



This is a contribution from

Cultus:

The Journal of Intercultural Mediation and Communication

2023: 16

© **Iconesoft Edizioni Gruppo Radivo Holding**

This electronic file may not be altered in any way.
The author(s) of this article is /are permitted to use this PDF file
to generate printed copies to be used by way of offprints, for their
personal use only.

Cultus

THE JOURNAL OF INTERCULTURAL
MEDIATION AND COMMUNICATION

**Past and present
in translation collaborative practices and
cooperation**

Guest Editors

Giovanni Iamartino
(University of Milan)

Mirella Agorni
(Ca' Foscari University, Venice)

ICONESOFT EDIZIONI - GRUPPO RADIVO HOLDING
BOLOGNA - ITALY

Registrazione al Tribunale di Terni
n. 11 del 24.09.2007

Direttore Responsabile Agostino Quero
Editore Iconesoft Edizioni – Radivo Holding
Anno 2023
ISSN 2035-3111
2035-2948

Policy: double-blind peer review

© *Iconesoft Edizioni – Radivo Holding srl*
via Ferrarese 3 – 40128 Bologna

CULTUS

the Journal of Intercultural Mediation and Communication

Editors

David Katan
University of Salento

Cinzia Spinzi
University of Bergamo

ICONESOFT EDIZIONI – RADIVO HOLDING
BOLOGNA

TABLE OF CONTENTS

Past and present in translation collaborative practices and cooperation. An introduction <i>Mirella Agorni and Giovanni Iamartino</i>	8
The collaborative translation of Buddhist scriptures in China: from the second to the fifth centuries <i>Tianran Wang</i>	18
Collaborative translation of buddhist texts: ancient Chinese assemblies and contemporary organizations <i>Lifei Pan</i>	44
Translation studies and the history of books: a productive collaboration? <i>Mirella Agorni</i>	66
Term formation as a collaborative practice: between translation and cooperation among experts <i>Beatrice Ragazzini</i>	89
“Of course there is something here and there I’m afraid I don’t quite understand”. Cesare Pavese’s correspondence with Anthony Chiuminatto: a collaborative translation strategy? <i>Kim Grego</i>	112
Industrialisation of translation and collaborative practices in the Greek translations of Marxist texts <i>Christina Delistathi</i>	139
Collaborative translation(s) and feminism(s): A diachronic perspective on the exchange of feminist theories and practices between North America and Italy <i>Eleonora Federici</i>	159

Theatre translation: the oldest form of translaboration? <i>Massimiliano Morini</i>	177
From suspicion to trust: “the pact of translation” in two author-translator collaborations <i>Pascale Sardin and Serenella Zanotti</i>	192
Showcasing Australian literature in China <i>Leah Gerber and Lintao Qi</i>	215
Mapping collaboration and communication practices in the French subtitling industry <i>Sevita Caseres</i>	237
Love it, hate it, tolerate it: Translators’ experiences with concurrent translation on collaborative platforms <i>Joanna Gough and Özlem Temizöz</i>	262
Notes on contributors	292
Acknowledgments	297

**Collaborative translation(s) and feminism(s):
A diachronic perspective on the exchange of feminist
theories and practices
between North America and Italy**

Eleonora Federici
University of Ferrara

Abstract

The aim of my essay is to offer a diachronic perspective on the exchange of feminist ideas and practices between North America and Italy looking at the translation of feminist texts starting from the 1970s to the 1990s with reference to a selection of touchstone texts which make clear how major feminist theories and practices overlapped national borders and spread in a different cultural, social and political context. It is through translations that feminist ideas born in the U.S.A context were shared and that feminist practices arose within the Italian collectives in the 1970s where exchange of ideas, practices and active collaboration were at the core of the political feminist agenda. My essay demonstrates that the legacy of American feminism in the Italian context can be retraced looking at the translations of core texts done through collaborative efforts by translators, scholars and feminist intellectuals. My work will adopt a diachronic perspective outlining some core texts which were influential for the Italian feminist and academic debate starting from the 1970s to more recent anthologies aimed at not only a theoretical exchange but also a pedagogical one. The corpus is made up of American feminist texts that were translated into Italian from the 1970s to the 2000s.

Keywords: collaborative translation, North-American feminism, Italian feminist thought, feminist theories, feminist practices.

