Example of Academic writing – Corrina Pearce

## Feminist translation - recovering Eve

The preservation of the author’s voice and the context in which the source text was produced is essential so as not to inflict ‘cultural violence’ (Venuti, 1995) on the text. Appiah also agrees that the production of a ‘thick translation’ is to ‘continue the repudiation of racism (and, at the same time, through explorations of feminist issues and women’s writing, of sexism)’ (Appiah, 1993, p. 342). He is not the only scholar to see parallels between foreignizing translation and feminist translation as forms of activism. Olga Castro has also spoken of these parallels (Castro 2009, p.7) . Along with Massardier-Kenney, Castro writes about feminist scholars that came out of Canada in the late 1980s and early 90s. These scholars, such as Louise von Flotow, Barbara Godard, Suzanne de Lotbiniere-Harwood, paved the way for a new kind of translation that enabled the feminine to make herself known.

One feminist translation method is supplementing through footnotes or in-text explanations. This method was used by the Canadian school of feminist translation (Von Flotow 1991, 74–78) as a way to make the presence of the female translator known to the reader. This method is used by Justine Pas and Magdalena Zaborowska (2017, pp. 145-149) in their Global Feminisms Project to bring the feminine ‘other’ to the attention of the readers of the interviews they conducted with women from countries such as Poland, China and India. They used footnotes to give information about linguistic, cultural and political details to the readers. This enriches the experience for the reader and allows he or she to engage with the source culture and be aware that they are reading a novel that comes from a culture different from their own.

The authors also use another feminist method, that of supplementing (2017, pp. 142-145). This involves the use of paratexts, such as prefaces and forwards, but also in-text notes in parentheses used for explicitation or supplementary information. They use it to emphasize the foreignness of the text and the presence of the translator, but in the case of *Memorias de un Solterón* this method would be counterproductive to the intentions of this translation project in that it would be an irritating disruption of the reader’s enjoyment of the novel.

The use of footnotes, however, will provide more options to deal with the many cultural-specific items that proliferate this text. Using Aixelá’s taxonomy (Aixelá, 1996), a variety of different solutions will be necessary to allow the target reader the opportunity to benefit fully from the richness of the writing, that includes references to other novels, consumer items of the day, such as cigars, clothing, food, philosophy, politics and religion, to name a few.