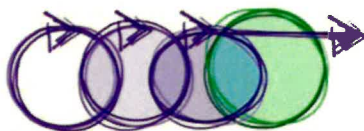


Compromiso Social y Traducción/Interpretación
Translation/Interpreting and Social Activism



Edited by
Julie Boéri and Carol Maier



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Translation/Interpreting and Social Activism

Edited by / Coordinado por
Julie Boéri – Carol Maier

ECOS
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Contents / Contenidos

Translation/Interpreting and Social Activism

Introduction <i>Julie Boéri and Carol Maier</i>	1
ECOS: 12 years breaking down the barriers of silence and languages <i>Leticia Sánchez Balsalobre, Jesús de Manuel Jerez, Eloísa Monteoliva García, Esther Romero Gutiérrez</i>	7
The languages of Tlaxcala: A short history of a long walk <i>Manuel Talens</i>	19
Resisting State Terror: Theorising communities of activist translators and interpreters <i>Mona Baker</i>	25
Babels' Interpreting Policy in the Athens European Social Forum: A socio-political approach to interpreting <i>Anastasia Lampropoulou</i>	28
Translating and Interpreting for the Police in Politicised Contexts: The case of Tayseer Allouny <i>Anne Martin and Mustapha Taibi</i>	38
"To win hearts and minds": Western translation policies towards the Arab World <i>Richard Jacquemond</i>	41
Activism and the Intensity of the Local: Translation, cultural politics and the East European "Other" <i>Ileana Dimitriu</i>	48
Promoting a More Republican Way of Life: The translator Juan G. de Luaces under the Franco dictatorship <i>Marta Ortega Sáez</i>	59
Translation, Migration and Feminism: The case of Chicana writers <i>María López Ponz</i>	72
Socio-political Constraints in the Production and Reception of the Communist Manifesto <i>Christina Delistathi</i>	82

		From Partial Modernisation to Total Transformation: Translation and activism in Late-Qing China	93
		<i>Martha P. Y. Cheung</i>	
1		Non-Sexist Translation and/in Social Change: Gender Issues in Translation	106
		<i>Olga Castro Vázquez</i>	
7		Teaching Translation for Social Awareness in Toronto	121
Romero		<i>Rosalind M. Gill and María Constanza Guzmán</i>	
19		From Ethics to Politics: Towards a new generation of citizen interpreters	134
		<i>Jesús de Manuel Jerez</i>	
25	interpreters	Free Software and Translation: OmegaT, a free software alternative for professional translation	146
		<i>Ignacio Carretero</i>	
28		Afterword by Moira Inghilleri: Exploring the task of the activist translator	152
		<i>Moira Inghilleri</i>	
38		Granada Declaration	156
		<i>Traducción/ Interpretación y Compromiso Social</i>	
41	world		
48			
59	under		
72			
82	nunist		

Introducción <i>Julie Boéri y Carol Maier</i>	159
ECOS: 12 años rompiendo las barreras del silencio y de las lenguas <i>Leticia Sánchez Balsalobre, Jesús de Manuel Jerez, Eloísa Monteoliva García, Esther Romero Gutiérrez</i>	166
Las lenguas de Tlaxcala: Pequeña historia de una larga marcha <i>Manuel Talens</i>	179
Resistiendo al terrorismo de Estado: Elaborar teorías sobre los colectivos de traductores e intérpretes activistas <i>Mona Baker</i>	185
La política de interpretación de Babels en el Foro Social Europeo de Atenas: Un enfoque sociopolítico de la interpretación <i>Anastasia Lampropoulou</i>	203
Traducción e interpretación policial en contextos politizados: El caso de Taysir Allouny <i>Anne Martin y Mustapha Taibi</i>	214
"Ganarse corazones y mentes": Las políticas de traducción occidentales hacia el mundo árabe <i>Richard Jacquemond</i>	226
Activismo e intensidad de lo local: Traducción, política cultural y el "Otro" de Europa del Este <i>Ileana Dimitriu</i>	234
Intentando fomentar un modo de vida más republicano: El traductor Juan G. de Luaces bajo la dictadura franquista <i>Marta Ortega Sáez</i>	246
Traducción, inmigración y feminismo: El caso de las escritoras chicanas <i>María López Ponz</i>	259
Limitaciones sociales y políticas en la producción y la recepción del Manifiesto Comunista <i>Christina Delistathi</i>	270
De la modernización parcial a la transformación total: Traducción y activismo en el último periodo de la Dinastía Qing <i>Martha P. Y. Cheung</i>	282

159	Traducción no sexista y/en el cambio social: El género como problema de traducción <i>Olga Castro Vázquez</i>	296
166	La enseñanza de la traducción orientada a la conciencia social en Toronto <i>Rosalind M. Gill y María Constanza Guzmán</i>	311
179	De la ética a la política: Hacia una nueva generación de intérpretes ciudadanos <i>Jesús de Manuel Jerez</i>	326
185	Software libre y traducción: OmegaT, una alternativa de software libre para la traducción profesional <i>Ignacio Carretero</i>	338
203	Epílogo de Moira Inghilleri: Exploración de la labor del traductor activista <i>Moira Inghilleri</i>	345
214	Declaración de Granada	349
	Bibliography / Bibliografía	351
	Appendices / Anexos	364
226	Index / Índice	370
234		
246		
259		
270		
282		

