



Institute of
Translation
and Interpreting

Name:

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Abstract

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CHAPTER 1: INTRODUCTION

On 25 November 2019, at the beginning of the Estadillo Social protests in Chile, the feminist collective LASTESIS performed *Un violador en tu camino* in downtown Santiago. For context, the Estadillo Social (“social explosion”) was a countrywide protest against multiple issues like the cost of living, privatisation, discrimination against Indigenous Chileans, and the Pinochet-era constitution under the conservative government of Sebastián Piñera (El País, 2023). The performance includes both a song and choreography. The song’s lyrics, attached in Appendix 1, denounce the structural nature of rape culture in which the state, president, judiciary and police are complicit.

LASTESIS currently has three members, Sibila Sotomayor Van Rysseghem, Daffne Valdés Vargas and Paula Cometa Stange. A fourth member, Lea Cáceres, was part of the collective in 2019 but has since left it. The women assigned themselves the name “LASTESIS”, which translates as “the theses”, because they wanted to bring academic work, or “theses”, of feminist scholars such as Rita Segato and Silvia Federicci to the streets (Larsson-Piñeda, 2023, para. 11). Segato’s anthropological work with incarcerated sex offenders in Brazilian prisons has in particular informed the collective’s stance that rape is not a private, individual problem but is a tool employed by the broader social apparatus to punish women for any behaviour perceived as disobedience against male authority and gender norms (Martin and Shaw, 2021, pp. 14-15). In a sense, LASTESIS’s action of bringing these ideas from academia to the streets can be seen metaphorically as a “translation” from one type of space to another.

The performance in downtown Santiago happened on the International Day for the Elimination of Violence against Women and confronted the sexual violence of the Chilean police, the Carabineros, against women protesters (Artists at Risk Connection, n.d., para. 4; Colectivo Registro Callejero, 2019). Multiple anonymous activists participated in it, not only the four women of LASTESIS. They wore party dresses as well as accessories like blindfolds and the green scarves that symbolise the abortion movement in Latin America (Larsson-Piñeda, 2023, para. 2). In the choreography, they mimicked postures that the Chilean police puts women in when arresting them (e.g. squatting with one's hands behind one's neck). They also pointed their fingers in an accusatory way when singing the central line “¡El violador eres tú!” (“The rapist is you!”), absolving sexual assault survivors of guilt or shame by laying the blame squarely on the rapist (Martin and Shaw 2021, p. 715).

LASTESIS first performed the piece in their hometown of Valparaíso (Chile's second largest city) earlier on 11 November, but it was the performance in the capital which went viral on the social media after multiple onlookers filmed it and uploaded it on Facebook, Twitter and Youtube. As in a ripple effect, the 25 November performance spread around and was replicated around the globe.

The viral phenomenon lasted from 2019 to 2022. Google Trends shows that people's search for the topics “A Rapist in Your Path” and “Un violador en tu camino” worldwide peaked between November 2019 and July 2020. Smaller peaks occurred until March

2021, and afterwards, search interest in the movement decreased but did not completely disappear (Google Trends, n.d.). A few performances from as recently as 2023 have been documented. On OpenStreetMap, the collective GeoChicas (2022) has mapped hundreds of these performances between 2019-2022. GeoChicas is a transnational collective of women, mostly from Spanish-speaking countries, who contribute to the public data visualisation of issues relevant to girls' and women's rights.

Chapter 4 of this dissertation examines the locations where the text spread from Chile to assess if the viral phenomenon adhered to transnational feminist principles to foster horizontal solidarity. Transnational feminist theory articulates that while women around the world share similar experiences of patriarchal oppression, they do not have the exact same “ways of understanding gender issues... [and] ways of conceptualizing agency” (Bryant-Davis, Comas Díaz and Zerbe Enns 2021, p. 12).

Based on the literature review, transnational feminism can be defined as a type of feminism that integrates intersectionality across politically-constructed national borders. It seeks to foster egalitarian collaboration between feminists despite the existence of these borders, and it does so by integrating decolonial and anticapitalist perspectives in order to remain aware that women do not face the exact same types of patriarchal challenges in every context.

This dissertation seeks to use an interdisciplinary lens to demonstrate the interconnection between transnational feminism and translation. In the introduction of

the anthology *Feminist Translation Studies Local and Transnational Perspectives*, the editors Olga Castro and Emek Ergun assert that “The future of feminisms is in the transnational and the transnational is made through translation” (Castro and Ergun, 2017, p. 18). Citing Mona Baker, they also emphasise that translation as a mediating tool for transnational feminism is never politically neutral: it actively produces “identities, knowledge and cross-cultural encounters” (Castro and Ergun, 2017, p. 18).

This case study aims to expand on their point by showing how translations of *Un violador en tu camino* did create new knowledge and solidarities (“encounters”) when it was adapted to various location-specific feminist movements to create a network of struggles that is simultaneously local and global, or “glocal.” This network’s transnational feminist nature is explored in detail in Chapter 4.

Chapters 5 and 6 focus on the specific translation strategies used in this process. Theories about feminist translation (Chapter 5) and activist translation enabled by social media platforms (Chapter 6) are used to analyse which translation strategies were employed and to assess how effective they were in enabling transnational feminist solidarity.

CHAPTER 2: LITERATURE REVIEW

The literature review for this dissertation was conducted in two primary areas: first, transnational feminist theory, and second, translation theory as it relates to feminism, activism and digital spaces. While the literature for the first area might not address translation explicitly, it is still implicitly concerned with it because any movement of ideas across cultures requires translation.

In their paper “Transnational Feminist Theory and Practice: An Introduction”, the psychologists Thema Bryant-Davis, Lillian Comas Díaz and Carolyn Zerbe Enns (2021) summarise the tenets of transnational feminism. They argue that transnational feminism should build alliances without reinforcing the imperial/neocolonial power dynamic that positions Global North feminists as “experts” and women from the Global South as mere recipients of their expertise. It should recognise that women's experiences of imperial and capitalist oppression vary based on location, race, class, sexual orientation and other intersectional factors. It should value diverse forms of women's agency and resistance that do not necessarily exist across all societies. This point is particularly relevant to the case of *Un violador en tu camino*, where knowledge/expertise created in South America travelled to the North.

Chandra Mohanty unpacks the problematic concept of nations at the heart of the term “transnational” in her book *Feminism without borders: decolonizing theory, practicing solidarity*. She defines “feminism beyond borders” as feminism that is “attentive to

[national] borders while learning to transcend them” (Mohanty, 2003, p.2), because nation-states promise safety to women but also contain their movement and freedom. Transnational feminism must be aware of the "fault lines" between nations (Mohanty, 2003, p.2) and the diverse experiences of women constrained by national borders, while also striving to build solidarity that challenges the concept of borders. As discussed in Chapters 4-6, translations of *Un violador en tu camino* did challenge the idea of national borders, including the dominance of national languages defined by these borders.

Mohanty distinguishes "feminism without borders" or "transnational feminism" from the vague, idealised concept of global "sisterhood" that overlooks inequalities among women within and between nation-states. She advocates for feminist solidarity as a “praxis-oriented” struggle that continually reassesses power dynamics within movements (Mohanty, 2003, p.7). To avoid the deceptive uniformity of global "sisterhood," this struggle must be actively decolonial, anticapitalist, and antiracist, and it must reject the strand of post-1980 neoliberal American feminism that emphasises individual corporate success over collective rights (Mohanty, 2003, pp. 4-6). Chapter 4 shows how this viral phenomenon did integrate decolonial perspectives in both its translations and performances.

The anthology *Feminist Translation Studies: Local and Transnational Perspectives* edited by Olga Castro and Emek Ergun was mentioned in the introduction. One paper in this anthology is “We Need To Talk To Each Other... On Polyphony, Postcolonial Feminism and Translation” by María Reimóndez. Based on her work connecting

Galician and Tamil feminists through translation, Reimóndez highlights how translating between non-hegemonic languages helps position feminists located outside centres of power as "knowledge producers" (Reimóndez, 2017, p. 53). This dissertation wants to make a similar point by showing how the viral spread *Un violador en tu camino* positioned Chilean feminists as active "knowledge producers" connected to other Southern feminists.

There already exists some literature about *Un violador en tu camino* as a viral phenomenon. However, none of it examines the phenomenon transnationally as a translational one. The existing literature either focuses on only one translation or largely overlooks the fundamental role of translation in the phenomenon. This dissertation aims to address this gap in research.

One paper that looks at a single translation is "The Thai Translation of *Un violador en tu camino*: A Multimodal Critical Discourse Analysis" by Jooyin Saejang. Saejang analyses how the performance was localised to the Thai context to address the culture-specific patriarchal challenges faced by Thai women. She examines how the lyrics were modified in translation to denounce the monarchy as a patriarchal institution; challenge local religious narratives; and subvert Thai seniority pronouns on a grammatical level. Her paper provides a model of the type of close textual analysis that can be done to translations of this text.

In Chapter 5, the ideas of the Canadian School of Feminist Translation are considered

when identifying feminist translation strategies used in the translatorial phenomenon. This school was mainly active in the 1960s-1990s, so their ideas might not be fully mappable onto a phenomenon of the digital age. Furthermore, they worked mostly with source texts which had not been written with a feminist intent, unlike *Un violador en tu camino*. Despite these differences, the Canadian School's strategies still function as a useful lens. Luise Von Flotow, a leading scholar of the Canadian School, outlines the school's strategies as "hijacking," "prefacing," "footnoting," and "supplementing" in her paper "Feminist Translation: Contexts, Practices and Theory."

Françoise Massardier-Kenney offers an alternative framework of feminist translation strategies that is also considered in Chapter 5. Her framework is from the late 1990s. She presents the strategies "recovery" and "commentary" (author-centred strategies); "parallel texts" and "collaboration" (translator-centred strategies); and "commentary" (both author- and translator-centred) (Massardier-Kenney, 1997, pp. 58-65).

Chapter 6 explores activist translation strategies, especially in web-mediated activism. Maria Tymoczko's paper "Translation and Political Engagement: Activism, Social Change and the Role of Translation in Geopolitical Shifts" highlights that activist translations must be part of a movement with shared goals while employing "ingenious and varied" strategies akin to "guerrilla warfare" (Tymoczko, 2000, pp. 41-42). These strategies should advance a political agenda and target a defined audience for support.

The paper "Civil resistance through online activist translation in Taiwan's Sunflower Student Movement" by Pin-ling Chang, though not directly related to feminism, uses a recent case study to outline key features of online activist translation. The Sunflower Movement was a 2014 student-led protest movement against China's interference in the Taiwanese economy. The features she highlights are the use of a variety of source texts; the emergence of multiple translations into the same target language in a short timespan; the use varied translation modes (e.g., subtitling and dubbing); collaborative volunteer collaboration; and the waiving authorship and copyright (Chang, 2020, pp. 505-510). These strategies offer a valuable contemporaneous perspective for Chapter 6's analysis.

