



“Probably Not a (Spaghetti) Western:” Translation and the Transnational in *La Collera del Vento* and *Duello nel Texas*

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As stated, not a comedy, probably not a Western as not a gunbelt in sight. No revenge, no Trinity... It does have horses and broad brimmed hats though. But I don't think I'd call it Western....

Carlos, Spaghetti Western Database Forum

It is a mixture of source influences which vary from the American traditions of the genre to the southern European stylistics of its creators, all mixed up with a healthy dollop of comic book imagery for good measure.

Phil H., “*Duello Nel Texas* Review,” Spaghetti Western Database

As the user responses on the Spaghetti Western Database in the epigraph confirm, the slippery definitions of genre create unstable categories: what makes a film a Western? A comedy? An action film? Does it need to have prescriptive elements, such as guns, horses, and broad brimmed hats to qualify as a Western? While these questions will continue to plague audiences and scholars, they also offer another way of viewing global iterations of the Western, a genre usually considered to be deeply connected to the United States: Jim Kitses proclaims that “the Western is America” (89)

and André Bazin calls it “the American film par excellence” (140). And yet, the Western proliferates globally through its production, distribution, and exhibition, and these global Westerns underscore the significance of the power dynamics at play in the genre—both within its critical politics and as part of the circulation of generic tropes.

Using translation as a conceptual paradigm, I argue that the transnational encounter, which occurs when films are circulated internationally, reconfigures generic understandings of the Western as the films are translated for diverse audiences. “Spaghetti” is a term popularized by film critics to describe films (often in a derogatory sense) produced largely in Italy during the 1960s and 1970s, which draw on conventions of the Western genre but offer a distinctive cultural approach through the subversion of classical tropes, such as making the cowboy figure anti-community or amoral. As has been argued elsewhere, the Spaghetti Western is significant for considering the Western as a transnational and translated genre for three reasons: first, although it was conventionally considered Italian, it involved significant Spanish and American contributions; second, these films primarily achieved international popularity through their translation into different languages for

a variety of national and international audiences; and third, the films represent a network of influences that set up a reciprocal relationship between dominant and non-dominant traditions within the larger form of the Western (Wessels 2).

In this essay, I will introduce the Spaghetti Western, provide an example of the connection between the transnational and translation through a discussion of *La Collera del Vento* (Mario Camus, 1970) and its translation across languages and markets, and then analyze how translation impacts generic understandings of the genre through the process of transculturation, looking at the example of *Duello nel Texas* (Ricardo Blasco, 1963). *La Collera del Vento*, or *Revenge of Trinity*, a Spanish-Italian collaboration, focuses on farm workers' rights in rural Andalusia, transporting stereotypical Western figures to the story of a workers uprising. *Duello nel Texas*, or *Gunfight at Red Sands*, serves as a transitional film between the height of the classical Hollywood Western and the Spaghetti Western tradition yet to come. An analysis of these films complicates models of generic analysis that place the primary emphasis on defining global examples, such as the Spaghetti Western, only in relation to Hollywood and American cinema as the source of genre.

In his seminal book *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone*, Christopher Frayling defines the Spaghetti Western in an Italian context, arguing that the genre serves as a "critical cinema" in relation to the Hollywood Western and its treatment of American myth. While acknowledging the Spanish contributions, as well as the popularity of the Western around Europe, Frayling primarily focuses on the way that these mostly Italian Westerns employ two main strategies of critical cinema: shocking the spectator into questioning what he or she is seeing, and compelling the spectator into recognizing ideas to think about after the film is over (xxiii). What Frayling's approach to the

Spaghetti Western as a critical cinema suggests, then, is the way that it works *in relation to* the Hollywood Western through questioning and recognizing generic characteristics in a new way.

