



Universidad de Oviedo  
*Universidá d'Uviéu*  
*University of Oviedo*

**Translating for the Future:  
Feminist Strategies in the English-Spanish Translation  
of Literature for Teenagers**

Trabajo Fin de Grado  
Grado en Estudios Ingleses

Año académico 2022/2023

Autora: Sara Gutiérrez Gonzalo

Tutora: Lucía Prada González

Mayo de 2023

## *Table of Contents*

<i>1. Introduction.....</i>	<i>1</i>
<i>2. Theoretical Framework.....</i>	<i>5</i>
<i>2.1. Literature, Discourse and Identity-making Processes .....</i>	<i>5</i>
<i>2.2. Translating with a Gender Perspective .....</i>	<i>10</i>
<i>3. Case Analysis.....</i>	<i>16</i>
<i>3.1. Introduction and Methodology.....</i>	<i>16</i>
<i>3.2. Analysis .....</i>	<i>19</i>
<i>3.3. Discussion .....</i>	<i>27</i>
<i>4. Conclusions.....</i>	<i>29</i>
<i>5. References.....</i>	<i>32</i>

## *1. Introduction*

As a potential professional translator, I want to be aware of the impact of my future work, and would like to use my position to give positive representation to those who have been misrepresented or occluded through translations in the past—such as women, queer people or racialized individuals. This can surely be done by authors through the creation of narratives which feature diverse casts of characters and give voice to silenced stories. But, is there anything that translators working with the pair of languages English-Spanish (EN-ES from this point onwards) can do to contribute to this cause, or are they powerless in this respect?

The origin of this project is an interest in exploring the translation strategies professional translators can use in order to apply a gender perspective to their works, motivated by the belief that feminist translation can have an impact on society and contribute to social change by offering readers new perspectives and possibilities on the use of language. Thus, the following research question was posed: “What can a professional EN-ES translator do to offer teenage girls feminist translated texts?” In order to answer it, this project analyzes the Spanish translation of a comic book with said target audience, always taking into account the possible impact that feminist translations can have on girls aged 13 to 18, since the research question stems from the idea that this social group is most surely positively affected by this approach to translations. This analysis is supported by a previous review of the literature of different theoretical approaches to translation and to identity formation—in particular, self-perceived identity—of teen girls aged 13 to 18.

The theoretical reasoning behind this research is developed in subsections 2.1 and 2.2. The first subsection is devoted to a review of the literature on the possible impact that translated texts may have on the formation of our identity, since that is the main motivation behind my analysis, with special attention to the case of 13- to-18-year-old girls, who are the target audience of the literary work to be analyzed. It explores Foucault’s theory on how we shape our identity—a term which will be used as synonymous for the word “self-perception” throughout

this project, although the notion of “identity” can be considered in broader and more complex ways—through the discourse that we consume, in which we can include literary works. This subsection 2.1 also focuses on the implications that a feminist approach to translation may have on the identity-forging processes of teen girls. Feminist translation devices aim to support and empower women by giving them tools to fight the patriarchal norm that oppresses and diminishes them. In the case of teen girls, who are in a critical period for the formation of their self-perceived identity and are particularly prone to having negative ideas of themselves, the hypothesis proposed by this project is that creating feminist target texts for them could help them overcome those self-esteem issues.

Once the relation between the literature we read and how we perceive ourselves is established, the role of translation comes into play in subsection 2.2. Since target texts (TTs) are a part of the discourse that surrounds us, just like their source texts (STs), then they must have some impact on our identity-making processes. It is because of this that academic fields focusing on the social impact of translation such as Feminist Translation Studies are highly relevant. This project offers an analysis of the feminist translation devices proposed by the Canadian School of Feminist Translators, included in subsection 2.2, and of a set of specific devices to be used in English-to-Spanish translations proposed by scholar Olga Castro Vázquez, included in subsection 3.1, as they will be the base for the case study in subsection 3.2.

The case study that follows this theoretical framework aims to analyze how exactly feminist translation devices can be used in the EN-ES translation of a piece of literature which has teens aged 13 to 18 as its main target readership. This aims to prove that these devices can truly be useful for professional EN-ES translators, and that they are not only theoretical ideals. It provides a quantitative and qualitative analysis of the different instances in which the devices are used in the case study TT, and discusses how they are used as well as the possible effects that using these feminist devices can have on the readers of the TT. Additionally, the analysis aims to show the possible implications of using these devices in the case of the particular TT taken as object of study, that is, the first volume of Carly Usdin’s comic series *The Avant Guards*, translated into Spanish by Liza Pluijter Izquierdo.

This book tells the story of a group of college students who form a female basketball team together. The two main characters are Charlie—a transfer student who will have to overcome her anxiety to join a basketball team after having gone through difficulties at her previous college—and Liv, a basketball lover who wants to convince her friends and the new transfer student to join this new female basketball club that she names “The Avant Guards”. The rest of the cast is made up of the other players of The Avant Guards: Jay, Nicole, Tiffany and Ashley. The story follows this team as they get together and play their first match as part of the female basketball league, while also focusing on the relationships between the characters, with special attention to the romantic feelings that Charlie and Liv develop for each other.

The reasons behind the choice of this work are the fact that it has teenagers as its main target audience, as can be seen in the comic book’s Amazon page and its Barnes and Noble page, because this project focuses on how to use feminist translation strategies on books made for teen readers. It was also chosen because of the fact that it features a diverse cast, including black women, transgender women, lesbian, and bisexual women, as well as the non-binary character Jay. This part is relevant for the choice, as it will allow for an explanation of how the aim to create a diverse and inclusive literary work cannot end with the creation of the characters or the plot: choosing the language and style with which to write the story is the responsibility of the author, in the case of the ST, and of the translator in the case of the TT, and having a gender perspective in mind when translating it is necessary if one wants to maintain this relevant feature from the ST. This TT has also been chosen because it is a good example of a consciously feminist translation made for young audiences, as is further explained on subsection 3.1.

Overall, the relevance of this project lies in its analysis of how the theoretical approach to feminist translation proposed by Feminist Translation Studies scholars can be applied in real professional situations. This is combined with an examination of the possible impact that using these feminist strategies may have on the identity-creating processes of the girls who read the translated text. Both the analysis in section 3 and the connections drawn in subsection 2.1—relating the Foucaultian theory on the discourse-mediated identity and the impact

of translation—can add new perspectives to many different conversations on the creation of our identity, the impact of literature on our self-perception, and on the need to implement feminist practices in our use of the Spanish language.

## 2. Theoretical Framework

### 2.1. Literature, Discourse and Identity-making Processes

After having established the main aim of this project, its motivations, and the research question behind it on section 1, the present section includes the theoretical framework of this project. This first subsection deals with the legitimization of feminist translation through the Foucaultian theory about the impact of discourse on the creation of our identity. It also explores the particular case of young girls, since they are the target audience of the TT analyzed in this project, and it proposes the hypothesis about how they would be the social group most positively affected by feminist translation devices.

Identity-making processes are an issue of interest in various fields, such as philosophy, psychology or neurology, with experts developing theories that give different reasons as to why we think of ourselves and others in the way we do. In some cases, the cultural environment in which the self is located is acknowledged as an important factor when developing a personal and social identity. Such theories consider that the cultural products we consume—literature, films, music, and so forth—are one of the various elements that can influence our view of ourselves and others around us. In order to support that view, I will primarily use Michel Foucault's reflection on how identity is not a fixed and essential element, but rather something that is developed and evolves depending on the different discursive contexts in which the self is situated.