CHAPTER 3: METHODOLOGY

The study relies mostly on primary data that is publicly available on the internet.

Recordings of translated performances of *Un violador en tu camino* have been uploaded on Youtube, Facebook and Twitter, and there is no need to seek authorisation to consult them. Most of these performances were tracked by the feminist mapping project GeoChicas (2022) on OpenStreetMap. Their map was last updated in May 2022.

As this map has overlooked many performances in Asia, a separate table was compiled of these missing Asian performances (Table 1 in Appendix 3). These performances were identified through extensive social media searches using location names and the performance title in local Asian languages, as well as in Spanish and English. While some Western performances are also missing, they were not systematically retraced, as sufficient data already exists from those regions to assess the text's reception.

Addressing the large number of missing Asian performances was crucial to prevent skewing the analysis.

A similar search for additional performances in Africa as well as in China yielded no results, except from one additional performance in Nairobi which is used as an example in Chapter 6. It is possible that more performances in these regions were either not uploaded to public platforms or were deleted/censored. Thorough searches on Chinese platforms like Weibo and Youku found nothing.

Another important primary data source for this dissertation is an interview with LASTESIS. The collective responded to emailed questions about their performance's viral spread, appropriation, and translation with a 3-minute audio recording, which includes insights from all members except the one who left. A transcript of this recording, in both Spanish and English, is in Appendix 2.

As for secondary sources, press interviews and public university lectures are consulted to understand the translators' and/or performers' intentions. The book *Quemar el Miedo* by LASTESIS, first published in 2021 and then re-published in English translation as *Set Fear on Fire* in 2023, is also consulted as a secondary source.

Although the data from the GeoChicas map (2022) and Table 1 could have been quantified, such as by calculating the percentage of performances by language and location, this step was unnecessary for the analysis. Thus, the research remains primarily qualitative. Its interdisciplinary nature, combining Gender Studies and Translation Studies, in any case requires the “holistic perspective” and “scope for flexibility” (Lim, 2024, p.4) that qualitative research can provide. To address the inherent limitations of qualitative research, I have incorporated reflexive metatextual language throughout the dissertation (Golding, 2017, p. 54). As my working languages, aside from Spanish, are French, English, Hindi and Urdu, the qualitative analysis will rely more on translations into these languages.

CHAPTER 4: TRANSNATIONAL FEMINISM

AND THE MAPPING OF *UN VIOLADOR EN TU CAMINO*

This chapter analyses the spread of *Un violador en tu camino* across various countries and languages to assess its transnational feminist characteristics. The data, derived from GeoChicas' map between 2019-2022 (2022) and a supplementary table of performances in Asia, reveals several key patterns. The two data sources are in Appendix 3.

First, the performance was adapted to local feminist movements, creating a decentralised transnational network of “glocal” struggles. Second, the text primarily travelled to the Global North via translation, reversing the typical North-to-South flow of ideas and adopting a decolonial aspect in countries with colonial ties to Chile. Third, it fostered South-South solidarity by bringing Latin American feminist theory into other Global South feminisms. Fourth, translations into multiple languages within the same nation-state challenged monolingual ethno-nationalism. Fifth, the movement primarily reached urban women, limiting its transnational feminist reach. Each of these patterns is discussed below.

4.1. “Glocal” adaptation for local feminist movements through translation

“Glocal”, a portmanteau word combining “global” and “local”, characterises movements that integrate both global and local elements. The sociologist Victor Roudometof defines it as “the refraction of globalization through the local” (Roudometof, 2016, p. 79).

When feminists around the world adopted *Un violador en tu camino*, they translated and adapted it to fit their specific local movements. To give a few examples, in the US, it was adopted by #MeToo; in Mexico, by Ni Una Menos (“Not one [woman] less”); in France, by Collages Féminicides (“Collages Against Feminicides”); in India, by the anti-CAA (Citizenship Amendment Bill) protests; in Pakistan, by Aurat March (“Women’s March”); and in Thailand, by the student movement against the monarchy.

All of these movements used feminist and activist translation strategies to tailor the text to their specific contexts and goals. For instance, Urdu translations for Aurat March added lines criticising Islamic clerics as an institution upholding patriarchy in Pakistan (Aurat March, 2020, 1:55). Collages Féminicides collectives in France incorporated their slogan “À nos soeurs assassinées, on n’vous oubliera jamais” (“To our murdered sisters, we will never forget you”) into the lyrics (Margaux Coaching, 2019, 3:10-3:13). These strategies are examined more closely on a textual level in Chapters 5 and 6.

These context-based edits in the translation process created a “glocal” network of interconnected texts that address the global issue of institutional complicity in rape culture while featuring lyrics specific to local patriarchal challenges. It is transnationally feminist, because it is a movement that is unified but does not flatten out the differences

in the ways women experience patriarchal oppression. For example, Chile, while overwhelmingly Catholic, is a secular state, while Pakistan is not, which arguably makes religious institutions a more oppressive patriarchal force in Pakistan; this is reflected in the modification of the lyrics in Urdu translations.

The nature of this transnational feminist network of translations aligns with the audio responses of LASTESIS in their email interview. When asked what they think about the free translations of their text, they replied:

It seems perfect to us. When we made this open call, we were happy that people appropriated this performance as a tool to fight in their different contexts. We explicitly said that whoever wanted to adapt, modify, transform any part of it, they could do it... We never thought it would get replicated, but the idea was, well, if there are people who want to replicate it, it's great if they adapted it to their own context, to their most pressing demands (LASTESIS 2024, 0:55-1:33) [translated by myself].

The same view is echoed in their book *Quemar El Miedo (Set Fear on Fire)*, where they describe the transnational feminist grassroots network of the song in these poetic terms as:

... we weave together multiple threads to make a new fabric. Multicolored and multisensory textures, across borders, across cultures. A nonlinear,

nonhomogeneous fabric, as incendiary as it is oceanic. As solid as it is liquid, with the potential to be indestructible at the same time as it vanishes into air, into water, to adapt according to the paths we find. To reinvent ourselves along with our multiple strategies of and for struggle.(LASTESIS, 2023, p. 48).

LASTESIS removed their authorial authority from the text so that the transnational feminist translatorial phenomenon could be decentered, horizontal and flexible.

4.2. “The Empire Writes Back”: Latin American feminist pedagogy travels to the heart(s) of empire through translation

“The Empire Writes Back” is a phrase coined by Salman Rushdie to illustrate how writers from former colonies respond to the intellectual and literary canon (i.e. dominant narratives) of colonial centres by writing back counter-narratives and inserting their own decolonial ideas into that canon (Rushdie, 1982). Transnational feminism should actively integrate decolonial praxis across borders, as Mohanty (2003) says, and “writing back” is a form of this praxis.

Un violador en tu camino is a text created by Chilean women, and which draws its foundational ideas from Latin American feminist theorists. As the GeoChicas map (2022) above showed, this text that contains feminist knowledge created in Latin America travelled to Spain, the former coloniser of Chile, as well as to the US, whose interventionist foreign policy can be seen as having had a neo-imperialist influence over

Chile's modern history.

Chile, a nation-state formed after 300 years of Spanish colonization marked by violence against Indigenous peoples, including sexual violence against Indigenous women, later endured the Pinochet dictatorship (1973-1990) because of a US-backed coup d'état. This dictatorship saw women's rights regress and many women kidnapped, sexually assaulted, tortured, and murdered (Montes, 2019).

The US-backed dictatorship directly influenced the lyrics of *Un violador en tu camino*. One verse satirises the hymn of the Chilean police during the Pinochet era, "Orden y Patria" ("Order and Country"): "Duerme tranquila, niña inocente / Sin preocuparte del bandolero / Que por tu sueños dulce y sonriente / Vela tu amante carabinero" ("Sleep peacefully, innocent girl / Without worrying about the bandit / Over your sweet and smiling dreams / Watches your loving cop". The song's title itself satirises a dictatorship-era police slogan, "Un amigo en tu camino" ("A friend in your path"). (Agence France-Presse, 2019, para.1-5). One goal of the Estallido Social protests, during which the performance was created, was to reform the conservative constitution written during the US-backed dictatorship (Hernandez Santibañez and Rebolledon Hernandez, 2021).

The historical context of domination by both Spain and the US, combined with references to the US-backed dictatorship in the lyrics, adds a decolonial dimension to performing *Un violador en tu camino* in these two countries. These performances,

enabled by translation, become a form of "writing back" to empire from within the centres of these empires.

In Spain, *Un violador en tu camino* was performed at least 32 times, and in the US, at least a dozen times, according to the incomplete GeoChicas data (2022). More significant are the specific locations of these performances. Many were staged right in front of symbols of the colonial or imperial power of these states, such as the Washington Monument, the New York City Criminal Court, the Mexico-US border, the Madrid City Hall, and the Reina Sofia Museum, which is intertwined with the colonial histories of museums in the West.

The above interpretation aligns with the LASTESIS' stance about the circulation of their ideas to the North, especially to the US, through translation. In the prologue of the 2023 English translation of their book *Quemar el Miedo (Set Fear on Fire)*, they included a few lines not found in the Spanish prologue:

In this English-language edition, our bodies remain in the South, but our convictions and many of our uncertainties migrate to the North, that extractivist Global North. Our words migrate together with all our compañeras and compañeres [companions] who must move North to survive, to that Global North that rejects, excludes, persecutes, tortures, deports, kills. We migrate with this book to nourish bridges and create dialogues with those who do not share our tongue but who nevertheless share our struggle— and if they don't, who must

learn about and ally themselves with our struggle. With this edition, we demand freedom of movement, the abolition of borders, the right to a life free from violence, and the disarmament of all the world's gatekeepers (LASTESIS, 2023, p. 7).

Since Chile and Spain share the same official language, the translation of most performances in Spain was intralingual. The intralingual changes were minor, such as localising the Chilean slang “pacos” (“cops”). One example is a November 2019 performance in Madrid, which changed “pacos” to “fachas”, meaning “fascists”, referring to the historical complicity of the Spanish police with the Franco dictatorship (Cuartopoder.es, 2019, 1:18).

However, some performances in Spain also made intentional translatorial choices to incorporate a decolonial perspective. One example is an interlingual translation into Valencian, a minority dialect of Catalan, by the Asamblea Feminista de València for a performance in December 2019. In it, the collective denounce “el sistema colonial” (“the colonial system”) as one of the culprits for rape culture (El Mundo, 2019, 1:25-1:28). This line is absent from the original Chilean lyrics, and its inclusion on Spanish soil is a form of decolonial “writing back” at the heart of empire. In their Twitter bio, this collective describe themselves as “anticapitalista i antiracista” (“antiracist and anticapitalist”) (Asamblea Feminista de València, n.d.). As Mohanty (2003) emphasises, anticapitalism, antiracism, and anticolonialism are all interconnected values within transnational feminism. Therefore, it is politically consistent for the Asamblea

Feminista de València to creatively modify the text in translation to express a decolonial stance that aligns with their antiracist and anticapitalist principles.

