



TRANSLATING WOMEN

#TWCONF19 #BEMOREOLGA

Translating women – activism in action
Research e-book 2020

Edited by Olga Castro and Helen Vassallo for the ITI Research Network



Institute of
Translation
and Interpreting

“Where are the women in translation? Why aren’t more women getting into print in English, particularly when one bears in mind that the proportions are reversed when the gender of the translator is in question?”

Alison Anderson 2013

“Translated novels by female writers are the palomino unicorns of the publishing world – not just unusual, but a small subset within a subset.”

Katy Derbyshire 2016

“There is no lack of women writers in any literary culture: the question is how to find them”

Margaret Carson 2019

Around 28% of books in English translation are by women writers.

“Getting more women translated into English can introduce a diversity of mature, nuanced feminisms to new readerships and linguistic-cultural ecosystems.”

Deborah Smith 2019

“The geopolitics of women’s writing in translation is just one aspect of diversity ... we must remember all the different social categories (such as race, class, ethnicity, age, religion, sexual identity, etc.) that intersect with gender to create intertwined systems of privilege or discrimination.”

Olga Castro and Helen Vassallo 2020

Translated literature accounts for only around 3.5% of literature published in English.

Introduction

Sarah Bawa Mason

This is the third iteration of the ITI Research Network e-book and the content represents a new departure for us. Instead of us writing a publication based on our own annual Research Network event, this year we have opted for a different approach timed to coincide with Women In Translation month, August 2020.

The inspiration for broadening our model came in the wake of the **Translating Women: Breaking Borders and Building Bridges in the English-language Book Industry** event on 31 October and 1 November 2019 at the Institute of Modern Languages Research in London.

Struck with the passion and pzazz of the meeting and the open and generous mindset of the people in the room, I thought that ITI members (and the world in general) would like to hear more about this initiative. From my experience at the Warwick Summer School for Literary Translation in July 2019, I was already aware that many ITI members sport a side-line of a literary bent, and that this issue might provide them with both food for thought and a possible outlet for their creativity.

I have to admit that in my time as Chair of ITI I had almost given up reading fiction. My choices had become entrenched in genres where little

novelty seemed to come my way and where a creeping sense of déjà vu often stultified me.

Translating Women re-oiled my thinking and I came away from the event with an exciting reading list of mind-broadening and sometimes quite breath-taking novels (and some non-fiction tomes) on topics I knew little about, from points of view I had never encountered before, with absolutely excellent writing and translation frequently in evidence. (Zuleika by Guzal Yakhina, translated from the Russian by Lisa C. Hayden, was a case in point – a novel so good it even blew away my 83 year-old, not-particularly-enlightened, father).

In these days of ever-shrinking perspectives it is good for us to stretch out and hear the unheard voices of other human beings outside the echo-chamber of our own mainstream. This occasion offered us the chance to approach the voices of women in particular, crossing language, national, cultural, religious, age and geographical boundaries. In sum, the event reignited my interest in the fiction genre and in women's writing in general.

There is very little I can add by way of substance that would be of value to the arguments presented in the following pages, so without more ado over to the real stars of the show.



About Sarah

Sarah Bawa Mason is the ITI Research Network Coordinator and a former Chair of ITI. She is a Senior Lecturer in Translation Studies at the University of Portsmouth, and an experienced freelance translator, editor and educator.

Translating women in the Anglosphere: activism in action

Olga Castro and Helen Vassallo

The international conference **Translating Women: Breaking Borders and Building Bridges in the English-language Book Industry** is one of the latest events to enter the chronology of the Women in Translation movement. On 31 October and 1 November 2019, over 70 academics, translators and activists from four continents came together at the Institute of Modern Languages Research in London (UK), to discuss the barriers facing women in translation in the English-language book market from commission and promotion through to representation and reception, and to consider ways in which these could be challenged. The shared aims were to break through ‘borders’ – both real and figurative – and to build ‘bridges’ between research areas and industry initiatives.

