

ANALYSIS OF SEVERAL ASPECTS OF THE TEXTUAL MARKS MADE BY CENSORS ON NARRATIVE TEXTS (1962-1969)

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ABSTRACT. *The aim of this paper is to look upon different aspects of all the crossings encountered in a Corpus of 159 censored novels during the Franco period. The state of the modified passages, the ways in which they appeared, and the criteria the censors followed in order to apply external censorship on narrative texts was first analysed. Secondly, we provide with our own classification of the textual marks according to the content of each passage. Besides, the way these crossings were distributed per novel was also observed. Thirdly, thanks to the availability of the corrections applied to those texts previously censored, it was possible to examine briefly the procedures implied in the process of rewriting a foreign novel, from the moment it entered our country, until it finally reached the target readers.*

KEY WORDS: *censored translations, narrative texts, textual marks, external censorship, 1962-1969.*

RESUMEN. *El objetivo de este artículo consiste en revisar diferentes aspectos de las tachaduras encontradas en un Corpus de 159 novelas censuradas durante el periodo franquista. Primeramente se analizó el estado de los pasajes modificados, el modo en el que aparecen en los textos, y los criterios que siguieron los censores a la hora de aplicar la censura externa en textos narrativos. En segundo lugar, proporcionamos nuestra propia clasificación de las tachaduras según su contenido. También se observó cómo esas tachaduras se distribuyeron en cada novela. En tercer lugar, tomando como referencia las correcciones llevadas a cabo en los textos previamente censurados, fue posible examinar brevemente los procedimientos que conllevan la reescritura de una novela extranjera, desde el momento en que entra en nuestro país, hasta que llega a los lectores meta.*

PALABRAS CLAVE: *traducciones censuradas, textos narrativos, marcas textuales, censura externa, 1962-1969.*

1. INTRODUCTION

In this paper we pursue to analyse several different aspects of all the textual marks encountered in a Corpus of 159 censored novels during the Franco period. First of all, we want to inform about the state of the modified passages, the ways in which they appeared and the criteria followed to apply them. Secondly, we would like to distinguish and consequently classify all the types of textual marks according to the content of each passage as well as giving account of the distribution of those marks per novel. Thirdly, we have made an analysis of the formal changes made on censored texts 2 (CT2), analysis which has enabled to conclude what has happened eventually with the suggestions made by the censors on the files.

2. CORPUS 0 TRACENI (1962-1969)

Before dealing with our objectives, it is necessary to start by providing information about our Corpus of novels, the way it was constituted and the reasons that determined our decisions to create such a Corpus. We begin by saying Corpus 0 TRACENI (1962-1969) currently contains a total number of 9118 entries of novels originally written in English, then imported and translated into Castilian in the years 1962-1969. For the construction of this

Corpus these criteria were followed: a) According to the chronological criterion, the target period selected covers the years 1962 to 1969. b) Applying a text type filter, we are only interested in novels, short stories or tales, excluding in this way other text types such as theatre plays, comics, political or religious books, etc. c) Another criterion is linguistic. We focus upon novels originally written in English and translated into Castilian Spanish, being excluded other peninsular languages. d) Last but not least, the final criterion has to do with the censorship classification. Initially we are only interested in those works which have suffered any type of modification, addition, deletion by the censors, because we can not ignore one ultimate goal, which is to analyse the incidence of (self)-censorship in the translated narrative literary works. Finally, the selection of the material depends as well on the availability of the texts and not on other sort of preferences.

The reason that motivated the building of this Corpus was to have a global view of the translations of narrative texts between 1962-1969. Other periods under the Franco dictatorship have been covered by other researchers also ascribed to the TRACE project, to which we belong.

Out of the whole Corpus 0, this paper exclusively focuses upon novels whose final verdict by the Censorship Commission was *censored*. Thus, according to the criterion of *identical censorship qualification* a smaller Corpus of 159 novels has been selected, all of them affected by external censorship. It is obvious that these 159 total pieces of writing did cause several problems in order to be accepted for publication, probably because of problematic contents in terms of moral, religious or political issues rejected by the regime (Sinova 1989). The total number of textual marks found in these 159 novels amounts to 1418.