Performances in the US also involved politically-charged translatorial choices.

Translation in the US was both intralingual and interlingual, often code-mixing Spanish and English. Code-mixing became a decolonial translation strategy to challenge the dominance of English in the US, where Spanish is marginalised due to xenophobia and racism against brown Latinx immigrants (Díez, 2019). Many performers visible in recordings of performances in the US are women from the Latinx diaspora, making their occupation of public space in front of sites of power inherently decolonial.

In several American translations, lines or verses were left untranslated, leading to a bilingual text that requires the local audience with the most power, English-speaking WASPs, to make an active effort to understand it. For example, in the January 2020 performance at the Manhattan Court of Justice, the chorus “¡El violador eres tú!”/“And the rapist is you!” is sung in both Spanish and English, while the verse satirising the Chilean police slogan remained untranslated (Freedom News TV, 2020).

Performances near the southern US border are particularly relevant to LASTESIS’ point about the restrictions and violence against Latin American women at the border. The newspaper *El Sol* interviewed women who organised a performance of *Un violador en tu camino* in Houston (Periodico El Sol, 2019). The organisers talked about staging this performance to raise awareness about the high rate of trafficking of immigrant girls and

women across the border close to Houston. Performing it a national border where gendered violence is exacerbated by the border itself underscores a transnational feminist effort to address how the border shapes and constrains women's lives.

Beyond just Spain and the US, the GeoChicas map (2022) reveals that the performance reached the entire Global North, especially Europe. LASTESIS noted that translations usually flow from the North to the South rather than vice versa, and that is because Northern countries control major publishing houses and universities, which dominate traditional publishing. They gatekeep the circulation of texts in a way that makes Global North writers appear as the only producers of knowledge, obscuring the significant production of knowledge in the Global South.

In the US market, only about 3% of all published books are translations, and even then, 60% of them are from small independent presses which struggle to reach mass audiences. Only 5% of books reviewed by the New York Times Book Review are translations (Rutherford, Levitt, and Zhang, 2024). Within the Hispanosphere, a decade ago, only 2% of books from Latin America were published in Spain, while 20% of books from Spain reached Latin American markets (Lionetti, 2012). These numbers underscore North-South disparities in the circulation of print literature.

Through social media and volunteer translation, *Un violador en tu camino* bypassed traditional publishing gatekeepers in the Global North, reaching women directly. This

approach created a horizontal distribution counter to the North-South asymmetry of traditional publishing. This horizontality aligns with transnational feminist principles.

4.3. Feminist theory produced in the Global South as the foundation for praxis in other Global South countries

Although most performances happened in the Global North, the text also reached several countries of the Global South, especially neighbouring Latin American nations with historical or linguistic ties to Chile. However, it also spread to countries with no such ties, such as India, Pakistan, Bangladesh, Thailand, Kyrgyzstan, Turkey, Kenya and Mozambique.

It remains unclear whether *Un violador en tu camino* was translated directly from Spanish or indirectly via English as a pivot language in these countries. Nonetheless, the text's dissemination there illustrates a significant shift enabled by the digital age, which contrasts with earlier times when texts circulated mainly within their regions of influence or through channels controlled by the Northern power closest to them (e.g. within the Commonwealth for former British colonies).

The translation strategies used in the Global South, detailed further in Chapters 5 and 6, do not differ from those employed in the North. However, the fact that feminist knowledge conceptualised in Latin America became the basis for adapted performances in Asia and Africa aligns with principles of transnational feminist

translation. Bryant-Davis, Comas Díaz and Zerbe Enns emphasise that in transnational feminism, women from the Global South should be viewed as producers, not merely recipients, of feminist theory, which is evident in this case. The theory here was conceptualised by LASTESIS and other Latin American feminists whose work they had drawn on, especially the Brazilian anthropologist Rita Segato, much more than by North American or European feminists.

Reimóndez notes that in “international feminism”, as opposed to transnational feminism, oftentimes “Anglo-Euro-centric epistemology is privileged over other kinds of knowledge” (Reimóndez, 2017, pp. 44-46). Her research shows that feminist scholars from Anglo-American spheres are over-cited in peripheral regions like Egypt and Galicia. In contrast, this case study demonstrates that theoretical knowledge from one peripheral area became the foundation for praxis in other peripheral regions, even those that have no historical or linguistic ties with it.

In Thailand, the translation of *Un violador en tu camino* as *Sita Liu Fai* has continued to be performed beyond the viral peak of 2019-2021. It was even staged in 2023 to protest against MPs accused of sexual harassment (The Standard, 2023). The text's enduring relevance and frequent reperformances, as shown in Table 1 of Appendix 3, suggest that *Sita Liu Fai* has become a Thai feminist anthem in its own right, yet one which has roots in Latin American feminist theory. The presence of these layers within *Sita Liu Fai* exemplifies transnational feminism, as it integrates feminist perspectives from distinct

Global South cultures without depending on feminist knowledge from the Global North.

4.4. Translation within nation-states that challenges ethno-nationalistic monolingualism

Nationalism is built on an ideal of monolingualism, with citizens needing to prove their loyalty to the nation-state by using only the dominant language, which is usually the official language (Wright, 2012, p. 64). Multilingualism is often viewed as a threat to unified loyalty to a single state, so other languages are pushed to the margins and repressed. *Un violador en tu camino* was translated into multiple languages within the same nation-state, which challenges the nationalistic status quo of monolingualism.

In Chile, it was translated into Mapudungun, the language of the largest Indigenous community, the Mapuche. At least two performances in this language happened, both in December 2019: one in a park of Santiago (Wechekeche Ñi Trawün, 2019b) and another in Tirúa (Resumen TV, 2019). The act of Indigenous women performing the song in Mapudungun while wearing traditional attire challenges the notions that Spanish is the only language of feminism within the Chilean nation-state and that Chilean feminism is solely represented by women of European descent, a dominant demographic which includes the members of LASTESIS.

The coexistence of Spanish and Mapudungun versions of the song within Chile shatters the state-sanctioned illusion of monolingualism. Spanish is the country's only official

language, and historically, both the Mapudungun language and Mapuche movements for political self-determination have been violently repressed by the state (Barnier-Khawam and Eichler, 2022). The Mapuche participated in Estadillo Social protests by bringing their own intersectional demands for land, nature and cultural rights into the wider national movement (Acosta-Rodriguez, 2022). Transnational feminist translation can happen *within* the borders of a single nation when it challenges the very construction of that nation and examines how this construction has resulted in marginalised women, here Indigenous women, having different concerns from white and mestiza Chilean women.

The performance in a Santiago park was organised by the rap group Wechekeche Ñi Trawün and translated by Mapuche linguist and activist Elisa Loncón Antileo. It is one of the few translations of *Un violador en tu camino* worldwide where the translator is credited (Wechekeche Ñi Trawün, 2019a). Laura Jordán Gonzalez provides a back translation of this version in her paper “Feminist Performance as Challenging Voice-Body Regimentation” (González, 2023, pp. 136-137).

This back translation does not indicate the use of creative translation strategies to include the topic of Indigenous rights, but understanding Loncón Antileo’s thoughts about the Mapuche involvement in the Estadillo Social is crucial to grasp the intersectional feminist intent behind her translation. In a public lecture titled “Chilean Constitutional Reform: Mother Nature, Mapuche Women, and Decolonial Perspectives”, Loncón Antileo says that during the Estadillo Social, “...inside the city in Santiago,

non-Indigenous and Indigenous people mobilised using our language [Mapupungun]. For the first time, we can find our language inside the streets in Santiago” (Loncón Antileo, 2023, 17:29-17:44).

There are other examples of *Un violador en tu camino* being translated into minority or non-dominant languages alongside the dominant state language in various countries. These include translations into Quechua in Peru (Cusco Post, 2019), Valencian in Spain (El Mundo, 2019), and Bengali in India (Mojo Story, 2019; Biswa Bangla Sambad, 2020).

It might be argued that only colonial European languages are hegemonic ones, which would exclude Hindi in India from that category. However, since 2014, the BJP government has been trying to impose Hindi onto non-Hindi speaking states in the south and east of the country, including Bengal, as part of its rightwing ethno-nationalist ideology (Ellis-Petersen, 2022). Under this political atmosphere, Hindi does become a hegemonic language that threatens regional languages like Bengali. As translations of *Un violador en tu camino* were staged as part of wider anti-CAA protests against the BJP’s ethno-nationalism, translating it into Indian languages other than Hindi becomes a political statement in itself. Similar to the translations into Mapudungun within the Chilean state that challenge nationalistic narratives, translations into Bengali within the Indian state represent a form of transnational feminist translation that contests the nationalism underpinning the state’s identity.

4.5. The translatorial phenomenon's limitation to urban women with internet access

As detailed by Mohanty (2003) and Bryant-Davis, Comas Díaz and Zerbe Enns (2021), transnational feminism must consider intersectional vectors of women's oppression, such as race, class, sexual orientation, and location. A limitation of this movement is its lack of intersectionality regarding the urban-rural divide, which is tied to educational, social class, and digital divides.

Although the performance was translated and staged in culturally diverse contexts, it was mostly confined to major metropolises. In Thailand, the dozen translated performances were limited to Bangkok. In Italy, the majority of the 30+ performances mapped by GeoChicas (2022) occurred in cities. Even in remote, low-density regions like the tip of the south of Chile and Argentina, performances took place in the few cities there (e.g. Ushuaia, Punta Arenas).

There are a few exceptions of performances in small towns, villages, or communes. These include a Mapudungun performance in the rural Chilean commune of Tirúa and a performance in the small Portuguese town of Tavira. It remains a possibility that more rural performances occurred but were not recorded or uploaded onto the public domain, but from the data publicly available, the dominant pattern is one of urban performances.

Many performances happened on university campuses, indicating that the participants are part of student movements and have had access to a university education. For example, all of the performances documented in Bangladesh in Table 1 either took place on a campus or involved student groups in other locations around Dhaka. Settings such as factories, fields, villages, and migrant workers' dormitories, where rural and working-class women live and work, are conspicuously absent from performances worldwide.

This indicates a certain degree of economic and cultural capital among the urban women who could perform *Un violador en tu camino* across countries: smartphone ownership, digital literacy, internet connectivity, proficiency in either Spanish or English as a foreign language (English if they translated the text indirectly), higher education. Studies show that rural women, especially in the Global South, are the least likely demographic to have mobile internet connectivity (Jeffrie, 2023). Across the Global South, rural women have 29% less access to mobile internet than urban women.

The intention of LASTESIS is to democratise feminist pedagogy by taking it out of the Ivory Tower and into the streets. However, given the urban-rural divide in the performance's dissemination, this goal has only been partially achieved at a transnational level.

Overall, the five points discussed above demonstrate that the viral phenomenon of *Un violador en tu camino* was mostly a successful instance of transnational feminist

translation. It effectively challenged North-South power dynamics and nationalism, although it did not fully reach rural and working-class women.