Promoting a More Republican Way of Life: The translator Juan G. de Luaces under the Franco dictatorship¹

Marta Ortega Sáez, *Universidad de Barcelona*

The following paper highlights the fact that translators are not only relevant figures in cultural terms but they are also political agents when they produce their translations, more specifically, when they are subjected to totalitarian regimes that exercise censorship over cultural manifestations. The translation I will address here is *Intemperie* (1945), based on the novel *The Weather in the Streets* by Rosamond Lehmann (1936). It was produced by Juan G[onzález]. de Luaces, who opposed the newly established regime. In order to fully appreciate the translator's political work, it needs to be contextualised in the historical period in which it was published: the Franco dictatorship (1939-1975). Despite the existence of a bureaucratic apparatus that submitted all materials to censorship before publication, the Francoist censorship machine was incoherent and fractured, thus, allowing anti-Francoist texts for publication. Luaces' translation into Spanish of *The Weather in the Streets* reflects his political and social engagement. Bearing in mind Maria Tymoczko's reflections on activist translation, I will provide an analysis of *Intemperie* – in order to show that translators may “use translation for particular ideological and activist goals” (2007:189).

Social Activism, Franco Dictatorship, Juan G[onzález-Blanco]. de Luaces, *The Weather in the Streets*, Censorship

Introduction

In March of 2007 I attended the 3rd Congress of AIETI (Asociación Ibérica de Estudios de Traducción e Interpretación) held at the Pompeu Fabra University in Barcelona. Among the many interesting presentations, one in particular caught people's attention and mine as well. Everybody in the room seemed quite surprised when Elena Bandín commented on some of the modifications she had found in the translation of Shakespeare's *The Taming of the Shrew* published by Juan Guerrero Zamora in 1975, and they were astonished when she referred to the many additions that make the Spanish version almost a feminist manifesto. For Guerrero Zamora to have made those transformations in 1975 seemed daring and challenging to the Regime, even though censorship in Spain had become less restrictive by that date (Bandín 2008:127-139).

But what about a translation published in Spain thirty years before Guerrero Zamora's, the translation of a book that dealt with such controversial issues for the Franco Regime as divorce, abortion, extramarital relationships, and independent women? This is precisely what happened with the text I will address here: the translation of Rosamond Lehmann's *The Weather in the Streets* from English into Spanish by Juan G[onzález]. de Luaces (referred to throughout as Luaces), published in 1945 (*cf.* Lehmann 1945). Using Luaces's work as an example, I will argue that translators are political agents/actors who have the power to redress the injustices found in polarised and conflictual societies such as that found in Spain during the first decades of the 20th century. In the case of Luaces, a supporter of the

Republican cause, I will demonstrate that he introduced subversive ideas in his translation of *The Weather in the Streets* at a time when censorship under General Franco's dictatorship was more inflexible.

The translator: Juan G[onzález-Blanco]. de Luaces (1906-1963)

In their Introduction to *A Companion to Translation Studies* Piotr Kuhniewicz and Karin Littau state:

We might well be entering a period of gestation in which the discipline [Translation Studies] seeks a new understanding of itself by turning to history: be this its history as a discipline, the history of theories of translation, the role that translation has played in book and publishing history, or a social-cultural history of the translator (2007:5).

The attempt to retrieve history is pertinent to Spain, where much work remains to be done about the identification and efforts of the men and women who worked as translators after the Civil War, some of whom turned to translation for the first time in the wake of General Franco's victory in 1939. One of the most prolific translators of that post-war period is Luaces, an opponent of the Franco dictatorship. Both his creative work and some of his translations, for example, *Intemperie*, suggest an activist position.²

In order to fully understand the historical context in which a translator produced his/her translation it is also necessary to understand the strategies and decisions made when the translation was produced. For this, Descriptive Translation Studies (DTS) is relevant and helpful, as Hermans explains:

The leading descriptivist questions are historical: who translates what, when, how, for whom, in what context, with what effect, and why? The last question requires delving into the motivation behind the choices made by translators and other actors. The answer was found in the concept of "a translation norm". If we know the prevailing norm of translation, we can assess whether individual translators' behaviour accords with it, and speculate about their reasons for compliance or defiance. More likely than not, these reasons will bear some meaningful relation to the individual's position in a social environment, as an agent in a network of material and symbolic power relations (2007:88).

Hermans' summary of DTS brings together history and descriptivism. These two approaches in Translation Studies are useful for an understanding of the choices Luaces made in his translation of *The Weather in the Streets*. After the Spanish Civil War, the country was devastated: many writers had disappeared as a consequence of death or exile, and translations began to fill in the void left by the lack of national artistic production.

