

Trauma in Transit: Textual and Translational Dislocations in Mercè Rodoreda's "La gallina"

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ABSTRACT

This paper examines the complex relationship between trauma, literature, and translation by analyzing Mercè Rodoreda's Catalan short story "La gallina" and its English translation "The Hen" by David Rosenthal. Building upon contemporary trauma theory and translation studies, the study investigates how linguistic manifestations of trauma, including irony, dissociation, and fragmented narrative, are conveyed or altered in translation. Using corpus analysis tools, the paper identifies significant shifts in lexical choices, punctuation, and syntactic structures that potentially "detraumatize" the source text (ST). The analysis reveals how Rodoreda's personal experiences of exile, gender oppression, and war trauma manifest in her literary style, and how these elements are negotiated in translation. The study contributes to ongoing discussions about the ethics of translating trauma narratives and the translator's role as a secondary witness to suffering.

KEYWORDS

trauma; translation; short narratives; Mercè Rodoreda; comparative analysis

TABLE OF CONTENTS

1. Introduction: Translating the Untranslatable?
2. Theorizing Trauma: From Wound to Word
3. Beyond Narrative Coherence: The Language of Trauma
4. Transmitting Trauma: Aesthetics of Mediation through Translation
5. "La gallina": A case study
 - 5.1. *"La gallina": Gendered, Personal, and National Wounds*
 - 5.2. *Trauma's Materiality in "La gallina"*
 - 5.3. *Methodology*
 - 5.4. *The Unheard Scream: Comparative Study of Trauma's (Mis)transmission in "La gallina"*
6. The Ethics of Translating Trauma
7. Conclusion

1. Introduction: Translating the Untranslatable?

The intersection of trauma studies and literary analysis has produced significant scholarly work since the 1990s, but the challenges of translating trauma narratives remain underexplored. Trauma, by its very nature, resists straightforward representation in language. As Cathy Caruth (1996) argues, trauma constitutes a “crisis of meaning”, an overwhelming experience that cannot be fully processed or narrated through conventional linguistic means. This fundamental characteristic of trauma creates unique challenges for literary translation, where the translator must navigate not only linguistic differences but also the complex emotional and psychological distortions that trauma imposes on language.

Mercè Rodoreda’s short story “La gallina” serves as an exemplary text for examining these challenges. Written during Rodoreda’s exile following the Spanish Civil War, the story encapsulates both personal and collective trauma through its surreal depiction of a boy whose father replaces his deceased mother with a hen. The stylistic and narrative features mirror the destabilized psyche of traumatized individuals with elements that Anne Whitehead (2004) identifies as hallmarks of “trauma fiction”.¹

These elements pose difficulties for translation, as they often deviate from conventional narrative structures and linguistic norms. Another challenge arises from the complexities of Rodoreda’s gendered Catalan identity during and after the Spanish Civil War. Rodoreda’s writing emerges from the dual repression of Francoist Spain: the erasure of Catalan identity and the patriarchal enforcement of rigid gender roles at a historical time that led to the Catalan diaspora. Hence, the trauma is both personal and cultural.

This study builds upon recent scholarship at the intersection of trauma studies and translation theory to analyze how Rodoreda’s traumatic language is rendered in English. Using both close reading and the corpus WordSmith, this paper will address the following research questions:

1. How do linguistic manifestations of trauma in Mercè Rodoreda’s “La gallina” translate into English?
2. What specific changes in the English translation contribute to the “detraumatization” of Rodoreda’s narrative?

¹ Following Luckhurst (2008), trauma fiction refers to literary texts that represent trauma either thematically or formally, while trauma narratives may include both fictional and non-fictional accounts that attempt to encode the experiential rupture of trauma through form, voice, or content. In this case, “La gallina” functions as a trauma narrative embedded within a fictional diegesis but should not be read as a mimetic reflection of Rodoreda’s biography.

3. How do Rodoreda's lived experiences of exile, gender oppression, and war trauma shape her literary style, and how are these dimensions mediated in translation?
4. What ethical responsibilities do translators bear when rendering trauma narratives?

The present analysis is framed by Lawrence Venuti's (2017) concept of the translator's "invisibility" and the ethical imperative to preserve textual alterity, particularly in works that embody trauma. This research differs from previous studies of the translation of trauma in Catalan literature (Buffery 2015) by offering a comprehensive corpus analysis rooted in the intersection of gendered and exilic trauma. It argues that the English translation of "La gallina" detraumatizes Rodoreda's short story by smoothing fragmentation, with implications for how minoritized trauma circulates globally. Adopting an interdisciplinary approach to comparative analyses, guidelines for the translation of trauma will also be suggested. Despite the limitations inherent in a single-corpus analysis of a short story, this study offers a broadly representative exploration of what it means to translate trauma and the ethical complexities of rendering fragmented memory into another language.

This paper is structured to explore the challenges of translating trauma, moving from theoretical foundations to a focused case study. Section 2 establishes the theoretical framework, examining how trauma disrupts cognitive and emotional functioning, leaving fragmented memories and altering identity, as explored through neurobiological, psychoanalytic, and sociopolitical lenses. Section 3 delves into trauma's capacity to disrupt language itself, while Section 4 analyzes the aesthetic dilemmas of mediating traumatic experiences through translation. The theoretical discussion culminates in Section 5, a case study of "La gallina", which dissects the gendered, personal, and national dimensions of trauma (5.1), its material manifestations in language (5.2), the methodology used for the comparative analysis (5.3), and its (mis)transmission across cultural contexts (5.4). Section 6 reflects on the ethical responsibilities of translating trauma. The Conclusion synthesizes key insights and underscores the necessity, and perhaps impossibility, of rendering trauma legible across linguistic and cultural boundaries. Through this structure, the paper navigates the tensions between trauma's resistance to language and the imperative to bear witness through a corpus-based approach.

2. Theorizing Trauma: From Wound to Word

Trauma represents the mind's attempt to cope with events so overwhelming that they disrupt normal cognitive and emotional functioning. At its core, trauma challenges our

fundamental ability to process and narrate experiences, leaving indelible marks on both memory and identity. The focal point of this section is the theory and research that sheds light upon trauma's complexities through neurobiological research with psychoanalytic and sociopolitical theories.