Foucault's thoughts on human identity and how it is developed are explored in texts such as *Discipline and Punish* (1975). This work discusses how power agents—in this case, the monarchy—may be able to shape our identity through the exertion of their power. Throughout the text, the concept of an “unfixed identity” is explored, one that may change and evolve depending on our lived experiences. The torture that the monarchy exerts over a prisoner makes their identity shift from one of a simple criminal to one of a martyr-like figure, simply because the discourse surrounding them has changed, after a power agent has exerted their power on him. At the same time, he explores how religious beliefs, such as the concept of sin, may be able to shift our own view of ourselves and condition how we act in society, or even damage our self-esteem.

In a similar way, his text “What is an Author?” (1969) also sees identity as a central topic: it describes a polyhedric conception of the figure of the author, who acquires different “selves” during the process of writing and being read. Taking these ideas into account, it becomes evident that Foucault’s philosophy thoroughly defends a concept of fluid identities, always mediated by contexts and power agents and, ultimately, by the discourse that surrounds the self.

In their article “The Construction of Performative Identities”, Bob Jeffrey and Geoff Troman explain that “Foucault rejected any notion of an essence of being, asserting that self and identities are constructed in particular contexts affected by non-discursive institutions, texts and discourses.” (2011, 4). Similarly, scholar Steve Urbanski concludes that the conception of different selves can be seen repeatedly in his work, and that “illustrates the chameleon-like tendencies that Foucault sees for our identities” (2011, 5), further reassuring my conclusions on Foucault’s conception of human identity.

Taking that assertion as its base, this section will particularly focus on exploring how the literature that we consume is part of the discourse in which we develop our identity, and as a consequence, it can have a significant impact on our identity-forging process. The Foucaultian notion of discourse is explained in his work *Archaeology of Knowledge and the Discourse on Language* (1972), in which he conceptualizes it as the series of elements through which historians know and understand history, and— more broadly— all of the elements through which we construct and interpret the world around us. Inside of this discourse, we could find concepts like “centuries”, “hierarchies”, “science” or “texts”, among other constructions that help us understand how the world around us works, as explained on pages 4 and 5 of the introductory section of this book. All these concepts contribute to our understanding of our surroundings, and of how human societies work. They influence how we view the world, and how we act in it: because we understand the concept of science as being objective, we tend to accept those things that are scientifically proven. Likewise, because we understand the notion of authority, we tend to respect it.

If literary texts can be understood as part of this discourse, it can therefore be concluded that the literature we read has power over how we view our identity, because, as was previously concluded, Foucault understands that human



identities are mediated through discourse. It is not only the Foucaultian theory that leads to this conclusion: philosopher Paul Ricoeur focused on the effects of literature on the formation of identity in his work *One as Another*. “self-understanding is an interpretation; [...] the self, in turn, finds in the narrative, among other signs and symbols, a privileged form of mediation.” (1994, 114). Similarly, scholars Guri E. Barstad, Karen S. P. Knutsen and Elin Nesje Vestli have also reached a similar conclusion through their research, and explain that “we come to grips with our own identities by creating our own life stories, inspired by literature and drawing on literary elements” (2019, 3).

This inevitably means that the translated literature that we consume is also part of the discourse around us, and thus, may affect our identity-forging processes. That is the reason why the translator acquires a position of power similar to the one of the author, since they both create texts that will in a way mediate our self-perception. It is because of this that I believe that translating from a gender perspective can have a highly positive impact on society. In particular, this work will focus on the impact of literature written for teenagers and preteens in their identity-forging processes, from a feminist perspective. The reason for the choice of this particular demographic is because of the considerable number of studies from the fields of Psychology and Neurology demonstrating that it is in those periods of our lives that we develop our identities most intensely. This has been proved by researchers such as Jennifer Pfifer and Elliot Berkman in their paper “The Development of Self and Identity in Adolescence” (2018).

However, the debate on whether comic books and graphic novels are a form of literature or may be considered something different must be acknowledged. If we are to consider graphic literature as just another format in which the literary text may be presented, then literature may easily be found in the aforementioned description of discourse given by Foucault in his work *Archaeology of Knowledge and the Discourse on Language*, and one can reach the conclusion that it can have an effect the way in which we conceive ourselves or how we act.

But, on the contrary, perhaps some may consider it a type of low-brow, “pop culture”, and thus may conclude that its power to act as an identity-forging

element is lesser than the one of a high-brow literary piece, since the Foucaultian theory does not seem to take pop culture into account as a powerful agent. Nevertheless, the impact of pop culture in our society and its validity as an agent in the creation of our personal and collective identities has been previously explored by academic researchers, such as Shirley A. Fedorak in the book *Pop Culture: The Culture of Everyday Life*, in which she states that “Pop culture possesses its own form of power [...] popular culture is political in that it both shapes and reflects our ideals.” (2009, 11). This explanation can be used to legitimize how, even if considered “merely” an element of pop culture, comics can be considered one of the discursive elements that influence the self in Foucault’s theory, even if not originally considered in his theory, as pop culture has its own political power.

Having explored how cultural elements are a part of the discourse that surrounds us, and thus may affect the way in which we perceive ourselves and others, I will now move on to the particular case of women. Following Foucault’s ideas, it is reasonable to ask ourselves the following: how would reading literature that promotes feminist values affect a young girl’s identity-making process? The intuitive conclusion is that the impact will be positive. Humans search for inspiration or role models with which they can identify in the media that surrounds them, because they offer hope, a possible prospective future or way of being that the self would like to achieve.

Moreover, this process is particularly amplified during the self’s youth, as demonstrated by experts such as psychology professor Jennifer Pifer, who has researched the formation of identity during our youth in her works “Puberty and the human brain: Insights into adolescent development” or “Adolescent social cognitive and affective neuroscience: Past, present, and future”, among many others. In the scientific article “Study protocol: Transitions in Adolescent Girls”, in which Professor Pifer has also participated, a team of psychologists and neuroscientists concludes that, during our teenage years, our “understanding of the self grows and self-consciousness peaks” (2020, 2). They also explain how “some effects are more pronounced in female adolescents, such as the precipitous declines in self-esteem” (2020, 2). It can therefore be concluded that teenagers in general, and teenage girls in particular, are more propense to having

a negative perception of themselves. This can have consequences that will affect them throughout their adulthood as well, like psychological disorders such as depression or anxiety, or a permanently low self-esteem. This article highlights how the social environment of the self can have a positive or negative impact in their social self-perception: “some of these social processes have also been linked with pubertal development, such as self-consciousness, and the neural responses to social feedback or social self-evaluation” (2020, 2).

Thus, if young girls get to consume cultural elements that offer said hope or positive role models (i.e., they receive positive social feedback and self-evaluation when they see other teenage girls represented in a positive light), it is likely that they will improve their self-esteem and think of themselves as more active, capable, or valid than they would if they exclusively consumed products where the female characters are portrayed as having passive roles in the story, or through strongly stereotypical depictions that just reinforce patriarchal and sexist values.

