



**Universidad**  
Zaragoza

## Trabajo Fin de Grado

**Commented translation of an excerpt of Tim Tate's  
*Pride***

**Traducción comentada de un fragmento de *Pride*,  
de Tim Tate**

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November 2019



# INDEX

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1. INTRODUCTION .....	1
2. CHOICE AND JUSTIFICATION OF THE TEXT .....	1
3. THE TEXTUAL GENRE .....	3
4. ANALYSIS OF THE TEXT .....	4
4.1 EXTRATEXTUAL FACTORS .....	4
4.2 INTRATEXTUAL FACTORS.....	4
5. ANALYSIS OF THE TRANSLATION PROCESS .....	6
5.1 TRANSLATION PROBLEMS .....	7
5.1.1 Cultural constructs.....	7
5.1.2 Linguistic aspects.....	11
6. TRANSLATION STRATEGIES .....	12
7. DOCUMENTATION PLAN .....	15
8. CONCLUSIONS.....	17
9. BIBLIOGRAPHY .....	19
10. APPENDIX: Source text (English) and Target text (Spanish).....	21

## **1. INTRODUCTION**

This Final Degree Dissertation puts an end to my Degree in English Studies, studied at the Universidad de Zaragoza. Its aim is to reflect the knowledge acquired throughout my studies, specifically in the three subjects of translation offered: *Lingüística contrastiva aplicada a la traducción*, *Traducción de textos profesionales y académicos* y *Traducción de textos literarios y audiovisuales*. These subjects have helped me acquire basic and important notions such as the concept of translation, text-types, registers and genres, translation tools and strategies, translational operations and problems, translating tasks (which include revision and adaptation), and the translation of texts in different professional fields. This dissertation focuses on the English-Spanish translation of an extract from the sixth chapter of the book *Pride* (Tim Tate, 2017. England: John Blake Publishing Ltd.), which has not been translated into Spanish yet, accompanied by a commentary on the translation process, problems and strategies used. Nevertheless, since the complete text is too long for this assignment, I have only translated the first 2000 words of the mentioned chapter (pages 75 – 83). It should be noted that there are more translation problems than the ones I will mention, but I will only focus on the two aspects I found more relevant: cultural constructs and linguistic aspects.

The structure of the dissertation is the following: after this introduction there is an explanation and justification of the choice of the text, followed by a commentary on the genre to which it belongs, and some remarks of the extra and intratextual factors that affect the text; farther in the document we will find an analysis of the translation process, main problems found and strategies used. After the analysis there is a documentation plan and the conclusions derived from the translation analysis and from the whole assignment. The document ends with bibliographical references and an appendix which includes the source text and the target text aligned.

## **2. CHOICE AND JUSTIFICATION OF THE TEXT**

When deciding the topic of this dissertation, I knew that I wanted it to be about translation because these were the subjects I enjoyed the most during my degree. Moreover, I consider *Pride* to be an interesting choice because it is not a common book in the sense that it cannot be ascribed to a single, specific genre, but it includes texts representative of different kinds of genres, like investigative journalism, documentaries, biographies and

interviews. Thus, I would say that it is some kind of hybrid text and, for this reason, I have been able to apply ideas and concepts learned in the three subjects I studied: *Traducción de textos profesionales y académicos* has helped me translate journalistic and legal extracts; *Traducción de textos literarios y audiovisuales* has been very useful when translating those paragraphs that were narrative instead of technical. Finally, *Lingüística contrastiva aplicada a la traducción* was fundamental for identifying the different translation problems and applying the most suitable strategy for each of them.

*Pride* is not a novel. It includes an array of real people's testimonies who lived in a certain historical and geographic context: the miners' strike that took place in Wales in the 1980s. This context depicts a world which is distant from 2019 Spain. This poses a translation challenge in the sense that the use of everyday language has changed since the 1980s, and it is necessary to adapt it not only culturally but also chronologically to Spain's 2019. In addition, British and Spanish governmental organisms and institutions are not the same. Some of them simply do not exist in the target context and others do not have the same competences: it is important to be aware of which roles are played by every one of the institutions mentioned in order to find others, if any, whose roles fit in the Spanish context. Finally, the book presents another translation problem by including paragraphs in which the author provides a context to the situations described by the interviewed people. This is helpful for the readers of the source text and necessary for those who read the translated version; however, cultural and contextual differences make it mandatory to use strategies that adapt the explanation to the Spanish reader, who may need more information than is given in the source text or strategies to omit elements that are irrelevant for the target-language readership and would make it unnecessarily complex.

The extract I chose focuses on the members of the LGBT community, who supported the miners' strike. I decided to translate this chapter's first 2000 words because I found various problems that are recurrent all through the text and could shape a representative sample of the types of problems and strategies that would be used in the chapters dedicated to the LGBT community. It should be pointed out that, having such a varied structure with so many different genres and voices, it is difficult to group all types of problems found in the book in so little space. Also, chapters focused on the miners' testimonies show problems and potential solutions that I do not address in this assignment. To do so with the appropriate depth would require a longer dissertation.

I consider this excerpt to be relevant translation-wise because it includes journalistic elements, Tate's contribution in providing context, colloquial language (present in the interviews) and lexical references that are characteristic from the time and place where the events happened. This variety of voices and registers entails an added difficulty when translating and makes the analysis of the process more interesting.

### **3. THE TEXTUAL GENRE**

A suitable translation requires the translator to identify the genre to which the text she is working with belongs. Hurtado states that “la identificación y la descripción de géneros es de gran valía a la hora de describir las modalidades y los tipos de traducción, ya que da cuenta del abanico de textos susceptibles de ser traducidos y de sus características.” (2011: 492). According to Trosborg (in Hurtado, 2011: 493), variables such as field, tenor and mode can be used to define the genre of a text.

Field is related with the type of discourse and the subject matter of the text; tenor refers to the relationship between the participants, to the degree of formality in the interaction; and mode is connected to the construction of the text and to the channel used to express it. Knowing this, the field of this book could be said to be political and social issues. Tenor cannot be considered to be formal or informal because there are many different voices, each of them with a different register (the interviewed people will follow a more colloquial register than the articles or speeches quoted). The mode of transmission of the text is printed and digital, but it does not affect much the genre in which it fits. As it can be seen, these variables are not fixed in this case and do not fit any genre in particular, which poses another difficulty when translating because every register and every speaker requires to be approached from a different perspective. As Hurtado (2011: 491) explains,

la clasificación de los textos por géneros es de gran utilidad en Traductología al tratarse de agrupaciones más concretas que los tipos y compartir convenciones (estructurales y lingüísticas) que cambian de lengua a lengua y de cultura a cultura; por lo tanto, es importante identificarlos y describirlos desde un punto de vista contrastivo. El traductor ha de saber descodificar las convenciones propias del género a que pertenece el texto original y saber utilizar las propias del género en la lengua y cultura de llegada, cuando la finalidad de la traducción así lo requiera.

## 4. ANALYSIS OF THE TEXT

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### 4.1 EXTRATEXTUAL FACTORS

Before starting the process of translation of a text, it is important to be aware of the context in which this text emerged and the motivations behind its publication. I will follow Nord's (1988) model of extratextual factors to analyse which are the external aspects that gave shape to *Pride*, which we need to take into account in order to translate the text in a way that it adapts to the goals and motives the original one was written for: the author of the text and his intentions, the audience the book is directed to, the medium or channel the text is communicated by, the place and time of text production and reception, and the motive for communication.