The neurobiological perspective demonstrates how trauma physically alters memory processes. Brewin's dual-representation theory (2011) explains why traumatic memories differ from typical ones. Under stress, the hippocampus, which sequences events, becomes impaired, while the amygdala, which processes emotional threats, heightens. This leads to vivid, sensory-based memories that lack context or coherence. Brewin distinguishes between Verbally Accessible Memory (VAM), which is organized and consciously retrievable, and Situationally Accessible Memory (SAM), which is made up of fragmented, sensory impressions that resurface involuntarily. Trauma fragments memory, making it feel immediate and disjointed, often triggering flashbacks and identity disruption (Brewin 2003). Anger and a recurrent sense of threat often accompany such intrusions (Brewin et al. 2010). This neurological reality explains the intrusive flashbacks characteristic of PTSD, where past events feel vivid. Brewin (2003) also highlights that trauma often results in a crisis of identity by altering the perception of self, causing a sense of alienation and anxiety. While Brewin focuses on memory processes, Bessel van der Kolk (2014) emphasizes trauma's bodily imprint. He shows that trauma bypasses verbal processing, instead lodging in the body as chronic pain, dissociation, or hypervigilance. His integrative model connects memory to somatic and relational dimensions of healing.

Complementing this biological understanding, Caruth (1995; 1996), a key scholar in trauma theory, argues that trauma cannot be located simply in the original event, but rather in its persistent return in what she terms "belatedness". With this psychoanalytic perspective, Caruth draws on Freud's (1918) concept of *Nachträglichkeit* to suggest that trauma may not be understood until much later, when it is relived. Caruth also shows how trauma produces a rupture in language, requiring disjointed narrative forms to convey unspeakable experience. Caruth develops Freud's unresolved past events by applying them to cultural experiences through the lens of cultural trauma studies, where collective past experiences haunt the present through cultural memory, literature, and social patterns.

Judith Herman's feminist perspective in *Trauma and Recovery* (2015) importantly shifts the previous focus on trauma to social dimensions. She emphasizes how power structures such as patriarchy and authoritarianism shape the impact and meaning of trauma. Particularly relevant for survivors of gendered and political violence, Herman's work also positions narrative as essential to healing, both for individual recovery and for social recognition. Similarly, Maria Root (1992) broadens

this further with her concept of “insidious trauma”, the slow, cumulative effects of systemic oppression, including racism, sexism, and colonialism. Like Herman, Root stresses intersectionality and collective storytelling, critiquing Caruth’s Eurocentric assumptions of earlier trauma theory. Shoshana Felman and Dori Laub (1992) bring together literary, psychoanalytic, and historical approaches. They conceptualize trauma as both individual and collective, highlighting the crucial role of witnessing and testimony. Their framework aligns with Herman’s recovery model but emphasizes narrative and memory in cultural and historical contexts, bridging Van der Kolk’s neuroscience with trauma’s broader artistic and political resonance.

Recent work within Catalan and Spanish trauma studies deepens this interdisciplinary understanding by emphasizing the historical and linguistic specificities of trauma in Iberian contexts. Marta Marín-Dòmine (2019) proposes “narratives of discomfort” applied to the intergenerational trauma of Republican exile after the Spanish Civil War, using her father’s flight from Catalonia as a case study. Marín-Dòmine grapples with the unresolved discomfort of inheriting her exiled father’s fragmented trauma and silence, while confronting the ethical unease of representing his pain without appropriation, insisting that that discomfort is necessary. By centering unease in language, body, and intergenerational gaps, she exposes how trauma lingers in Catalan/Spanish society beyond easy reconciliation. Her work aligns with trauma theory’s emphasis on non-cathartic memory (Caruth 1996) and the unrepresentability of suffering (Felman and Laub 1992). While Marín-Dòmine (2019) foregrounds the transgenerational transmission of trauma through discomfort, silence, and fragmented testimony, Jo Labanyi (2000) provides a theoretical framework for understanding how these traces operate as spectral disruptions in cultural production. Drawing on Derrida’s concept of ‘hauntology’ and affect theory, Labanyi reconceptualizes trauma not merely as a psychological wound or historical rupture, but as a spectral presence that lingers in cultural forms and everyday life as Spanish culture is haunted by unresolved pasts, which manifest through ghostly figures, absences, and disjointed narratives in literature and film. Both scholars challenge the notion of trauma as a past event, instead framing it as a persistent, affective force that shapes identity, memory, and narrative form.

Together, these scholars reveal trauma as a deeply interdisciplinary subject, connecting body, mind, language, and power. Their work challenges conventional narrative forms and calls for trauma to be understood in social and historical context. For literature and translation, this raises the question of how to represent or preserve the fragmentation of traumatic memory without flattening or erasing its cultural specificity. Ultimately, trauma is biological and social, personal and political, legible and resistant to language. While it demands expression, it resists articulation, posing

ethical and aesthetic challenges, particularly in translation. This study builds an interdisciplinary framework by drawing on neuroscience, psychoanalysis, and the humanities to explore how Rodoreda's fiction encodes trauma and what that means for rendering it in another language. It also considers the cognitive and linguistic limits involved in representing extreme emotional experience (Pillen 2016).

3. Beyond Narrative Coherence: The Language of Trauma

In world literature, trauma has manifested through distinct stylistic and thematic devices that mirror fractured psyches and fragmented histories. For instance, Toni Morrison's *Beloved* (1987), rooted in the true story of Margaret Garner, uses narrative fragmentation, non-linear flashbacks, and haunting supernatural imagery to confront the collective trauma of slavery. Similarly, Tim O'Brien's *The Things They Carried* (1990) critiques the brutality of the Vietnam War through metaphor, symbolism, and disjointed recollections, exposing the unreliable nature of memory itself, as what is remembered is often what cannot be forgotten. Across literary traditions, trauma in narratives mirrors the cognitive disruptions of traumatic memory, such as dissociation, silence, and fragmentation, and memory and temporal distortion, which I will explore in this section.

Let us first consider dissociation. A fundamental linguistic marker of trauma emerges in its double-voiced discourse, where the self fractures into the "I" who experienced and the "I" who narrates. This bifurcation, akin to Bakhtin's (1963) concept of dialogism, often materializes through ironic detachment, a survival mechanism that permits simultaneous proximity and distance from pain. It is in this vein that Moreno Giménez (2022) states that trauma might cause the "narratological tension represented through the discursal and pragmatylistic choices that trigger irony" (2022, 211). Irony, hence, serves a dual role: voicing traumatic experiences while simultaneously mediating their psychological burden. It is a result of the identity crisis and alienation caused by the intrusive memories. Furthermore, silence and fragmentation are defining features of trauma narratives, where the unspeakability of violence generates profound linguistic paradoxes. As Caruth observes, trauma constitutes "a repeated suffering of the event, but also a continual leaving of its site" (1995, 10), a paradox visible in texts that oscillate between obsessive repetition and elision. The rupture between experience and articulation forces trauma into oblique forms: gaps, ellipses, and euphemisms become the very grammar of suffering. For example, in *Beloved*, Toni Morrison renders the horrors of slavery through fragmented dialogue and typographic silences represented by ellipses and dashes. Similarly, Tim O'Brien's *The Things They*