Marcia Landy critiques scholarship on the genre for promoting ideas of an ideal or "classical" Western: "If there is a common denominator among the various discussions of the Western, the commonality resides in the persistence of an adherence to seminal texts that treat the Western as mythological discourse," which valorizes ideas about the American frontier and Manifest Destiny. For Landy, the "problem is the inert nature of genre classification and the static nature of myth and archetype," as well as the fact that "a commitment to narratives of progression or regression occludes the possibility of seeing contradiction" (215). By reading Sergio Leone against the common grain, where his films are usually seen as deconstructing or critiquing the Hollywood Western, Landy argues that his films do much more than respond to Hollywood: "the films interrogate masculinity and its discontents, its complicity with violence and power, and they pose, though they do not resolve, ethical dilemmas about the forms of power [...] which orchestrate the problematics of language patriarchy, subalternity, masculinity, the family, social power, and the clash between rural and urban life and between tradition and modernity" (215). What Landy does here is situate Leone's films within broader traditions, such as neorealism and folklore, and generic influences from, for example, melodrama and comedy. Thus, instead of reading Leone's Westerns only in comparison to American Westerns, Landy argues that his films "deserve to be understood as repositories of social and cultural knowledge" (215). This approach is useful as a starting point for moving away from considering a comparative model, toward the multifaceted impact of translation as it impacts the Western genre

across production, distribution, and exhibition.

This is not to say that considering the critical nature of these films is not important, but in turning from this well-developed reading, I would like to focus on the national and international influences that are often overlooked. By focusing on the way that the Spaghetti Western works in relation to the Hollywood Western, Frayling’s approach overlooks the other influences at work here and sets up a narrow, one-sided, relationship between these films and Hollywood.

The term *transnational* has been used with varying degrees of specificity in scholarship to consider to the relationship between “national” and “global” film. Elizabeth Ezra and Terry Rowden introduce the transnational as “global forces that link people or institutions across nations...[which] enables us to better understand the changing ways in which the contemporary world is being imagined by an increasing number of filmmakers across genres as a global system rather than a collection of more or less autonomous nations” (1). The openness of a transnational approach accounts for the geopolitical, cultural, and financial aspects of each production to situate the films amongst and between dominant national traditions. The prefix *trans-* communicates movement across or beyond national borders and suggests a framework that accounts for the impacts on genre as films move from production to distribution and exhibition across diverse markets.

The focus on movement is what makes the idea of translation useful for this context, as translation, at its most basic level, deals with the movement from one language or film market to another: each of these films is impacted by a variety of factors in making this transition. I am not arguing there is an original and a translated version of each film but rather the translations are the result of fragmentation and localized influence. The film versions in this study, which are

translated for different audiences through dubbing, editing, and marketing, are a product of this fragmentation. This is because of the way that generic features are changed, recalled, or rewritten through the act of translation, and how these characteristics are constantly being modified as the film is distributed and exhibited across different markets.

The relationship between the dominant form of the Hollywood Western and its Italian counterpart forms the basis of the transnational encounter, in which the movement of the Hollywood Western and its coding to an Italian context involves an act of translation. Finally, the power dynamics of global cinema are on display through the process of transculturation, which I will turn to in the final section.

TRANSLATING TRINITY

In the case of *La Collera del Vento*, the film moves outside of a specific national context (such as Italy or the United States) through both its production and setting, as well as its translation; both literally, through its reformatting for English-speaking markets, and generically, using national elements of the Western in new contexts. In this way, the film challenges a linear view, because of the impossibility of identifying a national origin point or source material, as it draws on a network of influences in and out of a Hollywood sphere. Clearly, there are elements of Hollywood that are developed through the translation, but there are also aspects that are a product of the specific context of the film. Here, I want to briefly discuss the film as an example of the importance of translation: as an example of critical cinema, the film’s politics are minimized through the layering of the Spaghetti Western, in particular the *Trinity* series, and the shifts in marketing and music made post-production to develop audience appeal by linking it back to the *Trinity* series.

Lo Chiamavano Trinità (*They Call Me Trinity*) (Enzo Barboni, 1970) introduced a comedic element to the Spaghetti Western model of Leone and Sergio Corbucci. The film and its sequel, *...continuavano a Chiamarlo Trinità* (*Trinity is Still My Name*) (Enzo Barboni, 1971), were successful both domestically in Italy and abroad, and introduced Terrence Hill as the bean-loving gunslinger, Trinity. The first two *Trinity* films developed a franchise that was domestically and internationally viable. As a result, *La Collera del Vento*, a film starring Hill made prior to *Lo Chiamavano Trinità* but released after its success, was translated to appear as a *Trinity* film through post-production changes to the title, music, and narrative, but, as the epigraph review notes, the film has “no revenge, no Trinity.”