The author of the book is Tim Tate, a writer, filmmaker and investigative journalist specialized in non-fiction. Tate has published many works focused on investigation and social denounce topics. *Pride* (2017) is about the 1984 miners' strike, which received the support of London's LGBT community. The author addresses this story from an unusual perspective that combines a variety of genres. He relies on testimonies of miners and gays and lesbians who witnessed the events, real quotations taken from the press of the time and from personalities who are relevant for the story, and his own voice as a unifying thread, providing a contextual frame that supports the stories told. With this book, the author seeks to give voice to and speak out for those who lived and suffered this episode in the history of the United Kingdom. It could be said that the target reader is everybody; any person who may be interested in the subjects addressed in the book. Published in London in 2017, *Pride* is available both in paper and digitally. The reason for its publication is to complement and add information to what is shown in the homonymous 2014 film.

### 4.2 INTRATEXTUAL FACTORS

As well as extratextual factors, Nord (1988) also establishes a series of intratextual factors of the text that need to be taken into account in order to provide a translation that is accurate in content and shape. In this section I will analyse the subject matter the text deals with, the information presented in the text, the knowledge presuppositions made by the author, the composition of the text, and the paralinguistic elements accompanying the text.

The book revolves around the unexpected alliance between the Welsh miners and the London LGBT community. There are two kinds of chapters: the ones allotted to the miners' story and the ones that talk about the gays and lesbians in London. The author's task was to compile all the interview pieces and quotations necessary to shape a homogeneous text that offers a general but close vision of the story. To achieve this, the short paragraphs Tate inserts provide a contextual frame and give unity to the blend of genres. These paragraphs are a proof that he does not presuppose the reader to have previous knowledge of United Kingdom history or of that period, which makes the book accessible for any public, regardless of their level of knowledge about the matter.

The text structure and composition are, as mentioned, atypical, yet they fit a more traditional wider pattern: the book starts and ends with a commentary by the author, in which he informs the reader about the contents of the book and provides contextual information. The chapters, in spite of being composed by a variety of paragraphs that do not follow a regular order, also help tailor a defined general structure because they are arranged alternately based on the topic they deal with.

With regards to lexical characteristics, the only recurrent pattern I have found is the mention of references to institutions and government bodies that are related to the topic this book deals with. Nevertheless, there is a large variety of voices, and this will affect the translation process because the translator must adapt to all the different voices and registers. None of the speakers uses a highly technical vocabulary but a conversational and colloquial register that may pose a problem when translating because the translator must find equivalents in the target language that do not suppose a loss or change in the meaning originally intended. Apart from this colloquial register produced by the interviewed people, more technical or formal words and phrases are used in the fragments that present real quotations from politicians or the press, which nurtures this register richness I have mentioned.

The most notable paralinguistic elements in this book are quotation marks. Citations and quotations are recurrent in *Pride*, as they are part of the overall structure of the book. There are differences between the quotation marks that should be used in Spanish and the ones that are used in the original text. In the 2000 words I translated we can find three quotations taken from different sources, two of which are the words of



people who had some kind of relevance in the matter; and the one remaining is a quotation from the 18 December 1981 *Time Out* issue.

## **5. ANALYSIS OF THE TRANSLATION PROCESS**

The analysis of the translation process will include a commentary on some of the problems I found while translating the text and the translation strategies I relied on to solve these problems. Hurtado (2011: 288) proposes five different types of translation problems, which help classify them and thus provide a more adequate solution to each of the cases: first, she mentions linguistic problems, which may be based on differences among the two languages and are related to lexical and morphosyntactic aspects. She then distinguishes textual problems, oriented to the functioning differences between the two languages and involve problems of coherence, thematic progression, cohesion, textual typologies and style. Thirdly, Hurtado talks about extralinguistic problems, that is, problems originated from thematic, encyclopaedic and cultural aspects. Next, she mentions intentionality problems, related to difficulties in grasping information from the original text. Finally, she mentions pragmatic problems: problems that come from the recipient's characteristics and the situation in which the translation is done.

Despite the fact that Hurtado describes five different types of problems, due to the limited extension of this assignment I decided to focus on two of them and analyse them in more depth. The problems I will talk about are linguistic and extralinguistic. The former ones are based on lexical, morphosyntactic, stylistic and textual aspects, and the latter stem from cultural issues. The reason why I chose to concentrate on these two specific types of problem is that *Pride* is based on cultural, historical and political issues that took place in a distant context, both in time and space, which implies that the vocabulary and expressions used must be adapted to the time and place in which the target text will be read (that is, 2019 Spain). Also, the problems that derive from cultural differences require a higher level of documentation and a bad translation of those concepts would mean a major error.

Before expounding the translation problems related to linguistic and cultural issues, I will point out an unusual problem I found in this passage. On page 76, the author's commentary begins by saying: "In April 198, [...]". This is an erratum, as the number of the year lacks a digit. To translate this, I had to do some research on the story Tate is explaining to discover the year in which it happened. In spite of the scarcity of

information regarding this issue, I found some websites in which it is explained, such as [fighting-words.co.uk](http://fighting-words.co.uk) and [lgbthistoryscotland.org.uk](http://lgbthistoryscotland.org.uk).

## 5.1 TRANSLATION PROBLEMS

### 5.1.1 Cultural constructs

Throughout the book we find various extralinguistic problems, specifically cultural problems, because it deals with a context quite different from that of the target culture. In addition, as the events to which the text refers happened more than thirty years ago, chronological distance exists too. The division between the miners' and the LGBT chapters also creates a difference between the problems found: the miners talk more about concepts related to politics and laws that affected them and their families (that is, more oriented to economics and legal issues); the LGBT people refer to laws and organisms that affected them (they focus on the oppression they suffered and the laws and ideas that threatened their rights).

The majority of cultural problems I found in the excerpt are related to institutions or government bodies that belong to the United Kingdom and do not exist in the target culture as such. Most of these terms have an equivalent in Spanish, an institution that fulfils similar responsibilities to the English one. Nevertheless, some of them are already known in the target culture in English ("Fleet Street"), or simply do not have an equivalent and are not widely known. In this case, as there is no possible equivalent, they would be left written in the language of origin by means of the strategy of borrowing or loan. Other possible solutions involve strategies as adaptation, explicitation or description.

The concepts that posed a translation problem of this type are:

- "Home Office" (page 75): the official Home Office website defines it as "the lead government department for immigration and passports, drugs policy, crime, fire, counter-terrorism and police." The Spanish government body that fulfils these tasks is the Ministerio del Interior. By translating "Home Office" as "Ministerio del Interior" I am applying the strategy of equivalence.
- "Scottish National Camps Association" (page 75): this association only exists in Scotland, and thus there is no suitable translation that can equate it. I decided to apply the strategy of loan and leave the name of the association in English.
- "Employment and Appeal Tribunal" (page 76): in Spain there is no thing such as the Employment and Appeal Tribunal, and the most accurate translation I could

give was “Tribunal de Apelación para los Asuntos Laborales del Reino Unido”, which is a result of the strategy of explicitation.