Carried (1990) exposes the Vietnam War's psychic wounds through strategic evasion, where euphemisms underscore the inadequacy of language. These omissions are not failures of expression but modes of expression; what Holocaust survivor and theorist Charlotte Delbo termed "deep memory" (1995): the somatic, non-narratable imprint of trauma that resists discursive coherence. Memory's distortion under trauma frequently surfaces through Freud's *Unheimlich* (1919), that is, the uncanny intrusion of the repressed into mundane language. Authors like Cortázar (1969) already situated the fantastic short story as a genre motivated by a traumatized memory trying to rationalize experience. Trauma, hence, manifests not only in supernatural motifs, such as *Beloved's* ghostly embodiment of slavery's legacy, but also in grammatical subversions as represented by Spiegelman's *Maus* (1986), which destabilizes temporality through abrupt tense shifts to represent the trauma of the holocaust. It is due to trauma's belatedness (Caruth 1996) that trauma requires "a literary form that departs from conventional linear sequence" (Whitehead 2004, 6).

The neurological characteristic of trauma will also demand meticulous attention to 'mind style' (Semino and Short 2004), that is, how lexical and grammatical choices encode psychological states. Mind style was a term first introduced by Fowler (1977) to refer to the way language reflects cognitive habits that influence an individual's outlook on reality and/or a textual world (Moreno Giménez 2022, 46). More recent studies in stylistics have included cognition and moved away from mind style as a worldview. For instance, Elena Semino instead refers to mind style as "most useful when the narrative involves the foregrounding of linguistic patterns that suggest some salient cognitive habit or deficit" (2002, 99). Semino (2007) exemplifies mind style with the use of machine metaphors in Ken Kesey's 1962 novel *One Flew over the Cuckoo's Nest* as a reflection of the first-person narrator's mental illness. Similarly, trauma can shape a fractured mind style characterized by the distortion of linguistic perception.

Finally, cultural divergences in trauma's linguistic embodiment must be considered. Whereas Western literature often privileges individual psychological fragmentation through stream-of-consciousness, for instance, collective traumas like the Rwandan genocide find expression through communal storytelling patterns (Dauge-Roth 2020). Such variations necessitate awareness of both neurobiological universals (van der Kolk 2014) and culturally specific expressions of distress. Understanding trauma at an interdisciplinary level is thus essential to approach the mediation of trauma transculturally, be it personal or collective.

4. Transmitting Trauma: Aesthetics of Mediation through Translation

Translating trauma narratives presents a fundamental paradox that challenges conventional translation theory. At its core lies the tension between preserving the authentic linguistic disruptions that manifest traumatic experience and rendering these narratives accessible to the target reader. Recent scholarship has increasingly framed this as an ethical imperative rather than merely a technical challenge. As Caruth put it, “Trauma thus requires integration, both for the sake of testimony and for the sake of cure. But on the other hand, the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated, to be integrated into one’s own and others’ knowledge of the past, may lose both the precision and the force that characterizes traumatic” (1996, 420). This section will focus on trauma studies within the discipline of translation studies to identify approaches to translating trauma testimonies without losing their raw, disruptive quality.

Let us review Sharon Deane-Cox’s (2013) concept of translators as “secondary witnesses”, which establishes their responsibility not just to the text but to the traumatic experience it encodes. This perspective builds on Lawrence Venuti’s advocacy for foreignizing strategies (2017) while pushing beyond it to consider how translation choices affect the transmission of traumatic memory itself. Helena Buffery extends this concern through Richards’s (2013) framework of cultural trauma, arguing that such translations of traumatic memory demand “memory work” (Buffery 2015, 198) to convey both individual and collective trauma, as the original text’s Catalan context carries layers of silenced history and identity. Her study of the English translations of Rodoreda’s *La plaça del Diamant*, which also depicts cultural trauma caused by the Spanish Civil War and Francoist repression, highlights that the translations “display strategies of explicitation, standardisation and disambiguation” (2015, 206). This is done by reducing or omitting repeated structures, and “more standard word order and punctuation” (2015, 208–09).

The authenticity-accessibility paradox represents perhaps the most persistent dilemma in trauma translation. When translators, as demonstrated by Buffery’s research (2015), smooth over narrative disruptions, they detraumatize the narrative. This normalization, while potentially increasing readability, risks effacing the very features that make trauma narratives authentic. The debate might be taken further by questioning whether changes made to source texts can contribute to it being forgotten (Brownlie 2016), as translating textual memory is essential in perpetuating personal and collective remembrance.

Venuti’s foreignization approach takes on urgency in trauma contexts, yet introduces its ethical complications. While maintaining ST alterity respects the

untranslatable core of traumatic dissociation, excessive literalism can inadvertently exoticize suffering. Further ethical sensitivity is the reason for Gayatri Spivak's (2000) cautionary remarks about translation as a form of violence, which takes on heightened significance when applied to narratives of profound suffering. From a postcolonial perspective, her argument suggests that the act of translation is not a neutral process but rather an interpretive one that can distort, appropriate, or even erase the original voice of traumatic experiences into dominant frameworks. She emphasizes the ethical responsibility of translators to resist flattening cultural differences, advocating instead for a deconstructive approach that preserves the rhetorical and ideological specificity of the ST. This is in line with Emily Apter's (2013) critique of world literature; she does not see untranslatability as a failure and advocates for methods of translation that focus on linguistic singularity rather than assimilating texts into globalized canons.

Recent theoretical developments have hence pushed beyond purely textual approaches to incorporate material and embodied dimensions in what has been referred to as a materialist turn. This new approach places materiality at its core through an interdisciplinary approach with a focus on the medial forms and the translator as an actor in shaping the translation. For example, Maggie Towers (2022) examines how traumatic narratives in comics are reshaped through translation, focusing on the intersection of visual and verbal trauma representation. She argues that typographic choices, page layout, and even font selection can physically replicate trauma's somatic imprint rather than treating translation as purely linguistic. As an example of this, in *Maus* (1980–1991), the serialised graphic novel about the holocaust written by Art Spiegelman, trauma is not just conveyed through words but also through visual disruptions such as fractured panels, erratic handwriting, or deliberate “stutters” in the layout.