Directed by Mario Camus, *La Collera del Vento* tells the story of two gunslinger brothers, hired by an Andalusian landlord to kill two villagers he believes are inciting his workers into rebellion. Marco (played by Hill) arrives in the village and is mistaken by the locals for a man sent to help them revolt against the unfair working conditions. After falling in love with a local woman, Marco becomes sympathetic to the plight of the villagers and decides to leave town instead of fulfilling his contract.

Instead, his brother fulfills Don Antonio's (Fernando Rey) wish to kill another landowner who is willing to bargain with the workers. After completing the assassination, Marco's brother is immediately killed by Antonio's men to avoid suspicion. To avenge him, Marco kills Don Antonio's son and then leaves town. In the final scene, as he rides a train out of town, Marco is killed by Don Antonio's men. This bleak ending echoes the somber tone of the film, which is slow-moving and focused more on the plight of the villagers than Marco's position as a gunslinger.

We can see the first level of translation in looking at the titles of the film. The most direct translation might be *The Wrath of the*

Wind or *The Wind's Anger*. However, in English-speaking markets, the film was either titled *Revenge of Trinity* (the version I am focusing on here) or *Trinity Sees Red*. The presence of Hill in the starring role made branding the film part of the Trinity series an easy marketing move, but the highly political content of the film presented a challenge to audiences expecting the comedic touch of the first two *Trinity* films. As Frayling points out, the translation *Trinity Sees Red* does allude to the political content (the villagers seem to be rallying around a Marxist model), as do posters for the film under this title, which feature a red flag waving behind Hill's face. However, since the popularity of the first two *Trinity* films was largely due to their comedic take on the Spaghetti Western model, the political narrative disappointed audience expectations with its focus on revolution, rather than humor (Frayling 239).

Another way that the film was translated in terms of attracting the *Trinity* market was through changes to the musical theme “Free,” by Augusto Martelli. In the Spanish version, the theme is instrumental; however, the English translation features lyrics sung by Martelli in heavily accented English. This makes “Free” similar to the themes featured in the openings of *They Call Me Trinity* (composed by Franco Micalizzi) and *Trinity is Still My Name* (composed by Guido and Maurizio De Angelis): jaunty lyrics over a melody that is at the same time sweeping and upbeat. Yet, the absence of these lyrics in the Spanish language version suggests that their inclusion in the translation is intended to develop the connection to the *Trinity* series, which arguably downplays the political aspects of the film by connecting it to the more commercially viable Spaghetti Western that audiences would be familiar with.

The shifts in the title and soundtrack put genre in conversation with translation, because the movement from a Spanish audience to an English-speaking one

emphasizes the *Western* aspects, as opposed to the context of Spanish politics. The use of translation to market the film as a Spaghetti Western in the vein of *They Call Me Trinity* seems at odds with not only the deeply political focus of the film, but also its very Spanish context (Wessels 9). Spaghetti Westerns are often set either in a nondescript and unidentified dusty landscape (recalling the American West) or specifically identified as being set in the United States or Mexico. *Revenge of Trinity*, on the other hand, is set in Andalusia at the end of the nineteenth century and uses the specific context of the conflict between local laborers and the aristocrats to form its political narrative. Frayling goes so far as to point out that the film is a Western “despite the location!” (239). Produced and distributed while Francisco Franco was still in power, the film not only was subject to intense censorship when it was released in Spain but also draws on the current political climate to lend weight to the themes of oppression.

This brief example of the rebranding of *La Collera del Vento* as *Revenge of Trinity* provides evidence of the way the Western is malleable and responsive to local concerns. While Frayling admits that the film is not “politically sophisticated,” he recognizes the importance of “a film about an anarchist uprising in Andalusia” being “seen by cinemagoers in Franco’s Spain” (242). I would credit this to the Western aspects of the film, which, thanks to the popularity of Spaghetti Westerns at the time of its release, seemed to protect the narrative from too much scrutiny.

