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Representation of violence toward Norma in Hurricane Season by Sophie Hughes: a study in translation.[1]

Representación de violencia contra Norma en *Hurricane Season* de Sophie Hughes: un estudio de traducción.

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Abstract
This paper uses an adapted version of the methodology of the French theorist of translation, Antoine Berman, which is usually used in theoretical and methodological translations and retranslations, to compare, analyze and discuss certain passages of the English translation of the Mexican novel *Temporada de huracanes* (2017) written by Fernanda Melchor: *Hurricane Season* (2020) translated by Sophie Hughes. The passages are focused on the character of Norma, a 13-year-old girl who is part of one of the many vulnerable groups that are targeted with different types of violence, such as systemic, symbolic, obstetric and institutional violence. The main purpose of this research is to explore and determine the representation of violence toward Norma in the translated novel in relation to the original, and to examine if there are any relevant differences between both versions regarding this depiction of violence. The analysis is carried out to prove that translators use different resources, such as compensation, euphemism and dysphemism to accomplish their specific translation project, even if it means to omit, add or alter messages of the Source Text.

Keywords: Translation studies. Antoine Berman. Violence representation. *Temporada de huracanes*.

[1] This article derives from the undergraduate thesis that, to obtain her bachelor's degree, the author presented and defended in February 2023: Representation of Violence Toward Women in *Hurricane Season* by Sophie Hughes: a Study in Translation.

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Resumen
Esta tesis utiliza una versión adaptada de la metodología del teórico francés de la traducción, Antoine Berman, que se suele utilizar en traducciones y retraducciones teóricas y metodológicas, para comparar, analizar y discutir ciertos pasajes de la traducción al inglés de la novela mexicana *Temporada de huracanes* (2017) escrita por Fernanda Melchor: *Hurricane Season* (2020) traducida por Sophie Hughes. Los pasajes están enfocados en el personaje de Norma, una niña de 13 años quien es parte de uno de los muchos grupos vulnerables que son objeto de diferentes tipos de violencia, como la violencia sistémica, simbólica, obstétrica e institucional. El objetivo principal de esta investigación es explorar y determinar la representación de la violencia hacia Norma en la novela traducida en relación a la original, y examinar si existen diferencias relevantes entre ambas versiones en cuanto a este retrato de la violencia. El análisis se lleva a cabo para demostrar que los traductores utilizan diferentes recursos, como la compensación, el eufemismo y el disfemismo, para ejecutar su proyecto de traducción específico, incluso si se significa omitir, agregar o modificar mensajes del Texto Fuente.

Palabras clave: Estudios de traducción. Antoine Berman. Representación de la violencia. *Temporada de huracanes.*

Fernanda Melchor's *Temporada de huracanes* and Sophie Hughes's *Hurricane Season*

Temporada de huracanes (2017) was nationally and even internationally acclaimed (Hernández, 2019) that Melchor wrote in 2017 after having read an article about the homicide of a witch. She creates a violent and complicated reality in La Matosa, the town where the story takes place. La Matosa is a fictional place just like Macondo, Comala and Santa María, where even though there are homonymous towns, they are not real towns; what is real are the circumstances and context it is based on. The background that frames the novel occurs currently in diverse regions of Mexico: lack of rule of law, corrupted institutions, extreme poverty, and radicalization of violence (Blanco, 2020) that gets worse with impunity (Hernández, 2019). The similarities between fiction and real-life are what probably have made the novel so popular nationally and internationally (Blanco, 2020). Violence against women is so normalized in the book that it could be said it is another protagonist in the story since everything revolves around it. Even if it touches every character to some extent, the characters that are touched by it the most share one characteristic: they are all women (Islas, 2021). The worst part is that it is not merely fiction; all of this happens to diverse regions of current Mexico (Blanco, 2020).