Another aspect to consider in translation is the limitations arising from emotion cognition. Translating trauma narratives, especially those relying on irony, dissociation, or fragmented discourse, presents unique challenges due to the interplay between linguistic form and emotional processing. Research in cognitive linguistics and translation studies suggests that irony comprehension depends heavily on a reader's ability to detect emotional cues and contextual incongruities (Spotorno and Noveck 2014). This poses significant hurdles for translation, as shifts in syntax, lexicon, or punctuation may inadvertently obscure traumatic dissonance. This might be even more difficult for those with a low Working Memory Capacity (WMC). WMC determines how efficiently readers can hold contradictory cues in mind and suppress literal meanings to infer non-literal meaning (Regel et al. 2011) and integrate contextual knowledge to resolve emotional ambiguity. This cognitive-emotional bridge is especially critical in processing any form of communication that relies on emotion. Just and Carpenter

(1992) present a capacity theory of comprehension, proposing that individual differences in working memory capacity fundamentally shape language comprehension abilities. Individuals with lower WMC, such as younger readers, older adults with cognitive decline, or those with ADHD or dyslexia, may struggle to reconcile these layers, missing the subtext of pain.

On a positive note, Catherine Emmott et al.'s (2006) study of text fragmentation from both a stylistic and psychological perspective determines that fragmented writing creates tension, urgency, and emotional intensity by disrupting conventional flow, which often reflects a character's inner turmoil and/or rapid thought processes. Since, psychologically, this style demands great cognitive engagement, it forces readers to actively construct meaning, which can enhance immersion and emotional impact, although it depends on genre, context, and reader expectation. Hence, fragmentation should be present in the target text (TT) to capture the target readers' attention in a similar way.

The approach to the translation of the poetics of wounded language demands several key strategies: accepting unresolved contradictions in the text, being transparent about translation choices in paratexts, and a willingness to subject target readers to controlled discomfort. Translators must attend to both presence and absence in the text, in line with Caruth's (1996) insistence that trauma represents not just what is said but also how language fails. Mind style and the language of trauma resist translation strategies favouring fluency, demanding instead a "foreignizing" approach that retains ST disorientation. For instance, Michiko Yoshida's Japanese translation of Toni Morrison's *Beloved* as *Beravudo* (2009) offers a compelling example, using Katakana script, which is typically reserved for foreign or aberrant words, to render Sethe's fragmented memories, visually marking them as simultaneously present and alien within the text.

5. The case study of "La gallina"

Studies of translating trauma have traditionally focused on Anglophone literature, privileging narratives from dominant linguistic and cultural traditions. While trauma in Catalan literature has received scholarly attention, particularly in works addressing the legacy of the Spanish Civil War, Francoist repression, and struggles for cultural identity, its translation remains understudied and often confined to frameworks of historical memory. Unlike the global circulation of Anglophone trauma fiction, Catalan literary trauma is frequently analyzed through a localized lens, with limited examination of how its linguistic and cultural specificities travel across borders. This paper shifts the focus to Catalan literature's expression of trauma, probing how its translation negotiates

between local historical consciousness and transnational readability, a gap that reveals broader tensions in trauma theory's application to minoritized literature. However, it must be noted that while trauma studies in Catalan literature remain underrepresented in Anglophone criticism, a growing body of scholarship, notably Arnau (2005), Buffery (2015), and Towers (2022), has foregrounded how Catalan narratives, and Rodoreda's in particular, encode trauma through symbolic, surreal, and gendered aesthetics. These studies emphasize that Rodoreda's fiction does not merely reflect trauma but rather constructs it narratively, often through fragmentation, grotesque imagery, and dislocated voice.

5.1. *"La gallina": Gendered, Personal, and National Wounds*

"La gallina" must be situated within the sociohistorical context of the Spanish Civil War, Francoist censorship, and gendered oppression. While biographical reference frames have often illuminated readings of Rodoreda's work (Davies 1998), this paper avoids positing a causal link between lived trauma and literary invention. Instead, I draw upon Rodoreda's exilic and gendered positionality to provide a historically situated lens through which to analyse the symbolic and aesthetic mechanisms at play in "*La gallina*".

Under Franco's regime, the Catalan language and identity were systematically suppressed, forcing writers to encode trauma into subtext, allegory, and silence. This could be linked to Root's (1992) insidious trauma, given the long-term linguistic, cultural, and gender aggression under Franco's regime. Rodoreda (1908–83), one of the most celebrated voices in Catalan literature, lived a life marked by contradictions: constraint and rebellion, privilege and exile, creative brilliance and paralyzing despair. Born into a comfortable middle-class family in Barcelona, and an only child, her early years followed a conventional path: at just twenty, she married her uncle, Joan Gurguí, a union that reflected the limited agency afforded to women in early twentieth-century Spain. Yet even within these confines, Rodoreda sought autonomy, immersing herself in Barcelona's intellectual circles and publishing her first novels in the 1930s. Writing became her act of defiance, a way to carve out an identity beyond the roles of wife and mother. The outbreak of the Spanish Civil War (1936–39) upended her world. As a supporter of the Republican cause and a prominent Catalan writer, Rodoreda faced persecution after Franco's victory. Forced to flee to France in 1939, she was severed from every foundation of her identity: her language, her literary community, her homeland, and even her young son, whom she left behind in the care of relatives. Exile was not merely geographical but existential.

In France, Rodoreda endured the material and psychological horrors of displacement: poverty, statelessness, and the haunting awareness of the repression

unfolding in Catalonia under Franco's regime. This experience of abrupt displacement, what Bourdieu (1977) would term a radical disruption of "habitus", left deep psychological scars evident in her fiction. During her exile, Rodoreda endured further trauma through the Nazi occupation of France and persistent financial instability, all while struggling with writer's block and depression. Her personal life grew equally fraught. During her exile, she became romantically involved with Armand Obiols, a married Catalan writer and fellow exile. The relationship, marked by emotional dependence and instability, plunged her into prolonged periods of depression, during which she found herself unable to write, which was a torment, as her sense of self was so deeply tied to her writing. Yet it was precisely this crucible of loss, guilt, and longing that forged Rodoreda's mature literary voice. In the 1950s and 1960s, she began producing works that would redefine Catalan literature, including *La plaça del Diamant*² (1962), a haunting exploration of war's impact on ordinary lives. It employs stream-of-consciousness narration and symbolic imagery (e.g., caged birds) to reflect the disorientation of civilians during the war and the suffocating constraints of patriarchal norms.

Her writing wove together the personal and the political, blending lyrical beauty with persistent depictions of trauma, a testament to a woman who transformed her suffering into art. Rodoreda's experience exemplifies what van der Kolk (2014) identifies as "complex trauma" because of her prolonged, interpersonal trauma as opposed to single traumatic events. The layered nature of her suffering, combining political persecution, gender oppression, exile, and personal loss, informs the multidimensional trauma depicted in "La gallina". As Davies (1998) argues, Rodoreda was no passive victim of circumstance but a writer who actively shaped her narrative voice in response to political and personal upheaval. Rodoreda's agency confronted the contingencies of war, censorship, exile, and patriarchy through her literary work, which is far from a cry of helplessness, rather asserting narrative control over dislocation and transforming personal and historical turmoil into symbolic and stylistic innovation.