This research e-book brings together seven contributions from the conference that collectively denounce the biases that silence women or relegate them to a sphere that has already been picked for them, and offer positive models for lasting change. It opens with a powerful essay by **Margaret Carson**, keynote speaker at the conference, in which she calls on us to “snap the (gender) gap” in publishing translated literature. Carson’s argument draws on Sara Ahmed’s *Living a Feminist Life*, in which “snap” moments are defined as tipping points, part of a feminist call to action: Carson challenges us not to accept injustices just because they exist, and

instead to be “troublemakers”, to ask difficult questions, and to be part of the change we want to see.

This “troublemaking” is picked up in **Rosalind Harvey**’s impassioned indictment of the “triple absence” of Latin American women writers in discussions of “great” literature (indeed, as Carson warns us, “great writer” is in itself a gendered term). Harvey offers compelling evidence of bias towards translated literature in general, Latin America in particular, and Latin American women, positing that women are not the default, and so when we make the cut we are troubling.

Yet who “makes the cut” is also an important concern. Women of colour – both writers and translators – receive less attention still than white women, as **Corine Tachtiris** explains in her essay on allyship and intersectionality in translation in the USA. If Harvey reminds us that “people who are in a position of power – socially and culturally – can quite often simply be blind to others’ lack of power, or what that lack means”, Tachtiris builds on this by detailing initiatives that prompt white women translators to be feminist and activist allies by amplifying the voices of women of colour.

Arching over all the discussions in the e-book is a concept presented by

Photo: Xairne Ramalhal



About Olga

Olga Castro lectures in Translation Studies at the University of Warwick. She has recently co-edited the book [Feminist Translation Studies](#) (Routledge, 2017) and the journal special issue [Towards Transnational Feminist Translation](#) (Mutatis Mutandis, 2020). Olga is founder and Vice-President of the Association of Programmes in Translation and Interpreting in the UK and Ireland (APTIS).



About Helen

Helen Vassallo is the founder of [Translating Women](#), an industry-facing project that engages with publishers, translators and other stakeholders to work against gender bias in the UK translated literature market.

Aviya Kushner: expectation bias. Kushner describes this as the stance that “I want you to write about what I want you to say”, an attitude that assumes that these women writers have nothing to add to our experience of the world and condemns them to write about only what dominant structures want them to say. In her paper, Kushner discusses the role that translators can and should play as rule-breakers, in relation to her own translation and publication of two Israeli poets who are little-known in the English-speaking world.

The next two papers offer case studies of how expectation bias both operates and is challenged by women writers in translation. Firstly, **Muireann Maguire** explores the transgressive role of translators in Post-Soviet literature in Russian. Contrasting the reception and translation of two politically sensitive novels, Maguire disentangles some of the reasons why certain women writers who defy expectation bias, and who are defined by traditionally limiting factors such as age, ethnicity or religion, may be successful in Russia and abroad.

Next, **Sule Akdogan** offers a pertinent example of how a western expectation bias operates in the perception, circulation and reception of three contemporary Turkish women writers in English translation. Using these translations as a case study, Akdogan argues that an engaged and feminist transnational approach to the practice of literary translation can work towards global solidarity and understanding, helping to decolonise translation practices and challenge biased perspectives about women by building cross-border alliances between women across the globe.

The final paper by **Oisin Harris** returns to a broader overview of how women in translation are underrepresented in the Anglosphere. Harris demonstrates that offering a multi-focal, interconnected perspective about various structural processes affecting women’s invisibility in translated fiction in the UK (such as publishers’ attitudes and practices, translators’ perception, literary reviews and canons, as well as literary prizes) is crucial so that and

translators alike can work to develop the kinds of positive solutions put forward in the other papers.

