

ENGLISH-SPANISH TRANSLATIONS OF NARRATIVE TEXTS UNDER FRANCO. FINDINGS FROM CORPUS TRACENI (1962-1969)

Marta Rioja
Universidad de León

Abstract: *The paper explores the most relevant conclusions obtained after a quantitative and qualitative analysis of the corpus 0 TRACEni (1962-1969)(TRAducciones CEnsuradas narrativa inglés), which at present contains 9090 entries of English narrative texts translated into Castilian Spanish and published under those years. The aim of this paper is to examine the most relevant results from the initial Corpus TRACEni, obtained after a quantitative and qualitative analysis, with no recourse to the books themselves, with the ultimate purpose of exploiting some of those texts in the foreseeable future. The study of paratextual information of the translated texts into Castilian from 1962-1969 might give us an overview of the kind of literature that was imported in the country, undoubtedly affected as any other artistic productions by the constraint of official censorship.*

Key words: *descriptive study, Corpus TRACEni, English-Spanish narrative texts, Spanish censorship, 1962-1969.*

1. INTRODUCTION

The study reported here is an integral part of a larger research project entitled TRACE¹, acronym for CEnsored TRAnslations. This paper pursues one major objective, which is to present the most relevant conclusions obtained from a quantitative and qualitative analysis of our initial catalogue or Corpus TRACEni, with no recourse to the books themselves. TRACEni corresponds to English (inglés) narrative texts which were CEnsored under Franco's government once they were imported in Spain and consequently TRAnslated into Castilian Spanish. The final aim of this study is to enrich and broaden our understanding of the volume of imported texts in the narrative field, during part of Franco's dictatorship, a controversial period where either imported or native products were affected by official censorship. The reception of narrative texts in Spain during the Franco regime is intricately linked to the political stages reached by the regime. However, four decades of dictatorship is too extensive a period to be fully examined by one researcher, that's why this study particularly covers only translated narrative texts imported exclusively during the period between July 10, 1962 and July 29, 1969, during which Manuel Fraga Iribarne served as Head of the Ministry of Information and Tourism. The years preceding and following our period are being studied by other member-groups of the TRACE project.

The Ministry of Information and Tourism was created on July 19, 1951 and was previously known as the *Servicio de Inspección de Libros*, which depended on the Press Service and was in charge of national of foreign products at that time. Furthermore, the Censorship Board controlled the slightest detail of every single piece of work that arrived or was produced in the country. With no exception, every literary production was carefully scrutinised. During the years 1962-1969, when there were no significant political changes, rigid principles ruled the Spanish ideology. It

¹ The TRACE project is the result of several studies carried out in the last decade at the University of León in collaboration with colleagues in the Basque Country. It is subdivided into three textual genres: translation and censorship of narrative texts (TRACEn), theatre plays (TRACeT) and audiovisual materials (cinema: TRACeC and television: TRACeTv). See the TRACE Project websites: (<http://trace.unileon.es/>) (Universidad de León) and (<http://www.ehu.es/trace/>) (University of the Basque Country).

is also important to note that the new Press Law of 1966 (BOE 19-III-66), created by Fraga and which substituted the previous law of 1938, introduced relevant reformations and it was conceived as an attempt to modernise the Censorship Procedures, for example, with the substitution of the “compulsory” to “voluntary” submission.

Within the descriptive approach to translation, Toury (1995: 65) distinguishes between two ways of prospecting material: a textual study *per se* and the use of extratextual or metatextual material. The sources of extratextual information, which Genette (1997: 1) called ‘paratexts’, consist of “prefaces, postfaces, titles, dedications, illustrations and a number of other in-between phenomena that mediate between the text and the reader and serve to present the work”. For Genette (1997: 12 cited in Senhaz, 2002: 46) “the paratext is dedicated to the service of something other than itself, the text”. As claimed by Sehnaz (2002: 44), “a critical description of paratextual elements surrounding translations can be instrumental in bringing to light the divergent concepts and definitions of translation in a specific period within a culture”, and this study will focus on extratextual information surrounding the translations once they arrived in the recipient culture. Given the fact that Descriptive Translation Studies (DTS) assigns primary importance to the “target culture”, we consider it of great interest to tackle all cultural aspects about the translations in question since they can be so influential on the resulting product, that the translator / censor is often obliged to adapt the source text to the target audience, to render it widely acceptable, or as Toury (1995: 29) put it: “translations are facts of the target culture; on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event”. Thus, the final analysis of the most relevant results of Corpus TRACEni will give us some clues of the type of narrative texts that were mainly imported in Spain during the years 1962 to 1969.

2. BUILDING CORPUS TRACEni (1962-1969)

Following the methodology suggested by Gutiérrez Lanza (2005), in order to supply a descriptive and explanatory account of the phenomena, we have begun by building an initial Catalogue, Corpus TRACEni, which in future stages will develop into Corpora 1 (constituted by full texts) and 2 (bi-textual units of the full texts). The importance of any kind of corpus lies in the fact that it reveals patterns that would otherwise not be easily detected. The establishment of a full bilingual parallel corpus of narrative texts in English and their translations into Castilian is therefore of paramount importance for any subsequent descriptive study (Toury 1995: 76). Some years before Toury (1985: 16) had proclaimed in favour of a descriptive methodology that “No empirical science can make a claim for completeness and (relative) autonomy unless it has developed a descriptive branch”.