TEXAS, SPAIN, AND ITALY: THE DIALECT OF A “PRE-SPAGHETTI” WESTERN

Unlike *Revenge of Trinity*, *Duello nel Texas* (translated as *Gunfight at Red Sands*) is, on the surface at least, far less of a localized narrative. The film, made in 1963, follows the main character of Ricardo (played by

Richard Harrison), who gains his nickname “Gringo” as a white American being raised by a Mexican family in Texas. Upon his return home from fighting in the Mexican Revolution, Gringo finds his adopted father murdered, and the family’s hidden gold stolen. While tracking the suspected killers, Gringo is ultimately led back to his hometown and its less-than-upstanding sheriff, his former lover, and a host of other unsavory local characters.

Duello nel Texas is a transitional film, existing between the height of the classical Hollywood Western and the emergence of the Spaghetti Western, and, as such, provides a key example of the reciprocal relationship arising from its transnational context. My analysis will focus two aspects—production and genre influence—in order to show how this film develops the argument I made about the malleability of genre seen in the rebranding of *La Collera del Vento* and the importance of situating these films in both their local and globally circulated contexts. First, the production of *Duello nel Texas* speaks to the localized context of the Italian film industry, its relationship with Spain, as well as the exportation of films for outside audiences. Second, in examining this film in relation to the two traditions that influence my reading of the work—the Hollywood Western and the Spaghetti Western—I hope to expose the inadequacy of approaches that insist on classifying *Duello nel Texas* into a sub-genre (the Italian Spaghetti) of the Western. By existing on the fringe of established traditions, drawing on some elements of the Hollywood Western while beginning to develop the early style of the Spaghetti Western, the film represents a non-traditional form that exceeds standard genre classification. Here, it is important to note that I am examining this film, in its translated form, from a present-day perspective. This allows me to read the film within the context of both the classic Hollywood Western, which largely precedes

the film, and the Spaghetti Western, which comes after.

The production of *Duello nel Texas*, just before the explosion in popularity of the Spaghetti Western, offers insight into the film's classification within broader Western traditions. The Spaghetti Western was not yet a tradition or classification within the Western, so it is overly simplistic to immediately categorize *Duello nel Texas* as a Spaghetti Western, without carefully considering the ways in which it might inform our understanding of these classifications and their national connections. The film was shot in Spain and used some Spanish crew as well as receiving financial backing from the Spanish production company Tecisa. Spain was an important asset later in the production of Spaghetti Westerns, as resources and locations were readily available and inexpensive in terms of collaboration. However, *Duello nel Texas* is largely an Italian production, in terms of financing, cast, and crew, which lends weight to examining it specifically in regard to the Spaghetti Western as an Italian film movement. By showing how the film challenges established readings of the Spaghetti Western, I argue that *Duello nel Texas* supports an alternate understanding of the relationship between Italy and Hollywood in the Western genre.

Christopher Wagstaff, in his detailed analysis of industry and audiences of the Italian Western, claims that the "aims of the makers of Spaghetti Westerns were comparable more with the aims of those who made Hollywood 'B' Westerns in the 1930s than with the makers of big-budget Hollywood Westerns in the 1940s and 1950s" (257). The goal was to keep attracting audiences with a serial format, by focusing less on the message of the films and more on delivering the expected, and enjoyed, adventures. Thus, rather than reading these films as critical Westerns, Wagstaff challenges common interpretations of the

Spaghetti Western to place the emphasis in reading the films on the localized audiences they were made for, rather than on a comparative relationship with the Hollywood Western.

The production of *Duello nel Texas* poses a challenge to established critical positions, where the Spaghetti Western is either seen as critical of the Hollywood Western (Frayling), dismissed as a "knockoff" with little value (common in contemporaneous American critical reviews of the films), or defined as Italian-centric (in keeping with Wagstaff's reading). Although *Duello nel Texas* features some of the more violent shootouts that are often associated with Spaghetti Westerns, the film does not seem to push a critique of America in the same way as Austin Fisher argues can be seen in films like *Quién sabe? (A Bullet for the General)* (Damiano Damiani, 1968). Further, the hybrid style of the film, which I will discuss in further detail below, is significant in the way it draws from the Hollywood Western and anticipates the Spaghetti Western yet to come. Finally, the contributions of the Spanish film industry challenge an Italian-centric reading, as the film is not the sole product of Italy. These elements suggest the importance of reading the film transnationally to emphasize the significance of the different contexts within which the film is produced, distributed, and exhibited.