Taking into account the theoretical framework that has been described in this section, this project aims to explore how literature for a young audience can be translated with a gender perspective in mind, and how that could have an impact on the self-perception of teen girls who read it in particular, as the literature reviewed leads to the conclusion that reading literature written from such a perspective and that includes positive representations of girls and women in general could have a positive impact on their identity-developing processes. In order to do so, after having established a theoretical basis that demonstrates how literature can affect our identity-forging processes, and how these occur mostly during teenage years, an analysis of the comic book *The Avant-Guards* is presented. The aim of this analysis is to see what “translating with a gender perspective in mind” may mean in practice, what strategies can be used when translating this type of work from English into Spanish and how doing so could possibly improve or change the self-perception of the young girls who read the TT. This might be able to give more insight on the existence of a feminist way of translating into Spanish, and on its importance.

The comic book that constitutes the case study for this project portrays female characters that are part of a women’s basketball team. Since the world of

competitive sports has historically been dominated by men, many women may feel like they do not belong in that environment. Because female sports leagues are not a strong part of popular culture in a way comparable to men's leagues—since they lack the male leagues' financial support and visibility in the media—they are often disregarded by the majority of the population. A piece of literature like *The Avant-Guards* may be a good opportunity for a teenager to be interested in women's basketball leagues, since the comic is usually sold considering teens and preteens as their target audience, as can be seen in its Amazon and its Barnes and Noble pages. This may lead to her shaping her identity differently, because of her new perspective on the world of sports, and on the role that women have in it: not only can they be passive spectators, but also active players, contrary to the general idea one may gather from the tendency to represent the world of sports as a male-dominated sphere. In the end, this hypothetical girl now gets to perceive herself and other women as more capable of occupying active, visible positions, as a result from her interaction with a cultural product that was written with a feminist perspective in mind.

Having discussed the importance that applying a gender perspective to translations may have, especially for young girls who are in a period that is key for the formation of their self-perceived identity, the following subsection includes an explanation of feminist translation devices as proposed by the Canadian School of Feminist translators and by the Spanish translation scholar Castro Vázquez.

## *2.2. Translating with a Gender Perspective*

The previous section explains the theoretical basis that proves the importance of feminist translation and its relevance in the identity creation of teenage girls, which is the main motivation of the case analysis that will come on the following section 3. For its part, subsection 2.2 includes an explanation of the origins of Feminist Translation Studies and the main feminist translation strategies or devices proposed by the Canadian School of Feminist Translators, which is relevant for the analysis section of this project, although that analysis mainly draws from the strategies proposed by Olga Castro Vázquez, which are introduced in this section, but further developed on the following subsection 3.1.

After the cultural turn that took place in Translation Studies during the late 20<sup>th</sup> century, new theoretical approaches reached the conclusion that the act of translation is not merely an act of linguistic transfer; it also involves cultural and ideological interpreting and rendering of the language used. As translation studies scholar Olga Castro explains, if this is true, then producing a TT that is absolutely faithful to the ST in every possible way is an unachievable goal: “a lo único que se puede ser fiel es a la interpretación que cada traductor/a realice (del original o de la autoría) a través de su lectura” (2009, 62). It is because of this that the position of the translator can be considered as one of power. Their choices when translating will never be objective or unbiased, as has been demonstrated by translation theorists like Mona Baker, Maria Tymoczko or Lawrence Venuti. Thus, each translator will have a different approach to every text, and their ideology and beliefs will permeate their TT. It is because of this that gender and translation studies may align to examine how patriarchal values may be reinforced or challenged through different translation practices. This area of study is known as Feminist Translation Studies.

One of the first and most prominent groups contributing to Feminist Translation Studies is the Canadian School of Feminist Translation—including Barbara Godard, Sherry Simon, Kathy Mezei, and Susanne de Lotbinière-Harwood, among others. This Canadian group of translators rendered into English the works of feminist authors from Quebec, in which they explored certain characteristics of the French language that they consider to be a product of patriarchy and misogyny, and aimed to deconstruct and reconsider the linguistic paradigm of the French language from a feminist perspective. The English translators of said works are considered fundamental when studying feminist translation practices, as they explicitly incorporate their feminist perspectives and beliefs into their translation processes.

That should be the main aim of Feminist Translation studies in general: to incorporate inclusive practices in translations, and to make professionals aware of how language can be used to express a view of the world based on equality, inclusivity and acceptance of all the different “selves” that exist in our world. By using this kind of perspective, translators can make everyone feel seen in the texts that they read. As previously explored, thanks to Foucaultian theory on

discourse and identity, doing something as seemingly irrelevant as changing the perspective from which we write, or the words that we use, can have a great impact on society, because all language that we use is in the end politically charged and has an effect on how we act and understand the world around us.

To adequately transfer such ideas into the English language—which, unlike French, is less prone to linguistically mark gender and can use neuter or ambivalent words in that regard—the Canadian scholars defined a series of translation strategies, such as supplementing, prefacing, footnoting and hijacking the text (von Flotow 1991, 74-84). However, it must be noted that these are not the only strategies used by feminist translation scholars over the years, and that these may not be useful for all contexts and purposes. For the analysis of the English-to-Spanish translation of the comic book *The Avant-Guards*, I will first devote the rest of this section to discuss these translation strategies and their usefulness in the particular context of this project's case study.

Supplementing is a strategy which can easily be compared to compensation, as “[i]t compensates for the differences between languages” (von Flotow 1991, 75). It is used to add certain elements that might not be present in the TT by adding new elements not present in the ST, or overtranslating certain linguistic units. In the case of the Canadian feminist translators, this strategy became very useful to translate the critique to the gender marks in the French language into English, since the latter has almost no grammatical gender marking. However, this might not be as useful when translating an English ST into a target language in which gender is much more grammatically visible, such as Spanish. Nonetheless, processes of supplementing may still happen: when translating a subject which has no gender marks in English, the translator will probably have to assign a grammatical gender to that subject, which may be considered an addition of an element that is not present in the original text. For example, if an English ST uses the sentence “everyone looked at me”, the translator will have to choose between “todos me miraron”, “todas me miraron”, or avoid gender marking by using a device like “todo el mundo me miró”. If no explicit reference to who “everyone” exactly meant, choosing any of the first two options would be adding a gender-marked detail that is not present in the ST.

As for prefacing and footnoting, these strategies are profusely used by Canadian translator and feminist scholar Barbara Godard, who explain that, when prefacing a text or using footnotes, “the feminist translator seeks to flaunt her signature in italics, in footnotes, and in prefaces, [...] actively participating in the creation of meaning” (Godard 1988, 20). Indeed, it is quite common in literary translation to see that some professionals prefer to add a preface to their texts, in which they discuss their approach to the translation of the work, the difficulties they may have had, or elements of the ST that they consider important but may not be visible in the final TT. It is just as usual to see footnotes added in translated literary texts with obscure linguistic aspects or intertextual references.

This intervention is done with the intention of being more visible in the text, and acknowledging the position of power in which translators really are: they could hide these elements from their readers, thus affecting their reading experience, but prefer to be honest and give them all the information possible about the ST. In a way, this makes the translator stand out more as an author, and not just an intermediary between the ST author and the TT readers. This process of explaining certain elements of the original text is another device used by the Canadian School of feminist translators to confront the challenge of translating the critique to the patriarchal elements of the French language that the aforementioned Canadian authors expressed in their literary works—an issue that is unique to feminist translation and/or the translation of feminist texts. Additionally, by having an explicit voice in the preface or footnotes of a text, the female translator/“author” becomes more visible in the text and acquires a higher position of enunciation, instead of keeping the position of an invisible translator—and thus also an “invisible author”, a position common for female writers throughout history, and that these feminist scholars want to challenge. This invisibility is rather common and accepted in the field of translation, and it is an issue explored and contested by scholars like Lawrence Venuti.