Since *Temporada de huracanes* (2017) is a relatively recent book, only one translation has been made into English, the one by Sophie Hughes in 2020 titled *Hurricane Season* (2020). Sophie

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Hughes is a British literary translator that specializes in Latin American and Spanish authors (*Our Translators*, 2017). She also translated *Páradais* by Fernanda Melchor into English in 2022 and published her translation of *Aquí no es Miami* in April 2023, also written originally by Fernanda Melchor (*Sophie Hughes Translator from the Spanish*, n. d.). Her continued collaboration with Melchor demonstrates a deep engagement with the author's voice and narrative style, which makes her translations particularly relevant for examining how violence, language, and identity are rearticulated in a new linguistic and cultural context.

Although *Hurricane Season* (2020) successfully captures the violent atmosphere of the original novel, the representation of violence, particularly toward female characters, appears, at times, to be altered in translation. One of the most significant examples of this shift is the portrayal of Norma, a thirteen-year-old girl who escapes her home after suffering repeated abuse by her stepfather. Upon arriving in La Matosa, she meets Luismi, a troubled young man who invites her to live with him. Norma's character becomes a focal point for examining how different forms of violence are rendered in the English version. This analysis will explore the ways in which her experiences are reconfigured through translation and what those changes might imply.

Violence

According to Žižek (2009), violence is divided into subjective and objective, and the latter is, in turn, divided into symbolic and systemic. Subjective violence is the most visible type of violence since it is performed by an identifiable and clear agent. This type of violence is framed by social reality and concrete agents are involved; it is a disturbance of the "normal" and pacific state of things. On the other hand, objective violence is precisely what is within such "normal" things; it is so ingrained in life that results inherently normal. It is usually invisible since it is part of normality. As claimed by Islas Arévalo (2021), this kind of violence has very low visibility or is not visible at all; it is less obvious as it occurs in an environment where violence is so deep-rooted that it has become the normal or the standard. Symbolic violence is rather the one ingrained in language and its forms. According to Islas Arévalo (2021), it is the violent act that involves the verbalization of the violence and the capacity to name it. For instance, verbal violence that takes place within a couple, such as threats or insults, might be considered symbolic violence. On the contrary, systemic violence is quite ingrained within the structure of society and causes relations of domination and exploitation, as well as oppression

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Department of Philosophy • Department of Literature

dynamics that result in gender-based violence; for instance, patriarchy and violence against women are well-settled at the center of society and it is derived from the socio-political system (Islas, 2021).

Now that this distinction has been studied, we can complement this idea with other types of violence, such as institutional and obstetric violence. We need to study these concepts to have a better understanding and overall-view of what the character of Norma goes through in *Hurricane Season* (2020). Institutional violence encompasses the actions or omissions made by the Estate and its authorities; these actions or omissions could be directly or indirectly made by the Estate, and either way it ought to be held accountable for the low administration of justice that women usually go through. It includes as well the denial to access the public policies destined to prevent, eliminate, punish and inquire about different types of violence (Bodelón, 2014). Moving on to obstetric violence, it is related as well to gender-based violence and to medical and social practice, power relations, class positions, hierarchies, types of violence. It places patients as subaltern and passive. These conditions result in violence against women-mothers, men-fathers and newborns (Castrillo, 2016). These types of violence converge in Norma's story, offering a clearer understanding of the depth of her vulnerability throughout the novel.

Focusing on the novel per se, and as stated by Rawat (2021), Fernanda Melchor portrays how violence and poverty are linked and present in marginalized sectors of society. She uses symbolic violence through verbal discourse to show aggressiveness toward different sexual orientations, making jokes and provocations through the use of raw and slang language. It is through language and an aggressive narrator that the reader hears about harassment stories, drugs, assault, crimes and threats; at the same time, these stories give visibility to situations that are a reality in the daily life of many people. The characters' life is packed with normalized objective violent relationships and conducts, where men play the role of aggressors and women of victims. Nonetheless, female characters also play the role of victimizers or aggressors: this is due to the ingrained patriarchal society and norms that touch everyone regardless of their gender (Rawat, 2021). Rawat (2021) regards this kind of literature as beneficial since it gives exposure to the current social issues and it denounces violent acts that have been normalized but that end up in crimes such as rape, murder, mutilation, forced prostitution, assault, beatings, among others.