We could not be more proud to present to you this fascinating and diverse collection of essays, and we hope you will enjoy reading and re-reading them as much as we have. All of our contributors call on us to demand better: we should ask difficult questions, cite women, fight the status quo, challenge expectation bias, speak on behalf of those who are silenced, and, as Tachtiris argues, not just welcome more people to the translation “party”, but change the party itself. It is not just our right to be “troublemakers”, but also our responsibility. Snap!

To read more reports on the conference itself, we recommend:

Salwa Benaissa (2019). [Translating Women 2019](#). Project Plume.

Margaret Carson (2019). [WiT goes to Senate House](#). Women in Translation tumblr.

Barbara Spicer (2020). Conference report: *Translating Women*. *Journal of Romance Studies* 20:1,189-191.

Barbara Spicer (2019). [Where are all the women?](#) Living Languages (Institute of Modern Languages Research).

Helen Vassallo (2019). [Translating Women: Reflections on activism in action](#). Translating Women.



Snap! Or the Whys and Hows of women in translation

Margaret Carson

This paper is based on the keynote delivered at the “Translating Women” conference at the Institute of Modern Language Research, London on 31 October, 2019. Drawing on scholar and activist Sara Ahmed’s concept of the “feminist snap” – the tipping point or critical juncture that often leads to a call to action – I provide an overview of Women in Translation activism, a movement that has its roots in efforts such as the VIDA Count to numerically establish the greater success of men authors in being published in literary magazines. When the methodology of the VIDA Count was applied to book-length literary translations published in 2011 and 2012 in the Anglophone world, a significant gender disparity was discovered: only 26 percent of fiction and poetry titles in translation were by women authors. The gender imbalance was even starker in the case of several presses that have long been acclaimed for their commitment to publishing literary translations.

A timeline of key events in the Women in Translation movement is presented, showing its growth and staying power. The movement’s aim of raising awareness of the gender gap in translation has also entailed refuting publishers’ explanations as to why it is unavoidable. In examining the reasons international women writers have been at a disadvantage in being translated into English, I look at the obstacles they face in becoming known to Anglophone publishers, such as the lack of media attention and

reviews in their own literary culture. Anglophone publishers must then actively seek out women authors when scouting new titles to translate, especially at international book fairs or when consulting foreign rights catalogues. Furthermore, if publishers aspire to present “great” literature in English translation, they must consider that that descriptor alone marginalises women and other underrepresented groups, as “great” is more often ascribed to men authors.

Although measurable gains have been made in the past few years, a sense of ongoing urgency must not be lost. Other kinds of gender imbalances must be addressed as well: citational practices skew heavily male in writings on translation, as does the gender ratio of international writers on Wikipedia. Women in Translation must also take a more intersectional approach to address the significant lack of non-white, non-Western women in English-language translation.

I also caution against “women in translation light”, that is, holding readings and promoting books under that banner as a marketing tool, while neglecting to make reference to the gender gap and other inequities in publishing. In closing, I ask readers to think of a recent book in translation by a woman author that they loved and to further consider if efforts by the Women in Translation movement to ‘snap the gap’ may have played some role in helping that book beat the odds against its being translated into English.

[Read the full paper here.](#)



Photo: Beowulf Sheehan



About Margaret

Margaret Carson is an associate professor of Spanish at Borough of Manhattan Community College, City University of New York. A former co-chair of the PEN America Translation Committee, she has translated works by Remedios Varo, Sergio Chejfec and Mercedes Roffé. She is the co-founder with Alta L. Price of the *WIT-Women in Translation* Tumblr.

Women in translation: a triple absence?

Rosalind Harvey

For those readers of literature not lucky enough to be able to read in more than one language, translation – and translators – provide a much-needed window into other literary worlds. The recent critical and relative commercial success of English translations of Chilean author Roberto Bolaño has given English-speaking readers the chance to discover his unique style for themselves, and to get at least a sense of the post-Boom writing environment, and of an environment beyond their own Anglophone one, if only through one writer.

