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THEORY AND PRACTICE OF SELF-TRANSLATION IN THE BASQUE COUNTRY

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abbreviations

TEXTS OF THE CORPUS

ARK EU	<i>Septentrio</i> (in Basque)
ARK FR	<i>Septentrio</i> (in French)
BOR EU	<i>%100 Basque</i>
BOR FR	<i>100 % basque</i>
CAN EU	<i>Belarraren ahoa</i>
CAN ES	<i>El filo de la hierba</i> (ES1 & ES2)
ELO EU	<i>SPrako tranbia</i>
ELO ES	<i>Un tranvía en SP</i>
EPA EU	<i>Tigre ebizan</i>
EPA ES	<i>Cazadores de tigres</i> (ES1 & ES2)
JAI EU	<i>Amaren eskuak</i>
JAI ES	<i>Las manos de mi madre</i>
MEA EU	<i>Kristalezko begi bat</i>
MEA ES	<i>Un ojo de cristal</i>
ROD EU	<i>Eta handik gutxira gaur</i>
ROD ES	<i>Cuatro cicatrices</i> (ES1) / <i>Y poco después ahora</i> (ES2)
ROZ EU	<i>Negutegia</i>
ROZ ES	<i>Negutegia. Invernario</i> (ES1 & ES2)
ZAL EU	<i>Euskaldun guztion aberria</i>
ZAL ES	<i>La patria de todos los vascos</i>

OTHER ABBREVIATIONS

DTS	Descriptive Translation Studies
ST / SL	Source text / Source language
TT / TL	Target text / Target language
ELI	Catalogue of Translated Basque literature
EUSAL	Catalogue of Self-translated Basque literature
EU	Basque
ES	Spanish
FR	French





introduction

The starting point of this doctoral thesis relies on the interest in translation and literature. A concern with the sociolinguistic reality of the Basque Country has been a constant from the beginning and during the whole research process. This work has been conceived based on this threefold equation within the framework of Translation Studies. Especially from a methodological perspective, this dissertation should be regarded as a continuation of the previous research on translation concerning Basque that has been done thus far at the University of the Basque Country. Without these predecessors, the present work would not have been carried out in the same terms.

Translation has an important impact on minority¹ languages like Basque; however, academic research on translation related to Basque has been scarce. Therefore, one could think of a wide range of research topics within Translation Studies that would constitute a meaningful contribution to the field. Self-translation involves, however, the threefold equation referred to above. Receiving increasing academic attention in the last decade, it could be conceived as the sign and effect of the asymmetric relation of languages in the Basque Country, and it is most particularly visible in literature, where the practice of translating one's own work appears to be an increasing tendency among Basque writers.

In 2005, Manu Lopez Gaseni published the first study on self-translation concerning Basque called *Autoitzulpengintza euskal haur eta gazte literaturan* ("Self-translation in children's and young people's literature"). From a descriptive methodology, the work analyzes the authors who write in Basque and then translate their work into another language. As far as adults' literature is concerned, Elizabete Manterola (2012) took the first steps towards the study of self-translation from Basque, when analyzing Basque literature in translation in the framework of her PhD thesis. These two works provided valuable guidance in executing the present study. Researchers from abroad have also considered Basque in self-translation, always from a minor language's perspective within a bilingual context, such as Santoyo (2002, 2005) and Grutman (1998, 2009).

¹ In terms of languages, *minority* is used in this sense: a language that is spoken by the minority population in a given place. This implies the term has to be understood as a relationship, «not an essence» (Cronin 2003: 144). Minority is a relative and dynamic situation defined in relation to a majority. Likewise, a minority status is dependent on a specific historical situation (Cronin 2003: 165). This thesis will use not only "minority" and "minor" as an attribute of Basque language and literature, but also a variety of adjectives such as "dependent" and "subordinate". As Krause (2007: 40) points out regarding Gaelic, these other terms emphasize the historical processes that have led a minoritized language to that position.

The present work aims to update and complete Manterola's (2012) research, focusing on the descriptive study of self-translation. In that regard, these are the questions that were posed in the first stages of this research work: What Basque texts have been self-translated? Why do Basque writers translate their own work? Why not? What happens in that translating process? What strategies do writers adopt? Are these strategies different depending on the place of publication of the target text? In that sense, do authors belonging to the North and the South of the Basque Country follow the same tendencies or does the target literary system condition the self-translation practice? Where does the writer position herself/himself when self-translating? How is the self-translated work presented? How do the pair of languages and the power relations affect the process and the product? What does the study of self-translation tell us about the Basque literary system?

Based on previous research, some hypotheses could be predicted. For instance, one could think authority will prevail over the translator status, since a greater legitimacy is given to the author than to any other translator because it is thought the writer must be the best person to interpret her work. It could also be thought that the predominance of Spanish/French could lead to the neutralization of the target text, as concluded by Dasilva (2009) and Casanova (2002) regarding the asymmetric relations of languages. Another basic assumption is that the bilingualism of Basque authors and the mentioned asymmetry (and, therefore, the possibility for self-translation) will affect not only the translation activity, but also the Basque text production. As Zuriñe Sanz (2015: 4) points out, translation is not only present when translating, but also when creating Basque texts.

The present study aims to answer the posed questions and contribute to both the analysis of self-translation in general and the theorization of a growing activity regarding Basque literature in particular. The main objective will always be the description of the self-translation behavior of Basque writers in a discursive level and in practice. In order to achieve this, corpus-based methodology will be used. Within the empirical methodology Gideon Toury (2012) suggests, if regular translation behavior is observed, the researcher will be able to define translation norms and laws. Corpora have been mainly used in research from a linguistic perspective, and Translation Studies have adopted that methodology in recent years. The present study will build up a corpus as a tool for analyzing self-translation systematically.

The thesis is divided into seven chapters. After this brief introduction, the theoretical and methodological framework will be described (Chapter 1). The main concepts of Toury's Descriptive Translation Studies (DTS) and the theories developed afterwards within the same framework will be the starting point of this dissertation. These approaches will be briefly presented and related to self-translation, since many studies have already focused on DTS.

The next chapter will address the theoretical approach to self-translation from a broad perspective. In this regard, self-translation will be considered as a common and extensive practice not limited to literature. Previous research and discussion on self-translation will be presented in the following four sections: first, self-translation will be placed within translation, and different typologies on self-translation will be presented (section 2.1);

second, I will analyze the motivation for (not) self-translating, offering a dialogue among Basque writers, researchers and writers in other languages (section 2.2); third, the presentation of the self-translated text and the reception of the self-translating activity will be analyzed since they could affect the projection of Basque literature and writers (section 2.3); finally, the last section will address the many intersections of self-translation and identity and will suggest a theoretical approach for empirical research (section 2.4).

The third chapter will discuss the cultural context. As translation is a social and cultural expression, the Basque literary system has to be described. Despite the DTS focus on the target (con)text, the present study will also consider the Basque system, since institutions of the source culture often promote translation from the minor language. In addition, it has to be borne in mind that the source and the target context could coincide at least in geographical terms. Therefore, in some cases, the source and target pair cannot be easily divided. That is why analyzing the place translation occupies within Basque literature could be significant to understanding self-translation.

Since the present research draws on Lambert and van Gorp's circular model, the first step that needs to be taken is the preliminary analysis (Chapter 4). Similar to Zubillaga (2013) and Sanz (2015), I will create a catalogue that will comprise all the literary self-translations from Basque (EUSAL). Taking only the self-translations collected by Manterola's (2012) ELI catalogue, I will update and complete the entries. I will then analyze the data according to factors such as genre, place of publication and target language. The difficulties and obstacles faced in cataloguing will also be explained to report the results as well as the process.

After providing a general overview of the characteristics of the EUSAL catalogue, the fifth chapter will outline the process of building up the corpus. Following certain criteria, a sample of texts will be selected from the catalogue – specifically ten source texts and their self-translations – which will then be analyzed at a macro and micro level. The methodological tool will be carefully described here since the approach adopted for this study makes future research possible.

The next chapter will be devoted to the empirical description and textual analysis of the corpus. First, section 6.1 will address the macro-textual analysis: the structure of the selected texts, the order of chapters and the number of words and sentences. Some preliminary conclusions concerning the translation mode will be drawn, which will be tested by the micro-textual analysis (section 6.2). Due to the extension of the corpus, only two aspects will be analyzed at the micro-level: on the one hand, *culturemes* related to toponymy and national identity; on the other hand, heterolingual references. In both cases, some of the textual features that these linguistic and cultural objects under study may present will be described, and then the textual analysis will be carried out. This section will determine general tendencies regarding self-translation behavior and will compare the results to the theoretical discourse and to previous studies.

Finally, Chapter 7 will provide a summary of the main features of this work. The hypothesis and assumptions mentioned above will be contrasted with the results of the analysis. Therefore, some possible repercussions will be derived and further questions and

hypotheses for future research will arise, which shows the circular character of the methodology adopted.

Before concluding, it must be noted that this is a shortened self-translation of the main dissertation in Basque.² All the chapters of the Basque source-text have been rendered in this English translation. Hence some concepts, examples and ideas have been condensed and/or deleted for the sake of space. Nevertheless, the English translation does aim to provide a general overview of self-translation from Basque into French/Spanish.

² In this regard, I have experienced first-hand the activity of self-translation. In this sense, for what it is worth, I have to note that self-translation in my case has been demanding, sometimes disturbing, and motivated by a requirement of my university to apply for an international mention. I have to add that it was not until I had finished the first draft in Basque that I decided to self-translate it. This careful rereading activity has helped me to go meticulously through the first Basque draft and improve it, which is not to say that I wouldn't have done likewise if I hadn't translated it.

1

1 methodological framework

Before taking self-translation into consideration, this chapter will briefly discuss the theoretical and methodological framework of the research.³ The aim of this doctoral dissertation is to analyze the self-translation tendencies from Basque language. Therefore, the main theoretical framework comes from translation studies, and more specifically Descriptive Translation Studies (DTS). This chapter will first refer to the polysystem theory; then, the main concepts of DTS will be described, as well as the criticisms and other proposals within postmodernist approaches; finally, the corpus-based methodology and how it has been used regarding self-translation will be discussed.