At this stage translation became one of the fundamental tools for preserving Spanish culture. As Even-Zohar (1978) suggested, historically, cultures have used translations according to their needs. The post-war period in Spain forced many people involved in the literary milieu to abandon their previous occupation as writers or journalists and find new professions, such as translation, in order to survive;³ the refashioned writer Juan G. de Luaces is a case in point.

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of Franco's dictatorship

Luaces (1906-1963)

Kuhiwczak and Karin

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Although it is not the purpose of the present essay to analyse Luaces' own bibliography in depth, it is worth mentioning his ability and the speed with which we worked, as well as the fact that some publishers praised him as a "*gran prosista*"⁴ and even referred to him as "*uno de los máximos prosistas de la lengua hispana*."⁵ By the time that Franco came to power in 1939, Luaces had produced *La dramática vida de Miguel Bakunin* (1930) for the fortnightly publication *Cuadernos de Cultura*, the poetry books *Estampas* (1934) and *Saetas de Oro*, and *Los amores de Cleopatra*.⁶ It is important to note here the kind of books that *Cuadernos de Cultura* published: reasonably priced and brief treatises that dealt with politics, economy, sociology, law, geography, history, philosophy, art, literature, religion, physiology and hygiene. Marín Civera Martínez, an anarchist, was the director of the collection, whose publication was quarterly during the three years that it existed (1930-1933). *Cuadernos de Cultura*'s books were addressed primarily to the "self-taught":

al hombre [y la mujer] que quiere formarse una cultura por su propio esfuerzo;
al hombre [y la mujer] que no dispone de tiempo ni medios adecuados para el
cultivo metódico de su inteligencia, y para el cual la vida es un panorama lleno de
interrogantes; al hombre que desee penetrar en el conocimiento del mundo y del
pensamiento humano y que quiera formar su educación basándose, exclusivamente,
en la lectura.⁷

As the description of *Cuadernos de Cultura* indicates, Luaces was associated with a publishing house run by an anarchist that dealt in a very accessible and direct way with issues such as socialism, liberalism, anarchism or syndicalism, and sexuality, all of which would be censored after the establishment of the Franco dictatorship. In addition, the other title mentioned above, *Estampas*, is a compilation of poetry in which Luaces mentions the Republic on several occasions, in a positive way, thus positioning himself politically.

After the establishment of the dictatorship, Luaces' works were subjected to the censorship apparatus of the state: publication was permitted for some and prohibited for others.⁸ Before 1940, it is on record that Luaces wrote *La vida novelesca de Benjamín Franklin*. In 1939 he tried to publish it "outside of his own circles" ("Fuera de su sitio")⁹ but its publication was denied by the censorship board. Unfortunately, the censorship file does not contain the document with the explanatory notes of the censors/readers, so it is not possible to know what reasons were given for rejecting publication. In 1947 he published *La Guerra de los sapos* (cf. Luaces 1947).¹⁰ However, what is probably one of the clearest examples of his political position appears one year later, in 1948, when he published *La ciudad vertical* (cf. Luaces 1948).¹¹ The inner flap of the book contains the following information: "*es acaso la sátira más aguda que se ha escrito contra ciertas facetas de la civilización moderna*."¹² One of the passages in the book is indicative of that satire:

- Será usted extranjero.
- ¡Qué demonio de extranjero si he nacido en el mismo Madrid?
- Pero, señor, Madrid... Esa es una de las ciudades que legendariamente se cree que existen en los estados bárbaros de la esfera norte... Esta es Villa Fastuosa, capital de la República de Opulencia (Luaces 1948:16-17).¹³

As this passage indicates, on the one hand, Madrid is presented as a barbaric city and, on

the other, if one continues reading, it becomes clear that Villa Fastuosa is symbolic of the situation Madrid was experiencing under the dictatorship. It is striking, then, that the censor/reader Mojamea [sic] declares in his report that there is "*Nada censurable*"⁴⁴ and that it contains no political suggestion.

Concerning his work as a translator, it can be said that, among the vast number of translators who emerged during the Franco regime, Luaces became one of the most prominent, seeing that he translated not only from English but also from German, Russian, French, Italian and Portuguese. Between 1940 and 1950, he produced eighty-four translations from English and twenty-three from other languages. From English, he translated texts by authors such as the Brontës, Winston Churchill, P.G. Wodehouse, Margaret Mitchell, or Jonathan Swift. He also translated texts by Milly Dandolo, Octave Aubry, André Maurois, Feodor Dostoevsky, Ivan Turgueniev, and Joaquim Paço D'Arcos.

Analysis of *Intemperie*

As mentioned earlier, the Spanish translation of the *Weather in the Streets* was produced by Luaces in 1945 when repression was strong in Spain (Neuschäfer 1994, Gubern 1981). At that time, publication was closely monitored – referred to by Abellán as "*el fenómeno censorio*"¹⁵ (1980:5) and by Lefevere as "patronage outside the literary system" (in Gentzler 1993:137), namely, "any kind of force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature" (Gentzler 1993:137). The censors followed certain guidelines according to which they decided whether a text could be published. Those guidelines were basically concerned with the maintenance and propagation of "*franquismo*",¹⁶ which focused on strict principles of morality, respect for the Catholic Church and its representatives, and respect for the Regime, its institutions and its members (Abellán 1980:19).