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Department of Philosophy • Department of Literature

Euphemism and Dysphemism

In order to be able to study and comprehend the choices made by the translator of the original novel, it is key to discuss a couple of literary devices: euphemism and dysphemism. Euphemism is used to soften a harsh reality instead of using an offensive word or phrase to describe or express an unpleasant situation. On the other hand, dysphemism is used to express ideas about sensitive or taboo topics with humor or intentional anger. For example, instead of saying someone just died, a dysphemism would be saying that someone just *bit the dust*, *bought the farm* or *is pushing up daisies* (Pfaff *et al.*, 1997). In fact, some phrases could be considered both euphemistic and dysphemistic depending on the situation and the addressee; the boundary line between euphemism and dysphemism is not completely clear.

It is essential that, when dealing with these two terms, we take into account the communicative purposes, speakers and addressees; otherwise, we will be dealing with them in a closed-minded way. Both euphemism and dysphemism are cognitive processes that have the same base and resources but their aim and purpose are different. What they have in common is that they deal with a forbidden reality that they try to cover up somehow (Casas, 2012). Moreover, euphemism is often used when dealing with the organ and acts of sex, and when translating them, some translators tend to self-censor themselves in using these terms because they want to avoid pornographic texts, so they use euphemism instead to soften the sexual language or express it with politeness and respect; however, this may make the translation inaccurate, and in the case of texts talking about sexual abuse on women, euphemism tend to belittle the negative connotations of the sexual oppression (Putranti *et al.*, 2017). Additionally, according to von Flotow (1991), the use of literary devices such as euphemism is of paternalistic control while discussing rape and violence against women and it shows the power relations between sexes.

Even though euphemism is usually used to cover up obscenities, vulgarities, harsh language and taboos, many translators and researchers do not mention explicitly the term “euphemism” when they make use of it. Translators usually go for methods such as generalization, modulation, reduction or even deletion, sometimes without worrying about the accuracy of the translation. Self-censorship is involved when the translator regards the phrase as being offensive, insensitive or inappropriate in the target culture, or because of cultural untranslatability, and they regard deleting words or phrases as the best option (Putranti *et al.*, 2017). That is why these literary resources that translator can work

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Department of Philosophy • Department of Literature

with can be quite useful if used properly having in mind the specific purpose of the translation project. On the whole, both euphemism and dysphemism can lead to manipulation of the way we understand a text or an author since it changes the sense of the original meaning; hence, it is quite important for the translator to set criteria for the situations when it is appropriate to use euphemism or dysphemism, or even self-censorship if the project requires it to a certain degree.

Methodology and Analysis

The methodology that will be used is adapted from the book *Toward a Translation Criticism: John Donne* by Berman (2009), which is usually used in theoretical and methodological translations and retranslations. In Berman's model, the preliminary process is the actual reading and rereading of the translation to see if it works for itself, and if it could be understood by readers who set aside the original. The second step is to now read and reread the original to perceive the characteristics and style of it; this part also includes setting aside the translation to be prepared for the confrontation. The third stage to follow is related to the translator since Berman thinks this information can be useful for three concepts: translation position, translation project, and translation horizon. These three concepts are used to back up and explain the translator's decisions and the translation itself; even though these definitions are very appealing, they will not be used since they are not relevant for this paper.

