

On Establishing the Locus of Women's (In)Visibility in Two English-Into-Romance Translations of Doris Lessing's *The Golden Notebook*¹

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Abstract

In this paper the Spanish and Catalan translations of Doris Lessing's *The Golden Notebook* are compared to examine what translation practices have been used to assign grammatical gender to English personal nouns, pronouns and adjectives and to determine to what extent these practices are responsible for women's (in)visibility in the target texts. The analysis of a self-collected corpus of comparative data revealed that three particular translation strategies result, to different extents, in gender-inclusive language (which is non-discriminatory, but which does not make women linguistically visible) in the two target texts. The three strategies are (i) the omission of grammatical subjects, (ii) the use of non-adjectival categories to translate adjectives and (iii) the pronominal substitution or omission of objects of verbs and prepositions. While subject omission is a locus of women's invisibility in both target texts, adjective transformation and object pronominal substitution or omission are so in Spanish and Catalan respectively.

Keywords: Women's visibility, gender-inclusive language, linguistic sexism, Spanish, Catalan, Doris Lessing, *The Golden Notebook*

Resumen

Estableciendo el origen de la (in)visibilidad de las mujeres en dos traducciones de The Golden Notebook de Doris Lessing a las lenguas romance

En este artículo se comparan las traducciones al español y al catalán de *The Golden Notebook* de Doris Lessing para examinar qué prácticas traductorales se han usado al asignar género gramatical a los nombres personales, pronombres y adjetivos del inglés, y hasta qué punto estas prácticas son responsables de la (in)visibilidad de la mujer en los textos meta. El análisis de un corpus de datos comparativos auto-compilado ha revelado que existen tres prácticas traslaticias concretas que causan, en diferente medida, lenguaje inclusivo (que no es discriminatorio, pero que no proporciona visibilidad lingüística a la mujer) en los dos textos meta. Las tres prácticas en cuestión son (i) la omisión del sujeto gramatical, (ii) el uso de categorías no-adjetivales para la traducción de adjetivos y (iii) la sustitución pronominal y la omisión de objetos verbales y preposicionales. Mientras que la omisión de sujeto es una fuente de invisibilidad de la mujer en las dos traducciones, la transformación de adjetivos y

la sustitución pronominal o la omisión del objeto lo son, respectivamente, en la traducción al español y al catalán.

Palabras clave: Visibilidad de la mujer, lenguaje inclusivo, sexismo lingüístico, español, catalán, Doris Lessing, *The Golden Notebook*

1. Introduction

That language can be used to discriminate against women has been a central issue in the field of women's studies since the 1970s (Lakoff 1973; Bodine 1975; Miller and Swift 1976, 1980; Silveira 1980; Martyna 1980, 1983; among others), coinciding with the second wave of feminism (Weatherall 2002: 3). Awareness of the fact that language may be sexist is much older, though. Thorne, Kramarae and Henley (1983: 8) mention three particular cases: (i) Charlotte Carmichael Stopes's (1908) work on the use of 'man' in British law, (ii) Elsie Clews Parsons's (1913) research on sex-linked taboos on language use and the linguistic double-standard that assumed man's superiority, and (iii) Mary Beard's (1946) discussion of the generic masculine. Weatherall (2002: 12) provides us with three more examples: (i) St Hildegard of Bingen's attempt to create a non-sexist language in the 11th century; (ii) the discussion of issues related to sexist language in the American women's rights periodical *The Revolution* in the 19th century; and (iii) Simone de Beauvoir's reflections on the generic use of 'man' in 1952.

Sexist language treats women and men unequally usually to the disadvantage of the former (Cameron 1985/1992) either by making women invisible through the use of the masculine form to refer to both women and men (i.e. the generic masculine) (Henley 1977; Crawford and English 1984; Bengoechea 1999, 2000; Weatherall 2002; among others) or by means of semantic derogation (Schulz 1975) or lexical asymmetry (Mucchi-Faina 2005: 193) when using linguistic items that have negative connotations when referring to women and that portray them as inferior to men. This is what happens in the pairs 'spinster'-'bachelor' and 'mistress'-'master', for example. 'Spinster' not only denotes the fact that a woman is single, but it also stereotypically depicts her as childless, unhappy and longing to get married. Associated with 'bachelor', by contrast, is the idea that he is independent and happy to be single. Likewise, while a 'master' is unambiguously a man who is in control of someone or something, the word 'mistress' can refer to a woman who has a sexual relationship with a married man, as well as to a woman who is in control of someone or something, though the latter is an old-fashioned use of the word.

Defining what constitutes non-sexist language is not uncontroversial, though. As pointed out in Cameron (1985/1992: 177), what some authors (Miller and Swift 1980, for example) consider non-sexist language is actually 'gender-inclusive' in the sense that it does not exclude men or women. That is, gender-inclusive language does not perpetuate the Male-As-Norm Principle (Braun 1997: 3) according to which the man

is established as the norm even when the referent is not gender-specific but gender-indefinite. Hence, gender-inclusive language is nowadays increasingly encouraged as politically correct in a wide variety of contexts. We must remind the reader, however, that gender-inclusive language results in women not being linguistically represented at all and, therefore, in their invisibility. In other words, although gender-inclusive language does not discriminate against women, it does not make them linguistically visible either.

In the particular case of English, the move towards gender-inclusive language results in the avoidance of words that contain the morpheme ‘man’ (e.g. ‘mankind’, ‘fireman’ or ‘businessman’) in favour of gender-neutral terms (e.g. ‘humanity’, ‘fire fighter’ and ‘business person’). Another common practice to escape linguistic sexism in English consists in either replacing the third-person singular masculine pronoun ‘he’ (and the related forms ‘him’, ‘himself’ and ‘his’) with the singular ‘they’ (or ‘them’, ‘themselves’ and ‘their’), as in ‘Any student who failed their exam should contact the teacher’, or, alternatively, in rewriting a sentence containing ‘he’ or any of its derivate forms using a construction that does not require a third person singular pronoun at all.

Other recommendations to avoid sexism in language instruct the speaker or writer not to use special forms for women (e.g. ‘authoress’, ‘poetess’ instead of ‘author’ and ‘poet’) or terms that patronise them (e.g. ‘girls’ to refer to adult women). Nor should speakers or writers represent women and men as having certain jobs but not others (e.g. ‘nurse’ and ‘secretary’ for women; ‘farmer’ and ‘mechanic’ for men) or treat them differently in any ways (e.g. by using ‘Mrs’ or ‘Miss’ for married and single women respectively, but ‘Mr’ for men regardless of their marital status), as those practices originate from and perpetuate sex-role stereotypes.

In Spanish and Catalan the picture is much more complex than in English, as the gender system of these two Romance languages considerably multiplies the potential sources of linguistic sexism. Unlike English, which only has third person singular gendered pronouns (‘he’, ‘she’, ‘it’) and a very restricted class of nouns semantically specified as [+female] (e.g. ‘woman’, ‘queen’, ‘vixen’) or [+male] (e.g. ‘man’, ‘king’, ‘fox’), Catalan and Spanish are languages with grammatical gender (Hellinger and Bußmann 2001: 5). That is, every noun in these two languages is assigned feminine or masculine gender, or sometimes both. While grammatical gender is arbitrary in non-personal nouns, as in (1), it is intimately linked to the sex of the referent in the majority of personal nouns, which can have a feminine form, as in (2a), or a masculine form, as in (2b). They may also have an invariant form that agrees with feminine or masculine articles, as in (2c), and with other inflectional syntactic classes such as adjectives, demonstratives, possessive pronouns or past participle forms.

