VIRGINIA WOOLF: THE TRANSLATIONS OF *A ROOM OF ONE'S OWN* AND *THREE GUINEAS* TO CONSTRUCT A FEMININE GENEALOGY

VIRGINIA WOOLF: LAS TRADUCCIONES DE *A ROOM OF ONE'S OWN* Y *THREE GUINEAS* PARA LA CONSTRUCCIÓN DE UNA GENEALOGÍA FEMENINA

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Abstract

This paper sets out to perform a comparative analysis of the translations into Spanish of Virginia Woolf's feminist essays *A Room of One's Own* and *Three Guineas*, as well as a study of the correlation between Woolf's feminist ideas and the situation of Spanish women at the time the translations were published and nowadays. The aim of this work is to assess to what degree the translators' choices influenced the transmission of Woolf's intended message, and the connection of such translations to women's circumstances in Spain at the time of their publication. Newmark's (1988) and Holmes' (1988) approach to translation, together with feminist translation theory, provide the theoretical framework. The results assert the relevance of Woolf's feminist ideas and the essential role of translation in the construction of a feminine genealogy.

Key words: Virginia Woolf, translation and gender, feminism, feminist translation, feminine genealogy.

Resumen

En este artículo se lleva a cabo un análisis comparativo de las traducciones al español de los ensayos feministas *A Room of One's Own* y *Three Guineas* de Virginia Woolf, así como un estudio de la correlación entre las ideas feministas de Woolf y la situación de las mujeres españolas en el momento en el que las traducciones fueron publicadas y en la actualidad. El objetivo de este trabajo es determinar hasta qué punto las decisiones de los traductores influyeron en la transmisión del mensaje que pretendía transmitir Woolf, y la conexión entre dichas traducciones y la situación de las mujeres en España en el momento que fueron publicadas. El enfoque de la traducción de Newmark (1988) y Holmes (1988), junto con la teoría de la traducción feminista, forman el marco teórico. Los resultados de este estudio demuestran la relevancia de las ideas feministas de Woolf y el papel esencial de la traducción en la construcción de una genealogía femenina.

Palabras clave: Virginia Woolf; traducción y género; feminismo; traducción feminista; genealogía femenina.

1. INTRODUCTION

In today's globalised world, communication does not only serve as a means of exchange of ideas and as a source of knowledge, but plays a key role in the construction of relationships between people of different cultures. In this sense, when dealing with translation, a way of cross-cultural communication, it is important to consider the role of the translator when carrying out the act of cultural transmission, especially when it involves the realities of those whose position in the social system might be special, such as is the case with minority groups —in terms of power— like women. Here is where feminist translation plays an important part. According to Sherry Simon (1996:1) women and translation have been traditionally deemed inferior in comparison to men and the original work, hence feminist translation theory ''aims to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social ladder''. Therefore, having regard to how women and their history have been ignored throughout time, feminist translation can be seen as a tool to retrieve the testimonies and ideas of women and, hopefully, change their position in the social hierarchy. Considering this idea, the discussion that Pilar Godayol (2014) poses about translation as an important tool for the recovery of a feminine cultural genealogy is of utmost relevance considering the growing presence of feminism in our society. The need to build the feminine genealogy that Godayol describes in her article arises from the fact that women's voices and history have been ignored over the centuries by patriarchy; this is why it is important in feminist translation to counteract this invisibility that has been imposed upon women writers and preserve their message, so that we can provide ourselves with 'symbolic mothers' (GODAYOL, 2014). One of these 'symbolic mothers' is Virginia Woolf.

Virginia Woolf was born on 25 January 1882 in London, England. She is considered a pioneer in feminism as a result of her avant-garde views of women inequalities, her

criticism of patriarchy and defence, in her essays, of a social change that would favour the securing of women's rights. Her work has been widely translated in Spain since the Argentinian writer Jorge Luis Borges translated *A Room of One's Own* in 1936, which started to circulate in Spain ''amongst certain literary elites during the Francoist period'' (GODAYOL, 2014: 78), and immediately aroused the public interest; nowadays her work continues to be very relevant. The translations into Spanish of her feminist essays *A Room of One's Own*, translated by Borges in 1936, by Laura Pujol in 1967, and by María Milagros River Garretas in 2003, and *Three Guineas*, translated by Andrés Bosch in 1977, are the subject matter of this article. Woolf highlights in both essays the importance of female historiography by means of exposing how history is written by men, how they represent women, and how women must think back through our mothers, since ''it is useless to go to the great men writers for help'' (WOOLF, 2012: 93). Moreover, she provides in *Three Guineas* a list of notes and references about women and their works that allows the reader to explore the history of women, an alternative history which have been ignored and derided by historians.

Taking into account how the translations into Spanish of *A Room of One's Own* and *Three Guineas* appeared during and after the Spanish dictatorship, the social and political climate of that period of time where women were demanding their place in society, Woolf's emphasis on female historiography, and the relevance of her ideas to this day, this article sets out to assess to what degree the choices of the translators regarding gender and feminine representation influenced the translations, and, consequently, the transmission of the original message; and, on the other hand, to establish a correlation between Woolf's feminist ideas and women's situation at the times of publication and nowadays.

2. THEORETICAL FRAMEWORK

According to Simon (1996: 38), despite the fact that women and translation have been traditionally deemed as weak and inferior, ''women have used translation to open new axes of communication, to create new subject positions and contribute to the intellectual and political life of their times''. This allows us to understand translation as a powerful tool related with cultural debates and communication, as well as a means of expression through which the translator deals with social values and political ideas (TALAVÁN, 2017: 2). Given its importance, the process of translation, i.e. the linguistic transfer, has been studied by many theorists, resulting in the development of different translation theories that differ in their understanding of the practice of translation. In this study we will focus on the prescriptive translation theory and the descriptive translation theory.

2.1. Prescriptive Translation Theory

Prescriptive translation theory is source-text oriented, meaning that it is concerned with the transference of the features of the source text to the target text; that is to say, the translation must be equivalent to the original, which consists in the reproduction of the

source text's message and, if possible, of its structure (RABADÁN ÁLVAREZ, 1991: 51); this could be considered as the first extreme of the historical dichotomy between literal and free translation. One of the most important theorists in the recent history of translation is Peter Newmark. His approach to translation oscillates between the prescriptive and descriptive translation theory as he believes (1988) that literal translation —i.e. word-by-word translation— is the basic translation procedure, and proposes two translation methods: 'semantic' and 'communicative', the former focusing on the source language and being in practice similar to literal translation, and the latter focusing on the target language, being similar to free translation.

2.1.1. Newmark's Translation Approach

For Newmark (1988: 5), translation is ''rendering the meaning of a text into another language in the way that the author intended the text''. Consequently, the intention of the translator should be identical to that of the author of the source text; it is also important to consider the context of the source text, and whether the translation is targeted towards the same or different type of readership.

In order to carry out the process of translation it is important to consider text types. Newmark (1988) proposes three types of texts: expressive, informative, and vocative. He explains that for the purpose of translation, expressive texts can be classified according to their characteristics, i.e. serious imaginative literature, authoritative statements, and autobiography, essays and personal correspondence. The core of expressive texts is the writer, the mind of the speaker. On the other hand, informative texts are concerned with any topic of knowledge, reported ideas or theories. The core of informative texts is the facts of the topic, reality outside language. Lastly, vocative texts focus on the readership, as they call upon the readership to act, think, feel or react in the way intended by the text. In vocative texts, the relationship between the writer and the readership is very important and it is determined by different types of grammatical relations or forms of address. These texts must be immediately comprehensible to the readership. The core of vocative texts is the addressee.