Our Corpus contains the information necessary to identify both source texts (STs) (narrative texts originally written in English) and target texts (TTs) (translated texts into Castilian in the period under study). The information included in TRACEni was obtained from various sources, either computerised, such as Ariadna, REBECA, BPE, REBIUN, ISBN and the AGA Catalogue² or published in periodical anthologies available in the Spanish National Library (*Index Translationum, El Libro Español, Libros Nuevos and Bibliografía Española*). The basic parameters governing the selection of entries in Corpus TRACEni have been: the author's nationality and the source language of the work (English), the target language (Castilian), the text type (literary narrative texts) and, finally, the target period (1962-1969).

² Archivo General de la Administración (General Administrative Archive) located in Alcalá de Henares, Madrid.

3. ANALYSIS OF CORPUS TRACEni (1962-1969). RELEVANT FINDINGS

The information obtained from the above-mentioned sources was transferred into our Corpus in accordance to the different fields that constitute the model file of TRACEni (1962-1969), namely Original author, Nationality, Target author / Translator, Target Title, Publication Date, Place of Publication, Publishing houses, Series, Target Text number of pages and Censorship qualification. These fields enabled us to establish several criteria for grouping. Due to the heterogeneity of the information contained in the different fields as well as the massive amount of data (9090 entries), it was deemed necessary to limit the scope of the analysis by selecting homogeneous groups; e.g., as same author, same publishing houses, same censorship qualification, etc. At this stage, we are mainly concerned with a statistical analysis of Corpus TRACEni (1962-1969). We proceed now to enumerate the most relevant findings obtained from the analysis of those fields.

3.1. Original authors

About 1470 different original authors have been encountered in Corpus TRACEni. Table 1 below lists the 48 writers whose translated works exceeded 30 novels each, i.e. those responsible for the most frequently published translated novels in Spain in the years 1962-1969. Unsurprisingly, the list includes the names of well-known writers, several of them even considered canonical by some anthologies (Zamarriego 1965, García Gual 1996, Bloom et al. 1998). Oscar Wilde, Erle Stanley Gardner, Pearl S. Buck, Zane Grey, Edgar Alan Poe, Charles Dickens, Frank Gill Slaughter, Morris West and Frank Yerby are all on the list, which is headed by Agatha Christie. Next to Shakespeare, devoted mainly to theatre plays and who has been studied by other TRACE members, Christie has written the greatest number of translated books, mostly thrillers and detective stories.

Author's Name	Nationality	Nº Entries per Author in Corpus TRACEni
Agatha Cristhie	British	207
Oscar Wilde	British	202
Pearl S.Buck	American	187
Zane Grey	American	175
Erle Gardner Stanley	American	173
Frank Gill Slaughter	American	172
Edgar Alan Poe	American	154
Charles Dickens	British	143
Frank Yerby	American	122
Morris West	Australian	122
Mark Twain	American	115
Wiliam Somerset Maugham	British	94
Robert Louis Stevenson	British	94
William Faulkner	American	77
Leslie Charteris	British	75
Walter Scott	British	70
Rex Stout	American	65
Gilbert Keith Chesterton	British	64
Ernest Hemingway	American	63
Bernard Shaw	Irish	61
Walt Whitman	American	60
León Uris	American	58

Rudyard Kipling Alistair Maclean	British	58
Alistair Maclean	British	87
Daniel Defoe	British	55
A.J Cronin	British	55
Lewis B. Patten	American	55
Graham Green	British	52
Evan Hunter	American	51
Ernest Haycox	American	46
John Steinbeck	American	46
Alfred Hitchcock	British	46
James oliver Curwood	American	45
Will Cook	American	45
Aldous Huxley	British	45
Ian Fleming	British	44
Louis L'Amour	American	43
Edgar Wallace	British	43
John B. Priestley	British	42
Louis May Alcott	American	42
Lewis Wallace	American	42
Edward S.Aarons	American	40
Peter Cheyney	British	40
Coornell Woolrich	American	39
Ray Bradbury	American	38
Erskine Caldwell	American	37
William Saroyan	American	36
Emily Bronte	British	36

Table 1. Most published original writers from corpus TRACEni (1962-1969).

3. 2. Nationality of authors and language of source novels

It was deemed justified to distinguish between the original author's nationality and the language of the source novel. Thus, non-English-speaking countries were included, as long as the novels they supplied were written in English. Figure 1 illustrates the nationalities of the writers in Corpus TRACEni.

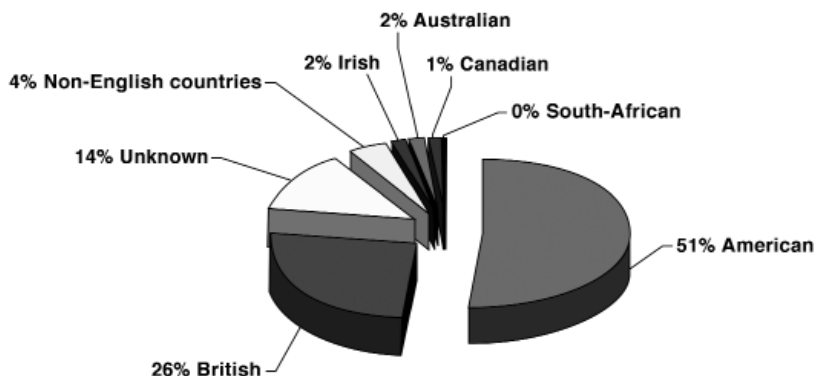


Figure 1. Number of writers included in corpus TRACEni (1962-1969), according to their nationality.

