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Signs of Intolerance to the Reception of Iris Murdoch's Literary Work in Spain

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Abstract

This chapter studies the general question of tolerance and discrimination from the particular experience of recent Spanish history. At the present, Spain is a democratic country where any religious belief, language or identity is respected. However, things were completely different three decades ago. Historians have explained how Francoist censorship (1939-1975) oppressed social and cultural life, so that individuals followed the path drawn by totalitarianism. Franco's values were imposed on the population, which resulted in discrimination towards other religious beliefs than the Catholic, strong discrimination against other sexual orientations than heterosexuality and a clear suppression of women's rights. Within this political and cultural framework, publishers attempted to introduce Iris Murdoch's novels to Spanish readers. Her manner of exploring religion was quite different from that supported by the Catholic Church, which was in close relationship with the dictatorial regime. Would the censors tolerate the cracked image of Christianity she depicts in some of her novels? Besides, there is evidence of variety in sexual conduct in her narrative; above all, she came out in defence of homosexuality. What attitude would the censors adopt towards her natural way of describing all kinds of sexual behaviour? In order to find the answers, the censorship office's files of her works have been examined. These documents can be found at the AGA (General Archive of the Administration) in Alcalá de Henares, Madrid. The study of the censors' reports on Iris Murdoch has provided many examples of intolerance relating to religious and sexual matters. According to the information retrieved, three of her novels had problems with censorship, namely, *The Bell* (1958), *The Nice and the Good* (1968) and *A Fairly Honourable Defeat* (1970). A further question is posed in relation to these literary works: was the writer's language altered? The chapter gathers the most significant cases of linguistic alterations that will demonstrate to what extent the language was subordinated to political power. In the international panorama, when certain political systems still try to control what is said and written, this linguistic approach to the reception of Iris Murdoch in Spain can exemplify one of its dangers: the changes carried out on the literary texts pass unnoticed by future readers.

Este capítulo aborda las cuestiones generales de tolerancia y discriminación desde la propia experiencia vivida en la reciente historia de España. En la actualidad el país cree en una sociedad democrática que respeta cualquier religión, lengua o identidad. Sin embargo, la situación fue completamente diferente hace tres décadas. Los historiadores han explicado cómo la censura de Franco (1939-1975) oprimió la

vida social y cultural de tal forma que los individuos seguían un único camino, aquel fijado por el totalitarismo. Los valores franquistas impuestos a la población dieron como resultado la discriminación de otras religiones que no fueran el catolicismo, la dura discriminación de condiciones sexuales diferentes a la heterosexualidad, y la evidente discriminación a los derechos de la mujer. En este contexto político y cultural, los editores intentaron acercar a los lectores las novelas de Iris Murdoch. Su manera de explorar la religión era totalmente distinta a la defendida por la Iglesia Católica estrechamente vinculada al régimen dictatorial. ¿Toleraría la censura la agrietada imagen del cristianismo que la escritora presenta en determinadas novelas? Además, en su narrativa existe un evidente interés por mostrar toda clase de conductas sexuales, sobre todo, Iris Murdoch salió en defensa de la homosexualidad. ¿Qué actitud adoptaría la censura hacia su manera tan abierta de describir todo tipo de comportamientos sexuales? Con el fin de encontrar las respuestas, se han examinado los expedientes de la censura literaria. Estos documentos se encuentran en el AGA (Archivo General de la Administración) en Alcalá de Henares, Madrid. El estudio de los informes redactados por los censores pone a nuestra disposición numerosos ejemplos de intolerancia en asuntos de religión y sexualidad. Según la información recopilada, tres de sus novelas tuvieron problemas con la censura, a saber: The Bell (1958), The Nice and the Good (1968) y A Fairly Honourable Defeat (1970). Una nueva cuestión se plantea en relación a estos tres trabajos literarios: ¿fue manipulado el lenguaje de la escritora? El artículo recoge los ejemplos más destacados de alteraciones lingüísticas que pondrán de manifiesto hasta que punto el lenguaje ha sido avasallado por el poder político. En el panorama internacional, cuando determinados sistemas políticos aún pretenden controlar lo que se dice y lo que se escribe, este enfoque lingüístico en la recepción de Iris Murdoch en España ayuda a evidenciar uno de los peligros de la censura: los cambios realizados en los textos literarios pasan desapercibidos a los futuros lectores.