The Weather in the Streets (1936), deals with gender issues and with some topics that the regime had officially eradicated, such as divorce or abortion. My interest in analysing the translation of these passages is rooted in what I believe to be an inconsistency within the general censorship "guidelines", the Spanish translation reproduces literally or with slight modifications all the forbidden topics mentioned above. In an effort to find some explanation for this inconsistency, I consulted the archives of the AGA¹⁷ in Alcalá de Henares, where the censorship files are housed. Unfortunately, my visit was not as fruitful as I hoped, since the file that contained the comments of the reader/censor who allowed or prohibited the publication of *Intemperie* (cf. Lehmann 1945) was missing.

On beginning the analysis of the Spanish translation, the first aspect I wish to note is the description of Ivor, married to Olivia Curtis, the protagonist of the novel. Husband and wife are now separated. The English version depicts Ivor as fragile, tearful and unable to keep a job, as the following examples illustrate:

[1] But now and then Olivia remembered him that week-end after his *tramp* from Bristol: sitting in the bathroom with his trousers rolled up, soaking his swollen feet in a large bowl of hot water and *Lysol*; *submitting to female ministrations*, silent, inhaling eucalyptus, drinking hot lemon, *his masculinity cast down*, made ludicrous; his expression that of a *performing dog in a circus* (38) (emphasis added)¹⁸

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Pero, a veces, Olivia le recordaba llegando *aquel fin de semana* desde Bristol, sentándose en el cuarto de baño con los pantalones arremangados y sumergiendo sus hinchados pies en una gran vasija de agua caliente *con maltratos; sometándose a los femeninos cuidados*; aspirando, en silencio, vahos de eucaliptos; bebiendo limonada caliente, abatida y *derrotada su masculinidad*, con una expresión semejante a la de *un perro trabajando en un circo*. (36)

[2] Memory flashed *mal à propos*, all out of key. ... Far back, in the early lovemaking days with Ivor: so far away, so almost unremembered. And *he'd cried too, had needed to be comforted*. ... But that was to be buried. ... (78)

Evocó el ayer lejano, los principios, casi olvidados, de su pasión por Ivor. *Ivor lloraba también; necesitaba consuelos*. Pero había que dar por muerto todo aquello... (72)

These passages refer to a reversal of roles between Olivia and Ivor. The Spanish translation continues to reflect the forfeiting of conventional manhood in the case of Ivor. In [1] Ivor is “submitting to female ministrations”, and in Spanish “sometiéndose a los femeninos cuidados”. It is remarkable that the verb “submit” has been used in the Spanish text to refer to a man, when during the Franco regime it was women who owed submission to their husbands (Gracia García y Ruiz Carnicer 2001).¹⁹ The literal translation of “his masculinity cast down” and “a performing dog in a circus” which activate the fragility and ridiculous quality embodied in the male figure of Ivor, is quite remarkable, too.

In a similar way, several passages in Lehmann’s text exemplify Olivia’s independent behaviour and her defence of women who can speak for themselves.

[3] I wouldn’t let him give me clothes, though I longed for new things to wear for him. He wanted to buy me frocks, but *I said no*. [...] – he couldn’t bear to feel *I was poor and had to work* [...]. *I wouldn’t be a kept woman*. (158)

No quise dejar a Rollo que me comprase ropa, aunque me hubiese gustado llevar cosas bonitas, para agradarle. Pretendió comprarme vestidos; pero *le dije que no*. [...] (ya que a él le desagradaba comprender que *yo era pobre y tenía que trabajar*) [...]. *No quería ser una mujer mantenida*. (141)

[4] *How I loathe women who expect consideration because they’re women* and give nothing back; *who insist on the chivalry* and yet *hoot about sex-equality*. (190)

Yo odiaba a las mujeres que lo esperan todo por el mero hecho de serlo, sin ofrecer nada en cambio; esas mujeres que *propugnan la caballerosidad en los hombres y a la vez la igualdad entre ambos sexos*... (170)

In [3] Olivia is presented as poor and needing to work, but, at the same time, independent enough to say “no” to the gifts of her lover. The fact that she says “no” empowers her: she decides, speaks for herself and has the last word. In the Spanish, the idea that a woman could work outside the home and receive a salary was quite subversive, since women who worked were not well regarded, and the majority were expected to stay at home and be supported by their husbands. Olivia, though, is a woman who has the opportunity to be kept by a man, in

this case her lover but she rejects it categorically. In [4] in the original, she severely criticises "traditional" women who want to benefit from their condition as women and show contempt with respect to equality between the sexes. However, in the Spanish translation the women portrayed are quite the opposite: they defend "la caballerosidad en los hombres" and "la igualdad entre ambos sexos". Whereas in the English text, the type of woman that Olivia dislikes is coherent and in a way fights for the maintenance of traditional gender roles, the Spanish version depicts a more daring woman who defends women's rights.