1.1. THEORY OF POLYSYSTEMS

In the 70s, Itamar Even-Zohar analyzed complex sets of relations of sociocultural systems, resulting in the polysystem theory, which has been embraced and developed by many scholars, and especially by Gideon Toury (1980). At the beginning, the multilayered structural theory was based on the Russian formalism and the Czech structuralism of the School of Prague (Hurtado Albir 2001: 562). Even-Zohar (1990a: 31) adapted to literature Roman Jakobson's well-known scheme of communication and language: producer [writer], consumer [reader], institution [context], repertoire [code], market [channel] and product [message]. None of these factors could be explained in isolation. In other words, the interdependencies between these factors allow them to function in the first place. In connection with dynamic systems, Even-Zohar (2010: 38) refers to *relational thinking* to study culture as a set of heterogeneous parameters in constant interrelation. It has to be said that the polysystem theory was created within the literary field at a time when the study of translation was gaining importance, and Even-Zohar realized translation had to be taken into account to complete his scheme. From a sociological perspective, Covadonga Fouces-Gonzalez (2011) points out that the distinguishing roles of the neoliberal and consumerist society of the end of the twentieth century necessarily appear in translation: the writer is a producer, the reader is a consumer and the text is a product for

³ Many authors and scholars have analyzed in depth both the polysystem theory and Descriptive Translation Studies (DTS). For instance, this chapter will refer to works by Toury (1980, 1995), Holmes (1988), Even-Zohar (1990a, 2010), Iglesias Santos (1999), Gentzler (2001), Hurtado Albir (2001), Tymoczko (2007, 2013) and Baker (2009, 2011). In Basque, some doctoral dissertations have addressed these approaches, such as Lopez Gaseni (2000), Jaka (2012), Zubillaga (2013) and Sanz (2015).

consumption; therefore, the rules and habits of society will condition the product itself and its consumption.

In the study of systemic theories, authors have distinguished between *center* and *periphery* or between *canonized* and *non-canonized*,⁴ according to the dynamics and hierarchical organization within the literary polysystem. These binary oppositions have been the main focus of criticism of the theory. However, the position that the systems take within a certain polysystem and in relation to other systems is not hermetic or invariable. Transferences between the periphery and the center of a system and between systems might take place (Even-Zohar 2010: 44). Another system could make one element move from the periphery to the center; for instance, if a self-translated work in Spanish achieves success in the target market, it could have an effect in the source system, moving that work towards the center. This theory analyzes transferences as the result of the interrelation of systems. When approaching literature from a polysystem perspective, some genres and practices traditionally described as peripheral (such as children's literature and translation) could take the same status as canonical literature (Jaka 2012: 68).

Although translated literature normally occupies a peripheral position in the literary polysystem, it might maintain a central position mainly in three situations, which are «various manifestations of the same law» (Even-Zohar 1990b: 47). For instance, the imported goods, i.e., by means of translation, may become important items in the culture of the importing society. In addition, due to the contact between cultures and the interrelation of systems, translated literature might occupy the most active system within a certain polysystem.

The normative repertoires of any activity would very likely stagnate after a certain time if not for competition from non-normative challengers. Under the pressures from the latter, the normative repertoires may not be able to remain unchanged. This guarantees the evolution of the “system,” which, paradoxical as it may sound, is the only means of its preservation (Even-Zohar 2010: 46).

According to Even-Zohar (1990b), the structure of the polysystems differs from one literature to another, and this includes translation. As an example, the long traditional central position of French literature within the European macro-polysystem and the rigidity of its cultural system have caused French translated literature to assume an extremely peripheral position (Even-Zohar 1990b: 50) – even today.

Besides its binary opposition, the structuralist origin of the theory's foundational model has also generated some criticism. Edwin Gentzler (1993) questions some of the theory's basic tenets and observes that Even-Zohar «seldom relates texts to the ‘real conditions’ of their production, only to hypothetical structural models and abstract

⁴ Regarding Basque literature, Idurre Alonso (2008) discusses canonized and central positions. She understands canonization as the last level of a consecration process, as the result of many years of approval, whereas the center is defined as the consequence of occasional success, which refers to a synchronic state. For Alonso, the centripetal position does not guarantee canonization, although it leads towards the canon. She considers Basque literature too young to speak about canons (Alonso 2008: 226) and therefore, in reference to Basque, Alonso applies the notions of center and periphery.

generalizations» (Gentzler 2001: 121). In research on Basque literature, there have been some pioneering proposals that consider the approaches by Even-Zohar as well as Bourdieu (Kortazar 2016), or that apply Bourdieu's field theory (1992) to the study of translation (Ibarluzea 2017).

Gideon Toury has redefined and elaborated upon some of the proposals on the theory of polysystems. According to Toury, if regular translation behavior is observed, the translation has to be analyzed within the target cultural system to detect acceptability; second, the source text and the target text have to be compared; third, general conclusions on the translation behavior can be explained. With the empirical methodology, he suggests, the researcher will be able to describe translation norms and laws. Like the norms, the controversial laws will be useful to explain and predict translation behavior, as the next section will show.

The antiquity or tradition of a system may be a key factor in deciding on its interferences and exchange strategies. In the case of "young" systems, as in Basque, the repertory may be limited, which leads to somehow using other systems. Translation has played a relevant role in the many attempts to reconstruct the literary system, related to the revitalization process of the language; as a result, the number of translations into Basque is significant. In Even-Zohar's words (1990a: 62), «in the case of two communities either geographically contiguous or mixed, or otherwise linked, interference can take place on a variety of levels but not necessarily on the level of literature». Manu Lopez Gaseni (2009) refers to the system composed by the output in Basque language. The interferences of the hegemonic cultures in the Basque literary system cannot be ignored, regardless of whether these interferences are visible in the texts. Elizabete Manterola (2012) says that systems cannot be easily distinguished since there is not an autonomous system in Basque, and Ana Gandara (2012: 10) also questions how language variety affects the organization of the Basque polysystem. After presenting other options, Gandara (2012) defines the Basque literary system as a macrosystem constituted by the subsystems of the practices in Basque and in Spanish/French. In his historical work of Basque literatures, Joseba Gabilondo's "postnational" proposal also encompasses all the literatures written by Basques in all their languages (Gabilondo 2016).

In short, if any literary system is in constant interrelationship with other social, economic, cultural and historic systems, the literary systems in other languages operating in the Basque territories have to be taken into account, regardless of whether they are part of the same system or they comprise three (or more) systems of their own. That is more evident in self-translation since the author is a producer in two languages and might operate in different literary systems. This can hardly be conceived as the addition of two or more separate systems. Translation plays an important role in the interferences between/within systems. As said before, the literary system does not "exist" apart from the relationships that compete for or within the system itself. In Translation Studies, the polysystem theory encouraged the cultural turn and resulted in the development of Descriptive Translation Studies.

1.2. DESCRIPTIVE TRANSLATION STUDIES AND BEYOND

Researchers from Israel, the Netherlands and Belgium developed in the 80s the so-called “Translation Studies.” Specifically, following Hermans,⁵ the descriptive and systematic perspectives of translation emerged during the 60s, were developed in the 70s, extended during the 80s, and finally were consolidated and revised in the 90s (Hurtado Albir 2001: 559).

During the 1970s, two schools of thought, namely the linguistic and the functionalist, were essential to the later foundation of DTS. Combining theory and practice, the aim of the discipline was to study translation from different perspectives; however, the most significant proposals have been formulated regarding literary translation. In a 1972 oral presentation, James S. Holmes suggested the name ‘Translation Studies’ for the new conceptualization of translation that aimed to put an end to the modern epistemology. The most important contributions of this theory were that it underlined the dynamism of the literary system; it analyzed all kinds of texts, above all those that had been disregarded till then; it left aside the dualist oppositions; it took as the object of study the translated text instead of the source text; it took the context and conditions of the translation into consideration; and it highlighted the need to establish relations with other fields of knowledge.

Holmes also presented the Translation Studies map and his division of the discipline into three interconnected branches: the theoretical, the descriptive and the applied. There is a two-directional connection between the three branches: «the relation is a dialectical one, with each of the three branches supplying materials for the other two and making use of the findings which they in turn provide it» (Holmes 1988: 183). The descriptive branch provides the empirical data for the other two, and Holmes divided it into three categories: *function-oriented*, *process-oriented* and *product-oriented*. The first analyzes the function and place translations take in the sociocultural situation of the target language; the second category⁶ studies the reflections of the translator and the decisions taken in the translation process; finally, the third category involves the empirical study of the target texts (Holmes 1988: 72–73).

Within the disciplinary framework delineated by Holmes, Toury (1980) developed the descriptive branch and proposed some theoretical concepts in the work *In Search of a Theory of Translation*. Toury (1995) refused the predominant normative approaches and claimed that as with other sciences, translation studies should be elaborated on the basis of empirical and systematic descriptions of translational phenomena. For that purpose, the methodology he proposed was: hypothesis, empirical observation, and revision and prediction. As with any empirical discipline, translation studies need to look at how

⁵ In *Translation in Systems. Descriptive and Systemic Approaches Explained* (1999), Hermans explains the evolution and definitions of DTS.

⁶ To date, most theories have given priority to the process over the product. According to Tymoczko, «Holmes makes the distinction between process and product in translation, noting the distinct roles of description, theory, application, and practice. Whereas the functionalist and linguistic schools focus primarily on translation processes, descriptive translation studies constitute a set of postpositivist approaches to translation products» (Tymoczko 2007: 40).

translations are produced and received, for which the researcher has to pay attention to the target pole of translation: «It was by virtue of such a methodological starting point that this approach to the study of translations and translating in their immediate context earned the nickname of ‘target-oriented’» (Toury 1995: 24). Therefore, translations need to be described along with a contextualization in the target culture. Related to that target-oriented analysis, within this theoretical and methodological framework the relationship between the source text (ST) and the target text (TT) is established *a posteriori*. As far as this equivalence concept is concerned, Toury gives this concept a sociological and cultural sense, defined by the target culture. In Tymoczko’s words (2007: 41), «many translations are possible of any given text, and equivalence has an *a posteriori* nature, rather than a positivist or absolutist value». In order to draw solid conclusions and elaborated hypotheses, one has to base the research on empirical data and on a given cultural and historical context.

Within this framework, “norms” are a central notion as they provide a repertoire of translation habits and tendencies and serve as a starting point for other translations. By identifying translation regularities, norms can be deduced. Therefore, they could be seen as a link between the general values shared by a community on what is adequate/inadequate in translation and the performance of translators. Norms are not permanent; they have a graded and relative nature (Toury 2012), and could be seen as sociocultural constraints affecting the translation process. For instance, in cultures where the norm is to create acceptable translations, indirect translations are a common practice (Toury 2012: 84).

Toury distinguishes three types of norms: *preliminary norms*, *operational norms* and *initial norms*. The first norms involve decisions made before the translation process, and are historically, socially and culturally determined: «those regarding the existence and actual nature of a definite translation policy, and those related to the directness of translation» (Toury 1995: 58). Operational norms govern the decisions taken during the practice of translation, and are divided into two groups: *matricial norms* are those that refer to the structure and distribution of the material, whereas *linguistic and textual norms* involve the choice of linguistic aspects. Finally, the initial norm refers to the translator’s attitude, and leads to Toury’s (1980: 55) two terms: *adequation* and *acceptability*. Understood as a continuum, the initial norm could be identified by the orientation of the translation. For instance, when orienting the translation towards the source culture, the translator is said to provide an adequate translation; when following the norms of the target culture, the translator is said to aim at an acceptable translation. Therefore, the norms identified by repetition will define equivalence: «It is norms that determine the (type and extent of) equivalence manifested by actual translations» (Toury 1995: 61).