- “*The Sun*” (page 80): *The Sun* is a journal published in the United Kingdom and Ireland, and the Spanish reader probably does not know it exists. To translate this, I needed a strategy that made it clear what *The Sun* is, and the one I used is explicitation. In this way, I translated “*The Sun*” as “el periódico *The Sun*”.
- “Trade and Industry Secretary” (page 82): in the same way as “Home Office”, the “Trade and Industry Secretary” is a figure that belongs to the United Kingdom government but has an equivalent in the target culture, which is “ministro de Comercio e Industria”. Again, the strategy of equivalence was used to deal with this problem.
- “Whitehall” (page 82): “Whitehall” is used to refer to the whole United Kingdom government, but this synecdoche is not common or widely used in Spain. The target-language reader may not know that “Whitehall” means “government” in this context. For this reason I decided to rely on the strategy of generalization and translate it directly as “gobierno”, to make sure that the Spanish reader fully understands the sentence.
- “Fleet Street” (page 83): Fleet Street was, until de 1980s, the headquarter of the British press. Even though it no longer hosts any news agencies, this street is still used metonymically to refer to the British press as a whole, both in the culture of origin and in the target culture. For this reason, I preferred not to translate it and keep it as “Fleet Street” in the target text employing the strategy of loan.
- “Police Federation” (page 83): in the original text, “Police Federation” is mentioned, which is “the staff association for police constables, sergeants and inspectors” in England and Wales. However, there is no organism in Spain that equates to this association, and thus the strategy of adaptation was needed to provide a concept that, to some extent, fitted its role in the target culture. The translation I propose for “Police Federation” is, then, “Asociación de Policías”.

I also found a good number of problems oriented to the cultural scope, to differences between the two cultures that can be literally translated but that would generate comprehension difficulties. An example of this type of problems is the usage of elements that are not well-established or are unknown in the target culture or not enough well-

known to be sure they will be understood by all the readers. Due to this, they need to be adapted or explained in some way. Hurtado (2011: 208) states:

La traducción es una actividad comunicativa que se efectúa entre dos culturas diferentes, y, por consiguiente, que el traductor ha de conocer bien ambas culturas para ser capaz de resolver los elementos culturales que, implícita o explícitamente, translucen en los textos.

The most relevant cases related to this issue are:

- “Gay’s the Word” (page 75): it is the name of a bookstore, but the reader must know what it means to understand how it is related to the topic of the book. The solution I have given is not to translate it, relying on the strategy of loan, because it is historically important. I decided to respect the original name of the bookstore because, as it contains the word “gay” it gives a hint of the kind of books they sold and ideals they supported.
- “Mrs. Thatcher” (page 75): we all know who Mrs. Thatcher is, but this form of address (Mrs.) is not used in Spanish. Translating it as “La señora Thatcher” would not sound natural. I opted for translating it as “Margaret Thatcher”, using the strategy of adaptation, to provide an alternative that adapted better to the Spanish conventions.
- “Mackintoshes” (page 76): in the original text they talk about a specific brand of raincoats used by men who frequented certain pub, and they refer to them by the name of the brand: Mackintosh. In Spain, this brand is not that famous (at least in the present), so writing it in the target text could lead to confusion. The solution I gave to this problem is generalization: I translated it as “gabardinas” because the brand is irrelevant for the reader to have an idea of the aspect of these men.
- “Pretty police” (page 77): is a concept used to talk about police officers whose task was to persecute gays and lesbians. Such term does not exist in Spanish, and neither does a phrase that fits into its definition. For solving this problem I relied on the strategy of generalization: it is understood that, in this context, “policía” refers to the oppressive acts they exerted over the LGBT community.
- “CDC” (page 79): “CDC” is the English acronym for “Centers of Disease Control”. In Spain there are no CDCs, but this health protection agency seems to be very prestigious and, in spite of existing exclusively in the United States, its

official website [...] is available in Spanish too and the agency has an official name in this language, which is “Centros para el Control y la Prevención de Enfermedades”. Even though the Spanish reader may not know what this agency is, its name is a good hint that makes it easy to grasp what it is about without further explanation. The translation strategy applied to this case was equivalence, as this is the equivalent term proposed by the CDC itself.

- “On shore leave” (page 80): the idea represented by this concept does have a name in Spanish: “con franco de ría.” “Shore leave”, or “franco de ría” in Spanish, is the permission sailors get to spend certain amount of time on shore. However, “franco de ría” can result too technical for the average reader, who may not understand what it means. This is why I decided to use the strategy of description and translate it as “con permiso para bajar a tierra.” By doing this, I make sure the target reader understands what it refers to. As this text is not related to the naval lexical field there is no loss in meaning if we do not translate using the technical word.
- “America” (page 80): it is common to refer to the United States as “America” but in Spain we distinguish more between the country and the rest of the continent. Moreover, I decided to translate it as “Estados Unidos” because I consider we must give visibility to the rest of the countries that are part of America and not limiting it to the United States. The strategy I followed in this case is particularization.
- “Zap protest” (page 82): a “zap protest” refers to a public action that aims to humiliate a public figure and berate LGBT-phobic attitudes. As in Spanish there is no phrase or word that has this meaning, the strategy of adaptation is useful to translate this term: I used “escrache” because “zap” is a kind of “escrache” done in a specific situation that involves the vindication of LGBT rights.

### 5.1.2 Linguistic aspects

When referring to linguistic problems I will mainly talk about expressions or concepts that need some type of modification to provide fluency of reading and style to the target text. In many cases the problem lies in the fact that a literal translation would not sound natural. Usually, it is necessary to add, omit or change some elements. Linguistic problems do not involve an instrumental problem, as happens with cultural problems, but skills in the target language to be able to find appropriate solutions.

I include below a few cases, which, by way of examples, may help illustrate the variety of linguistic problems I found and the type of strategies I proposed to provide adequate translations:

- “I think she felt even more vulnerable”: a literal translation with no added elements would make this sentence sound empty in content, as if it was unfinished. In my view, explicitation was the most adequate strategy, indicating the second term of comparison (“que yo”).
- “To be out and proud”: there is no idiomatic expression that equates to this phrase, so I had to rely on amplification, that is, to translate it in a non-idiomatic or compact way. The translation to Spanish, thus, would be “estar orgulloso de haber salido del armario”.
- “Gay scene”: “escena gay” does not make much sense in Spanish. I used the strategy of equivalence and chose an expression with equivalent meaning which, in my view, captures the meaning more adequately. My proposed translation for “gay scene” is “vida gay”.
- “Giant shop window of a place”: as in the first example of this section, a literal translation would seem unfinished, and in this case the strategy of explicitation helped me to make the meaning clear by adding information that is implicit in the original text. In this way, I decided to translate this as “un enorme escaparate de la vida gay de la ciudad”.
- “Very closeted background”: “closeted” has no translation nor equivalent in Spanish. I decided to translate it as “tradicional”, which is not that specific but due to the context in which it is written, it is understood that it refers to the LGBT sphere. That is, in this case, the strategy of modulation was the one I chose to cater for the problem that a lack of equivalent posed.