This much was pointed out in a piece written by Matt Bucher (2015) for the online magazine Full Stop, entitled “[Beyond Bolaño and Beyond](#)”. Bucher explores how one foreign writer’s explosion onto the global literary scene can lead not only to a welcome opening-up of access to certain areas of literature, but also to some head-scratching among those of us who work in the field as regards the others: the ones who have been, to a greater or lesser extent, ignored. Not in their own countries, or not just in their own countries, but also (and this is the primary focus of his article) in translation: by publishers, by translators, by reviewers and, as a result – albeit an unintentional one, for they do not directly control this system – by readers.


Bucher wondered why certain Latin American writers have scarcely appeared in English or, if they have, have remained relatively marginal, asking: “[W]hy hasn’t Mario Bellatin or ... Enrique Vila-Matas ... or Sergio Pitlor ... attained the same status in U.S. publishing circles (and the American reading public) as Bolaño?” His question was, and still is, a pertinent one. I have to confess, mind you, to some head-scratching of my own upon reading his article, namely about one point in particular: where were the women? In an article that cited a total of 37 writers, only five women were mentioned (some of the men even got two mentions). My question at the time was, and to more or less the same degree, remains: Why hasn’t Luisa Valenzuela or ... Cristina Peri Rossi or ... Cristina Fernández-Cubas attained the same status in the minds of Anglophone publishers, readers and reviewers as the men Bucher lists?

Although many of these writers have been partially translated, or achieved a certain level of critical acclaim in the Anglophone world, they did not seem to feature on Bucher’s radar, either as translated writers to be held up as examples of the good being done in the field, or as un-translated writers to be used as evidence for the dearth of Latin Americans available in English. There are plenty to choose from: the ones I mention in this piece are the tip of the iceberg, and they are hardly outliers. In Bucher’s piece, women are doubly –or perhaps even triply– absent. So how can we change things? By advocating for more women writers in translation: translators pitching more women, academics writing about more women, publishers taking on more women writers, and by all of us maintaining the conversation and ensuring that it includes women at every step of the way.

[Read the full paper here.](#)



Photo: Rita Platts



About Rosalind
Rosalind Harvey is a literary translator, a Fellow of the Royal Society of Literature, and a founding member of the Emerging Translators Network. She teaches translation in various guises, including running creative translation events for the public. She is @Rosenkrantz on Twitter.

Allyship and intersectional feminism in translation

Corine Tachtiris

This essay outlines how White women translators might take an advocacy-based approach to translation to support the work of women authors of colour, drawing on their privilege within the literary translation sector despite the ways they themselves may be marginalised.

In terms of the gender and racial demographics of literature in English translation, White women translators make up the largest group, while women of colour authors comprise the smallest, according to a survey of American translators performed by Alex Zucker in cooperation with the Author's Guild. While the vast majority of translators into English may be White, Whites make up only a minority of the world population, a fact not reflected in translations of world literature into English, in which White European authors are disproportionately represented. If, as we know, women authors are translated into English consistently less than men, then women of colour are, as usual, doubly marginalised in the Anglophone translation book market.

This essay advocates for White women translators to then leverage their relative privilege within the Anglophone translation publishing sector to actively work against the marginalisation of international women authors of colour. In seeking to outline an ethical framework for such a practice, this essay employs concepts from social justice activism, particularly

allyship, intersectionality, and anti-racism. These concepts call upon White women and other allied translators to reflect on the ways their positionality affects their selection of texts, their definition of feminism, and their beliefs about what makes for 'good' literature.

Conceiving of translators as allies creates tensions with trends in translation theory and practice which foreground and promote the agency of translators in opposition to the ways they themselves have tended to be marginalised in the Anglophone book market. A coalitional politics to increase the number of works by women of colour in English translation, however, requires that White women translators "speak up, not over" women of colour (in the words of activist Franchesca Ramsey) and avoid falling into a performance of the "White saviour" role.

In closing, the essay points to possibilities for White women translators to support the entrance of more women translators of colour into the field, which would help to diversify not only the texts being translated but also how and by whom.