As can be seen, there is a great American predominance: 51% of the authors translated were American, whereas only 26%, about half as many, were British. This fact may reflect a desire to maintain and perpetuate existing cultural and economical ties with the US, which had already begun after General Dwight D. Eisenhower's visit to Spain, on 21 December 1959. Also noteworthy is the small representation of writers from other English-speaking countries such as New Zealand (Charles Chilton), Australia (Morris West, Merriman Chad, Graeme Bruce), which amounts to 2%, or Ireland (James Joyce, Thomas Fleming, Sean O'Casey, Bernard Shaw or Oscar Wilde) with the same percentage. Canada follows with 1% (Marjorie Lowe, Arthur Haily), and only three writers were born in South Africa (e.g. Sigmund Barry). A less than 1% minority is constituted by authors born in countries such as India (Manohar Malgonkar), Jamaica (John Hearne) and Nigeria (Chinua Achebe). Finally, there is some presence of authors from non-English-speaking countries who used English in their writings. They do not exceed 4%. Included are Poland (Joseph Novak, pseudonym of Jerzy Kosinski), Russia (Ayn Rand), Sweden (Axel Munthe), Switzerland (Arnold Schoenberg), Hungary (Emmuska Orczy), Holland (Robert Van Gulik), France (Paul Reader or Jean Bruce) and Doris Lessing, born in Iran.

Figure 2 illustrates the volume of Spanish narrative translations originally written in English in Corpus TRACEni.

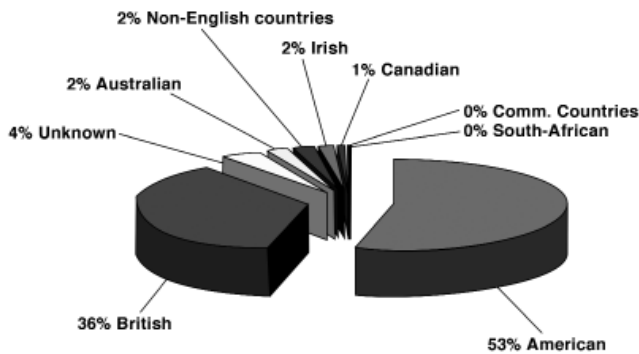


Figure 2. Number of works included in Corpus TRACEni (1962-1969), according to source language of the novels.

After the analysis it has been confirmed that the number of American works (53%) is still higher than the number of British ones (36%), although the number of British-translated novels is 10% higher compared to the number of British authors, which only amounts to 26% (see figure 1). This explains the fact that even though British writers were fewer in number, the rate of their writings imported into Spain was larger in comparison to that of the American authors.

A noteworthy feature is the existence of texts from countries which had once belonged to the British Commonwealth, namely Australia, New Zealand, Canada or South Africa. Although their literary production represents a minority, there is an incipient tendency to establish cultural bonds with authors whose source cultures remained mostly unknown to the target culture.

3. 3. Target authors / Translators

Out of the total 9090 entries of Corpus TRACEni, the name of the translator is known only in 4846 cases (53%). All in all, we dispose of 735 different translators, some of whom appear just once. A list of the most prolific translators in our Corpus is offered in table 2 and the minimum number of translations for each was limited to 40.

Translators	Nº of Translations
Miguel Giménez Sales	184
José M ^a Cañas	156
Ramón Margalef Llambrich	115
Jaime Piñeiro González	115
Manuel Bartolomé	114
Baldomero Porta	112
Juan G. de Luaces	105
J. Romero De Tejada	94
Marcelo Cervelló	91
Enrique De Juan	84
Consuelo G. De Ortega	82
Alfredo Crespo	80
Luis Buelta	66
Francisco Elías	57
Antonio Ribera	56
Ángel Cazorla	51
Pol De Ramírez	50
Guillermo López	45
Julio Fernández-Yañez	44
M. Bosch Barrett	43
J. Ferrer-Aleu	43
Esteban Riambau	41
Enrique de Obregón	40

Table 2. Most frequent translators from corpus TRACEni (1962-1969).

It turns out that none of the translators have restricted their work to one specific author or genre. Rather, each target author translated a large number of original authors' works. However, there are very few cases where a translator focused mainly on one particular original writer. The exceptions include Baldomero Porta, who basically translated works by León Uris, Juan G. de Luaces, who translated several pieces by Pearl S. Buck and Frank Yerby, and Enrique de Juan, who specialised in the translation of works by Frank Yerby. Similarly, José María Cañas and Marcelo Cervelló mainly translated Western novels, some of them written by Ernest Haycox, Leslie Charteris, Will Cook and Louis L'Amour.

When a target author translates a wide variety of original writers, this can be explained by a clear preference on the part of the publishers. This could represent a decision on their part to seek some homogeneity in the translations of a single original author. Sometimes the publishing houses committed all the works by an author to the same translator in order to achieve coherence and continuity. On other occasions, speed of translating was deemed more important and texts were committed to different translators to be produced in the shortest possible time.

3. 4. Target titles

Table 3 lists the 54 most published target titles included in Corpus TRACEni, all of them containing a minimum of 10 entries each.

Target Title	Original Title	Original Author	Nº Entries in Corpus TRACEni
<i>Ben Hur</i>	<i>Ben Hur</i>	Lewis Wallace	44
<i>Tom Sawyer</i>	<i>Tome Saywer</i>	Mark Twain	44
<i>Isla del tesoro, la</i>	<i>Treasure Island</i>	Robert Louis Stevenson	42
<i>Cumbres borrascosas</i>	<i>Wuthering Heights</i>	Emily Brontte	37
<i>Ivanhoe</i>	<i>Ivanhoe</i>	Walter Scott	33
<i>Robinson Crusoe</i>	<i>Robinson Crusoe</i>	Daniel Defoe	32