- “Incandescently angry and incandescently joyous”: a literal translation would result in a too long and unnatural reading in the target language. An equivalent collocation is needed, and I decided a good option was “increíblemente enfadado e increíblemente feliz”.
- “I could have sex [...]”: I consider that a literal translation with no added elements would entail a connotative loss. The phrase in Spanish needs something that emphasizes the speaker’s relief or joy, and the strategy used for that purpose is explicitation (I added “por fin” to “podía tener sexo [...]”)
- “I was diagnosed”: in Spanish this sentence sounds incomplete without adding “SIDA”; it needs the direct object to be complete. This means that in the translation process I had to rely on the strategy of explicitation and mention what the diagnosis was.
- “Complete mollusc”: “mollusc” is not a common insult, and thus it does not have a usual translation to Spanish. The solution for this problem began with understanding what “complete mollusc” means in this context and then translating it with an equivalent insult. Equivalence is, thus, the strategy I followed to translate this phrase, resulting in “repugnante desgraciado”.

## **6. TRANSLATION STRATEGIES**

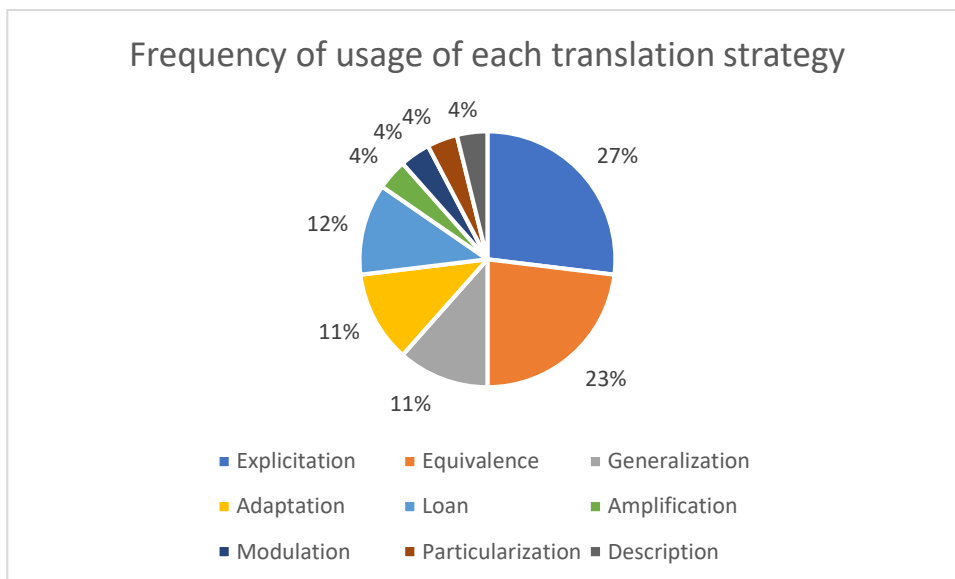
The process of translation involves the appearance of problems and difficulties that pose a challenge to the translator, whose task is to find the most adequate and accurate translation for each of them. Guilford (in Hurtado, 2011: 281) stated that

si partimos de la definición de problema como una situación para la que el individuo no tiene una respuesta preparada y adecuada, advertimos que la variedad de situaciones problemáticas es ingente y que la resolución de problemas es esencialmente tan amplia como la propia conducta.

It is common that similar problems need similar solutions, and here I will talk about the strategies I have used and will analyse their frequency of appearance.

To develop the analysis of the strategies used I will follow Vázquez Ayora’s (1977), Zaro & Truman’s (1998) and Molina & Hurtado’s (2001) taxonomies on translation procedures. The strategies I have favoured have been explicitation and

equivalence, although a whole range of them have been used. Below a pie chart can be found that includes all the strategies I have relied on and their percentages of appearance.



Frequency of use of the strategies in this translation. The graphic shows the percentage in which each of the techniques has been used in relation to the total number of cases (26).

The strategy I have used the most (27%) is **explication**. Explication consists of expressing explicitly in the target text what is implicit in the source text. This strategy was especially useful when dealing with linguistic problems (out of the 7 times explication was applied, 5 of them are related to linguistic aspects). One possible reason is that the English language is much more concise than Spanish, which uses longer and more elaborate sentences. In this way, the words used to express a meaning in the source language of the text may, if translated literally, be unclear for the target reader. Explication can be useful to disambiguate meaning in the target text, whose reader is not so familiar with the context depicted. In the five linguistic problems solved by explication, the issue was that a literal translation would be deemed insufficient or incomplete, and explication was needed to avoid a loss in meaning. The two remaining problems, connected to cultural aspects, entail a difficulty in comprehension because a plain translation would be confusing for a Spanish readership that, probably, does not know the concepts mentioned.

The second strategy most frequently used, **equivalence**, solves 23% of the problems. Unlike explication, it is equally used to solve both cultural and linguistic problems. All the cultural issues that required this strategy have to do with governmental bodies or institutions: “Home Office”, “CDC” and “Trade and Industry Secretary”. The



reason for this is that the United Kingdom and Spain have different governments and organisms, and thus it is difficult to find one that exists in both countries. The strategy of equivalence helped me find institutions of the target culture that fulfil the same or similar tasks as the source culture, so that it does not result confusing for the Spanish readership. In the 3 cases related to linguistic aspects, the problem was that a literal translation would be understandable but would sound unnatural, and that can be solved by means of equivalent concepts.

There is a considerably big gap between the percentage of use of explicitation and equivalence and the other strategies. The next strategies in terms of recurrency are generalization, adaptation and loan, and all of them appear in 12% of the cases. **Generalization**, as proposed by Molina & Hurtado (2001), implies the translation of a concept using a more general or neutral term. All the problems I found that needed this strategy are cultural issues, concepts that are unknown or irrelevant for the average Spanish reader. Generalization is a way of simplifying the text without losing important information or connotations. **Adaptation** also appears in Molina & Hurtado's taxonomy, and consists in the replacement of a cultural element by another that belongs to the target culture. As the definition indicates, this strategy generally solves cultural problems: "Mrs. Thatcher", "zap protest" and "Police Federation" require to be modified when translated not to break the fluency of the text and for the target reader to get its meaning clear. Finally, the same number of cases posed a problem that needed the strategy of **loan** to be translated. Following this technique implies integrating a foreign word or expression in the target language. Loan can be pure or naturalized, depending on the degree of modification the foreign word receives once it is integrated. The three cases present in the translation are pure loans: "Gay's the word", "Scottish National Camps Association" and "Fleet Street". For reasons mentioned in the analysis of the translation problems, these three concepts have been left untranslated, but common to all of them is the fact that their non-translation does not threaten the intelligibility of the text.

As **modulation, particularization and description** were only used once, I cannot talk about common patterns of appearance. Modulation, which appears in Vázquez Ayora's 1977 taxonomy, happens when the point of view of a phrase or expression is changed. I applied this technique to translate "closeted", as the context of the text compensates the loss of meaning this translation may entail. Particularization, proposed by Molina & Hurtado (2001), is the opposite to generalization, and it is defined as the use

of a more specific or precise term to translate a word or expression. In the excerpt I decided to translate “America” as “Estados Unidos”, even if I could have translated it as “América”, because I did not want to take visibility off the rest of countries of that continent. Finally, description (also present in Molina & Hurtado’s classification) consists in replacing a term by its description. This technique was very useful when translating “on shore leave”, as it is a technical term that has to be described so that any reader can understand what it means.