1. Introduction

The aim of my essay is to offer a diachronic perspective on the exchange of feminist ideas and practices between North America and Italy, looking at the translation of feminist texts from the 1970s to the 1990s and based on a selection of touchstone texts which make clear how major feminist theories and practices overlapped national borders and spread in a different cultural, social and political context. Translation has undoubtedly been a

central tool for widening the reception of feminist theories around the world and for enabling a planetary feminist knowledge that works outside national borders, but what is more important is that local feminisms, feminist theories and practices born in one context have been re-contextualized, reshaped in totally different situations acquiring new nuances thanks to translations and collaborations among translators. It is through translations that feminist ideas born in the U.S.A context were shared and that feminist practices arose in the Italian collectives in the 1970s where the exchange of ideas, practices and an active collaboration were at the core of the political feminist agenda. As a matter of fact, the 1970s were a period of feminist turmoil and ideas scattered around the world through women's political and engaged voices. It is at the beginning of this decade that feminist acts of collaboration became visible and started a global feminist battle. In 1972 a seminal collection of texts from English and French was published by the Milanese collective *Anabasi* under the title *Donne è bello*, while a second translation by the same collective *Noi e il nostro corpo* based on the Boston Women's Health manual *Our bodies, ourselves* (1969), a text full of testimonies and women's experiences, was published and had a profound echo in the Italian context. Luisa Passerini called translations of US radical feminist texts "movement translations" done by feminists, read by feminists and adapted for the Italian reader because Italian feminists "turned foreign texts and events into tools that might speak to their own immediate situation" (Bracke 2014:18).

My essay demonstrates that the legacy of American feminism in the Italian context can be retraced looking at the translations of core texts done through the collaborative efforts of translators, scholars and feminist intellectuals. I adopt a diachronic perspective outlining some core texts which have been influential for the Italian feminist and academic debate starting from the 1970s to more recent anthologies aimed at not only a theoretical exchange but also a pedagogical one. The aim is to answer the following research questions:

1. How has collaborative translation, circulation and discussion of US feminist texts had an impact on the Italian context?
2. How have translations been tools for discovering not only new ways of interpreting feminist ideas, but instruments of social, cultural and political consciousness-raising leading to a struggle for equal rights in society?
3. How has a practice of collective and collaborative translation in the interpretation, translation and reception of these texts had an impact on new forms of feminist practices?

2. Feminisms across national frontiers

Practices of translation are connected to the society into which the translations are transplanted and received, so that texts travelling from one language/culture to another are re-thought and re-shaped with an eye to the target reader. There are always choices behind any publication; some texts are chosen to be translated, others are not, texts can be translated with more or less attention to the translator's competence on the subject, the content itself can be adapted to the new context and reformulated. However, it is this continuous exchange of feminist ideas through translation that makes us aware of the power of feminist thought in a global perspective. An analysis of the translation of core feminist texts and the travel of feminist ideas across national borders implies a political awareness of the impact of translation on the country of arrival. We are not dealing with neutral texts but highly political ones, written to acquire civil rights, to undermine patriarchal assumptions and to propose a more equal society. It is through translation that feminists around the world began to have a dialogue and build up a feminist epistemology. Moreover, the translation of feminist texts has always been directed to feminist practices in society, and not only to enrich and enlarge theoretical debates. Since the 1970s feminist ideas, thoughts and practices have been exchanged and have brought a vital force not only to academia or intellectual circles but also to entire societies. The starting point of this analysis is to find out the impact of a practice of collective and collaborative translation in the translation and reception of feminist texts travelling across linguistic and cultural frontiers.

We are aware that collaboration was a key factor in the 1970s and that the movement for women's liberation at that time depended on women coming together to negotiate, share experiences and read texts from other women (at least women mainly living in the Western world). Women's collectives meant that participants were supported on a smaller, more personal level to start a change in society. It meant that women's liberation could become a mass movement without a central organisation, and that many women were politicised by talking about and listening to their own personal experiences. Women collaborated in their activism, sharing texts that gave birth to the international spread of feminist movements; they interacted across geographical and cultural distances. Collaboration was born also from reading texts that led to consciousness-raising experiences. Clearly far from a smooth enterprise, collaborations were marked by divergent opinions that took waves of feminism in various directions and

started a global feminist dialogue that has become more and more visible in the last decades.

As a matter of fact, the last decade has witnessed a bloom of feminist texts outlining the necessity to open a global and transnational debate on feminist issues, activism and the role of collaboration in the spreading of feminist texts, ideas and practices. Major scholars such Sonia Alvarez (2014), Lima Costa and Alvarez (2017), Olga Castro and Emek Ergun (2017), Luise von Flotow, Farzaneh Farahzad and Hala Hamal (2017; 2020), Eleonora Federici and José Santaemilia (2021) have envisioned globalised forms of feminisms and outlined how the interdisciplinary cross-fertilization of feminist thinking from different contexts has brought a fruitful exchange on both feminist theoretical positions and social/political practices. The connection between the theoretical stance and social and cultural practices has been outlined in all these volumes unveiling the central role of translation in a theoretical dialogue among women from different contexts. The publication of these volumes – which certainly propose a canonization of some feminisms and are the result of a choice by the editors – demonstrate that different feminist thoughts have shaped women’s minds in various contexts, and feminism has often acted as a bridge to connect academic, political, social and cultural perspectives, so that feminist interventions have been able to deconstruct mainstream structures of knowledge and cultural production. Feminism today is a method, a movement, and a critique; it has become transnational, open to multiple women’s voices, thanks to the work of editors and translators who have ensured the exchange of ideas and have enabled feminist theories to travel from one place to another and another and another.