Introduction

In religious matters Iris Murdoch was highly concerned with the dogmatic problems relating to Christianity. She brought to people's attention the bases of this religion together with her exploration of the Anglican and Catholic Churches. For example, she questioned the concept of the Holy Trinity in *A Fairly Honourable Defeat* (1970), and explored the division between Catholics and Anglicans in *The Red and the Green* (1965) and in *The Nice and the Good* (1968). The writer often included characters like Anglican priests whose behaviour deviated from the models supported by the Spanish priesthood. For example, Carel Fisher and Douglas Swamm are married priests in *The Time of the Angels* (1966) and in *An Unofficial Rose* (1962) respectively. If the Spanish political power protected the Catholic dogma and its clergy, what would the Spanish literary censorship have to say about this? Before Iris Murdoch's novels were proposed for publication, the board of censors had been quite strict with English literature that did not show deference to Catholicism. For instance, *The Boy in the Bush* (1924) by D. H. Lawrence had to be "suspended" in 1946[1]. The importation of James Joyce's *Stephen Hero* (1904) was banned in 1961, on the ground that it insulted God and the Catholic clergy[2]. *A Portrait of the Artist as a Young Man* (1916) was published in 1963 with cuts in two of its pages, because they were considered disrespectful to the Catholic Church[3]. The publication of Virginia Woolf's *The Waves* (1931) was not possible until 1972 due to the manner in which she refers to God and other elements related to the Christian faith[4].

One of Iris Murdoch's recurrent themes was also the sexual habits the British bourgeoisie had begun to develop after the Second World War. Once they had discarded Victorian morals, she was able to talk freely about adultery in works like *The Sandcastle* (1957), *The Italian Girl* (1964) and *The Sacred and Profane Love Machine* (1974); incest is also described in novels such as *The Time*

of the Angels (1966), *A Severed Head* (1961), *The Bell* (1958) and *The Red and the Green* (1965). Homosexuality becomes the most evident and reiterated sexual behaviour in her writing, an element found in some of the novels that were submitted to censorship like *The Bell* (1958), *Bruno's Dream* (1969), *A Fairly Honourable Defeat* (1970), *The Black Prince* (1973) and *Henry and Cato* (1976). Her interest in this sexual orientation began when the so-called Social Constructivist theory, which emerged in the 1950s, began to influence British society. As Tammy Grimshaw has pointed out, this theory popularized the idea that homosexuality could be "corrected", so that homosexuals would conform to the common social standards[5]. One of its premises was that there would be a positive shift in the gays' sexual orientation if they worked with assisting individuals, particularly youngsters. This rehabilitative work included activities related to teaching and the clergy, among others.

In this context, Iris Murdoch was one of the first writers to illustrate the control that the government tried to exert on gays in Post-War Great Britain. Her concern with this issue never abandoned her. In fact, her biographer Peter Conradi points out that Iris Murdoch included a homosexual character in most of her novels[6]. For example, Humphrey Finch is a gay married man in *An Unofficial Rose* (1962); she also depicted homosexual Anglican ministers like Michael Meade in *The Bell* (1958) and Cato Forbes in *Henry and Cato* (1976). Though Iris Murdoch dealt with the binomial "religion homosexuality" in a very tactful manner, the question is whether it would be published in Franco's Spain. At the time Murdoch published her novels dealing with these issues, homosexuals were considered a group that posed a risk in Spain according to the *Ley de vagos y maleantes* [Law of Vagrants and Crooks] of 15 July 1954. The situation became worse with the Law 16/1970 about *Peligrosidad y Rehabilitación* [The Social Menace and Rehabilitation Act]. This law insisted on the dangers of homosexual tendencies for the whole of the Spanish society[7]. Spanish censors usually frowned upon literary passages where any sign of homosexuality was to be found. Among the English literary works banned because homosexuality was an element of the plot, *I'll Get There. It Better Be Worth the Trip* (1969) by John Donovan could be mentioned; its publication was delayed until 1983, because it examined the homosexual awakening of two teenagers[8].

