

Censorship and self-translation - Arturo Barea's two versions of *Lorca, the Poet and his People*.

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Keywords: Self-translation; Censorship; Lorca

Abstract:

The proposed talk focuses on a highly politicized case of censorship and self-translation: the two versions of *Lorca, the Poet and his People*, which the Spanish Republican exile Arturo Barea published in English with Faber & Faber in 1944, translated and to some extent rewritten by his wife, Ilsa Barea-Kulcsar, and the Spanish version which appeared in Buenos Aires in 1957 and was subsequently rejected for publication by Franco's censors in Spain in the same year, despite the relative translational dilution of the original English version. This text had been written essentially in 1942 in the midst of the fight against Fascism and appeared first in partial form in the journal *Horizon*, coinciding with the success of Barea's Civil War trilogy, *The Forging of a Rebel*, which appeared between 1941 and 1946, was also translated (and rewritten) by Barea-Kulcsar, and drew fulsome praise from the likes of George Orwell. In 1957, an attempt was made to publish just 200 copies of the Spanish translation of *Lorca, the Poet and his People*, but this was not permitted by Franco's censors, despite the new version's attempts to mitigate the harsh political denunciations of the original 1944 text, including disclaimers such as the statement that there was "no political meaning in Lorca's work", that "he had no politics", and even that Lorca had a "conservative social message". Essentially, this talk will attempt to analyse this subsequent self-translation/rewriting of the 1944 text, which was rejected for its "constant attacks on the current regime" and negative vision of the church and Spanish Catholicism", despite the fact that the author was unknown to the censor but nevertheless presumed to be a political exile who was determined to misinterpret what the censorship file referred to as "the War of Liberation" i.e. the Spanish Civil War.