Moreover, Newmark (1988) believes that literal translation is the best and only valid method of translation, as it secures pragmatic and referential equivalence. Accordingly, Newmark proposes two methods, in terms of the dichotomy between literal and free translation: 'semantic translation' and 'communicative translation', and he states:

> *Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. (NEWMARK, 1988: 39)*

Taking into account the communicative and semantic translation methods, as well as the factors mentioned at the beginning —intention, understanding, context, and type of readership— the concept of equivalence comes to mind: ''It has sometimes been said

that the overriding purpose of any translation should be to achieve 'equivalent effect', i.e. to produce the same effect (or one as close as possible) on the readership of the translation as has obtained on the readership of the original'' (NEWMARK, 1988: 48), and Newmark sees it as the desirable result and, depending on the text's type, even essential. Consequently, the 'equivalent effect' is an important concept to consider when translating different types of texts, so that they can be as effective as possible.

Accordingly, Newmark's approach will be the most suitable to assess the differences between the translations of Woolf's essays with regard to the originals and the transmission of their intended message, especially as Woolf's essays can be considered expressive and informative, as they deal with women's issues, whilst, at the same time, Woolf provides and discusses real information on the matter by means of letters, in the case of *Three Guineas*, and through the speaker's voice in *A Room of One's Own*; finally, they can be considered vocative texts, since she addresses her readers, especially women, directly in both essays.

2.2. Descriptive Translation Theory

The descriptive translation theory challenges the previous established translation methods and focuses on the target text and its function, it dismisses the concept of fidelity and assumes the target text's equivalence once the target text is accepted as such by the target culture (TOURY, 1981: 19) —i.e. there is no perfect translation, but an accepted one according to the context and function of the text in the target culture.

Since the 1980s, this shift from the previous prescriptive translation methods and approaches led to placing emphasis on what translations do, how they circulate in the world and how they elicit a response (SIMON, 1996). This turn in the theoretical approach to translation has been called 'the cultural turn' and ''it prepared the terrain for a fruitful encounter with feminist thought'' (SIMON, 1996: 7).

James S. Holmes, one of the most prominent translation scholars, was key in the development of translation studies as a discipline. Holmes contributed to the development of descriptive translation theory putting forward a framework, presented by Gideon Toury (1995) as Holmes' map, describing what translation studies cover. In this map, Holmes (1988) presents the three possible foci of descriptive translation studies (DTS): product-oriented DTS, function-oriented DTS, and process-oriented DTS; and according to Holmes:

> *Function-oriented DTS is not interested in the description of translations in themselves, but in the description of their function in the recipient social-cultural situation: it is a study of contexts rather than texts. Pursuing such questions as which texts were (and, often as important, were not) translated at certain time in a certain place, and what influences were exerted in consequence […]. (1988: 72)*

Therefore, function-oriented DTS studies the function of translations in the recipient sociocultural situation and the influence they exert. Consequently, this approach will be

key for studying in this article the function of the translations in the recipient sociocultural situation, given that the translations of Woolf's essays were published in Spain in different political and social climates from those of England, where the feminist discourse was necessary.

2.2.1 Feminist Translation Theory

Feminism has become ''one of the most potent forms of cultural identity to take on linguistic and social expression over the last decades'' (SIMON, 1996: 7). As a result, feminist thought has influenced translation practice, posing questions about traditional gender roles, the cultural context in which translation is done and the politics of language (FLOTOW, 1997: 14).

Accordingly, considering the role of translators dealing with cultural and ideological issues in their translations, it is necessary to consider certain factors that can determine the outcome of translations. Linda Alcoff (1988), a feminist theorist, presents three factors that play an important role in feminist works in translation studies: 'identity politics', since the translator's cultural and political ideas will determine her or his insights or opinions and have an effect on the translation; 'positionality', which has to do with the way cultural values and ideas are interpreted and constructed; and 'historical dimension', as the translator's interests and perceptions might change with time.

Therefore, since the translator's ideology can have a great effect on translations, and their use of language intervenes in the creation of meaning and reality, the feminist translation theory will enable the study of the transfer of feminist ideas from the originals to the translations of Woolf's essays, on the basis of how the translators dealt with the feminist discourse and feminine representation of the essays. Consequently, we will be able to study the correlation between these translations, Woolf's feminist ideas and the situation of Spanish women when the translations were published, highlighting the importance of translation in the transmission of women's history.

2.3 Translation and Gender

According to Luise von Flotow , a prominent feminist scholar, 'gender' is a concept that ''refers to the way different sexes are culturally constructed depending on the time, place and group in which women and men live''(2010: 129). When gender was brought into relationship with language as a result of the women's movement, gender issues inevitably became entangled with issues of language (FLOTOW, 1997: 1), leading to its incorporation as an analytical category into translation studies in the late 1980s.

The relationship between translation and gender has developed a fruitful interest in the exploration of cultural and linguistic transfer, which brought into the discussion the presence of chauvinist patriarchal aspects in society and language. As a consequence,

the feminist work in translation asserts and explores gender difference and the way such differences are expressed in language (FLOTOW, 1997: 95-96).

2.3.1 José Santaemilia's Study of the Interconnection between Women and Translation

Santaemilia (2011) reflects upon the intersection between woman and translation as a territory full of possibilities. According to Santaemilia, the relationship between gender and translation studies has proved to be very fruitful since the publication of *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996), by Sherry Simon; and *Translation and Gender: Translating in the Era of Feminism* (1997), by Luise von Flotow, up until nowadays. As a result much has been written and studied about gender in translation studies and the role of women as creators of meaning.

Santaemilia (2011:16) highlights the role of translation in democratic societies, where the relationship between women and translation is —''with as many exceptions as you would like— linked to the ideas of plurality, democracy, subversion, suggestion and revolution'', and serves as a means to recover the hidden history of women and enrich our culture. In addition, the complicity between translation and women studies encourages women's creativity and solidarity, as well as generating a space of social justice. Accordingly, Santaemilia draws attention to Eleanora Federici's (2011) perspective of translation as a powerful performative tool in this context, ''as it constitutes a subversive manipulation of conventional language and a way of representing the differences between the sexes and cultures'' (2011:22). Thus, applying gender perspective to the practice of translation is fundamental to make visible the mechanisms of gender discrimination and day-to-day sexism present in conventional language.

In sum, the creative and revolutionary spaces resulting from intersection between women and translation studies have widened the horizons of ''individual and collective recognition'' (SANTAEMILIA, 2011: 17), transforming the act of translation into ''into a militant gesture; and the construction of feminist identities into a plural exercise in political, sexual and artistic self-affirmation'' (SANTAEMILIA, 2011: 16).

2.3.2 Pilar Godayol's Study of Translation: Building a Feminine Genealogy

Godayol (2008) brings forward the idea of translation as a 'gendered practice' which, throughout history, has been seen in terms of asymmetric power relations. Godayol highlights the role translation has been playing with regard to the original, based on a hegemonic, patronising and androcentric tradition that feminizes translations and sees them as inferior. These power relationships, according to Godayol, are a reflection of the social and moral values attributed to sexual relations, family, and power. However, as Godayol points out, the French philosopher Derrida eliminates the concept of translation being a secondary activity, by which it starts to be considered an important practice (2008: 70).

Moreover, Godayol (2014) highlights the role of translation to provide the reading public with the basic ideas of the feminist discourse, as women have been silenced by the dominant discourse of an androcentric society. Godayol states that the translation of feminist texts has allowed the creation of a point of reference of 'symbolic mothers', bringing awareness to women as a group that can rewrite their own history. Consequently, feminist translators declare by means of prefaces, prologues or introductions the intention and strategies that will allow them to critique the social conditions of women, denounce the dominant discourse and provide a sense of social justice using a language that reflects the search of freedom and the difference of being a woman. Since feminist translation is intended to renounce to the invisibility imposed upon women over the centuries by patriarchy, Godayol considers that it is as an essential tool to build a feminine genealogy, i.e. to provide women with 'symbolic mothers' like Simone de Beauvoir, Virginia Woolf, Betty Friedan and Charlotte Perkins Gilman that would become a reference for women, creating a feeling of sisterhood and feminist vindication, as well as providing women with a piece of their history.