CHAPTER 5: FEMINIST TRANSLATION STRATEGIES

Chapter 4 explored broad patterns in the circulation and translation of *Un violador en tu camino* at a social level. This chapter focuses on the feminist translation strategies at the textual level that facilitated the performance's transnational spread. The overarching purpose of these strategies is to try to increase the visibility of feminist ideas in translated texts. The analysis of feminist translation strategies in this chapter draws on two frameworks: one from the Canadian School, particularly Von Flotow, and the other from Massardier-Kenney.

Von Flotow's strategies are:

- “Hijacking”, defined as “excessive interference” (Von Flotow, 1991, p. 70) of a political nature in modifying the text;
- “Prefacing” and “footnoting” to add explanations about the feminist intent or context behind the translation;
- “Supplementing”, which is modifying language at a grammatical level to make it more feminist or at least less sexist (Von Flotow, 1991, pp. 74-80).

As for Massardier-Kenny's strategies, they are:

- “Recovery”, or rediscovering and translating women's writings that have been overlooked by history;
- “Commentary”, or the use of metatexts to explain feminist intent and context;

- “Resistancy”, or defamiliarising the text to make resist easy assimilation into the target language and in the process “making the labour of translation visible through linguistic means” (Massardier-Kenny, 2000, p. 60);
- The consultation of “parallel texts” by women writers in the target language to find a voice for the translation;
- “Collaboration”, or multiple writers and translators have equal input in the translation process for the multiplicity of voices in creating feminist meaning (Massardier-Kenny, 1997, pp. 58-65).

“Recovery” and “parallel texts” are not considered in this chapter due to the lack of relevance or of data. “Recovery” concerns forgotten historical texts, not recent works, and it is unclear if “parallel texts” were consulted during the translation processes. Confirming this would require identifying and interviewing the translators — a step not taken for this dissertation, highlighting a research limitation.

5.1. Hijacking

This strategy was named by the Canadian School scholar Von Flotow, who reclaimed the term from critics of feminist translators accused of “excessive interference” (Von Flotow, 1991, pp. 78-80) in their translations. It involves completely appropriating a text for a feminist agenda. The difference between adaptation or even domestication and hijacking lies in the political intent behind. While a text can be adapted or domesticated

in translation just for the ease of understanding of the target audience or for creative expression, hijacking is done specifically to support a political agenda.

Hijacking is by far the most commonly used feminist translation strategy in this phenomenon. Despite the source text's original feminist intent, many translations adapted it to fit local feminist agendas, sometimes resulting in nearly complete rewrites. As previously seen in the interview quoted in Chapter 1, which has been transcribed in Appendix 2, LASTESIS approve of their text being radically modified through hijacking for other women to “adapt it to their own context, to their most pressing demands”.

In her scholarship, Saejang (2023) has analysed how it was hijacked for the anti-monarchy student movement in Thailand. Three more examples of such hijacked translations, into French, Urdu and Hindi, are shown in Appendix 4, alongside a “faithful” English translation to highlight the differences from the source text, which is found in Appendix 1.

In the French translation of *Collages Féminicides Bordeaux*, it can be seen that multiple verses and individual lines were rewritten, which represents radical interference with the source text. Notably, “Es la desaparición” (“It's disappearance”), which is Line 11 in Appendix 1, was translated into “The blows from my partner” (“Les coups de mon conjoint”) in Line 6 of the target text. While the kidnapping and disappearance of girls and women is a serious gender issue throughout Latin America (Camacho Quirós 2024), this problem is less prevalent in France. In France, on the other hand, intimate

partner violence is a serious gender problem, which made the movement Collages Féminicides focus on domestic violence and street harassment as their two key issues to address (Willsher, 2021). The collective hijacked the translation of this line to make it reflect the concerns of women in France more accurately.

This French translation also includes a complete rewriting of the verse that satirises the Pinochet-era Chilean police anthem (“Duerme tranquila niña inocente...” [“Sleep peacefully, innocent girl...”] (Agence France-Presse, 2019, para.1-5). It is completely rewritten as “Pendant que vous dormez, / pendant que vous vivez, / des femmes sont battues, tuées, violées, / en toute impunité” (“While you sleep, / while you live, / women are beaten, killed, rape / in all impunity.”) in Lines 17-20. The historical context of that verse would have been lost on a mainstream French audience; instead of including a preface or footnote to explain it, the collective made the translational choice to hijack it to reflect their priorities. “Beaten” and “killed” take priority over “raped” in the lyrics to reflect Collages Féminicides’ focus on domestic violence in France. This shift of focus and textual political adaptation (i.e. hijacking) aligns with transnational feminism, which, as Bryant-Davis, Comas Díaz and Zerbe Enns note, acknowledges that women in different parts of the world have “different priorities” (2021, p. 12). Hence, hijacking as a strategy ensures that the text remains responsive to local realities within the broader transnational movement.

The Urdu translation in Appendix 4 exhibits the same “excessive interference” (Von Flotow, 1991, pp. 78-80), with multiple new lines about clerics, the religious state, and

feudal landowners as forces of the patriarchy. In the Pakistani context, intersectionality demands that Aurat March address the dual oppression of Hindu and Christian women, who face both gender-based violence and religious persecution, which makes them vulnerable to both forced conversions and higher rates of sexual abuse than Muslim women (Kelso, 2024, p. 116; Office of the United Nations High Commissioner for Human Rights, 2024). This explains the addition of “my religion” (“mera mazhab”) in Line 10 to the list of characteristics for which women should not be blamed when they become victims. In addition to religion, the inclusion of landowners and social class in Line 17 of the hijacked Urdu translation aligns with Mohanty’s emphasis that transnational feminism has to be actively anticapitalist (Mohanty, 2003, pp. 4-6).

Both the French and Urdu translations discussed above omitted the verse from the Chilean police hymn. The Hindi translation in Appendix 4, however, retained the idea of satirising hymns and mottos. While it did not faithfully translate the Chilean verse, it substituted it with culturally equivalent Indian mottos. Performers mockingly sing India’s national motto, “Satyameva Jayate” (“Truth alone triumphs”), alongside police mottos from various Indian states (Bordoloi, 2020, 4:10-4:28), in Lines 35-39. They satirise the mottos “Shanti, sewa, nyaya” (“Peace, service, and justice”) of the Delhi police, “Sadrakshnaya khalanigrahaanaaya” (“Protect good, destroy evil”) of the Maharashtra police, and “Suraksha aapki sankalp hamara” (“Your protection, our pledge”) of the Uttar Pradesh police. Furthermore, as compared to Chilean source text, the Hindi translation makes the satirical intention explicit by adding “Hai bas naara” (“are

only [empty] slogans”) after that list of mottos. Hence, in this translation, the text is hijacked by rewriting an entire verse with local cultural equivalents.

5.2. Prefacing, footnoting and commentary

“Prefacing” and “footnoting” are strategies from Von Flotow (1991, pp. 76-78), while “commentary” comes from Massardier-Kenny (1997, p. 60). They are grouped together here due to their similarity. They all involve adding meta texts before, after, or within a translation to reflect on feminist issues within or connected to that text, especially when the target audience might not have the necessary contextual background.

These meta texts in translations of *Un violador en tu camino* vary in form: spoken speeches before or after the performance; collages of newspaper clippings; intertitles within the video recording; and video descriptions, captions or hashtags below social media posts. Unfortunately, while they provide reflection on the social context of the performances, they do not address the translation process itself, which remains largely invisible. Reflexivity is present regarding context, but not translation. Let us examine a few examples.

The group Collages Féminicides Bordeaux began their French-translated performance in December 2019 with a prefacing speech that occupies one-third of the video length, about 1:30 out of 3:30 minutes (Margaux Coaching, 2019). The speech, labelled as a

"mise en contexte" ("contextualization") in an intertitle card, describes the violence that Chilean women endured during the Estallido Social.

In the speech, Chilean women are called "nos camarades" ("our friends" or "our comrades"), which aims to establish a horizontal spirit of transnational feminist solidarity with Chilean women. However, this term might also obscure the North-South disparity between French and Chilean women, because it fails to acknowledge the privileges that French women have compared to their Chilean counterparts. The preface does not address the French context at all, which limits its effectiveness as a fully transnational feminist statement. As explained by Mohanty (2003) and Bryant-Davis, Comas-Díaz and Zerbe Enns (2021), reflexivity about one's positionality is essential to transnational feminism, and the preface would have been an ideal place to include that.

To give another example, in the January 2020 performance in Karachi, held in January, prefacing took on two forms: a collage of press cuttings, and a YouTube video description (Aurat March, 2020). The video description expresses the organisers' solidarity with all rape victims and promise to not "not tolerate a culture that enables rapists". While the description does not specifically address either the Pakistani or Chilean context, the video itself begins with a 30-second slideshow of press cuttings from Pakistani newspapers highlighting various stories of sexual violence in the country. This preface underscores the pressing social need for presenting this Urdu-translated performance in Pakistan.

5.3. Supplementing

The strategy of supplementing, which involves manipulating language at a grammatical level to make it more feminist, was coined by Von Flotow in the Quebecois context (Von Flotow, 1991, pp. 74-75) where French has an in-built gender binary. Supplementing is particularly applicable to languages where pronouns, nouns, and verbs are grammatically gendered, by allowing, for example, the transformation of masculine forms into feminine ones.

Spanish, in which *Un violador en tu camino* was written, shares the high level of gendering common to all Romance languages. However, since *Un violador en tu camino* was written by a feminist group in the first place, it does not contain sexist language that would need to be “corrected” through supplementing.

The strategy was still used in a few translations into languages with different honorific systems from Romance languages. Spanish expresses two levels of formality through the T-V distinction: “tú” is informal, while “usted” is formal and respectful. In her analysis of a Thai translation of the song, Saejang (2023, p. 67) notes that feminists challenged Thai seniority culture by using the second-person pronoun “mueng” to address the monarchy instead of the first-person “ku”. The “ku/mueng” distinction is not exactly like the “tú/usted” one, for “ku” is part of royal etiquette.

In the translations for languages where I can conduct primary data analysis (French,

English, Hindi, Urdu), no instances of supplementing were observed, despite the presence of seniority-indicating pronouns such as “tum/aap” in Urdu and Hindi and “tu/vous” in French. It can be tentatively concluded that supplementing has been a rare feminist translation strategy in this transnational feminist phenomenon.

5.4. Resistancy

Massardier-Kenny's strategy of resistancy is based on Venuti's concept of foreignisation as an ethical translation practice. Venuti argues that by preventing texts from "marginal and nonstandard" cultures from seamlessly integrating into "dominant" cultures, translation can resist ethnocentrism within the dominant culture (Venuti, 2008, pp. 19-20). Expanding on this idea, Massardier-Kenny asserts that resistancy highlights the "labor of translation" by hindering "easy fluency" (Massardier-Kenny, 1997, p. 60).