5.2. Trauma's Materiality in "La gallina"

Rodoreda's "La gallina" encapsulates personal and collective trauma through its surreal allegory, written during her exile. On the surface, the story follows a poor boy

² Mercè Rodoreda's *La plaça del Diamant* has been translated into three distinct English versions, each shaped by its translator's interpretive vision. *The Pigeon Girl* (1967), rendered by Eda O'Shiel, was the earliest attempt to bring Colometa's story to an Anglophone audience. David H. Rosenthal's *The Time of the Doves* (1980) and most recently, *In Diamond Square* (2013), translated by Peter Bush. Each iteration provides a unique lens on Rodoreda's prose and the embedded traumas that shape Colometa's voice.

whose mother had exchanged a rabbit for a hen. To the boy's distress, his father adopts the hen as a surrogate partner, blurring boundaries between mourning and replacement. The trauma in this short story is palpable through the themes, symbology, imagery, and stylistic choices. From a thematic perspective, this surreal story underscores multiple traumatic themes. Firstly, gender oppression under Francoist patriarchy is represented through the hen's humanization as a wife figure. Rodoreda's trauma of exile and dislocation prevails through the family's poverty, solitude, and isolation. The boy's unstable reality parallels the disorientation of exile, where familiar markers of identity (language, family, homeland) are destabilized. Furthermore, the family's unresolved grief is represented by the boy's fixation on bodily fluids and violence and the dad's irrational behavior towards the hen. This portrayal of grief might be read, in line with Arnau's (2005) interpretation of Rodoreda's symbolic landscapes, as encoding a crisis of dislocated identity shaped by exile. Rather than inferring a one-to-one projection of personal grief, this paper reads the text through the lens of trauma theory and Catalan cultural memory, where grief operates not only at the personal level but also as a metaphor for collective historical disorientation.

The story's dreamlike progression, filled with grotesque slaughter and tragedy, also suggests the indirect expression required under censorship, where trauma could be better voiced through allegory. Rodoreda's symbolism deepens the narrative's exploration of trauma. The hen, Matilde, functions as a multilayered metaphor: Carme Arnau (2005) interprets her as a symbol of constrained female agency, while Natasha Wimmer (2008) sees her as a representation of postwar Catalan identity. Both readings point to a crisis of selfhood, whether gendered or national/cultural. The hen's ambiguous metamorphosis into a mother-wife figure blurs boundaries between human and animal, mirroring the destabilization of identity in exile but also ironically highlighting male madness and dependency on the female gender. Surreal imagery, such as the hen's spectral presence, blurs memory and hallucination, reflecting trauma's distortion of perception. Meanwhile, the visceral imagery of blood, slaughter, and the decaying domestic space literalizes trauma's intrusiveness. The house, described as tomb-like, becomes a metaphor for psychological stagnation, where the past haunts the present.

Rodoreda's use of language and narration replicates traumatic consciousness with melancholic undertones. Table 1 below summarizes the story's main lexical, syntactic, graphological, and narrative tools:

Table 1. Key linguistic features in “La gallina”

Category	Features	Function	Examples
Lexical Patterns	Violent imagery (<i>sang, escanyar, buidar</i>)	Juxtaposes brutality with calm narration	“s’anaven buidant de sang” (88)
	Body fluids (saliva, tears, spit)	Embody intrusive physicality	“Em faig venir tanta saliva com puc” (86)
	Animal/human blurring (<i>gallina</i> vs. <i>Matilde, ella</i>)	The hen addressed as both an animal and a human enhances an uncanny atmosphere and distorted reality.	“La meva mare va canviar l’altre per una gallina rossa amb plomes negres” (89) “el meu pare va dormir amb la gallina” (90)
Syntactic Features	Fragmented sentences	Abrupt clauses. Mimics traumatic flashbacks.	“Teníem una parella de conills en un gàbia baixa al costat de la barraca, a la banda on hi havia finestra. Per la pudor” (88).
	Repetition	Reflects compulsive recall; reinforces fixation.	See Tables 5 and 6
	Tense shifts	Fluid movement between memory, reflection, and immediate experience	“Em van passar les ganes de tornar a casa. Només tinc ganes d’estar sol (92)
Punctuation	Semicolons	Intrusive thoughts without logical links.	“El filferro estava rovellat; hi havia dos pals”(88)
	Ellipses (...)	Omission. Marks traumatic gaps in narration.	“I quan el meu pare trigava i havia de tornar a escalfar el sopar es passava l’estona dient que no sabia què hi feien al món...” (88)
	Colon	Signals suppressed the effect in calm passages.	“I era com si estigués a dintre: pel sorolls (87)
Narrative Perspective	Child narrator’s voice (naive + disturbing insight)	Simple observations with horrific undertones/aggression	La gallina era com una ombra tranquil·la... Em van passar les ganes de tornar a

		casa. Només tinc ganes d'estar sol, de no pensar, i d'escopir (92)
Free indirect discourse	Blurs narrator/character boundaries; mirrors dissociation.	"Quan ella encara vivia, el meu pare algun vespre em deia: au, a prendre la fresca" (87)

Compared to Rodoreda's *La plaça del Diamant*, where trauma is also represented through stylistic devices such as repetition, "temporal confusion, constant jumping between time frames, shifts in transitivity and agency, and ambivalence" (Buffery 2015, 208), "La gallina" adds another layer to the typical Rodoredian symbology by embedding its trauma within grotesque violent imagery and surreal-dreamlike narration. Violence in *La gallina* can be read as a narrative response to trauma, shaped by Rodoreda's prolonged exile and literary silence following the Spanish Civil War. As she poignantly described the estrangement of exile: "Escriure en català en un país estranger és com esperar que floreixin flors al Pol Nord" (Roig 2019, 168), conveying the creative sterility and linguistic dislocation she endured. In another reflection, she admitted: "Com el de tots, el meu exili ha estat dur: una mica massa per a tenir moltes ganes de recordar-me'n" (Porcel 1966, 232), underscoring the emotional toll of displacement. Scholars such as Nichols (1987) and Bergmann (1987) have demonstrated how Rodoreda's fiction encodes this psychological dislocation through grotesque and symbolic imagery. Her return to fiction with *Vint-i-dos contes* (1958), after nearly two decades of silence, marks a rupture in which the anguish of exile and political repression is rearticulated through surreal, often violent, short narratives that question patriarchal and authoritarian structures. Her experience of war had also a personal impact, as she reflected herself: "Estic cansada, cansada fins a l'ànima, d'atemptats, de revolució, de Guerra Civil —que vaig passar a Barcelona—, de guerra europea —que vaig passar a França" (Alcalde 2013, 126). This declaration aligns with trauma theory's view of prolonged exposure disrupting the sense of self and world. At the same time, her admission of a certain "fascinació" (2013) with her descent into horror signals how trauma is transformed into literary aesthetics.