3. TYPES OF MARKING CENSORED PASSAGES

We proceed now with one of our aims of this paper, that is, to introduce the different ways in which the censored passages are presented. The censors corrected the novels by means of textual marks, and these were applied using different types of marking. All these types of marking are ways the censors used to draw the attention of the Commission about passages deviated from the ideology at that time. Among all the types of marking, four have been distinguished: crossed, underlined, signalled and non-signalled passages. The first type is constituted by all the passages marked with a line or a cross from the beginning until the end of the textual mark. The second one, as its name indicates, is formed by passages whose content has been underlined. Provided the passage was signalled, the censor has delimited it by means of brackets. A reduced number of passages whose marks cannot be classified within the other types already mentioned have also been found. Within this type, the visual mark is inexistent, despite the fact that some modifications were suggested by the censors in the censorship file. Those cases correspond to non-signalled passages.

With regard to the extension of any of the ways the textual marks were previously presented, it is fair to claim that the delimitation of the extension of any textual mark is not clear-cut and it might vary from a word, to several sentences, paragraphs or even full chapters. However, in the application of external censorship, when correcting the texts, there are occasions in which the censor used more than one type of marking in each passage, for instance, sometimes he crossed and underlined the text at the same time. Despite the arbitrariness in the way of marking, all the different types have been ordered in the following table according to the notoriety criterion, beginning by the most eye-catching and ending by the least. When a passage presented more than one possibility of being marked, we have opted to include it in the most notorious one. In other words, if it was crossed and signalled at

once, the textual mark prevails the signalling. This has been illustrated in the following table and figure:

Types of marking the textual marks	N° of cases
Crossed	872
Underlined	78
Signalled	427
Non-signalled	41
Total number of textual marks:	1418

Table 1. *Types of marking the textual marks*

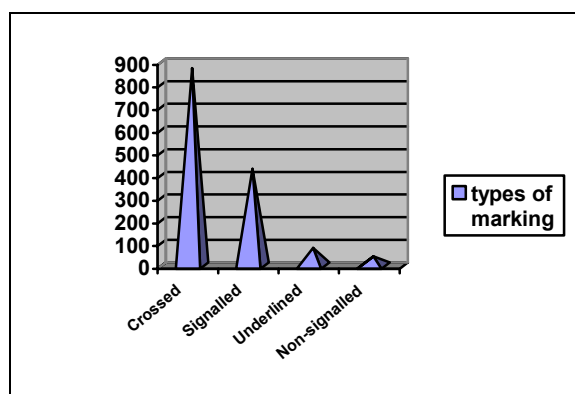


Figure 1. *Types of marking the textual marks*

According to the previous figure, it is remarkable the clear tendency to cross the passages containing textual marks which were considered ‘pernicious’, always taken into account the subjectivity of the censors.

When correcting a whole novel, in the process of marking any passage of a work, the censors were generally consistent and had the tendency to apply the same procedure. In this way, if they began by crossing, underlying or signalling the text, they usually maintained their criteria all throughout. For instance, this is the case of the files 10137-69, *Hombres* by Clader Willingham, 5190-63 *Hawai* by James A. Michener or the file 10214-68, *La Muerta del año* by Hugh Pentecost, in which all the textual marks had been underlined by the corresponding censors. Sometimes, there are also examples of files in which all the textual marks were signalled. For example, the file 1164-64 by Frank G. Slaughter, *El espejismo del dorado*, the n° 5174-63 by Gordon Parks, *El árbol del saber* or the file 2415-68 by William Harris, *A través de las líneas enemigas*. Some textual marks were always crossed as in the n° 1182-63 by Dean Owen, *A Punta de pistola* or the n° 10890-68 by Mickey Spillane, *El llamado Deep*.

