, The English Association, 1997, pp. 11–13.

19 Eleonora Federici, "The Translator's Intertextual Baggage" in Susan Bassnett ed., "Influence and Intertextuality", special issue of *Forum for Modern Language Studies*, 43: 2 (2007), pp. 147–60.

20 Michael Cronin, *Translation and Globalization*, London, Routledge, 2003.

21 Mary Orr, *Intertextuality. Debates and Contexts*, Cambridge, Polity, 2003.

22 Suzanne Jill Levine, *The Subversive Scribe. Translating Latin American Fiction*, St. Paul, Gray Wolf Press, 1991.

ist, puzzle solver, musical arranger, interpreter, adapter, performer, spokesman, advocate, honest broker, a sort of magician of illusions. In so-doing, he has perpetuated a common practice in translation theories, which is that of finding resemblances between the practice of translation and other activities.²³

In recent years, feminist scholars dealing with translation have added new value to this metaphorisation of the translating practice and to the role of the translator, not only subverting and deconstructing some old metaphors, but also inserting a web of connections with the act of translation. Translation is a way of writing/reading/interpreting women's voices. In their theoretical discussions, feminist scholars have created new metaphors for translation and translators: translation has become a practice of translation/performance, 'transformance',²⁴ a performative act, a daring act which requires courage and faith,²⁵ 'a living process, ever beginning anew',²⁶ an act of skilled 'manipulation',²⁷ an assertive practice. Feminist translators have visualized metaphors of territory,²⁸ translators working in the 'contact-zone',²⁹ translations as political acts,³⁰ and translations as archaeological works.³¹

The recognition and dismantling of gendered metaphors associated with translation has been another important task for feminist scholars who have outlined how translation has been defined as a secondary activity compared to writing and often visualized in feminine terms. In

23 Jeffrey M. Green, *Thinking through Translation*, Athens, University of Georgia Press, 2001.

24 Barbara Godard, "Theorizing Feminist Discourse/Translation", pp. 87–96.

25 Kathy Mezei, "Bilingualism and Translation in/of Michèle Lalonde's 'Speak White'", *The Translator*, 4: 2 (1998), p. 230.

26 Nicole Ward Jouve, *White Woman Speaks with a Forked Tongue. Criticism as Autobiography*, London, Routledge, 1991, p. 28.

27 José Santaemilia ed., *Gender, Sex and Translation. The Manipulation of Identities*, Manchester, St Jerome Publishing, 2005.

28 Susan Bassnett "Translation, Gender and Otherness", *Perspectives. Studies in Translatology*, 13: 2 (2005), pp. 83–90.

29 Sherry Simon, *Gender in Translation*.

30 Roman Álvarez and M. Carmen-África Vidal, "Translating: A Political Act", in Álvarez and Vidal eds, *Translation, Power, Subversion*, Clevedon, Multilingual Matters, 1996, pp. 1–10.

31 Luise von Flotow, *Translation and Gender*.

her well known essay on the metaphors of translation, Lori Chamberlain has highlighted the sexualization of translation through the issue of fidelity and the many metaphors connected to gender roles.³² Starting from the historical trope of the ‘femininity of translation’ (*les belles et infidèles*) Simon has subverted the traditional masculine/feminine imagery of the translator/translation.³³

In the new approaches proposed by feminist scholars the two issues of “difference” among women and agency become crucial. Translating as a feminist means working while keeping in mind differences among women, their diverse ‘positionality’ in terms of race, class, ethnic group, and social and cultural context. “Translating in the feminine” means also to take an anti-dogmatic position, an awareness of the work of translation and its influence on the reader according to the choices made.