Taking into account the aims and needs of this research and Berman's proposed methodology, the next steps will be followed: read and reread the translation and then the original; identify and select relevant passages with violent content toward the character of Norma in the Target Text; confront the translated passages to the Source Text; classify the types of violence in the passages; describe how the selected segments relate to the originals and how they affect the general perception of the text; discuss possible dysphemisms or euphemisms in the selected segments of the TT; and identify patterns and present and interpret results. On the confrontation, the Target Text will be confronted to the Source Text since the main focus of the research is precisely Hughes's version. Passages in the TT that show violence toward Norma will be confronted with the respective passage of the ST to identify to what extent the translated version has modified the representation of violence and in what terms. The discussion of euphemism and dysphemism will be focused on the translated version as well. (See: Passage 1)

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Department of Philosophy • Department of Literature

Passage 1

Hughes (2020)	Melchor (2017)
[S]o as not to see the other patients scrunch their noses in disgust, or the nurses' **1) reproachful looks when at last they came to change her**, all without untying her from the bed for one second because those were the social worker's orders: to hold her prisoner there until the police arrived, or until Norma confessed or **2) told them what had happened**, because even after they'd administered the anaesthetic, just before **3) the doctor went in with his metal spoons**, the social worker wasn't able to get any information out of Norma, not even her name or her real age or what it was she'd taken or who'd given it to her or **4) where she'd dumped what she'd had inside her** (92).	[P]ara no ver las narices fruncidas por el asco de las mujeres de las camas aledañas, ni las **1) miradas acusadoras de las enfermeras, cuando al fin se dignaban a cambiarla**, sin desamarrarla ni un solo instante de la cama porque esas habían sido las instrucciones de la trabajadora social: tenerla ahí prisionera hasta que la policía llegara, o hasta que Norma confesara y **2) dijera lo que había hecho**, porque ni siquiera bajo la anestesia que le inyectaron antes de que **3) el doctor le metiera los fierros** logró la trabajadora social sacarle algo a Norma, ni siquiera cómo se llamaba, ni qué edad verdaderamente tenía, ni qué era lo que se había tomado, ni quién fue la persona que se lo había dado, o **4) dónde era que lo había botado** (100-01).

Source: Own work

In terms of the classification of violence, systemic violence is present since Norma is under the domination of a system that encourages gender-based violence and oppression towards women. The most visible type of violence in this passage is obstetric violence because it occurs in a medical environment where there are power relations and hierarchies between the patient and health personnel. Norma is being abused in her condition of patient and it is being forced to stay there by being tied to the bed and she is being harassed to tell the social worker details about her life, which also includes institutional violence since the nurses were ignoring Norma at the beginning and these actions continue to happen due to the low administration of justice.

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Department of Philosophy • Department of Literature

In 1), the nurses in the TT had "reproachful looks" while in the ST they had "miradas acusadoras". The adjective "reproachful" is used as a synonym of disapproval or disappointment and "acusadoras" gives a sense of a claim that someone has done something wrong and someone else knows about it and condemns it. Even though the meanings are similar, in this specific scenario the nurses in the TT seem to be frowning and scowling at Norma because they disapprove of what she has done, and the ST has a precisely much more inculpating or incriminating tone, which aggravates the nurses' intention.

In 2), the TT emphasizes the general fact that Norma was there in the hospital because something had happened, whereas the ST places the emphasis on Norma and what she had done, making the TT seem disassociated and detached from Norma herself and the ST is blaming Norma and giving her the spotlight in the situation.

In 3), the TT sounds a bit aggressive while talking about how the doctor "went in", but the ST with the "le metiera los fierros" sounds even harsher since the verb "metiera" is objectifying Norma and it makes her lose dignity, and the use of "los fierros" instead of naming the medical instrument make it sound more primitive and cruder. Even though the TT's "metal spoons" is not very medical either, it just seemed to have been named by someone who does not know the medical term for it and is trying to describe it.

In 4), the TT makes a list of the questions the medical staff asked Norma, and the last question they asked her was where she had left "shat she'd had inside her", making explicit that she had an abortion and thus try to blame her by harassing her with questions. In the ST, they do ask her the same thing about where she had left it, but they omitted the last part and ended the question with "dónde era que lo había botado"; even if by the context we can know what they mean by that, it makes the situation more general when comparing it to the TT since it does not give as many details.