<i>Moby Dick</i>	<i>Moby Dick</i>	Herman Melville	26
26Exodo	<i>Exodus</i>	León Uris	26
<i>Cabaña del Tío Tom, la</i>	<i>Uncle Tom's Cabin</i>	Harriet Beecher Stowe	26
<i>Retrato de Dorian Grey, el</i>	<i>Picture of Dorian Gray, the</i>	Oscar Wilde	25
<i>Aventuras o retorno de Sherlock Holmes</i>	<i>Sherlock Holmes's Adventures</i>	Arthur Conan Doyle	25
<i>Canción de Navidad</i>	<i>Christmas Carol</i>	Charles Dickens	25
<i>Tome Jones</i>	<i>Tome Jones</i>	Henry Fielding	24
<i>David Cooperfield</i>	<i>David Coooperfield</i>	Charles Dickens	24
<i>Papeles del club Pickwick, los</i>	<i>Papers of the Pickwick Club, the</i>	Charles Dickens	23
<i>Abogado del diablo, el</i>	<i>Devil's Advocate, the</i>	Morris West	22
<i>Jane Eyre</i>	<i>Jane Eyre</i>	Charlotte Bronte	20
<i>Historias o Narraciones extraordinaria</i>	***	Edgar Alan Poe	19
<i>(Aquellas) Mujercitas</i>	<i>Little Women</i>	Louis May Alcott	19
<i>Viajes de Gulliver</i>	<i>Gulliver's Travels</i>	Jonathan Swift	18
<i>Aventuras amorosas de Moll Flanders</i>	<i>Moll Flanders</i>	Daniel Defoe	18
<i>Ultimo mohicano, el</i>	<i>Last of the Mohicans, the</i>	James Fenimore Cooper	18
<i>Viento del este, viento del oeste</i>	<i>East Wind, West Wind</i>	Pearl S. Buck	18
<i>Historias de dos ciudades</i>	<i>Tale of Two Cities</i>	Charles Dickens	18
<i>Oliver Twist</i>	<i>Oliver Twist</i>	Charles Dickens	17
<i>Candor del Padre Brown, el</i>	<i>Innocence of Father Brown, the</i>	Gilbert Keith Chesterton	17
<i>Flecha negra, la</i>	<i>Black Arrow, the</i>	Robert Louis Stevenson	17
<i>Servidumbre Humana</i>	<i>Of Human Bondage</i>	William Somerset Maugham	17
<i>Fue dicho: no desearás la mujer de tu prójimo</i>	<i>Strangers When We meet</i>	Evan Hunter	16
<i>Paraíso Perdido</i>	<i>Paradise Lost</i>	John Milton	16
<i>Ultimos días de Pompeya, los</i>	<i>Last Days of Pompeii, the</i>	Edward Bulwer Lytton	15
<i>Extraño caso del Dr. Jekyll y Mr. Hyde</i>	<i>Strange Case of Dr. Jekyll and Mr. Hyde</i>	Robert Louis Stevenson	15
<i>Sandalias del pescador, las</i>	<i>Shoes of the Fisherman</i>	Morris West	14
<i>Cañones de Navarone</i>	<i>Guns of Navarone, the</i>	Alistair Maclean	14
<i>Fabiola</i>	<i>Fabiola</i>	Nicholas Cardenal Wiseman	14
<i>Cuatro plumas, las</i>	<i>Four Feathers, the</i>	Alfred E.W. Mason	13
<i>Rob Roy</i>	<i>Rob Roy</i>	Scott Walter	13
<i>Ciudadela, la</i>	<i>Citadel, the</i>	A.J Cronin	13
<i>Embajador, el</i>	<i>Ambassador, the</i>	Morris West	12
<i>No serás un extraño</i>	<i>Not as a Stranger</i>	Morton Thompson	12
<i>Soberbia</i>	<i>Moon and Sixpence, the</i>	William Somerset Maugham	12
<i>Kundu</i>	<i>Kundu</i>	Morris West	12

<i>Mientras la ciudad duerme</i>		Frank Yerby	12
<i>Topaz</i>	<i>Topaz</i>	Lwón Uris	12
<i>Uvas de la ira, las</i>	<i>Grapes of the Wrath, the</i>	Oscar Wilde	11
<i>Espada y el bisturí, la</i>	<i>Sword and the Scapel, the</i>	Irving Wallace	11
<i>Gigante egoísta</i>	<i>Selfish Giant, the</i>	Oscar Wilde	11
<i>Mila 18</i>	<i>Mila 18</i>	León Uris	11
<i>Premio nobel, el</i>	<i>Prize, the</i>	Irving Wallace	11
<i>Príncipe feliz, el</i>	<i>Happy Prince, the</i>	Oscar Wilde	11
<i>Segunda Victoria</i>	<i>Second Victory</i>	Morris West	11
<i>Verde mansión de los Jarrete, la</i>	<i>Jarret's Jade</i>	Frank Yerby	11
<i>Por siempre ambar</i>	<i>Forever Amber</i>	Kathleen Winsor	11

Table 3. Most common Titles from Corpus TRACEni (1962-1969).

The list is headed by the two most published novels, containing 44 entries each; “Ben Hur”, a historical novel by Lewis Wallace, and the adventure novel “Tom Sawyer” by Mark Twain. Among the most published novels, there are titles which belong to different genres. It can be observed there is no possibility by any means to assure one favourite title on part of the target audience, since among those most translated we count on novels which belong to various different genres. The list also reveals a diversity of tastes, from the religious novel *Fabiola*, the dramatic “Moll Flanders”, the adventure “Treasure Island”, the historical novel *The “Last Days of Pompeii”*, the detective story “Adventures of Sherlock Holmes”, to the popular classic “Jane Eyre” by Charlotte Brönte. What has been confirmed is the fact that the authors of the novels most commonly read and imported correspond to the list of authors most frequently translated, such as Mark Twain, Robert Louis Stevenson, Emily Brontë, Walter Scott, Daniel Defoe or Charles Dickens. It can be assured that by far the most desirable novels by the Spanish audience were often written by prestigious authors.