The reception of Murdoch's works

In general, Spanish censors did not treat Irish Murdoch's works very harshly. The reports on the novels that came into the market were quite favourable. However, there were problems with the publication of *The Bell, The Nice and the Good* and *A Fairly Honourable Defeat*. *The Bell* was banned on two occasions, *The Nice and the Good* was published with some cuts according to the censor's guidelines and *A Fairly Honourable Defeat* was edited with "administrative silence" – which meant that the administration did not ban the book, but if the publisher published the book he took the risk of being prosecuted later in the case it was denounced by the authorities. Though censors were quite generous towards her novels, they showed their intolerance regarding different aspects of the three novels mentioned: comments on the Anglican Church, on feminine sexuality and on male homosexuality. According to the files on the novels that encountered problems with censorship, we will try to show how the censor of *The Nice and the Good* discriminated against women, in particular, with regard of the way they behave and how they feel in their sexual life. The system of censorship was also ruthless towards any depiction of a close relationship between men. That is the case of the ban imposed on *The Bell* in 1961. However, the intolerance towards male homosexuality became evident once more, since certain cuts were made in *The Nice and the Good*, as will be shown. Together with the important role that sexuality played, religious considerations were also evident in two of the reports. In 1969, the publication of *The Bell* was

banned again, this time on religious grounds, because it portrayed an Anglican community whose behaviour was far from Catholic orthodoxy. In addition to that, in 1969 certain profane expressions were cut from *The Nice and the Good*.

Distrust towards Anglicanism

Since the passing of the 1889 Constitution, Spain had enjoyed the right to practise any religious belief, a right that was rescinded with Franco's arrival in 1939. Minority religions were prohibited while the Catholic Church was given the mission to Christianise the country. Freedom of religion was possible when the Religious Freedom Law was passed on 28 June 1967. In this context, Iris Murdoch's views on Christianity in *The Bell* did not go unnoticed by the censors, when the publishing house Pomaire applied for its printing in January 1967. In fact, the censor began his report by stating that the publication would not be allowed unless a preface would be added, explaining that the Christian characters in the novel were Anglican. He noted that the Spanish reader could not confuse their scandalous behaviour with the Catholics' rectitude. Nonetheless, the censor changed his judgement at the last moment. He rejected his first idea arguing that the distinction between Anglicans and Catholics would go against the Christian creed of unity. He concluded the report with the firm statement that the book could not be published. *The Bell* is not the only case of the authorities' distinction between Churches. In Marisa Fernández's study on *William's Crowded Hours* (1931) by Richmal Crompton, she shows that the translator added notes indicating that the behaviour of the members of the Anglican Church was not applicable to Spain[9]. However, the two works were treated differently in this respect. While in *William's Crowded Hours* the explanations were added as footnotes, in *The Bell* the censor proposed a preface with the corresponding clarifications.