3. Mapping authors and identifying texts

The list of American feminist texts translated into Italian from the 1970s to the 2000s is a very long one and demonstrates how much North American feminism(s) have influenced Italian feminism(s). The 1970s saw many voices of radical American feminism translated into Italian, among them: Betty Friedan’s *The feminine mystique* (*La mistica della femminilità*, 1978), Adrienne Rich’s *Of woman born. Motherhood as experience and institution* (*Nato di donna*, 1979), Adrienne Rich’s *On lies, secrets and silence, selected prose 1966-1978* (*Segreti, silenzi, bugie. Il mondo comune delle donne*, 1982), Juliet Mitchell’s *Psychoanalysis and feminism* (*Psicoanalisi e femminismo*, 1976), Kate Millett’s *Sexual*

politics (*La politica del sesso*, 1971), Angela Davis's *An autobiography* (*Autobiografia di una rivoluzionaria*, 1975). Some texts were translated several years after their original publication, like the iconic *Simians, cyborgs and women. The reinvention of nature* (1991) by Donna Haraway, which was presented to Italian readers in 1995 with the title *Manifesto cyborg. Donne, tecnologie e biopolitiche del corpo* by a major publisher, Feltrinelli. The volume, translated by the Italian feminist scholar Liana Borghi, included a very long paratextual element, an 'Introduction' by the feminist philosopher Rosi Braidotti who did not only clarify Haraway's central position in the feminist context of the USA but also demonstrated the influence of Haraway's works on American culture and society. The 'Introduction' touches on many points: Braidotti analyses the powerful figuration of the cyborg created by Haraway and underlines how it became an icon for a new planetary feminism and also brought a new perspective into the international debate on women, feminism, science and technology. In the Italian 'Introduction' the text is connected both to the North-American technophile-technophobe debate of feminist women scientists like Evelyne Fox Keller, and to the Italian context and the debate among women of science like Elisabetta Donini. The importance of the Italian translation is thus explained through the connection with the wider international debate on women, science and technological developments and it is perceived by Italian readers as an important instrument to better understand this controversy through a planetary perspective. The influence of Haraway's theory is important and so is its repercussion on feminist issues worldwide. Braidotti highlights Haraway's central role in the cyberfeminist wave and presents a few reading keys for the text. The Italian translation clarifies the content of the volume thanks to its subtitle "women, technologies and body biopolitics". This text is an example of a publication that reached a wide audience thanks to an editorial collocation which promoted its visibility and distribution, while others have remained gems for smaller and more specialised markets and readers.

My selection of texts is a possible one, many other essays could have been selected for a diachronic analysis but I chose to focus on publications which have had a central role in the Italian context in different historical periods and for a very clear reason. The texts are: 1) the first seminal collection of feminist texts from English and French that was published by the Milanese collective Anabasi under the title *Donne è bello* in 1972; 2) the first Italian translation of the well-known manual, full of testimonies and women's experiences, entitled *Our bodies, ourselves*, published by the Boston

Women's Health book collective in 1969; 3) the volume *Sui generis. Scritti di teoria femminista* by Teresa De Lauretis, who stands as an example of a scholar in-between American and Italian language and cultures and is a symbol of feminist collaboration between US and Italian feminism; and 4) two anthologies of feminist texts edited by Italian scholars that introduced an international debate into Italy, *Critiche femministe e teorie letterarie* (1997) and *Donne in traduzione* (2018).

The selection was made after mapping authors writing in English from the 1970s to the 2000s and identifying a corpus of translated texts that I categorized in regard to date of publication, translators, publishing houses and strategies of editing, adapting and changing the texts. This mapping enabled me to divide the analysis into three phases: 1) collaboration and engagement in the 1970s; 2) author-translator collaboration in the 1980s-1990s; 3) collaboration for a pedagogical intent in the 1990s-2000s. All these texts were examples of collaboration among intellectuals, scholars and translators.

4. Phase 1: collaboration and engagement

The role of activism and translation in social change movements has been outlined by various scholars (Trzciak 2018; Langer 2018) and we are aware that translation has worked as a space for resistance for Italian feminists transforming foreign feminist texts into tools that could speak to the Italian situation. The expansion of feminist groups supporting local consciousness-raising practices in the 1970s was a starting point for a strong and continuous collaboration among intellectuals, translators and scholars (also acting as translators). Groups were focused on testimonies and the practice of sharing women's experiences, so that translation was not only a passage from written texts but also a translation of ideas and practices that could be adopted by and adapted to a different social and political context. Since the 1970s Italian feminists have established very important relationships with US and French feminists, as well as numerous contacts among feminist groups in Europe and North America. These exchanges became the focus of debates within women's collectives which played a strategic role in spreading feminist ideas and practices in Italy.