3. 5. Publication Date

Figure 3 relates the volume of any translated narrative text type catalogued in the AGA archive to the volume of English novels translated into Castilian, in other words, Corpus TRACEni (1962-1969).

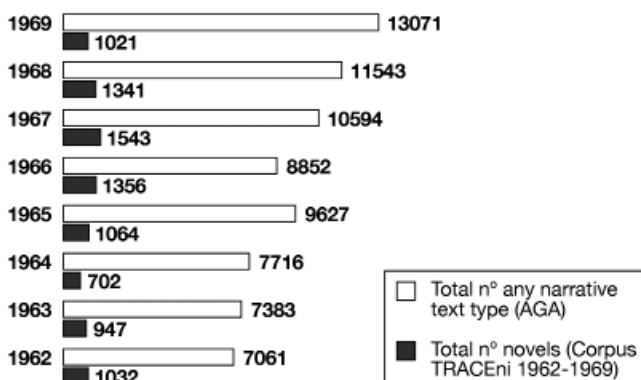


Figure 3. Volume of any translated narrative text type (AGA 1962-1969) and Nº of English narrative novels translated into Castilian (Corpus TRACEni 1962-1969).

The amount of translated narrative text types catalogued in the AGA is obviously much bigger than the number of entries included in Corpus. The AGA archive includes a variety of narrative text types (novels, comics, religious or political texts, guide books, theatre plays, etc.) produced in (German, French, Italian, English, etc.) and translated into various prosecuted languages during Franco times (Castilian, Catalan or Basque). The entries of Corpus TRACEni are fewer in number since they have been limited to a specific text type (novels) and to the source and target language-pair (English-Spanish).

First of all, figure 3 shows the gradual increase in frequency of any kind of narrative production during the years 1962-1965, when it reaches the peak. There is a decrease in 1966 which could be explained by the Press Law promulgated that year and this is followed by a progressive increase in the number of texts after 1966.

Focusing attention upon the figures of Corpus TRACEni, the annual average number of novels translated from English into Castilian is 1136, even though this number varies from 700- 1500, depending on the year. The volume of translated literature from English increased remarkably between 1962 and 1967, particularly during the years 1966 and 1967. These findings lead us to think that the promulgation of the apparently more liberal Press Law of 1966, compared to the previous one of 1938, had a clear influence and impact on the increasing number of published works. Clearly, the increase in the imported narrative production coming from the US was closely related to a more open-directed exterior policy, as well as to the government's attempt to restore the image of the country.

However, a decrease in the volume of works produced and imported during the year 1968 can be observed. There was a reduction of 202 entries compared to the previous year 1967. This decrease became even more acute in 1969, when Manuel Fraga Iribarne as Minister of Information and Tourism in Franco's government was replaced by the more conservative Sánchez Bella (1969-1973). Any political replacement influences several aspects of the life of a country such as politics, religion, education, etc., and Spanish cultural life was no exception.

It is worth mentioning the increase in the number of translated novels from other English-speaking countries such as Canada, Ireland, Australia, from the year 1966 onwards, the same year of the introduction of the Press Law. Economical and political interests shared with these countries and remaining even today should not be ignored since they could have influenced the increase in the imported literature during those years.

To be sure, after such a massive import of translated literary works, new ideas entered the country and different models of writing and thinking were adopted. Translations are undoubtedly very powerful instruments of change and renewal of cultural identities. Following this point, instances of pseudotranslations, which had already started in the 1950's, became more and more frequent as a result of the massive export of English literary texts (see Santoyo 1984, Rabadán 2000). Consequently some distinguishing British or American stylistic features, such as title of novels, character names, etc., got gradually immersed into the Spanish cultural environment. This tendency might have contributed to the creation of a new genre in the target culture. Consider, for example, detective or Western novels which, in theory, did not exist initially in the Spanish culture but became increasingly popular among Spanish readers in the '60. In addition, publisher's commercial interests could have been a powerful reason for importing these new genres into Spain, as well as the fact that this new type of writing brought the opportunity to spread disguised ideas opposed to the totalitarian regime.

3. 6. Place of Publication

Our analysis confirms the tendency that publishers located in Barcelona were responsible for the vast majority of the imported material. The overall ranking shows that 52% of the translated novels had been published in Barcelona against only 15% in Madrid.

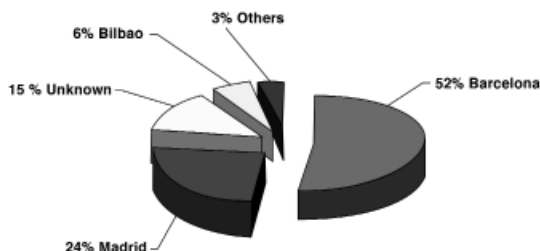


Figure 4. Publication place of the publishing houses in Corpus TRACEni (1962-1969).

For 15% of the novels, the place of publication is unknown. Bilbao accounts for 10 novels, 6%, while the remaining 3% belongs to publishing houses in cities such as Santa Cruz de Tenerife, Valencia, San Sebastián or Granada or regions like Asturias.

3. 7. Publishing houses

Be noted that the greatest volume of translated narrative texts during the years 1962-1969 was published in Barcelona. However, the publishing house *Aguilar*, located in Madrid, which accounts for 625 of all the novels included in Corpus TRACEni cannot be ignored.

Table 4 lists the 17 most popular publishing houses among the total 186 found in the Corpus, their location, the number of entries and their ranking.