On the other hand, there are scarce examples in which the censors mixed more than one type of marking the pernicious passages in the same novel. That is to say, it is likely to find crossed, underlined and signalled passages in one single piece of work. These phenomenon occurs in these examples: the file 8664-68 by John Hasse, *Petulia*, n° 7767-68 by Hitchcock, *Relatos que me asustaron*, n° 2331-68 by Jack London, *Talón de Hierro* or 5052-63 by Aldous Huxley, *Muchos veranos después*.

When this happens, in principle, the first intuition leads us to think of the following hypothesis: *the most dangerous passages* for the readers in terms of content contain textual marks which have been normally crossed. On the contrary, if the textual marks were underlined or even signalled, types of marking with a slighter impact to the eye, it can be assumed that the content in question was more permissive and less dangerous according to the censors. However, this hypothesis is not always consistent because sometimes it has been

noted that the application of textual marks in some censored passages has been made at random and not taking into account the content of the text.

Nevertheless, after carrying out a detailed analysis of all the textual marks, one can conclude that the procedures applied are inconsistent and many times depend on the person in charge of marking the novel. To sum up, in the vast majority of cases, the censors were guided by personal preferences.

Consequently and bearing in mind the data we dispose of, it has been noted in general that the preference of the censors to cross a passage prevails when they suggest that the text should be modified. The other procedures for marking are not as numerous as the crossing. Thus, the greatest type of marking the textual marks amounts to 872 crossed passages. Then, the signalled passages follow in number with 427 in total, in spite of being less notorious than the underlined passages. Bearing in mind these data, and with the impossibility of obtaining the testimony of the censors, the choice to mark the passages by means of crossings might have more to do with criteria of speed and comfort. Beyond a shadow of a doubt, it is much quicker for the censors to mark long textual marks by means of signalling the text between brackets. However, underlying all the sentences of a long textual mark requires more time. Besides, it was even more comfortable to sign several pieces of text if a particular novel contained a great number of passages submitted to be corrected or even if some of those passages were too long in extension.

4. CLASSIFICATION OF TEXTUAL MARKS

Once the different ways of marking censored passages have been enumerated, it is now relevant to quantify the different types of all the 1418 textual marks encountered. It is convenient to explain that for this analysis the *textual mark* has been used as the unity for classifying all the instances of external censorship applied to the novels within 1962-1969. It is also fair to point out that many times it is difficult to draw a line and make an accurate classification of each textual mark since sometimes it is not clear to distinguish neatly between sexual morality, religion, incorrect use of language, etc. However, any time a doubt appeared, such textual mark was included in the most convenient group (according to our point of view). For this analysis, the study by Cisquella (2002: 90) was followed and was adapted to our needs. The classification of external censorship applied to narrative texts has been made according to the criteria suggested by this author. This classification distinguishes the following groups: a non-defined group, moral and customs, politics, religion, incorrect use of language, and finally, individual and collective vices. This has been reflected in the following figure:

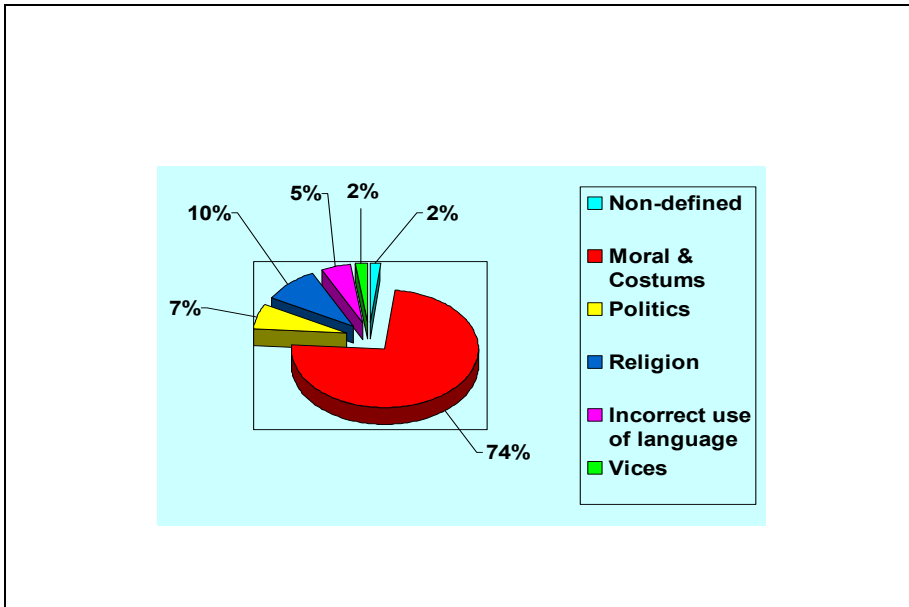


Figure 2. Percentage of different types of textual marks

The content of the textual marks included in these groups was considered offensive to the dictatorial regime provided it was against the morality that ruled Spain during those years. Therefore, anything that attacked the moral principles was susceptible to be censored. In the results obtained, it is not surprising to find out that the biggest group has been given the name of “Moral and Customs”, with 1064 textual marks (74%), in which there are marks related to abortion, contraceptive devices, cases of violence, rape, murder, adultery, prostitution, divorce, etc. However, within this group, the most numerous taboo theme makes reference to sex and insinuations (846 textual marks), which amounted to about 58, 9% out of the 1064 marks of the group “Moral and Customs”.

In the following figure the distribution of the textual marks made on each novel has been observed.

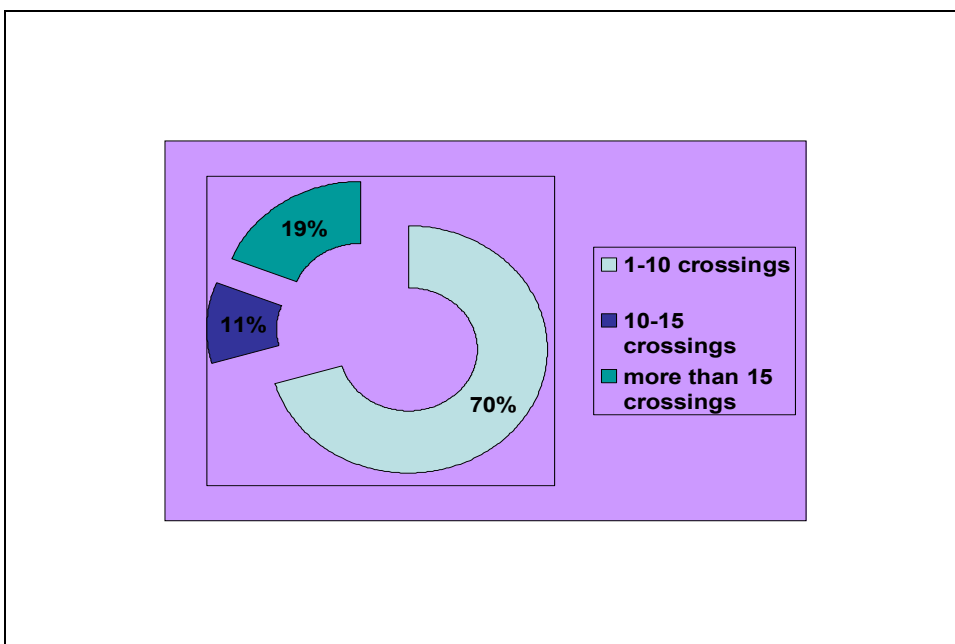


Figure 3. Percentage of textual marks per novel

In this way, from the total 159 works analysed, there are 112 novels which contain between 1-10 textual marks each (70%). In other words, the great majority of novels included in Corpus 0 belong to a group of writings that could be considered *less affected by external censorship*. The second group is constituted by 17 pieces of writing with a number of textual marks between 10-15 (11%). These are novels in which the number of censored passages is relatively high. The third group, presumably the most relevant to be studied for our purposes, is constituted by 30 novels with more than 15 textual marks each (19%). In all these cases, external censorship played a significant roll when the censors tried to control the taboo themes of contents which attacked the rigid morality during the Franco's dictatorship.