Another noteworthy aspect of the Spanish translation is the treatment of marriage, separation and divorce, which are recurrent issues in the novel.

[5] "Livia, marriage is the devil, isn't it? It's too degrading. [...] It suits me all right though, really." She looked suddenly sobered: remembering my ambiguous state. "Livia..." she said with affectionate vagueness.

"Mine turned out to be a non-starter. My marriage, I mean." Olivia coloured and giggled.

"You laugh just like you used to. ... Darlin', I'm sorry. It's a gamble and no mistake, to put it in an entirely original way." She spoke uncertainly, as if wondering what to say.

"Oh, it can't be helped. I shouldn't have married him. ... *I dare say I'm not particularly suitable to marriage.*"

"Aren't you? Why not? Come to that I don't know who is, on the face of it. Perhaps Mary. Marriage or murder. ..." (104)

El matrimonio es un infierno, ¿verdad, Livia? Lo juzgo degradante. Y sin embargo, quizá sea muy apropiado para mí. — Y pensaba: "Livia recuerda mis ambigüedades de siempre. Por eso calla" —. Livia... - añadió, afectuosa.

-El mío no resultó bien. Me refiero a mi matrimonio — dijo Olivia, sonrojándose.

-Te ríes como antes. Siento tu fracaso, Livia... Vale más mirar las cosas desde un punto de vista original... — Hablaba premiosamente, como no sabiendo qué decir.

-No tiene remedio. No debí casarme. *No soy mujer indicada para el matrimonio.*

-¿No? ¿Por qué no? Realmente, no sé quién puede servir para ello. Acaso Mary. Esa sí: matrimonio o muerte... (95-96)

[6] We'll you know I don't live with Ivor any longer. It's all over. *We separated* — some time ago."

"No chance," he said apologetically, "of coming together again?"

"No. It was a bad mistake. We're best apart." (138)

-¿Con Ivor? Ya sabes que *me he separado de él*, hace tiempo. Todo ha terminado entre nosotros.

-¿No hay posibilidad de que os reunáis de nuevo? — dijo él, *algo turbado*, como disculpándose.

-No. Aquello fue un error. Estamos mejor separados. (123)

In the first instance [5], Marigold, Rollo's sister, talks about marriage, in a very negative way despite the fact that she is married and "it suits [her] all right". Marriage, according to Marigold, is "the devil", "degrading" and a "gamble". Interestingly enough, Luaces has

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Marriage, according to
gly enough, Luaces has

maintained marriage as "un infierno" and "degradante" but he has omitted the reference to gambling. The only hypothetical explanation I can find for the omission of "gamble" may be Luaces' ignorance of its metaphorical sense

In the second instance [6], Olivia is very resolute with respect to her decision to separate from Ivor. However, Luaces has introduced a slight modification in a personal pronoun, which makes Olivia seem more decisive and independent than she is in the original (1948:17). Instead of "we separated" (nos hemos separado), the translator says "me he separado de él", which implies that the woman took the initiative. Probably, to compensate this "excess" of independence in the female character, Luaces has introduced the addition of "algo turbado" [somewhat disturbed], referring to the attitude of Olivia's father when hearing the news.

Not only is Olivia separated, but she begins an adulterous relationship with Rollo Spencer, a man married to Nicola. Adultery being a topic introduced in the opening pages of both the novel and the translation. In the excerpt below, Rollo Spencer travels by train to Tulverton, where his parents live. On the train, he meets Olivia Curtis, an old acquaintance, and they start a conversation. Despite knowing that Rollo is a married man, Olivia enters the game of flirtation and coquetry with him:

[7] She smiled, meeting the look in his eye – the *kindled* interest, the light expectation of *flirtation*. I can do this, I can be this amusing person till Tulverton; because after that we *shan't meet* again. (15-16)

Sonrió, tratando de encontrar la mirada de Rollo, con el interés y la expectación del *coqueteo*. "Hagámoslo así, obremos como una persona divertida hasta Tulverton. Allí nos separaremos para no encontrarnos, *posiblemente*, más. (15)

Few modifications were made in the Spanish translation: basically, the omission of "kindled" (despertado) which reduces the passionate tone of the passage and the modification of "shan't meet again" (no deberíamos vernos más), which is much more negatively assertive than "para no encontrarnos, posiblemente, más". "[P]osiblemente" introduces the option that Olivia and Rollo might meet again, thus, leaving the Spanish reader in suspense, and accentuating Olivia's desires and her rejection of the dominant moral values of her society.

There are further examples of the adulterous relationship between Olivia and Rollo throughout the English and the Spanish texts. Example number [8] specifies the kind of relationship that Rollo and Olivia share: they are lovers.

[8] "I'm your *lover*. ..."