Recently Andrea Hajek (2018) has underlined the role of the Milan Women's Bookshop as a site of translation and circulation of feminist knowledge. Generally speaking, publications by collectives put together

voices of women from other countries, especially North America, translating their texts and making them available to a new audience. Lidia Menapace, a well-known intellectual, edited the first edition of the periodical *Sottosopra* published by the members of the Women's Bookshop of Milan and entitled *Per un movimento politico di liberazione della donna* (For a political movement about women's liberation). This small volume was divided into different sections that reported the author's name for each text, but not the translator's. This was due to a common trend within activist movements, the so-called amateur translation, that meant that activists translated texts and did not require professional translation. This choice was done for various reasons: firstly, the idea that the content could be better understood by someone in the collective; secondly, economic reasons; and thirdly, because both the translation and the dissemination of texts were part of the political agenda. Women of the collective were in charge of translating texts and thus disseminating ideas from other women's groups. As Tommaso Reborà underlines, Italian feminist ideas and texts also reached across the Atlantic creating a strong network (Reborà 2021). The CR (or *Comunicazioni Rivoluzionarie*) group, a Turinese collective which provided the left-wing party with translations of material from American underground magazines and other publications related to the New Left published *Note*, a periodical supplement. In the first collection of feminist texts from English and French, as *Donne è bello* in 1972, the majority of the texts of North-American origin (twelve out of thirty-two texts from the United States) were sourced from *Notes from the second year*, a collection of radical feminist texts published in 1971 in New York by Anne Koedt and Shulamith Firestone. The sources of the originals are not clearly indicated in the table of contents (only the names of the authors are known); the translator is generally a truly invisible presence in the volume and the question of amateur/non professional translators is at the centre of the debate at the time, where many texts were translated by women participating in feminist groups, more focused on the translation of ideas and practices than on texts themselves. Moreover, in some cases it was possible to find more translations, because it was a period of 'reshaping texts', and moulding them so that they might be more useful for the target readers. The translations of *Donne è bello* (or just excerpts of them) had been published in Italian feminist magazines or circulated in other collectives before the printing of the first entire translation. As for the content, the volume is divided into seven sections, the most common topics are women's psychological oppression, women's work and housework, sexuality, the women's liberation movement, consciousness-raising

practices and politics. The texts are written by major American feminist intellectuals such as Shulamith Firestone, Pat Mainardi and Monique Wittig but in the Italian translation there are some additions like, for example, excerpts from Italian feminists such as Carla Lonzi and her famous text *Let's spit on Hegel*. The inclusion of Italian feminist texts was a strategy to bring Italian voices into international dialogues on feminist issues and at the same time, it worked to make this translation useful in the Italian political, social and cultural context. The topics discussed in these texts are radical and presented in a great variety of styles, from the serious and academic to the ironic. The reader can find essays, journalistic texts, speeches and documents. Of paramount importance is the use of paratextual elements, first of all the use of images that can be found alongside the texts. Images, drawings and funny comic strips were added by the members of the *Anabasi* in order to make all the material more 'Italian', that is to say, adapted to their own context and aims. Another important paratextual element is the editorial voice of the collective where the reader understands that materials have been chosen and selected from various sources ("Abbiamo deciso di presentarvi questi scritti, li abbiamo raccolti da giornali, riviste, e documenti di vari paesi occidentali" – we decided to present writings from newspapers, journals and documents of various Western countries). This selection demonstrates the possibility of exchange because these have been important readings for the acquisition of a feminist awareness. The volume is presented as a space for discussing women's issues where the keywords are collaboration and activism. Feminist awareness grows thanks to dialogues with other women around the world and vivid collaborations that spread feminist ideas, because these ideas were not just a theoretical starting point but the beginning of a fight for a change in women's roles in society. The text is presented as a way to create a new form of solidarity among women and it directly addresses the readers, inviting them to collaborate with impressions, testimonies, poems, drawings and songs to be included in the publication. The aim of the text is clear: "[...] this, then, is the first overground publication by radical feminists rather than about them". It is a place where women's voices can be heard, what is asked for is "writing *by* women, not *about* women" ("Vogliamo scritti *delle* donne, non *sulle* donne").

Looking at the Italian text we can see that the translation of the extracts where editors state the aim of the publication differs from the original texts (Basilio 2017). The decision to change and adapt the text through a different translation aims at collocating it in the Italian context which is socially, politically and culturally different from the North

American one, but it may also reveal a different reading of the material and a re-assemblage due the collaborative effort of more translators.

The addition of paratextual elements, such as editorials, prefaces and footnotes, in order to explain the text to its new readership was central for informing the reader that the text was a useful instrument in facilitating the expansion of the Italian feminist groups and for supporting local consciousness-raising practices. In this way ‘travelling feminist texts’ of the 1970s were re-contextualised and presented to a new readership while editors and translators chose the materials, translated them and proposed their own versions according to their motivations and how they might be received in their own socio-cultural contexts.