5. FORMAL CHANGES APPLIED TO CENSORED PASSAGES IN CT2

In this statistical analysis of novels from Corpus 0 which contain external censorship and the formal changes produced in those censored passages will now be dealt with. Unfortunately, the following statistics have only been possible from the novels in which the CT2 is inclusive, the text where the modifications applied are shown. From the 159 novels analysed, there is textual evidence of CT2 from only 64 files. The whereabouts of this particular text for the rest of the novels remain unknown, even after asking the civil servants of the AGA. Therefore, the analysis of the formal changes applied to the censored novels has exclusively been made on those 64 files. Out of those 64 novels, the total number of textual marks amounts to 523.

In order to carry out this analysis, the model proposed by Gutiérrez Lanza (2000) has been followed. She used it to analyse the formal correspondence between original texts (OTs)-target texts (TTs) in cinema and it is perfectly valid for narrative accounts. The different types of formal correspondence can be: Total Suppression (TS), Partial Suppression (PS), Modifications (M), Total Addition (TA), Partial Addition (PA), Absence of modifications (AM), and another resource has been added; the combination of more than one of the types already mentioned. We insist on the use of the textual mark as the unity to measure external censorship on novels translated in our period of time. Due to the variable extension of the textual marks, it has been noted the combination of more than one resource when establishing the formal correspondence between OTs-TTs.

After observing the textual marks of each censored passage in CT1 and what has happened to those 523 textual marks in CT2, the following resources to establish the formal correspondence have been found. They have been illustrated in the following table and figure:

Formal changes made on CT2	N° cases	Percentage
TS	202	38%
PS	135	26%
M	47	9,4%
TA	0	0%
PA	0	0%
AM	45	9%
Combination of resources	94	18,5%
Total	523	100%

