

TRANSLATION AND CENSORSHIP IN THE FRANCO YEARS AND THE TRANSITION PERIOD. Raquel Merino Álvarez, ed. *Traducción y censura en España (1939-1985): estudios sobre corpus TRACE. Cine, narrativa, teatro*. León y Bilbao: Servicio de Publicaciones de la Universidad de León y de la Euskal Herriko Unibertsitatea, 2008.

This book is the result of a consolidated research project (TRACE) involving researchers from the Universidad de León and the Euskal Herriko Unibertsitatea. The overall aim of the project is to study the reception, translation and censorship of translated texts in the Franco era, from 1939 to 1985 in Spain. In 2000 the first collective volume, *TRACE, Traducción y censura inglés-español: 1939-1985* was published, as a preliminary analysis of the censored translation catalogues, compiled using the censorship records of the AGA (General Administration Archives) as a main source of information. In this second volume, the TRACE researchers offer us the results of their ongoing descriptive and methodological investigations.

The book is composed of six articles grouped in three sections: narrative, film and drama. The narrative section begins with Marisa Fernández López's paper on children and juvenile literature. She offers a detailed description of the different stages involved in building a corpus of texts of translated children's and juvenile literature that were subject to censorship processes during the different legislative periods of the Franco regime, from 1940 to 1984. According to Fernández, censorship during the regime was particularly strict in the revision of children's and juvenile literature because of the educative role these texts play, so these literary texts were expected to conform to the existing pedagogical, moral and ethical principles and ideas. The first step involved in building this corpus is the elaboration of a list of authors and works on which to base the search of censorship records. A group of censored texts can then be defined, text pairs established and finally a selection made of those parts of the text that are supposed either to have been manipulated by censorship or to have been subject to prior/ self censorship

because they had already had problems in the source system.

The second paper in the narrative section deals with the Spanish system's reception and translation of Emily Brönte's novel *Wuthering Heights*. After contextualising the novel and its author within the British source system, Eterio Pajares focuses on the process of censorship and carries out a comparative descriptive analysis of the different Spanish translations of Brönte's novel. The information obtained from the AGA censorship records from 1940 to 1983 with regard to *Wuthering Heights*, the main features of the novel and the obstacles to the import and/or edition of this work indicate a trouble-free and uncomplicated reception process. Pajares concludes that the resulting target text was a faithfully translated work with no impediments from the censors and that the modifications and changes found were mainly due to the cautious and prudent attitude of translators and editors. In an excellent annex to the article, all the editions of this novel published between 1936 and 1980 are listed, together with the library location of at least one copy of each edition.

José Miguel Santamaría López's research deals with fictitious translations, a very interesting phenomenon related to publishing policy from the 1940s to the 1970s, and the possible reasons for this. This phenomenon was particularly related to the appearance of popular genres in Spain during the 20th century, such as Western novels, and its main objective was to obtain the credibility and indulgence of the public. Santamaría offers an interesting compilation of translated and fictitiously translated Western literature in Spain. He focuses his attention particularly on one of the most famous American Western writers: Zane Gray. The translation and reception processes of Gray's work are traced from the first texts imported from Latin America to those carried out in Spain. This process is finally illustrated by a textual analysis of three of his works: *The Drift Fence*, *Twin Sombreros* and *30.000 on the Hoof* and the main changes and modifications that were carried out on these.

The last paper of this section opens up a new line of research within the TRACE research project, as it incorporates a new genre, the philo-



sophical essay, and a new source language, German. Ibon Uribarri Zenekorta's study deals with the contextualization and cataloguing of the Spanish translations of the German philosopher Immanuel Kant in the AGA censorship records. The situation of philosophy in Spain from the nineteenth century until the civil war is revised in an extensive section. The strength of the Church in Spain limited the representation of modern German philosophy during the Franco period from the pre-civil war years until the late 1960s, when the publishing silence was broken and the first philosophy translation projects appeared. Uribarri contextualizes the figure of the German philosopher in the source system and in order to elaborate a catalogue of translations describes the reception and translation process in Spain from the first partial translation that appeared in 1856. Finally, the author begins the textual research with a textual comparison of the *Critique of Pure Reason*. A detailed annex of the Spanish translations of the *Critique of Pure Reason* is also included.

In the section devoted to film studies, Camino Gutiérrez Lanza focuses on the methodology used to define, construct and analyse a very wide censorship catalogue such as the one on film. The construction of the so-called corpus 0 is based on textual, language and time limits. All the registers included in this corpus are cinema film texts with English as the source language and Spanish the target language and which were translated, censored and screened between 1951 and 1985. The second part of the paper deals with the process of constructing the corpus and the various sources of information used and information included in the TRACE index cards are described. Finally, Gutiérrez looks at the way the study of the different (con)textual fields of information such as the type of cen-

sorship, production, distribution and exhibition data, genre, etc. can be used to identify specific textual groups and to select representative samples and textual groups.

The volume closes with Raquel Merino's contribution on the translation of drama texts. She focuses on a specific case study: the translation and integration process of Mart Crowley's play *The Boys in the Band*. The 1975 production of this play was a milestone in the representation of homosexuality in Spain and had an enormous media impact. As Merino points out, it is important to bear in mind that homosexuality was the most taboo topic for the censors of the Franco regime, given their concern about any issue related to sexual morality. The reception of Crowley's play illustrates the process by which the topic of homosexuality was introduced into the Spanish drama scene by means of the translation of foreign texts. Merino carries out a textual study of the play starting from the analysis of contextual data obtained in the AGA censorship records and followed by a macro-textual and micro-textual analysis of pairs of fragments. This case study illustrates the tension that existed between the censorship apparatus and the different agents trying to publish or produce a text in a period of political involution.

The papers included in this volume represent an important step forward in our understanding and knowledge of translation policy and norms during the Franco period, revealing the close interaction between extra-textual factors and the practice of translation. In general, the research activities of the TRACE group have made an essential contribution to the configuration of a history of translation in Spain.

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