The publication of Kathy Davis’ *The Making of our bodies, ourselves. How feminism travels across borders* (2008) has made us aware of the centrality of this text in the international panorama, and clarified how much the translation of the original text into many languages has made it one of the most influential volumes not only on feminist debates but in women’s lives all over the world. It is the most influential book on women’s health ever written and it outlines the importance of a connection between gender equity and health outcomes. The volume has been revised at multiple levels to reflect different cultural/socio-political assumptions connecting individual knowledge to community-based activism and other groups/collectives. The result is a selection and adaptation of texts for each political agenda according to the women and the contexts where the translation has been published. This has been done through the re-arrangement of chapters, a different topic order, the omission or the addition of some sections showing a strong and evident collaborative approach to translation. These choices and changes are examples of feminist translation strategies, supplementing, ‘hijacking’, prefacing and footnoting (Flotow 1991). We can say that translators and editors of this volume thought that the most important thing was to adapt the text to the target context, enriching it with material from this same context and making it more useful to women living there. Translators and health activists have thus adapted the book for women in various cultural, social and geo-political contexts. In Italy *Noi e il nostro corpo* from the Boston Women’s Health book collective, was published in 1974. In her study written fifteen years ago, Kathy Davis (2008) reminds us that by 2008 the text had been translated into more than thirty languages, Japanese (1975 and 1988), Danish (1975), Chinese (Taiwan, 1976), Spanish (U.S., 1977), French (1977), English (UK, 1978), Greek (1979), Swedish (1980), German (1980), Hebrew (1980),

Dutch (1981), Spanish (Spain, 1982), Telugu (India, 1991), Arabic (Egypt, 1991), Russian (1995), Serbian and Bulgarian (2001), Romanian (2002). Up to the present, millions of copies have been sold around the world mainly because it is a user-friendly publication, accessible, clear and written in a conversational style. The global dissemination of *OBOs* has not meant simply reproducing the original edition in a different language. Translating *OBOs* for a different audience is a process of rewriting and editing the original American version to make it culturally sensitive and relevant to the local gender politics. The collective nature of the original text shines through in the way it is collaboratively translated, adapted and rewritten in target texts. In the USA alone there were nine editions of the volume. It is important to remember that the foreign editions of *OBOs* are not only direct translations but in many cases adaptations or rewritten versions of the original text. Since the original was the result of a very specific cultural and social context, the text was regularly re-adapted by women's collectives around the world to their own needs.

Moreover, the text has reached a further adaptation and development in a new form, that is to say, it has been 'translated' into a website (ourbodiesourselves.org). The website and the blog have been online thanks to the collaboration of health consultants, board members and contributors, but in 2018 due to economic problems the site was highly reduced and a partnership with the University of Suffolk Centre for Women's Rights and Health began so that it could still be a site advocating women's health and human rights. In September 2022 resources based on *OBOs* have been developed in 34 different languages, and the most recent project, *Nossos corpos por nós mesmas*, a Portuguese Brazilian adaptation, was published in 2021. As we can read in the website additional projects are underway: The Roshan Institute for Persian Studies and the Department of Women's Studies at the University of Maryland are developing online content in Farsi, and women in Morocco are creating resources on sexual anatomy and body image in Arabic and French. The site makes clear that the translation of the original text was an adaptation. If we look more closely at the website section about translation choices we understand that Norma Swenson, one of the founders, led the global outreach, working on early editions in Europe. She explored new opportunities in Latin America, Asia and Africa and championed a program dedicated to the organization's growing network and vision. With a foundation in place and projects underway in Thailand, China and Senegal, transitional leadership was provided by Jennifer Yanco. In 2000, Sally Whelan, another *OBOs* founder, led the

global work under a dedicated program called the Global Translation/Adaptation Program. Sally was joined by Ayesha Chatterjee in 2006 and, together, they shaped a program that facilitated a thriving global network. The program was re-named the Our Bodies Ourselves Global Initiative in 2010.

Precise information on the many translations of the original text is available in a special section on *OBOs* translations. In this section it is possible to see many of the book covers, which already offer some idea of each adaptation for each new set of readers. The text not only was born from a collaborative action among activists but was translated keeping in mind the issue of collaboration and adaptation in order to provide a useful tool to women in different contexts. The development of the site demonstrates the capacity of women's collectives and centres to use the text to demand more equal conditions in each country and also shows how the practice of collaboration is a key one in feminist activism.

While we cannot address further issues in regard to *OBOs* and its translations here, we note that other topics need to be taken into consideration, such as for example, derivative works from the original text and the will to create open-access for materials. This implies a re-discussion on copyright, authorship and new approaches to ownership that are central in a discussion on collaborative practices of feminist collectives (Ratcliff 2019).