The third strategy described by these scholars is referred to as *hijacking* the text. It was given that name after a literary critic accused Canadian scholar Susanne de Lotbinière-Harwood of doing this in her translation of *Lettres d'une autre*, by Lise Gauvin. In the critic’s view, the translator took all kinds of liberties to edit the original ST and “made it her own to reflect her political intentions” (Von

Flotow 1991, 79). Thus, “hijacking” a text consists in changing the source text in as many ways as necessary so as to properly convey the intended message of the author, or the message that the translator wants to include in that specific translation—again, because translators may also be considered authors and not mere intermediaries between the ST author and the audience of the target language. In reality, although this strategy may seem too extreme and perhaps unethical, because many would argue that translators do not have the right to change the ST to their liking, the position defended by the ST author and by Susanne de Lotbinière-Harwood was quite the opposite. Not only did the translator work hand in hand with the ST author and have full permission to make any changes necessary to the text: in her view, a translator never requires any permission to “hijack” a text in the first place.

This position is an extension of the postmodern conception of literature, texts and authorship that was predominant at the times. Because the author is no longer considered an authority over the text, its meaning or message, each reader may choose to interpret it in a milliard of different manners, regardless of the author’s original intentions or personal views. Similarly, a translator may choose to “rewrite” the source text as they please so as to create their own personal translation and express the meaning that they have interpreted from the text; if translation can never be objective and impersonal, and the interpretation of a literary text’s message will vary from reader to reader, as previously explained, then there is no point in trying to be “faithful” to the ST’s intentions—which the translator will never get to truly know, in any case—and there is nothing unethical about this translation strategy, which can be considered just an amplified sort of modulation.

However, it is reasonable to conclude that this strategy may not be suited for all contexts: in the case of an editorial translation job in which the client does not wish for such an untraditional approach to translation, “hijacking” the text in this way would not truly be an option. This is the case in most translation jobs that a professional translator will have to face in their professional lives. Nonetheless, even if it is not a strategy that one can freely use in their usual translation practices, it is an interesting device that opens many new possibilities and challenges the traditional conception of a “faithful” or “objective” translation.



In the case of ES-EN translation, the following analysis section takes the work of Olga Castro Vázquez as reference. She proposes two main devices to translate from English into Spanish while applying a gender perspective: neutralization—also referred to as generalization—and feminization—also named specification. These two concepts, which are further explained in the introductory section of the analysis, can help translators avoid the “male as norm” principle, which has been defined as “the male linguistic bias [that] works to exclude and ignore women, diminish the female experience, and determine that female ideas or forms are unfit to represent many social categories” (Motschenbacher 2010, 89).

The fact that many feminist translation devices have been proposed and discussed by translation theorists is clear. Section 3 includes a thorough analysis of the Spanish translation of the first volume of the comic book *The Avant Guards*, which includes a quantitative analysis of the number of times each device is used, a comparison between them, and a qualitative analysis focusing on how using said devices may have an impact on the self-perception of the teen girls who read the text.

Having introduced the basic theory of Feminist Translation Studies and the translation devices proposed both by the Canadian School—supplementing, prefacing or footnoting, and “hijacking” the text—and by Castro—feminization and neutralization—subsection 3.1 follows with an introduction to the case study of this project.

### 3. Case Analysis

#### 3.1. Introduction and Methodology

After the development of the theoretical framework behind this work on section 2, subsection 3.1 serves as an introduction to the case study on subsection 3.2, explaining why the TT to be analyzed can be considered a feminist translation. It includes a deeper explanation of the English-to-Spanish feminist translation devices proposed by Castro, which are first presented in the theoretical framework subsection 2.2, since they will be profusely used in the following analysis of the TT.

The following analysis takes the Spanish translation of the first volume of *The Avant Guards*, by Liza Pluijter Izquierdo, as an example of a feminist approach to the translation of graphic literature for teenagers. The professional translator openly shares her feminist beliefs and activism in her social media, such as in her twitter profile, where she describes herself as a “feminist killjoy” (Pluijter, 2023). That is why it is reasonable to assume that she approaches translation from a gender perspective, especially when translating a comic book which has been written by an openly queer and feminist author, featuring an undoubtedly queer and feminist cast of characters. Additionally, the Spanish publishing house for which this translation was made, Fandogamia Editorial, has overtly shared their willingness to apply a gender perspective to their publications through their Twitter profile. Two examples of this are a tweet they published on June 6, 2019, where they express their concerns with using sensibility readers to ensure that the content they published had a gender perspective in mind (Fandogamia Editorial, 2019), and another tweet from March 8, 2023 in which they offered one of their books for free in order to raise awareness on Women’s Day (Fandogamia Editorial, 2023). This evidence makes it even easier to believe that any translator working for them would be willing to consciously apply feminist translation strategies to their work.

Having the devices in mind proposed by Olga Castro Vázquez in her article “Género y traducción: Elementos Discursivos para una Reescritura Feminista” (2008), which focuses on translations from English into Spanish, this analysis section analyzes how both these and the aforementioned strategies

described by Canadian scholar Von Flotow are visible in Pluijter's translation, as well as some possible motivations behind her decisions or options. The aim of this analysis is to determine whether this theoretical approach proposed by Feminist Translation Studies scholars can truly be applied in real professional situations, how a professional translator would do so, and finally examining the possible impact that using these feminist strategies may have on the identity-creating processes of the girls who read the translated text.

The two main strategies proposed by Castro are neutralization/generalization and feminization/specification. The first device implies substituting the gendered term for one in which gender is not explicit, so as to avoid using any grammatical gender marks. This strategy proves to be very practical in a language in which the use of grammatical gender is highly frequent and seemingly unavoidable, as is the case of Spanish. A clear example of neutralization would be choosing to translate "everyone" as "todo el mundo", instead of the default "todos". While using this approach normally produces lengthier sentences, it helps to avoid the "male as norm" principle that is so deeply rooted in human language and constantly makes speakers and hearers use male gendered forms to refer to both male and female subjects, as explored by countless feminist scholars like Motschenbacher or Dale Spender.

Neutralization may also be achieved through the use of gender-neutral pronouns in the languages that naturally have them, such as German. In the case of English, the singular *they* pronoun has become quite accepted and broadly used by speakers as a linguistic element to use when the gender of the subject is unknown or when referring to a non-binary or genderqueer individual. As a response to this linguistic change, speakers of Spanish have thought of different methods to include a gender-neutral grammatical mark in their mother tongue, such as using an -x to avoid feminine or masculine desinences (in which case *todos* would become *todxs*), or other different alternative characters, such as @. Among these different gender-neutralizing strategies, some speakers have also begun to use the vowel e as a gender-neutral mark (so the masculine form *todos* becomes *todes* in its gender-neutral form). The clearest advantage of this gender mark is that it allows for a simple and natural pronunciation for Spanish speakers, and it also is coherent with the proposed gender-neutral personal pronoun *elle*,

which could be exchanged for *él* or *ella*. This *e* desinence seems to be the strategy that is preferred by speakers, since in 2020 the Real Academia Española included it in their “Observatorio de palabras”, which is a webpage offering information about new terms which are being under consideration before they are included in the RAE’s official dictionary. However, the term was deleted from this page due to the “confusion it created” (RAE, 2020), as they explained through the official twitter account on November 30<sup>th</sup>, 2020. This may indicate that the use of this form is not yet as widespread among Spanish speakers. Nonetheless, many authors and translators use it as a neutralizing strategy, as it happens in the case study for this analysis, *The Avant Guards*.