I thought about it. I had a *lover*. But nothing seemed changed. It wasn't disappointing exactly. ... The word is: unmomentous. ... Not wonderful – yet. ... I couldn't quite look at him, but it was friendly and smiling. His cheek looked coarse-grained in the light from the lamp. I saw the hairs in his nostrils. ... *I was afraid I'd been disappointing for him*. ... Thinking: Aren't I in love with him after all then? ... We hadn't said love once, either of us. ... Thinking: It's happened too quickly, perhaps, this'll be the end. (153)

-Soy tu *amante*...

Sí, pensé, yo tenía un *amante*. Pero nada parecía haber cambiado. Las cosas no habían sido precisamente desagradables, sino sin trascendencia. Ni siquiera maravillosas...

por lo menos aún. No me atrevía a mirarle, aunque él se mostraba sonriente y amistoso. A la luz de la lámpara su rostro me pareció áspero, algo granujiento. Vi algunos pelos en su nariz. *Comenzaba a temer haberme equivocado*. Y pensaba: "¿Si no me habré enamorado de él en realidad? No nos hemos dicho que nos amáramos. Todo ha sucedido demasiado rápidamente... Acaso esto sea el fin." (137)

The Spanish version does not omit the two appearances of the word "amante", which, once more, is quite daring in the post-war period. Furthermore, "I was afraid I'd been disappointing for him" has been modified to read "comenzaba a temer haberme equivocado", which makes it clear that, in the Spanish version, Olivia is not worried about Rollo's satisfaction but her own.

As a result of her relationship with Rollo, Olivia becomes pregnant and decides to have an abortion, without telling Rollo. Regarding the issue of abortion, Lehmann herself found difficulties when she was trying to publish *The Weather in the Streets* in 1936 both in the United Kingdom and in the US. As Watts records: "A number of people were not pleased, Rosamond Lehmann's American publishers, anticipating the dismay of their readership in ladies' luncheon clubs, had implored her to remove the abortion sequence" (1981:2). It would be logical to think that if American publishers intended to censor the original novel for English-language readers, the publication of *Intemperie* under the Franco regime should have been banned. However, as we have seen, the translation was eventually published.

It is remarkable that in a period in which abortion was strictly forbidden in Spain, the translation of the following episode has remained intact. Although the word "abortion" is not mentioned either in the English or in the Spanish text, the references to it are very explicit.

[9] I should be *hanging on doors, lifting wardrobes and pianos, trying to fall downstairs, doing everything I can*. (270)

Debiera hacer esfuerzos; mover armarios y pianos, procurar caerme por las escaleras, hacer cuanto pueda para... (240)

[10] "Has she tried *pills*?"

"She doesn't say. There are pills, are there? That really work? *She'd try anything*, I'm sure. Do chemists sell them?" "I know of one who does" (236)

-¿Ha probado con *píldoras*?

-No me lo dice. Seguramente habrá hecho algo... Pero ¿hay píldoras para eso? ¿Las venden los boticarios?

-Al menos conozco uno que si [sic]. (212)

[11] "*She says she could get up to London if she had to*."

"Has she got any money?"

"No. ... But I think ... she says she could get some – a little – I don't know how – from the man perhaps."

"I do know someone ..." said Etty uncertainly.

"In London?"

"Yes. Let me think ... His name ... It's ages since I ... Tredeaven – that's it". (237)

-Dice que *vendría a Londres en caso necesario*.

-¿Tiene dinero?

sonriente y amigable.
 -¿Si no me habré
 iramos. Todo ha

-No... Pero cree poder reunirlo. Dice que acaso él...
 -Conozco un hombre que... – indicó Etty, indecisa.
 -¿En Londres?
 -Sí... Déjame pensar: no me acuerdo del nombre... Hace eternidades que... Tredeaven... Eso es. (213)

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In the first passage [9], Olivia seems desperate and ready to do anything to provoke a miscarriage. However, before deciding to meet an illegal practitioner, she considers other methods: "lifting heavy things", "falling downstairs" [9], or taking pills [10]. The English version of [11] depicts a much more resolute Olivia when she says, "She'd try anything. I'm sure", referring to the "fictitious friend" – Olivia, in fact – who has become pregnant. Finally, in [11] she contemplates the possibility of going to a doctor.

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Not content with transgression of the laws established at that time in Spain, the novel also projects such practitioners as public benefactors [15], who save regiments of unfortunate erring women from ruin offering a positive public service:

[15] "You see, it's *fearfully dangerous for him*. If you're caught it means *prison* ... In spite of his being, of course, a *public benefactor* really. I suppose *he's saved regiments of unfortunate erring women from ruin...*" (237)

Es cosa *muy peligrosa*, ¿comprendes? Si se averigua, *le cuesta la cárcel*... Aunque en realidad es un *bienhechor público*. *Ha debido salvar de una catástrofe ejércitos enteros de mujeres infortunadas*. (213)

fall downstairs, doing

The Spanish translation of the sentence "Ha debido salvar de una catástrofe ejércitos enteros de mujeres infortunadas", with the omission of "erring" (pecadoras) and its moral qualification, portrays women who have abortions simply as unlucky women who almost seem not to participate actively in their "misfortune". Furthermore, the reference to "regiments of women"/"ejércitos enteros de mujeres" conveys the large numbers of women who had an abortion in the period in question.

escaleras, hacer cuanto

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Furthermore, the novel goes so far as not to depict the operation in unpleasant terms. The first excerpt [13] is a conversation between Etty and Olivia, when the latter is asking her friend Etty about the experience she had when she had an abortion. Afterwards, [14] Dr. Tredeaven addresses Olivia, who uses the false name of Mrs. Craig in order to hide her real identity, after her abortion.

loras para eso? ¿Las

[13] "Was it awful?"