## 7. DOCUMENTATION PLAN

In this section I compile all the sources I have consulted in order to solve all the problems found in the text and provide the most accurate translation possible. The table below includes the concepts and information searched, the sites in which the information was found and the reasons for each of the consults.

<b>Information searched</b>	<b>Means of research</b>	<b>Where to find the information searched</b>	<b>Justification of the search</b>
<b>Tim Tate’s biography</b>	Internet: <i>Google</i> search engine (Tim Tate)	<a href="http://timtate.co.uk/about/">http://timtate.co.uk/about/</a>	This information was necessary for the general introduction of this dissertation and also for the “Extratextual factors” section.
<b>1984 miners’ strike</b>	Internet: <i>Google</i> search engine (Wales miners’ strike 1984)	<a href="https://www.bbc.co.uk/wales/history/sites/themes/society/industry_coal06.shtml">https://www.bbc.co.uk/wales/history/sites/themes/society/industry_coal06.shtml</a>	An overall view of the story that motivated the writing of this book was very useful to be familiar with the text I was translating and to understand better the uncommon structure of the text. Also, it was necessary to talk about the context in which the book was written,
	Internet: <i>Google</i> search engine (Tim Tate’s <i>Pride</i> )	<a href="http://timtate.co.uk/books/">http://timtate.co.uk/books/</a>	

			again included in the “Extratextual factors” section.
<b>John Saunders’ case</b>	Internet: <i>Google</i> search engine (John Saunders)	<a href="http://fighting-words.co.uk/employment-protection-appeal-june-1980">http://fighting-words.co.uk/employment-protection-appeal-june-1980</a>	Apart from being useful for context-placing purposes, it was necessary because there is an error in the original version of the text when this story is mentioned: it says “April 198” instead of “April 1980”, and this research was necessary to provide the correct date in the translation.
	Internet: <i>Google</i> search engine (Scottish National Camps Association)	<a href="http://www.lse.ac.uk/law/working-paper-series/2007-08/WPS2008-05-Mantouvalou.pdf">http://www.lse.ac.uk/law/working-paper-series/2007-08/WPS2008-05-Mantouvalou.pdf</a>	
<b>Centers of Disease Control</b>	Internet: <i>Google</i> search engine (Centers of Disease Control)	<a href="https://www.cdc.gov/Spanish/acercaCDC/organizacion.html">https://www.cdc.gov/Spanish/acercaCDC/organizacion.html</a>	This information was helpful to clarify what CDC are and to get the correct name it receives in Spanish.
<b>Police Federation</b>	Internet: <i>Google</i> search engine (Police Federation)	<a href="https://www.polfed.org/about-us/aims-objectives/">https://www.polfed.org/about-us/aims-objectives/</a>	Finding information about the England and Wales Police Federation was crucial to understand its objectives and find a Spanish institution that could play a similar role.
<b>Meaning of words from the text</b>	Internet: monolingual dictionaries	Lexico Dictionary: <a href="https://www.lexico.com/en">https://www.lexico.com/en</a> Collins Dictionary: <a href="https://www.collinsdictionary.com/">https://www.collinsdictionary.com/</a>	These are the dictionaries I have consulted when I did not know the meaning of some word or wanted to clarify its meaning. Urban Dictionary was especially useful to translate colloquial concepts.

		Urban Dictionary: <a href="https://www.urbandictionary.com/">https://www.urbandictionary.com/</a>	
<b>Language equivalences and translation of words from Spanish to English</b>	Internet: bilingual dictionaries	Collins Dictionary: <a href="https://www.collinsdictionary.com/es/">https://www.collinsdictionary.com/es/</a>  WordReference: <a href="https://www.wordreference.com/">https://www.wordreference.com/</a>	These dictionaries were practical when I needed help in finding the adequate word in English for what I wanted to express.

## 8. CONCLUSIONS

Cultural and linguistic problems are frequent in *Pride* because its translation requires the context and voices of the source text to be adapted to the target readership. The translator must ensure all the concepts and terms mentioned in the extract pose no difficulties for the Spanish reader. As this book groups various genres, there is more diversity in the translation problems it may lead to, and this entails a higher variety of the strategies used to solve them, too. In the passage I have translated, explicitation and equivalence are the most recurrent strategies. These strategies are useful for the translation of cultural aspects, as they consist in making concepts easier for the target readership to understand. Explicitation and equivalence help close the gap between the source text and the target reader.

As I mentioned above in the text, Tim Tate does not presuppose the readers to have deep previous knowledge about the context this book revolves around. This facilitates the process of translation, as the context he places tends to be enough both for the source and target readers. Nevertheless, when this contextual frame presents some difficulty, it is usually related to information that is too specific and irrelevant for a Spanish public, or too vaguely explained and needs some kind of clarification. The

strategies of generalization and description were practical, too, when dealing with these problems.

The analysis of the translation process, problems and strategies used shows that cultural problems appear more frequently than linguistic problems. Nonetheless, linguistic issues are solved in a more homogeneous way: half of them (5) were solved by means of explicitation. Meanwhile, the sixteen cultural problems I encountered are scattered into several different techniques (explicitation, equivalence, generalization, adaptation, loan, particularization and description) and none of them predominates over the others.

This dissertation has allowed me to put into practice the skills and knowledge I acquired during my degree, specifically in the three translation subjects I mentioned before. I have been able to carry out a longer translation task and analyse the linguistic and extralinguistic factors that affect this process. Moreover, this dissertation has been enriching in a wider sense, as I have learnt new concepts and interesting stories when dealing with the different translation problems.

I am thankful for having been able to do this dissertation on the idea I had originally, and I have greatly enjoyed doing a longer translation than usual. I decided to focus on translation because I loved what I learnt about it during my studies, and after this dissertation I know that I want to continue learning and practising it. Finally, I would like to mention and thank my tutor for being so helpful and patient during this process.

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## 10. APPENDIX

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### 1. Original text and translation aligned.

<p>CHAPTER SIX: GAY'S THE WORD</p> <p>Mrs Thatcher's government was socially, as well as fiscally, right wing. It dismissed a Home Office recommendation that the age of consent for same-sex sexual activities should be reduced from twenty-one to eighteen and refused to decriminalise homosexuality in Northern Ireland, which had been excluded from the 1967 Sexual Offences Act. In March 1980 it also rejected an amendment to a Housing Bill that would have given gay and lesbian couples the security of tenure already accorded to heterosexual couples. But these decisions, which now seem archaic, reflected what were then the prevailing attitudes throughout the country.</p> <p style="text-align: center;">—</p>	<p>CAPÍTULO SEIS: GAY'S THE WORD</p> <p>El gobierno de Margaret Thatcher era, tanto social como económicamente, de derechas. Rechazó una recomendación del Ministerio del Interior de que la edad de consentimiento sexual entre personas del mismo sexo se redujera de 21 a 18, y se negó a despenalizar la homosexualidad en Irlanda del Norte, que había sido excluida de la Ley de Delitos Sexuales de 1967. En marzo de 1980, además, rechazó una enmienda a una ley de vivienda que hubiera dado a las parejas gays y lesbianas la seguridad de acceso a una vivienda permanente que ya tenían las parejas heterosexuales. Pero esas decisiones, que hoy parecen anticuadas, eran un reflejo de las actitudes que prevalecían en el país.</p> <p style="text-align: center;">—</p>
<p>RAY GOODSPEED</p> <p>People talk now about the laws back then – the laws against us. But it wasn't the laws that really did you in; it was social attitudes. It was the idea that gays were sad, ridiculous, child molesting and pathetic: all of those things together, somehow. Gay men were dangerous people, in grey Mackintoshes, who preyed on children. That was society's attitude.</p>	<p>RAY GOODSPEED</p> <p>Ahora se habla mucho de las leyes de entonces, las que iban contra nosotros, pero no eran las leyes lo que de verdad nos dejaba en la estacada; era la actitud de la sociedad. Era la idea de que los gays éramos lamentables, ridículos, pederastas y patéticos. Los gays eran hombres peligrosos que llevaban gabardina y abusaban de niños. Esa era la actitud de la sociedad.</p>



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In April 1980, John Saunders, a maintenance worker at the Scottish National Camps Association, was sacked for being gay. He complained to the Employment and Appeal Tribunal but it upheld the dismissal, ruling that ‘a reasonable employer might consider a homosexual person a risk.’