In conclusion, Godayol acknowledges feminist translation as a practice to question traditional gender roles and values expressed through language in order to bring awareness about the social condition of women, motivating feminist translators to critique the constraints of the dominant discourse and alter those gender differences searching for the feminine identity. Besides, Godayol poses a discussion about the importance of translation for the recovery of a feminine and cultural genealogy, as feminist translation plays a fundamental role in the transmission of the feminist discourse and in the expansion of women's history.

3. APPROACHING *A ROOM OF ONE'S OWN* AND *THREE GUINEAS*

This approach to *A Room of One's Own* and *Three Guineas* offers an insight into Woolf's feminist ideas and the role that women play in these essays. The data were gathered by focusing on the political actions and the transitional period reflected on the essays, as society started questioning the imbalance between the sexes and the gender and sexual roles of the time.

Woolf's essays *A Room of One's Own* and *Three Guineas* are deeply rooted in these political actions as she questions the gender roles grounded in a male dominated society which discriminated and deprived women of education and economic independence, while at the same time demands opportunities and intellectual freedom for women.

3.1. *A Room of One's Own* and *Three Guineas*

A Room of One's Own was published in 1929 in a period of change marked by the emergence of the New Woman at the end of the 19th century, and the rise of the suffrage movement at the beginning of the 20th, which resulted in a liberating escape from the

Victorian society, questioning the imbalance between the sexes and the gender and sexual roles of the time. Jane Elle Harrison's views on the power relations between the sexes, patriarchy and her emphasis on the existence of a matriarchal culture were very popular at the time, influencing writers, such as Virginia Woolf, to explore in their writings the figure of the Great Mother (ZAMORANO & GARCÍA LORENZO, 2011: 19).

This essay is based upon two lectures read at two women's colleges (Newnham and Girton, in Cambridge) in 1928 to address the subject of 'women and fiction'. The main argument of the essay is that ''a woman must have money and a room of her own if she is to write fiction'' (WOOLF, 2012: 8), which is undoubtedly linked with women's historical circumstances. Accordingly, Woolf discusses different topics regarding women and their discrimination in the public and private spheres. To Woolf, patriarchy is the source of such discrimination, as it determined throughout history the way women are conceived and treated. Therefore, Woolf puts women in the centre of her argument, encouraging them to write and, thus, create new representations of themselves other than those manufactured by patriarchal writing.

Woolf's commitment to empower women to be true to themselves and leave behind the limitations imposed upon them by the other sex can be seen throughout the essay, as her writing style produces the effect of having a one-to-one conversation with her audience. Her understanding of women's needs aligns with women expectations, as she is providing them with solid arguments and personal observations to denounce sexism and disguised misogyny.

On the other hand, *Three Guineas* was published in 1938 at a period of time shadowed by the ongoing Civil War in Spain and the rising of fascism in Europe. Woolf expresses her abhorrence of armed conflicts and violence in the essay, which leads her to ponder about how society has not done anything to avoid war. The connections that Woolf sees between patriarchy and fascism, and her denunciation of the corrupted structures of society have situated *Three Guineas* as one of her major political and pacifist works for the critics.

Three Guineas can be considered, in a sense, a successor to *A Room of One's Own*. Although it offers a more revolutionary view on the ins and outs of patriarchy and masculinity, and the situation of women in relation to the establishment, Woolf continues to highlight the discrimination women have to face and the differences between the sexes. Moreover, as in *A Room of One's Own*, Woolf puts women in the centre of her argument, drawing attention to women's history and creating a feminine lineage as well as establishing a close relationship with her female readership by means of creating a sense of community —through what Woolf called the 'Society of Outsiders'— and sharing her authority, allowing them to delve into the subjects she tackles. In this way, women become participants in Woolf's political discourse, defying the patriarchal constraints and creating a network that would unite women and help them to progress and, ultimately, change society.

Moreover, it is important to highlight the role of feminism in both essays. Although, Woolf's stance on feminism changed during the course of time and became pointless to her as women were wining fundamental rights such as the right to vote, receive an education and earn a living, Woolf recognised the value of such movement in the fight of women

against patriarchy over the centuries. Accordingly, Woolf pays homage to those women acknowledging that thanks to them women have theoretically the same opportunities as men. Therefore, as she acknowledges the important role of those women who preceded her, she is establishing a maternal and feminine genealogy, ascribing the importance of women's history and their contribution to society.

4. ANALYSIS OF THE TRANSLATIONS OF *A ROOM OF ONE'S OWN* AND *THREE GUINEAS*.

In this section, an analysis of the translations of *A Room of One's Own* and *Three Guineas* is provided regarding the data posed in the previous pages. Methodologically speaking, the essays' extracts are analysed based on the notions of equivalence and accuracy considering the message of the originals and Woolf's feminist discourse. Moreover, the translators' role in rendering Woolf's message into the TT is assessed by means of their translation strategies when dealing with grammatical gender and feminine representation. Accordingly, the analysis of the following passages, which are just a representation of many other instances of Woolf's intention and feminist discourse within the essays and the translations, is framed within the examination of the translators' stance when dealing with such cultural and political discourse embedded within a movement that is part of women's history: feminism.

4.1. Analysis of the Translations of *A Room of One's Own*

With respect to the translations, the three most representative of *A Room One's Own* are analysed in this section. Considering the essay as a feminist classic, an analysis of these translations will show the different approaches and perspectives of the translators with regard to the original text. Consequently, in terms of analysing Borges', Pujol's, and Rivera Garretas' translations, a broader vision of what Woolf intended in the original text and the meaning behind these translations will hopefully be provided.

4.1.1. Jorge Luis Borges' Translation

According to Godayol (2014), Borges translation of *A Room of One's Own* came to life thanks to the interest of Victoria Ocampo, an Argentinian writer and publisher, to introduce Woolf's work to the Argentinian culture. Woolf, knowing of the importance of reaching a readership of other languages and cultures, accepted Ocampo's proposition, and Borges's translation was published in 1936. Jorge Luis Borges' translation has been reprinted on numerous occasions ever since its publication and has been circulating in Spain right up until the present.

Borges does not include paratexts or translator's notes to make his strategies visible; however, through a comparative analysis we will be able to notice his decision-making process.

Bearing in mind the original's focus on its female audience, it is important to highlight the translators' awareness of this, as it will determine their understanding of the text and its subsequent translation. Throughout the essay, Woolf addresses her female audience attending the conference, however Borges seems to ignore the gendered context of Woolf's words, as it can be seen in the following extract:

> *Lies will flow from my lips, but there may perhaps be some truth mixed up with them; it is for* **you** *to seek out this truth and decide whether any part of it is worth keeping. If not, you will of course throw the whole of it onto the waste-paper and forget all about it. (WOOLF, 2012: 9)*

> *De mis labios fluirán mentiras, pero tal vez se mezclará con ellas alguna verdad; a* ***ustedes*** *les tocará buscar esta verdad y resolver si vale la pena guardarla. Si no, claro que arrojarán el conjunto al canasto de los papeles y se olvidarán para siempre. (BORGES, 2017: 11)*

This extract from the beginning of the essay works as an introduction of Woolf's intention to expose women's experiences in a society that believes that women belong to the household and hampers their access to a room of their own to develop their creative faculty. Her readiness to provide her audience with anecdotes and stories that illustrate her argument about women and their need of independence contrast with Borges' detachment from Woolf's closeness to her audience, as he dissociates himself from the voice of the original writer / speaker. His translation of 'you' into 'ustedes'[1], instead of leaning toward 'vosotras', alienates his translation from Woolf's thought process, thus concealing the audience's sex, which, as it has been discussed, is essential for a full understanding of the text.