The only possible euphemisms in the TT are 2) and 3) because they are more general and not as explicit as the ST. The instance in 4) could be considered dysphemistic since it provides more details about Norma's miscarriage. Moreover, there is "narrated violence", which occurs when the narrator is modifying slightly how violence is depicted. The narrator in TT in 1), 2) and 3) seem more general for the reasons previously discussed and 4) gives more detail, for which it can be concluded that the narrator does alter the perspective from which the story is told to some degree. (See: Passage 2)

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Department of Philosophy • Department of Literature

Passage 2

Hughes (2020)	Melchor (2017)
"**1) They're barely old enough to wipe their own asses, these tarts, and yet off they go, legs akimbo**. I'm going to tell the doctor to scrape you out with no anaesthesia, **2) that'll teach you**" (94).	"**1) estas cabronas no saben ni limpiarse la cola y ya quieren andar cogiendo**, le voy a decir al doctor que te raspe sin anestesia, **2) para ver si así aprendes**" (103).

Source: Own work

In this sample, a nurse is talking to Norma, a teenager who had just had a miscarriage, and it is clear that she is using symbolic, obstetric and systemic violence. The first type of violence takes place since the nurse is verbally judging and condemning Norma for having gotten pregnant being so young, and she is even threatening her with not using anesthesia as a kind of punishment, which is certainly obstetric violence. As the nurse is using power dynamics and is taking advantage of her position to oppress and show her domination over Norma, systemic violence is present as well.

In 1), the TT is referring to the girls as "tarts", which is commonly understood as someone who is attractive and sexually provocative, and the ST makes use of "cabronas", which is not used exclusively to name women in a sexual manner. That makes the adjective choice in the TT more specific and particular. Additionally, the TT used "and yet off they go, legs akimbo" as the translation of "y ya quieren andar cogiendo", which is once again more general as it avoids to use any explicit idea such as "cogiendo" in Melchor's text. The use of these sort of words in the ST makes the text more aggressive since they use slang language to refer to sex, which the TT approaches using indirect ideas with implied meaning of sex.

In 2), both versions are threatening Norma, but the TT is ensuring with the use of "will" that she will learn her lesson due to the procedure without anesthesia while the ST uses the conditional "si" to refer that Norma might or might not learn her lesson. In 2), that difference between the versions makes the TT more straightforward and forthright, as well as more threatening and aggressive from the part of the nurse.

The 1) of the passage was euphemistic as a result of the lack of use of explicit and detailed language to express ideas that were originally more precise and direct since the narrator is restraining

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Revista Sincronía
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University of Guadalajara • University Center for Social Sciences and Humanities • Division of Historical and Human Studies
Department of Philosophy • Department of Literature

itself to use sexually explicit language. In 2) there does not seem to be any distinction in terms of euphemism or dysphemism. (See: Passage 3).

Passage 3

Hughes (2020)	Melchor (2017)
[B]ut also because some guys had followed her in a pickup as she'd walked into the centre of Villa and she'd had to leave the roadside to hide in the reed beds because the men riding on the back of the pickup **1) were shouting at her, calling her names, clicking their tongues as if she were a dog**, and the man driving […] **2) told Norma to get into the pickup** (109-10).	[Y] porque además unos tipos la habían seguido en una camioneta mientras caminaba hacia el centro de Villa, y ella había tenido que apartarse de la carretera para esconderse en unos carrizales porque los tipos que iban sobre la batea **1) la llamaban chasqueando los labios como si fuera una perra**, y el hombre que conducía […] **2) le ordenó a Norma que se subiera a la camioneta** (118).

Source: Own work

The men who are harassing Norma in this sample are exercising three types of violence: symbolic, systemic and institutional. Symbolic violence since they are uttering language that conveys violence; systemic because they are taking advantage of their power to be dominant and oppressive to someone who is not in the same position; institutional because the government is not doing anything to stop this sort of harassment and that way it perpetuates and tolerates these crimes that go unpunished due to the lack of justice.