5.3. Methodology

This study employs a mixed-methods approach, combining qualitative close reading with quantitative corpus analysis using *Wordsmith 9.0* (Scott 2024), to investigate how trauma is linguistically encoded in Rodoreda's Catalan short story "La gallina" and mediated in its English translation by David Rosenthal. *Wordsmith 9.0* was selected for

its efficiency in processing small corpora, enabling the generation of frequency-based wordlists and statistical metrics such as sentence length and lexical density. Trauma markers, categorized as either lexical, syntactic, or discursive, were easier to identify across texts through this methodology.

The analysis proceeded in three iterative phases. First, a close reading of the ST and TT identified preliminary trauma themes and trauma markers. Next, *Wordsmith* tools quantified these observations: frequency-ordered wordlists highlighted key term shifts, and keyword analysis isolated statistically significant trauma markers against a reference Catalan corpus. Finally, translational shifts were evaluated. This triangulation of qualitative and quantitative data ensured a nuanced interpretation of how trauma is linguistically negotiated across languages. Limitations include the corpus's small size and subjective interpretation of trauma markers, mitigated by iterative cross-referencing.

By integrating literary sensitivity with empirical analysis, this approach offers a replicable model for trauma-focused translation studies, balancing the granularity of close reading with the systematicity of corpus linguistics. Wordsmith metrics should be understood as indicators rather than proofs; they offer a quantitative lens through which to observe stylistic tendencies, but do not imply causation. This analysis combines corpus data with close reading to form a qualitative-quantitative hybrid, foregrounding interpretation over statistical generalization.

5.4. *The Unheard Scream: Comparative Study of Trauma's (Mis)transmission in "La gallina"*

This section carries out a corpus analysis to gain qualitative and quantitative insights through an interdisciplinary lens of trauma theory, overarching neurobiology, psychoanalysis, literary theory, and translation studies. To do so, the data found in Wordsmith will be presented in five tables, which illustrate a comparative study of: textual metrics (Table 2), punctuation and sentence length (Table 3), ST and TT extracts (Table 4), lexical repetition (Table 5), and verbs of violence (Table 6).

Table 2 extracts from Wordsmith textual metrics on language variation, token, word length, and sentence/paragraph structure:

Table 2. Textual metrics

Feature	“La gallina”	“The Hen”
Text file	9674	9455
Token	1970	1921
Language Variety	606	575
Word length	3.79	3.79
Sentences	112	123
Paragraphs	5	6

While the metrics in Table 2 do not diverge dramatically, they reveal tendencies that, when contextualized by trauma theory and the stylistic norms of Rodoreda’s prose, raise meaningful questions about narrative rhythm and affective tone in translation. Wordsmith helps identify these subtle shifts for qualitative investigation. As Table 2 demonstrates, the ST exhibits greater lexical density and linguistic variety compared to the English translation, suggesting a richer, more disorienting articulation of trauma through complex syntax and fewer, denser paragraphs. While both texts share identical average word lengths, the TT employs shorter sentences and increased segmentation, potentially diluting the narrative’s emotional intensity to prioritize readability. Tokens, defined as all repeated words and their distributional patterns, reveal subtle contrasts: the ST’s slightly higher repetition of trauma-associated terms reflects the cyclical, unresolved quality of traumatic experience, whereas the TT’s lexical adjustments may signal a shift towards narrative coherence over psychological fragmentation. This tension between preservation and adaptation is further illuminated by punctuation analysis (see Table 3):

Table 3. Punctuation and sentence length

Feature	ST	TT	Shift
Sentence Length	8.2 avg. words	10.6 avg. words	Increased fluidity
Semicolons	7	0	Reduced dissociation
Colons	16	3	Reduced belatedness
Ellipsis	2	0	Omissions deleted
Exclamations	1	1	No shift

The quantitative comparison illustrated in Table 3 between the Catalan original and English translation reveals a consistent pattern of normalization across all linguistic levels. Most strikingly, the TT nearly eliminates all semicolons, colons, and ellipses. These are key markers of the ST's dissociative syntax, without logical subordination, because trauma is experienced *too soon* to be fully understood, forcing language into recursive, non-linear forms, in line with trauma studies discussed in section 2. By replacing semicolons and colons with periods or conjunctions, the TT imposes a false coherence. Semicolons nuance layers of emotions and related thoughts, whilst ellipses indicate fragmented memory, hesitations, and elisions due to trauma. Colons replicate the sense of fracture in thought. It must also be noted that the TT adds quotation marks for the father's direct words when the ST does not use them. The lack of quotation marks in the ST functions to amplify themes of ambiguity, intimacy, or fragmentation. Whether intentional or not, this stylistic choice aligns with features of dissociative narration often associated with trauma fiction (Whitehead 2004). The TT's addition of quotation marks reduces this effect. These shifts are unnecessary, given that the punctuation is also used in English narratives and literature to represent the voice of trauma, as noted in Section 3. It invites readers to lean into the narrative's cadence and uncover meaning beyond conventional structure. The translation's preference for complete sentences and periods regularizes the narrative rhythm, too. The increased average sentence length further demonstrates how grammatical smoothing stabilizes the narrative temporality that Rodoreda deliberately destabilizes, thus mimicking traumatic recall.