At the stage of the description of the translational behavior, a corpus of texts has to be examined if any conclusion is to be made: «one assumed translation,⁷ or even one pair of

⁷ Toury introduces the term *assumed translation* to denominate any translation presented as such in the target culture: «Any target-culture text for which there are reasons to tentatively posit the existence of another text, in another culture/language, from which it was presumably derived by transfer operations and to which it is now tied by a set of relationships based on shared features, some of which may be regarded – within the culture in question – as necessary and/or sufficient» (Toury 2012: 31).

texts, would not constitute a proper corpus of study, if the intention is indeed to expose the culturally determined interdependencies of function, process and product, not even for that one translation» (Toury 1995: 38). For Tymoczko (1998), the main purpose of using corpora in translation studies should not be the search of universal laws, and she questions the approaches that pursue scientific rigor as an end in itself (Laviosa 1998: 479). Tymoczko's argumentation echoes Baker's worry when defining a corpus-based methodology that goes beyond the study of recurrent linguistic patterns. It has to be recalled that Toury does not mention translation universals, but sociological norms and laws based on probabilities.

This dissertation will be based on the corpus built up for this work, and the target texts as well as the source texts will be analyzed. Although the context where the target texts have been produced is prioritized in Toury's methodology, the source culture also matters: on the one hand, the borders of the culture and the language do not coincide and, therefore, when speaking about the target culture, many nuances have to be made. On the other hand, the source culture (the source institutions, by public funds) often determines a part of the production in the target culture (Manterola 2012: 58), by means of translation promotion;⁸ that could be related to the concept of *patronage* (Lefevere 1992), which will be discussed later. Consequently, focusing only on the target system and disregarding the source system might lead to an incomplete and, perhaps, erroneous picture.

As seen before, various scholars have criticized and developed Toury's DTS (Tymoczko 1998, Hermans 1999), and other proposals have been offered to complement Toury's concepts within DTS. Aiming to break away from the structuralist origin of polysystem theory, Theo Hermans, Andre Lefevere, Jose Lambert, Susan Bassnett and Lawrence Venuti promote what is referred to as a *cultural turn*. Translation researchers started focusing on culture rather than on language, taking culture as the translation unit (Jaka 2012: 66). This strengthens in a way the target orientation that Toury claimed. Postcolonial, feminist and hermeneutic approaches place concepts such as ideology, power and politics right at the center of the debate. According to Amparo Hurtado Albir (2001: 569): «Estas reflexiones, que proceden de diversas perspectivas y tienen una óptica filosófica y hermenéutica, tienen un valor subversivo respecto a los valores tradicionales de la reflexión en torno a la traducción». All these reflections and perspectives on translation are relevant since they indicate the interaction and dialogue between the theories, movements and schools developed in the same or subsequent years.

The main theoretical framework of this project comes from Descriptive Translation Studies, but other theories and reflections that came later will also be considered and reflected in the following chapters. In brief, all these schools of thought and perspectives constitute the contemporary paradigm of translation studies.

⁸ For instance, some Basque institutions and associations offer financial aid to translate Basque literary works.

1.3. CORPUS-BASED APPROACH

As stated before, corpora are an essential tool within the methodological framework of Toury's DTS. Corpora have been used as methodological tools to explain and redefine theories and to draw conclusions, even more often since technological developments allow researchers to compile and digitize a large number of texts.

The starting point for the methodological aspect of this thesis was the model presented by José Lambert and Hendrik van Gorp in 1985.⁹ Therefore, the creation and use of corpora became fundamental to achieve the purposes of this dissertation. Lambert and van Gorp highlight the need for systemic studies of translations and claim a diachronic perspective similar to that of Toury, which goes beyond the study of a given translation (van Gorp 1985: 52). In the corpus-based dissertation on phraseological units, Zuriñe Sanz (2015) underlines two features in Lambert and van Gorp's model: first, it is a flexible and open model; second, when analyzing translations, it regards texts as part of a system (Sanz 2015: 85). For Tymoczko the adaptability of corpora and the openness of their construction underlie the strength of the approach (Tymoczko 1998: 2).

According to Lambert and van Gorp's model, the research project is divided into four levels: the preliminary data; the macro level; the micro level; and the systemic context. This study will follow these four steps. After the theoretical and contextualizing overview (Chapters 2 and 3), a catalogue containing all the literary works that have been self-translated from Basque will be described (Chapter 4). Then, from this catalogue, the texts that will compose the corpus will be selected according to some specific criteria and with Sinclair's (2004) notes in mind. It follows that a digitized, parallel and multilingual corpus will be built up consisting of these selected texts (Chapter 5). The analysis at the macro level will consist of the study of the paratexts and the structure of the translations (section 6.1). The third level in Lambert and van Gorp's model refers to the micro analysis (section 6.2), for which some cultural references and heterolingual representations will be examined in depth, keeping in mind the main purpose of this dissertation, i.e., to conclude some general tendencies of the literary self-translation practice. The dissertation will finish with the systemic context (Chapter 7), which is the fourth step in Lambert and van Gorp's model; in order to do so, the theoretical concepts discussed in the first chapters will be crossed with the tendencies identified in the macro and micro analyses, which will evidence the circular scheme of the methodology.

In the well-known *Developing Linguistic Corpora: a Guide to Good Practice* (2004), John Sinclair proposed a corpus methodology, which has been consulted online for this study. For Sinclair (2004), «A corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language variety as a source of data for linguistic research». For some scholars the electronic format is not regarded as an indispensable criterion, and there are corpora also in print form (Sanz 2015: 90). The next section will briefly discuss the use of corpora in translation studies and, more precisely, their use in relation to self-translation studies.

⁹ In translation studies, other scholars such as Merino (1994), Barambones (2009), Manterola (2011), Zubillaga (2013) and Sanz (2015) have followed this methodological perspective.

1.3.1. Corpus-based (self-)translation studies

In the 90s, corpora began to be used beyond formal linguistics and lexicography, in fields such as translation (Sanz 2015: 107). Since then, corpora have been used as a methodological tool in descriptive studies, to analyze target texts, to compare source texts with the target texts, or in other combinations.¹⁰ Mona Baker highlights the importance of corpora in DTS, and she is the first to adopt the corpus methodology in a systematic way. In Sara Laviosa's words (2002: 18), «if Gideon Toury can be rightly regarded the father of Descriptive Translation Studies, Mona Baker well deserves the affectionate title of mother of Corpus-based Descriptive Translation Studies».

The data and results obtained by a corpus are the point of departure in a descriptive study. The texts have to then be analyzed from a critical perspective, taking the context into consideration to explain the results. Tymoczko mentions the constraints of scholars in any scientific or humanistic area of research, and also in translation studies when using corpora: «the scholars designing studies utilizing corpora are people operating in a particular time and place, working within a specific ideological and intellectual context» (Tymoczko 1998: 3). This dissertation will present queries undertaken starting from the source texts as well as the target texts; first, the product will be examined, and based on the conclusions drawn from the analysis of the texts, the process will be discussed.

The study of self-translation using corpora is one of this dissertation's contributions to the field. When checking the extensive online bibliography by Eva Gentes,¹¹ which collects the publications on self-translation, one realizes that the word *corpus* appears in only five titles. Four of them focus on the study of a text or an author, and only one uses corpora to analyze self-translation: Corinna Krause's "Twins: Identical or not? The bilingual corpus of Scottish Gaelic Poetry" (2006). Among these five publications, the first is from 2005, and the latest are two from 2015. The study of self-translation based on methodology using corpora is a recent practice. Obviously, that does not mean there is no other publication in Gentes's bibliography following a corpus-based methodology, even if it is not reflected in the title; nevertheless, this point might be meaningful.

For instance, Manterola's doctoral dissertation (2012) does not refer to corpora in the title, and she uses them. Manterola collected the literary works translated from Basque, and then created a corpus with some of Bernardo Atxaga's works. However, regarding the authority of the translations, it is a heterogeneous corpus since self-translations appear as well as allograph translations and collaborative ones. It can be hence said that she did not build the corpus up to analyze self-translation in the first place; this present work endeavours to complete and develop Manterola's first step.

To sum up, this doctoral dissertation aims to contribute to the study of self-translation using a comprehensive corpus. On the one hand, self-translation will be discussed within

¹⁰ For instance, Isabel Etxeberria Ramírez is using corpora to compare at a micro textual level the literary translations into Basque and the literature written in Basque, within her PhD project.

¹¹ Last seen: 1st June, 2017.

descriptive translation studies; on the other hand, thanks to the technological developments, a corpus composed of some texts by several authors will be created to examine behavior in self-translation and draw some general conclusions.

2

2 on self-translation

In this chapter, a theoretical overview on self-translation will be presented, which intends to lay the ground for empiric research. With that aim, testimonies and reflections made by experts and agents involved in the discipline will be provided. First of all, I will frame self-translation as translation, and argue it is a branch or type of translation. Then, reasons to self-translate or not self-translate will be discussed, based on what scholars as well as Basque writers have said on the topic. Presentation of the self-translated text and its reception will be analyzed next, in order to see in what terms editors, authors and media refer to authorial translations. Finally, representation and (de)construction of complex identities on self-translation will be considered, providing a framework of study for future research. That way, by the end of this chapter, the many debates and challenges that self-translation faces will have been brought to light.

2.1. SELF-TRANSLATION AS TRANSLATION

In general terms, self-translation refers to the practice of translating one's own work across languages, and the result of that practice would be a self-translation or a self-translated text. As Grutman says (1998: 17), «The terms auto-translation and self-translation refer to the act of translating one's own writings or the result of such an undertaking».¹² A self-translator must be able to write in two languages (or more); as well as being bilingual/multilingual, the author is part of two cultures, and composes texts in those languages and cultures from the very inside (Hokenson and Munson 2007: 14). As we will see in the next sections, the relation, attitude and competence that the author has with each language will condition the writing process and the directionality of translation. Nevertheless, following Tymoczko (2003), it has to be underlined that there is no in-betweenness: «one must conceptualize the translator not as operating *between* languages, but as operating either in one language or another» (Tymoczko 2003: 196). That can hardly be argued regarding cultures, where overlappings are notorious. The section about identity (Chapter 2.4) will come back to Tymoczko's proposal.

¹² Considering the examples below, Grutman's definition might be too narrow, because he limits self-translation to written production (Uribarri 2015).