Borges's dissociation from the original perspective of the text and its exclusively feminine audience, transforms Woolf's intended gendered message as it conceals the differences between the sexes that Woolf intended to highlight. The following extracts exemplify Borges' stance:

> *For there again we come within a range of that very interesting and obscure masculine complex which has had so much influence upon the woman's movement; that deep-seated desire, not so much that SHE shall be inferior as that HE shall be superior, which plants him wherever one looks, not only in front of the arts, but barring the way to politics too, even when the risk to himself seems infinitesimal and the suppliant humble and devoted. (Woolf, 2012: 69)*

> *Porque otra vez estamos dentro de aquel complejo masculino tan interesante y oscuro que ha influido tanto en el movimiento de la mujer: ese arraigado deseo, no de que ella sea inferior sino de que él sea superior, que lo sitúa no sólo a la cabeza de las artes, pero también cerrando el camino a la política aun cuando el riesgo parezca mínimo y la postulante humilde y leal. (BoRGES, 2017: 72-73)*

[1] Genderless pronoun normally used in Argentinian Spanish when addressing other people.

His omission of the pronoun 'one' implies leaving out the personal experience of women facing such limitations. Accordingly, it can be said that he adopts an androcentric vision, very prominent in his neutral use of the masculine grammatical gender.

Ironically, Borges seems to adopt the authority with which Woolf describes men writers, especially when she addresses how these writers criticise women's work.

> *The continuity is disturbed.* ***One*** *might say, I continued, laying the book down beside PRIDE AND PREJUDICE, that the woman who wrote those pages had more genius in her than Jane Austen; but if* **one** *reads them over and over and marks the jerk in them, that indignation,* ***one*** *sees that she will never get her genius expressed whole and entire. (WOOLF, 2012: 85)*

> *El hilo se rompe.* ***Uno*** *podría decir, continué, dejando el libro al lado de Pride and Prejudice, que la mujer que escribió esas páginas tenía más genio que Jane Austen; pero si* ***uno*** *las vuelve a leer y nota ese sacudón, esa indignación,* ***uno*** *ve que ella nunca conseguirá una expresión total de su genio. (BORGES, 2017: 91)*

Borges' voice appears to have merged with those of men writers whose authority and criticism over women's fiction conditioned their literary production, as he translates 'one' as 'uno' instead of 'una'. Consequently, Borges voice arises in this fragment altering Woolf's authority and sensibility towards female artists. His manhandling and masculine approach to the translation blocks the way to Woolf's feminist discourse, sabotaging the original's intention to provide women with a part of their history that would allow them to recognise their past and inspire them in their own future path.

As a result, following Newmark's approach, Borges' translation does not render its message in the way Woolf intended in the original text. His understanding of the original's message and its contextual meaning is far from accurate, producing, as a result, a less effective and equivalent effect, preventing his readership from accurately comprehending the meaning behind Woolf's words. Moreover, his formality renders a distant relationship between the writer / speaker and her audience, mitigating the intimacy intended in the original, and consequently weakening the efficiency and immediacy with which Woolf called upon her audience to think and act. Following Alcoff's perspective, it can be said that, positionality wise, Borges's background as a renowned male writer and his —unconscious or conscious— androcentric vision of the world conditions his interpretation of the original works, and, consequently, his translation.

4.1.2. Laura Pujol's Translation

Laura Pujol translated *A Room of One's Own* in 1967, three decades after the translation of the essay by Jorge Luis Borges in 1936.

1967 was a turbulent year. Although Spain was under the Francoist regime, and conservative organizations like the Sección Femenina kept exercising an ideological control over women, liberating measures took place regarding the Spanish publication companies allowing the introduction of more ideological works (ABIO, 2013; GODAYOL, 2014;

LOBEJÓN, 2017). As a result, despite having to be approved by the government, the translations of works like *A Room of One's Own* began to be published in Spain. Pujol's translation has been circulating in parallel with that of Borges right up to the present. Her translation does not include any prologue or paratext in which she states her approach to the translation or her interpretation of the original text. However, we will see her leaning toward the original text in the following extracts:

> *Lies will flow from my lips, but there may perhaps be some truth mixed up with them; it is for* ***you*** *to seek out this truth and decide whether any part of it is worth keeping. If not,* ***you will of course throw*** *the whole of it onto the waste-paper and* ***forget*** *all about it. (WOOLF, 2012: 9)*
>
> *Manarán mentiras de mis labios, pero quizás un poco de verdad se halle mezclada entre ellas; os corresponde a* ***vosotras*** *buscar esta verdad y decidir si algún trozo merece la pena conservarse. Si no, la* ***echáis*** *entera a la papelera, naturalmente, y* ***os olvidáis*** *de todo esto. (Pujol, 2008: 7)*

In this extract, Pujol preserves Woolf's tone and closeness towards her female audience by translating the gender-neutral pronoun 'you' to 'vosotras'. Such pronoun expresses a more informal and familiar message than the formal and genderless alternative 'ustedes'. Therefore, Pujol's grammatical choices produce the same effect of the original regarding the immediacy with which Woolf addresses women, making them feel involved.

However, Pujol is not consistent in her use of the feminine pronouns, thus breaking with women's involvement in the situations the writer / speaker describes, as we can see in the following passage:

> *For there again we come within a range of that very interesting and obscure masculine complex which has had so much influence upon the woman's movement; that deep-seated desire, not so much that* ***SHE*** *shall be inferior as that* ***HE*** *shall be superior, which plants him wherever one looks, not only in front of the arts, but barring the way to politics too, even when the risk to himself seems infinitesimal and the suppliant humble and devoted. (Woolf, 2012: 69)*
>
> *Porque aquí nos acercamos de nuevo a este interesante y oscuro complejo masculino que ha tenido tanta influencia sobre el movimiento feminista; este deseo profundamente arraigado en el hombre no tanto de que* ***ella*** *sea inferior, sino más bien de ser* ***él*** *superior, este complejo que no solo le coloca, mire* ***uno*** *por donde mire, a la cabeza de las artes, sino que le hace interceptar también el camino de la política, incluso cuando el riesgo que corre es infinitesimal, y la peticionaria humilde y fiel. (PUJOL, 2008: 41)*

As it can be seen, despite maintaining the original's close tone and its emphasis on the different position and value of the sexes in society by means of italics, Pujol's translation of the impersonal genderless pronoun 'one' into the masculine Spanish pronoun 'uno' alienates women's experiences dealing with the limitations imposed upon them by those men from the actual message of Woolf, depriving her audience of feeling the same effect of denunciation. Furthermore, Pujol creates an impersonal effect when she omits the subject, i.e. the writer / speaker's voice. The writer / speaker plays a significant role in the original, guiding her audience through time and providing first-hand information regarding

women's issues. By omitting the writer / speaker's voice, Pujol transforms her voice into an impersonal one:

> ***One*** *would expect to find a lady meeting with far greater encouragement that an unknown Miss Austen or a Miss Brontë at a time would have met with. But* ***one*** *would also expect that her mind was disturbed by alien emotions like fear and hatred and that her poems showed traces of the disturbance. (WOOLF, 2012: 72)*

> ***Ya se supone*** *que una dama con título se viera más alentada de lo que se hubiera visto en aquella época una Miss Austen o una Miss Brontë, desconocidas de todos. Pero también* ***cabe suponer que debieron*** *perturbar su mente emociones impropias como el temor o el odio y que huellas de estas perturbaciones deben advertirse en sus poemas. (PUJOL, 2008: 43)*

Therefore, Pujol distances herself from Woolf's thought process[2]. Although Pujol does not submit her grammatical choices regarding gender to the dominant masculine discourse, her neutralisation of Woolf's discourse diminishes feminine representation and women's voices. Consequently, it can be said that Pujol is not rendering the meaning of the original text in her translation in the same way Woolf intended, because, as it has been previously discussed, Woolf puts women at the core of her text and message. Accordingly, Pujol's lack of consistency regarding feminine representation, prevents her translation from achieving a fully equivalent effect. The historical and political circumstances surrounding the time in which the translation was published most probably influenced Pujol's approach to her translation. Even though society was being receptive towards more ideological works, the suspicious eyes of the censors during the 60s in Spain (GODAYOL, 2014: 78), in an overtly anti-feminist dictatorial regime, presumably led Pujol to distance herself from Woolf's feminist discourse and take a more neutral stance on the interpretation of the original text. Consequently, according to Alcoff's perspective, Pujol's 'historical dimension', i.e. her perception of the text, might have been influenced by such circumstances lacking gender perspective, and consequently, not taking into account gender-based differences in status and power.