Using the lens of translation to examine the transnational circulation of *Duello nel Texas* emphasizes the movement between local, national, and international contexts. The film was produced for dubbing, meaning that all the dialogue was recorded later and inserted after filming. In this way, the film does not rely on a source or original language, which lends its form to translation, as one language can be dubbed in as easily as another. With American actors such as Richard Harrison, the film was ripe to be exported and translated across a variety of contexts. In addition, the use of American and Mexican places and history

for the setting and subject of the film’s narrative, from the perspective of translation, was far more accessible to, say, a North American audience than the Andalusian setting of *Revenge of Trinity*. Another layer of translation comes in terms of the adopted names of cast and crew members. In *Duello nel Texas*, for example, the Italian crew used names like “Dan Savio” (for Ennio Morricone) in the credits. The use of these Americanized names, just as the use of American place names and history for setting, emphasize reading the films in terms of their translation and export abroad, rather than as a strictly Italian national product.

To zoom out from translation on an individual film level and consider genre more broadly, we can turn to Mary Louise Pratt’s concept of transculturation. Pratt borrows the term *transculturation* from Cuban ethnographer Fernando Ortiz, who first used the term in the 1940s as an alternative to the reductive ideas of acculturation and deculturation when describing cultural transfers (229). While acculturation implies a move towards the dominant position, and thus away from a marginal one, Pratt uses transculturation to describe how “subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture” (6). Dennis Hanlon, writing about Latin American cinema, offers the term *dialectical transculturation* to describe the way that Bolivian filmmaker Jorge Sanjinés worked with certain European art cinema techniques to “refine and indigenize” them while simultaneously providing European audiences with new perspectives (352). This reciprocal exchange acknowledges the series of dialectics present in Sanjinés’ films, Hanlon argues, and offers a useful distinction to the idea of transculturation, one that considers the oppositions inherent in situations of transculturation.

For my purposes, transculturation helps illuminate the relationship between genre

and global cinema for three reasons. First, it acknowledges the dominance of Hollywood in defining genre without allowing Hollywood to *define genre*. Transculturation emphasizes the two-way relationship between a dominant form and other forms, which accounts for the privileged position of the Hollywood Western in considering the Western genre. Second, this relationship emphasizes the reciprocity of genre movement between contexts. The Western is translated and changed as a result of this movement. Third, and perhaps most importantly, transculturation focuses on unequal power dynamics, which is crucial not only in considering genre but also specifically for the Western. Power relations are at the heart of the Western, as unequal power dynamics can be traced throughout every conflict between settlers and indigenous communities.

As one example, Dmitris Eleftheriotis argues we see a process of transculturation in the way that many of the Spaghetti Westerns were a product of both national and global concerns:

There are several layers superimposed in the Spaghetti Western that describe a process of transculturation: the growing confidence of the Italian film industry, the strategic decision of the industry to export films masquerading as American...[and]...that there is no evidence that audiences around the world watched Spaghetti Westerns as if they were genuine American movies. (108)

Here, Eleftheriotis points to the *local* concerns of the Italian film industry in terms of market and export potential, while also linking these concerns to international reception. The idea that these Spaghetti Westerns could be, and likely were, watched as something different than American Westerns returns to the way that translation alters the characteristics of the film, and

reshapes the way it is received and understood. Eleftheriotis' argument, then, provides an example of the way that translation is about more than changing the language of the film, and is a larger product of the negotiation of national "ownership" and global market concerns.

Where Eleftheriotis and Wagstaff connect is in their opposition to thinking about Spaghetti Westerns as a kind of counterfeit or inauthentic Western (by Hollywood standards), by emphasizing the importance of their localized productions. While these films were exported, and many of them were made with that intention, their success in the Italian market makes them more Italian than "Italian by way of America." Eleftheriotis and Wagstaff nevertheless both operate from the assumption that the Western is originally an American genre, and in this way, all readings must be comparative.