We are living in a moment of transition and transformation for Translation Studies which has also to take account of the debate coming from non European countries. This new planetary vision of translation is closely connected with the new notion of “world literature”. Starting from Franco Moretti and David Damrosch’s reflections on literature in a globalised era,³⁴ literary scholars have analysed literary texts referring also to other disciplines, among which TS. Interest in translation today should involve, as Bassnett acknowledges, a reflection on the changing world situation and the movement of people from one continent to another. In this panorama, the ethics of translation and the competence of the translator become a central point of discussion.³⁵

32 Lori Chamberlain, “Gender and the Metaphors of Translation”, *Signs*, 13 (1988), pp. 454–72.

33 Sherry Simon, *Gender in Translation*.

34 Franco Moretti, *Atlas of the European Novel 1800–1900*, London, Verso, 1998; David Damrosch, *What is World Literature?*, Princeton, Princeton University Press, 2003; Karen Margrethe Simonsen and Jakob Stougaard-Nielsen eds, *World Literature. History, Theory, Analysis*, Aarhus, Aarhus University Press, 2008.

35 Mona Baker, “Narratives in and of Translation”, *SKASE Journal of Translation and Interpretation*, 1: 1 (2005), pp. 4–13, *Translation and Conflict*, London Routledge, 2006; Susan Bassnett and Esperança Bielsa, *Translation in Global News*, London, Routledge, 2009; Susan Bassnett, “Writing Time, Writing Space”, in Karen Margrethe Simonsen and Jakob Stougaard Nielsen eds, *World Literature*, pp. 75–86. Other scholars who discuss the “ethics” in TS are: Andrew Chesterman,

Today, the ethics of the translation involves being aware of the risks deriving from speaking for others, erasing a Euro-centric notion of translation and above all, understanding the geo-socio-political context in which the original texts are produced (ethics of location). It is now clear that we should take into consideration that the location of translators is connected to social practices and that translation is mainly an intercultural exchange which necessitates a profound awareness of linguistic and cultural boundaries.³⁶

A translator is responsible for the final work and its reception. This means, as G. C. Spivak has outlined in reflecting on Comparative Literature, that the translator should be, first of all, an interpreter between two socio-political and cultural worlds. In order to dismantle the dichotomy between the Western World and the rest, the need of interpreting figures able to speak and translate minority languages becomes essential in revealing the point of view of the “other” and not mis-interpreting their stratified and multi-layered languages.³⁷

In conclusion, we would like to propose the provocative and challenging idea of the “double difference” of the translator.

If Lawrence Venuti has already questioned the translator’s invisibility and erasure from the text,³⁸ feminist translators have outlined a possible visibility of the translating subject in the translated text. The translator’s presence leaves some signs on the page, envisioning once more the “otherness” of the translated version. A feminist translation

“Ethics of Translation”, in Mary Snell-Hornby, Zuzana Jettmarová and Klaus Kaindl eds., *Translation as Intercultural Communication*, Amsterdam, John Benjamins, 1997; Rosemary Arrojo, “The Ethics of Translation in Contemporary Approaches to Translators Training”, in Martha Tennent ed., *Training for the New Millennium. Pedagogies for Translation and Interpreting*, Amsterdam, John Benjamins, 2005, pp. 225–45; Sandra Bermann and Michael Wood eds, *Nation, Language and the Ethics of Translation*, Princeton, Princeton University Press, 2005; Barbara Godard, “L’Ethique du traduire: Antoine Berman et le ‘virage éthique’ en traduction”, *TTR*, XIV: 2 (2001), pp. 49–82.

36 See Rosa Maria Bollettieri Bosinelli e Elena Di Giovanni, *Oltre l’occidente. Traduzione e alterità culturale*, Milano, Bompiani, 2009.

37 G.C. Spivak, *Death of a Discipline*, New York, Columbia University Press, 2003.

38 Lawrence Venuti, *The Translator’s Invisibility. A History of Translation*, London, Routledge, 1995.

shows its double “otherness”, the difference between original and its translation and the mark of the translator’s “feminine signature”.

This volume is a textual tapestry on translation that invites women/readers to question once again the act of translation, yet, at the same time, it reveals the gaps between the speculative insights and the practical results. Reading the contributions of this study, we can discern how it is still difficult for a woman translator to arrive at a just balance between theory and practice.

1. Translation and Gender: Travelling Concepts