[Read the full article here.](#)



If, as we know, women authors are translated into English consistently less than men, then women of colour are, as usual, doubly marginalised in the Anglophone translation book market.



About Corine

Corine Tachtiris is Assistant Professor of Translation Studies at the University of Massachusetts Amherst. She translates the work of contemporary francophone Caribbean, African, and Canadian as well as Czech women authors. She is completing a scholarly monograph entitled *Translating Race*.

Women who don't follow the rules: on translation, activism and individuality

Aviya Kushner

Women writers have long suffered from an expectation bias that obliterated their individuality as people and as artists. In the past, acceptable topics for women centered on the domestic concerns of home and family. Today, women writers around the globe face a new tyranny of expectation, fueled by social media and news reports; there is an “expectation” that contemporary literature will address headline-making political concerns. This is especially evident in countries with constant geopolitical violence, where many male writers have made their name by writing directly about those conflicts. What happens to women writers from political hotspots who choose to write about something more private, like the sex life of a ninety-year-old woman, or the transformational indignity of working as a minimum-wage telemarketer? These women writers face an uphill battle; and translators who take them on are the new rule-breakers.

In this paper, the translation and publication of Israeli poets Yudit Shahar and Rina Soffer, little-known in the English-speaking world, are discussed. These poets bring two critical and rarely heard perspectives: the experience of extreme poverty, and the alternate universe of very old age. These are not just Israeli issues; the growing gap between the rich and the poor is an international problem, and the rising numbers of the very old will

transform many societies. The portrayal of these kinds of lives in literature depends on the assent and support of literary gatekeepers, but the lives of the very poor and very old rarely reach bookshelves. This is why the role of literary gatekeepers in preserving expectation bias is important to examine, and this paper considers how translators can fight against this global bias by translating women who do not play by the rules, and thereby strongly affirm every writer's right to determine her own subject. Specific strategies for effectively presenting such translations and making a case for a wider view of both gender and culture are discussed, so translators take power into their own hands. What is at stake is a full picture of women's lives – from work to the bedroom.


Translators have the unique power to shape views of women around the world, and therefore can and should present and promote the writing of women writers who don't follow anyone's rules. This paper argues that translators are in an ideal position to help women writers succeed at all that crucial and marvelous rule-breaking and, in so doing, to change global ideas of who women are and can be.

[Read the full paper here.](#)



the lives of the very poor and very old rarely reach bookshelves

Photo: Danielle Aquilino



About Aviya
Aviya Kushner is the author of *The Grammar of God: A Journey into the Words and Worlds of the Bible* (Spiegel & Grau). She is Associate Professor at the Department of English and Creative Writing, Columbia College Chicago. She translates Hebrew poetry and prose, and has served as a translation mentor for The National Yiddish Book Center and as a judge for the PEN Translation Award.

Climbing the mountain and crossing the wall: politically sensitive post-Soviet women's literature in translation

Muireann Maguire

Women translators have always played a crucial role in the transmission of Russian literature to Anglophone audiences, from the self-taught and prolific Constance Garnett (the first major translator of Tolstoy, Turgenev, Dostoevsky, and many others) through the great twentieth-century translators (Rosemary Edmonds, Margaret Wettlin, Elizaveta Fen) to present-day professionals (Rosamund Bartlett, Marian Schwartz). Many, if not most, Russian-English literary translators active today are female. A major recent shift in practice has ensured that female translators are no longer primarily (re-)translating literature already acknowledged as canonical; today, they are equally likely to seek out and advocate for writers who are obscure abroad and/or controversial at home.