- (1) a. *la* camisa (feminine) ‘the shirt’ (Spanish)
b. *el* edificio (masculine) ‘the building’
c. *la / el* azúcar (feminine and masculine) ‘sugar’

- (2) a. *la professora* (feminine) ‘the teacher’ (Catalan)
 b. *el professor* (masculine) ‘the teacher’
 c. *la / el terapeuta* (feminine and masculine) ‘the therapist’

As illustrated in (3), some personal nouns exist, however, that are sexless in spite of the fact that they refer to humans. Unlike the examples in (2a) and (2b), (3a) and (3b) do not have a corresponding masculine (**el persono*) or feminine form (**la sujeto*), and they cannot be preceded by an article other than the one imposed by their arbitrary gender either (**el persona* or **la sujeto*).

- (3) a. *la persona* (feminine) ‘the person’ (Spanish)
 b. *el sujeto* (masculine) ‘the subject’

Non-personal nouns (e.g. (1)) and non-sexed personal nouns (e.g. (3)) do not constitute a source of linguistic sexism and women's invisibility in discourse. In the case of the former, this is because their referent does not have biological sex; in the case of the latter, it is because a masculine or a feminine form is imposed by the linguistic system regardless of the sex of the referent. The sentences in (4), therefore, do not constitute examples of linguistic sexism. By contrast, the examples in (5) illustrate a sexist use of the Spanish nouns *profesor/a* and *estudiante*.

- (4) a. *Las personas que firmaron el documento son hombres.*
 ‘The people who signed the document are men’
 b. *Los sujetos involucrados en el proyecto son mujeres.*
 ‘The subjects involved in the project are women’
 (5) a. *La mitad de los profesores de Lengua de esta escuela son mujeres.*
 ‘Half the language teachers in this school are women’
 b. *El estudio es un derecho y un deber de los estudiantes universitarios.*
 ‘Studying is a right and a duty of university students’

In (5a) the plural masculine form is used generically: the referent, as made clear by the discursive context, includes both women and men. In example (5b), which corresponds to the text in article 46 of the Spanish LOU (*Ley Orgánica de Universidades*, 6/2001, December 21), the noun also refers to female and male students, as there is no ban for women to enroll in university degrees in Spain. In addition, the use of masculine forms with a generic reading extends to other elements that agree with nouns such as articles, adjectives and demonstratives (e.g. (5)). This is also the case for pronouns, with which nouns establish anaphoric relations (e.g. (6)).

- (6) *Los profesores de esta escuela son mayoritariamente mujeres. Yo los conozco bien.*
 ‘The teachers of this school are mostly women. I know them well’

Though the use of the generic masculine is generally considered correct in prescriptive grammars of Spanish – at most, only its abuse is condemned (García Meseguer 1996), even in some guidelines for non-sexist use of language (Ayala, Guerrero and Medina 2002) – it results in the erasure of women from discourse and leads to unnecessary ambiguity: in order to decide whether (5b) applies to female students or not, one must evaluate the proposition against the context. In this particular case, the knowledge that the sentence is part of the text of an education law and that women are entitled to enroll in university degrees in Spain allows the listener/reader to interpret the sentence generically. In other situations such a task might not be so straightforward, though. In (7), for instance, unless one knows that the speaker does not have any sister/s, it is impossible to determine whether the noun refers only to brothers or if it actually refers to siblings (i.e. whether a sister or more are included alongside a brother or more). This is why most guidelines for a non-sexist use of Spanish and Catalan recommend avoiding the generic masculine altogether (Bengoechea 1999; Bengoechea and Calero 2003; Lledó 2005).

- (7) *Mis hermanos viven en Barcelona.*
'My brothers/siblings live in Barcelona'

Several practices exist that ensure that not only men are linguistically represented in discourse, thus counterbalancing the negative effects of the generic masculine on women's visibility. These are, first, using feminine forms of personal nouns if these have a feminine referent (e.g. *abogada* 'lawyer', *médica* 'physician', *decana* 'dean', etc. or *advocada*, *metgessa*, *degana*, for Catalan) (Bengoechea 1999; Lledó 2005) and, second, coordinating a feminine and a masculine form when the referent is not specific (Lledó 2005) (e.g. *los niños y las niñas* 'the boys and the girls', *los y las representantes* 'the representatives'; *els nens i les nenes* and *els i les representants* in Catalan). With respect to duplicated forms, Bengoechea (1999) also recommends alternating the order of the masculine and the feminine so that the masculine does not always occur first in discourse. That is, *las niñas y los niños*, *las y los representantes* should appear in texts alongside *los niños y las niñas* and *los y las representantes*.

Alternatively, linguistic androcentrism can also be avoided by means of a number of gender-fair linguistic practices such as (i) the use of collective nouns (e.g. *el alumnado* instead of *los alumnos* 'the students'), (ii) the use of non-gendered nouns (e.g. *la persona beneficiaria* instead of *el beneficiario* 'the beneficiary') and (iii) the use of different kinds of periphrastic forms that do not involve gendered lexical items (e.g. *quienes gobiernan* instead of *los gobernantes* or *los que gobiernan* 'the rulers'; *ropa infantil* instead of *ropa para niños* 'children's clothes'). Unlike the two strategies mentioned in the previous paragraph, however, gender-inclusive language does not guarantee the visibility of women in texts. Rather, it just results in their non-exclusion.

Given the intrinsic differences in the gender systems of English and Romance, translating a text from the former into any of the languages in the latter group is certainly a challenge. The translator has to interrogate the gender of many lexical items that are genderless in English and assign them grammatical gender, which may sometimes result in a sexist use of language that is not found in the source text.

For those translators who want to take sexual difference into account when translating, the task may even be more demanding, as they have to learn to calculate how their translation practices may affect the few items that are gendered in English. For example, subjects are always overt in English, but may be dropped in Catalan and Spanish. In the particular case of third person pronominal subjects, which are gendered in English, how is subject-drop going to affect women's visibility in translated texts? In a similar vein, structural differences exist between the paradigms of object pronouns in English and Catalan. While third person singular object pronouns are always gendered in English, this is not the case for Catalan adverbial pronouns that replace a preposition and its object. How can these differences in pronominal substitution be bridged if one seeks to make women visible as much as possible in an English-into-Catalan translated text? Likewise, translators with gender sensitivity need to be aware of the fact that certain changes in the syntactic categories of the linguistic expressions of the source text they are translating are deemed to end up in women's invisibility. Paraphrasing adjectives with adverbs or prepositional phrases, for example, obliterates any possibility of morphologically encoding gender in the target text.

According to Castro (2010: 111-112), translators should follow three phases when translating a text. These are (i) conducting a critical reading, (ii) engaging in an active re-writing of the text and (iii) considering the ethics of translation, which should be pervasive throughout the translation process. By reading critically, the translator should be able to identify the absence of elements of sexism in the source text and be careful not to introduce them in the target text. In the case that the source text does contain elements of sexism, a critical reading should enable the translator to decide whether it is appropriate to re-write the text in the translation or not.