The Nice and the Good's file offers another example of censorship on religious grounds. The censor criticized Iris Murdoch's portrayal of Mr. Radeechy as a practitioner of black masses. In spite of his negative judgement, none of the passages related to the practice had to be removed or modified. The censor in charge of *A Fairly Honourable Defeat* also pointed out that the book had a blasphemous content that made the book inappropriate for Spanish readers. He referred to a conversation between Julius King and Rupert Foster, where the veracity of the Holy Trinity is under question. In fact, the censor underlined certain sentences that he considered insulting:

> 'Kant was stupidly Christian. So are you, thou you deny it. Christianity is one of the most gorgeous and glittering sources of illusion the human race has ever invented'.
>
> 'Surely, Julius, you don't take the old-fashioned view that it is merely a tissue of fabrications? Is it not, in its own way, a vehicle of spirit?'
>
> 'Possibly. But what is that? Nothing could be more ambiguous.'
>
> 'Spirit may be ambiguous,' said Rupert, 'but goodness isn't. And if we-'
>
> 'As for evil being dreary, that's an old story too. Have you ever noticed how naturally small children accept the doctrine of the Trinity, which is after all one of the most peculiar of all human conceptual inventions? [...]'[10].

In addition, he drew the reader's attention towards Morgan Browne's statements about God's existence: "There is no God"[11]. The censor also showed his disapproval when Hilda Foster, Morgan's sister, comments that his son belongs to "the first generation that's grown up entirely without God'[12]. Another passage, where Julius King questions the deity's existence, is put into brackets:

['Listen, Rupert. If there were a perfectly just judge I would kiss his feet and accept his punishments upon my knees. But these are merely words and feelings. There in no such being and even the concept of one is empty and senseless. I tell you, Rupert, it's an illusion, an *illusion*']13.

Intolerant attitudes towards womens' sexuality and sensuality

The study of Iris Murdoch's files has also revealed that the board of censorship took action against different female characters in *The Nice and the Good*: Kate Gray, Morgan Browne, Jessica, Judy McGrath, Henrietta Biranne and Barbara Gray. In fact, the censors wrote overtly about the problems they had to with the attitudes and behaviour of these characters. For example, one of the censors complained of the immorality they exhibited when he declared firmly that "women in the novel are potentially or permanently adulterous"[14]. Other instances can be found in the file belonging to *A Fairly Honourable Defeat*. The censor explained that he disapproved of Morgan Browne's behaviour because she was a "sexually-obsessed woman". On examining the copy read by the censor, we find that it is full of marked passages which were meant to support his argument. Examples of this are the scenes where Browne flirted with her friend Simon Foster[15], or with her nephew Peter Foster[16]. Added to that, Browne's opinions about marriage were commented on by the censor. He put into brackets her defence about the dissociation of the love-sex union:

> 'You're mixing me up with Rupert. How does marriage fit in with this new policy of freedom and love?'
>
> ['I'm not sure that it does. Marriage is so old-fashioned and exclusive. But I don't at all mean that I don't want to see you.'
>
> 'Do you or don't you want a divorce?'
>
> 'You haven't understood. It's just not important. Let it drift.'
>
> 'I see. You might even love me too, in your free way, along with the rest?'
>
> 'Yes. Why not? If you're generous enough to accept my love. Or are you worrying about your property rights?'
>
> 'I'm worrying about not being able to bear it.']17

We can also find the censor's disapproval when she justifies adultery: "marriage and adultery have evidently done me good"[18]. The censor put a mark too when she explains the best solution she has found for her broken marriage: "I've decided after all that I want a divorce, and I want it soon.... Would you mind divorcing me for adultery?"[19]. We may understand why the censor did not agree with this passage, since adultery was forbidden according to articles 449 and 452 of the Penal Code of 1944 that implied terrible consequences for adulterers[20]. The other mature woman controlled by censorship was Judy McGrath in *The Nice and the Good*. The censor did not, for instance, agree with a conversation between John Ducane and Judy McGrath about her previous relationship with Mr. Radeechy. He indicated to the publisher that the following passage had to be submitted again for revision:

> 'No man is ever anxious when he is with me.'
>
> 'What did Radeechy want you to do for him?" asked Ducane. "I mean apart from the things that were obvious.'
>
> 'None of Mr Radeechy's things were obvious things, Mr Honeyman.'
>
> Ducane's lowered gaze now sought out, what he had before avoided seeing, the place of the darkest shadow.
>
> 'What are your things, Mr Honey? Whatever they are I could do them. And there are things I could teach you too'[21].