4.1.3. María-Milagros Rivera Garretas' Translation

María-Milagros Rivera Garretas, a historian and feminist scholar who founded in 1982, together with other female researchers, the DUODA Research Centre that introduced the sexual difference thought in Spain (FUSTER GARCÍA, 2010: 215), translated *A Room of One's Own* in 2003, at a time of growing interest in translating the works of Virginia Woolf in Spain (GODAYOL, 2014: 79). Her approach to the translation is significant, as she declares in her prologue that she was asked to translate the essay considering the

[2] Although in Spanish it is not always necessary to translate 'one' into 'uno' or 'una', as it can be translated into an impersonal expression to achieve a natural effect, Pujol could have chosen to draw attention to the writer / speaker's voice.

thought of sexual difference of which Woolf is considered a precursor. Rivera Garretas draws attention to Woolf's position on truth and on living life in relation to reality, besides noting her feminist vindication. By acknowledging such vindication, and interpreting it from the sexual difference thought, Rivera Garretas intends to highlight the historical and political relevance of Woolf's testimony regarding what life was like for women in her time. In her prologue, she stresses the importance of the feminine in Woolf's life, bringing into consideration the role of the feminine in women's lives as a source of knowledge, continuity and guidance, as well as a link to our origin invoking the figure of our mothers. To Rivera Garretas, *A Room of One's Own* is a sign of affection towards women that arose from Woolf's desire to encourage them to be economically independent and have a room of their own in which they could cultivate their minds with neither interruptions nor fear. The importance and representation of the feminine in the essay is very significant to the thought of sexual difference, as this thought aims at creating a feminine genealogy in which the figure of the mother is key to vindicate women's history and past, and, consequently, differentiate it from the masculine universe through which history has traditionally been written. Moreover, the sexual difference thought promotes women's freedom based on the differences, aiming at measuring women by their own standards, without comparing their goals and experiences with those of men. From the point of view of the feminist translation theory, it can be said that Rivera Garretas uses the strategy of 'prefacing and footnoting', a feminist translation method discussed by Flotow (1991), to actively participate in the creation of meaning, as her feminist interpretation of the original conditions her translation. In order to assess the influence of her strategies and translation choices in the target text, let us look at some extracts:

> *Lies will flow from my lips, but there may perhaps be some truth mixed up with them; it is for you to seek out this truth and decide whether any part of it is worth keeping. If not,* ***you*** *will of course throw the whole of it onto the waste-paper and forget all about it. (WOOLF, 2012: .9)*

> *De mis labios saldrán muchas mentiras, pero tal vez haya algo de verdad mezclada con ellas;* ***vosotras*** *tendréis que buscar esa verdad y decidir si vale la pena conservar algún trozo. Si no, lo tiráis todo sin más a la papelera y lo olvidáis por completo. (RIVERA GARRETAS, 2003: 25)*

As it has been mentioned, this particular extract seems to set the tone of the essay by signalling Woolf's desire to provide women with a solid argument regarding women's economic and material poverty throughout history. In this extract also, Woolf identifies women as her main audience, addressing them directly with the second person plural pronoun 'you'. In her translation, Rivera Garretas bears in mind Woolf's feminine audience and translates the genderless pronoun 'you' to the Spanish feminine second person plural 'vosotras'. Regarding her grammatical and lexical choices, as well as her contextual understanding of the feminine audience, Rivera Garretas complies with Newmark's semantic and communicative translation methods.

The following extract clearly exemplifies Woolf's commitment to denounce the limitations imposed upon women because of their sex in a chauvinistic society and emphasises the different status of the sexes:

For there again we come within a range of that very interesting and obscure masculine complex which has had so much influence upon the woman's movement; that deep-seated desire, not so much that **SHE** shall be inferior as that **HE** shall be superior, which plants him wherever one looks, not only in front of the arts, but barring the way to politics too, even when the risk to himself seems infinitesimal and the suppliant humble and devoted. (WOOLF, 2012: 69)

Porque una vez más estamos en el terreno de ese oscuro e interesantísimo complejo masculino que tanta influencia ha tenido en el movimiento de la mujer; ese arraigado deseo, no tanto de que ***ella*** sea inferior, como de que él sea superior, que mire donde **una** mire, le planta a él no solo al frente de las artes sino también cerrando el camino de la política, incluso cuando el riesgo que él corre parece infinitesimal y la actitud de la suplicante humilde y devota. (RIVERA GARRETAS, 2003: 83)

Rivera Garretas, however, only emphasises by her use of italics the status of women as inferior in a society that looks down on them, linking it with the sexual difference thought. Moreover, she translates the pronoun 'one' to 'una', identifying women as the ones that encounter such authoritarian masculine figures blocking their way to every access. This is not the only instance of Rivera Garretas translating the gender-neutral pronoun 'one' as feminine ('una'):

> ***One*** *would expect to find a lady meeting with far greater encouragement that an unknown Miss Austen or a Miss Brontë at a time would have met with. But* ***one*** *would also expect that her mind was disturbed by alien emotions like fear and hatred and that her poems showed traces of the disturbance. (WOOLF, 2012:72)*

> ***Una*** *se esperaría que una dama con título hallara mucho más apoyo que el que habría encontrado en esa época una conocida señorita Austen o una señorita Brontë. Pero* ***una*** *esperaría también encontrarse con que su mente se viera disturbada por emociones adversas, como el miedo o el odio, y que en sus poemas quedasen las huellas de estas perturbaciones. (RIVERA, 2002: 87-88)*

In this way, by translating the gender-neutral pronouns 'you', 'one' and even 'we', as feminine in Spanish, Rivera Garretas is challenging the assumed neutrality of the masculine grammatical gender in Spanish to defy the dominant masculine discourse and give visibility to women's experiences, a characteristic strategy of the feminist translation theory. Consequently, bearing in mind Newmark's translation approach, Rivera Garretas preserves Woolf's intention of the text, and targets it towards the same audience. As has been discussed, Woolf's close relationship with her readership is determined by different types of grammatical relations or forms of address, by keeping such closeness in the Spanish translation, Rivera Garretas takes into consideration its importance regarding the understanding of the text while preserving the expressiveness of the text, i.e. the mind of the speaker.

Thus far, it can be said that Rivera Garretas attempts to produce on her readers the same effect that Woolf intended, by means of rendering the same contextual meaning through her focus on feminine grammatical gender as a way of representation and a source

of meaning, empathising with Woolf's thought process. Moreover, her grammatical choices, as well as her understanding of the original text, produce an equivalent effect, which according to Newmark (1988) should be the desirable result in every translation. Her transference of the original's feminist discourse, and its adaptation to the thought of sexual difference by means of placing women at the core of the text, contributes to Woolf's exploration of symbolic mothers and, consequently to the creation of a feminine genealogy. Therefore, her feminist cultural and political ideas cannot be separated from her translation, as they influenced her understanding and interpretation of the original. Besides, her historical and cultural awareness as a feminist, facilitated her identification with Woolf's intended message. Overall, from a hermeneutics perspective, Rivera Garretas' cultural background and ideology are incorporated to her translation. Her identification with the original message in regard with her perception of reality, results in her 'manipulation' and subversion of the dominant discourse in Spanish and the androcentric thought, bringing to the surface women's voices.