In this case study, resistancy is exemplified through code-mixing in the Global North. As discussed in Chapter 4, some US translations code-mix English and Spanish to create bilingual texts. This approach challenges the expectation that feminist knowledge from Latin America should be made readily accessible to privileged English-speaking American audiences, thus serving as an ethical choice to counterbalance US dominance over South America.

Code-mixing is also found in translations in India, but as can be seen in Table 1 of Appendix 3. It involves English and one or two Indian languages. The more balanced

South-South power dynamic between India and Chile, coupled with the absence of Spanish (the language of the source text and culture) from the code-mixing, means it did not function as a form of resistancy in exactly the same way as it did in the U.S. Here, it likely reflects the common practice of code-mixing in India's postcolonial linguistic landscape, where blends like "Hinglish" (Hindi and English) are prevalent (Chand, 2016). Hence, it could instead be seen as a particularly postcolonial mode of translation, aligning with Homi Bhabha's concept of hybridity in postcolonial nations (2004, pp. 8-9).

Bhabha argues that postcolonial societies are "liminal...in-between" spaces (2004, p. 5) where there exists cultural (including linguistic) hybridity between native and colonial elements in a way that doesn't create a hierarchy between these elements, which unsettles the presumed superiority of the colonial elements. Hence, code-mixing as a form of cultural hybridity in the Indian context can be seen as a postcolonial critique in itself because it subverts the presumed superiority of English as the colonial language in the mix. This critique aligns with transnational feminism which, as Mohanty has argued, should integrate decolonial elements (Mohanty, 2003, pp. 4-6).

5.5. Collaboration

Massardier-Kenny describes "collaboration" between multiple translators or between the author and translator as a strategy that challenges the notion that a single author or

translator has exclusive authority of a text (1997, pp. 64-65). Multiple voices negotiating to create feminist meaning in translation aligns with transnational feminism.

The idea is also related to Lois Chamberlain's discussion of the gendered metaphors of translation. Chamberlain argues that, historically, translation has been gendered as reproductive, feminine and inferior literary work, in contrast to authoring a source text, which has been gendered as productive, masculine and prestigious (Chamberlain, 1997, p. 455). As collaborative translation collapses the “author/translator” binary and strips a single author or translator of “paternal” authority over a text, it helps undo the binary gendered notions ascribed to the act of translating.

Very few translations of *Un violador en tu camino* are credited to a single translator. One exception mentioned in Chapter 4 is a translation into Mapuche for which Elisa Loncón Antileo is named as the only translator, even if it was performed as a collective. The vast majority of the translations are only attached to the name of one or more feminist collectives, while others remain completely anonymous.

For example, the February 2020 performance in New Delhi is attributed to the two collectives One Billion Rising Delhi and The Spoilt Modern Indian Woman, along with the individual activists Jyotsna Siddharth, Shruthi (no surname provided) and Kamla Bhasin. This attribution is noted in the YouTube video description on Bhasin's channel (Kamla Bhasin Official, 2020), which acts as a footnote or commentary. By including others in this meta text, Bhasin has refrained from asserting exclusive authority over the

translated work, even though it is on her channel. She also chose the phrase "supported by" rather than "organised by," "translated by," or "copyright to," to avoid implying ownership. While it is unclear who exactly translated the text behind the scenes, the attribution of the entire translated performance to multiple collectives and people rather than a single authority suggests a strong likelihood of collaborative translation.

Collaboration is a general characteristic of activist translation in the digital age, not limited to only feminist activist translation. This is discussed in the next chapter.

In conclusion, the most prominent feminist translation strategies in the transnational phenomenon of *Un violador en tu camino* were hijacking; prefacing, footnoting, or commentary; and collaboration. They acted as the textual tools that allowed the performance to get adapted socially to each location and to create links of transnational solidarity. Resistancy and supplementing were less frequently employed, with code-mixing emerging as both a form of resistancy and a distinct postcolonial translation strategy. The success of these strategies in enabling transnational feminism was mixed, as they occasionally overlooked transnational power disparities.

CHAPTER 6: WEB-MEDIATED ACTIVIST TRANSLATION STRATEGIES

The previous chapter analysed specific feminist translation strategies in the transnational phenomenon of *Un violador en tu camino*. This chapter shifts focus to broader activist translation strategies, particularly in the context of online activism, given the crucial role social media played in disseminating the text and performance videos.

As feminist activism is a subcategory of activism, there is inevitably some overlap between the feminist translation strategies discussed in Chapter 5 and the activist translation strategies in this chapter. Despite this partial overlap, the activist translation strategies discussed below do offer insights that the feminist ones in Chapter 4 did not, which is why they warrant a separate chapter. Furthermore, it is worth examining how this movement compares to other activist movements of the 2010s and 2020s that also used the internet as a platform of communication, even when they were not primarily feminist. This anchors the translatorial phenomenon of *Un violador en tu camino* within the broader landscape of post-2010 activism, creating a basis for investigating the role of translation in other recent social justice movements.

The fourth wave of feminism, which emerged in the 2010s, is marked by its use of the internet to create "alliances and coalitions" within "open and shared digital spaces" (Vachhani, 2023, p. 1032). As noted by Ealasaid Munro, although fourth wave feminism has been characterised by a "cacophony of voices" and a "diversity of purpose," a "main

constant" in this wave has been the internet's role as a platform for activism, boosting digital activism that complements traditional, on-the-ground grassroots feminist efforts (Munro, 2013, p. 22). Digital activism has been used by post-2010 feminist movements like MeToo and SlutWalk, as well as by other activist causes such as the Arab Spring, Occupy Wall Street, and the Umbrella Movement, which, while not primarily feminist, still had a feminist element. For example, Nihad Mansour has studied women's digital participation in the Arab Spring, including their involvement in volunteer subtitling of the news on social media (2020).

In this chapter, two frameworks are used to assess the activist translation strategies used in the transnational feminist phenomenon of *Un violador en tu camino*. The first framework is drawn from Maria Tymoczko's analysis of translation strategies in the 20th-century Irish nationalist movement, while the second comes from Pin-ling Chang's study of digital-age translation strategies in the Taiwanese Sunflower Movement, which coincides with the era of *Un violador en tu camino*.

As previously mentioned in the literature review, the strategies identified by Tymoczko are: (1) the existence of a set of core values and goals, with translators acting "within the context of a larger cultural and political movement" aimed at politically persuading an audience; (2) a high degree of flexibility in choosing strategies for each situation of the ongoing struggle; and (3) the unapologetic manipulation of translations to make the texts follow a political agenda (Tymoczko, 2000, pp. 41-42). Even if these strategies were conceptualised before the advent of digital activism, they remain relevant to this

case study, as the analysis below will show, since *Un violador en tu camino* encompasses both web-mediated and broader activist translation.

Chang's framework comes to complement Tymoczko's as one that is more focused on activist translation that has been influenced by the internet as a mode of communication. Her framework's strategies are using diverse genres of source texts to bolster the activist agenda; translating a single text multiple times into the same target language over a short period to encourage its rapid, widespread, and decentralised circulation; deploying multiple translation modes for the same reason; and waiving copyright in favour of collaborative translation and revision. The strategy concerning the use of diverse genres of source texts is excluded from the analysis below, as this case study involves a single source text.

6.1. Shared core goals and values to define a translatorial activist movement

Tymoczko's first criterion for identifying a translation movement that is politically engaged is that all individual translations must be unified by a "clear set of goals and values" (Tymoczko, 2000, p. 41). In other words, despite variations in target language, cultural context, mode, publication platform and other aspects, the translations must share core political values and goals to be considered a cohesive translational movement rather than a collection of disparate translations.

In all the translations of *Un violador en tu camino* discussed in previous chapters, the shared goal is to raise awareness about gendered violence against women and to spotlight the role of institutions in perpetuating that violence. While the specific forms of violence (e.g. intimate partner violence, gender-selective abortions) and the targeted institutions (e.g. the landowner class, the colonial system) vary between translations, the police and the state consistently emerge as the core institutional culprits across all translations. This shared critique of the state reinforces Chandra Mohanty's argument that transnational feminism should challenge the very structure of states as institutions (2003, p.2).

LASTESIS was previously quoted in this dissertation saying that feminists should adapt their song to respective specific contexts. At the same time, in *Quemar el Miedo* (*Set Fear on Fire*), they also bring up the shared condition of patriarchal oppression that unites all of these diverse women in diverse societies:

It [the performance] resonated around the world, demonstrating the global scale of oppression. Though we are honored, we are also disappointed and extremely concerned that, in every corner of the planet, what women and dissidents are owed [in terms of safety and justice] is still the same (LASTESIS, 2023, p. 19).

6.2. Highly flexible activist translation strategies and unapologetic textual manipulation

Tymoczko metaphorically likens activist translation to "guerrilla warfare" (2000, p. 42). The effectiveness of guerrilla warfare stems not just from its reliance on small units and skirmishes instead of large-scale battles, but also from the high degree of tactical flexibility in executing attacks. Similarly, Tymoczko contends that translation strategies in activist contexts should possess "maximum tactical flexibility" and be employed with "a certain opportunistic vitality" (2000, p. 42). Furthermore, she argues that activist-translators must be willing to unapologetically manipulate the text for political ends. This overlaps with the strategy of hijacking discussed in Chapter 4.

As discussed in Chapters 4 and 5, the various translations of *Un violador en tu camino* have been decentralised, non-institutional, and carried out by volunteers within collectives. Furthermore, these translations did not follow a uniform set of strategies. Even, as seen in Chapter 4, some strategies like hijacking and prefacing were common, each translation flexibly employed its own combination of strategies.

The table below outlines the strategies employed in a selection of translations, in order to illustrate the flexible diversity of strategies across the translatorial phenomenon in a comparative manner. Most of the translations in this selection were not analysed in the previous chapters, yet they display the use of the same strategies discussed in Chapters 4 and 5, further supporting these chapters' argument.

Translation	Translation strategies
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• “The Rapist is You” (English, with some Spanish and Swahili) • Nairobi, Kenya (December 2019) • English (with some Spanish and Swahili) • https://www.youtube.com/watch?v=CzqtRDe5H2I	Mostly faithful translation with no hijacking, preserving the verse from the Chilean police hymn. Code-mixing only for the main chorus line, “El violador eres tú”, which is sung in Spanish, English and Swahili.
• “El violador eres tú” (Spanish) • Organised by the group Colectiva Estudiantil Feminista de Artes Musicales (Feminist Collective of Music Students) • Campus of the University of Costa Rica, San Jose, Costa Rica (December 2019) • https://www.facebook.com/SimposioMujeresEnLaMusicaEamUcr/videos/2626238774129065/	The first half of the song remains in its original Chilean Spanish, while the second half is intralingually hijacked or adapted to address sexual harassment in Costa Rican academia: i. References to institutions upholding rape culture are adapted to academia (e.g., “los profes” [the faculty], “el director” [the school director]). ii. The verse from the Chilean

	police hymn is rewritten as a verse about how it is difficult to sleep peacefully when sexual assault is prevalent on campus. The only link between this new verse and the original is the verb "dormir" ("to sleep").
• “Balatkari Ho Tum/The Rapist is You” (Hindi, with some English) • Delhi (February 2020) • https://www.youtube.com/watch?v=WlRgwluYw4&t=118s	Complete hijacking, with only the main verse translated faithfully. Inclusion of LGBTQ+ rights.
• Title unclear (Korean, with English subtitles) • Seoul, South Korea (November 2021) • https://www.goisc.org/englishblog/2021/12/2/korean-feminists-shout-ni-una-menos-not-one-less	Completely faithful translation. Use of subtitling to re-translate the Korean translation into English.