A case in point is the American poet and acclaimed translator Katharine Young, who recently translated a trilogy of novels by Azerbaijani author Akram Aylisli – currently under house arrest for criticising his own country's historical persecution of Armenians – and who continues to plead Aylisli's cause through seminars and readings of his work in the West. Given their well-established historical precedent as mediators of Russian identity, it is unsurprising that Western female translators should use their skills and experience to promote female Russian-language authors abroad. However



About Muireann

Muireann Maguire is Senior Lecturer in Russian at the University of Exeter. She is also a freelance translator from Russian. From 2019 to 2023, Muireann leads "RusTrans", an ERC-funded Horizon 2020 research project investigating 20th and 21st Century translation from Russian as a political phenomenon in the UK, Ireland and the USA.

well-known the latter may be at home, most Russian authors struggle to generate name recognition in the infamously Anglocentric English-language publishing world.

My paper examines the dynamic between female Russian-English translators and controversial authors through case studies of two contemporary working relationships: the Tatar novelist Guzel Yakhina (*Zuleikha*, 2015/translated 2019) with her translator Lisa Hayden Espenschade, and Dagestani author Alisa Ganieva (*The Mountain and The Wall*, 2012/2015; *Bride and Groom*, 2015/2018) with her translator Carol Apollonio. Both novelists are young, female, and ethnically non-Russian. In fact, both come from Islamic backgrounds and explore Islamic characters and topics; Ganieva writes about radical Islam, while Yakhina's novel addresses the ever-uncomfortable topic of Stalin's repression from the perspective of a young Muslim wife.

Yet, despite these potentially limiting factors, both authors have proved unexpectedly successful in Russia and now also abroad in terms of both readership and literary awards. Both translators are widely experienced; Espenschade's translation, which won a 2018 English PEN Award, was published by Oneworld Publications, while the small American press Deep Vellum published both Ganieva's *Mountain* and her next novel, *Bride and Groom*, also translated by Apollonio. Through interviews with each translator and a thorough analysis of the media reception of both originals and translations, I will study how these successful author-translator dyads were created and speculate why Yakhina's and Ganieva's novels have come to enjoy critical, and even some commercial, recognition within the 3 per cent.

[Read the full paper here.](#)



A transnational feminist engagement with translation: Turkish women writers in English translation

Şule Akdoğan

In this paper, I focus on three contemporary Turkish women writers in English translation, Aslı Erdoğan, Sema Kaygusuz and Ece Temelkuran, to bring awareness to different forms of bias and reductionist perspectives which create various challenges for their encounters with publishers, readers, editors, journalists and scholars around the world. It is my contention that such perspectives underline an often-voiced transnational feminist issue with crucial implications for translation: having a hegemonic attitude toward a culture and undermining its local specificities and diversity. I therefore examine how the interplay of translation, feminism and transnationality invites us to explore not only the challenges of transnational communication, but also the ways to deal with these challenges and facilitate different forms of transnational feminist praxis.

To this purpose, I first discuss transnational feminisms' relevance to translation studies. I underline that they have the potential to draw our attention to translation, publishing and marketing strategies as well as the circulation and reception phases of these texts, which inevitably highlights transnational and intersectional interplays of gender, politics, economics, religion and location, among others. By focusing on the three contemporary



About Şule

Şule Akdoğan is a Visiting Research Fellow in the Department of English and Comparative Literary Studies at the University of Warwick.

Turkish women writers mentioned above, I aim to introduce some of the thematic concerns and the multi-layered contexts they and their works accentuate as they encourage fruitful dialogues between feminisms and translation studies.

I first refer to Aslı Erdoğan to emphasise how translation can promote activism, solidarity and critical enquiries of transnational relations. I also discuss how it can bring diversity to education, pedagogy and academia and allow the formation of a multi-layered platform for global conversation. Then I turn to Sema Kaygusuz to elaborate on the relationship between translation and global solidarity. I draw attention to this writer's concerns about being defined through national literature and how it can cause reductionist monolithic perceptions within and across borders. I argue that Kaygusuz's texts resist such perceptions and are significant in creating a more comprehensive understanding of Turkey. Last, I discuss Ece Temelkuran to underline how translation can help the articulation of alternative truths that challenge hegemonic and biased perspectives about women living in diverse contexts. I focus on her *Women Who Blow on Knots* as it provides insights into different forms of oppression such as patriarchy, sexism and Eurocentrism.