4.2. Analysis of Andrés Bosch's Translation of *Three Guineas*

Despite the significance of the essay in itself, Bosch's translation of *Three Guineas* from 1977 is symbolic of the development of the feminist thought in Spain, marked by the appearance of overtly feminist and political texts in a country undergoing major social and political changes. Accordingly, only this translation of the essay is subsequently analysed, as it illustrates the continuing diffusion of Woolf's works.

Andrés Bosch was a Spanish writer and translator whose translation of *Three Guineas* was published in Spain in 1977 by the publishing house Lumen, which was committed, since the 1960s and 1970s, to fighting Francoism (TUSQUETS, 2005: para. 8). There is no information about his translation, but he is considered a specialist in the work of Virginia Woolf (RODRÍGUEZ PALOMERO, 1997: 165). Consequently, his approach to the translation of the essay regarding feminine representation and grammatical gender will be assessed by a comparison of a number of passages of the source text with their translations in the target text.

As it has been already discussed, Woolf puts women at the core of her text bringing attention to the issues affecting their daily lives as well as signalling the differences between them and the other sex motivated by patriarchy, hindering in many cases the understanding between the two groups as it is exemplified in the following extract:

> *[…] since when before has an educated man asked a woman how in her opinion war can be prevented?—unanswered. Therefore* ***let us make the attempt;*** *even if it is doomed to failure. (WOOLF, 1993: 117)*

> *[…] pues, ¿cuándo se ha dado anteriormente el caso de que un hombre culto pregunte a una mujer cuál es en su opinión la manera de evitar la guerra? En consecuencia,* ***intentémoslo,*** *aunque* ***estemos condenadas*** *al fracaso. (BOSCH, 2017: 154)*

Bosch preserves the interactivity and close effect of the source text intact since his conjugation of the verbs 'intentémoslo' and 'estemos' in the first-person plural creates an effect of involvement and readiness. Besides, by conjugating 'condenadas' in the feminine form (-as) instead of using the generic masculine gender (-os), Bosch is giving visibility to the feminine audience to whom the essay is addressed —which is concealed in the original as a result of the neutrality of English grammatical forms. Moreover, Bosch's commitment to Woolf's feminine audience signals his interest in rendering the same thought process of the author in his translation. Significantly, in the following extract, Bosch seems to align with Woolf's feminist discourse when alienating himself from the masculine dominant discourse, to which Woolf seems to draw attention when differentiating their own tongue (dominant discourse) form their own language ('the woman's sentence'[3]):

> *That, however, is a question for you to answer. The question which concerns* ***us*** *is what possible help we can give you in protecting culture and intellectual liberty—we, who have been shut out from the universities so repeatedly, and are only now admitted so restrictedly; we who have received no paid-for education whatsoever, or so little that we can only read* ***our own tongue*** *and* ***write our own language,*** *we who are, in fact, members not of the intelligentsia but of the ignorantsia. (WOOLF, 1993: 212)*

> *Es una pregunta que le corresponde contestar a usted. La pregunta que a* ***nosotras*** *nos atañe es: ¿qué ayuda podemos prestarle para proteger la cultura y la libertad intelectual nosotras, a quienes tan reiteradamente se ha negado el acceso a la universidad y que ahora somos admitidas de forma tan restringida; que no hemos recibido apenas educación de pago, o tan poca que solo sabemos leer en* ***nuestra propia lengua,*** *y escribir en* ***nuestro propio idioma;*** *nosotras, que, de hecho, no somos miembros de la intelligentsia, sino de la ignorantsia? (BOSCH, 2017: 282)*

Besides, his consistent use of the feminine grammatical gender and the established closeness between the writer / speaker and her readers allows him to align with Woolf's way of addressing women, as it is inviting them to think about their history as women as well as—at the same time—bringing awareness of their situation. Consequently, Bosch helps establishing a feminine genealogy, allowing Woolf's readers to understand the part of their history that she intended to vindicate:

> *All these facts will convince* **her** *reason (to put it in a nutshell) that her sex and class has very little to thank England for in the past; not much to thank England for in the present; while the security of her person in the future is highly dubious. (WOOLF, 1993: 233)*

> *Todos estos hechos convencerán a* **su** *razón de que (por decirlo en pocas palabras) su sexo y su clase han tenido muy poco que agradecer a Inglaterra en el pasado; no tienen que agradecerle mucho en el presente; en tanto que la seguridad de su persona en el futuro es más que incierta. (BOSCH, 2017: 316)*

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[3] In *A Room of One's Own Woolf* states that, in order to write, women need to use a sentence proper for their use -which has been called by some scholars the 'woman's sentence'- because the traditional way of writing, made by men for their own use, is unsuitable for women. Language mirrors reality, and back then reality was subjected to a paternalist and domineering androcentric society whose dominant discourse ignored women's experiences.

Even though in this extract from Bosch's translation the feminine subject is concealed under the Spanish genderless possessive adjective 'su', the gendered context (talking about women) is present, as he shows a few sentences later when he translates:

> *'For', the outsider will say, 'in fact,* ***as a woman,*** *I have no country. As a woman I want no country.* ***As a woman*** *my country is the whole world'. (WOOLF, 1993: 234)*

> *Porque —proseguirá la marginada—* ***como mujer,*** *no tengo patria. Como mujer, no quiero ninguna patria.* ***Como mujer,*** *mi patria es el mundo entero. (BOSCH, 2017: 317-318)*

Bosch maintains the emphasis intended in the original by the repetition of 'as a woman' ('como mujer'). It can be said that thanks to that emphasis this is one of the most significant passages of the text, highlighting Woolf's alienation as a woman from the patriarchal and masculinist values that sustained English society, while at the same time suggesting a feeling of sorority in regard to the women around the world who probably are subjected to the same social and political system—which goes hand in hand with the current of international feminism. In sum, Bosch's translation submerges itself in the understanding of the source text, a key factor when striving for achieving the same intention of the original.

Regarding the contextual meaning of the text, Bosch puts women at the core of the text highlighting its focus on the readership and the addressee. Accordingly, following Newmark's approach to translation and the fact that the essay can be considered a vocative text, Bosch's translation strategies align with Woolf's thought process producing an equivalent effect. Moreover, regarding the translation's alliance with Woolf's feminist discourse, it is important to consider the translation's background. According to Alcoff, as we have seen, there are several factors to take into account when dealing with feminist works. In this case, not only the translator's ideology is important, but also that of the overtly anti-Francoist publishing house, whose political stance probably motivated the choice of such an emblematic feminist text in a crucial moment regarding the women's movement in Spain. Therefore, Bosch's 'positionality' as well as his 'identity politics' regarding his translation are motivated by a flourishing cultural and political movement for the rights of women in Spain at the time, which corresponds with his 'historical dimension' or interest in Woolf's feminist discourse.

5. COMPARATIVE ANALYSIS OF THE TRANSLATIONS OF *A ROOM OF ONE'S OWN* AND *THREE GUINEAS*

In the sections above, the main characteristics of the translations as well as the translators' approach to the originals were discussed. In this section, a comparative analysis of the translations regarding the transmission of the original message is developed.