Name of Publishing House	Publishing Place	Nº Entries	Ranking According to Number of Publications
Plaza y Janés	Barcelona	1136	1
Molino	Barcelona	997	2
Bruguera	Barcelona	845	3
Toray	Barcelona	671	4
Planeta	Barcelona	647	5
Aguilar	Madrid	625	6
G.P.	Barcelona	538	7
Caralt	Barcelona	532	8
Juventud	Barcelona	274	9
Círculo de Lectores	Barcelona	238	10
Acervo	Barcelona	220	11
Geminis	Barcelona	142	12
Ferma	Barcelona	123	13
Edhasa	Barcelona	97	14
Pomaire	Barcelona	90	15
Seix Barral	Barcelona	85	16
Ayma	Barcelona	78	17

Table 4. Most popular publishing houses from corpus TRACEni (1962-1969).

The tendency for the most popular publishing houses to be located in Barcelona is confirmed. Some of those listed in table 4 are no longer active. This is the case of *Bruguera*, which

ceased on September 11, 2001. *Acervo*, *Ayma*, *Juventud* or *Pomaire* ceased on January 30, 2003. *Géminis* and *Toray* finished their activities on January 10, 2002 as well as *Ferma* and *G.P.*

The first five publishing houses in the ranking are *Plaza y Janés*, with 1136 publications followed by *Molino* (997), *Bruguera* (845), *Toray* (671) and *Planeta* (647). Among those still active, *Aguilar* is especially concerned with canonical novels and anthologies of several authors. *Plaza y Janés* includes works by popular English or Spanish writers, some of them canonical. Whenever it is not committed to science fiction, it generally focuses on biographies or memoirs.

3. 8. Series

Table 5 lists the 15 most popular series from Corpus TRACEni. This information is known for 3302 novels (36%) and remains unknown for 5788 works (64%).

Name of Series	N° Entries in Corpus TRACEni
Biblioteca Oro	387
Reno	266
Best-Sellers Del Oeste	183
Alcotán	174
G.P. Policiaca	121
Gigante	120
Libros Plaza	110
Novelistas Del Día	96
Infinito	85
Caballo Negro (Espionaje)	83
Obras Maestras	78
Libros Amigo	75
Ciclón	74
Goliat	61
Cisne	60

Table 5. Most popular series in corpus TRACEni (1962-1969).

Often the specialisation of the series can be inferred at first sight by its name because it reveals the content, the genre or rather the importance of a particular novel in the target culture. For example, the name *oro* 'gold' or *obras maestras* "greatest hits", reveal the esteem acquired by a book when it is published in such series. The option of the publishing houses to include books in series could bring them commercial advantages since they might profit economically from publishing a full series at once. *Biblioteca Oro*, *Reno*, *Best-Sellers del Oeste*, *Alcotán* or *G.P. Policiaca* are some of the most published series illustrated in table 5. As shown in table 6, the names of several series show their themes e.g. *Ciencia Ficción* "Science Fiction". The table also shows series which highlight the importance either of the author or of the novel. For instance, *Autores Modernos* "Modern Authors" is mainly concerned with contemporary writers. Series which indicate social acceptance because their titles enhance the author or the novels are presented in the third column. This is the case of *Obras Famosas* "Famous Works", whose title implies that such collection is highly considered by the target audience. In summary, the series a particular novel has been assigned to might provide us with relevant information concerning the type of literature we are facing, prestigious / canonical or popular, and sometimes the name of a series may also reveal the genre of the novel in question.

Series included in Corpus TRACEni whose names		
Reveal the content of the novel	Highlight the importance of the author or of the novel	Highlight Social Acceptation
A. Hitchcock y Los 3 Investigadores Alcotán Intriga Alcotán Policíaca Alcotán Espionaje Aventura Aventuras de Tarzán Best-Seller Policíaco Best-Seller Espionaje Best-Seller Guerra Best-Seller Violencia Best-Seller Espacio Best-Seller Oeste Camisa Negra Ciencia Ficción Círculo Novela Policíaca Club del Crimen G.P. Policíaca Hombres del Oeste Intriga James Bond 007 La Novela Histórica La Novela Negra Maestros de la Intriga Marabú Oeste Marabú Suspense Misterio Narraciones Géminis de Terror Novela Fantástica Novelas del Oeste Novelas Góticas Oeste Histórico Policíaco Acervo o Tesoro Serie Oeste Serie Policíaca Terrorífica Visado para la Intriga Western	Cien Clásicos Universales Clásicos Contemporáneos Clásicos de la Literatura Universal Clásicos Universales Famosas Novelas Grandes Narradores Universales Grandes Novelas de Hoy Grandes Obras Los Clásicos del Siglo XX Maestros de la Intriga Narradores del Mundo Contemporáneo Novelas Maestras Novelistas del Día Obras Inmortales Obras Maestras Autores Modernos	Obras Famosas Biblioteca Oro Famosas Novelas Grandes Novelas de Hoy Grandes Obras Joyas Literarias Libro Clásico Los Clásicos del Siglo XX Mil Joyas de la Literatura Universal Novelas Maestras

Table 6. Series from Corpus TRACEni (1962-1969) which reveal the content of the work, highlight the author or the novel and enhance the social acceptance.