A feminist ideological position with respect to (ii) does not normally go unnoticed (see, for instance, Bengoechea's (2011) discussion of the improvements of María-Milagros Rivera Garretas's (2003) translation of Virginia Woolf's (1929) essay *A Room of One's Own* with respect to Jorge Luis Borges's (1935/1936)). Actually, it may even be surrounded by controversy. This is what happened, as reported in Castro (2009), with María Reimóndez's translation of Mark Haddon's *The curious incident of the dog in the night-time* into Galician, which was openly criticised by the editor, who revised and re-wrote some of Reimóndez's gender-related choices. The editor argued that Reimóndez had feminized English neutral forms and changed the sex of certain characters, which he found utterly unacceptable.

Though controversial, Reimóndez's translation strategies were certainly not new (Bengoechea 2011: 410; Godayol 2012). In fact, they belonged to the kind of practices von Flotow (1997) classified as 'supplementing' and which Pauwels (1998) and

Castro (2010) label as ‘compensation’. Together with ‘prefacing’ and ‘footnoting’, which involve the use of metatexts (Castro 2010), and ‘hijacking’ –also known as ‘linguistic disruption’ (Pauwels 1998: 98)– which consists in the use of typography to highlight certain meanings, ‘compensation’ is a strategy that allows feminist translators to intervene in the texts they translate/re-write.

In the present paper, the Spanish and the Catalan translations of Doris Lessing’s ([1962, 1972] 1999) *The Golden Notebook* are compared with the specific purpose of establishing what practices each translator has used to linguistically represent the (most often non-codified) gender of English nouns as well as of any other lexical items they agree with. The extent to which such practices result in linguistic sexism or not has also been evaluated. In this sense, the present piece of research is, according to Toury (1995), product-oriented, since individual translations of the same text (albeit to two different languages, in this case) are described and compared between them and to the source text in a systematic way.

The translators of the two target texts considered here have not openly claimed to have taken sexual difference into account when translating. So there is no reason why one should expect them to have done so. However, given that Doris Lessing’s *The Golden Notebook* made an important contribution to feminism, one would certainly expect some gender sensitivity on the translators’ side. This could either stem from a translator being close to feminist ideology or from his or her training to be aware of the discriminatory power of language. Two research questions follow from the basic assumption that the translators of Doris Lessing’s novel are somehow sensitive to gender issues. First, who is more prone to avoiding linguistic sexism? Helena Valentí, a female translator who was involved in the feminist movement of the sixties, or Víctor Compta, a man who translates Lessing’s novel twenty-three years after Valentí, at a time when the discriminatory nature of linguistic sexism had already been discussed in the literature on translation? Second, does Compta resort to gender-inclusive language –as recommended by the many guidelines for non-sexist use of language that have emerged in the past two decades– more often than Valentí does?

These two research questions have been addressed not only for the translation of the novel, but also for the translation of the Preface that Lessing added to it in 1972. This part of the analysis includes, together with the texts by Valentí and Compta, the text by Jordi Larios (1996), who only translated the Preface but not the rest of the novel.

The paper is organised as follows: in section 2, some information on the source text and the available translations into Catalan and Spanish is given. In section 3, the methodology that has been used to collect the corpus of study is outlined. In section 4, the most relevant findings of our analysis are presented and discussed with reference to the two research questions stated above. Finally, section 5 contains the main conclusions.

2. On *The Golden Notebook* and its translations into Catalan and Spanish

Doris Lessing's *The Golden Notebook*, which is considered one of the major literary works of the 20th century, was published in 1962. Ten years later, in 1972, a Preface was added to the novel where Lessing addressed a variety of topics that mainly constitute reflections on the nature of the writing process and the assessment of the various kinds of comment and criticism that her novel received when it first appeared.

The Golden Notebook, a complex novel that combines various narrative modes, contains the story of Anna Wulf (narrated in five parts entitled *Free Women*), a single woman who lives in London with her daughter. Anna, a writer who published the best-selling novel *The Frontiers of War*, fights against her writer's block while she keeps four different colour-notebooks in which she records different aspects of her life. The black notebook describes Anna's life in Central Africa during the (pre-)World War II period which, in turn, motivated her best-selling novel. The red notebook is devoted to her experiences as a communist, while the yellow notebook is a novel Anna is writing with main character Ella being involved in a series of love experiences that are similar to hers. The blue notebook contains Anna's dreams and memories and, finally, *The Golden Notebook*, which serves as a title to Lessing's novel, is an attempt to connect the four notebooks.

In 1978 Helena Valentí (Barcelona, 1940-1990) translated *The Golden Notebook* into Spanish. Born to an accommodated family with an intense bond with culture and learning, Valentí emigrated to England in 1962 escaping not only from the oppressive political situation of Franco's dictatorship, but also from overprotective parents who actively participated in the intellectual life of the time. While living in London, she was involved in the feminist movement of the sixties. In the early seventies, after returning to Catalonia, she started working as a professional translator and continued to do so until her death. She also wrote four notebooks, which contain reflections on women and explore a variety of troubled feelings that emerged when she related herself with the world. Apart from Lessing, Valentí also translated into Spanish works by William Blake, Marilyn French, Nicholas Guild, Najib Mahfuz, Charlotte Perkins Gilman, Harold Robbins, Bernice Rubens and Roger T. Taylor. She also translated Virginia Woolf, Katherine Mansfield, Graham Greene and Robert Graves into Catalan. Her last translation was a collection of short stories by 20th century women writers edited by Lisa St. Aubin (Godayol, 2006).

Victor Compta (Barcelona, 1950) has worked as a writer and corrector for the publishing houses Medinacelli and Vosgos, and has collaborated with publishers in Mexico and Paris. In the 70s and 80s he was the editor and director of the magazine *Druïda*. For the last twenty-five years, however, translation has been his main professional activity. His work, mostly consisting of translations of English and French narrative prose, has been awarded several prizes.² In 2001, he translated Doris Lessing's

The Golden Notebook into Catalan. Apart from Lessing, he has also translated works by Daniel Pennac, Antonio Tabucchi and Orhan Pamuk.³

Jordi Larios (Palafrugell, 1959) holds a PhD in Catalan Philology from the Universitat Autònoma de Barcelona and currently teaches at the Department of Modern Languages, Linguistics and Cinema of Queen Mary, University of London. In the past he taught at Cardiff University and at the Universitat de les Illes Balears, in Palma de Mallorca. In 1996, Larios translated Doris Lessing's Preface to *The Golden Notebook* (but not the rest of the novel) into Catalan for the book *Llegir i escriure* [Reading and writing], which he edited.⁴ *Llegir i escriure* contains four texts –by Henry James, T.S. Elliot, W.H. Auden and Doris Lessing– that deal with the writing and reading processes. Apart from Doris Lessing, Larios has also translated works by Dorothy Parker and Oscar Wilde.⁵

3. Methodology

The data collection procedure, which was the same for the comparison of the three translations of the Preface and the comparison of the two translations of the novel, consisted in conducting a parallel reading of the target texts to spot any instances of sexed personal nouns as well as any other agreeing lexical items such as adjectives, articles, demonstratives, pronouns, etc. As explained in the Introduction, these are the kind of words that may result in linguistic sexism in gender languages such as Spanish and Catalan.