The alterations made by the publishing house were quite significant, since the final result published was the translation of the following sentences:

'No man is ever anxious when he is with me.'

'What did Radeechy want you to do for him?'

'What are your things, Mr Honey? Whatever they are I could do them.'

He also showed a discriminatory attitude towards Jessica, another character in *The Nice and the Good*. She is a woman with a free sexual life: "She even became used to making love in the presence of third and fourth parties, not out of any perversity, but as a manifestation of her freedom. After all, accommodation was limited, and nobody marked, nobody minded"[22]. The censor had had to feel embarrassed with her sexual freedom, since he included this example in the group of sentences that had to be removed from the text before its publication. When the notification was handed to the publisher, the person in charge of the corrections decided to suppress it completely from the translation. Franco's regime not only disapproved of women's sexual freedom, as it has been exemplified, but also it did not admit that a woman had the right to enjoy her sexuality. According to the journalist Javier Alfaya, procreation was the only goal of the sexual act for chaste women. Pleasure was only reserved for men and for mistresses and prostitutes[23]. In *The Nice and the Good* this intolerance towards women is shown in relation to the first sexual meeting between the teenagers Pierce and Barbara Biranne. Among all the lines that give shape to the scene, only those related to women's sexuality are deleted. For instance, Barbara's personal comments on their first encounter:

'Girls never do the first time.'

'Perhaps I'm a lesbian.'

'Don't be silly, Barbie. You did like it a little?'

'Well, just the first bit'[24].

The authorities also reacted to the scene where Pierce is on the beach together with the twins Henrietta and Edward Biranne. Iris Murdoch narrates that "Pierce did not cover himself for Henrietta, who was used to male nakedness"[25]. The censor underlined these words as inappropriate, probably because he would not allow women to read a text that portrayed a young lady who was used to seeing nude men. Until then the censors had been strict with a single woman, with a teenager, and with a disloyal married woman. But what did censors do with the sexual behaviour of the happily married Kate Gray in *The Nice and the Good*? Censorship did not move towards a more conciliatory attitude. For instance, the censor believed that some words had to be deleted:

> Kate had certainly had a splendid fortnight in Tangier. What she did not propose to explain was that she had spent a very large part of this fortnight in bed with Octavian. Hot climates affected Octavian like that. Indeed, she had to admit, they affected her like that. After a long and vinous lunch, they had positively *hurried* back to the hotel each day. Octavian could hardly wait ...[26].

How could the publisher avoid the removal of part of this paragraph from the translation? The solution found was to dress the moment with a great romanticism in order to diminish the sexual connotations. For instance the impatience "in bed with Octavian" became "*reviviendo con su marido un apasionada luna de miel"* [re-living a passionate honeymoon with her husband]. Their "hurried" desire to be together was deleted from the text. This is not the only case where the censor pointed out that the physical contact had to disappear from the text. It was impossible for him to tolerate the explicit description of when Judy McGrath kisses John Ducane: "forcing his lips apart. Ducane felt her tongue and her teeth"[27]. The change introduced in the translation was also directed to substitute their wild behaviour by an intense passion between lovers. The final

version was *"mientras se esforzaba en besarle apasionadamente"* [while she tried hard to kiss him passionately]. Censorship was also repressive when it came to the sensuality portrayed in *The Nice and the Good*. As a result, the author's narrative was altered in certain passages where Iris Murdoch describes the feminine body in a naturalistic manner. For instance, the censor told the publishing house to leave out the following paragraph:

> The movement disturbed Ducane intensely. Judy, seen in the haze of the room, which cast a sort of silver-gilt shadow over her long body, had seemed like something in a picture. Possibly she had actually reminded him of some picture by Goya or Velazquez. But that rolling movement with its awkwardness, its glimpse of buttocks, the grotesque bracing of her knees, momentarily wide apart, brought with it the pathetic ugliness or real flesh and also its attractiveness. [...] She stretched luxuriously, pointing her toes and lengthening out her mouth and eyes. Her shoulders twitched. Dappled shadows moved over her contracted stomach. Then she relaxed again[28].