Two of the translations in the table, the ones in Costa Rica and in India, show an unabashed political manipulation of the source text through hijacking, supporting Tymoczko's argument.

6.3. The emergence of translations into the same language within a short timespan

Chang argues that in online activist translatorial movements, “several versions” of the source text’s translation into the same target language “appear within a very short period of time” (2020, p. 506). The swift circulation of information online, coupled with the lack of traditional editorial gatekeepers on social media, have allowed multiple translations to proliferate. This feature is absent from Tymoczko’s framework exactly because her research covers 20th century activist translation that predates the internet – it is a translatorial feature that is fundamentally enabled by the internet as a mode of communication.

By examining Geochicas’ map (2022), one can gauge the sheer volume of intralingual translations across Latin America within the first few months of the source text's creation. In France, performances translated into French occurred in Paris and Toulouse in November 2019; Bordeaux, Lyon and Montpellier in December 2019; and Angoulême in February 2020. These are separate translations, none of the target texts are completely alike. For example, the Paris translation has a verse criticising President Macron that the other translations do not have (Yahoo Actualités, 2019, 2:54-3:00).

Hence, within a mere four-month period from November 2019 to February 2020, six different translations into French were produced in France. As previously mentioned in the introduction, globally, the phenomenon peaked between November 2019 and July 2020 (Google Trends, n.d.), indicating that most translations were produced within a nine-month span.

In traditional publishing, translations of a text into the same language are usually spaced a few years apart. Although *Un violador en tu camino* is a short text, a traditional printed translation would still have required significant time and resources for tasks such as securing a publisher, contracting a translator, designing the layout, etc. In comparison, volunteer, grassroots translations circulating on social media incur a very low cost of production, which has contributed to how various translations of *Un violador en tu camino* were able to come into existence so rapidly one after the other.

6.4. Employing multiple translation modes for greater flexibility and to extend the reach of the activist message

Chang (2020, p. 507) identifies the use of multiple translation modes as another activist translation strategy that is particularly employed in digital spaces. For example, during the Sunflower Movement, volunteer activist-translators both subtitled and dubbed the same news piece within just a few days.

The inherently multimodal nature of online communication, which often blends text, images, and video, accounts for the adaptable use of various translation modes available on the web. This supports Tymoczko's argument that activist translation possesses an "opportunistic vitality" (2000, p. 42) that leverages whichever translation mode is most convenient at a given moment. Chang argues that combining multiple modes helps "increase the international visibility" of the activists' message (2020, p. 508). For example, adding subtitles to an already translated spoken text broadens its reach to audiences who can only understand the language of the subtitles.

This combination of subtitling with spoken translated texts is evident in some performances of *Un violador en tu camino*. It is not used in the majority of translations across the viral phenomenon, but it is present across a non-negligible number of performances. A few examples are a performance in Bengali in Dhaka in October 2020 (Choyon Agency, 2020); in Korean in Seoul in November 2021 (International Strategy Centre, 2021); in Urdu in Karachi in March 2020 (Aurat March, 2020); and in Thai in Bangkok in June 2021 (Some Sparks of Insanity, 2021).

The Bengali performance has subtitles matching the spoken language, Bengali. In contrast, the Korean and Thai performances use English subtitles, while the Urdu performance includes dual subtitles in both Urdu and English which are displayed simultaneously on the screen. The Bengali subtitles might have been added to make it easier for Bangladeshi audiences to follow, especially if the audio quality of some

recordings is poor, and to offer a script for other Bangladeshi feminists interested in re-staging the performance.

On the other hand, the English subtitles of the other three performances support Chang's argument that they are likely intended to reach international audiences. This would further transnational feminism, for while the performances were adapted to the local contexts, the subtitles help raise awareness transnationally about the challenges women in Pakistan, Thailand and South Korea face. This contributes to shaping the movement as a cohesive "glocal" effort, grounded in local contexts while also looking for solidarity beyond borders.

6.5. Collaborative volunteer translation and the waiving of copyright

Chapter 5 examined how collaborative translation can be a feminist approach, as it values the contributions of multiple women's voices and challenges the notion of a single writer's or translator's paternal authority over a text. Chang highlights that collaborative translation is also a key strategy of online activist translation (2020, pp. 508-509). Activist-translators, who may not know each other personally offline and often work under pseudonyms, can collaborate in real-time in digital spaces to translate texts as well as conduct multiple collaborative rounds of review and revision of these translations.

Chang also points out that many of these activist-translators choose to remain anonymous and waive copyright over their translations for two reasons: first, so that the translations may circulate more rapidly, without needing to ask for consent from the copyright-holder or quote the source each time, and second, to protect themselves from potential retaliation from the authorities in the fraught context of protests (2020, p. 209).

All of these aspects can be seen in the translation-driven activist movement that coalesced *Un violador en tu camino*. As seen in Chapter 4, barely any individual translators are named: nearly all translations are assigned to collectives or remain completely anonymous. Even in the case of the Mapudungun translation where an individual translator is credited, this acknowledgment is missing from the main performance video on the collective Wechekeche Ñi Trawün's YouTube channel (2019b) and only appears in the caption of a secondary, less-viewed video of the lyrics (Wechekeche Ñi Trawün 2019a). As seen above in the present chapter, the translations also circulated very quickly, within a matter of weeks and months, likely due in part to the absence of copyright restrictions that would have limited its dissemination.

Concerns for safety likely also contributed to the anonymity in the translations and performances. Some performers did face retaliation from the authorities. LASTESIS was sued by the Chilean police, though the charges were later dropped (Artists at Risk Connection, n.d.), and performers in Istanbul were met with tear gas and detained by the police (The New Arab, 2019). Although most performers in the videos do not

conceal their faces, attaching names to the recordings could have exposed them to targeted attacks and stalking.

In conclusion, this chapter highlights how the translational phenomenon of *Un violador en tu camino* used activist translation strategies characterised by tactical flexibility, bold political manipulation of the text, and the effective use of online anonymity and the varied modes of communication provided by the internet. The rapid dissemination of the movement's messages and activists' safety took priority over concerns of authorial authority. These features both intersect with and enhance the feminist strategies discussed in Chapter 5.

CONCLUSION

This dissertation has shown that the spread *Un violador en tu camino* via the use of both feminist and activist translation strategies embodied the principles of transnational feminism and thus promoted the fourth wave of feminism globally. Through the study, transnational feminism has been defined as feminism that is intersectional across borders while challenging the very existence of these borders. It is tricky to assess the tangible social impact of a decentralised grassroots movement, but the analysis in the previous three chapters has shown that, in this case study, translation on a textual level helped enable transnational feminism on a social level.

The translation strategies used throughout the movement, from hijacking to commentary to collaborative translation, allowed the performance to be adapted to local contexts and to the specific needs of feminists in each setting, thereby creating a network of localised yet interconnected translated texts. Translation revealed itself to be not a neutral or passive act, but rather a dynamic and politically-charged one that can be instrumentalized in activism to shape and convey messages that raise awareness about the forms of gender violence suffered by women across different societies.

In line with the decolonial politics of transnational feminism, knowledge created in the postcolonial Global South, here in Chile, was able to bypass traditional gatekeepers in the Global North and reach audiences there. South-South solidarity was also achieved between Chile and other postcolonial and Global South countries without needing to

pass through a Global North publisher as intermediate. Several elements of the translational movement, such as translation into marginalised non-national languages; embedding criticism of colonial systems in the translated lyrics; and satirising national state slogans also questioned the very idea of a world order based on the existence of nation-states. This critique of nation-states aligns with the principles of transnational feminism.

It is hoped that this dissertation has offered fresh interdisciplinary insights into the relationship between Translation Studies and Gender Studies, especially with respect to the role of translation in new web-mediated feminisms. Translation in web-mediated feminism remains an underexplored area of research because developments in it have emerged in the last decade or are still unfolding in the present. Future studies examining the role of translation in other web-mediated feminist movements could compare their strategies, successes, and challenges with those identified in this case study. Such research would allow further testing of whether the translation strategies conceptualised in the 20th century and used as analytical lenses in this dissertation, i.e. those from the Canadian School, Massardier-Kenny and Tymoczko, can serve as effective lenses for other texts beyond *Un violador en tu camino* within the current landscape of fourth wave feminist activism that is mediated by the internet.

The analysis also has also acknowledged the limitations of the phenomenon's transnational feminist reach. While *Un violador en tu camino* achieved widespread visibility and translation in urban centres, its impact in rural regions remained limited.

This uneven distribution suggests that there are still significant barriers to achieving full transnational feminist solidarity in contexts with limited internet access. Future research could explore ways to overcome these barriers, so as to ensure that messages translated within the fourth wave of feminism reach rural women with greater inclusivity.

Another limitation is that, while the analysis of this dissertation consulted an interview with the writers of the source text, LASTESIS, no similar interviews were conducted with the translators or the collectives responsible for staging the translated performances. As a result, some translation strategies, such as collaborative translation, could only be inferred from textual and metatextual elements without direct confirmation from the translators themselves. A more extensive future study, possibly at the PhD level, could address this gap by dedicating the necessary time and resources to gather this data to explore the intentions of the various translators involved with *Un violador en tu camino*.

Despite this limitation in the methodology, this MA dissertation was still able to show how translation can be a powerful tool in amplifying feminist messages across different cultural and linguistic contexts, in the process highlighting how localised actions contribute to global feminist movements.

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APPENDICES

APPENDIX 1

Lyrics of the source text by LASTESIS

1. El patriarcado es un juez,
2. que nos juzga por nacer.
3. Y nuestro castigo
4. es la violencia que no ves.

5. El patriarcado es un juez,
6. que nos juzga por nacer
7. y nuestro castigo
8. es la violencia que ya ves.

9. Es feminicidio.
10. Impunidad para el asesino.
11. Es la desaparición.
12. Es la violación.

13. Y la culpa no era mía, ni dónde estaba, ni cómo vestía. (Line x 4)

14. El violador eras tú.

15. El violador eres tú.

16. Son los pacos.

17. Los jueces.

18. El estado.

19. El presidente.

20. El estado opresor es un macho violador. (Line x 2)

21. El violador eras tú.

22. El violador eres tú.

23. *Duerme tranquila niña inocente,*

24. *sin preocuparte del bandolero,*

25. *que por tus sueños dulce y sonriente*

26. *vela tu amante carabinero.*

27. El violador eres tú. (Line x 2)

Faithful English translation of the source text

1. The patriarchy is a judge

2. that judges us for being born.
3. And our punishment
4. is the violence you don't see.
5. The patriarchy is a judge
6. that judges us for being born.
7. And our punishment
8. is the violence that you do see.
9. It's femicide.
10. Impunity for the murderer.
11. It's disappearance.
12. It's rape.
13. And it wasn't my fault,
14. nor where I was, nor how I dressed. (x 4)
15. The rapist was you.
16. The rapist is you.
17. It's the police.
18. The judges.
19. The state.