5. Phase 2: author-translator collaboration

In the 1980s and 1990s the collaboration between authors and translators became evident. Publishers and editors made choices for the Italian reader adapting texts and utilising paratextual elements such as introductions and prefaces. Texts were published as a result of a collaborative effort of feminist scholars, activists, translators and publishing houses. It is clear when we look at the Italian translations that texts of North-American thinkers were not translated in their wholeness, but publishers or editors make a choice for the Italian reader. A selection of materials was undertaken from different writings and publications. One example of a partially translated book is, for example, bell hooks' choice of essays in *Elogio del margine. Razza, sesso e mercato culturale* (1998), a volume edited by Maria Nadotti with a choice of chapters taken from different books by the author (bell hooks 1991; 1992; 1994; 1996). This choice may be due to problems

connected to copyright, but it may also have been a well-thought editing choice. In her 'Introduction' Nadotti affirms that this selection wants to offer the author's theories and thought in a wider perspective. The back cover helps us to understand this editorial choice; in fact the book is introduced as "the first systematic attempt to present bell hooks's production on race and gender" (my translation). On the back cover a comment on hooks by Cornel West – an African-American philosopher and political activist – is included together with a short text outlining the author's biography. In the same year, 1998, La Tartaruga publishing house published *Scrivere al buio* (Writing in the dark), a dialogue between bell hooks and Maria Nadotti about gender and racial issues. The two publications have recently been re-published together by Tamu publishing house.

The strong connection between Italian and North American feminists was also due to people's movement between the two worlds. Some intellectuals and scholars migrated to the USA and at the end of the 90s, some feminists were considered 'women bridges' between the North American context and the Italian one. Teresa De Lauretis, Italian born but living and working in the USA, is an example. First of all, it is important to highlight that her publications have not been entirely translated into Italian. The volume *Sui generis. Scritti di teoria femminista* was translated by Liliana Losi in 1996 and included the translation of five essays written by the author between 1984 and 1992. The Preface by Giovanna Grignaffini is very important because it affirms that this text aims at collocating the author in the 'gotha' of American feminist criticism, declaring her to be an authoritative international feminist voice. The Preface enables the reader to understand the key issues of De Lauretis' thought. The volume includes the first chapters of *Technologies of gender: Essays on theory, film and fiction* (1987), two chapters from the volume *Alice doesn't: Feminism, semiotics, cinema* (1984) and two lectures given at the Universities of Bologna and Utrecht. Similarly, the volume *Soggetti eccentrici (Eccentric Subjects)*, published in 1999, includes essays written between 1987 and 1998. The book is presented with an 'Introduction' by the author herself explaining the main theoretical points of North American and Italian feminism in the 1990s. De Lauretis affirms that the red thread connecting the essays in the volume is about the body, sexuality and gender. These essays stand as a testimony to her will to clarify different feminist theories and positions; De Lauretis claims that North-American feminist theories and practices were brought to the European debate on Gender Studies. The idea of recuperating materials from the past in order to build up a new feminist knowledge revolves around the idea of

testimonies, memory and the need to clarify women's role following the practices of women's communities and associations. Knowing the Italian feminist legacy well, De Lauretis makes herself visible in the paratextual element by offering a key to reading the text and outlining the importance of the translation of her own thought in the Italian context. The volume was translated by the author herself who chose to entitle a section "tradotta e riscritta" that means "translated and rewritten". The translation makes clear not only the individual's story but a story of collaboration and feminism; it revolves around the idea of women's testimonies in feminist groups, of the exchange of 'good practices', of collaboration among women's communities and associations both in the USA and in Italy.

Her voice emerges also in the 'Introduction' to the volume *Pratiche d'amore. Percorsi del desiderio perverso* (1997), where she affirms that this book is a shortened and revised version of a book previously written in English, so that the Italian translation is presented as a manipulation of the original text by the author herself. Quite strikingly, but not unsurprisingly, the Italian title does not include the words 'lesbian sexuality'.

In this period translation is based on a strong collaboration between authors, translators and scholars who in many cases frame the text by introducing and connecting it to the Italian context, making visible the usefulness of the translation in spreading feminist theories and practices.

6. Phase 3: collaboration for a pedagogical intent

At the end of the 1990s, a volume edited by four Italian literary scholars (Baccolini *et al.* 1997) introduced a choice of American scholars who dedicated their works to various issues in the Italian feminist landscape of literary criticism. The volume is divided into four sections that include different areas of feminist literary criticism: 1) The origins of feminist literary criticism (with essays by Annette Kolodny, Myra Jehlen, G.C. Spivak); 2) The re-birth of the author (with essays by Peggy Kamuf, Nancy Miller, Trinh T. Minh ha); 3) Subjects/bodies (with essays by Hélène Cixous, Audre Lorde, Hortense J. Spillers); and 4) African American literary criticism (Anna Julia Cooper, Alice Walker, Valerie Smith, Barbara Christian). The editors included a general 'Introduction' to the volume and a specific 'Introduction' to each section. In the general 'Introduction' the editors affirm they want to fill a void offering a translation of texts which are very well-known within the USA context; the work is presented as a

reader for students in feminist and gender studies, as an instrument of feminist knowledge. The 'Introduction' to each section explains the choice and the editors' interpretation of the selected texts. The volume deconstructs the idea of a monolithic Anglo-American feminism, outlining the many feminisms within the North American context, the interdisciplinary exchanges among academic fields and the main issues around which the debate has developed in the past twenty years in the USA. Importantly, the general 'Introduction' also tackles the controversial issues of the non-institutionalization of women's studies in Italy, of the need for visible Women's and Gender Studies at the end of the 1990s in Italy and of the necessity of a teaching practice that transmits feminist knowledge in the chinks of the Italian academic machine. Essays of the sections have been chosen by the editors and each essay has been translated by a different translator. The practice of having a text translated by more translators implies a final editing of the translations in order to create a more cohesive volume born from the result of collaborative efforts.