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NICOLA FIELD

We were viewed with disgust and ridicule. That was around us all the time: we were shouted at in the street. I was once on the tube and a group of blokes hissed at me, ‘Lesbian!’ It was said in a threatening ‘we know what you are and, when the time is right, we’ll come to get you’ kind of way. On another occasion – again on the tube – a group of Nazis started singing ‘kill the queers, gas the Jews.’ I wanted to stand up and confront them, and scream at them until everyone joined in. But my girlfriend – who was black – stopped me: I think she felt even more vulnerable.

STEPHANIE CHAMBERS

I knew that the world around me was really homophobic. This was the early 1980s, [when] to be out and proud meant

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En abril de 1980, John Saunders, un encargado de mantenimiento de la Scottish National Camps Association, fue despedido por ser gay. Puso una reclamación en el Tribunal de Apelación para los Asuntos Laborales del Reino Unido, pero la decisión se mantuvo, alegando que «un jefe razonable podría considerar a una persona homosexual un riesgo».

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NICOLA FIELD

La gente nos miraba con desprecio y mofa, y no podíamos librarnos de eso: incluso nos gritaban por la calle. Recuerdo una vez que estaba en el metro y unos tíos me llamaron, entre dientes, lesbiana. Lo dijeron en un tono amenazante, como queriendo decir «sabemos lo que eres y te pillaremos en cuanto podamos». En otra ocasión (también en el metro), unos nazis se pusieron a cantar «matar a los maricas y gasear a los judíos». Quise levantarme y plantarles cara, y gritarles hasta que todo el mundo se me uniera. Pero mi novia, que era negra, me paró los pies: supongo que ella se sentía aún más vulnerable que yo.

STEPHANIE CHAMBERS

Yo ya sabía que el entorno en el que vivía era tremendamente homófobo. A principios de los 80, estar orgulloso de

you could get beaten up. That happened to me once: I was coming out of The Bell, a gay pub in London, with another woman and on the way home I was hit because I wouldn't let a man touch me. He was drunk – not that this should make a difference: he was trying to kiss and touch me and I didn't want that. So he hit me and I fell on the ground.

Even walking down the street hand in hand with a girlfriend was something I wouldn't do. I knew I would be beaten up if I did.

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In spite of this prejudice and harassment, a vibrant gay scene was emerging in London. A new weekly newspaper, *Capital Gay*, began publishing, and Heaven, the country's first major commercial gay nightclub, which had opened its doors in 1979, was rapidly attracting huge – often hedonistic – crowds.

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#### PAUL CANNING

There were bad things going on then. In some places the pretty police were still going. And people were still being fired, and there were gay murders. But it wasn't a catalogue of horror: there was a vibrant, exciting social scene in London. It wasn't like that ten years before but, in the early 1980s, it was all taking off. Heaven was

haber salido del armario podía suponer que te dieran una paliza. A mí me pasó una vez: estaba saliendo de The Bell, un bar gay de Londres, con otra mujer, y de camino a casa un hombre me pegó porque no dejé que me tocara. Estaba borracho, pero eso no cambia nada: intentó besarme y tocarme y yo no quería. Entonces me pegó y caí al suelo.

No podía ni pasear de la mano con mi novia. Sabía que si lo hacía me darían una paliza.

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A pesar de todos los prejuicios y el acoso, la vida gay iba ganando fuerza en Londres. Nació un periódico semanal, el *Capital Gay*, y Heaven (la primera gran discoteca gay), que había abierto en 1979, cada vez atraía a grupos más grandes y hedonistas.

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#### PAUL CANNING

La cosa pintaba mal por aquel entonces. La policía seguía yendo a algunos sitios. Y aún nos despedían, e incluso mataban, por ser gais. Pero tampoco era la casa de los horrores: el ambiente en Londres era vibrante y fascinante. Diez años atrás no era así, pero a principios de los 80 la cosa empezó a cambiar. Heaven era enorme,

<p>enormous – a giant shop window of a place. It was really vibrant and you could live a whole life completely safely within that cosmopolitan scene in London.</p>	<p>como un enorme escaparate de la vida gay de la ciudad. Era un sitio muy vivo donde podías sentirte completamente a salvo dentro de esa escena cosmopolita londinense.</p>
<p><b>BRETT HARAN</b></p> <p>I'd come from a very closeted background so, when I moved to London with my first boyfriend, my eyes were suddenly opened to a whole new world of exciting possibilities. It was thrilling to see the many facets of gay life in London, from drag and leather bars and discos, to the younger alternative scene at The Bell in King's Cross – a place where I made many lasting friendships.</p> <p>I remember going to The Coleherne pub in Earl's Court for the first time and seeing all the 'clones' – gay men wearing checked shirts, jeans and moustaches so that they all looked identical, hence the word 'clone'. I was completely fascinated. I'd never seen anything like this before – certainly not in Oldham. But my most overwhelming feeling was this sense of elation; of going to places where there were other young people like me and who were happy to be in their own skin.</p>	<p><b>BRETT HARAN</b></p> <p>Habiendo crecido en un entorno muy tradicional, cuando me mudé a Londres con mi primer novio descubrí todo un mundo de posibilidades. Fue apasionante ver las muchas caras de la vida gay en Londres, desde bares y discotecas de <i>drags</i> y ropa de cuero hasta la escena alternativa más joven de The Bell en King's Cross, donde conocí a muchos de mis mejores amigos.</p> <p>Recuerdo la primera vez que fui al <i>pub</i> The Coleherne en Earl's Court y vi a todos los "clones" (hombres gais con camisas de cuadros, vaqueros y bigote que parecían idénticos, de ahí la palabra "clon"). Estaba totalmente fascinado. Nunca antes había visto algo así, y mucho menos en Oldham. Pero la sensación más abrumadora era la euforia de ir a lugares donde había otros jóvenes como yo que eran felices siendo ellos mismos.</p>
<p><b>MIKE JACKSON</b></p> <p>One day I finally realised there actually wasn't anything wrong with being gay.</p>	<p><b>MIKE JACKSON</b></p> <p>Un día por fin me di cuenta de que ser gay no tenía nada de malo, y toda la opresión</p>