The whole passage was cut from the Spanish version that came out in 1970. It is the case, however, that publishers did not always do what the authorities told them. For instance, when another description of Judy McGrath's body was ordered to be deleted, the publishing house developed the linguistic strategies of lexical substitution and free translation in order avoid the complete suppression. The censor wanted the following words to be removed: "[...] and the shadow between her large round slightly dependent breasts was a blur of dark russet [...] revealing the curve of the buttock, outlined in a thin arc of fuzzy phosphorescent fire"[29]. In the Spanish version the adjectives related to the description of the breasts have disappeared. Besides that, the translation of the "curve of the buttock" was substituted by "*la curva de su cadera*" [the curve of the hip]. This version was accepted when it was resubmitted to the censorship office. It is also interesting to note that the translator Andrés Bosch even censored himself while he was translating the original text. For example, "I'm wearing tights, there's nothing to see" was translated into "*No podrá ver nada. Llevo sostenes*" [You won't see anything. I am wearing a bra][30].

Discrimination against male homosexuality

The censorship office rejected the importation of *The Bell* in 1961. The censor refused the application submitted by the publisher EDHASA, arguing that the novel had a strong homosexual flavour that should not be read by Spanish citizens. When the publishing house Pomaire tried to publish it in 1967, not one but two censors would report on the novel. Both censors described homosexuality as something similar to "an illness", but the first one used it as a convincing argument to praise the necessity of Christianity in our lives. In particular, he explained that this religion provided the homosexual character the spiritual comfort "*Ciertamente que este hombre tiene una lucha interior por escapar de esta desviación del señor y que se refugia en la oración para acallar sus remordimientos*" [Certainly, this man has an interior fight to escape from this deviation from God and tries to seek shelter in prayer in order to silence his remorse][31]. Homosexuality was also the object of sharp criticism of *The Nice and the Good*. In fact, some traces of homosexuality that were found by the censor had to be cut out, if the publishing house Lumen wanted to print it. For instance, in chapter 18, Pierce and Uncle Theo enjoy a sunny day on the beach, and the censor considered inappropriate "the climax of this activity, to which Uncle Theo looked hungrily forward, and which he provoked himself by deferring, was the moment when he should oh so gently and lingeringly place a stone upon the summit of each of Pierce's buttocks"[32]. Lumen decided to leave out only the intensity of Uncle Theo's desires, so that "which he provoked himself by deferring", was the only part that disappeared from the translation. A different moment when the hint of homosexuality was deleted takes place when Kate Gray holds a conversation with her husband Octavian. She shows her doubts about John Ducane's sexual

orientation and suggests that he and his servant Fivey could be "in bed together"[33]. The censor also underlined a paragraph where two characters discuss that homosexuals have to get married if they aspire to have a normal life. Kate Gray states that John Ducane gets married with his friend Mary to hide his true sexual orientation:

> 'Do you think he's the sort of homosexual who has to get married to persuade himself he's normal?'
>
> 'You think he must be homosexual because he was moderately able to resist you!'
>
> 'Octavian, you *beast*. Mary is rather the mother figure, isn't she?'
>
> 'I don't think John's queer'[34].

