

**PINTADO GUTIÉRREZ, Lucía AND CASTILLO VILLANUEVA, Alicia. *New Approaches to Translation, Conflict and Memory: Narratives of the Spanish Civil War and the Dictatorship*. Cham: Palgrave Macmillan, 2019. Pp. 234 ISBN: 978-3-030-00697-6.**

This volume comes as a part of the *Palgrave Studies in Languages at War* interdisciplinary series, which investigates the critical role played by language and translation in conflict, war and peace-making situations, and which is edited by Professor Hilary Footitt from the University of Reading, UK and Professor Michael Kelly from the University of Southampton, UK. This book is a set of case studies of the translations of the narratives of the Spanish Civil War (1936-1939), resulting in the death and displacement of hundreds of thousands of people. It demonstrates a new account that links translation, conflict and memory studies drawing on reports from war zones, fictional texts and audiovisual representations from the Franco Dictatorship era. In this regard, translation is a strategy consciously used during the dictatorship in order to normalise domination. This volume examines the role of translation in restricting the availability of diverse accounts of the Spanish Civil War.

This edited volume is an interdisciplinary research of 10 empirical case studies – from literary studies, translation studies, conflict studies, cultural studies, political studies and cognitive studies – in which translation, conflict and memory are their central notions. The book's key themes are: translation and memory; translation and censorship; translation, power and identity; and translation as rewriting and the transmission of ideologies. These case studies are categorised under five parts. The first part contains chapter one and serves as an introduction to the main ideas discussed throughout the book. It discusses the emergence of new approaches and demands to reassess the memory of the Spanish Civil War and the era of Francoism. It argues that translation was at the service of power including the Francisco Franco's regime and the state of Spain. It also claims that translation is central to the re-narration of the Spanish Civil War realized in conflict and memory of those who lived it. Research on translation, conflict and memory has recently become an increasing interest by the modern Spanish society that seeks justice to history. A history which is transmitted through translation and determined by the Franco's dictatorship and the state of Spain after that in order to control importation and exportation of cultural representations in Spain. Since translation is the key to manipulate history, the chapter argues, translation is also the key to the truth through re-translation and re-

interpretation of the conflict and memory for a better understanding of the 'real' history.

The second part of this volume contains chapters two and three and discusses the narrative accounts of the African American writer and translator Langston Hughes (1902–1967) who was involved mainly in the civil rights struggle for the African Americans. This part argues that Hughes's obligation to justice led him to feature the Spanish Civil War, that he experienced during his stay in Spain as a correspondent, in his writings and translations from his own point of view which challenges and differs from the dominant one. In this part, the authors debate that Hughes's own experience as an African American ideologically shaped his lens and memory on the Spanish conflict. This part adopts the framework of Walter Benjamin and Laura Izarra in its cultural translation approach to study the Hughes's case. This approach claims that a traveller is a two-ways cultural transmitter of historical and social events. This part concludes that Hughes's translations of the works of the Spanish poet Federico García Lorca were a reflection of their experienced personal accounts that seek to trigger international empathy through ideological propaganda.

The third part of this volume contains chapter four and tackles the issue of communication among the 35,000 members of the international brigades who came from totally different cultures, ideologies, languages and backgrounds to support the Popular Front in the Spanish Civil War from 1936 to 1938. The part analyses the role of these members as interpreters in the war zone following the approaches of Salama-Carr (2007), Baker (2010), Inghilleri and Harding (2010), and Footitt (2012). It argues that as interpreters, the international brigades' members caused a state of hostility in the Republican side resulted from the differences among these members.

The fourth part of this volume contains chapters five, six and seven and spots the light on censorship during Franco's rule. This part analyses several types of discourse that illustrate the significant role played by translation in the regime's attempts to challenge the subversive narratives and sustain the dominant ones. It claims that through translation censorship, foreign literature with rival values that vary from those established by the regime was manipulated to serve the constitution of the Spanish identity grounded on the "ideology of National Catholicism". Mary McCarthy's *A Charmed Life* (1955), *The Group* (1963), and *Birds of America* (1971); and Mark Twain's *The Adventures of Huckleberry Finn* (1885); and John Dos Passos's *Adventures of a Young Man* (1939) were examples drawn in this part illustrating the Spanish dictatorships' censorship of translating American literature into Spanish. These examples largely depend on literary symbolisms and references in conveying a set of values to society such as freedom, feminism,

and atheism which compete the Spanish regime's established set of norms for its people. This part concludes that censorship is a framing tool for knowledge constitution realized in what to be translated and how to be translated, and that rival narratives can be reframed in translation by the regime in favour of its propaganda.

The fifth part of this volume contains chapters eight, nine and ten and debates on the questions of memory in relation to conflict and translation. It claims that experiences and memories structure the cultural paradigm of a given society and that translation shapes such memories. It examines various contemporary accounts that seek to revive the memory of the Spanish Civil War and dictatorship including poetry, novels and TV series. In this perspective, this part argues that the Spanish TV series *El tiempo entre costuras* (premiered on Antena 3 on October 21, 2013), Alberto Méndez's novel *Los girasoles ciegos* (2004) and Félix Grande's poem *The Hair of the Shoah* (2015) are emerging modern views of the past memories of the conflict that has been transmitting across generations and nations through different means and by means of translation. It concluded that the current Spanish social demand is to reframe the memories of the conflict acknowledging the painful past towards a reconciliation future.

Drawing on the various case studies that examines the narratives of the Spanish Civil War and Dictatorship, this book successfully presented an exhaustive account of the current social debate on memory of conflict and the vital role played by translation in this regard. In looking at the Spanish Civil War and Dictatorship from an interdisciplinary approach, this book is a call for a reconsideration of the traditional research approaches in translation studies. Although this book is an interdisciplinary, its theoretical framework largely follows culturally-based approaches. While this book did not employ traditional perspectives of translation studies at the textual, paratextual and contextual levels examining linguistic elements, it offers a fresh perspective on the case under study by incorporating translation, conflict, memory and culture studies towards self-conciliation. Nevertheless, the selection of certain works over others for the analysis and discussion in this book furthers the socio-political debate on the past Spanish Civil War in light of the present civil conflict of the Spanish region of Catalonia. At the methodological level, the book arises more questions on the capability of interdisciplinary approaches to study socio-political and cultural-based issues within the field of translation studies since its chapters failed to do so. The title of the book's fourth part *Framing Translation and Memory of the Spanish Conflict* suggests that one would expect an exhaustive use and discussion on framing strategies, but it is otherwise.

Finally, the writers' efforts in implying negativity on the Franco's 'censorship' is empirically unsupported due to the lack of scholarly clear-cut parameters in defining 'censorship' and that censorship is culturally, socially and politically-specific.

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