Self-translation is not an extraordinary or unusual practice, as has sometimes been claimed. Far from being an exception, self-translations complete a large corpus, which keeps growing:

Lejos de ser un ‘caso marginal’ (border case, borderline case, *vide* Kálmán 1993), como también se le ha denominado, la traducción de autor cuenta con una larga historia y es hoy en día uno de los fenómenos culturales, lingüísticos y literarios más frecuentes e importantes en nuestra aldea global, y desde luego merecedora de mucha más atención de la que hasta ahora se le ha prestado (Santoyo 2005: 866).

This practice has not arisen in recent years, and the testimonies by authors who translated their own works date back a long time. Examples of this antiquity are provided by Santoyo (2005) who, limiting his examples to the Iberian Peninsula, says that self-translation has been practiced at least since Flavius Josephus’ times. This Jewish historian wrote the seven volumes of *La Guerra de los Judíos* in his mother tongue, Aramaic. Then, around the year 75, he revised and translated them into Greek, correcting some mistakes he had made in the first writing (Santoyo 2005: 859). Jan Walsh Hokenson and Marcella Munson refer to the figure of bilingual writer in a similar way:

Yet the tradition of the bilingual writer creating a single text in two languages, smoothly spanning different audiences, is a rich and venerable one, arising in Greco-Roman antiquity and thriving in the European Middle Ages and Renaissance. Self-translation was a common practice in the ambient translanguing world of early modern Europe, when bilingualism was the norm, and writers increasingly translated between Latin and vernaculars (Hokenson and Munson 2007: 1).

Even if the practice of self-translation is antique, the same thing cannot be said about its theorization. When Grutman wrote his Masters dissertation in the 80s on Belgian self-translators, he had to make use of sociolinguistic studies on bilingualism and comparative literature frameworks, and he creates a new framework more suitable for his field of research (Tanqueiro 2013). Translation Studies has so far neglected self-translation in some cultures and languages. Hokenson and Munson (2007) distinguish two reasons for this. The first one concerns the national literature’s paradigm, which translation studies have followed. That perspective establishes a reductive distribution of roles between authorship and translatorship and makes the relation between cultures invisible. The second reason refers to the concept of originality. Since the bilingual text exists in two language systems at the same time, monolingual categories of author and original can hardly be explained: «Self-translation, the specific ways in which bilinguals rewrite a text in the second language and adapt it to a different sign system laden with its own literary and philosophical traditions, escapes the categories of text theory, for the text is twinned» (Hokenson and Munson 2007: 3). Nevertheless, in recent years, publications and international conferences on self-translation have increased, which shows that self-translation is performed in many cultures and in many ways. Among others, conferences at Bologna (2011), Perpinyà (2011), Cork (2013) and Vitoria-Gasteiz (2015) could be mentioned. A good example of that profusion

of research is the online Bibliography on Self-translation by Eva Gentes.¹³ She collects and updates the published conferences, papers and books on the topic.

From its beginnings, self-translation has been examined from numerous angles, such as sociology (Grutman 2013c, Lagarde 2013), linguistics (Oustinoff 2001, Harmegnies & Poch Olivé 2004), cultural studies (Parcerisas 2007, Pym 2003), anthropology (Gasparini 2010, Evangelista 2013), comparative literature (Bandia 2006, Cotoner Cerdó 2011) and translation (Gao 2010, Tanqueiro 2009), which shows the breadth of the field. Today, self-translation is predominantly studied within the field of translation studies. This thesis will meet that last framework and, foremost, will place self-translation as a translation phenomenon, considering the writer who translates her/his work a translator. Even though this research focuses on literature, this chapter aims to comprehend self-translation as a common day-to-day practice that is much more frequent than literary self-translation in quantitative terms. According to David Ar Rouz (2015: 106):

Encore plus difficiles à identifier sont les autotraductions, innombrables sans doute, qui existent hors du champ de l'édition. Si l'on poursuit avec l'exemple du DVD, le dossier de presse qui accompagne sa diffusion est une autotraduction. En élargissant l'observation au cadre de l'association éditrice, on remarque la diversité des textes bilingues produits, le plus souvent par l'auteur lui-même : ils vont de textes très courts (actualités, affiches, dépliants d'information) à des textes assez longs (études, enquêtes, articles web), en passant par des documents internes de volume variable (courriels, ordres du jour, comptes rendus, etc.).

Based on several case studies, Tanqueiro (1999) concluded that self-translators should be regarded as privileged translators, due to their double role as authors/translators, but translators above all. Self-translation has been seen as rewriting, and the result of such practice is also defined in those terms; that perspective could determine the nature of self-translated texts and the basis of their study. Defining translation as rewriting is a shared point of view in cultural studies (Bassnett-Lefevere 1990, Lefevere 1992, Bassnett 2013). Even if all translations are in a way rewritten texts, for the purposes and approach of this work I will use the term “translation,” which reflects the shift between languages (or variants), an important nuance that “rewriting” lacks. As I see it, all translations are rewritings, but not all rewritings are translations, because rewriting does not need to happen between languages, variants or dialects. In *After Babel*, George Steiner (1998: 49) insists on the link between language(s) and translation: «Inside or between languages, human communication equals translation».

In fact, as in translation, a crucial aspect of self-translation is the social relationship of the languages implicated. That is also a reason for saying that translating between French and Spanish or English is not the same as translating between Basque and Spanish. Further, the practice of translation between French and English might not be the same in Europe and in Quebec. A terminology that does not reflect those nuances would fall short. Pascale Casanova (1999) distinguishes three types of transactions according to the languages involved: first, the exchange made from a symbolically dominant or central language to a

¹³ In this link: <https://app.box.com/s/6hvhw59h7ghq7lms81x4>

language considered peripheral or dominated in the system of languages (infra self-translation), and the other way around (supra self-translation); second, the exchange from a dominant language to another dominant one; and third, the exchange between dominated languages (Manterola 2012: 75). The vast majority of the research on self-translation corresponds to the second group, i.e., the exchange between two dominant languages. However, there is a growing number of works studying self-translation of peripheral languages and diglossic contexts. In that sense, the paper “Beckett and beyond” (2013b) must be mentioned, where Grutman distinguishes three categories of self-translators whose linguistic repertoire is characterized by asymmetric linguistic configurations: first, (post)colonial writers; second, recent immigrant writers; and third, «writers belonging to traditional linguistic minorities because of the multilingual make-up of the State of which they are citizens» (Grutman 2013b: 188). Writers who self-translate from Basque into other languages belong to the third category, even if they could share some characteristics with the first category too, regarding cultural colonialism. We will come back to that later.

Based on comparative studies of literary texts,¹⁴ Tanqueiro (2009) explains the features of self-translation: a) it is performed by a bicultural and bilingual translator; b) it is based on an original work; c) it is a three-step process: reading, choosing strategies and writing; d) the writer/reader collaboration strategy has to be redefined as a new readership is involved; and e) many extra textual factors condition the process. The second requirement, “it is based on an original text,” might be inexact, since it is not always clear which is the source text. According to Ana Guțu, there are four creative phases that conform self-translation: « a) texte initialement écrit dans la première langue, la langue A; b) la traduction desdits textes dans la langue seconde, la langue B; c) textes initialement écrit dans la langue B; d) la traduction des textes susdits en langue A » (Cuciuc 2012: 45). In each of these phases, the writer has to face the self-translation derived from a writing–rewriting activity, since she or he is the author of the original text, the translator of that original text and the reader of the translation (Cuciuc 2012: 46).

The features Tanqueiro listed could be applied to self-translators as well as to allograph translators, even if there may be a difference in the extent to which they meet those characteristics. In that sense, the big changes made in a self-translated work when comparing it with the source text are the main reason for calling it “rewriting.” A narrow conception of translation could be behind that reasoning: if translation is conceived as a practice that must closely follow the source text, then anything that strays from that view cannot be defined as translation. However, a broader conception of (self-)translation and a study of its typology would maintain the nuance of the transfer between languages without the need of any other term.

¹⁴ Literature is the base for most studies on self-translation, either explicitly or implicitly. However, as will be explained later, in quantitative terms the most frequent self-translation does not belong to literature but to genres such as academic, audio-visual and advertising, even though its research has been scarce (Uribarri 2015).

2.1.1. Towards a typology in self-translation

Since research on the topic has increased, typology of self-translation has also become more accurate and more closely studied. For instance, Grutman wrote the entry “Auto-translation” in the *Routledge Encyclopedia of Translation Studies* (1998), which could be taken as a starting point, even if from an actual perspective it could seem limited. Since then, several scholars have proposed different categorizations that show self-translation is not a uniform and homogeneous practice. Some of them will be briefly discussed in this section, as evidence of the diversity and spread of the discipline.

Dasilva (2011) addresses the visibility of self-translations, exploring this through paratextual analysis. He defines them as “transparent” or “opaque,” depending on the extent to which self-translations are presented as such. On the one hand, transparent self-translations are those that tell the reader that she or he is facing a work translated by the writer based on a previous text written in another language. This information could be found by means of paratextual information such as peritexts, footnotes, preface, cover, and copyright page. On the other hand, opaque self-translations would not show any note referring to the work as a translation; consequently, the reader would treat it as if it had been first written in the target language, making the self-translated work an original and concealing the source text. Dasilva (2011) emphasizes that opaque self-translation should not be confused with anonymous self-translation, as in the latter the agent is concealed, but the that it is a translation is not. In opaque self-translation, Dasilva (2011) distinguishes between it being done intentionally and unintentionally. He also explores why self-translation status is intentionally concealed, and makes a distinction between forced decision and voluntary decision, citing interlinguistic power relations among other reasons. When Santoyo (2014) set out a “map” of several types of self-translations, the intentionality of concealing the status of self-translation was considered last, as it affects the market and not the text itself. Santoyo (2014) agrees with the definitions proposed by Dasilva, but he uses the terms “explicit” for transparent self-translations and “implicit” for opaque ones. In a way, this recalls House’s (1997) classification for allograph translation; House distinguished *overt* and *covert* translations, depending on whether there is an attempt to adapt the text to target culture. Therefore, the aim of a translation will condition the result.

Self-translation often occurs in a bilingual or diglossic context, where two or more languages share the same geographical scenario. In that case, the social relations and status of languages may be neither balanced nor symmetrical. As translation is a means of contact between literature of variable prestige and status, asymmetric relations usually emerge. According to Casanova (2002), the relative position of a literature is directly linked to the sociopolitical and literary prestige of the language it is written in. In the case of languages’ asymmetric prestige, in diglossic contexts for instance, case studies have shown there is a tendency to self-translate from the dominated language to the dominant one, not otherwise. Grutman (2013b) refers to that when he states that the centripetal force of self-translation is an indicator of that asymmetry itself. Even-Zohar (1990a) stated a long time ago that there is no symmetry in literary interference. Interferences between literary systems are mostly one-way transfer, so this cannot be called *exchange* but *importing*.