The second strategy proposed by Castro is feminization, also referred to as specification. Through this device, the translator aims to make the feminine grammatical gender marks more visible in their TT. These feminine forms tend to be eclipsed by the male ones as a result of the “male as norm” principle in language, which in Spanish is mostly represented by the generic use of the masculine gender mark. By avoiding that generic use of the masculine, the translator is actively questioning and challenging the normative use of the language. Bringing attention to the position of feminine gender marks in the language we use may lead to social change, as it could make readers reflect on the situation where women are placed in a patriarchal society.

This discussion on whether language can shape our thoughts, as well as on the effects of inclusive language on society and on our worldview is a very ambitious area of research which cannot be covered in this project. However, the empiric research carried out in the article “When He Doesn’t Mean You: Gender-Exclusive Language as a Form of Subtle Ostracism” (Stout and Dasgupta 2011), as well as by researchers Boroditsky, Schmidt and Phillips in their article “Sex, Syntax and Semantics” (2003), seem to indicate that there is some level of correlation between our use of grammatical language in gender and our conception of the world. Additionally, it could also be argued that Foucault’s theory on why literature affects our self-perception can be used to argue for the fact that language may have an impact in our worldview, since, in the end, most of the elements in the Foucaultian discourse are realized through language.

Feminization can be realized in Spanish in many different ways: for example, by using the feminine grammatical marks as a general form to refer to entities of all genders, which in Spanish would correspond to using a “generic feminine” rather than the usual “generic masculine”. Feminization may also occur through the explicit reference to both feminine and masculine nouns when referring to a collective including people from more than one gender—e.g., translating *everyone* for *todos y todas* instead of the more common *todos*.

The following analysis takes these strategies into consideration, as well as the ones used by the Canadian feminist translators mentioned in the previous theoretical framework section—that is, supplementing, prefacing/footnoting and hijacking. The use of these translation devices is analyzed in a both qualitative and quantitative form, so as to explore how and how much these can be used in an English-to-Spanish feminist translation of this kind of work, and the possible effects of its use on its teen readers. The main focus of the analysis, thus, will be the use of feminine, masculine, and neuter gender marks in the TT, or the neutralizing expressions used in order to avoid them. This is done in order to show a comparison between the frequency of use of the various feminist translation strategies available. The analysis also includes discussions on the possible reasons behind the translator’s choice of devices. Furthermore, the number of instances where the “male as norm” principle is followed has also been taken into account for comparative reasons. Additionally, the analysis will also explore the possible ways in which the use of these devices may impact the self-perception of the target audience.

### 3.2. *Analysis*

Taking into account the devices proposed on subsections 2.2 and 3.1 of this project, subsection 3.2 offers an in-depth analysis of the translation into Spanish of the first volume of Carly Usdin’s comic *The Avant Guards* (2019). This analysis mainly aims to show how the translator has used the various feminist translation strategies previously explained in the theoretical framework section. It also offers some discussion on what effects could a feminist approach to translation potentially have on the identity-forging processes of its female teenage readership.

After having closely examined the Spanish translation for this comic book, table 1 compiles the results of a quantitative analysis of the use of feminist translation devices in the text. Table 2, in contrast, compiles de number of non-feminist translation devices used.

DEVICE	INSTANCES
Neutralization (avoiding gender marks)	8
Neutralization (using neuter gender with -e desinence)	3
<b>Neutralization (total)</b>	<b>11</b>
Feminization (using the generic feminine)	20
Feminization (using both feminine and masculine / neuter gender forms)	0
Feminization (no gender is specified in ST, feminine is used in TT)	13
<b>Feminization (total)</b>	<b>33</b>

Table 1: Quantitative analysis of feminist devices.

"Male as norm" principle (using the generic masculine)	1
"Male as norm" principle (no gender is specified in ST, masculine is used in TT)	3
<b>"Male as norm" principle (total)</b>	<b>4</b>

Table 2: Quantitative analysis of non-feminist devices.

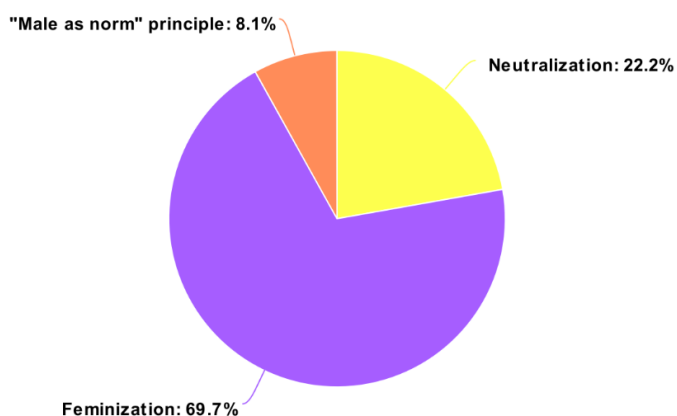


Chart 1: Quantitative analysis of feminist and non-feminist devices in percentages.

When taking into account the different strategies proposed by The Canadian School, it can be said that all the strategies used in this translation are forms of supplementing, as what they add or delete is irrelevant or seemingly unnoticeable information that appears in the ST. As can be seen, no footnoting or prefacing is used—the reason for this is most likely to be the spatial constraints of the medium through which the translation is presented: in a comic book, there is not as much space to use footnotes as there could be in a piece of literature which contains mostly or only written text. However, this would not apply to prefacing.

An interesting case when applying this categorization to the devices used in this TT is the feminization of the words “someone” and “nerd” (Usdin 2019, 70) which Charlie uses to talk about her ex-lovers, and which are rendered into Spanish as “una ex” and “obsesionada”; those could be considered cases of hijacking, as they add an important detail about the character of Charlie that is not explicit in the ST. By making those nouns exclusively feminine, it is implied that Charlie has only dated/only dates women, whereas the lack of gender marking in the ST leaves such things up for interpretation. Nonetheless, because the character of Charlie is explicitly attracted to women—as can be seen when she kisses Liv—and is hinted to be a lesbian—she is described as “kind of a stereotype” (Usdin 2019, 58) because of her masculine clothing, and on a scene where Charlie is shown wearing pins with the lesbian flag on her bag (Usdin 2019, 36)—I have personally decided to not consider those translations cases of “text-hijacking”, as they do not add anything new to the text, nor do they change it in a very clear and visible way; they just make something subtle more explicit. Nonetheless, it must be acknowledged that these could perhaps be argued as hijacking examples.

The structure of Table 1 can be divided into two different parts. The first one displays the number of cases of neutralization: firstly, the number of times in which this device is used by means of generalizing or gender-neutral expressions, so as to avoid gender marks—e.g.: translating “they are friendly” as “son buena gente”, instead of “son buenas/buenos”; and secondly, the realizations of this device through the use of the still not officially recognized Spanish gender-neutral desinence -e. Finally, the total amount of neutralization

practices used is given. This structure is consistently followed in the second section of Table 1, which includes a similar analysis of the different types of instances of feminization devices. These are analyzed quantitatively, and the second section of the table finishes by showing the total number of times where feminization is present.