In 1), the TT mentions that the men in the street were "shouting at her, calling her names", which it is not implicit in the original idea that only says "la llamaban chasqueadndo los labios". This makes the harassment Norma goes through more specific and detailed and even though both situations are uncomfortable to Norma, the one of the TT is harder and more disagreeable for the character as she is more bothered than in the ST.

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Department of Philosophy • Department of Literature

In 2), the men in the truck "told" Norma to get in the TT whereas in the ST "le ordenó". There is a difference in the intention of the verbs: "told" is not necessarily aggressive or menacing and it is not explicitly an order, and "le ordenó" is precisely an explicit order that implies a dominant attitude and tone. In this specific context, a hierarchy is established for reasons of gender since Norma is female and the men are male, and of age since Norma is 13 years old and the men are significantly older. This change between the segments emphasizes the institutional and symbolic violence of the ST, while in the TT this stress is lost. Moreover, the use of the word "perra" in the ST is explicitly female, and the choice of "dog" in the translation loses the original impact; however, the word "bitch" could not have been an option since it has different connotation when used in slang language.

There seems to be a compensation in this passage. The first segment of the TT is more specific and adds samples of violence to the idea (dysphemism), while the second segment uses a more general and broader verb to refer to the men asking Norma to get in the car (euphemism). Once again, there is "narrated violence" in this passage because the narrator, who is in control of the narrative, is somewhat modifying the way violence is described. (See: Passage 4).

Passage 4

Hughes (2020)	Melchor (2017)
"Alright, woman, don't get your knickers in a twist, what's the problem? **1) This little bitch** is the problem. What are we going to do when **2) all her fucking around** catches up with her, when she comes out with her Sunday seven?" (128).	"Ya, mujer, bájale a tu pedo, ¿cuál es el problema? **1) Esta pinche cabrona** es el problema, ¿qué vamos a hacer cuando salga con su domingo siete **2) por andar de golfa**?" (138).

Source: Own work

Regarding the different types of violence, symbolic violence is present in the passage since there is verbal violence toward the character of Norma and her mother is talking contemptuously about her. Another type of violence that is present is systemic violence as a result of the ingrained violence toward women within the structure of society and the blame that is imposed on women who are sexually active, attitude that is hardly carried out toward men.

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Department of Philosophy • Department of Literature

In 1), Norma's mother refers to her daughter as "this little bitch" in the TT, which has a sexual connotation implying that Norma has been sexually active, and in the ST she uses originally "esta pinche cabrona", which is still offensive and violent but lacks the sexual connotation placed upon Norma.

In 2), Norma's mom calls her daughter's sexual activity in the TT "all her fucking around", that results explicit, degrading and disrespectful; in addition, the adverb "around" indicates that Norma has having sexual relations with numerous men. In the contrary, in the ST she calls it "por andar de golfa", which is slightly less straightforward and avoids to use a word with a similar semantic load as "fucking".

Hughes's version once again is lightly more explicit regarding sexual implications; thus, passages 1 and 2 can be said to be dysphemistic due to their choice of words that happens to be more forthright in terms of sexual exercise. (See: Passage 5).

Passage 5

Hughes (2020)	Melchor (2017)
"Brando had to watch him with that **1) street rat** Luismi called his wife, **2) a snot-faced ragdoll with native features**[2], slim but with a real belly on her, who never opened her mouth and who blushed every time anyone spoke to her. **3) She was so dumb** she didn't even see that Luismi had been taking her for a ride" (186).	"Brando lo vio con aquella **1) escuincla** que según Luismi era su esposa, **2) una mocosa con cara de india**, espigada pero panzona que nunca decía nada y que se chapeaba cada vez que le dirigían la palabra. **3) Era tan pendeja** que no se daba cuenta de que el Luismi le sacaba la vuelta" (197).