In a sociolinguistic study on the context in which translations and, above all, self-translations are produced, Grutman (2011) shows and classifies the asymmetric status of language transfers. Depending on the languages' status, there could be "horizontal" or "vertical" transfers. The first takes place between symmetric pairs of widespread languages and is mostly carried out by migrant and exiled writers. The transfer between two central languages was also termed "horizontal" by Calvet (1999), and Casanova (2002: 7) called it «transfert pacifié» when she pointed out that far from being horizontal and peaceful, translation is «un enjeu essentiel des lutes pour la légitimité» (2002: 8). Thus, when asymmetric linguistic configurations saddle the act of self-translation, a vertical transfer takes place. That would be the case of self-translation between Basque and Spanish/French. Vertical self-translation can be further articulated in two opposite subsets, according to its directionality: in Grutman's words (2011: 81), "*infra*autotraducción" would be a descending self-translation (from the dominant to the minorized language) and, consequently, "*supra*autotraducción" would be the opposite, an ascending self-translation (from the minorized to the dominant). Most of the literary translations regarding Basque have been done in a vertical direction, and almost all self-translations are supra self-translations – i.e., the directionality is always from the minority language (Basque) into the hegemonic one (Spanish/French).

Grutman (2013a: 41) has also distinguished between external (*exogenous*) and internal (*endogenous*) bilingualism, drawing attention to the typology of self-translators. To date, the study of literary self-translation focuses solely on a few prominent migrant self-translators, such as Nancy Huston, Samuel Beckett and Vladimir Nabokov (Gentes 2015). Due to the globalization, migration and expansion of the means of communication, multilingual literary systems and their study have come to light:

Monolingual cultures are increasingly recognized as idealized constructions and the 'new' nomadic citizens are characterized as polyglots travelling in between languages, in a permanent stage of (self-)translation. (...) [N]ew insights into the dynamics and continuous (re)definition of literatures in a globalised world have been gained (*PMLA* 2001, 2003, 2004; Sollors 1998). They challenge the national, temporal and language paradigms that traditionally organized and institutionalised the illusion of 'unified national literary cultures' within literary studies (Meylaerts 2006: 1–2).

In the Basque context, self-translation clearly relies on an endogenous bilingualism, either structural or systemic (Grutman 2013b: 41).

Concerning bilingualism, Slovak comparatist Dionýz Ďurišín makes another distinction in his *Theory of Interliterary Process* (1989). In contexts that he calls "special interliterary communities," the concepts of national literature and territoriality take place. In his conception, self-translation would be a manifestation of the interliterary process linked to translation, and he proposes the designation "biliterary writer" for the author who creates in two literatures or who creates in a literature and translates into another (Dasilva 2011: 62). When this activity is carried out with the intention of expressly identifying itself with more than one literary system, Ďurišín uses the term "binational writer" (*ibid.*). In this

context, Grutman (2005) claims that in order to be a literary bilingual, or rather a “bilitary writer,” the writer must create “originals” in both languages.

From a comparative perspective, Michaël Oustinoff (2001) distinguishes three self-translation levels, based on Julien Green, Samuel Beckett and Vladimir Nabokov’s self-translation process and results. The first one, called *auto-traduction naturalisante*, follows the rules of the target language and deletes all interferences of the source language; that is what Toury refers to as “adequacy,” while in Casanova’s words it would be “assimilation.” The second level is called *auto-traduction décentrée*, and this refers to a self-translation that tends to adapt to rules and relations of the target system; this would respond to Toury’s “acceptability” and Casanova’s “dissimilation,” i.e., the confirmation of a difference (Casanova 1999: 236). Lastly, the third level is *auto-traduction (re)créatrice*, a self-translation that has undergone many changes comparing it to the source text. Authorial translations made from a subordinated language aim to be “(re)creative self-translations,” that is, products that clearly show that the writer has taken part in the translation process. However, that does not always happen, as will be shown later, and no matter how the changes are made, sometimes the translation is concealed and presented as *another* text. The reader of the target text will not be aware of those changes nor of the existence of a source text. According to Dasilva (2011), it is very significant that hardly any back translations (*retrotraducciones*) were found from those texts that have been subject to many stylistic changes, i.e., a new “version” in the source language. That confirms self-translated products acquire a higher position than the firstly written text. Nevertheless, Dasilva (2011) admits that a direct relationship cannot be drawn between the major differences comparing the source text with the target text and the opaque nature of self-translation.

Another type of translation has been proposed by Tanqueiro (2011, 2013), which she calls *in mente* self-translation, in opposition to explicit self-translation. *In mente* self-translations are done during the writing process of the original, thus, the lack of a source text is what differs from regular self-translations. In most cases, *in mente* self-translations are opaque or covered (Tanqueiro 2011) and therefore the result of that process would be an *assumed original* (Toury 1995: 38). Mental translation and Tanqueiro’s (2011) proposal will be further discussed in this chapter when dealing with identities.

Otherwise, literary self-translation is usually the subject of research from a comparative perspective between the first written source text and its translation(s) into a target language made by the author. The self-translation could also take place within the original, which Santoyo (2011) has labelled “intratextual self-translation,” the opposite to “intertextual,” which would have as a result another text. In intratextual self-translations, the discourse unfolds in two languages, so the reader must be bilingual. Santoyo (2011: 222): «nos hallamos ante un extraño juego de espejos, sin que en ningún momento sepamos cual es el texto “original” y cual imagen reflejada, porque en estos casos el reflejo es parte consustancial del todo». According to Santoyo (2011) intratextual self-translations are not so frequent, and he has only found them in poetic discourse. It could be thought that bilingual editions are some sort of intratextual self-translations in which the source text does not have an autonomous existence before its publication along with the target text,

and in those cases where there is no way of knowing which of the texts is the translation and which is the source text; nevertheless, in bilingual editions we do have two texts.

There is a wide terminological variety when the author participates in some way in the process of translation. For instance, Santoyo (2012: 216) favors “individual self-translation” as opposed to “shared self-translation” while Ramis (2014: 103) proposes “direct self-translation” and “indirect self-translation” to refer to the same classification. This dissertation will focus on individual or direct self-translation, according to the two terms proposed; that is, on the process and the product of the translation that *appeared* to be undertaken *only* by the author or, to put it another way, that has not been done in collaboration with any other agent(s) but the author.

Therefore, this study will barely discuss the emerging field of collaborative translation, which has received a recent upsurge in interest. Manterola (2012, 2014) has thoroughly analyzed what she calls “collaborative self-translation” to denominate self-translation by the author together with another translator, or just “collaboration,” which holds all kinds of team translations. These categories and some others are graphically presented by Ramis (2014: 125). As the representation of every kind of self-translation from different times and literatures is intended, all the categories Ramis identifies cannot be found in the Basque literary system. He pinpoints several categories depending on i) the degree of the writer’s involvement; ii) the factor of time; iii) the historic situation; iv) the translatorial perspective; and v) the presentation of the work (Ramis 2014: 125). Regarding the degree of the author’s involvement in the process, Dasilva (2016) has lately proposed a detailed classification. He distinguishes between allograph translation with authorial collaboration and self-translation with allograph collaboration, and proposes the term “semi-self-translation” for the latter, where he identifies five modalities (Dasilva 2016: 26).

The next section will focus on some self-translations that do not fit in the narrow framework that self-translation discipline has often received, in order to illustrate the many outcomes of the activity.

2.1.2. The limits of a limitless practice

When thinking of the practice of self-translation, a resulting text derived from another text comes to mind. In Rainier Grutman’s words (1998: 17), «[t]he terms auto-translation and self-translation refer to the act of translating one’s own writings or the result of such an undertaking». Much research has been done since that first definition. It is broadly accepted that both written and oral texts could be self-translated, but a two-text-requirement when defining self-translation is still prevalent. Helena Tanqueiro’s (2011) proposal calls into question the well accepted two-text idea. The Autotrad research group has proposed the label *autotraducción in mente*, compared to explicit self-translations. Tanqueiro (2011, 2013) explains *in mente* self-translation as the mental translation done while writing an original text without the existence of a source text. Based on colonial and postcolonial literature, she argues that African writers self-translate every day’s linguistic reality into Portuguese, i.e., linguistic variety in Mozambique. According to Tanqueiro

(2011: 245), this is a rather imperceptible type of self-translation that occurs in given contexts; for example, it can be found when authors place themselves in a minorized language/culture while they write in a hegemonic one. In Tanqueiro's words (2011: 245), «el universo diegético se encuentra ambientado en una lengua y cultura que no es la lengua y cultura que el autor elige para describirlo y publicar, es decir, la lengua y cultura de los lectores a los que la obra va dirigida». This diegesis and, thus, translation might be evidenced by means of footnotes, characters' dialogues, and explicit representation of the languages or references in the text. However, the glossary is the translation resource African writers make use of the most. Authors translate and describe cultural references of local myths and traditions for which there is no word in Portuguese (Tanqueiro 2011: 253). Authors intend to express their linguistic reality and suggest that the language(s) in which the characters speak is/are not the same as that in which the book is written. Therefore, Tanqueiro (2011: 254) concludes postcolonial writing uses the tools of a language to translate the experience of another. It could be thought, then, that all expression of heterolingualism is a kind of mental translation, as it is sometimes used by authors to express a sociolinguistic reality, as will be discussed in Chapter 6.

Tanqueiro (2011) bases her research on colonial and postcolonial literature, but she says examples can be found in almost all literatures. In the Basque Country, for instance, the Spanish trilogy by Dolores Redondo set in the Baztan Valley could be an example of that *in mente* self-translation, because Basque mythology and legends are very present. Despite agreeing with the mental translation bilingual and multilingual citizens in diglossic contexts undertake on a daily basis, I think the practice should be limited to some constraints; otherwise, there is a risk of overinterpretation. Coming back to Redondo's example, I would claim there is no self-translation or mental translation if the author learnt in Spanish about Basque myths and created a discourse in the major language, because she renders it in Spanish and no shift would occur; however, there might be a semiotic translation. In fact, it is hard to claim self-translation without any sign of a previous structured linguistic discourse.

Nevertheless, considering the tools that evidence mental translation explained by Tanqueiro (2011), similarities with some Basque works self-translated into French could be argued. Two cases will be presented here. First, the poetry book *La légende du Chêne Noir* by Francis Basterot (2007), in which he collects 130 poems in French without translation. Throughout those texts, many references to Basque toponymy, mythological characters and elements, and common names in Basque can be found, which are listed and translated in a glossary at the end of the book. After the French poems and before the glossary, there is a section with eleven poems in both French and in Basque, apparently self-translated, even though there are no references to the directionality and authorship of the translation. Since French readers living in the Basque Country would be familiar with the words in the glossary, it could be said, as a hypothesis, that the reason for the glossary is based on the targeted audience, in this case, French monolingual and monocultural. Therefore, as in Tanqueiro's examples, the aim would be to make visible to a French readership the

existence of a Basque world.¹⁵ It has to be pointed out that it was published by Basque publisher Maiatz, set in Bayonne, after a shorter version of the same book was released by French publisher Saint-Germain-des-Prés. The publication chronology suggests those bilingual poems were first written in French and then self-translated into Basque, but if the targeted audience is monolingual, the only reason to render them into Basque is symbolic. It could also be thought they were first written in Basque. Hence, no conclusive process can be reported, although it has been argued that some evidences lead to its study in terms of mental translation.