"Not really – *not too shattering*. He was *divine to me*. He's a *lamb*. But of course I did feel too squalid." (239)

– I don't know how

-¿Es muy antipático?

-No, no mucho... *Conmigo se portó divinamente*. Es un *verdadero cordero*. Sólo que yo me sentía siempre muy avergonzada... (214)

en – that's it". (237)

[14] "Stay where you are, Mrs. Craig," he said *softly*. "There now. *Quite comfy*? That's right. *Don't worry*. All over. *Wasn't too bad, was it, eh?*"

"No, thank you." (290)

No se mueva, señora Craig - dijo Tredeaven *suavemente* -. Así. ¿Está cómoda...? Bien.
No se preocupe. Ya está todo. ¿Verdad que no ha sido muy penoso?
 -No; gracias. (259)

The intervention seems quick, easy and not too disagreeable in [13]. Doctor Tredeaven is portrayed by Etty as a "lamb"/"cordero" [sic]²⁰ and "divine to me"/"se portó divinamente". During Olivia's abortion [14] he also is caring towards her: he speaks softly and concerns himself about her comfort. The lack of morality of abortion is here erased by depicting the scene as soft rather than painful.

In addition to the above examples, it is also important to mention the hostile comments to the regime, the ruling class, and religion made by Olivia and the other characters. Instances [15] and [16] below describe Lady Spencer's unexpected visit to Olivia. Lady Spencer, the mother of Rollo, has discovered the affair between her son and Olivia and tries to persuade her to put an end to the relationship [15]:

[15] Her eyes were steady, ice-blue: *dictator's eyes*, fanatically self-confident, without appeal. (272)

Los ojos de un azul glacial: *ojos de dictador*, fanáticamente seguros de si misma, inexorables. (242)

[16] So be off with you, Lady Spencer, *Goddess of Morality, sententious, interfering old woman*. ... (325)

"Entérese de ello, lady Spencer, *Diosa de la Moral, vieja sentenciosa y entrometida*... (289)

Lady Spencer represents a threat, censorship, and repression for Olivia. Thus, the translation of Olivia's depiction of her eyes as "dictator eyes" as "ojos de dictador" is striking as Spain, unlike the United Kingdom and the US, was ruled by a dictator, thus potentially converting Olivia's analogy into a personal attack on the head of the regime, in the Spanish text. Secondly, since Lady Spencer embodies Olivia's major enemy, the connotation is negative. More importantly, the fact that Luaces has translated the term in the masculine, when Olivia is referring to a woman, establish a direct link with Franco who is here attacked and, thus, reaffirm Luaces' pro-Republican sympathies. Dictators' role as highest moral controllers and meddlesome are further criticised in the second instance [16], through Olivia's description of Lady Spencer, as "Goddess of Morality, sententious, interfering old woman"/"lady Spencer, Diosa de la Moral, vieja sentenciosa y entrometida...".

Conclusion

It is mystifying that the publication of Lehmann's *The Weather in the Streets* was permitted in Spain in 1945, when Juan González-Blanco de Luaces dared to reproduce taboo topics like gender role inversion, adultery, abortion, or sexuality. If, as we have seen, *Intemperie* challenged most of these ideological principles, my question is why the VEP (Vicesecretaría de Educación Popular), which was in charge of the censorship of publications, allowed this controversial and openly subversive novel to be published.

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Furthermore, Rosamond Lehmann had openly declared her political positioning against fascism when the questions "Are you for, or against, the legal Government and the people of Republican Spain?" and "Are you for, or against, Franco and Fascism?" were posed in 1937:

With all my mind and heart I am against Franco and Fascism, and for the legal Government and the people of Republic Spain. [...] Culture, which has been violently destroyed in Italy and Germany, is in mortal danger even here, even in England. Not only as an internationalist, but as an English writer, I must choose to bear my part in the defence of culture against Fascism (Cunard 1937).