This is where I diverge from these scholars to focus on the network of influences in a film like *Duello nel Texas*, which draws on the Hollywood Western in many ways, but also, as I have shown above, is a specific product of the Italian film industry, while also using shooting locations and funding from Spain. In this case, the context of the source *and* the context of the translation, as well as the *act* of translation, are relevant and open for analysis. As I discussed previously, translation theories open up a consideration outside of the one-sided or lateral move from source/original to fidelity of the translated version (Wessels 4). As an early or "pre" Spaghetti Western, the film does translate aspects of the Hollywood Western for an Italian audience, and it also translates Italian influences for an international audience. In this way, the film is not just a precursor to the Spaghetti Western or an Italian version of the Hollywood Western, but also an interstitial production that demonstrates that the relationship between Hollywood and Italy regarding the Western genre is more

nuanced than traditional readings acknowledge. Chronologically positioned between the Hollywood Western and the Spaghetti Western, *Duello nel Texas* layers elements of Hollywood and its local production to produce its own specific dialect.

In reading the Spaghetti Western as a reflection of national identity, Eleftheriotis discusses a lack of "the national" in considering the hero, arguing that:

The disjuncture of the history/ideology/form compound and the mutual exclusivity between hero and community makes it impossible to have the Great American Hero in the center of a Spaghetti Western - but it also makes it impossible to have a Great Italian Hero or, indeed, any national hero. The Spaghetthis are fundamentally about men with no name, no place, and no nation. (127)

In terms of *Duello nel Texas* and its hero, Gringo, we can see how the film both challenges and affirms Eleftheriotis' position here. Gringo has a complicated national identity, one that is arguably transnational in the way that he is both American and Mexican: American by birth, raised by Mexicans in America, but also dedicated to the Mexican cause as he chooses to fight in their civil war. His interstitial position is emphasized in his naming: his given name, Ricardo, speaks to his Mexican upbringing while his nickname, Gringo, directly acknowledges his white European-American appearance, at odds with his Mexican identity. While Gringo is not the "Great American Hero" or even the "Great Mexican Hero," he is also not a man without a name, place, or nation. In many ways, the central theme of the film is the importance of family and place, in that Gringo's quest for revenge against the people who murdered his father and stole the family gold is not a typical "lone hero" narrative. Throughout

the film, Gringo is aided (with varying degrees of success) by various members of the town, his adopted brother Manuel (Dan Martin), and his adopted sister Elisa (Sara Lazana). All three siblings are particularly dedicated not only to preserving the memory of their father, but also protecting their farm on the outskirts of town.

Of particular interest here, however, is the relationship between Gringo and Elisa, which foregrounds family and community – elements that are typically absent or downplayed in the Spaghetti Western but are central to the Hollywood Western. From the beginning of the film, when Elisa drives into town to buy supplies and is harassed by the sheriff, Corbett (Giacomo Rossi Stuart), her relationship with Gringo is not a traditional brother-sister bond. Corbett notes that she “blushed like a new bride” when he brought up her brother, suggesting that there is a romantic involvement between the two. However, when Gringo is reunited with his family, his reaction to Elisa as his little sister shows that any romantic feelings are clearly one-sided. Throughout the film, a comic subplot involves Elisa’s increasingly desperate attempts to gain Gringo’s attention as something other than his tomboy little sister. While at the beginning of the film Elisa is handling the ranch duties and hauling bags of flour on her own, wearing a hat and a button-up shirt just like the men, she eventually attempts dressing up in her mother’s clothes and packing a picnic as a way of seducing her adopted brother. Of course, all these attempts are complicated both by the mocking of her real brother, Manuel, as well as Gringo’s complete obliviousness to her plans. By the end of the film, however, Elisa is forced to vocalize her feelings, and Gringo realizes that while he has been away fighting, his “little sister” has become a young woman he could love.