The second case is Jean-Baptiste Dasconaguerre's *Les Échos du pas de Roland* (Paris, 1867), to which Ibon Urizarri (2013) refers in the paper "Pseudo-autotraducciones. Un caso en los orígenes de la literatura vasca". Urizarri (2013) suggests the term *pseudo translation*, initially proposed by Toury. The cover of Dasconaguerre's book says « traduit du basque », but as Urizarri shows, the Basque text *Atheka gaitzeko oihartzumak* (Bayonne, 1880) is the collective translation of the French text. Hence, the Basque text is an apocryphal or fictional self-translation, a pseudo translation (Urizarri 2013: 237). Sometimes, a text presented as self-translation is the first written text – chronologically speaking, written prior to the one considered the source text. Thus, Urizarri (2013) applies the term 'pseudo self-translation' to those texts presented as self-translations but with no corresponding source text ever having existed. Urizarri (2013) also suggests a character called Manex might tell the writer the story in Basque, and the writer renders it in French; when transferring it from oral to written text, the story also changes language. There could be a kind of mental translation, as the writer has received by oral communication a reality in Basque and has rendered it into French in the writing process. Nevertheless, that would be fictional mental translation, as Urizarri (2013) shows.

Gideon Toury (1995) argues pseudo translations happen mostly on the periphery of the system, and they are a convenient strategy for introducing novelties into a culture, because authorship is distorted and they could overcome censorship. Xosé Manuel Dasilva (2015) notices pseudo translation should not be confused with *assumed self-translation*, since in the last one paratexts show it is an allograph translation even though it could firstly be taken as an authorial translation. Pseudo translation is mostly allograph translation, made from more prestigious languages that could give extra value to the text. However, in the case explained by Urizarri, the author wants to present it as a self-translation made from a minor language of scarce literary tradition: «anticipa desde el País Vasco francés de modo ficticio la realidad actual de las supraautotraducciones (Grutman 2011), realidad habitual en un entorno de bilingüismo diglósico como el vasco» (Urizarri 2013: 237–238). Despite the fact that the text was created in the Northern Basque Country, it has gained status and succeeded in the Southern Basque Country, where it has been re-edited; one reason for this could be that the Basque literary system is established in the southern region.

Mental translation could also be argued in other non-literary situational contexts, above all in language contact contexts, where it has a more social function. As mentioned above

¹⁵ As Ar Rouz explains regarding the Breton language, «une façon de tenir compte de leur environnement sociolinguistique dans leur production littéraire» (Ar Rouz 2015: 118).

regarding heterolingualism, Meylaerts (2006: 1) refers to globalization's effects: «'new' nomadic citizens are characterized as polyglots travelling in between languages, in a permanent stage of (self-) translation». This could also be applied to academia, since papers are usually written in a hegemonic language – mainly in English – which might not be the working language for many scholars.¹⁶ In some cases, a work can be summarized and self-translated into English, and in some other cases, the writer can write directly in English what she or he has developed in another language. In the second case, as I see it, one could speak about mental translation. As Itxaro Borda (2013) says regarding Basque linguistic reality, «itzulpen etengabeko buru-ariketa da gure ekintza intelektualik nagusiena».¹⁷

In this same vein, it could also be asked whether mental translation could be applied to calques resulting from language contact in a diglossic/bilingual context. Those cognitive linguistic shifts could go unnoticed, as Cristina García de Toro suggests when talking about diglossic/bilingual contexts: «En situaciones de convivencia territorial de lenguas, los actos de traducción pueden acompañar al ciudadano en su vida diaria sin ser éste consciente, en una especie de traducción natural, con todas las matizaciones que el término requiere» (Ar Rouz 2015). In a theoretical study of self-translation based on a diglossic and bordering context, as in Basque's case,¹⁸ an allusion to mental translation cannot be ignored.

Other case studies reveal different conceptions of the self-translation process and product compared to hegemonic definitions of today. Nikolas Ormaetxea (1929), known as “Orixe”, represents a significant example. Due to moralizing discourses of the time, in the translating process of the anonymous book *El Lazarrillo de Tormes*, Orixe adapted the text for the presumed ethical and moral values of Basque people (Uribarri 2011: 252). However, that is not the most interesting decision; since it was going to be released in a bilingual edition and most Basque readers would be able to understand both the creative translation

¹⁶ For instance, in a seminar on self-translation that took place at the University of the Basque Country, Agnes Pisanski (2015) explained there is a tradition among Slovenian scholars to write their papers in English and then self-translate them into Slovenian.

¹⁷ «A mental exercise of constant translation, that is our main intellectual activity».

¹⁸ The present work will use the term *diglossia* to refer to the sociofunctional distinction of coexisting languages within a community, in relation to a society, context or representation. Many studies have addressed diglossia from a sociolinguistic or academic perspective as well as from the field of linguistic policy. In this regard, Ferguson's paper from 1959 set a milestone (Zalbide 2011: 33) that broadened the limits of the concept and provided heterogeneity to the term (Fernandez 1995: 187). Then, Fishman (1967) distinguished diglossia from bilingualism, and explained different language relations within diglossia. Concerning Basque, Sánchez Carrión “Txepetx” (1974) and Mitxelena (1978) were the first who wrote in depth about diglossia, and many studies have followed and developed their ideas. For instance, Garate (2000) says the actual sociolinguistic situation in the Basque Country is no longer diglossic, since social compartmentalization is significantly lost. In the same line, Zalbide (2011) has carried out one of the latest meaningful studies from a sociolinguistic perspective. After analyzing the semantic evolution of diglossia, Zalbide concludes the actual situation in the Basque context cannot be called diglossic. For him, this is a mobile situation of partial bilingualism that has nothing left but the last traces of a complete diglossia of past times (Zalbide 2011: 99). In addition, he argues that studies have usually underlined the harmful image of diglossia, disregarding its advantages or benefits (Zalbide 2011: 73); therefore, Zalbide's thesis supports a kind of diglossia, for Basque to survive. Despite agreeing with Zalbide's interpretation of diglossia, Kasares (2011: 204) suggests going deeper into other formulations rather than diglossia to explain the actual situation and answer to our sociolinguistic needs. It is then clear that *diglossia* is not the most accurate term to use in reference to the Basque sociolinguistic context; in the absence of a self-explanatory and negotiated term, however, the present research will refer to the diglossic situation in the Basque Country in conformity with the most widespread usage. Hopefully, this note might serve as an explanation for the questionable use of the term.

and the original, he also modified the Spanish text in order to match the Basque translation. Therefore, it could be said he self-translated into Spanish the adapted parts of the Basque version. The bilingual edition *Tormes'ko itsu-mutila* (1929) is a transparent (self-)translation, as Orixe provides an explanatory note where he details his translation criterion. According to this note, he deleted the last part and provided one of his own, as he considered the original inappropriate, and he also deleted an «ugly» expression in the first chapter, eighteen lines in the third chapter, and two phrases between commas in the fourth. Finally, he says critics owe consideration to the author's writing, whereas he owes it to himself and to the Basque readership (Orixe 1929). Besides deleting and adding pieces to the text, Orixe cools and softens several extracts (Iturrioz 1985). Through textual performance, the translator relegates the source text and culture to a subordinate position. Orixe's tendency to experimentation and purism is well known, which, together with a wish to make the text accessible to Basque readers, could have motivated those choices.

Not only is self-translation's typology expanding, but self-translation practice also “competes” with a wide variety of terms and concepts. One of those terms is *translingual writing*. Based on Nabokov, Beckett and Huston's multilingual works, Lyudmila Razumova (2013) focuses on the polyvalence of self-translation in the article “Self-translation in translingual writing”. Taking as a starting point Meschonnic's view of translation —«a translinguistic activity, as is the very writing of a text» (Razumova 2013: 185) — she claims self-translators do not translate just an ordinary text, but a multiplicity of texts resulting from the act of translating, such as allusions, variants of texts and adaptations in other media (ibid.). Razumova analyzes authors who have worked in English, Russian and French, that is, in major languages; therefore, she points out translation between major languages has not the same political implications as translating between languages of an asymmetric relationship.

Before concluding this section, the work *Septentrio* by Aurelia Arkotxa could be mentioned regarding typological variety. The Basque narrative text is written in lyrical prose, and its last chapter (“Mare magnum fine”) consists of poems. It was released by Alberdania in 2001, within the “Narrazioa” collection. Later, in 2006, the self-translation into French was published by Atelier du Héron, set in Brussels. It is a partial self-translation, though, as only the most poetic extracts of the Basque text are collected in the French work. The author also adds a poem inexistent in the source text, entitled “Ternua”, which was previously published in the Basque journal *Maiatz*. The French text was published within a poetry collection, and so it was presented. With the self-translation process, the genre (identity) of the product changes. In 2007, a year after the French text, Alberdania published the Spanish book translated by Arantzazu Fernandez and Elisabete Tolaretxipi, within the collection “Alga”, the only collection in Spanish by the publisher. Compared to the French text, the Spanish translation follows the source text's structure more closely. From a genetic approach, Arkotxa considers the three works as part of a diachronic process (private correspondence, 20/01/2016). Relating the consecutive self-translating activity to a stage in the creative process is a common understanding; for instance, Ramis (2014) presents it as a personal motivation for self-translating. However, he

points out that «és una opció molt vàlida, però sense perdre mai de vista la distància suplementària que hi afegeix un canvi de llengua» (Ramis 2014: 77).

Regarding Arkotxa's translation choice, Dolharé-Çaldumbide (2008: 36) claims the first book cannot be seen as complete, and that would be the reason to write a new version, i.e., the self-translation. From this perspective, could it then be deduced that no texts in Basque that have then been self-translated can be seen as definitive or complete texts? Be that as it may, the self-translation process could affect the identities of a work, as well as the perception of the author: for French monolingual readers, Aurelia Arkotxa would be a poet, whereas Spanish and Basque readers might see her as a narrative (although lyrical) writer.

All those types mentioned above illustrate the breadth of the phenomenon, which cannot be limited to homogeneous or monolithic categories. It also shows there is no complete agreement on terms, and that the typology of self-translation is in need of more precision. There is no doubt it will be a productive field of discussion within translation studies in the coming years.