These translations also fulfill a specific aim: to demonstrate how feminist ideas and theories travel from one context to another and need to adapt to the new one. Via this volume, Italian readers are introduced to feminist concepts, metaphors, and narratives which have not only been the most important theoretical and analytical tools of academic discourse but have provided critical interfaces with society and created a dynamic exchange on the basis of a common language. Through constant appropriation and reassessment, feminist concepts have triggered a re-organisation of the prevalent orders of knowledge. These translations opened a debate within Italian feminist academia and tackled political issues related to women's rights in society.

Recently, a new volume appeared in the Italian context, emblematic of the transnational dialogue around feminist translation. The volume edited by Elena Di Giovanni and Serenella Zanotti is entitled *Donne in traduzione*, and was published by a major publisher, Bompiani, in 2018. Editors put together different voices on feminist translation and included an 'Introduction' to the volume tackling the aim of the translation of these essays focused on feminist translation, gender issues and the translation of feminist ideas. Translations were made from different languages, English, French and German and essays were chosen according to the reception they already had in the context where they were published. Each essay presents an 'Introduction' by the translator that aims at explaining not only the importance of the individual text in the context of its origin and in the Italian

one, but also relates each essay to the others included in the anthology creating an idea of collaboration among scholars, editors and translators. The translator's comments also explain the translation choices introducing the text and the author to the Italian reader and contextualising them for the new readership. The volume offers historical voices on feminist translation (Carol Maier, Barbara Godard, Rosemary Arrojo, Sherry Simon) and contemporary perspectives (Luise von Flotow and Joan Scott, Emily Apter, Toril Moi, Pascale Sardin, M. Phil Korsak, Olga Castro, Luise Pusch, Claudia da Lima Costa and Sonia Alvarez, M. Pillai, Kate Sturge) thus mapping out a chronological portrait of transnational feminist translation. The text also includes a Preface by one of the first scholars to deal with feminist translation, Susan Bassnett, who creates a theoretical and historical frame for the reading of the volume. Moreover, the book also has a Postface written as a collaborative work by two scholars, Raffaella Baccolini and Valeria Illuminati, who introduce other issues that can be retraced reading the volume: the importance of translation in Gender Studies as a means of transmitting theoretical frames and methodological tools; the central role of translation in the transmission of feminism(s); the role of women translators as cultural mediators and the importance of metaphors about translation in the genealogy of feminist translation. Paratextual elements, content choices and the visibility of the work of editors and translators make this volume a true example of collaboration for educational and pedagogical intent.

7. Conclusion: Feminisms as collaboration

A new wave of feminist theories and practices is rising, as previously outlined; an international dialogue is taking place around different feminist issues. Translations of texts from different languages and contexts have made it clear that feminisms are many and that theoretical exchanges can help to widen our horizon wherever we are living. The same theories and feminist practices can take a different shape according to the new place to which they are transplanted through translation. Since the 1970s translations have made this possible, and they continue to make it possible to envisage new spaces of fruitful debate. As I have demonstrated, texts translated across the Atlantic Ocean have certainly deepened and widened the debate on feminist thoughts and practices in the Italian context. Translation is a primary instrument of international dialogues and exchanges of feminist theories and practices among the Atlantic shores.

References

- Álvarez, S. et al. (eds) (2014). *Translocalidades/Translocalities: Feminist politics of translation in the Latin/a Americas*. Durham, NC: Duke University Press.
- Anabasi (1972). *Donne è bello*.
<https://bibliotecadelledonne.women.it/libro/donne-e-bello/>
- Baccolini, R., Fabi, M.G., Fortunati, V. and Monticelli, R. (eds) (1997). *Critiche femministe e teorie letterarie*. Bologna: Clueb.
- Basilio, E. (2017). *Donne è bello* and the role of translation in the migration of ‘consciousness raising’ from the US to Italy. In Castro, O. and Ergun, E. (eds), *Feminist translation studies. Local and transnational perspectives* (pp. 167-180). London and New York: Routledge.
- Bracke, M.A. (2014). *Women and the reinvention of the political. Feminism in Italy 1968-1983*. London: Routledge.
- Castro, O. and Ergun, E. (eds) (2017). *Feminist translation studies: Local and transnational perspectives*. London and New York: Routledge.
- Davis, A. (1974). *An autobiography*. New York: Random House.
- Davis, A. (1975). *Autobiografia di una rivoluzionaria*. Milan: Garzanti.
- Davis K. (2008). *The Making of our bodies, ourselves. How feminism travels across borders*. Durham, NC: Duke University Press
- De Lauretis, T. (1984). *Alice doesn't: Feminism, semiotics, cinema*. Bloomington: Indiana University Press.
- De Lauretis, T. (1987). *Technologies of gender: Essays on theory, film and fiction*. Bloomington: Indiana University Press.
- De Lauretis, T. (1994). *The Practice of love. Lesbian sexuality and perverse desire*. Bloomington: Indiana University Press.
- De Lauretis, T. (1996). *Sui generis. Scritti di teoria femminista*. Milan: Feltrinelli.
- De Lauretis, T. (1997). *Pratica d'amore. Percorsi del desiderio*. Trans. S. Capelli. Milan: La Tartaruga Edizioni.
- De Lauretis, T. (1999). *Soggetti eccentrici*. Milan: Feltrinelli.
- Di Giovanni, E. and Zanotti, S. (eds) (2018). *Donne in traduzione*. Milan: Bompiani.
- Federici, E. and Santaemilia, J. (eds) (2022). *New perspectives on gender and translation. New voices for transnational dialogues*. London: Routledge
- Flotow, L. von and Farahzad, F. (eds) (2017). *Translating women. Different voices and new Horizons*. London: Routledge.
- Flotow, L. von and Kamal, H. (eds) (2020). *The Routledge handbook of translation, Feminism and gender*. London and New York: Routledge.