Table 2. *Formal changes made on CT2*

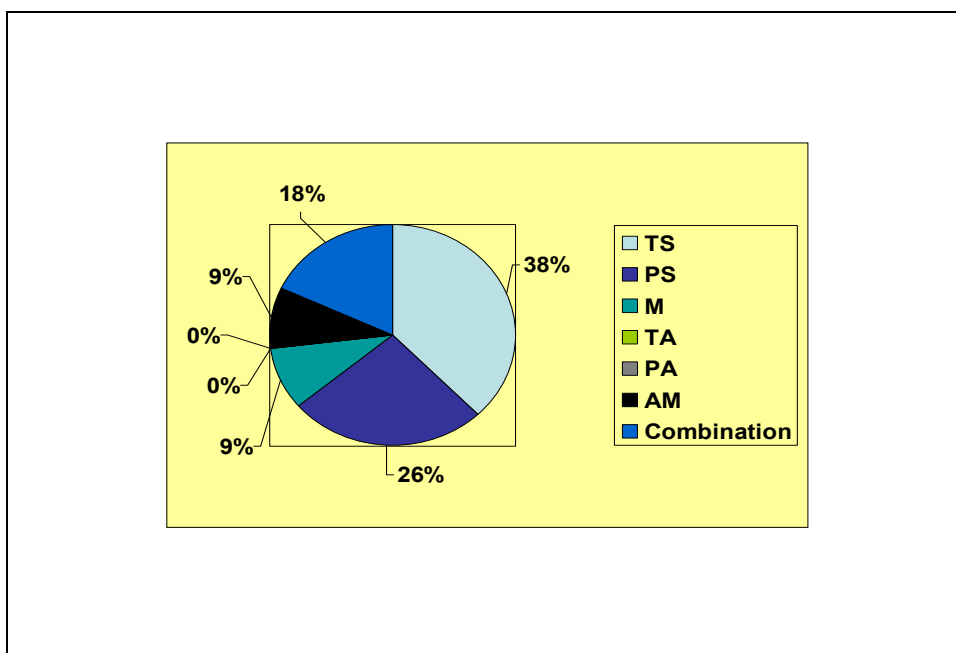


Figure 4. Formal changes made on CT2

6. REMARKS

Beyond a shadow of the doubt, the most numerous formal change applied on CT2 has been the suppression in general (64%), including in this case the two types of suppression: total (38%) and partial (26%). Considering these ciphers, it is highly likely that the translators or the people in charge of *rewriting* CT1 during our period used the mechanism of the suppression, both total and partial, as a recurrent translational pattern when facing problematic passages signalled previously by the censors. It has not been found yet any isolated cases of additions (neither total nor partial). However, we are aware of the existence of this mechanism; although it always appears in combination with other formal resources such as suppressions or modifications, but never in isolation.

In this analysis about formal changes applied on CT2 with regard to the textual marks made on CT1, it should be highlighted the cases of all the modifications suggested by the censors in CT1 which have been ignored in CT2. In all these cases, the modifications suggested in CT1 were ignored when *rewriting* the novels. This resource has been named *absence of modifications* (AM). All these cases correspond to problematic passages in content, which had been marked initially by censors, but which did not suffer any change in the process of *rewriting* the CT1 until it gave rise to CT2. This fact could presumably be caused by two reasons: the process of *foreignizing* themes and customs which gradually started to influence the Spanish society. New themes entered the narrative style little by little and the censors became more and more permissive with them. The second reason might have to do with the fact that the censor committed to *correct* CT1 was not necessarily the same person who *corrected* CT2. Therefore, according to the subjectivity of the person correcting CT2, the textual marks previously marked were not regarded as dangerous and they were accepted to be published without suffering any modification. This fact can also explain the arbitrariness and inconsistency when applying external censorship. And this could as well explain the absence of modifications (AM) found in CT2. In any case, through the mechanism of AM in CT2, new ideas and expressions were adopted and began to be gradually introduced by translators and writers in the Spanish recipient culture.

NOTES

1. By CT1 (censored text 1) we understand any translated text into Castilian in which some suggestions were proposed by the censor in question about some passages that he/she considered that should be modified. This text is produced chronologically first. By CT2 (censored text 2) we understand any translated text into Castilian in which some modifications were carried out according to the criteria indicated in the censor file. In CT2 the corresponding modifications to the suggestions specified on CT1 are made. Thus, CT2, in terms of Lefevere (1992), is a *rewriting* of CT1.
2. It is convenient to specify that any piece of work which entered the Censorship Commission and was analysed by the censors was considered to have been censored, irrespectively of the final verdict. However, all throughout this paper any time the term *censored* appears, it corresponds to *texts in which some corrections were suggested by the corresponding Censorship Commission*.
3. By *textual mark* we understand the linguistic mark the censor marked in the text when he considered a passage should be modified.
4. An example of a file in which a whole chapter was suppressed is 3507-66 the work *Al contrario* (*On the contrary*) by Mary McCarthy. It is indicated in the file that “el capítulo titulado ‘Carta desde Portugal’, contiene duras críticas al régimen de Salazar, y tal vez fuera aconsejable suprimirle en la versión castellana. Críticas durísimas al régimen corporativo (pobreza, censura, p. 119), exiliados (p. 121), sistema seguridad social (p. 126), dictadura (p. 127), ironía en anécdotas (103-131), persecución a los comunistas (p. 129), sistema elecciones (p. 128), etc. Con la ley de prensa, creemos que no tiene jurídicamente autorización, ya que el Art. 467, Párr. 5º del C.P. dice que son perseguibles de oficio las injurias a ‘jefes de estado amigas o aliadas...’ Salazar como jefe de estado o primer ministro es duramente criticado, pero no el mariscal Carmona ni el almirante Américo Thomas”.
5. AGA (Archivo General de la Administración), General Archive about censorship located in Alcalá de Henares, Madrid.

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