Lumen had the courage to retain the whole passage, and when a new version was resubmitted for inspection, the new censor raised no objection. This discriminatory attitude on homosexuality seemed to relax in 1973, when the same publisher applied for *Bruno's Dream*[35]. Again, nothing was said about homosexuality when Nigel Boase declares his love to Danby[36]. Four years later, the same indifference is shared by the censor of *The Black Prince*[37]. However, censorship was not indifferent towards the way Iris Murdoch describes the love between Axel Nilson and Simon Foster in *A Fairly Honourable Defeat*. In fact, the book read by the censor is full of remarks that led him to state in his report that the novel made propaganda of homosexuality and should, therefore, be banned. For example, his conviction that Iris Murdoch defended homosexuality is exemplified by the underlining of "heterosexual relations would be just as unstable if it were not for the institution of marriage and the procreation of children. But if people suit each other why shouldn't they stay together"[38]. In this respect, it is also logical that the censor underlined some words in the following sentences: "Married life evidently suits him" and "I could hardly invite Simon without him. They are so very married"[39]. Probably, the censor could not admit that the author presented the marital life between two men as something natural, or that she linked homosexuality with the sacred institution of marriage. Even less, the censor could allow publishing a passage where Iris Murdoch writes that God blesses homosexual relations: "How extremely romantic! So a god really brought you together"[40]. The censor's intolerance included his disdain for the expressions of affection shared between them. For instance, he pointed out as inappropriate the moment when Axel Nilson tells Simon Foster that "when I lie tangled in your hair and fettered to your eye. The birds that wanton in the air know no such liberty"[41], or when Simon Foster declares his sincere love for Axel Nilson: "I will love you forever, Axel, to the end of the world. I give myself to you now and forever. I will be faithful to you always"[42]. The lovers' anguish is also marked as impertinent: "perhaps this piercing quality is inseparable from my happiness, from my own peculiar highest best happiness. Could it ever be otherwise?"[43]. He also pointed out two statements where Murdoch writes that homosexual love is possible: "The love he had hoped for was real love"[44]; and: "They were both by now too much in love"[45]. The censor underlined words which showed affection between the two men: "di", "little one", "darling" or "sweetheart". Though the censor banned the book, a superior authority decided that it could be published. This apparent flexibility was also extended to *Henry and Cato*, which could be published in 1981 without any difficulty.

Veiled censorship in *The Nice and the Good*

Given the overall picture of the discriminatory omissions from *The Nice and the Good*, the question is how the publishers have reacted since the end of Franco's regime. Lumen, which published the book in 1970, reedited the work in 2005; however, none of the modified passages were included in the new edition. Without any doubt, this should be immediately corrected. The femi-

nine character is, above all, the one who has lost more in this respect. We must retrieve Jessica's past which the writer uses to defend each woman's freedom to decide on one's sexuality. In the same way, we must retrieve Barbara Biranne's right to enjoy her sexuality, a right that has long been neglected. The cuts and changes do not significantly alter the development of the plot, that is true, but it is also true that, if the scenes do not have the descriptive loads that were omitted in 1970, the Spanish edition will never allow readers to know women as Iris Murdoch conceived them.

Conclusions

The study of Iris Murdoch's files has offered clear examples of the intolerant extremes Franco's regime could reach. The political power aimed to control the sexual and religious divergences in three of her novels in order to ensure that Spanish readers would only have access to the government's ideology. The publishers' role has been shown to be crucial in this process. Most of the time, they followed the orders of the board of censors, while on other occasions, they were able to use linguistic strategies to preserve the author's ideological space. At the same time, they complied with the dictatorial system, that is, the use of a lexical substitution or free translations. We should not forget either that sometimes they had the courage to disregard the orders of the censors. In the case of Iris Murdoch, Lumen's daring reactions opened the readers to the author's opinions regarding the social condition of homosexuality in Great Britain. The research has also shown that *The Nice and the Good* is still published with the suppressions demanded by Franco's censors; the question is, then, how many other authors' works have not been corrected yet? If literature is one of the most potent tools humans have to come into contact with different cultures, to what extent are English author's translations still altered in Spain? This is an open line of investigation that is, at this moment, giving unexpected results.

