

Hacia nuevos paradigmas: perspectivas renovadoras en traducción y enseñanza de lenguas

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Eje temático	Investigación en la traducción
Título de la presentación	Análisis de lo “queer” en “Goblin Market” de Christina Rossetti y la traducción de López Serrano.
Resumen (500-800 palabras)	<p>This presentation will offer an analysis of the translation by Francisco M. López Serrano of the poem “Goblin Market” by Christina Rossetti. The premise on which the argument rests is that López Serrano’s translation erases sexual and homoerotic meanings. “Goblin Market” was published in 1862, thus, it presents the characteristics of the Victorian period, which, as Anthony Burgess (1958) explains, was distinguished by conventional morality and ideals. Consequently, the Victorian period was characterised by strong sexual repression, especially for women, who were idealized, expected to be submissive and asexualized. Since dissident sexualities have been historically repressed, queer meanings in literature have been censored, especially before the twentieth century. However, authors found strategies to include queerness in their texts, but in a disguised form in order to evade censorship. It is in this context that Rossetti writes “Goblin Market”, a poem that in the moment of its publication would concern conventional interpretations such as sisterly love. However, in present times, it is almost impossible not to read the sexual and homoerotic undertones</p>



layered in the text, since the diction and symbolism presented offer connotations that lead to an analysis from a queer perspective.

The extracts selected display the sexual meanings that allow the homoerotic interpretation, but which have been erased in the translation.

As Baer explains in Epstein and Gillet (2017), the strategy used to disguisedly refer to queerness is called “aesthetics of evasion,” which is most present in texts from the latter half of the nineteenth century. Thus, these texts had more than one interpretation, so that it was acceptable to the general public, but subversive to the queer. In accordance with this, Marc Démont in Baer and Kaindl (2018) suggests that a queering mode of translation strives to preserve the ambiguities that allow different readings of a text, and, therefore, a queer interpretation. Similarly, Epstein and Gillett explain that “Working within duality, [translators must] be aware of the essential doubleness of language itself, [...] of the duplication that is made possible by the existence of the metaphorical dimension as well as the literal one” (Epstein and Gillet 2017:3). Nonetheless, as Santaemilia explains in Baer and Kaindl (2018), sexuality is difficult to translate because of cultural and generational aspects. Therefore, translating the language of sex is a political act involving the ideology that affects the translator’s conceptualization towards sexuality. In this sense, translators can be involved in voluntary or involuntary self-censorship, defined as a moral struggle that can affect translators and result in “rewritings that are acceptable from both social and personal perspective” (Santaemilia in Baer and Kaindl 2018:16). Accordingly, Démont in Baer and Kaindl (2018) explores

different strategies a translator can adopt when encountered with queer meanings in a text; one is the misrecognizing translation, which ignores or fails to recognize homosexual meanings.

Comparably, Epstein proposes that “[one of the strategies is] ‘eradicalization’, which eradicates the radical nature of queerness” (Epstein and Gillett 2017:6). In this regard, Santaemilia, in Baer and Kaindl (2018) suggests that translation has the power of amplifying or silencing, as well as confirming or perverting, the discourse surrounding sexuality.

Rosetti’s text presents an abundance of terms that enhance the sexual undertone, enabling the homoerotic reading. For instance, words that disclose the sexual desire of the goblins, such as “leering”; allusions to ‘the forbidden fruit’ that are complemented with words that have a sexual connotation, for example, “suck,” “bloom,” “plump”; as well as the allusion to fluids of the human body in “my juices.” However, López Serrano, in his “Goblin Market” translation notes, accounts for his decisions and elucidates that he focused on the metrical form of the poem. The form of the poem is beyond the scope of this presentation, but it is relevant to state that López Serrano’s focus on form could have resulted in disregarding the ambivalence that some words have and allow the queer reading of the text. Nonetheless, he does not make reference to the homoerotic interpretation, therefore queer meanings are disregarded or eradicated, to use the term coined by Epstein in Epstein and Gillett (2017). As well, this version is what Démont terms in Baer and Kaindl (2018) as a misrecognizing translation.

To conclude, Démont explains that a queering translation “focuses on acknowledging the disruptive force and recreating it



	<p>in the target language” (Démont in Baer and Kaindl 2018:163). In order to achieve this, he suggests analyzing translations that suppress queerness that was present in the source text, as well as developing techniques to recreate queerness in a translation, instead of erasing it. Nevertheless, according to Epstein in Epstein and Gillet (2017), queer theory is a recent field, thus queer translation strategies have been scarcely discussed. That is why, she proposes to adopt feminist translation strategies, such as supplementing, prefacing, footnoting and hijacking. This way, translators may avoid eradicating queerness or, in the case of adding notes, address the queer reading by acknowledging the layers the source text presents.</p>
Referencias bibliográficas (según normas APA)	<p>Rosetti Christina. “Goblin Market”. <i>Goblin Market and Other Poems</i>. 1st Ed. London: Macmillan, 1862.</p> <p>Rosetti Christina. “The Goblin Market” (1862). “El mercado de los duendes” (M. López Serrano). Valencia: Ed. Pretextos (2004)</p> <p>Baer, Brian James / Klaus Kaindl (2018), <i>Queering Translation, Translating the Queer</i>. Routledge. New York: Routledge.</p> <p>Burgess, Anthony (1958). <i>English Literature</i>. London, England: Longman. Epstein, B.S. / Robert Gillet (2017), <i>Queer in Translation</i>. London: Routledge.</p>
Palabras clave (5)	<p>Queer theory Dissident sexualities Queering translation Queer translation strategies Aesthetics of evasion</p>
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