A relation between the most popular publishing houses and the most common series can be established. The publishing house with the highest volume of translated novels by far is *Plaza y Janés*, where *Novelistas del Día* is the largest series (85), followed by *Ciclón* (74) and *G.P. Policíaca* (48), committed to detective novels, as its name suggests. *La Obra Inolvidable* (27) and *Reno* (26) are other series within this publishing house. Within the second publishing house in the ranking, *Molino*, the series *Biblioteca Oro* stands out with 357 entries. It is mainly dedicated to detective contents. In the third place, *Bruguera*, accounts for 73 works within the series *Caballo*

Negro, especially concerned with detective novels, as well as with 71 works in *Libro Amigo*. In fourth position the publishing house *Aguilar*, set in Madrid, comprises 46 works in the series *Crisol*, created in 1946 by Manuel Aguilar Muñoz, which eventually acquired a remarkable popularity among the most selected target readers of classical literature in general. From 1968 until 1972 it was annually published in two volumes. Then, in the fifth position, *Toray* is basically confined to Western novels, 165 of which can be found in the series *Best-seller del Oeste*. Number 6 in the ranking is occupied by *Planeta*, with very popular series such as *Alcotán* containing thrillers (77), *Infinito* (54), and *Goliat* (57). *G.P.* occupies the seventh position with novels distributed in the following series; 140 works in *Libros Reno*, 65 in *G.P. Policiaca* and 64 in *Libros Plaza*. The powerful Catalan publisher, *Luis de Caralt*, whose largest series is *Gigante* (89) stands out in eighth position. In ninth place, the publisher *Juventud* has 70 works in the series *Obras Maestras*. Finally, among the rest of the publishing houses which lie in the 10th till the 17th position, we highlight some works belonging to the series *Policiaca Acervo*, from the publishing house of the same name, 15 works in *Infinito* from *Ferma* and 47 titles in *Nebulae*, from EDHASA, almost entirely dedicated to science fiction novels.

It should be noted that some publishing houses are mainly committed to a particular text type, whereas others cover more than one genre. Moreover, by creating new series, publishing houses are concerned with image projection and by virtue of their supposed high quality, inclusion in a series is a means of indicating a literary work's prestige. By means of publishing in series the format of the books undergoes a homogenization process, which is an identifiable feature of any publishing house, as Montes puts it³:

Publishing houses seem to be obliged to vertiginously multiply the offer, and the names of the existing collections and series are significant. However, there is a curious tendency towards homogenization (the same authors, resorting to the same themes, and even the same titles in the classical books) (Montes in Soriano 1995: 164, author's translation).

There is little difference in the physical appearance of all the books belonging to the same series. Another advantage resulting from publication in series from which publishing houses have benefited substantially, as stated by Alvstad (2003: 90), is that when series or publishing houses run out of material they often resort to the introduction of less popular writers, rarely well known, together with recognised authors in order to enlarge the series as quickly as possible.

3. 9. Target text number of pages

Another significant finding of the analysis was the size of the novels, an aspect which is closely related to the series in which the work is published. The number of pages per novel sometimes reflects editorial decisions, which, governed by a criterion of homogeneity, determine that a collection should or should not exceed a fixed number of pages. In the event of a substantial difference in the ST-TT number of pages, it would be appropriate to investigate whether this dissimilarity was caused by the translator's personal decision, which may or not be influenced by self-censorship; from external censorship constraints; or simply resulted from a different format. Often modifications, suppressions or deletions made by the censors resulted in a considerable reduction in the TT final number of pages. However, it is highly likely that such a difference in the number of pages might be also explained by a decision made by the publisher or translator so as to respect the original format.

The size of a book directly affects its price, since the cost depends on the number of sheets used. One sheet of paper corresponds to 16 pages, stated by Alvstad (2003: 103):

³ Original quotation: "Las editoriales parecen obligadas a multiplicar vertiginosamente la oferta, y los nombres de las colecciones y las series ya se cuentan por decenas. No obstante, hay una curiosa tendencia a la homogeneización (los mismos autores, recurrencia a los mismos temas, y hasta los mismos títulos cuando de clásicos se trata) (Montes, in Soriano (1974) 1995: 164".

1 sheet of paper	=	1-16 pages
2 sheets of paper	=	17-32 pages
3-4 sheets of paper	=	33-64 pages
5-6 sheets of paper	=	65-96 pages
7-8 sheets of paper	=	97-128 pages
9 or more sheet of paper	=	129 or more pages

These data show that the cost of producing a book of 65 pages and another one of 96 pages does not vary significantly (5-6 sheets of paper), however, the cost rises up when the book exceeds 96 pages. The size of the novels in a series is part of the series identity. Consequently, the final size of the works is often determined by publishers' criteria in an attempt to pursue recurrent patterns in all the books therein included. Some examples are as follows; the size of works included in *Biblioteca Oro* varies from 100 to 200 pages, and 69 works contained 192 pages. Similarly, the 183 works in *Best-Sellers del Oeste* do not normally exceed 200 pages, and 65 out of the total 74 included in *Ciclón* have the same size. Other series whose works could be considered of 'medium size', from 100-300 pages are *G.P. Policiaca* and *Libros Plaza*. Nevertheless, the works included in *Caballo Negro* (57), *Obras Maestras* (52) and *Cisne* (40) exceeded 200 pages. There are also 'large size series' whose size exceeded 300 pages, such as *Reno*, *Alcotán*, *Gigante*, *Novelistas del Día*, *Infinito*, *Libro Amigo* and *Goliat*. Due to the volume of these books, the readers would be more enthusiastic and the prize would be presumably higher since they required more sheets of paper. The larger the works in a series are, the higher the prizes get and the more literate an audience is required, since they would probably reach fewer target readers. Conversely, it is more likely that smaller books will achieve a greater circulation due to their lower price, even when their literary quality may be put into question. However, sometimes series containing the largest novels are associated with the idea of prestigious or traditional literature. For instance, *Planeta*, *Bruguera* and *Plaza y Janés* are meant to be prestigious publishing houses which publish books of a relatively large size and which are meant to address enthusiastic and selected readers. Conversely, *Toray* and *Molino* base their selling rate on short novels, and in this way, they attempt to reach a greater number of people. Therefore, the analysis of the size of the most widely published series has provided us with interesting results concerning the accessibility of the readers and the final price of a novel.