Every sexed lexical item found in the target texts was looked up in the source text to check, with the help of the discursive context, what its referent was. The translation of these items, however, was only electronically recorded for subsequent statistical analysis if (at least one of) the translators had made a different choice with respect to the linguistic encoding of gender. This was so because the goal of the present paper was not to determine whether a given translation made a sexist use of language or not in absolute terms. Rather, the purpose was to evaluate to what extent the language in each of the target texts was more sexist than in the other/s and whether a feminist ideology and the temporal context in which the translation was produced had anything to do with the results. The following examples should clarify the data collection system.

- (8) a. English: “It’s a pleasure,” said Anna.
b. Spanish: *Encantada –replicó Anna–*.
c. Catalan: *És un plaer –va dir Anna–*.

During the parallel reading of the Spanish and the Catalan translations, the feminine form *encantada*, in (8b), was spotted in the Spanish text to translate the English expression ‘It’s a pleasure’, in (8a). Since *encantada* is a lexical item where gender is morphologically codified by means of a feminine suffix (*encantad-a*), it constituted a potential data point. To decide whether it became part of our corpus or not, the Cata-

lan text was then taken into account. Since Catalan *És un plaer* (literally ‘It’s a pleasure’) does not make Anna, the feminine character who speaks, linguistically visible in the sentence, the example was included in the corpus. By contrast, the two translators made a similar choice with the translation of the verbal phrase ‘said Anna’ and, hence, its Spanish and Catalan translations were not included in the corpus.

Examples (9) and (10) further illustrate the kind of cases that were ignored. In (9), the Spanish and Catalan pronouns (in round type) used to translate the English pronoun ‘they’ are both feminine, and so they have not been included in our corpus. Likewise, in (10) both translators have chosen to translate ‘children’ with a plural generic masculine and, hence, the example is not part of our corpus either.

- (9) a. English: ...of the intimate conversations they designated gossip.
 b. Spanish: ...*de las conversaciones entre ellas dos*.
 c. Catalan: ...*de les converses íntimes que elles anomenaven xafarderies*.
- (10) a. English: Until recently I was even dreaming about having more children—
 b. Spanish: *Hasta hace poco, incluso soñaba en tener más niños...*
 c. Catalan: *Fins fa poc fins i tot somiava tenir més fills...*

The collected data were classified into four different groups. If women had been made linguistically visible in the text, the label “Feminine” was used. If they had been made invisible, then either the label “Masculine” or “Gender-inclusive” could be in order. While the former involves the use of the generic masculine, the latter is a cover term for any linguistic expression that does not discriminate against women but that does not make them visible either. A fourth label, “Untranslated”, was needed in a few cases to capture the fact that a particular word or expression had not been translated at all in one of the target texts. Classifying the translators’ practices into groups ensured that these could be quantified and compared across texts.

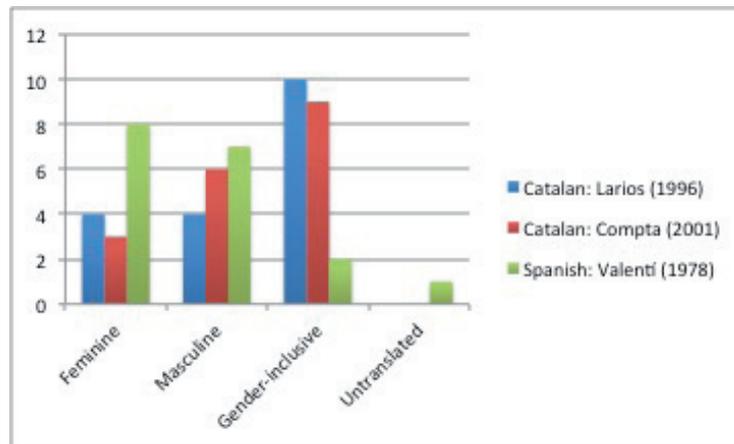
Our corpus of study is made up of the whole of *Free Women: 1* plus *The Notebooks* (together covering 242 pages, which is one third of the book) as well as 45% of each of the remaining chapters, with randomly picked up page intervals. 51 pages (out of 109) were analysed for *Free Women 2* plus *The Notebooks*, 59 pages (out of 129) for *Free Women 3* plus *The Notebooks*, 44 pages (out of 97) for *Free Women 4* and *The Notebooks*, 14 pages (out of 33) for *The Golden Notebook* and 10 pages (out of 21) for *Free Women 5*. In sum, a total of 420 pages, two thirds of the book, have been analysed. Any general tendencies observed in the translation of the two target texts, therefore, are taken to be representative of the translators’ style. In the next section the most relevant results of our study are presented and discussed.

4. Results

In the Preface, Helena Valentí, Jordi Larios and Víctor Compta made different translation choices in 18 occasions. These involved different kinds of pronouns (reciprocal, reflexive, relative, subject and object pronouns), past participle forms of the verb, adjectives and some personal nouns. The resulting structures in each of the three target texts were classified as “Feminine” (if women were made visible in the text by means of morphologically feminine forms), “Masculine” (if generic masculine forms were used), “Gender-inclusive” and “Untranslated”. Examples (11) to (14) illustrate the four oppositions that occurred most often in the corpus (from most to least frequent), while Figure 1 shows the number of occurrences for each of our four analytical categories in each of the three translations considered here.

- (11) “Feminine” (Valentí, Spanish) vs. “Gender-inclusive” (Larios and Compta, Catalan)
- English: ...and the writer has produced pages and pages (p. xxviii)
 - Spanish: ...*y la corresponsal llena páginas y más páginas* (p. 21).
 - Catalan: ...*i qui l’ha escrita ha emplenat pàgines i més pàgines* (Compta, p. 26).
 - Catalan: ...*i qui l’ha escrita ha emplenat pàgines i pàgines* (Larios, p. 103)
- (12) “Generic masculine” (Valentí, Spanish) vs. “Gender-inclusive” (Larios and Compta, Catalan)
- English: ...into other people (p. xiii-xiv)
 - Spanish: ...*y con los demás* (p. 7)
 - Catalan: ...*en l’altra gent* (Compta, p. 6)
 - Catalan: ...*en l’altra gent* (Larios, p. 84)
- (13) “Feminine” (Valentí, Spanish) vs. “Generic masculine” (Larios and Compta, Catalan)
- English: They “break down” into each other (p. xiii-xiv)
 - Spanish: *Fracasan una con el otro* (p. 7)
 - Catalan: “*Fracassen*” *l’un en l’altre* (Compta, p. 6)
 - Catalan: *Es desintegren l’un en l’altre* (Larios, p. 84)
- (14) “Generic masculine” (Valentí, Spanish) vs. “Feminine” (Larios and Compta, Catalan)
- English: “Dear Writer” –they reply... (p. xxiv)
 - Spanish: “*Estimado escritor*” –*me contestan* (p. 17)
 - Catalan: “*Estimada escriptora*”, *em contesten* (Compta, p. 21)
 - Catalan: “*Benvolguda escriptora*”, *contesten* (Larios, p. 98)

Figure 1. Number of occurrences of “Feminine”, “Masculine”, “Gender-inclusive” and “Untranslated” translator choices in the Spanish and Catalan translations of the Preface to Doris Lessing's *The Golden Notebook* (N=18).