Table 1 shows that the most used feminist translation strategy is feminization. Mostly, it can be seen when the characters refer to The Avant Guards as a basketball team or a group of friends. This makes up for 17 of the 20 instances of the use of the “generic feminine”—the other three happening when the group talks about another basketball team of the female league. It may seem unreasonable to conclude that this is a case of feminization, because there are no men in this group; however, one must take into account the fact that the group includes not only women, but also Jay, an explicitly non-binary character—that is, not a man, nor a woman. Thus, the translator has had to make a decision on what grammatical gender to use in her translation when referring to the group. In most cases, the choice has been to use the feminine as a general form that includes both women and non-binary people. It is interesting to note, nonetheless, that the gender-neutral form *nosotres*, using an *-e* instead of a feminine *-a* or a masculine *-o* so as to indicate gender-neutrality, is used once by the character Jay to refer to The Avant Guards as a team (Usdin 2019, 36). The fact that this non-binary character is the one using this strategy—still not widely accepted as a gender mark in Spanish—seems like a decision and not a coincidence; perhaps it can be interpreted as wanting to convey Jay’s identity through the language they use—if they explicitly use gender-neutral pronouns *they/them*, and *elle* in the Spanish translation, it makes sense to believe that Jay would use inclusive language if they spoke Spanish.

The other cases of feminization are those in which the translation into Spanish uses a feminine gender mark when no gender was explicit in the ST. The first instance of this happens not in a dialogue, but in a text written in the background: the walls of Liv’s room show a poster with some written text (Usdin 2019, 27). In the ST, it reads “When we all work together, we all win together”; this was translated into Spanish as “Trabajamos juntas, ganamos juntas”. The intention behind this change might have been to reinforce the feminist beliefs of



the character Liv. If this decision of the translator is analyzed taking into account the Foucaultian theory on the effects of what we read on our identity-forging processes explored in section 2.1, it is reasonable to say that, upon encountering this sentence, a teenager girl might be able to think of her position as a woman in relation to other women in the world, or see herself and other women as active and visible, not eclipsed by men. This might give teenage girls certain tools when forming their identity which can help them to see themselves in a more positive light, since teenagers, but specially girls, are prone to see themselves negatively and lack self-esteem during this period of their lives, as explained in the 2020 paper “Study protocol: Transitions in Adolescent Girls” referenced in subsection 2.1.

Another interesting case of this second type of feminization has to do with the translation of the expression “omg”, which appears all throughout the text and is consistently translated as “tía”. This is another instance of a conscious decision of the translator that helps to make the feminine more visible in the text and avoids the “male as norm” principle. Similarly to the previous case, visibilizing the feminine in the language might give all the teenage readers, but specially girls, interesting tools for the forming of their own self-perception, since they see how the language that they use does not necessarily need to have the masculine gender in the spotlight: they see, when reading this text, that other linguistic options that make women visible are possible, used, and just as acceptable. In the end, it is another example of how feminist translation devices might give the readers of the TT a positive representation of women in various ways. The other cases of this kind of feminization in the text include the aforementioned translation of Charlie’s “ex” into the feminine and some instances in which characters that do not appear visually and are not referred to by using any gender-marked terms are translated as female characters, as is the case of the resident assistant, who in the Spanish TT is rendered as “la encargada de seguridad” (Usdin 2019, 40).

As for examples of neutralization on this TT, other than the already referenced instance of the use of the -e desinence to refer to the main cast of characters (Usdin 2019, 36), the only other character who uses this same form of neutralization of language in the Spanish translation is Liv, who once refers to The Avant Guards as a group by calling them “mis amigas” (Usdin 2019, 17),

particularly, on a panel in which Jay is visible. She does not do this again in any page of the volume. It is because of this that it seems reasonable to conclude that the use of this form of neutralization in the Spanish translation occurs because the translator wants to make the non-binary identity of the character Jay more explicit, as all the instances of this neutral gender mark occur when they are visible in the drawings of the page, which may help readers associate this novel gender-neutral desinence in Spanish with non-binary people.

Such an explicitation of this character's gender identity, which could have been made through other means of neutralization, such as avoiding gender marks at all when talking about them—for instance Jay is described as “no muy habladore” (Usdin 2019, 32), which could have been solved with an expression like “una persona reservada”— can have a great impact on the readership of this comic, even if it happens just a few times. As has been explored previously, Foucaultian philosophy explains how the texts that we consume can help us think of the world and about ourselves differently; if a teenager comes into contact with these gender nonconforming identities through this translated comic book, they may be able to understand them better, and will be able to reflect upon their own personal identity with a previously unknown concept in mind. Acquiring different tools for self-reflection and analysis is key during our teenage years, an issue explored by Psychology and Neurology professionals such as professor Jennifer Pfifer among many others, as seen in section 2.2 of this project.

Instances of neutralization through rephrasing, so as to avoid gender marks, are much more abundant. However, most of them might have been realized so as to make the translated text more idiomatic and to avoid calques, like the translation of “he's on fire” as “menuda racha” (Usdin 2019, 80) or the one of “transfer students” as “traslados”, which can be seen in the background sign of the illustration of the page (Usdin 2019, 2). In these cases, the use of neutralizing devices may or may not have been conscious. On a similar note, the consistent rephrasing of all sentences which include the term “guys” in order to refer to The Avant Guards as a group seems to have more to do with a necessity to condense information than with a conscious decision to neutralize the gender mark. For example, the sentence “you guys did do a lot” is translated as “os lo habéis currado” (Usdin 2019, 46). Of course, the translator could have used a

feminizing strategy and translated it as “os lo habéis currado, chicas” or “vosotras os lo habéis currado”, but the choice to avoid such a thing was probably done because of the limited space available when writing dialogues in a comic book.

The TT shows only four examples of translations that follow the “male as norm” principle in some way, as shown in Table 2. This second table has been elaborated solely with comparative purposes, so as to establish a contrast between the number of times in which the usually followed “male as principle” is visible in this text and the number of times in which feminist translation devices have been used. As can be seen, the number of cases where the male grammatical gender is used to refer to groups of people—as would usually happen in Spanish because of the aforementioned “generic masculine”—or in which, if gender is not specified in the ST, the translation uses a masculine gender mark, is nearly ten times lower than the number of translation devices used to make the feminine gender more visible in the language, or at least not eclipsed by the masculine. This fact cannot be perceived as accidental or a coincidence: it seems to prove that the translator’s decisions when working with this text have been consciously made to offer a TT written with a gender perspective in mind.

The first case in which the “male as norm” principle is used can be seen on the very first page of the volume, written on a sign which reads “Bienvenidos nuevos estudiantes” in the Spanish TT. This is the only instance in which the translator has chosen to use a masculine plural form to refer to a group of people from different genders—male, female, and non-binary students. The decision to use this form in this particular context is significant for the understanding of the setting of the story, as it lets readers subconsciously know that it does not take place in a university that seems to be particularly concerned with issues of linguistic inclusivity of any kind, thus perhaps implying for the readers that the language that the characters in the story use—that is, consistently using the generic feminine, neutralizing noun phrases, or using the still not established Spanish gender-neutral desinence *-e*—can happen anywhere, no matter what the status quo is. This can be seen as another example of how reading this translation may give all readers the tools to understand that they are not any less respectable for their choice when using language, that they can use feminist

strategies in their day-to-day linguistic behavior, just like the characters in this story do. This can be especially helpful for the teenage female readership of *The Avant Guards*, since studies seem to prove that this group is particularly more self-conscious and worried about how their peers see them: introducing them to a use of language that makes the feminine more unapologetically visible and making it clear that there is nothing wrong with using it can make them feel more confident and empowered in their identity as women.