Source: Own work

[2] The word "native" appears twice in the novel; in this instance and on page 56 with the use of *"native cheeks"* while on the original is uses *"cachetes de india chapeados"* on page 65. Hughes is being politically correct whereas Melchor is more open to use the derogatory terms that are used and heard in the ethnic violence that exists in Mexico.

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Revista Sincronía

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Department of Philosophy • Department of Literature

The main type of violence in the passage is symbolic violence because it is through language and its verbalization that the violent attitudes are carried out. Systemic violence is present in the sample as well since there are power dynamics and Norma is oppressed due to her gender and age.

In 1), the narrator in the TT describes Norma with "street rat", which is a straightforward insult used to refer to someone disgusting, and the narrator in the ST uses "escuincla", which emphasizes that Norma is too young to be a mother and Luismi's wife, which also highlights her gender and short age.

In 2), the TT uses "snot-faced ragdoll with native features", which indirectly accentuates Norma's short age by using child-like adjectives like "snot-faced" or "ragdoll". The use of "native features" is euphemistic in the TT since it results more polite and politically correct than "mocosa con cara de india" in the ST, which in today's context is aggressive and insensitive. Additionally, it also stresses directly Norma's short age even if it is with fewer words than in the TT.

In 3), the TT uses the pejorative adjective "dumb" to describe Norma, which is more childish, whereas the ST uses "pendeja", which has a heavier and more aggressive semantic load, as well as being considered a curse word.

Hughes's version is harsher and more dysphemistic in 1), whereas 2) and 3) are euphemistic compared to Melchor's version since they use "lighter" and softer adjectives. In addition, "narrated violence" is found in this instance since the voice of the narrator is the one reshaping the violence in this scene.

Results

There were 5 passages analyzed in the discussion, and after studying them deeper, some conclusions can be drawn. The first aspect that was discussed was the types of violence that were present in the passages. The most common type of violence was systemic violence present in all 5 passages; it was followed by symbolic violence present in 4 passages, and obstetric and institutional violence present in 2 passages each. In other words, the most common violence in the passages was the type of violence that is so ingrained within the structure of society that it goes unnoticed at the same that it causes exploitation and oppression upon socially vulnerable groups (Islas Arévalo, 2021). It is important to remember that the selected passages were focused on the character of Norma only, a 13-year-old girl; hence, she is part of vulnerable and unprotected groups within the Mexican society:

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Revista Sincronía
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University of Guadalajara • University Center for Social Sciences and Humanities • Division of Historical and Human Studies
Department of Philosophy • Department of Literature

she is a female; she is a young girl; she was sexually abused; and she is homeless after she escaped home.

After doing the analysis in terms of euphemism and dysphemism, there were not any patterns that could be followed. Throughout the passages I could find both euphemistic and dysphemistic sentences within the same passage while in other specific segments I could not find any. In particular, there were 13 segments studied, and 6 were considered euphemistic, 5 dysphemistic and 2 did not present characteristics of any. In addition, it is relevant to mention that in passage 3 there seems to be a compensation; in that instance, the TT used a dysphemism and then later a euphemism in the same passage, that is why it is considered a compensation, because in one segment the translator emphasizes or exaggerates one aspect and in the same scene lessens or diminishes other aspect in order to create a balance.

Another aspect that is important to discuss is the "narrated violence", i.e., the violence that is being described or told through the narrator of the novel. Out of the 5 passages analyzed, 3 include "narrated violence". The other two passages that did not include "narrated violence" were instances where the symbolic violence was being told by the characters themselves. This is pertinent to discuss because it means that in the cases where the TT changes, adds or omits the message of the ST, in most of the cases the narrator is the one that is altering the way violence is described. This could be due to the fact that the novel is polyphonic, which means that it has different voices and points of view (the narrator's and the characters) that change throughout the narrative, in this case without warnings or gaps between them.