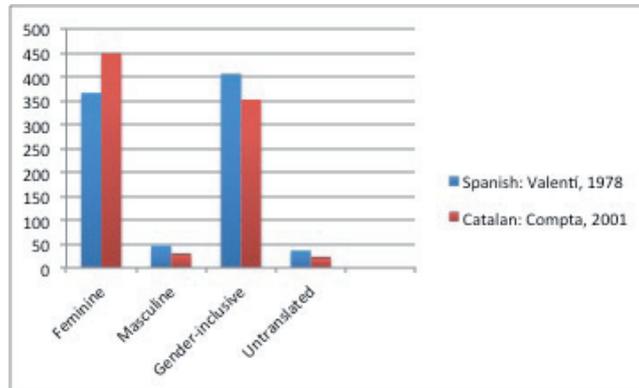
As can be observed in Figure 1, Valentí, the Spanish female translator, made women visible in the target text much more often than Compta and Larios, the Catalan male translators. However, it was also Valentí who used the highest number of “Masculine” solutions, closely followed by Compta. Finally, while Valentí used a very small amount of “Gender-inclusive” constructions, Larios and Compta showed a clear preference for this category when faced with the challenge of translating from English into Catalan.

Two main factors seem to be responsible for these results. First, the Preface is a non-literary text and, hence, it does not have a series of characters (such as Anna Wulf, Molly, Richard, etc.) or a well-defined temporal and spatial context that frames the narration of events in which the characters participate. Rather, in the Preface, the referent of most personal nouns is vague and most often it is meant to include both women and men. Hence, a high proportion of gender-inclusive language is employed in the Catalan target texts, as this is the kind of language that writers and translators have been repeatedly instructed to use in these situations since the early 90s. By contrast, Valentí sticks to the use of the generic masculine –a more conservative albeit sexist linguistic practice– to translate many of the personal nouns with non-specific referents that occur in the English text. At the same time, nonetheless, she feminizes English neutral expressions that have inclusive referents much more often than the Catalan male translators, as seen in the higher proportion of “Feminine” she uses.

The results of the analysis of the novel turn out to be different from what was observed in the translation of the Preface. When translating the novel, Valentí and Compta made different choices in a total of 854 occasions involving different kinds of pronouns, personal nouns, adjectives and past participle forms of verbs. Examples (15) to (22) illustrate the oppositions that occurred in the corpus (from most to least frequent), while Figure 2 shows the number of items classified into each of the four analytical categories in the Spanish and Catalan translations.

- (15) “Gender-inclusive” (Valentí, Spanish) vs. “Feminine” (Compta, Catalan)
a. English: I would be so happy (p. 280)
b. Spanish: *Me causaría un gran placer* (p. 294)
c. Catalan: *Em faria molt contenta* (p. 442)
- (16) “Feminine” (Valentí, Spanish) vs. “Gender-inclusive” (Compta, Catalan)
a. English: I fought to re-enter her (p. 573)
b. Spanish: *Luché para volver a entrar en ella* (p. 579)
c. Catalan: *Vaig lluitar per tornar a entrar-hi* (p. 883)
- (17) “Untranslated” (Valentí, Spanish) vs. “Feminine” (Compta, Catalan)
a. English: said the child (p. 386)
b. Spanish: [Untranslated] (p. 398)
c. Catalan: *va contestar la nena* (p. 596)
- (18) “Generic masculine” (Valentí, Spanish) vs. “Gender-inclusive” (Compta, Catalan)
a. English: We have five kids (p. 309)
b. Spanish: *Tenemos cinco niños* (p. 424)
c. Catalan: *Tenim cinc criatures* (p. 486)
- (19) “Feminine” (Valentí, Spanish) vs. “Untranslated” (Compta, Catalan)
a. English: She said (p.168)
b. Spanish: *comentó la dueña de la casa* (p. 183)
c. Catalan: [Untranslated] (p. 271)
- (20) “Generic masculine” (Valentí, Spanish) vs. “Feminine” (Compta, Catalan)
a. English: I was genuinely not interested in being a writer (p. 61)
b. Spanish: *no estaba interesada en ser un escritor* (p. 77)
c. Catalan: *jo no tenia gaire interès per ser una escriptora* (p. 115)
- (21) “Feminine” (Valentí, Spanish) vs. “Generic masculine” (Compta, Catalan)
a. English: ...against whom they supported each other (p. 98)
b. Spanish: *...contra la cual se apoyaban el uno a la otra* (p. 114)
c. Catalan: *...contra la qual s'ajudaven l'un a l'altre* (p. 170)
- (22) “Gender-inclusive” (Valentí, Spanish) vs. “Generic masculine” (Compta, Catalan)
a. English: ...as people not communists (p. 288)
b. Spanish: *...cualquier persona no comunista* (p. 302)
c. Catalan: *...els no comunistes* (p. 453)

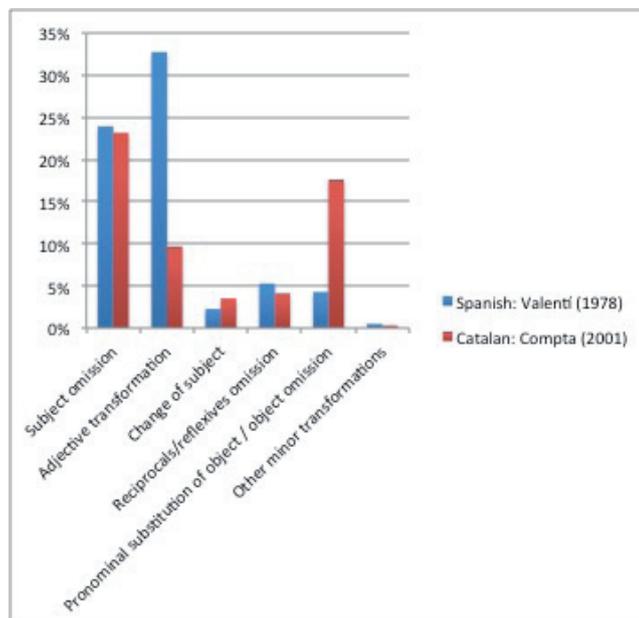
Figure 2. Number of occurrences of “Feminine”, “Masculine”, “Gender-inclusive” and “Untranslated” translator choices in the Spanish and Catalan translations of Doris Lessing’s *The Golden Notebook* (N=854).



A first glance at the totality of the collected data shows that Valentí, the Spanish female translator, uses a higher proportion of gender-inclusive language than Compta, the Catalan male translator. The latter, in turn, chooses to use linguistic expressions that make women visible more often than Valentí. The tendencies observed in the translation of the Preface, therefore, seem to be reversed in the translation of the novel.

A closer look at the data, however, reveals that a few particular translation practices that have been systematically applied by both translators throughout the re-writing process dramatically affect the amount of “Gender-inclusive” and “Feminine” language that has been used in each of the two target texts. These practices, which involve some kind of translator’s intervention on the original linguistic structures that are used in the source text, are represented in Figure 3.

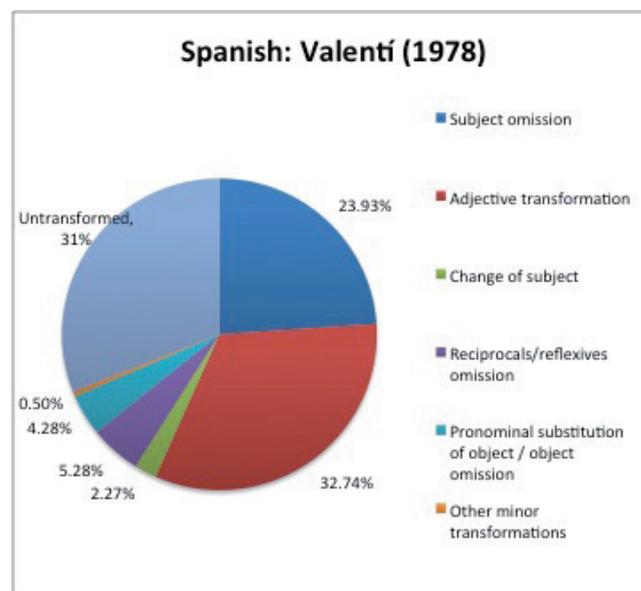
Figure 3. Translation strategies resulting in gender-inclusive language (in percentages) in the Spanish and Catalan translations of Doris Lessing’s *The Golden Notebook*.