As has been discussed, the translator's ideology can have a great effect on the outcome of the translation. On the other hand, language, which can be linked to one's ideology, is of significant importance in the creation of meaning and representation of reality. With regard

to Newmark's approach to translation, the translator should render the same meaning the author intended in the original. Consequently, he proposes two methods of translation: semantic, similar to literal translation; and communicative, similar to free translation. Moreover, in order to carry out the process of the transmission of meaning, it is important to consider text types. As an essay, *A Room of One's Own* can be considered an expressive and informative text, as it reports ideas and value judgments, with the mind of the speaker as well as the topic at its core. Moreover, as has been stated, Woolf addresses her audience throughout the essay, so that it can be considered a vocative text as well. Accordingly, in order to render the same meaning, Newmark believes that equivalence is the desirable effect. Borges's translation moves away from the speaker's mind and, consequently, Woolf's thought process in the original, as one of her main strategies to achieve a striking effect is to establish a close relationship between the writer / speaker and her audience. The author's role is significant as she guides her readers throughout her thoughts and anecdotes, providing her audience with a helping hand in the process of disseminating her argument about women's need to be independent. When Borges translates in a formal and distanced manner, the intimacy between the writer / speaker and her audience is lost, in addition to his use of masculine pronouns, transforming feminine experiences into "universal" ones. His approach to the original and its translation contrast with that of Pujol and Rivera Garretas. Contrary to Borges, Pujol takes a neutral stance regarding the feminist discourse of the original. She maintains the close relationship between the writer / speaker and her readership. However, as a result of her lack of consistency regarding her use of feminine gender pronouns, the immediacy of the author's voice is diminished. Pujol's and Borges' audience awareness concur in that both of them seem to address a universal audience rather than a feminine one, as it was intended in the original. Consequently, their translation's approach, although subtly different, can be said to fall into what Newmark considers the free translation category- according to his communicative method- as Borges and Pujol focus on the target language, whose use varies considering their interpretation of the ST, instead of focusing on Woolf's use of language. Therefore, following Newmark's communicative method, their translations do not concentrate on the message in the same way Woolf does in the original, so the contextual meaning of the original is lost in their translations, even though the texts are still comprehensible to the audience. On the contrary, Rivera Garretas focuses on rendering the same feminist meaning of the original to her translation. Her feminist perspective, based on the sexual difference thought, strives to incorporate Woolf's thought process into her translation and produce the same effect. Accordingly, her feminine gender grammatical choices as well as her contextual meaning awareness make her translation more equivalent to the original, and consequently more efficient.

Moreover, besides intervening in the creation of meaning, language also mirrors reality. In that sense, the translator might use language in one way or another depending on the function and intention of the text. These three translations were published in different periods of time: Borges' translation in the mid-1930s, Pujol's in the late 1960s, and Rivera Garretas' in the early 2000s. Consequently, given the historical circumstances that will be analysed later on, reality for each of the translators—and, consequently, their perspective of the world—was different. Borges' point of view could be traced in his literary works.

Some of his works revolve around male characters with a strong sense of masculinity or heroic men and colonels fighting against rebel groups. Accordingly, his conscious or unconscious androcentric perspective is palpable in his translation as he moves away from Woolf's feminist perspective and her focus on women. Following Alcoff's perspective, Borges' focus on a general audience, rather than a feminine one, suggests that his cultural and political ideas, centred on a masculine perspective, determined his lack of gender perspective in his translation, and as a result his use of masculine grammatical gender. His 'identity politics' goes hand in hand with his 'positionality', as his cultural values and ideas as a man at a time in which women's issues were not taken as seriously as now influenced his interpretation of Woolf's essay and its consequent translation form the point of view of a non-feminist man. On the contrary, in the late 1960s and 1970s, Virginia Woolf began to be vindicated as a feminist and her work started to reappear in Spain; however, Spain was under a dictatorial regime at the time and publishing companies had to apply to the censors for permission (GODAYOL, 2014: 83). Such was the case with Pujol's translation, which leads us to think that her 'positionality', i.e. her neutralisation of Woolf's feminine representation and feminist discourse, was due to the political and historical circumstances. As a result, her translation and her lack of consistency regarding her use of the feminine gender diminishes Woolf's feminist discourse and prevents her readers from fully experiencing Woolf's words. Consequently, following the feminist translation theory, both Borges' and Pujol's translation do not subvert the gender roles and social hierarchies present in language. However, it can be considered that Borges complies with the dominant discourse rooted in the masculine cultural identity of society, whereas Pujol is subtly moving away from such an overtly masculine conception of language.

On the other hand, Rivera Garretas' translation was published at a time of renewing interest in the translation of Woolf's works, and also at a time far away from the pressures and limitations of the censors. Accordingly, her feminist approach to the translation allowed her to come nearer to Woolf's thought process, taking into account feminine representation and her feminist discourse. Accordingly, following Newmark's approach, Rivera Garretas' grammatical choices regarding feminine gender and her empathy towards Woolf's intentions, allowed her to render an accurate representation of Woolf's ideas. Moreover, considering Alcoff's perspective, Rivera Garretas' 'positionality' contrasts with that of Borges and Pujol, as her feminist ideology contributed to her loyalty towards Woolf's feminist viewpoint. Her translation inexorably reflects her 'identity politics', i.e. her cultural and political ideas, through which she critiques women's situation and distrusts the gender roles and social hierarchies represented in language, as the feminist translation theory defends. All in all, Rivera Garretas' feminist translation approach contrasts with Borges patriarchal indifference and Pujol's neutrality. It can be said that Borges' rejection of the original's discourse and the implantation of his own separates his translation form the desirable result of every translation according to Newmark (1988): 'the equivalent effect'. His translation choices regarding grammatical gender and the lack of feminine representation undoubtedly have an effect on the transmission of the original message, as his translation does not render the same meaning. Pujol's approach does not prevent her audience from acquiring Woolf's ideas, but the neutralisation of her feminist discourse and the lack of consistency regarding feminine representation diminishes Woolf's feminist

message, resulting in a non-accurate translation. Rivera Garretas, on the other hand, given her feminist ideology, brings to light Woolf's intricate ideas regarding women and their maternal genealogy; succeeding in transmitting the original's intended message and achieving an equivalent effect.

In comparison to *A Room of One's Own*, *Three Guineas* can also be considered a vocative and informative text since Woolf wrote it around a very specific argument- feminism and fascism- based on an exhaustive research that is available in the notes at the end of the essay. The reported ideas and the historical records provided in the text endow Woolf with a sense of authority typical of vocative texts that call upon their readership to think or act. In this case, Woolf is calling her audience, especially women, to think about the consequences of patriarchy and act in order to avoid the immediate threat that is war and fascism. Accordingly, Bosch preserves the intended interactivity by means of using feminine grammatical gender, creating a direct connection between the female readers and the message of the text. Bosch succeeds in rendering the same contextual meaning, thus reaching Newmark's concept of the 'equivalent effect', as his engagement with Woolf's discourse allowed his translation to be as efficient as the original.

Moreover, his grammatical choices mirror Woolf's thought process, while at the same time he avoids using the gender neutrality imposed by the dominant masculine discourse in Spanish. This situates his translation within the scope of the feminist translation theory in the sense that his gender awareness contests the social hierarchies and gender roles present in language. Besides, his feminine audience awareness and his faithfulness towards Woolf's feminist discourse, i.e. his 'positionality', highlights his position as an ally helping to transform the general androcentric thought of society through the translation of Woolf's words. Consequently from the hermeneutic method's perspective, Bosch's interpretation of the source text is part of his social understanding, which cannot be isolated from his use of language bringing into the core women's voices, determined by his sensitivity towards Woolf's work, in which he is specialised. Consequently, his efficiency in rendering the original's intended meaning situates him on the same page as Rivera Garretas. Differences aside —their translations were published almost three decades apart and the Spanish feminist movement underwent a major development during that time— both translators cooperate with Woolf's intention to vindicate female tradition and history. Avoiding verbal androcentrism, their translations become an extension of Woolf's critique of the corrupted system that controls society, while at the same time carrying Woolf's words allowed them to establish a network of empowerment to the Spanish female readers and provided them with a piece of history of the feminist movement in England, whose fight for women's rights was, and still is, a reference for many European countries. Accordingly, in the following section, a historical analysis will be carried out regarding Woolf's feminist discourse and the situation of women in Spain at the time the translations were published.