Such a comment could have been considered a decisive reason for censors to prohibit any attempt to publish Lehmann's texts in Spain, but this was not the case.²¹

The fact that the file of *Intemperie* is missing from the AGA (Archivo General de la Administración/General Archive of the Administration), leads me to consider some possible hypotheses, which might explain the authorisation. One possibility already mentioned by Hurtle (1992) has to do with the fact that it was in the interest of the regime to be on good terms with the Allied countries after WWII, and this may have had some bearing on the considerable increase in translations from French and English. The second possibility, as Craig has observed in reference to the contributions of Abellán and Butt is that "censorship was frequently applied in an arbitrary fashion, the criteria shifting according to whom of the incumbent Minister of Information, or the more insidiously powerful cohorts of civil servants beneath him" (Craig 1998:160). As yet, I have not found the translation into Spanish of another novel as controversial as *Intemperie*. This does not mean, however, that *Intemperie* was a fully isolated instance since there were other media –the cinema being a case in point– which were allowed to project contentious works (Gubern 1981, 78-80) too. It is undeniable that there were official guidelines to suppress all or parts of texts considered offensive or a threat to the regime²², but the exceptions mentioned above demonstrate the plurality of criteria. A third plausible hypothesis is that only a small number of copies were authorised (an aspect that cannot be verified since the file of *Intemperie* is missing from the archives) and that, consequently, a large sector of the population would not have access to the novel making its publication less problematic.

Luaces' rejection of the ideological imperatives imposed in Spain following the Civil War suggests that Luaces' translational choices were made knowingly, were politically and ideologically motivated, and contributed to defend the progressive society of the Spanish Republican years.



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in the Streets by Juan G. de Luaces", in which she dealt with censorship during the Franco dictatorship in Spain. Her dissertation will also focus on censorship and the figure of the translator Juan G. de Luaces, concentrating on the translations produced during the 1940s and 50s in Spain that remains in print today with little or no modifications.

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Endnotes

1. This article is a result of the research Project 2007 EBRE 9 granted by the AGAUR (Agència de Gestió d'Ajuts Universitaris i de Recerca) of the Generalitat de Catalunya, entitled *Transformacions: Traductors i Il·lustradors a la Primera Postguerra a Catalunya (1940-1950)*.
2. I will be using the terms "activist" and "activism" as defined by the *Granada Declaration* adopted by the participants at the 1st International Forum on Translation/Interpreting and Social Activism, held in Granada from 28th to 30th April 2007. Therefore, I will consider an activist translator someone like Juan G. de Luaces, who was "not limited to acting solely as a neutral vehicle between ideas and cultures" and as a potential agent to produce changes in his or her society. (see *Granada Declaration*, this volume)
3. See also Dimitriu (this volume) for a similar finding in the case of translation under Ceaușescu's dictatorship in Romania.
4. "great prose writer" (my translation). This information is from a comment about Luaces on the cover of the novel *La ciudad vertical* published by "Biblioteca Minus" (1948). All quotes of this article have been translated from Spanish into English by Marta Ortega Sáez, unless otherwise indicated.
5. "one of the most significant prose writers in Spanish". This description of Luaces is provided on the inside flap of the dust jacket of *La Guerra de los sapos* (1947). Nevertheless, this commentary could be considered quite subjective, since "Cooperativa", the publishing house, belonged to Luaces.
6. Regarding the last two titles, it is not possible to verify the date of publication, since their titles appeared on the last page of *Estampas* as "Otras obras del autor".
7. "people who want to acquire a culture through their own effort; people who have neither the time nor the means for a methodical enrichment of their intelligence, and for those who find life a landscape full of questions; people who wish to access the knowledge of the world and human thought and want to build their education by focusing, exclusively, on reading". Information obtained from <http://www.filosofia.org/ave/001/a047.htm>
8. This information can be accessed in the AGA (Archivo General de la Administración) in Alcalá de Henares, Madrid. Ministerio de Educación, Cultura y Deporte, Archivo General de la Administración (AGA), Sección/grupo de Fondo: Cultura. Instrumento de descripción (IDD) 50: Ministerio de Información y Turismo – Ministerio de Cultura. Expedientes de censura de libros (1938-1982).
9. I have used the inverted quotation marks because the text was never published. AGA/IDD (03)050 Caja 21/06445 Expediente 627. The publishing house does not appear in the file.
10. AGA/IDD (03)050 Caja 21/07928 Expediente 5936.
11. AGA/IDD (03)050 Caja 21/08174 Expediente 791.
12. it may be the wittiest satire written against certain aspects of modern civilization.
13. - You must be a foreigner.
- What do you mean a foreigner! I was born in Madrid!
- But, sir, Madrid... is one of the cities that has been mythically believed to exist in the barbarian states of the northern sphere... This is the town of Pretentious, capital city of the Republic of Opulence.
14. nothing censurable.
15. the censorship phenomenon.
16. "Franquismo" refers to the regime headed by General Franco.
17. AGA stands for Archivo General de la Administración/General Archive of the Administration.
18. In the passages discussed, italics type indicates my emphasis.
19. See also "Misión de la mujer", in *Destino*, 20 January 1940, Vol. 1.

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20. The claim might have been more appropriately rendered into Spanish as: "Es muy tierno".

21. For further information, see Ortega Sáez (forthcoming).

22. For a detailed account of the official guidelines followed by the censors/readers, see: Abellán (1980) and Ruiz Bautista (2005).