As shown in Figure 3, omitting the grammatical subject of a sentence feeds the “Gender-inclusive” category to a comparable extent in both translations. So do changing the subject of the translated sentence and the omission of reciprocal and reflexive pronouns, as well as a small number of other strategies that have been grouped together under “Other minor transformations” in not being recurrently used. By contrast, in Spanish, the strategy that most significantly results in gender-inclusive language is the translation of adjectives by means of non-adjectival categories that do not allow gender to be linguistically encoded. In the case of Catalan, conversely, the pronominal substitution or even omission of the object (of a verb or of a preposition) is the second most popular strategy yielding gender-inclusive linguistic expressions.

In the great majority of cases, the use of a gender-inclusive construction in one of the target texts correlates with the choice of an expression that makes women visible in the other. Only in a few occasions does one of the translators decide to use a generic masculine when the other has chosen to use a gender-inclusive expression. The strategies in Figure 3, therefore, not only determine the proportion of gender-inclusive language, but also the proportion of “Feminine” choices in the Catalan and Spanish translations of Lessing’s *The Golden Notebook*.

Figure 4. Detailed analysis of the “Gender-inclusive” category in the Spanish target text.



The two graphs in Figures 4 and 5 contain the totality of cases labelled as “Gender-inclusive” for each of the two target texts. The percentages indicate the proportion of “Untransformed” cases (i.e. translated linguistic expressions that do not involve any linguistic manipulation of the source text) (31% in Spanish; 41.64% in Catalan) and the different proportions of gender-inclusive language obtained by means of subject omission (23.93% in Spanish; 23.16% in Catalan), adjective transformation (32.74% in Spanish; 9.68% in Catalan), change of subject (2.27% in Spanish; 3.52% in Catalan), reciprocal and reflexive pronouns omission (5.28% in Spanish; 4.11% in

Catalan), pronominal substitution of an object or object omission (4.28% in Spanish; 17.60% in Catalan) and other minor transformations (0.50% in Spanish; 0.29% in Catalan).

Figure 5. Detailed analysis of the “Gender-inclusive” category in the Catalan target text.

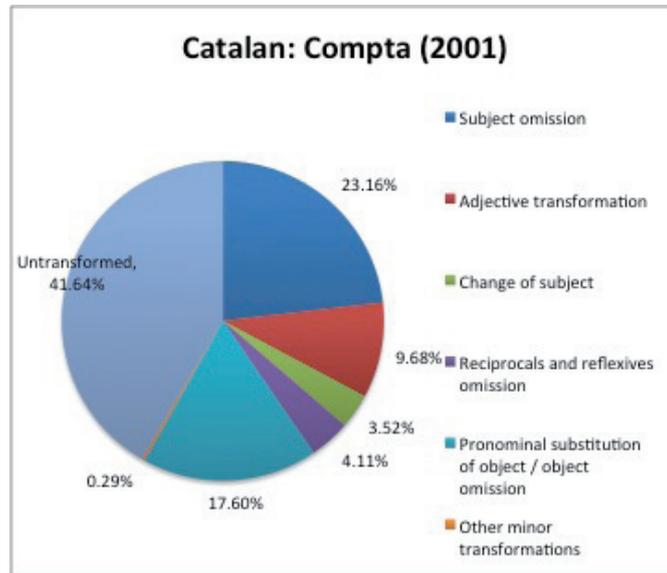
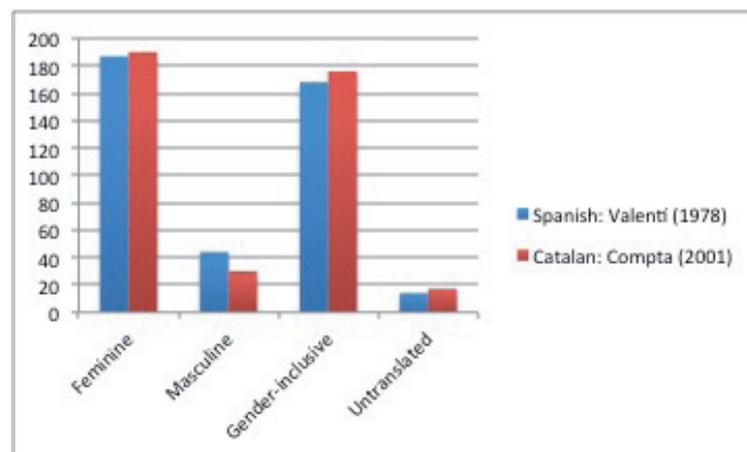


Figure 6. Number of occurrences of “Feminine”, “Masculine”, “Gender-inclusive” and “Untranslated” in the Spanish and Catalan translations of Doris Lessing’s *The Golden Notebook* excluding subject pronoun omission, adjective transformation and pronominal substitution or omission of an object (N= 413).



As can be seen in Figure 4, only 31% of the cases labelled as “Gender-inclusive” in Spanish do not follow from a substantial change in the linguistic structure of the original text. For Catalan (Figure 5), this percentage is slightly higher (41.64%). Actually, such is the impact of subject omission, adjective transformation and object pronominal substitution or omission on the distribution of the categories “Gender-inclusive” and “Feminine” in the target texts that if all the cases that are related to

these three particular translation strategies were removed from our data a dramatically different picture from the one observed in Figure 2 would emerge. This is shown in Figure 6.

Figure 6 shows that if one ignores all the cases that are related to the three main translation strategies that, to different extents, feed the “Gender-inclusive” category in each of the two target texts, the differences with respect to the number of occurrences in this category and the category “Feminine” almost disappear. That is, while the Spanish translation is left with 187 “Feminine” linguistic structures, Catalan retains 190. Concerning “Gender-inclusive”, the Spanish target text would keep 168 occurrences, while the Catalan would be left with 176. Recall that the corpus only contains cases where the two translators have made different gender-related choices. This means that although the categories “Feminine” and “Gender-inclusive” contain different linguistic constructions for each of the two target texts, the total number of occurrences of “Feminine”, “Masculine”, “Gender-inclusive” and “Untranslated” that are not related to the three particular translation strategies in Figure 6 is very similar. In other words, the Spanish and the Catalan translations of *The Golden Notebook* are very comparable as far as the total amount of (non-)sexist language is concerned.

Precisely because the data-collection method excluded from our corpus those cases where the two translators had used comparable gender-related linguistic structures, the results represented in Figure 6 unequivocally point at subject omission and adjective transformation as being two loci of women’s invisibility in the Spanish translation of *The Golden Notebook*. Similarly, subject omission and pronominal substitution of an object or object omission constitute two major sources of women’s invisibility in the Catalan translation.