- Friedan, B. (1963). *The feminine mystique*. New York: W.W. Norton.
- Friedan, B. (1978). *La mistica della femminilità*. Trans. L. Valtz Mannucci. Milan: Edizioni di Comunità.
- Hajek, A. (2018). A room of one's own. Feminist intersections between space, women's writing and radical bookselling in Milan (1968-1986). *Italian Studies* 73 (1): 81-97.
- Haraway, D. (1991). *Simians, cyborgs and women. The reinvention of nature*. New York: Routledge.
- Haraway, D. (1995). *Manifesto cyborg. Donne, tecnologie e biopolitiche del corpo*. Ed. by L. Borghi. Milan: Feltrinelli.
- Hellman Adler, J. (1987). *Journeys among women. Feminism in five Italian cities*. Cambridge: Polity Press.
- Hooks, B. (1991). *Yearning: Race, gender and cultural politics*. London: Turnaround.
- Hooks, B. (1992). *Black looks: Race and representations*. Boston: South End Press.
- Hooks, B. (1994). *Outlaw culture: Resisting representations*. New York: Routledge.
- Hooks, B. (1996). *Reel to real: Race, sex and class at the movies*. New York: Routledge.
- Hooks, B. (1998). *Elogio del margine. Razza, sesso e mercato culturale*. Ed. by M. Nadotti. Milan: Feltrinelli.
- Langer, J. (2016). *Collaborative approaches to translation in social change movements*. Master Thesis, University of Massachusetts Amherst. https://scholarworks.umass.edu/masters_theses_2
- Lorde, A. (1984). *Sister outsider: Essays and speeches*. Berkeley: Crossing Press.
- Lorde, A. (2000). *The collected poems*. New York: W. W. Norton.
- Lorde, A. (2014). *Sorella outsider*. Trans. M. Giacobino. Milan: Il dito e la luna.
- Lorde, A. (2018). *D'amore e di lotta. Poesie scelte*. Trans. WIT Women in translation. Florence: Le Lettere.
- Millett, K. (1970). *Sexual politics*. New York: Doubleday.
- Millett, K. (1971). *La politica del sesso*. Milan: Rizzoli.
- Mitchell, J. (1974). *Psychoanalysis and feminism*. London: Penguin.
- Mitchell, J. (1976). *Psicoanalisi e femminismo*. Turin: Einaudi.
- Moi, T. (ed.) (1987). *French feminist thought*. New York: Blackwell.
- Moi, T. (1994). *Simone de Beauvoir. The making of an intellectual woman*. New York: Blackwell.
- Ratliff, C. (2019). Feminist authorial agency: Copyright and collaboration in the Boston Women's Health Book Collective. *Peitho*, 21 (3). Special

- issue on “Rhetorical pasts, rhetorical futures: Reflecting on the legacy of *Our bodies, ourselves* and the future of feminist health literacy”. (<https://cfshrc.org/journal/21-3/>)
- Rebora, T. (2021). From Turin to Boston (and back): A Transatlantic feminist network. *US Abroad Journal of American History and Politics*, 4: 13-24.
- Reckitt, H. (2018). Generating feminisms: Italian feminisms and the ‘Now You Can Go’ program. *Art Journal*, 76 (3-4): 101-111.
- Rich, A. (1976). *Of woman born. Motherhood as experience and institution*. New York: W.W. Norton.
- Rich, A. (1979). *Nato di donna*. Milan: Garzanti.
- Rich, A. (1982). *Segreti, silenzi, bugie. Il mondo comune delle donne*. Milan: La Tartaruga.
- Santaemilia, J. (ed.) (2020). *Feminismo(s) y/en traducción / Feminism(s) and/in translation*. Granada: Comares.
- Trzeciak, J.H. (2018). Collaborative Translation. In Kelly, W.R. and Van Wyke, B. (eds), *The Routledge handbook of literary translation* (pp. 389-406). London: Routledge.