The data collectively show how translation can inadvertently sanitize trauma narratives by conforming to conventional storytelling expectations. **The translation**

shifts in Table 4 further exemplify what Felman and Laub (1992) term the “normalization” of traumatic testimony, where the text’s inherent dissonance is systematically softened:

Table 4. ST and TT

Scene	ST	TT
Lack of affection	Quan ella encara vivia, el meu pare algun vespre em deia: au, a prendre la fresca. I jo sortia i ell tancava la porta. (87)	At night sometimes when she was still alive, my father would say “Go outside, enjoy the fresh air” and he closed the door. (49)
Killing of the rabbit	Els conills que ens menjàvem els matava la meva mare i jo l’havia d’ajudar. Els clavava un cop de mà de morter al clatell i quan els tenia estabornits els penjava per una pota en un clau molt gros que hi havia a un costat de l’entrada, i els travessava el coll amb un ganivet. Mentre s’anaven buidant de sang jo aguantava la tassa. Ella, aleshores, els feia un tall al voltant de les potes del darrera i estirava la pell, que anava quedant del revés, tota molla i de colors. Si quan arribava a les orelles la pell no volia seguir tallava les orelles ran del cap i amb una bona estirada la feia baixar fins a les dents.(88)	When we had the rabbits my mother would kill them, and I had to help her. She hit them on the back of the head with a mortar, and then while there was stunned she hung them by the legs from a big nail on the side of the entrance, and slit the throats with a knife. I held the cup while the blood ran out. Then she cut around the bottom of the legs and pulled off the skins, which she turned inside out, all wet and full of colours. If the skin wouldn’t come beyond the ears, she chopped them off, and with a good pull yanked it down as far as the teeth (50)
Screaming scene	Em cridava amb un crit molt fort; semblava que em cridés un bou (87).	After a while my father yelled for me to come. It was like an ox bellowing. (49)

Taming manifests in grammatical, lexical, and stylistic choices. For instance, the lexical abruptness and negative emotional value of “au, a pendre la fresca” are instead conveyed positively with “enjoy”. The killing of the rabbit in the ST is presented with a detached tone and almost clinical language that underscores the routine nature of the brutal and visceral act with language such as “travessar el coll” which is translated in the TT as “slit the throat”, a smoother translation. The detached, clinical description of violence in the ST reflects the numbing repetition and dissociation of trauma, where brutality becomes routine and emotion is suppressed. The English translation also mutes the rawness of the Catalan due to word choice with a more colloquial tone (e.g.,

“chop off”, “yank”) and mitigates the ST visceral description of the blood being drained out of rabbits (“the blood ran out”). The translation also smooths over the rhythmical repetition of shouting, when trauma narratives often fixate on iterative sounds (shouts, blows, breaths).

Let us now focus on lexical repetition and trauma lexis. Repetition is essential to trauma expression because it mirrors the fragmented, cyclical, and unresolved nature of traumatic memory. Neurobiologically (van der Kolk 2014), it reflects how trauma disrupts speech and loops in the mind; narratively (Felman and Laub 1992), it resists coherence, preserving the “broken” truth of testimony. Therapeutically (Herman 2015), repetition enacts the processing trauma, while politically (Root 1992), it defies cultural erasure. Hence, repetition is not stylistic excess but rather trauma’s linguistic imprint. Table 5 draws a list of the most frequent lexical terms in the ST in comparison with the TT:

Table 5. Lexical repetition

Term	Catalan Repetitions	English Repetitions	Difference
Violent verbs (see table 5)	39	31	-8
gallina/hen	16	12	-4
barraca/shack	11	11	0
dormir/sleep	9	9	0
Nit or vespre/night	8	8	0
conill/rabbit	7	7	0
pedra/stone	5	5	0
morir/die (+lexical derivations)	4	3	-1
escopir o escupinada/spit	3	3	0
sang/blood	2	2	0

The ST employs rhythmic repetition of key motifs (stone, shack, hen, spit) to create a hypnotic, cyclical effect that mirrors the psychological persistence of trauma, aligning with Felman and Laub's (1992) assertion that traumatic memory manifests in fragmented, recursive patterns. The TT smooths these repetitions and diminishes the rhythmical quality of the original and specific losses, such as the weakening of material repetitions ("pedra," "gallina"), softening the claustrophobic and obsessive atmosphere. These are not merely quantitative but also epistemological shifts, as they reveal how translation negotiates trauma's unrepresentability. As discussed in Section 5, the TT's domestication aligns with Spivak's warning about translation as "violence" (2000), where dominant English linguistic norms assimilate the Other's traumatic alterity.

Table 6 illustrates trauma through five violent dimensions: (1) mechanized brutality renders violence as routine and efficient, mirroring the boy's numbed participation and including animal cruelty; (2) symbolic aggression through metaphorical acts that evoke harm or degradation; (3) environmental systemic harm caused by poverty, neglect, or oppressive environments; (4) emotional or mental harm inflicted through words and neglect. Together, these layers show trauma as a ritual where even spit or rust carries aggression, as Table 6 presents:

Table 6. Lexical representation of violence

Violence type	ST	TT
Mechanized	5x matar (to kill)	5x kill
	2x clavar (to strike/drive in)	2x hit
	1x travessar (to pierce)	1x slit
	4x penjar (to hang)	4x hang
	2x tallar (to cut)	1x chop 1x cut
	3x estirar (to pull/yank)	1x yank 1x pull
	1x destralar (to hack with an axe) 3x trencar	7x break

Symbolic	2x escopir (to spit)	2x spit
	1x desarrelar (to uproot)	1x uproot
	6x cridar (to shout)	1x yell
	1x tacar (to stain)	1x smear
	1x marramaus (hissing/growling)	1x meowing
Structural	1x aixafar (to crush)	pack down
	2x rovellar (to rust)	2x rust
	1x escalfar (to reheat)	1x warm up
Psychological Violence	1x remugar (to mutter bitterly)	1x mutter
	1x arborar (to burn with fever)	1x burn up
	1x ofegar (to suffocate)	1x choke

From this lexical analysis of recurrent violent verbs or nominalizations from these verbs, the English translation maintains some level of aggression whilst it mutes some of the ritualized violence central to the trauma narrative. Where Catalan's verbs are sharp and repetitive (e.g., 5x *matar*), English diffuses their impact through variation or softening; where Catalan repeats violent verbs with rhythmic regularity (e.g. 5x 'matar'), English opts for lexical variation. This may reflect tolerance differences between SL and TL, but it can also dilute the ritualized brutality that repetition enacts, a feature deeply tied to traumatic representation. It also removes the aggressive action (e.g., "pack down"). The boy's world feels less mechanically brutal in translation, hence distorting the voice of trauma.

As far as symbolism is concerned in translation, the hen is not simply a creature reduced to utility such as egg-laying that allegorizes gendered dehumanization, it also links to the boy's trauma over his mother's absence reflecting the broader Catalan experience of cultural "orphaning", where enforced Castilianization severed ties to linguistic and matrilineal heritage. This interpretation aligns with Buffery's (2015) analysis of *La plaça del Diamant*, which frames Castilianization as a mechanism of cultural trauma that silences minority identity and fractures historical continuity. Translators must grapple with this layered symbolism, ensuring that the hen's grotesque metamorphosis resonates not just as familial estrangement but as a critique

of fascist Spain's erasure of Catalan womanhood (Arnau 2005). Rodoreda wrote "La gallina" while exiled in Geneva, physically and psychologically severed from Catalonia. This level of inference from a target reader might only be possible by offering some contextual background in the form of a preface.