Subject omission is argued to follow from stylistic reasons both in Catalan and in Spanish. Given that verbal morphology is very rich in Romance, the use and/or repetition of overt subjects in texts may be seen as a trait of sloppy writing. Hence, subject omission, which is illustrated in (23)-(27) with examples from the corpus (with [0] indicating that the subject has been omitted), follows from a style convention that translators, as text re-writers, stick to.

- (23) a. English: She had continued to make these loud, jolly complaints (p. 32)
b. Catalan: [0] *Havia continuat fent-li aquells punyents i jovials retrets* (p. 73)
- (24) a. English: Afterwards Ella judged (p. 195)
b. Catalan: *Més tard* [0] *va arribar a la conclusió* (p. 312)
- (25) a. English: Yet why should Anna feel responsible? (p. 387)
b. Catalan: *¿Per què* [0] *se n’havia de sentir responsable?* (Catalan, p. 597)
- (26) a. English: Richard nodded impatiently, suggesting that what they *said* was unimportant (p. 18)

b. Spanish: *Richard hizo un gesto de impaciencia con la cabeza, sugiriendo que lo que [0] le hubieran dicho no tenía importancia* (p. 37)

(27) a. English: Ella hesitated (p. 304)

b. Spanish: [0] *Vaciló* (p. 318)

In Romance, verbs agree in person and number with subjects, but they do not do so for gender, which is not linguistically expressed in the finite forms of the verb. When the subject is not overt, then, gender is the only feature that cannot be recovered from verbal morphology. Thus, when a grammatical subject is omitted in an English-into-Romance translation, a woman or more may become invisible and silenced. Obviously, the lost information (i.e. the gender of the subject) can sometimes be recovered from the context. This is even more so if the text is literary and counts with a well-established set of characters. Actually, the fact that the context makes it clear to the reader who the subject is (and/or whether it is a woman or a man), crucially aids subject omission in both translated texts. Take, for instance, examples (24b), (25b) and (27b), where the omitted subject is not a pronoun, as in (23b) and (26b), but a personal noun. Only if it is clear to the reader that the sentences refer to Ella and Anna is the translator in the position of choosing whether the subject can be left unexpressed or not. The translator's choice, then, which will certainly have an impact on women's visibility, boils down to deciding whether making women seen in a text should override a style convention that constrains the use of overt subjects.

Subject omission is also related to the category "Untranslated" in 22 occasions in Spanish and in 6 in Catalan. These are cases where the 'said X' expression that may occur after a piece of dialogue has been omitted in being recoverable from the context.

Translating adjectives with non-adjectival categories or phrases is, as shown in our results, a major locus of women's invisibility in the Spanish translation. This practice, which is pervasive throughout the Spanish target text, consists in paraphrasing the semantic information that adjectives convey by using verb phrases, prepositional phrases and adverbs. What all these linguistic expressions have in common is that they do not allow gender to be morphologically expressed. This is illustrated in (28)-(30), with the relevant expressions marked in italics for English and in round type for Spanish.

(28) a. English: Ella was always *reluctant* to drag herself out of Julia's house (p. 167) [Adjective]

b. Spanish: ...*a Ella* le daba mucha pereza *salir de casa de Julia* (p. 182) [Verb phrase]

(29) a. English: "Yes," said Anna completely *serious* (p. 44) [Adjective]

b. Spanish: *Sí* –*repuso Anna, completamente* en serio (p. 62) [Prepositional phrase]

- (30) a. English: She orders dinner –she is *solicitous* (p. 277) [Adjective]
b. Spanish: *Encarga la cena, solícitamente* (p. 291) [Adverb]

Transforming English adjectives into other categories in Spanish may be motivated by the translator's desire to exhibit a wider range of linguistic constructions. However, this practice has a very high cost for women's visibility: the move towards non-adjectival syntactic categories is almost always a move towards the elimination of gender marks of any kind.

The pronominal substitution of an object (or, in some occasions, the omission of such object altogether) prevents the linguistic representation of women in the Catalan text more often than in the Spanish text. This follows from the use of genderless 'weak' pronominal forms in contexts where the strong pronominal form would also be possible, and from the use of possessive pronouns in constructions involving a preposition. Object omission occurs when the Spanish or Catalan linguistic structure that has been used to translate the English text makes the pronoun in the source unnecessary in the target.

Out of the 60 cases of object omission in Catalan, 30 belong to the use of genderless weak pronominal forms, 12 to the use of possessive pronouns and 18 are cases of object omission. These three translation practices have been illustrated in (31)-(34), with the relevant lexical items in italics for English and in round type for Catalan. The examples also contain the "Femenine" Spanish translations, all with strong pronouns (also in round type), as well as an alternative Catalan translation containing a strong pronoun that would have been labelled "Feminine" if it had been used by the translator in his text. For Spanish, out of the 17 cases classified under the category "Pronominal substitution of objects and object omission", 4 correspond to the use of a genderless weak pronominal form, 3 to the use of a possessive pronoun and 10 are cases of object omission.

- (31) a. English: Then he wanted to marry *her* (p. 27)
b. Spanish: *Entonces él quiso casarse con ella* (p. 46)
c. Catalan: *Llavors ell va voler casar-s'hi* (p. 66)
d. Alternative Catalan translation: *Llavors ell va voler casar-se amb ella.*
- (32) a. English: Tell me about *her* (p. 301)
b. Spanish: *Cuénteme cosas de ella* (p. 322)
c. Catalan: *Parli-me'n* (p. 483)
d. Alternative Catalan translation: *Parli'm d'ella.*
- (33) a. English: ...near *her* (p. 301)
b. Spanish: ...*cerca* de ella (p. 315)
c. Catalan: ...*a prop* seu (p. 473)
d. Alternative Catalan translation: ...*a prop* d'ella.

- (34) a. English: ...who was annoyed *with her* for leaving so soon (p. 175)
 b. Spanish: ...*que se mostró irritada con ella por marcharse tan temprano* (p. 190)
 c. Catalan: ...*que es va enfadar [0] perquè se n'anava tan d'hora* (p. 282)
 d. Alternative Catalan translation: ...*que es va enfadar amb ella perquè se n'anava tan d'hora*.

Table 1 displays the set of available weak pronouns in Catalan and Spanish. Since Catalan has enclitic and proclitic forms, these have been separated with a hyphen in the table. The slashes indicate that the spelling of such forms changes depending on whether the verb finishes/starts with a consonant or a vowel. As can be seen, Spanish lacks a counterpart for Catalan adverbial pronouns *hi* and *en*, which can substitute for a whole prepositional phrase. In Spanish, by contrast, an object of a preposition can only be pronominalized with a strong pronoun. As shown in the alternative translations provided in (31d)-(34d), this option is also grammatical in Catalan, where weak pronominal forms compete with their strong counterparts in most non-marked syntactic environments. Where both are possible, strong pronominal (non-possessive) forms should be the option for translators who seek to maximise women's visibility in their texts.

Table 1. Weak pronominal forms in Spanish and Catalan.

