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Original Spanish article: "La Escritora Ana María Matute Muere a los 88 Años" by Carles Geli, published on the *El País* website in 2014, available here:  
[https://elpais.com/cultura/2014/06/25/actualidad/1403686135\\_962240.html](https://elpais.com/cultura/2014/06/25/actualidad/1403686135_962240.html)

### **Guidance on reading the sample translation**

Don't just assume that the sample translation is the "only right answer". All translations can be improved. This translation is one of many possible solutions. Read the text critically as you compare it to your own. See where you prefer your own translation solutions. Remember that you can find notes on the translation at the end of [this article](#).

### **Sample translation starts here:**

The writer Ana María Matute, winner of the 2010 Cervantes prize, academic and leading author of the post-war period, died on Wednesday, at her Barcelona home, a month before her 89<sup>th</sup> birthday. Just a few months ago, she was responsible for awarding this year's edition of the Nadal prize in Barcelona, where she first came into the world on 26 July 1925.

Realist, fantasy and children's literature were the three genres that characterised her work, which had a deceptively simple style that veiled human complexity. Matute had just delivered her latest novel, *Demonios Familiares* ("Family Demons"), to the Destino publishing house, for release in September.

In the words of Emili Rosales, editor of *Destino* magazine: "She played a significant part in the post-war period, from a sociological perspective, as a woman who took a key role in making a

way for herself in a man's world, and a literary one, by reflecting reality through stark, poetic lines, with a dose of irony."

A mischievous child, Ana María Matute would be deliberately naughty. Her nickname Totitos forgotten, her mother would bellow her full name and shut her in the darkroom installed in the house. There, in total darkness, she would hone her imagination, which primarily produced goblins, kings and enchanted children with fairy friends. These companions would help her forge one of the most powerful imaginations in Spanish post-war literature.

Her vibrant inner world quickly began to bear fruit. Born in Barcelona, in 1925, she recalled having already written a story by the age of five. It was about a boy who wore a very, very long dress, which a goblin helped him take up. After taking it up, however, the boy grew and the dress became too short. Her head was full to bursting with all the classic stories by Anderson, Grimm and Perrault, not to mention the maids' contributions, which she heard from her hiding place under the ironing boards.

Especially influenced by memories of the bombs of the Spanish Civil War—an episode she always portrayed from a child's perspective, perhaps because she had no other—, her marital troubles (she married the writer Eugenio de Goicoechea in 1952) affected both her personal life and literary works. In the latter arena, she enjoyed a brilliant career as one of the greatest voices in post-war Spanish literature. Having already been distinguished with the Café Gijón award for *Fiesta al Noroeste* ("North-East Festival"), in 1952, this honour was followed by the Miguel de Cervantes and the *Crítica* prizes for literature, for *Los Hijos Muertos* ("The Dead Children"), in 1959.

At a personal level, she survived because, despite everything, she was a strong woman. With her intense personal commitment to morality and professionalism, Matute never concealed her intellectual or ideological preferences. In an interview with *El País* last summer, she confessed: "I have always been left-wing, but not committed to a party. What I aspire to is a desire for justice and not being cheated. Naïve and innocent I am, but stupid I am not".

Her finest year was 1996, when publication of her majestic *Olvidado Rey Gudú* ("Forgotten King Gudú"), a lovely tale that became one of her most successful works and, without a doubt, returned her to the most prominent shelf in the bookshops, coincided with her election as a



member of the Spanish Academy, to occupy chair “K”. She joined the institution two years later, with a speech that closely echoed her fantasy world, entitled *En el Bosque* (“In the Forest”).

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