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Binghamton-Amherst 4th Annual Translation Conference

**On Becoming in Translation
Articulating Feminism in the Translation of Marie Chauvet's *Les Rapaces***

I first read Marie Chauvet's *Les Rapaces* with a feminist agenda: I sought to supplement historiographic lacunae in Haitian women's history with literary narratives. When I decided to translate *Les Rapaces*, my choice was explicitly grounded in a desire to expand the range of literary texts written by women from Francophone regions available in English translation. As I began the translation I consciously positioned myself as a feminist translator and engaged in a process of self-reflection in regard to the origins of the text, myself as mediator, and the destination of the translation. Despite this series of feminist articulations, I suspect that my translation will be subject to the "practice what you preach" critique, whereby feminist translation is implicitly associated with and compared to preexisting models.

In the wake of a tradition of what Luise von Flotow defines as experimental, interventionist, and assertive feminist approaches to translation, I wish to consider other ways of envisaging a feminist translation practice. While flaunting feminism has been a necessary and creatively invigorating textual strategy in certain contexts, and feminist paratexts have offered a useful device for extending the socio-political intentions of feminist translators, a commitment to feminist praxis in translation may also involve other less evident or less dramatic means. To this end, I am interested in discussing how a feminist, queer, or other activist approach might be seen as a formative, rather than an informative, influence. To make an analogy: the first five years of childhood rarely leave explicit memory marks, yet this period is critically formative; likewise a feminist translation may not be replete with clearly identifiable feminist markers, yet it would not be the same translation without the feminist translator.