20. The president.

21. The oppressive state is a macho rapist. (x 2)

22. The rapist was you.

23. The rapist is you.

24. *Sleep peacefully, innocent girl,*

25. *without worrying about the bandit.*

26. *Over your sweet and smiling dreams*

27. *watches your loving cop.*

APPENDIX 2

Questions emailed to LASTESIS on 17 May 2024.

Quería preguntarlx un poco sobre lo que pensaron de las traducciones de su performance. ¿Estuvieron en contacto con los otros grupos feministas que adoptaron su canción? ¿Qué pensaron de las traducciones muy libres que cambiaron muchas líneas? ¿Querían desde el principio que la canción se hiciera viral y fuera traducida por otros grupos feministas? Muchísimas gracias por compartir sus ideas conmigos.

Translation of the questions emailed to LASTESIS

I wanted to know your thoughts about translations of your performance. Were you in touch with the feminist groups who adopted your song? What did you think about the very free translations that changed many lines? Did you intend for the song to go viral and be translated by other feminist groups?

Transcript of the 3:08 minute audio recording of answers sent by LASTESIS on 24 May 2024.

Hola. Responderemos a continuación a las preguntas enviadas por mail.

Primera pregunta: ¿Estuvieron en contacto con otros grupos feministas que adoptaron su canción? La verdad es que, mientras que sucedía la traducción, no. En verdad, fue una convocatoria abierta que hicimos en primera instancia a través de redes sociales, a tomarse de esta intervención, y a modificarla según el contexto, según las necesidades especiales de cada territorio. Pero durante este proceso, no estuvimos en contacto con las personas, sino que más bien posterior, y con algunas, no con todas, a través del envío que ya nos hacían de los videos, de los registros de las distintas performance. Pero no, digamos, que hayamos tenido agencia en la manera en que tradujeron la intervención.

La siguiente pregunta: ¿Qué pensaron de las traducciones muy libres, que cambiaron muchas líneas? Nos parece perfecto. Cuando hicimos esa convocatoria, a que las personas se reapropriaran de esta performance como una herramienta de lucha en sus distintos contextos. Explícitamente dijimos que quien quisiera adaptar, cambiar, modificar, transformar lo que fuera, lo podía hacer. Era totalmente libre en este sentido, esta performance. Como, nunca la creamos pensando que fuera replicada. Fue un poco esa idea de como, bueno, si hay personas que la quieren replicar, por supuesto que eso está bien si se adapta a su propio contextos, a sus propias urgencias, y a sus propias demandas. De hecho ha sido muy lindo ver, para nosotras, como se reperforma y transforma la performance según dónde se sitúa, no. cómo se vuelve a resituar cada vez que sucede. De hecho, en un momento fuimos a Argentina, y allá habían hecho unos cambios de letras y acuerdo que las tuvimos que aprender nosotras, para poder hacer la performance allá como la hacían allá. Perfecto.

¿Querían desde el principio que fuera viral y fuera traducida por otros grupos feministas? No, por lo menos no de la manera en que sucedió. Un violador en tu camino es una intervención que nace en tu contexto muy específico, local, que respondía a las distintas violencias de carácter político-sexual que estaban ocurriendo en contexto de protesta en Chile debido al Estadillo Social. De una manera, la canción iba enfocada en eso. Y cuando hicimos esa primera convocatoria abierta, siempre nos imaginamos que las personas que podían responder a este llamado son las de Chile, que es un país muy largo, en el contexto que estábamos viviendo. Pero nunca nunca nunca pensamos que podían ser personas de otros países, idiomas, mucho menos en otros contextos totalmente distintos al nuestro.

Translation of LASTESIS' answers

Hello. Below, we will reply to the questions sent via email.

First question: Were you in contact with other feminist groups that adopted your song? The truth is that, while the translation was happening, no, we were not. In fact, it was an open call that we made initially through social media, inviting people to take part in this intervention and adapt it according to the context and the specific needs of each region. But during this process, we weren't in contact with the people; rather, it was afterward, and only with some, not all, through the videos and recordings of the different

performances that they sent us. However, we didn't have any involvement in how they translated the intervention.

The next question: what did you think about the very free translations that changed many lines? It seems perfect to us. When we made this open call, we were happy that people appropriated this performance as a tool to fight in their different contexts. We explicitly said that whoever wanted to adapt, modify, transform any part of it, they could do it. In this sense, the performance was completely free. We never thought it would get replicated, but the idea was, well, if there are people who want to replicate it, it's great if they adapted it to their own context, to their most pressing demands. Actually, it has been wonderful for us to see how the performance is reinterpreted and transformed depending on where it takes place, how it gets repositioned each time it is staged. For example, at one point we went to Argentina, and they had made some changes to the lyrics, and I remember that we had to learn these lyrics ourselves so that we could perform it there the way they performed it there. It was perfect.

Did you intend for the song to go viral and be translated by other feminist groups? No, at least not in the way it happened. *Un violador en tu camino* is an intervention that was born in a very specific, local context, as a response to the various forms of political and sexual violence that were happening in the context of the Estadillo Social protests in Chile. In a way, the song was focused on that. And when we made that first open call, we always imagined that the people who might respond to that call would be others in Chile itself, which is a vast country, in the context we were living in. But we never, ever,

imagined that it could be people from other countries, [using other] languages, in contexts completely different from our own.

APPENDIX 3

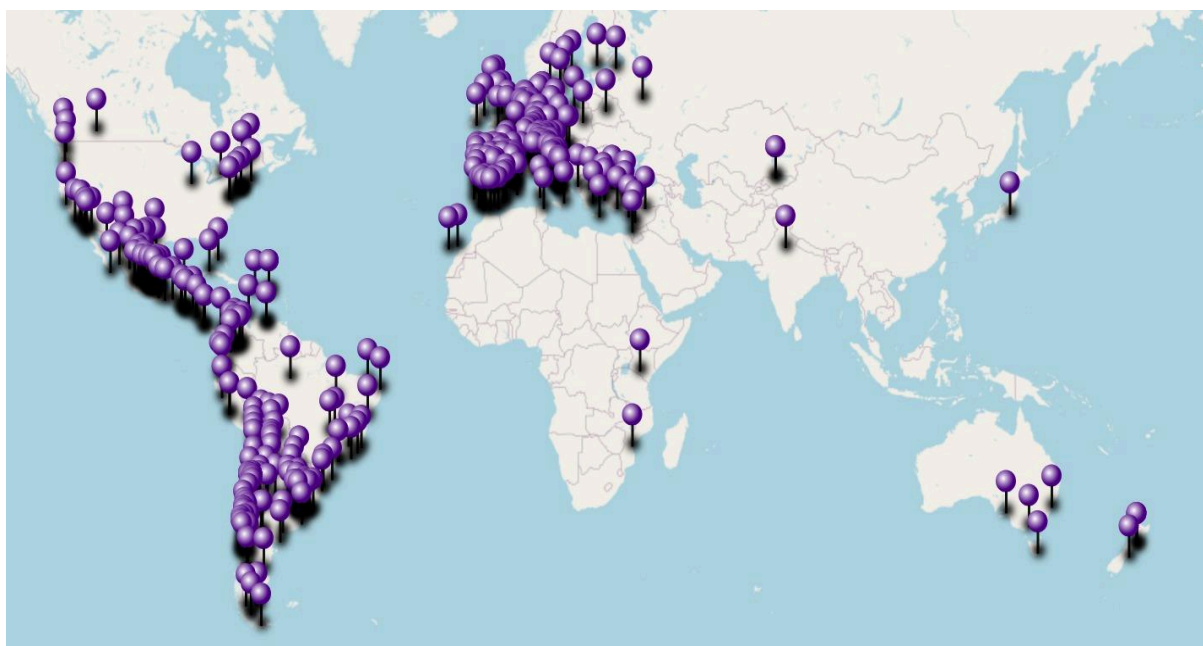


Figure 1: GeoChicas (2022). *Un violador en tu camino 2019/2021* [Screenshot].

Link to the interactive map:

https://umap.openstreetmap.fr/es/map/un-violador-en-tu-camino-20192021-actualizado-2905_394247#3/-27.06/-41.48

Title	Language	Location	Date	Link
		<i>Pakistan</i>		
<i>Aur Woh</i>	Urdu	Karachi	Staged on	https://www.yo

<i>Rapist Ho Tum</i> (And the rapist is you)	Urdu and English subtitles.		08/03/2020	utube.com/wat ch?v=VuVwD3f RCew&t=37s
<i>Rapist Ho Tum</i> (You are the rapist)	Urdu	Lahore	Staged on 24/02/2020	https://www.fac ebook.com/wat ch/?ref=search &v=523812171 601156&extern al_log_id=29c4 27e7-7211-48f 5-85b4-40055f 650a1d&q=rapi st%20hoh%20t um
<i>Rapist Ho Tum</i>	Urdu, but the word "rapist" is in English	Lahore	Uploaded on 01/03/2021	https://www.fac ebook.com/wat ch/?ref=search &v=476339270 166854&extern

				al_log_id=63d73145-ff3d-46cb-a0aa-8e0b4a977751&q=rapist%20hoh%20tum
<i>Rapist Ho Tum</i>	Unclear, but likely Urdu	Lahore	Staged on 08/03/22	No recording, but reported by the press https://www.dawn.com/news/1678976
<i>Rapist Ho Tum</i>	Urdu, but the word “rapist” is in English	Islamabad	Uploaded on 08/03/2020	https://www.facebook.com/huda.b.baloch/videos/2784333478320836
<i>Rapist Ho Tum</i>	Urdu, but the	Unclear	Uploaded on	https://www.yo

	word “rapist” is in English		08/03/23	utube.com/wat ch?v=W6tOVB aCmeo
		India		
<i>Balaatkaari Tum Ho / The Rapist is You / Tumii Dorshok</i> [three titles, Hindi / English / Bengali)	Mostly Bengali, code-mixed with Hindi and English	Kolkata	Uploaded on 04/01/20	https://www.yo utube.com/wat ch?v=1IDcBjG RRoQ
<i>Dhorshon Tumi</i>	Bengali	Kolkata	Uploaded on 14/0120	https://www.yo utube.com/wat ch?v=qcVeKe8 bwyw
<i>Balat kari Ho Tum</i>	Hindi	Mumbai	Uploaded on 05/02/20	https://www.yo utube.com/wat ch?v=VVoBJs GUlcy
<i>Balat kari Ho</i>	Hindi	Mumbai	Uploaded on	https://www.yo