Spanish	Person		Singular			Plural		
	1		me			nos		
	2		te			os		
	3		Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
		Direct object	lo	la	lo	los	las	--
	Indirect object	le				les		
Catalan	Person		Singular			Plural		
	1		me / 'm - em / m'			nos / 'ns - ens		
	2		te / 't - et / t'			vos - us		
	3		Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
		Direct object	lo / 'l - el / l'	la / l' - la	ho	los / 'ls - els	les	--
		Indirect object	li			los / 'ls - els		
Adverbial		ne / 'n - en / n'						
		hi						

Summarising, it has been found that in the Catalan and the Spanish translations of Doris Lessing's *The Golden Notebook* women's invisibility is not a product of the generic masculine only, but also of certain translation practices that result in gender-inclusive language. Depending on how often these practices are used by the translator, women are made more or less (in)visible in the target text. For Spanish, these selected translation strategies consist in (i) omitting the subject and (ii) transforming adjectives into linguistic expressions that belong to or contain syntactic categories that do not allow grammatical gender to be morphologically encoded. For Catalan, these are (i) omitting the subject and (ii) replacing objects with genderless pronominal forms or even omitting them altogether. Subject omission and adjective transformation have been argued to be related to style conventions. The structural factors that constrain object pronominal substitution, which is an option in the two languages considered here, are not the same in Spanish as in Catalan. This yields a crucial difference between these two languages with respect to how pronominal substitution of objects relates to women's (in)visibility.

5. Conclusion

In this article, two English-into-Romance translations of *The Golden Notebook* and three English-into-Romance translations of the Preface that Lessing added in 1972 have been compared with the purpose of finding out which translation practices may result in women (not) being linguistically represented in a translated text. A textual corpus consisting of cases where the translators made different choices with respect to the linguistic encoding of grammatical gender was collected by means of a parallel reading of the source and the target texts and later computerised to make it suitable for basic statistical analysis. Four categories were used to classify the data depending on the visibility of women ("Feminine" vs. "Masculine", "Gender-inclusive" and "Untranslated") and the sexist use of language ("Masculine" vs. "Feminine", "Gender-inclusive", "Untranslated"). The number of occurrences of each category in Spanish and Catalan was then compared for the three translations of the Preface and for the two translations of the novel.

Two main research questions originated from the assumption that the translators of Doris Lessing's *The Golden Notebook* were aware of the contribution that such piece of writing made not only to universal literature, but also to feminism. The first question was deciding which translator had been more prone to avoiding linguistic sexism and women's invisibility. Both Valentí and Compta had reasons to be so: while Helena Valentí had been involved in the feminist movement of the sixties, Víctor Compta translated Lessing's novel twenty-three years later than Valentí, when the undesirability of linguistic sexism had already become an issue in the translation literature. The second question was directly linked to the increasing popularity of gender-inclusive language. Would Compta's translation, published in 2001, contain

more gender-inclusive language than Valentí's? These questions also extended to the work by Jordi Larios, who only translated Lessing's Preface.

The overall results for the Preface were different from those for the novel. In the Preface, Helena Valentí, the Spanish translator, made women visible much more often than Jordi Larios and Víctor Compta, the two Catalan translators, who both used a considerable amount of gender-inclusive language. In the Preface, then, it seems that feminist ideology brought Valentí to put morphology at the service of women's visibility, whereas Larios's and Compta's awareness of the objectionable character of sexist language made them resort to gender-inclusive language assiduously.

In the novel, by contrast, it was Compta who most actively made women visible, while Valentí showed the highest quantity of gender-inclusive language. A closer look at the data was needed, then, to understand the differences that had emerged between the translation of the Preface and the translation of the novel. By zooming in on the category "Gender-inclusive", a number of translation strategies that resulted in this kind of language could be isolated. Three stood out clearly from the rest. These were (i) omitting the grammatical subject that appeared in the original sentence in the source text, (ii) translating an adjective of the source text with another syntactic category that did not allow gender to be morphologically encoded and (iii) replacing an object of a verb or of a preposition in the source text by a pronoun in the target text or, in some occasions, even omitting the object altogether.

Basic statistics revealed that subject omission and adjective transformation alone were responsible for more than 50% of the cases of gender-inclusive language in the Spanish target text. In the case of Catalan, subject omission and pronominal substitution or omission of objects were responsible for 40% of the cases of gender-inclusive language, approximately. It was also observed that 41% of the cases labelled as "Gender-inclusive" in Catalan did not follow from any transformations applied to the grammar of the source text, while this was only so in 31% of the cases in Spanish.

Several conclusions can be reached on the basis of these figures. First, we can conclude that the differences between the translation of the Preface and the translation of the novel in Spanish are mostly due to the use of two particular translation strategies that substantially change the grammar of a given expression in the source text. These strategies are extensively used when translating the novel, but not when translating the Preface, arguably for stylistic reasons that are intimately linked to the fact that the novel is a literary piece of writing constrained by a spatial-temporal context and a very well-established set of characters that supply the referential content to nouns, pronouns, etc. This means that while we should answer research question number one by saying that it is Compta who makes women visible most often in the novel, it would be necessary to point out at subject omission and adjective transformation in Spanish as directly responsible for the situation being so. The second conclusion is that if we try to answer research question number two by paying attention only to those cases that are not affected by the three translation strategies that have been shown to be directly responsible for the degree of women's (in)visibility in the two studied texts,

we would have to say that Compta uses gender-inclusive language more often than Valentí (41% vs. 31% of the cases). What emerges from all these observations is that subject omission, adjective transformation and object pronominal substitution and omission constitute various loci of women's invisibility in both translations.

To finish off, let us highlight the fact that we have shown, with empirical data, that certain translation practices have fatal consequences for women's visibility in English-into-Romance translations. This allows us to leave the domain of pure description and explore that of prescription. In other words, while it is true that any recommendation given here for translators to depart from linguistic sexism and make women visible in any texts that are to be translated from English into Spanish or Catalan is grounded on the (subjective) opinion that anyone with a feminist ideology should take action in any possible domain of their life and work (and this includes translating/rewriting a text bearing in mind that women can and should be linguistically represented whenever possible), it is also true that the findings of this paper objectively show the effects of certain widely extended English-into-Romance translation practices on women's visibility, which allows translators with sensitivity towards sexual difference to be aware of the tools they have at hand and gauge the impact of those on the linguistic representation of women in discourse.

In sum, apart from avoiding the use of the generic masculine, which perpetuates an androcentric view of the world where women are not only invisible, but also inferior to men, translators wishing to maximise women's visibility in their texts can also consider the following particular indications: (i) grammatical subjects should be kept in the target text as often as possible; (ii) the adjectives of the source text should not be paraphrased with other categories in the target text; (iii) adjectives that can inflect for feminine should be preferred to those that have an invariant form. In the case of Catalan, a fourth one can be added: (iv) when pronominalizing objects of prepositions in Catalan, strong pronouns should be used more often than weak forms whenever possible. Being aware of the impact that these practices have had on existing translations from English into Catalan and Spanish should help future translators gain a deeper understanding of the mechanisms that make women unseen in written texts. For those for whom making women visible in language is important, such knowledge is *per se* a starting point and a tool to defeat linguistic sexism in translation; for those who may not care (yet), it may be valuable food for thought.

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Notes

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2. Best translation in prose for Lawrence Durrell's *Monsieur and Livia*, awarded by *Institució de les Lletres Catalanes* in 1998; *Premi de Traducció Vidal Alcover* for *Cinc llibres*, by Rabelais in 2001.
3. <http://www.arcadia-editorial.com/autor.php?cat=2&id=4>.
4. I kindly thank Ester Pou for making me aware of the existence of this translation.
5. <http://www.visat.cat/espai-traductors/cat/traductor/137/29/angles/jordi-larios.html>.