I conclude by emphasising the empowering interplay of translation and transnational feminist practices. I underline that, as in the case of the three writers discussed here, engaged translations of the texts by women writers from Turkey, and comprehensive scholarly and pedagogical engagements with them can articulate multi-layered contexts for representations of women at local and global levels and facilitate liberatory cross-cultural dialogues.

[Read the full paper here.](#)



Women in translation and contributing reasons of underrepresentation: an examination of interrelated factors

Oisín Harris

This paper examines women's underrepresentation in translated fiction and aims to offer a nuanced account of the interaction between various structural processes and attitudes that underpin the issue. It brings together three interconnected contributing factors at play in the underrepresentation of translated female authors in the UK.

Firstly, the paper examines publishers' attitudes, perceptions and practices within the industry. This section distinguishes between publishing houses as companies and editors as individuals selecting who gets translated. It brings into focus the connection between gender, reading habits, and editorial selection and illustrates how the gender of the editor can affect their choices in translation. It further looks at the ways publishers access translations, namely elective affinity and the trusted recommendations of authors and translators, and examines how these impact the number of women in translation they then publish.

Secondly, the paper engages with translators and their perceptions on the issue of representation. This section is based on interviews conducted with four translators of fiction into English and relays back some of their insights on women in translation and gender bias.



About Oisín

Oisín Harris is an independent researcher with a Masters degree in Publishing from Kingston University.

Thirdly, the paper explores how literary canon(s) have a direct influence on review coverage. It does so by acknowledging the androcentricity of universal and national canons as well as the close relationship between canon formation and translation, and the patterns of gender interaction with literary reviews. It concludes that it is paramount to develop national canons that include more women authors. This is because the literary reception of women authors on reading lists and curriculums in their own countries has a direct impact upon whether or not they are translated into English.

Through personal interviews with leading translators and publishers in the field as well as data collection of women in translation between 2007 to 2016, the chapter considers how the three aforementioned factors interact and aims to construct a broad overview of how the translation network operates and the impact this has upon women's representation within it. Although some of these factors had been previously investigated, it has mostly been the case that they have been examined in isolation from one another, with little attempt to delve into their interconnection. I contend that only by tracing and understanding the links between them can tangible change toward increased representation of women in translation be implemented; whilst there have recently been some efforts to redress this imbalance (such as independent publishing house And Other Stories 'Year of Publishing Women' in 2018 and the Warwick Prize for Women in Translation, launched in 2017), underrepresentation of women in translation remains an ongoing concern. Investigating the reasons for bias can better equip publishers and translators alike to develop solutions, and in this paper I aim to contribute to that shift.

[Read the full paper here.](#)



About ITI

The Institute of Translation and Interpreting is the only UK-based independent professional membership association for practising translators, interpreters and language service providers. Founded in 1986 and with over 3,000 members, both in the UK and internationally, we are a significant resource within the industry.

Its Research Network was founded in 2017 as a collaboration between corporate member universities, corporate members and individual members, allowing them to access each other to produce solid research outcomes.

The long-term aim is the production of strong evidence-based arguments upon which to model future developments and promote the highest standards in the profession.

About Translating Women

The inaugural Translating Women conference (London, 31 October-1 November 2019) was co-organised by Olga Castro and Helen Vassallo, with the aim of promoting synergies between academia and industry to confront the gender imbalance in translated literature. It shares its name and its inclusive, intersectional values with the [Translating Women project](#), an industry-facing research initiative run by Vassallo. Launched in 2018 to mark the Year of Publishing Women, the Translating Women project engages with publishers, translators and other stakeholders to challenge gender bias in the UK translated literature market.



[Twitter@ITIUK](#)



[Facebook](#)



[LinkedIn](#)

Research Network enquiries: research@iti.org.uk

General enquiries: info@iti.org.uk