Another case in which a “male as norm” principle is noticeable perhaps has more to do with the need to achieve a TT that is idiomatic and that flows naturally in the Spanish language. Such is the case of the expression “I am not a T-Rex” (Usdin 2019, 13) which is rendered into Spanish as “no soy un T-Rex”. This is interesting because the character who is saying this is Liv, a woman. Thus, the decision to keep the T-Rex and not translating the sentence as “no soy una T-Rex” in the masculine seems interesting. It may be the case that this is a conscious decision because it seems less idiomatic to say such an expression using the feminine gender mark, but it also may be just an instance in which the “male as norm” principle, so deeply and subconsciously engraved in the mind of every member of society, finds its way to appear even when the translator seems to be consciously and carefully choosing the language she uses so as to avoid this patriarchal principle. A case where the choice of the translator raises similar doubts is the translation of “the director” as “el director” (Usdin 2019, 34); because this character cannot be seen and is never spoken about using any gendered terms in the ST, one is to either assume that this is another case of the patriarchal subconscious seeping into this translation, or that the character is indeed male, but that information is not available for the readers in this first volume. Because of this second possibility, it must be acknowledged that this may or may not be a case of the “male as norm” principle being followed.

Having developed the analysis of this translation, subsection 3.2 includes a discussion on the conclusions reached through the data collected in this analysis.

### 3.3. *Discussion*

After having analyzed in depth the translation devices used by Pluitjer in the elaboration of this TT in the previous subsection, this one presents the conclusions of such analysis and offers some discussion in relation to the theoretical framework established in section 2. The analysis clearly shows that this translation has been written with the intention of using a language that makes the grammatical feminine a lot more visible and explicit, and consciously challenging the “male as norm” principle in the Spanish language. The clearest evidence of this is the fact that it uses feminine gender marks much more frequently than it uses the masculine. This would not be relevant if this literary work only featured female characters; however, because it features nonbinary characters as well, the prominent use of the feminine, as one would use the generic masculine formula in Spanish, becomes significantly relevant. Similarly, the cases of feminization when no gender is explicit in the ST and the instances of neutralization so as to avoid the “male as norm” principle further evidence the intention of the translator to feminize the whole text through her translation.

That is why the most prominent feminist translation device used is feminization, followed by neutralization and, finally, the non-feminist approach of following the “male as norm” principle. The lack of use of reduplications—that is, using both the masculine and feminine form when referring to a group of individuals of all genders, as in the noun phrase “*todos y todas*”—is noticeable. A possible reason for this is the limitation of space that writers are subjected to when working with a multimodal work such as a comic book. The effect of not using this device is that the masculine gender desinences appear in the final text even fewer times; perhaps it was the intention of the translator to make this happen, so as to make the feminine stand out more clearly and be undoubtedly prominent in her TT. It might also be because of similar reasons that the not yet recognized by the RAE gender neutral desinence is used on some occasions, but not predominantly—even if it could have been. By doing so, Pluijter shows her support for the use of this neutral desinence while still choosing to keep the feminine desinence as the most visible grammatical gender mark in her work.

The previously reviewed Foucaultian theory on discourse and identity-making processes leads to believe that every text will have some sort of effect on

its readers' conception of the world around them, and even of themselves. In the case of Pluijter's translation of the first volume of *The Avant Guards*, the consistent feminization of the Spanish language used may be able to give its readers an example of how to use the Spanish language in an explicitly feminizing way, giving linguistic tools against the patriarchal reality that is in control of the linguistic norm. This becomes particularly relevant for the teenage readership of this work—which is, in the end, its target audience—since it has been proven that it is mainly during those years that humans develop their self-perception, a process which may have permanent consequences in their lives, as explained in the previous subsection 2.1. This particular use of language that makes the feminine more visible will presumably have a particularly relevant effect on the teenage girls who read this book, as they will be seeing themselves represented positively in the discourse that they consume—and not only through the story, but also through the language used in it. This positive representation and visibilization of the feminine can give teenage girls critical tools against patriarchal beliefs related to language and the “male as norm” principle that dominates the discourse around us. Doing so may potentially improve their confidence and make them more aware of the fact that many of their insecurities and causes for depressive or anxious thoughts, which are very common among young girls, may have a lot to do with the fact that the dominant discourse is predominantly sexist.

This section concludes that professional translators can profusely use a variety of feminist translation devices in their TTs so as to apply a gender perspective to their works, with the most commonly used one being, in the case of this study, feminization. The reason for preferring this device could be argued to be that feminist translation has the intention of not only avoiding the “male as norm” principle or being inclusive of other gender identities, but also of making the feminine more clearly visible in written texts. Subsection 3.3 also offers some discussion and insight on the possible impact of the use of these devices. After this discussion about the analysis, the final section 4 is where the general conclusions of the project are developed in more depth.

#### 4. Conclusions

Regarding the initial research question of this work, which was “What can a professional EN-ES translator do to offer teenage girls feminist translated texts?”, the topics developed in section 2 and the analysis in section 3 seem to indicate that there are many strategies that may be followed for that purpose, and that can be used when dealing with texts that have teenagers as a target audience.

The analysis of Pluitjer’s translation of the first volume on *The Avant Guards* offers relevant conclusions on how exactly the different feminist translation strategies and devices can be used in practice. As seen in section 3 of this project, the most frequently used one is feminization, a strategy defined by Castro which aims to make the feminine grammatical gender marks more visible in the TT. It is highly probable that this occurs in many other translations done with a feminist perspective in mind, as the main aim is not only to avoid the “male as norm” principle but to make the feminine significantly more visible in the text, which is achieved through this device rather than through neutralization.

However, neutralization, also proposed by Castro, is also frequently used in the Spanish translation of the first volume of *The Avant Guards*. This neutralization does not only occur in order to avoid using the masculine gender marks as a general one, but also with the intention of giving visibility and helping to normalize gender-non-conforming identities that step out of the traditional male/female binary. Such is the case when using the gender-neutral desinence. -e which can be seen various times in the analyzed TT, or the feminization of the ex-lovers of Charlie that are mentioned. Both cases prove that using a gender perspective when translating into Spanish can offer alternative ways of using the Spanish language outside of the patriarchal norm. This can be highly beneficial for the visibilization of not only women, but also many other people who tend to be occluded by the “male as norm” principle which feminist translation helps to avoid, such as those in the LGBT+ community.

This research and analysis, particularly the ideas developed in subsection 2.1, do strongly suggest that there must be a correlation between the way in which we humans forge our self-perceived identity and the texts that we read. The correlation lies on the Foucaultian notion of the discourse-mediated identity:

if we form our perception of ourselves and the world through the discourse we consume, and this discourse is partly made up of the literary texts that we read, then translated texts must have an impact on the creation of our identity. Thus, as has been previously demonstrated by many translation scholars in the past, the position of the translator becomes not the one of a simple messenger of the words of the ST author, but rather a new author altogether, who is in a position of power, since their choices will have the potential to alter the lives of other people. It is because of this power held by the translator that using a feminist approach to translation and consciously avoiding sexist language is necessary. This work strongly points to the fact that, in the case of teenage girls, the impact that using language so as to make women more visible and positively represented through it can be one of the key aspects to avoid the negative self-perception and insecurities developed by women during this period of their lives. Nevertheless, it must be acknowledged that this project does not provide any empiric evidence in regards to the psychological impact that this approach to translation can have on 13-to-18-years-old girls. It only offers hypotheses based on theories coming from the areas of psychology, philosophy, translation studies, and gender studies. That is why the hypothesis about the effect of feminist translations proposed throughout this work could very well be used in an empiric psychological study. Doing so would add new evidence about the social impact of feminist translation, and further compliment the conclusions reached in this project about *what* translators can do with an answer *why* it should be done.