2.2. REASONS FOR SELF-TRANSLATION

When a writer decides to translate her/his own work, it is a conscious decision, and could be motivated by several factors. Beaujour (1989) states that self-translation is always a choice, not an obligation. Even so, there might be many reasons beyond that choice, and some could be close to a request or a command (Manterola 2012: 76). Apart from the author's willingness to reach a wider audience and to work their text in another language, there are some reasons that are more to do with the quality and demands of the literary system. Among others, Eva Gentes (2009) mentions personal, literary, pragmatic, political and/or economic factors, whereas Simona Anselmi (2012) refers to publishing, poetic, ideological and economic/commercial reasons.

Before looking at the motivations for self-translating, it has to be pointed out that another reason affecting the decision to (not) self-translate could be the attitude towards self-translation. This attitude is not static, and could change during the writer's professional career due to internal or external factors. Francesc Parcerisas (2002) distinguishes four kinds of writers, depending on their position regarding self-translation. First, there are those writers who do not want to self-translate; second, there are authors who self-translate and try to stick to the original as much as possible; third, there are writers who take their translations as originals, in an attempt to create a canonical text in the target system – writers in this category would treat self-translation as recreation; and last in Parcerisas' classification are those writers who carry out the writing and translating processes simultaneously.

Based on Basque writers, Elizabete Manterola (2012) shows a wide typology of writers in relation to the self-translation choice. On the one hand, there are monolingual¹⁹ writers who only write in the hegemonic language, i.e., in Spanish/French, and on the other hand, there are bilingual authors with Basque. Within the second group Manterola identifies five cases: first, writers who only write in the hegemonic language; second, writers who only write in Basque; third, authors who write in Basque and translate their own work or others' work to the hegemonic language; fourth, authors who write in Basque and translate only their own work; and fifth, writers who create originals in both languages, that is, in Basque and in Spanish/French. In the second case, an allograph translator could translate their work into the major language. However, we haven't yet found any case of an author who writes in the hegemonic language and then self-translates systematically her/his works into Basque. In the third case, there are writers who translate both into the majority language and into the minority language, such as Miren Agur Meabe and Harkaitz Cano. In the last case, authors who create their work both in Spanish/French and in Basque might have also been involved in self-translation activity. According to Manterola (2012: 34), that broad variety shows the different relations each author has with the languages, and brings to light the reality of bilingual territories. The asymmetry of the status of the languages and other sociolinguistic factors are to be taken into account, since they might condition – if not determine – the choice for self-translating and its result.

2.2.1. From the author's perspective

This approach distinguishes two general groups of motivations for self-translating, depending on whether the focus is on the writer or on external factors. Focusing on the writer, the will to reach a wider audience could be the main motivation to self-translate, especially in the case of authors writing in a minority language, such as Basque. Writers could also use translation to help them to find the weak points in the first version and “improve” it. In this sense, Dasilva (2010: 270) sees a desire in Galician writers to contrast the quality of their originals by means of the Spanish version. Basque writer and translator Harkaitz Cano (2017) uses self-translation as writing practice: «Nik pentsatu nahi dut neure burua irakurtzeko modurik onena neure burua itzultzea dela, eta, bestek beste, horregatik interesatzen zait neure burua itzultzea, neure burua irakurtzeko modurik onena delako akaso. Hor enfrentatzen naiz benetan nire mamuekin edo nire gabeziekin».²⁰ However, it appears as if those reflections on genesis and improving the text are made a posteriori. Otherwise, it would mean authors do not consider their first work as definitive or complete.

¹⁹ In a later work, Manterola (2015: 76) says that referring to non-Basque speakers as monolingual might not be accurate: «(...) no debemos olvidar que los hablantes también dominan otras lenguas como el inglés, *lingua franca* del actual mundo globalizado, por lo que no consideramos adecuado clasificar sistemáticamente a los no vascoparlantes como simples monolingües».

²⁰ «I'd like to think the best way to read myself is to translate my texts, and that is why, among other reasons, self-translation appeals to me, because it might be the best way to read myself. That is how I really face my fears and weaknesses». (My translation. Unless otherwise indicated, all quotes translated from Basque into English are my translations).

Translating could give the chance to distance oneself from the first text and develop or go back to the parts that did not work in the published text. Things change if the first text is not yet published or finished, and the translation process is done simultaneously. In that case, the doubts that emerge while translating could affect the first text, and the author might rethink and rewrite the source text: could we speak then of the translation of a translation? For instance, as Aurelia Arkotxa (2015) has shown, in the writing process of Joan Mari Lekuona's *Mimodramak eta ikonoak* the self-translation into Spanish played a significant role. He wrote the first draft of the poems in Basque, and then self-translated them into Spanish «to work back on the Basque texts» (Arkotxa 2015). Lekuona said self-translation allowed him distance from the text, as a way to rethink and to improve the original (ibid.). One could think then that the poems in Lekuona's Basque text are not autonomous, and they are somehow dependent on the Spanish translation, as this conditioned the Basque texts. It is a continuous coming and going, even if it does not result in a Spanish publication.

In the study *Autoitzulpengintza euskal haur eta gazte literaturan* ("Self-translation in children and young literature") published in 2005, Manu Lopez Gaseni described three reasons for self-translation motivated by the inferiority complex of peripheral literature. Even if they are based on the features of the system, not all Basque authors self-translate, and that is why these motivations are presented in this section. The first reason for self-translating mentioned by Lopez Gaseni is the author's social and psychological need to show s/he is able to write in the majority language too. This is a two-way reason, because that need is at the same time an evidence of the dependency on the cultural system and a sign of the diglossic situation of the language and literature, as Manterola (2012: 79) warns. The second reason described by Lopez Gaseni is the need to go back to the text in order to adapt it to a new target system; from Lopez Gaseni's words it could be derived that he refers to the hegemonic system as being more demanding than the Basque system, or at least that Basque authors believe it to be so (Lopez Gaseni 2005: 45). The last and third reason is the willingness to conceal the creative process, because authors do not always know how to explain which language is used in the source of a text – or they just do not want to (Lopez Gaseni 2005: 46). That is directly linked to the asymmetric status of the languages involved.

Corinna Krause's (2005) questionnaire-based research shows the reasons for Scottish writers to self-translate: «it is indeed the concern to widen the audience for Gaelic texts, that primarily leads authors, editors and publishers of Gaelic poetry to provide English translations». Reaching a new audience is the main reason for Basque writer Itxaro Borda to self-translate from Basque into French, according to scholar Katixa Dolharé-Çaldumbide (2013). Apart from that, Borda has said that she aims to offer a different image of the Basque Country to the interested audience (Arrula-Ruiz 2014). In a conference organized by the UEU (Basque Summer University), Borda explained several reasons made her start translating her poems: «Beste hizkuntza batzuetara pasatzeko zubi-lanaren aitzakiaz eta barne-krisia politiko-kultural bortitz baten emaitza zela aitortzekoa

dub»²¹ (Borda 2013). Based on the study of authors who write in French and who do not have French nationality, Bessy (2011) explains the motivations for writing in a hegemonic language other than their mother tongue. Among others, she mentions psychological reasons, e.g., the willingness to distance themselves from the familiarity of their mother tongue, and the desire to make a clean break with the past.

In Krause's (2005) study, some authors express a strong sense of ownership over their work along with a desire to keep the emphasis on the original Gaelic texts. This same control over one's work is mentioned by Olga Castro (2011) in reference to Galician author-translators. In her words, they want to keep the illusion of control of their work, so the author can feel as the protagonist of the reinterpretation the target reader might do (2011: 31). In fact, Ramis (2014) distinguishes two groups within the personal motivations for self-translating, and one of them is authority related to the willingness to control and correct the text. According to Ramis's (2014) personal motivations, the second group considers self-translation as a stage of the creative process.

Another answer authors gave to Krause (2005) was that they want to keep the translation safe from misinterpretation, and therefore mistranslation. That objection can be found in Basque writers too. In Basque writer Jon Alonso's words, authors could be afraid of the interpretation another translator might give to their text (Montorio 2007: 72–73). Alonso does not speak about himself, as even if he is a professional translator and has translated others' literary works, he does not self-translate. Speaking about his experience, Unai Elorriaga confirms that suspicion: «No dejaría a nadie que me hiciese la traducción al castellano, porque sé lo que es traducir: yo quiero mucho a mis libros» (Martínez-Lage 2003). According to Simona Anselmi, distrust is a shared feeling: «the lack of confidence in translators is indeed a kind of *leitmotif* in the personal and critical writings of self-translators» (Anselmi 2012: 35), even if not the main reason for self-translating. This could be related to the vanity of the author mentioned by Nina Cuciuc, which is, according to Ana Guțu, the first reason for a writer to self-translate (Cuciuc 2012: 46).

Finally, some Scottish authors refer to sociolinguistic reasons and consider self-translation a reflection of their bilingual existence, «both in creative ways (seeing the same idea expressed in the other language) and in external social ways (to allow the work to be shared by those who do not have a command of Gaelic, named in some cases as friends and family)» (Krause 2005). Based on the study of self-translation from Breton language, David Ar Rouz addresses the social relation of languages too; he says Breton is for some their mother tongue, their «affective language», even if they do not choose it first, and self-translation could be a means both to promote their language and to build bridges between those people feeling the same affective relation. Thus, Breton writers translate their works with social purposes too. In Ar Rouz's words (2015: 118), «une façon de tenir compte de leur environnement sociolinguistique dans leur production littéraire ». Ar Rouz highlights the pedagogical value of bilingual editions, which I will address later.

²¹ «I have to admit it was an excuse to create an intermediate version to have them translated into another language, as well as the result of a strong, political-cultural inner crisis».

In this brief presentation, we have seen that from the authors' perspective many reasons are addressed by writers from different language backgrounds, and the same thing happens regarding external motivation.

2.2.2. From the literary system's perspective

Among the reasons for self-translation, some in Krause's (2005) study are related to the literary system itself, such as the lack of knowledge of Gaelic amongst the Scottish literary community and the lack of financial support specifically for translation. The phenomenon of linguistic and literary bilingualism and self-translation shows a high level of resistance towards all monolithic categories (Bessy 2011). So, literary bilingualism, taking a language other than the mother tongue as a writing language and the self-translation resulting from (the willingness of) being part of two literary systems blur the boundaries where literary categories lie. As Oustinoff's says (2001: 277): «L'antinomie se laisse alors lire dans les termes mêmes: une traduction autoriale, à la fois traduction et écriture (puisque version émanant de l'auteur), constitue une anomalie au regard des classifications couramment admises». Monique Viannay and Chantal Estran distinguish three categories of bilingual writers: those who come from formerly colonized countries; those who due to historical or economic reasons have been forced into exile in a French-speaking country; and those who made the deliberate choice to leave their country, without being forced to do so. The category closest to Basque author-translators is the first one, regarding linguistic and cultural colonization.²² Hence, French studies are mostly done from a very centripetal perspective that only takes into consideration Maghrebi or migrant authors, and writers from the Northern Basque Country (or other nations within the French state) are not taken into account, so they are not part of their classification.