<p>And all the layers of self-oppression fell away. You could no longer tell me now that what I felt wasn't natural. It was like stopping banging my head against a brick wall and, of course, I then went from zero to a million miles an hour.</p> <p>I was simultaneously incandescently angry and incandescently joyous. I could have sex and it could be guilt-free. I was only nineteen but it seemed like I had so much lost time to make up. I mean, I knew it was illegal for me to have sex – because the age of consent was still twenty-one – but, in a way, that also gave me a kick. And I went on this fantastic sex spree: it was wonderful.</p>	<p>que me había autoimpuesto se desvaneció. Ya nadie podía decirme que lo que sentía era antinatural. Fue como dejar de golpear mi cabeza contra un muro de ladrillo y entonces, naturalmente, pasé de cero a mil por hora.</p> <p>Estaba increíblemente enfadado e increíblemente feliz al mismo tiempo. Por fin podía tener sexo sin remordimientos. Solo tenía 19 años, pero sentía que tenía que recuperar mucho tiempo perdido. O sea, sabía que era ilegal que yo tuviera sexo (porque la edad de consentimiento aún era 21 años) pero, de algún modo, eso me dio un empujón. Y entonces empezó mi desenfreno sexual: fue maravilloso.</p>
<p style="text-align: center;">—</p> <p>In December 1981 the first death from a new and frightening disease was reported in London. A forty-nine-year-old gay man died in Brompton Hospital, after a three-month illness.</p> <p style="text-align: center;"><b><i>Time Out: 18 December 1981</i></b></p> <p>A rare and dangerous disease whose victims are almost exclusively homosexual and bisexual men has hit Britain ... His case is identical to a series of puzzling US reports collated by the federal Centers for Disease Control (CDC) in Atlanta ...</p>	<p style="text-align: center;">—</p> <p>En diciembre de 1981 se informó de la primera muerte causada por una nueva y alarmante enfermedad en Londres. Un hombre gay de 49 años murió en el hospital de Brompton tras tres meses de enfermedad.</p> <p style="text-align: center;"><b><i>Time Out: 18 de diciembre de 1981</i></b></p> <p>Una enfermedad desconocida y peligrosa cuyas víctimas son casi exclusivamente homosexuales y bisexuales ha azotado Reino Unido ... El caso de este hombre es idéntico a una serie de desconcertantes informes recopiladas por los Centros para</p>

<p>Speaking at a scientific conference in Chicago last month, Dr James Curran, who leads a CDC task force dealing with the problem, said, ‘Data suggests an epidemic of immune-suppression is occurring, primarily among homosexual men’ ...</p> <p>‘We have to be careful not to be alarmist,’ a London doctor closely involved said last week. ‘The numbers we are talking about are very small. But I think this problem is going to become a large one.’</p> <p>Though it would not be given the acronym for many months, the death in Brompton Hospital was Britain’s first official case of what would become known as HIV/AIDS. Many more soon followed.</p> <p><b>JONATHAN BLAKE</b></p> <p>In October 1982 all my lymph nodes were up. I couldn’t put my arms down by my side. So I went to my GP in the East End<sup>9</sup> and she said, ‘Shake my hand.’ I shook her hand and she held it in a special way. She explained that this was known as the Sailor’s Handshake. In times past, whenever a sailor on shore leave approached a prostitute, the first thing he would do is shake her hand in this special</p>	<p>el Control y la Prevención de Enfermedades (CCPEEU) en Atlanta ...</p> <p>Un mes antes, el doctor James Curran, que lidera un equipo de trabajo de los CCPEEU sobre el problema, dijo en un congreso en Chicago: «los datos sugieren que hay una epidemia de inmunosupresión que afecta principalmente a hombres homosexuales» ...</p> <p>«Tenemos que procurar no ser alarmistas», dijo un doctor cercano al caso la semana pasada. «Estamos hablando de unas cifras muy pequeñas, pero creo que el problema va a hacerse grande».</p> <p>Aunque las siglas se le atribuyeron meses después, esta muerte en el hospital de Brompton fue el primer caso oficial en el Reino Unido de lo que se conocería como VIH/SIDA. Pronto le siguieron muchos más.</p> <p><b>JONATHAN BLAKE</b></p> <p>En octubre de 1981 todos mis ganglios linfáticos estaban inflamados. No podía bajar los brazos. Fui a mi médico de cabecera y me dijo: «Dame un apretón de manos». Le di la mano y ella la agarró de una forma especial. Me explicó que eso se conocía como el Saludo del Marinero. En el pasado, cuando un marinero con permiso para bajar a tierra se acercaba a una prostituta, lo primero que hacía era</p>
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<p>way: he was actually checking her lymph node at the elbow and, if it was up, that was a sure sign of syphilis and he wouldn't go with her.</p> <p>I hadn't had a recent syphilis test so the doctor suggested I went for one. I went to Middlesex Hospital and they took a biopsy and it came back as HTLV-III (the precursor name for HIV) and that was the start of it: I was diagnosed. At that point, the doctors didn't really know much about the disease. All they knew was that this virus was attacking my immune system. But they didn't know why, or where it came from.</p> <p>But in 1974 I had lived in America for ten months. Later, in 1981, I'd stayed in New York and San Francisco and got involved with the whole gay scene and the gay bath houses. And I realised that San Francisco was where I met my virus.</p> <p>But what the doctors did know was it was killing people. And so, basically, from that moment on, I thought I was going to be dead within about three months. They didn't actually 'give' me three months – but there was talk which indicated that.</p> <p>My number was L1. I was 'Number One'; the first person at Middlesex Hospital to be diagnosed with HTLV-III. Every</p>	<p>darle la mano de esa forma: en realidad estaba comprobando el ganglio linfático de su hombro y, si estaba inflamado, significaba que tenía sífilis y no se iría con ella.</p> <p>No me había hecho una prueba de sífilis en un tiempo, y la doctora sugirió que me hiciera una. Fui al hospital de Middlesex, me hicieron una biopsia y el resultado fue HTLV-III (el nombre precursor del VIH), y ahí empezó todo: me habían diagnosticado SIDA. En ese momento, los médicos no sabían mucho sobre la enfermedad. Todo lo que sabían era que ese virus estaba atacando a mi sistema inmunológico, pero no por qué o de dónde venía.</p> <p>En 1974 había vivido en Estados Unidos durante diez meses. Después, en 1981, había estado en Nueva York y San Francisco y me metí de lleno en la vida y las saunas gais. Entonces me di cuenta de que San Francisco es donde pillé el virus.</p> <p>Pero lo que los médicos sí sabían es que el virus mataba gente. Y, básicamente desde ese momento, pensé que en unos tres meses estaría muerto. En realidad no me «dieron» tres meses, pero lo que decían apuntaba a eso.</p> <p>Mi número era el L1. Era el “Número Uno”; la primera persona en el hospital de Middlesex en ser diagnosticada con</p>
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<p>hospital had their own system and I don't think anyone has ever tried to piece together the whole numbering system to see who was first nationally but I was certainly an early diagnose.</p> <p>So I got my diagnosis in October 1982. In December I tried to commit suicide. I was going to do it the Roman way (largely because I didn't know any other way): I was going to lie in a warm bath, slit my wrists and slink off into oblivion. I got in the bath and everything was prepared. But I just couldn't do it. I am my mother's son: I seriously could not bear the thought that someone was going to have to come in and clean up the mess. So then I thought, 'Well, if you can't kill yourself, you better get on and live.' And that was really difficult because I had stopped going out: I felt unclean, a pariah. I had this killer virus and I didn't want to infect anyone. My self-esteem was on the floor and I really didn't know what to do.</p>	<p>HTLV-III. Cada hospital tenía su propio sistema y no creo que nadie haya intentado cuadrar todos los sistemas numéricos para ver quién fue el primero a nivel nacional, pero yo fui sin duda un diagnóstico temprano.</p> <p>En octubre de 1982 recibí el diagnóstico, y en diciembre intenté suicidarme. Iba a hacerlo al estilo romano (porque no conocía otro modo): pensaba darme un baño caliente, cortarme las muñecas y pasar al olvido. Me metí en la bañera, con todo preparado, pero no pude hacerlo. Soy hijo de mi madre: no podía soportar la idea de que alguien tuviera que entrar y limpiar el estropicio. Entonces pensé: «bueno, si no puedes matarte será mejor que sigas adelante». Eso fue muy difícil porque había dejado de salir: me sentía sucio, un paria. Tenía un virus mortal y no quería contagiar a nadie. Mi autoestima estaba por los suelos y no tenía ni idea de qué hacer.</p>
<p>—</p> <p>In May 1983 the <i>Sun</i> responded to the growing AIDS crisis with the headline: <b>US GAY BLOOD PLAGUE KILLS THREE IN BRITAIN</b>. Throughout the inherently homophobic tabloid press, AIDS was portrayed as punishment for 'immoral' behaviour.</p>	<p>—</p> <p>En mayo de 1983 el periódico <i>The Sun</i> respondió a la creciente crisis del SIDA con el titular: «<b>LA PLAGA DE LA SANGRE GAY ESTADOUNIDENSE MATA A TRES HOMBRES EN REINO UNIDO</b>». En toda la prensa amarilla, inherentemente homófoba, el SIDA se trataba como un castigo por comportamiento "inmoral".</p>