In light of all the above, the overall conclusion is that there is something that EN-ES translators can do in order to show a feminist perspective in their TTs. Translations written with a gender perspective in mind can be achieved through different devices that help to avoid the “male as norm” principle in the Spanish language, and that make the feminine more present in the final text. Feminist EN-ES translation strategies must be used, as subsection 2.1 proposes, and can be used, as subsections 2.2 and 3.2 demonstrate. Translating with a gender perspective in mind is, in the end, writing with a gender perspective in mind; doing so can offer tools to fight the patriarchal norm and can give positive representation of women. Indeed, the issue of representation must not end at the point of creating stories with diverse characters, plots, or tropes that challenge



the stereotypical norm. It can and must also be achieved through the language used to create those stories. This becomes particularly relevant when thinking of young women, who during their teenage years struggle to form a positive self-perceived identity. Consuming literature that offers them a positive, optimistic and hopeful representation through characters that are young women like them, and use a language that insists on making the feminine visible, could help them with their self-esteem issues.

As authors, the least that translators can do is be conscious of the potential impact of their work. If translators use their position of power to offer the young girls of today whatever tools they have in order to help them forge their self-perception more positively, they will be doing a great act of kindness: that is, offering their support and contributing towards a better future for our youths—one in which girls grow up confidently believing in, accepting, and loving themselves.

## 5. References

- Barendse, Marjolein Eva Andrea, Vijayakumar, Nandita, Byrne, Michelle, Flannery, Jessica, Cheng, Theresa, Flournoy, John, Nelson, Benjamin, et al. 2020. "Study protocol: Transitions in Adolescent Girls". *Frontiers in Child and Adolescent Psychiatry* 10, 1018. <https://doi.org/10.3389/fpsy.2019.01018>.
- Barstad, Guri Ellen, Knutsen, Karen Patrick and Vestli, Elin Nesje. 2019. "The Search for Self: Continuity and Mutability". In *Exploring Identity in Literature and Life Stories: The Elusive Self*, edited by Guri Ellen Barstad, Karen Patrick Knutsen and Elin Nesje Vestli, 1–14. Cambridge, UK: Cambridge Scholars Publishing. <https://www.cambridgescholars.com/resources/pdfs/978-1-5275-3571-8-sample.pdf>.
- Boroditsky, Lera, Schmidt, Lauren, and Phillips, Webb. 2003. "Sex, Syntax, and Semantics". In *Language in Mind: Advances in the study of Language and Cognition*, edited by Gentner and Goldin-Meadow, 61–79. Cambridge, MA: MIT Press. <https://doi.org/10.7551/mitpress/4117.003.0010>.
- Castro Vázquez, Olga. 2008. "Género y traducción: elementos discursivos para una reescritura feminista". *Lectora: revista de dones i textualitat* 14: 285–301. <https://revistes.ub.edu/index.php/lectora/article/view/7155>.
- Castro Vázquez, Olga. 2009. "(Re)examinando horizontes en los estudios feministas de traducción: ¿hacia una tercera ola?". *MonTI: Monografías de traducción e interpretación* 1: 59–86. <https://doi.org/10.6035/MonTI.2009.1.3>.
- Fandogamia Editorial (@fandogamia). 2019. "Sobre nuestra futura edición de THE BRIDE WAS A BOY, que todavía no ha pasado por ningún control de sensibilidad". Twitter post, June 6, 2019. <https://twitter.com/Fandogamia/status/1136608399892844544>.

- Fandogamia Editorial (@fandogamia). 2023. "Hoy queremos celebrar el #8M de forma especial". Twitter post, March 8, 2023. <https://twitter.com/Fandogamia/status/1633369685755326465>.
- Fedorak, Shirley A. 2009. *Pop Culture: The Culture of Everyday Life*. Toronto: University of Toronto Press.
- Foucault, Michel. 1972. *The Archeology of Knowledge and the Discourse on Language*. Translated by A. M. Sheridan Smith. New York: Pantheon Books.
- Foucault, Michel. 1979 (1969). "What is an Author?". *Screen* 20, no. 1, Spring 1979: 13–34. <https://doi.org/10.1093/screen/20.1.13>.
- Godard, Barbara. 1988. "Theorizing Feminist Discourse/Translation". In *Translation, Semiotics, and Feminism*, edited by Eva C. Karpinski and Elena Basile, 16–25. London: Routledge Press. <https://doi.org/10.4324/9781003049296>.
- Jeffrey, Bob and Troman, Geoff. 2011. "The Construction of Performative Identities". *European Educational Research Journal* 10, no. 4: 484–501. <https://doi.org/10.2304/eej.2011.10.4.484>.
- Meeus, Wim, Iedema, Jurjen, Helsen, Marco and Vollebergh, Wilma. 1999. "Patterns of Adolescent Identity Development: Review of Literature and Longitudinal Analysis". *Developmental Review* 19, no. 4: 419–461. <https://doi.org/10.1006/drev.1999.0483>.
- Motschenbacher, Heiko 2010. *Language, gender and sexual identity: Poststructuralist perspectives*. Amsterdam: John Benjamins Publishing Company.
- Pfeifer, Jennifer, and Berkman, Elliot. 2018. "The Development of Self and Identity in Adolescence: Neural Evidence and Implications for a Value-Based Choice Perspective on Motivated Behavior". *Child development perspectives* 12, no.3: 158–164. <https://doi.org/10.1111/cdep.12279>.
- Pluijter Izquierdo, Liza (@batpyrope). 2023. "Translator&Interpreter | Feminist Killjoy". Twitter profile. <https://twitter.com/BatPyrope>.

- Real Academia Española (@RAEinforma). 2020. “Gracias por su interés. Debido a la confusión que ha generado la presencia de «elle» en el «Observatorio de palabras»”. Twitter post, October 30, 2020. <https://twitter.com/RAEinforma/status/1322152976186806278>.
- Ricoeur, Paul. 1994 (1992). *Oneself as Another*. Translated by Kathleen Blamey. Chicago and London: Chicago University Press.
- Stout, Jane., and Dasgupta, Nilanjana. 2011. “When he doesn’t mean you: Gender Exclusive language as ostracism”. *Personality and Social Psychology Bulletin* 37, no. 6: 757–769. <https://doi.org/10.1177/0146167211406434>.
- Urbanski Steve. 2011. “The Identity Game: Michel Foucault’s Discourse-Mediated Identity as an Effective Tool for Achieving a Narrative-Based Ethic”. *The Open Ethics Journal* 5: 3–9. <https://doi.org/10.2174/1874761201105010003>.
- Usdin, Carly. 2019. *The Avant Guards*. Los Angeles: Boom! Studios.
- Usdin, Carly. 2021 (2019). *The Avant Guards*. Translated by Liza Pluijter Izquierdo. Valencia: Fandogamia Editorial.
- Von Flotow, Luise. 1991. “Feminist Translation: Contexts, Practices and Theories”. *TTR: Traduction, Terminologie et Redaction* 4, no. 2: 69–84. <https://doi.org/10.7202/037094ar>.