Conclusions

A translation is made so more people can consume the work in question. As Mark Van Doren (1961) said in one of his essays in *The Happy Critic and Other Essays*, translation "keeps us open to greatness […]; translation keeps literature going in the world. It always has and it always will […]" (p. 9). Translations make works available for more people; there is no practical use in a translation that no one reads or uses. As I have discussed through this research, translation is a complex matter; therefore, studying a translation must consider issues such untranslatability, the cultures involved or even manipulation of the text. As Osejo Brito (2021) claims, sometimes it is suitable to study a translation with a flexible and free approach instead of a rigorous and strict one.

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Revista Sincronía

Continuously published journal of Philosophy, Literature, and Humanities
University of Guadalajara • University Center for Social Sciences and Humanities • Division of Historical and Human Studies
Department of Philosophy • Department of Literature

Temporada de huracanes (2017) by Fernanda Melchor is not an easy reading; it covers difficult social problems that might even be uncomfortable to deal with, such as rape, harassment, drug abuse, pornography, corruption of minors, violence or extreme poverty. Consequently, it must not be an "easy" translation. Melchor makes use of countless curse words and derogative terms to set the harsh atmosphere of the novel. As the novel describes the life of a little Mexican town, it is natural for the book to have much slang, argot, jargon, colloquialisms, and informal speech. To translate all those linguistic elements from one language to another the translator must be fairly familiar with both languages and cultures and must be skillful at recreating meaning.

One of the purposes of *Hurricane Season* (2020) seems to be to convey the same uneasiness and restlessness of the original to the reader; Hughes did not intend to alter nor censor the cruelty and harshness of the original. Since the audience for Hughes's translation is anglophone people, many references or slang used in the original changed to a similar form in the target culture that can have an analogous or related effect on the readers: an effect of discomfort and apprehension. To keep said effect, she took the liberty to add, omit or alter some components of the text.

As it was said before, there does not seem to be a clear or specific pattern used for euphemism or dysphemism. In all of the passages studied, I could find either euphemism or dysphemism, and in most cases, both of them together within the same passage. It can be concluded that those two elements were certainly used by Hughes but perhaps they were not used consciously; i.e., she did not base her translation on them and probably was not aware on the number of instances where she used euphemistic and dysphemistic sentences, but she definitely made use of them. Additionally, due to the literary resource of compensation the reader will not perceive the original nor the translation more euphemistic or dysphemistic if the novel is seen as a whole, but if specific excerpts are analyzed, it is likely that one version seems harsher or softer than the other one.

What was not expected to be found was the concept of "narrated violence", which occurs when the narrator of the text is the one that alters, omits or adds elements in a violent scene, and not the characters involved. As it was mentioned on the results section, 3 out of the 5 passages included "narrated violence". It makes sense since in *Temporada de huracanes* (2017) the narrator is key for the novel and it is the one that is in charge of telling the story while the voice of the characters go in and out as they please, and all of the voices are mixed together without a clear distinction among them, and it is the reader the one who should learn to tell them apart based on the context

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Revista Sincronía

Continuously published journal of Philosophy, Literature, and Humanities
University of Guadalajara • University Center for Social Sciences and Humanities • Division of Historical and Human Studies
Department of Philosophy • Department of Literature

and certain cues. The use of "narrated violence" turned out to be a helpful way to represent the struggles and hardships of the characters through the voice of the narrator. Furthermore, there was no change in the type of violence between the versions; they remained the same. However, in some cases the type of violence was highlighted or emphasized in some passages of Hughes's version, but it does not make a difference on the reader's perspective.

As a result, compensation and the use of both euphemism and dysphemism proved to be effective strategies to help the reader get a general sense of the atmosphere portrayed in the Source Text, and even if it means altering some excerpts in the translation. They are useful tools and techniques for translators to have in their repertoire, and make use of them depending on the translation project.

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Revista Sincronía

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University of Guadalajara • University Center for Social Sciences and Humanities • Division of Historical and Human Studies
Department of Philosophy • Department of Literature

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