6. CORRELATION BETWEEN WOOLF'S FEMINIST IDEAS AND WOMEN'S SITUATION IN SPAIN AT THE TIME THE TRANSLATIONS WERE PUBLISHED AND NOWADAYS.

History can be seen as a tool that allows people to get closer to their past and their forebears, as well as a source of knowledge. As has been discussed above, over the centuries women's history has been systematically ignored by a culture and tradition that revolved around men's lives and exploits. Consequently, in order to retrieve women's history, feminism has been key in bringing to the surface the stories and testimonies of women whose lives have been concealed and derided by means of the mechanisms of patriarchy. Accordingly, the role of the feminist theory in the discipline of history is essential to examine what has been concealed and manipulated, allowing a renewal of the old tradition that led individuals to consider women as second-class citizens. As a result of the rise of the feminist theory in the 1960s and 1970s, the classic figures of Mary Wollstonecraft, Virginia Woolf and Simone de Beauvoir were retrieved, becoming references to women thanks to the diffusion of their works. In Spain, the steady development of the feminist movement was hampered by a series of events such as the Civil War (1926-1939) and the Francoist dictatorial regime (1939-1975), resulting in the weakening of the women's movement as well as in the isolation from international references. However, women's awareness of their situation in disadvantage with regard to men did not cease and in the 1960s the first groups working on women's situations appeared in the universities and neighbourhoods (MARTÍNEZ GONZÁLEZ, 2008: 7). In the 1970s a large number of women were being admitted to universities (MARTÍNEZ TEN, GUTIÉRREZ LÓPEZ, & GONZÁLEZ RUIZ, 2009: 95), which favoured their familiarization with classic feminist authors resulting in the development of feminist thought in the academic field. Before that, however, the first clandestine feminist works that arrived in Spain, such as Borges' translation of *A Room of One's Own* in the late 1930s, circulated discretely all over the country.

The role of women in the late 1920s and early 1930s was marked by their demands for social improvement, favouring the start of a major transformation that led to the securing of the right to vote. However, the irruption of the Civil War in 1936 and the coming to power of General Franco in 1939 cut short women's future, as the values and traditional roles promoted by the dictatorial regime implied a backward step in regard to their independence, having to go back to their role as angels in the house. Consequently, the appearance of Borges's translation of *A Room of One's Own* in such a critical time was significant in the sense that Woolf's description of the domestication of women and their subjection to the patriarchal yoke might have been to Spanish women a reassuring call as they were not alone facing such detrimental situations. Nevertheless, it won't be until the late 1960s, by means of Pujol's translation of the essay, that the message of Woolf would get to a broader female audience who started to organise themselves to combat patriarchy, as the emergence of these early feminist groups was heavily linked to the political context marked by the repression of the Spanish people, especially women, motivating the rise of the feminist movement as a tool for future change (MARTÍNEZ GONZÁLEZ, 2008: 7). Consequently,

Woolf's feminist discourse in *A Room of One's Own* resonated with women's situation in Spain as a vindication for their rights.

Such retrieval of feminist figures in the 60s and 70s was significant since, as Martinez González (2008) poses, the rupture from the historical memory during the dictatorship implied the difficulty to establish a feminist genealogy. Consequently, the recurrence to our 'foreign symbolic mothers'—term coined by Marçal (2004)— contributed to the development of the feminist thought in Spain. Together with the circulation of Borges' and Pujol's translation of *A Room of One's Own*, the appearance of *Three Guineas*, translated by Bosch in 1977, contributed to the diffusion of Woolf's feminist discourse against everyday sexism. Moreover, Woolf's connection between patriarchy and fascism arrived—by means of Bosch's translation—in Spain at the time of transition to democracy in which the conception of the patriarchs as dictators at home was more present than ever. Moreover, Woolf's message encouraging the union of women was parallel to the creation of feminist groups and associations that began to emerge in Spain in 1975 after Franco's death. Such groups met clandestinely in Madrid for the first time in the 1st Congress for Women's Liberation in December 1975 (GODAYOL, 2014: 85), resembling the conception of women as part of the 'Society of Outsiders' that Woolf presents in *Three Guineas*.

Accordingly, following Holmes' function-oriented approach to translation, the function of these two translations of *A Room of One's Own* and the one of *Three Guineas* was definitely conditioned by the political context as Spanish women were starting to engage with the feminist movement, and were ready to abandon the private realm and defend their rights. War and fascism were not something alien to the Spanish society, so the appearance of such translations was symbolically linked to the country's circumstances, to the point that, according to Godayol, ''helped provide the reading public with the basic ideas of the feminist discourse which had been silenced for the previous three decades'' (GODAYOL, 2014: 78). On the other hand, with the arrival of the third millennium, far away from war, the consolidation of the feminist movement in Spain impelled the divulgation and translations of feminist works to contribute to a feminist genealogy (GODAYOL, 2014: 79), so Rivera Garretas' translation of *A Room of One's Own* was surrounded by a completely different political and cultural climax in which the different currents of the feminist thought were thriving. In Rivera Garretas' case, as we have seen, the thought of sexual difference merged with Woolf's discourse, transferring the already modern ideas of the essay to the contemporary debates surrounding the notions of 'equality' and 'difference'. Nowadays, Woolf's ideas are still present in the academic field as well as in the feminist circles, being a reference of the vindication of women's rights, as her revolutionary ideas regarding patriarchy and fascism cannot be ignored by a society in which women are still victims of gender/sexist violence and the re-emergence of fascist groups could trigger a step backwards in women's rights.

7. CONCLUSION

The aim of the present study was to examine the translations into Spanish of the classic feminist essays *A Room of One's Own* and *Three Guineas* and their effect on the transmission of the original message, as well as the correlation between Woolf's feminist ideas and women's situation at the time the translations were published and nowadays. As stated in the introduction, the study is framed within the relationship between translation and feminism, and how useful translation can be to know more about women's history, and consequently be an essential tool in the creation of a feminine genealogy. This study has shown that the translator's ideology and cultural background can have a great effect on the interpretation of the text and its subsequent translation, altering its meaning. Nevertheless, as it has been shown, whether these translations are faithful to the original texts or not, their effect in terms of establishing a feminine genealogy is undeniable. Translation and history are more connected than it seems as both entail intercultural communication among people. In that sense, those who write and transmit knowledge are responsible of the way they are transmitting reality, which is subjected to their cultural context and ideas. Accordingly, Bosch and Rivera Garretas, who are close to Woolf's ideas, succeeded in rendering a feminist message and, consequently, helped to establish a maternal and feminine genealogy, contributing to the transmission of feminist ideas. Moreover, their contribution to spreading Woolf's feminist discourse through their contestation of the established androcentric notions of language and reality present in Spanish helped to bring into consideration women's experiences, while at the same time they granted translation with its deserved importance regarding its key role as a channel of knowledge and creativity—which is one of the concerns of the feminist translation theory. Taken together, these results suggest that feminist translation is essential to build a feminine genealogy, as it allows female readers to count on their predecessors' stories to learn and empower themselves, creating a dialogue between past, present and future that would allow women to defeat and surpass gender barriers. Accordingly, the study aimed at contributing to Godayol's discussion on ''translation as an essential tool for the recovery of a feminine cultural genealogy'' (2014: 84).

However, the most important limitation of the study lies in the fact that there is not much information about the direct influence such translations of Woolf's essays exerted on their Spanish female readers of the times. Notwithstanding this limitation, the study suggests that, considering the remaining presence of Woolf's ideas in today's books and articles, the influence of these translations in the history of feminism in Spain was important, as it provided society with feminist ideas that until then were contained by the Francoist regime, giving way to the flourishing of the feminist discourse and movement during the transition to democracy years in the 1970s until now. Accordingly, exploring the importance of reading such translations and feminist authors nowadays, especially with the powerful emergence of feminist movements and campaigns such as the "8M", would be a fruitful area for further work.

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