While the navigation of brother-sister-lover relationships here is presented as comic, and Gringo’s adopted status is

emphasized continually through his nickname (which clearly delineates him from his Mexican family and seems meant to decrease the strangeness of a romance between siblings), this storyline serves to continually emphasize the importance of the family unit. While family when the children were younger was constructed as consisting of parents and children, Elisa’s pursuit of Gringo as a husband promotes the continuation of the family when adult siblings might otherwise scatter to create their own familial units. Unlike a typical revenge story – where once the goal is achieved and the villains have received their punishment, the lone hero is left either alone or to build a new life – here, *Duello nel Texas* ends with all three siblings riding out of town together, presumably to return to the family home.

The paramount importance placed on family and community, particularly after the town is cleansed of Corbett and his gang, differs from the Spaghetti Western formula in that the film very much focuses not only on place (through the Mexican conflicts and the importance of the home) but also on the bonds between people. In this way, *Duello nel Texas* is far more reminiscent, in terms of its community and family values, of films like John Ford’s *Drums Along the Mohawk* (1939) or *Fort Apache* (1948). In *Fort Apache*, for example, the presence of Philadelphia O’Rourke, Mrs. O’Rourke, and Mrs. Collingwood as significant characters “asserts the centrality of family life in the fort, and the film accords them respect as a vital part of the community of army professionals” (Studlar 57). Here, Elisa’s characterization is gendered in the sense that her transition to a more feminine role cements her ability to move from sister to wife, but keeps her in the foreground of the film as a constant connection to the significance of family life. At the same time, the aesthetic of the film, thanks to contributions from cinematographer Massimo Dallamano and composer Ennio

Morricone, both of whom would later work with Sergio Leone on the iconic Man with No Name films, clearly sets the stage for the Spaghetti Western. Ultimately, *Duello nel Texas* is a Western that is neither Hollywood nor Spaghetti, rather, it provides an example of the reciprocal relationship that comes from the transnational production context.

CONCLUSION

In translating *La Collera del Vento* to fit with the *Trinity* series, we could say that a Spanish Western was subsumed into a Spaghetti Western series to attract audiences of Hollywood Westerns. Of course, analysis of the film itself challenges such a linear categorization, as the translation does not ultimately remove the focus on Spanish worker uprisings nor does it add the comedic elements typical of the *Trinity* films. However, in assigning any of these broad labels to the film, *La Collera del Vento* adds to each tradition: retaining a subversive message under Franco's censors by drawing on the Spaghetti Western and bringing overtly political content to the comedic *Trinity* Spaghetti Westerns. It is only by recognizing the film in terms of its movement between these traditions and its challenge to homogenizing labels that we can see its contributions to defining the genre of the Western.

A film like *Duello nel Texas*, on the other hand, is easier to place within the larger tradition of the Spaghetti Western, as it prefigures many of the characteristics that would shape future productions. As well, it draws on American history and context more directly than many Spaghetti Westerns, creating a clear connection to the Hollywood Western. But again, if it is allowed to exist between these two traditions, as a film that translates the Hollywood Western and develops characteristics that will later emerge as the Spaghetti Western, as a sort of "pre"-Spaghetti Western, the film presents a case

study for seeing the reciprocal relationship between these two dominant traditions. As a transitional film, *Duello nel Texas'* use of Hollywood in forming certain conventions, through borrowing the Mexican-American conflicts and history or casting Richard Harrison as Gringo, demonstrates the influence of the Western on the Spaghetti Western. At the same time, the play with these Hollywood Western conventions, for example using American coded pseudonyms for cast and crew, complicates reading the film strictly in terms of a lateral translation from Hollywood to Italy or Spain. The use of dubbing, which moves the film back into an English translation, provides a final layer to considering its translation, and demonstrates how the film defies classification by making another move back towards English-speaking audiences. Thus, the film cannot be classified as an Italian Spaghetti Western or a Hollywood Western, because its formulation as a Western is not directly tied to one or the other.

While *La Collera del Vento* uses the established conventions of the Spaghetti Western to hide its political narrative in the translation of the film into the Spaghetti-coded *Trinity* series, *Duello nel Texas* complicates this translation for two reasons. First, the Spaghetti Western conventions have not yet been codified as "Italian," and second, the film relies on the conventions of the Hollywood Western in its overall themes and through its play with naming. In both cases, however, using the framework of translation to understand how the Western is shaped through the process of moving between markets and genres is significant for rethinking the Western in global cinema.

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