3. 10. Censorship qualification

One of the most striking findings of the statistical data has been obtained from studying the censorship verdicts of every single work for which we have this information, provided only in the AGA archives (3585 novels out of the total 9.090). Figure 5 illustrates some of the types of verdicts given by the censorship board:

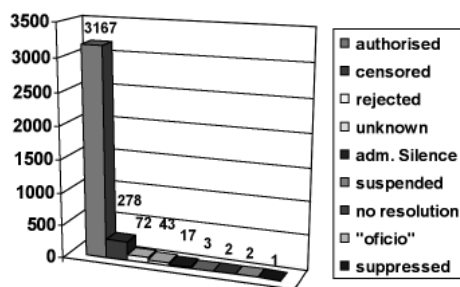


Figure 5. Different types of censorship verdicts.

Authorized novels amounted to an overall 89%. This means that the vast majority of translated novels during the years in question were authorised for publication without causing further problems to the Censorship Board. In contrast, it will be rather interesting to reverse the focus of attention exclusively to the instances of suppressed (1), suspended (3), rejected (72) and censored novels containing textual marks made by the censors (278) since these 354 pieces of writing did cause several problems before they were accepted, probably due to problematic moral, religious or political questions rejected by the regime (Sinova, 1989).

3. 10.1. Textual marks

In the censorship report of every novel the censors had to fill in a questionnaire about moral, religious or political aspects, in which they specified whether the work attacked the dogmatic principles of the regime, the Catholic Church, its Ministers, the institutions of the government, etc., and whether the entire content of the work was offensive or instead if those problems only affected a few pages, in which case the censor should indicate the number of pages where that modifications or even deletions could be made. According to the subjectivity of the censor in charge of the correction of a particular novel, certain problematic passages of the text were signalled by means of textual marks, very commonly in red ink, either on the original or on the translated text. By “textual mark” we understand the linguistic mark the censor signalled in the text when he considered a passage should be modified. The extension of a textual mark may vary from a word, to a paragraph, to even a full chapter. Whenever there was any other observation, the censor wrote it normally by hand. Before concluding the scrutiny, the novel was given a final verdict. Those ‘pernicious’ passages signalled should be taken into account in the revision and correction of the novel if this was meant to be authorised.

In this last section, all the 278 novels given the qualification “censored” and containing textual marks were examined (8%). Some of the novels affected by official censorship were written by the same authors. Table 7 reflects the names of 10 authors whose translated novels had been affected by censorship, on at least five occasions.

Authors	N° Entries with Textual Marks
Hemingway, Ernest	15
Huxley, Aldous	11
Fleming, Ian	9
Ballard, James	9
Aarons, Edward	8
Bloch, Robert	8
Hunter, Evan	6
Wilde, Oscar	6
Hamilton, Donald	5
Patten, Lewis B.	5

Table 7. Authors whose novels contain at least 5 textual marks.

Table 8 lists the names of the publishing houses affected by official censorship.

Publishing Houses	N° Entries with Textual Marks
Bruguera	46
Plaza Janés	42
Caralt	29
Géminis	29
Planeta	23
Ayma	14
Toray	14

Seix Barral	7
Aguilar	6
Susaeta	6

Table 8. Publishing Houses whose novels contain textual marks.

Among these publishing houses affected by censorship, *Bruguera* has suffered the most radical censorship in 46 of its novels. It is followed by *Plaza y Janés* (42). It is not surprising that those publishing houses, third and first respectively according to the ranking in table 4, also contain a high number of censored works. Nevertheless, *Susaeta*, which did not have a high enough output to appear in table 4, was also subject to censorship. Six novels were censored out of the total 17, of which 16 were written by the Irish author Oscar Wilde and one by Jonathan Swift. Besides, 6 of the censored novels of the aforementioned Oscar Wilde were published in *Susaeta*. This confirms that censorship affected any controversial novel irrespective of the original writer.

Table 9 illustrates the publication place of the novels containing textual marks.

Publication Place	Nº Entries
Barcelona	251
Madrid	20
Unknown	6
Bilbao	1

Table 9. Publication Place of novels containing textual marks.

As mentioned earlier, Barcelona stands out against Madrid and other Spanish cities as the place with a greater number of censored works, mainly since the vast majority of books were printed in the Catalan capital. Out of the 278 censored novels, 251 were published in Barcelona, which amounts to 89%.

Table 10 shows the number of censored novels distributed per year.

Years	Nº Entries
1962	25
1963	35
1964	10
1965	52
1966	23
1967	42
1968	58
1969	33

Table 10. Novels containing textual marks per year.

Our period begins in 1962 with 25 censored novels. In the following year this number increases up to 35. However, in 1964, there is a decrease resulting in only 10 novels being corrected. With the promulgation of the Press Law in 1966, this rate decreases notably. Despite this apparently more liberal Law the rate of censored novels rises again after 1966 and reaches its peak in 1968, the year with the greatest number of censored works. The number decreases again in 1969 in the same way that the number of publications diminished that year (see figure 4).

Some of the recurrent themes which prevented publication were homosexuality, adultery, pre-matrimonial relationships, contraceptive devices, suicide, abortions, religious offences, political connotations contrary to Franco and, to a broader extent, anything that had to do with

the sexual morality or which affected the moral principles of the regime. For further information about censored novels containing textual marks because of their problematic contents, see Rioja Barrocal (2007, 2008a).

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