Another concern is whether symbolism is culturally rooted. As indicated by Li Dongxiang (2018), "[s]ymbols can create cultures. Symbols are the carriers of cultures, while cultures are the content of symbols, which includes both material and spiritual factors" (184). The hen (*gallina*) in Catalan folklore symbolizes both nurturing and vulnerability, but its transformation here into a pitiful, uncanny figure subverts these associations. This subversion of previous texts and intertextuality is a trigger of ironic discourse (Moreno Giménez 2022), in this case as a dissociative mechanism of the author's complex personal and cultural trauma within the context of Francoist Spain. Similarly, the hen is known to have associations with nurturing and motherhood in a wider cultural context, which means that target readers could make similar associations, although, as noted earlier, they will need some background information in the form of a preface for them to link the allegory to the Catalan context.

5. The Ethics of Translating Trauma

This paper uses "La gallina" to explore how trauma-informed approaches, from literary, cognitive, and neurobiological, can illuminate minoritized, stylistically complex texts. Through a case-study methodology grounded in corpus stylistics, the analysis of "La gallina" and Rosenthal's English translation "The Hen" raises ethical concerns in trauma translation. Trauma resides in both content and form (gaps, repetitions, disruptions), which, if normalized, may inadvertently silence testimony. Such shifts may be deliberate or unconscious. As discussed in Section 4, readers differ in Working Memory Capacity, affecting their ability to process emotional cues. Normative pressures such as clarity conventions (Berman 2000), preferences for psychological transparency (Tymoczko 1999), market demands (Venuti 2017), and translator subjectivity (Munday 2012) can all lead to smoothing traumatic textures. Tables 2, 3, and 5 reflect how these pressures manifest in stylistic and lexical metrics.

Cultural adaptation, however, risks ethical transgression by imposing normative frameworks on situated suffering. As Marín-Dòmine (2019) argues, ethical representation demands sustained discomfort and preservation of symbolic specificity. While McDonald (2022) lists accuracy, readability, and acceptability as key translation qualities, readability becomes problematic for trauma's fragmented mind style. Normalization may stem from cultural unease with fractured voices. In Catalan trauma literature, where form mirrors dissociation, translation must balance cognitive demands for high-WMC readers with accessibility without erasing testimonial force (Boase-Beier 2015). To normalize is to risk forgetting trauma's form and essence.

These shifts affect readers differently depending on cognitive profile and lived experience. High-WMC readers may find trauma diluted; low-WMC readers might benefit from accessibility, but at the cost of emotional nuance. For trauma survivors, a domesticated translation may replicate the erasure the original resists (Felman and Laub 1992), particularly if their trauma parallels Rodoreda's themes of gendered exile. Conversely, excessive fragmentation could alienate or distress survivors without offering catharsis. Hence, fidelity is not always straightforward. Olkonemi et al. (2019) show that some readers, especially those with lower emotional intelligence or WMC, struggle to process emotions and non-literal meaning such as sarcasm, which poses challenges for engaging with trauma narratives often reliant on figurative language and emotional nuance.

Another point to consider in this ethical conundrum is the effect that exposure to trauma might have on translators. Vicarious trauma (VT) can occur when translators are repeatedly exposed to traumatic content through their work, leading to emotional, cognitive, and physical exhaustion. Some qualitative research (Lai and Costello 2020) has determined that interpreters often experience VT due to exposure to traumatic client content, exacerbated by empathetic engagement and first-person interpreting. Equally, chronic exposure to texts that voice trauma and suffering could potentially impair their capacity to rearticulate trauma accurately, as overwhelming empathy or numbness may distort their linguistic choices, causing over-identification with survivors or detachment. VT may also reduce focus, increasing errors or omissions in sensitive texts. The translator's ethical challenge involves mediating the literary representation of trauma, its form being integral to its meaning, rather than raw experience itself. This adds a layer of complexity to the imperative of preserving disruptive form. To ethically translate trauma narratives, it's essential to preserve key stylistic markers such as fragmentation, repetition, and emotionally charged punctuation that carry the psychological weight of the original. Translators must also respect the author's narrative voice or "mind style", especially when disjointedness and shifts in register reflect the inner logic of trauma rather than flawed writing. Where possible, contextual paratexts such as introductions or footnotes can guide readers without compromising the narrative's intensity, mediating how translations are received by target audiences (Batchelor 2018). Finally, collaborative translation with co-translators or trauma-informed experts can reduce both interpretive bias and the emotional toll of working with sensitive material. These strategies aim to guide a rearticulation of the wound, that is, the effort to render the unspeakable while preserving its rupture. Here, translation is not about equivalence but rather ethical witnessing, where failure becomes part of trauma's fidelity to fragmentation.

The short film adaptation *La Gallina* (2013) by Manel Raga offers a compelling

counterpoint. Raga swaps linguistic fragmentation for sensory immersion: black-and-white cinematography, surreal imagery, and silence replace words. While translators may smooth dissonance, Raga amplifies it. The absence of dialogue compels viewers to experience trauma viscerally through *mise-en-scène* and sound design. As Caruth (1996) argues, trauma lies in its mode of expression, and Raga's horror poetics show that trauma can survive across media when its form is not softened but instead intensified. Rather than proposing universal rules, this paper offers "La gallina" as an entry point for reflecting on ethical strategies in rearticulating trauma, especially in minoritized contexts.

7. Conclusion

While "La gallina" offers a limited corpus, this interdisciplinary approach reveals how quantitative tools can trace ethical tensions in translating minoritized trauma. In this way, this test case reveals that reducing trauma markers can distort the intended psychological disorientation of trauma. By exposing how translation risks erasing or diluting Catalan trauma, this paper underscores the urgency of preserving minoritized narratives in global literary circuits. Translating trauma then requires walking a fine line between fidelity and accessibility, between preserving wounds and making them bearable for readers. In an era of global violence and displacement, developing ethical approaches to translating trauma becomes not just an academic exercise but also a moral imperative. As secondary witnesses to trauma, translators carry responsibility for how memories are carried across languages and time, a responsibility that sometimes demands leaving wounds visible. If trauma is inherently unspeakable, perhaps translation must fail to succeed. Rearticulating trauma is the strategy that allows one to bear witness to the rupture of trauma.

The translator then becomes not just a mediator but also a witness to what the text cannot fully speak, carrying its rupture across linguistic borders. The challenge remains to hold these multiple dimensions in balance, respecting trauma's complexity while developing frameworks that can account for its diverse manifestations across individuals and cultures. To fully test the effective rearticulation of trauma through translation, it is hence necessary to map how linguistic disruptions affect cognitive-emotional processing through reader-response experiments and how they engage with translated fragmentation, including the use of paratextual or visual strategies.

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