Notes

1 A. Lázaro, *Las novelas de D. H. Lawrence ante la censura*, in J.M. Barrio (ed.), *Estudios de literatura en la lengua inglesa de los siglos XX y XXI*, Colección Lingüística y filología 77, Universidad de Valladolid, 2004, pp. 33-34.

2 A. Lázaro, *James Joyce and the Embodiment of Blasphemy: The Banning of Stephen Hero in Spain*, in "RANAM: Recherches Anglaises et Nord-Américaines", 2003, 36, pp. 163-166.

3 Id., *James Joyce's Encounters with Spanish Censorship, 1939-1966*, in "Joyce Studies Annual", 2001, 12, p. 51.

4 Id., The *Emergency Voice: A Review of Spanish Scholarship on Virginia Woolf,* in M.A. Caws, N. Luckhurst (eds.), *The Reception of Virginia Woolf in Europe*, London 2002, p. 254.

5 T. Grimshaw, *Sexuality, Gender and Power in Iris Murdoch's Fiction*, Madison NJ 2005, pp. 28-29.

6 P. Conradi, *Iris Murdoch: A Life*, London 2001, p. 424.

7 The legal persecution of this community came to an end when the law 16/1979 was passed.

8 R. Rabadán, (ed.), *Traducción y censura, inglés-español 1939-1985*: *estudio preliminar,* León 2000, p. 252.

9 M. Fernández, *Comportamientos censores en literatura infantil y juvenil: Traducciones del inglés en la España franquista*, in R. Rabadán (eds.) *Traducción* cit., pp. 241-242.

10 Murdoch, *Defeat*, London 1979, pp. 198-199.

11 *Ibid*., p. 94.

12 *Ibid*., p. 11.

13 *Ibid*., p. 201.

14 AGA [general Archive of the Administration, Alcalà, Madrid], File 4336-69. Box (03)050SIG66/03003.

15 *Ibid*. pp. 169-170.

16 *Ibid*., p. 197.

17 *Ibid*., p. 189.

[18] *Ibid*., p. 78.

[19] *Ibid*., p. 250.

[20] O. Caballero, *La sexualidad del Franquismo*, Madrid 1977, p. 297.

[21] Murdoch, *Defeat*, cit., pp. 196-197.

[22] Murdoch, *The Nice and the Good*, London 1968, p. 81.

[23] J. Alfaya, *La memoria insumisa: sobre la dictatura de Franco*, Madrid 1999, pp. 349-350.

[24] Murdoch, *The Nice* cit., p. 337.

[25] *Ibid*., p. 154.

[26] *Ibid*., p. 260.

[27] *Ibid*., p 115.

[28] *Ibid*., pp. 158-159.

[29] *Ibid*., p. 195.

[30] For more examples about a translator's self-censorship in *The Nice and the Good*, see M. Olivares, *Autocensura y traducción: análisis de estrategias textuales en un determinado contexto comunicativo,* in *25 Years of Applied Linguistics in Spain: Landmarks and Challenges*, XXV International AESLA Conference, 19-20 Abril 2008, Universidad de Murcia 2008.

[31] AGA, File 10874-74. Box (03)050SIG73/04406.

[32] Murdoch, *The Nice* cit., p. 153.

[33] *Ibid*., p. 150.

[34] *Ibid*., p. 340.

[35] AGA, File 4578-73. Box (03)050SIG73/03018.

[36] AGA, File 4578-73 Box (03)050SIG73/03018.

[37] AGA, File 11980-77. Box (03)050SIG73/06334.

[38] Murdoch, *Defeat* cit., p. 9.

[39] *Ibid*., p.42.

[40] *Ibid*., p. 180.

[41] *Ibid*., p. 65.

[42] *Ibid*., p. 28.

[43] *Ibid*., p. 29.

[44] *Ibid*., p. 27.

[45] *Ibid*., p. 180.

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