<p style="text-align: center;"><b>Derek Jameson, (then) Editor of the Daily Star</b></p> <p>‘Fleet Street does not like homosexuals. They think it is abnormal, unnatural and evil because it is wrong.’</p> <p><b>BRETT HARAN</b></p> <p>In the right-wing and red-top tabloids, the attitude to gays was pretty vile – it was just appalling. AIDS was labelled ‘the gay plague’. The implication was that AIDS was the product of ‘the gay lifestyle’ and gay men who contracted the HIV virus were not deserving of public sympathy or compassion.</p> <p>In 1983, just after Cecil Parkinson, the government’s Trade and Industry Secretary, had been exposed for having an affair with his (female) secretary, there was a cartoon in the <i>Evening Standard</i>: it depicted a Whitehall minion saying, ‘You can cross Parkinson off the queer list, sir.’ I was involved in the Labour Campaign for Gay Rights and we were so outraged that this cartoon had appeared that we decided to do a zap protest at the offices of the <i>Standard</i>. We got some leaflets together with the aim of getting into the newsroom to challenge the journalists: we wanted to tell [them] that the cartoon was</p>	<p style="text-align: center;"><b>Derek Jameson, (entonces) editor del Daily Star</b></p> <p>«A la calle Fleet no le gustan los homosexuales. Piensa que son anormales, antinaturales y perversos porque la homosexualidad está mal».</p> <p><b>BRETT HARAN</b></p> <p>En la derecha y los tabloids sensacionalistas, la actitud hacia los gays era bastante repugnante, simplemente espantosa. Al SIDA se le llamaba “la plaga gay”. La idea era que el SIDA era producto del “estilo de vida gay” y que los hombres que habían contraído el virus VIH no merecían la compasión ni caridad ciudadana.</p> <p>En 1983, justo después de que saliera a la luz que Cecil Parkinson, el ministro de Comercio e Industria, tenía un romance con su secretaria, se publicó una viñeta en el <i>Evening Standard</i> que mostraba a un secuaz del gobierno diciendo: «Puede tachar a Parkinson de la lista de maricas, señor».</p> <p>Yo formaba parte de la campaña del Partido Laborista por los derechos de los gays, y estábamos tan indignados por esa viñeta que decidimos hacer un escrache en las oficinas del <i>Standard</i>. Juntamos algunos panfletos para intentar entrar a la redacción y desafiar a los periodistas: queríamos decirles que la viñeta era</p>
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<p>homophobic and to call on them to oppose homophobia in the <i>Standard</i>.</p> <p>Amazingly, we managed to get past the guys on the main door of the building and got into the newsroom. Security was alerted and the next thing I knew I was being pushed up against the wall by some complete mollusc who had his hand round my throat, after which we were all unceremoniously ejected from the building. I don't think the <i>Standard</i> reported it but we made the headlines in <i>Capital Gay</i>.</p>	<p>homófoba y exigir que el <i>Standard</i> se opusiera a la homofobia.</p> <p>Sorprendentemente, conseguimos dejar atrás a los tíos de la puerta principal del edificio y entramos en la redacción. Llamaron a seguridad y lo siguiente que recuerdo es estar contra la pared con un repugnante desgraciado agarrándome del cuello. Después de eso nos echaron del edificio sin miramientos. No creo que el <i>Standard</i> hablase de ello, pero llegamos a los titulares del <i>Capital Gay</i>.</p>
<p>PAUL CANNING</p> <p>The <i>Daily Express</i> ran really horrible cartoons showing mincing gay men – I mean, really over the top; just horrible. So a lot of us invaded the <i>Daily Express</i> building on Fleet Street. We went right into the newsroom, shouted and turned some bins over. We didn't get nicked: you could do stuff like that in those days.</p>	<p>PAUL CANNING</p> <p>El <i>Daily Express</i> publicaba viñetas horribles sobre hombres afeminados (o sea, se pasaban de la raya); era horrible. Entonces, muchos ocupamos el edificio del <i>Daily Express</i> en Fleet Street. Fuimos directos a la redacción, gritamos y volcamos algunas papeleras. Y no nos pegaron: en esa época podíamos hacer ese tipo de cosas.</p>
<p>—</p> <p>The growing vocal demands of 'minorities' – gays, lesbians and Afro-Caribbean citizens – in Britain's increasingly polarised communities were perceived as a threat to public order. At the Conservative Party conference in October 1982, a senior police officer</p>	<p>—</p> <p>Las crecientes reivindicaciones en defensa de las "minorías" (gais, lesbianas y ciudadanos afrocaribeños) en un país cada vez más polarizado se entendieron como una amenaza al orden público. En el congreso del Partido Conservador de octubre de 1982, un policía de alto rango</p>

<p>warned delegates that society faced an existential problem.</p>	<p>alertó a los delegados de que la sociedad se enfrentaba a un problema existencial.</p>
<p><b>Inspector Basil Griffiths, Deputy Chair of the Police Federation</b></p>	<p><b>Inspector Basil Griffiths, vicepresidente de la Asociación Policial</b></p>
<p>There is, in our inner cities, a very large minority of people who are not fit for salvage ... The only way in which the police can protect society is quite simply by harassing these people and frightening them so they are afraid to commit crimes.</p>	<p>En las ciudades del interior hay una gran mayoría de gente que no es apta para ser protegida ... La única forma en la que la policía puede proteger a la sociedad es simplemente hostigándoles y amenazándoles para que les dé miedo cometer crímenes.</p>