<i>Tum</i>			07/02/20	utube.com/watch?v=ycZJKACkS7k&t=747s
<i>Balatkari Ho Tum / The Rapist is You</i>	Hindi (with some English)	New Delhi	Staged on 09/02/20	https://www.youtube.com/watch?v=WiIRgwl uYw4&t=133s
		Bangladesh		
Unclear	Bengali	Dhaka	Staged on 07/01/20	https://www.facebook.com/DhruboKayes/videos/3062519373781180
Unclear	Bengali	Dhaka	Uploaded on 09/01/20	https://fb.watch/tqbX4Z9CbY/
Unclear	Bengali Bengali subtitles.	Dhaka	Staged on 14/01/20	https://www.youtube.com/watch?v=qolk7TDHLkk&t=38s

Unclear	Bengali	Dhaka	Uploaded on 08/10/20	https://www.facebook.com/kanizfarzana.manamee/videos/3136872446439734
		Thailand		
<i>Sita Liu Fai</i> (<i>Sita Walks Through Fire</i>)	Thai	Bangkok	Uploaded on 07/11/20	https://www.youtube.com/watch?v=ePAjdrqNQG4
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 14/11/20	Not available, but reported in Jooyin Saejang's paper
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 13/01/21	https://www.youtube.com/watch?v=2GjOZ3BnAYw
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on	https://www.youtube.com/watch?v=2GjOZ3BnAYw

			25/01/21	utube.com/watch?v=yI67cVzkKJ4
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 20/02/21	https://www.youtube.com/watch?v=jlybYJ4Dd5w
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 17/05/21	https://www.youtube.com/watch?v=xTyU6QEdfCU
<i>Sita Liu Fai</i>	Thai English subtitles.	Bangkok	Uploaded on 16/06/21 (staged a few months before)	https://www.youtube.com/watch?v=-VSZZVdCluI
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 18/04/22	https://www.youtube.com/watch?v=F1CtG-JkziA
<i>Sita Liu Fai</i>	Thai	Bangkok	Staged on 31/10/23	https://www.youtube.com/watch?v=F1CtG-JkziA

				ch?v=rdeF3rQEDH8
		South Korea		
Unclear	Korean. English subtitles.	Seoul	Staged on 25/11/21	https://www.goisc.org/englishblog/2021/12/2/korean-feminists-shout-ni-unamenos-not-one-less

Table 1: Asian performances missing from the GeoChicas map

APPENDIX 4

1. Performance: “Le violeur c’est toi”, Collages Féminicides Bordeaux, December 2019. Translated into French.

Link: <https://www.youtube.com/watch?app=desktop&v=VTep4Dpjm0c&t=9s>

French translation:

1. Le patriarcat est un juge qui nous juge dès la naissance
2. et notre punition,
3. c’est la violence que là, vous voyez.

4. C’est le féminicide.
5. L’impunité des agresseurs.
6. Les coups de mon conjoint.
7. C’est le viol.

8. Et ce n’est pas pas faute,
9. quoi que je porte, où que je sois. (Line x 2)

10. Le violeur c’est toi. (Line x 2)

11. Ce sont les flics.

12. Les juges.

13. L'état.

14. Le président.

15. L'état oppresseur est un macho violeur. (Line x 2)

16. Et le violeur c'est toi. (Line x 2)

17. Pendant que vous dormez,

18. pendant que vous vivez

19. des femmes sont battues, tuées, violées

20. en toute impunité.

21. Et qui sont les responsables?

22. Ce sont vos pères, vos frères, vous!

23. Dans le monde entier.

24. L'assassin, c'est toi.

25. Et ce n'est pas pas faute,

26. quoi que je porte, où que je sois. (Line x 2)

27. Le violeur c'est toi.

28. À nos soeurs assassinées,

29. on n'vous oubliera jamais!

English translation of the French translation:

1. The patriarchy is a judge that judges us from birth

2. and our punishment

3. is the violence that you see.

4. It's femicide.

5. Impunity for the killer.

6. The blows from my partner [gendered as male].

7. It's rape.

8. And it wasn't my fault,

9. nor where I was, nor how I dress. (Line x 4)

10. The rapist is you. (Line x 2)

11. It's the police.

12. The judges.

13. The state.

14. The president.

15. The oppressive state is a macho rapist. (Line x 2)

16. While you sleep,

17. while you live,

18. women are beaten, killed, rape

19. in all impunity.

20. And who are the responsible parties?

21. It's your fathers, your brothers, you!

22. All around the world.

24. The killer is you.

25. And it's not my fault,

26. or where I am, or how I dress. (Line x 2)

27. The rapist is you!

28. To our murdered sisters,

29. we will never forget you!

2. **Performance:** “Aur Woh Rapist Ho Tum”, Aurat March, Karachi, January 2020.

Translated into Urdu.

Link: <https://www.youtube.com/watch?v=VuVwD3fRCew&t=26s>

Urdu translation:

1. Pidarshahi qazi hai
2. aur humara wujood aik jurm!
3. Humari saza woh tashuddad hai
4. Jo tumhe ata nahi nazar.

(Line x 2)

5. Yeh hai qatl-e-niswan!
6. Aur qaatil hai azaad
7. Sunlo, tum yeh rape hai
8. Nahi hai ismatdari!

9. Nah meri ghalti, meray kapray, na woh jagah jahan mai thee (line x 2)

10. Na mera tabka, mera mazhab, meri mehnat mazdoori (line x 2)

11. Aur woh rapist ho tum

12. Aur woh qatil ho tum

(Verse x 2)

13. Yeh police.

14. Ye nizaam.

15. Ye qanoon.

16. Ye hukmaraan.

17. Ye jageedaar.

18. Ye sarkar.

19. Ye mullah.

20. Aur mazhab ke thekeydaar.

21. Aur woh rapist ho tum.

22. Aur woh qatil ho tum.

23. Aur zaalim hai riyasat.

24. Aur qatil hai riyasat.

25. Ab zulm nahi manzoor.

26. Hum hai larne ko tayaar.

27. Taakat ka pasa palte ga.

28. Ab aurat ho gee azaad.

29. Nah meri ghalti, meray kapray, na woh jagah jahan mai thee (Line x 2).

30. Na mera tabka, mera mazhab, meri mehnat mazdoori (Line x 3).

31. Aur woh rapist ho tum.

English translation of the Urdu translation (provided by Aurat March itself as subtitles)

1. Patriarchy is a judge

2. and our existence is a crime!

3. Our punishment

4. is the violence that you don't see.

(Verse x 2)

5. It's femicide,

6. impunity for our killer.

7. Hear you, it's rape! [correction: Hear, hear, it's rape!],

8. not "female honour".

9. And it's not my fault, nor where I was, nor what I wore (Line x 2).

10. Not my class, nor religion, nor my labour [job] (Line x 2).

11. And the rapist is you.

12. And the killer is you.

13. This police.

14. This system.

15. The law.

16. The politicians.

17. The feudals [landowners].

18. This state.

19. The clerics.

20. And guardians of religion.

21. And the rapist is you.

22. And the killer is you.

23. The state is repressive.

24. The state is [an] oppressor.

25. Oppression is unacceptable.

26. We are ready to fight

27. Power dynamics will overturn

28. Women will be free!

29. And it's not my fault, nor where I was, nor what I wore (Line x 2).

30. Not my class, nor religion, nor my labour [job] (Line x 2).

31. And the rapist is you.

3. **Performance:** “Balatkari Ho Tum”, Mumbai, February 2020

Link: www.youtube.com/watch?v=VVoBJsGUlcY

Hindi translation:

1. Pitrasatta ki hookoomat
2. Hame janam se maarti
3. Humari saza, tumhari hinsa
4. Jo tumhe nazar nahi aati
5. Ya sadiyon se nazar aati

6. Samoochi pitrsatta
7. Kanya bhrun hatya
8. Khooni ka hona bari
9. Sar-e-aam ghayab ladki
10. Yeh hai balaktar.

11. Galti mere nahi thi, kahan gayi thi, kya pehna tha (Line x 2)

12. Balatkari the tum

13. Balatkari ho tum

14. Pitrasatta ki hookoomat

15. Hame janam se maarti

16. Humari saza, tumhari hinsa

17. Jo tumhe nazar nahi aati

18. Ya sadiyon se nazar aati

(Verse x 2)

19. Samoochi pitrsatta

20. Kanya bhrun hatya

21. Khooni ka hona bari

22. Sar-e-aam ghayab ladki

23. Yeh hai balaktar (Line x 4)

24. Galti mere nahi thi, kahan gayi thi, kya pehna tha (Line x 4).

25. Balatkari the tum.

26. Balatkari ho tum (Line x 2).

27. Police wale.

28. Nyaah wale.

29. Yeh rajya.
30. Yeh country [English loanword].
31. Iska pradanmantri.
32. Yeh hookoomat atyachari hai.
33. Ek mard balatkaari hai. (Verse x 2)
34. Yeh hookoomat.
35. *Shanti, sewa, nyaya.*
36. *Sadrakshnaya khalanigrahanaaya* [in Marathi].
37. *Suraksha aapki sankalp hamara.*
38. *Satyamev Jayate* (Line x 2).
39. Hai bas naara.
40. Balatkari ho tum (Line x 4)
41. Police wale
42. Nyaah wale
43. Yeh kaachak
44. Yeh country
45. Iska pradanmantri
46. Balatkari ho tum (x 17)

English translation of Hindi translation:

1. The rule of the patriarchy
2. judges us from the time of birth.
3. Our punishment, your violence
4. that you don't see
5. or have been seeing for centuries.

6. The whole patriarchy.
7. Female foeticide [gender-selective abortions].
8. Killers released from jail.
9. Girls who disappear in public.
10. This is what rape is.

11. It wasn't my fault, nor where I was nor how I dressed.
12. The rapist was you.
13. The rapist is you.

14. The rule of the patriarchy
15. judges us from the time of birth.
16. Our punishment, your violence
17. that you don't see
18. or have been seeing for centuries.

(Verse x 2)

19. This whole patriarchy.
20. Female foeticide.
21. Killers who are released from jail.
22. Girls who disappear in public.
23. This is what rape is (Line x 4).
24. It wasn't my fault, nor where I was nor how I dressed (x 2).
25. The rapist was you.
26. The rapist is you (Line x 2).
27. The police.
28. The lawmakers.
29. This kingdom/state.
30. This country.
31. Its prime minister.
32. This system is a tyrant.
33. It is a macho rapist. (Line x 2)
34. This system
35. *Peace, service, justice.*
36. *Protect good, destroy evil.*

37. *Your protection, our pledge.*
38. *Truth alone triumphs* (Line x 2).
39. They are only [empty] slogans.
- 40.. The rapist is you (Line x 4).
41. The police.
42. The lawmakers.
43. This kingdom/state.
44. This country.
45. Its prime minister.
46. The rapist is you (x 17).