Arianna Dagnino (2017) has outlined a taxonomy of self-translators according to their aspirations, aims and level of bilingualism. In addition to some of the personal motivations explained in the previous section, Dagnino suggests two reasons related to the status of the languages involved in the self-translation process: the willingness to majorize or to decentralize a language. On the one hand, *to majorize a language* means giving relevance to a minor language by self-translating into that language; on the other hand, *to decentralize a language* refers to «diminish[ing] the self-importance of two equally dominant languages by self-translating one into the other» (Dagnino 2017). As interesting as that contribution may be, it is still in progress, so tools are missing to undertake an exhaustive analysis. However, from what I have seen so far, I would say there is no self-translation concerning Basque motivated by either one or the other.

Lopez Gaseni (2005) addresses reasons related to the status of the literary system:

²² On the one hand, Basque writers Antton Luku (2008) and Itxaro Borda (2013) speak in those terms regarding the imposition of the French language. While they agree on the existence of an acculturation process within the French state, they offer different approaches on how to face it; Luku questions the advantages of systematic translation into the hegemonic language (Luku 2008: 107), while Borda (2013) thinks that (self-)translation could be a means for cutting the ties of that colonialism. On the other hand, the imposition of Spanish in the southern Basque Country is undeniable, not just under Franco's dictatorship, but also as the remains of its politics, dynamics and attitudes consciously or unconsciously internalized.

Esanak esan, autoitzulpenaren ekintza ulertzen laguntzen duten beste arrazoi batzuk ere ezin dira bazter utzi. Lehenengo eta behin, arrazoi ekonomikoak direla medio oso zaila da egilea ez den beste itzultzaile bat inplikatzeari argitaratzaile ziurrik ez duen itzulpen lan batean. Bigarren arrazoi bat teknikoa da: tradizio falta dela eta, euskararako ditugun itzultzaile on ugariekin kontrastean, alderantzizko itzultzaile literario (on) gutxi daude (gaztelania eta frantsesera; beste erdara batzuetara itzultzeko gai direnak ia hutsaren hurrengo dira). Aipatutako bi arrazoiaren oinarrian alderantzizko itzulpen eta argitalpen politika falta dago, prozedura hori, egile jakin gutxiarekin izan ezik, ez dago sistematizaturik. Arestian aipatutako bigarren arrazoiaren ondorioz, bestalde, gaztelaniara edo frantsesera egindako autoitzulpena gainontzeko erdaretako itzulpenetarako testu kanoniko bihurtzen da ia beti, jatorrizkoaren kaltetan²³ (Lopez Gaseni 2005: 47).

It is not always to the detriment of the original, and in some cases writers have gained recognition in their source text's culture thanks to the reception of the self-translation. In those cases, there is a backward effect. It would be more accurate to say "to the detriment of originality," as the existence of Basque identity is concealed. Moreover, regarding the number of translators who could perform from Basque into other languages, Karlos Cid Abasolo (2015: 186) thinks that taking Spanish as a vehicular language to translate into another language was logical in the past, but not anymore. According to him, Arantxa Urretabizkaia's *Zergatik Panpox?* (1979) was being released in Catalan, and even though the publisher already had a translator who could make the translation directly from Basque, the author was asked to translate the work into Spanish first, «para facilitar la labor del traductor» (Cid Abasolo 2015: 187). The Catalan text was published (1982), and four years later the self-translation into Spanish arrived. In this case, the self-translation was clearly motivated by external factors (editor's request).

Production of self-translation is subject to market laws, which present significant constraints and conditions to the activity. In fact, a professional translator will ask for a remuneration of the work, whereas other interests might motivate the author to do the same task. Harkaitz Cano, for instance, mentions economic reasons as well as the short-term to do the translation (Montorio 2007). In addition, Manterola (2011) argues that there is a lack of interest Spanish agents²⁴ have shown towards the Basque language and literature.

When dealing with motivation for self-translation regarding the Breton language, David Ar Rouz makes a distinction between the languages involved: «Je distinguerai donc

²³ «Nevertheless, other reasons that help to understand the activity of self-translation cannot be left aside. First, due to economic reasons, it is hard to involve a translator in a work whose publication is not certain. The second is a technical reason: because of the lack of tradition, comparing to the numerous good translators who work into Basque, there are few (good) literary translators who work in the opposite direction — i.e. into Spanish and French; the number of translators who are able to translate into other languages is insignificant. Those two reasons are grounded on a lack of translating and publishing policies, and those procedures, with the exception of some writers, are not systematic. Because of the second reason mentioned above, the self-translation into Spanish/French almost always becomes canonical, to the detriment of the original».

²⁴ As will be discussed in the next chapter, it is usually hard to delimit those "Spanish agents" or to draw a line between the Basque field and the Spanish/French field. In fact, there are often no boundaries since self-translation sometimes happens, literally, under the same roof.

ici, d'une part, les motivations des autotraducteurs travaillant entre des langues hypercentrale (anglais) et supercentrales (français, espagnol) ou centrales (comme l'allemand), et, d'autre part, celles des autotraducteurs utilisant une langue périphérique et une langue centrale (hypercentrale, supercentrale) » (Ar Rouz 2015: 107). Thus, when self-translating between “central languages,” he claims authors have three main motivations: *défiance* (they don't trust), *contrôle qualité* (the control mentioned above) and *fidélité (supposée)*. The last one is “supposed” because «le travail des autotraducteurs nous montre que la fidélité qu'ils recherchent se mesure surtout à l'idée qu'ils se font de leur propre travail original» (Ar Rouz 2015: 111). So, the result of the translation process depends on the author's idea of the text. According to Ar Rouz, self-translation between “peripheral languages” and “central languages” is motivated by: *diffusion et statut* (either quantitative or geographical), *authenticité* and *pédagogie*. In the case of self-translation regarding Basque, i.e., a context where self-translation is done from a peripheral to a central language, reasons that Ar Rouz has explained within the first group (between central languages) could also apply. His study does not state literary self-translation is always done from a peripheral to a central language, which is significant for our purposes.

The issue cannot be seen in clear-cut terms, though; Basque author Iban Zaldúa sees both personal and sociolinguistic reasons as the basis for self-translation:

Arrazoi asko daude: alde batetik, gaztelania euskara bezain nirea da, gaztelania nire ama-hizkuntza da. Esperientzia izan dut beste norbaitek egin didanean itzulpena eta sufritu egiten dut ez dudalako bestearen itzulpenean nire ahotsa aurkitzen, zeren gaztelaniaz ere badaukat ahots bat. Ez da mesfidantza, egin dizkidate itzulpen onak (inoiz Angel Errok egin dizkidanak bezalakoak), baina zailagoa egiten zait neure ahots propioa aurkitzea bertan. Eta gero badago alde praktikoa: batez ere espainiar merkaturako itzultzen duzunean, norberak itzultzea merkeago ateratzen zaio argitaletxeari itzultzaile bat kontratatzea baino. Alde horretatik, batzuetan ordaintzen dizute itzulpena, beste batzuetan, ez; beraz, badu ere alde praktikoa. Baina nik uste dut dela batez ere hizkuntza oso ondo ezagutzen duzulako; orduan, arazo hori ez dut ingelesarekin edo errumanierarekin, kasu horretan fidatu egiten zara eta kito, baina gaztelania nirea da²⁵ (“Iban Zaldúa idazleari elkarrizketa [bideoa]” 2015).

Finally, even if it does not apply to contemporary literature, censorship should be mentioned, as it could spark self-translation referring to other times; for instance, it is well known that Gabriel Aresti self-translated his works into Spanish in order to avoid censorship under Franco's regime. Social and historical facts might provoke self-translation.

²⁵ «There are many reasons. On the one hand, Spanish is mine as Basque is, Spanish is my mother tongue. I have experienced someone translating my texts and I suffer because I don't find my voice in those translations, because in Spanish I do have a voice. It is not mistrust, I have also had good translations done (as those done by Angel Erro), but it is harder for me to find my own voice in those. And there is a technical factor too: above all, when self-translating for the Spanish market, it is much cheaper for the publisher to ask the author to do it than to hire a translator. In this sense, sometimes the writer's work is paid, sometimes it is not; it also has a pragmatic side. However, I think the main reason is we know the language very well; I don't have that problem with English or Romanian, in these cases I trust and that is all, but Spanish is mine».

As shown, there are as many different reasons for self-translating as there are for doing otherwise.

2.2.3. Reasons not to

Among the attitudes toward self-translation Parcerisas (2002) proposes, the first was that of the writer who decides not to get involved in such activity. «Prefieren no verse enzarzados en la valoración que esta actividad implica, en la necesaria relectura y apreciación crítica del original, y les resulta más satisfactorio dejar su traducción en manos de un buen profesional» (Parcerisas 2002: 13). In fact, the activity of transferring his/her style into another language might be hard for some writers,²⁶ as is the case of Anjel Lertxundi: «Nire bizitza osoa eman baldin badut estilo jakin hori lantzen hizkuntza jakin batean, zertan hasi behar dut neure libururen bat itzultzen, aurrez baldin badakit guztiz neutralizatuta geldituko zaidala nik nahi nukeen estilo hori?»²⁷ (Egia 1999: 120). So far, his editor Jorge Gimenez Bech has undertaken the translation into Spanish of most of Lertxundi's books, resulting in what Manterola (2017) labels a “semi-self-translation,” as they work hand in hand in a collaborative process.

Speaking about Basque writers, Unai Elorriaga (2008) identifies three reasons as to why they do not go back to the written text. First, they do not feel able to undertake the task of translating, and they do not feel comfortable or confident. Furthermore, Elorriaga adds that even if they are able to do so, there are not many Basque writers who self-translate (2008). When analyzing the data of the catalogue, we will see the opposite happens and there are numerous writers who have never carried out that activity. The second reason is the lack of time, because most Basque writers do not make a living from writing, so they would have to do the translation in their free time. Third, they will not self-translate their work out of a fear of recreating it – that is to say, not just reconstructing it but creating another work. Related to this last point is the reason the writer and professional translator Jon Alonso gives when he refers to the temptation to create something different from the source text: «Liburua berriz idatziko nuke, eta ez dut nahi, planteamendua ez baita hori. Gaztelaniara itzultzen hasita, berria egin beharko nuke, birsortu egin beharko nuke, bertsio bat edo»²⁸ (Montorio 2007). Alonso refers to the unequal situation of the languages as a reason for rewriting.

Among the authors who have openly positioned themselves against self-translation, the case of Christopher Whyte (2000) is well known. The poet says self-translation was not an option for him, but an imposition. Besides saying the activity of self-translation is never innocent, he highlights that «self-translation occurs in situations of exile or of crude subjugation, where one language is attempting to take the place of another» (2000: 69). The

²⁶ As well as difficult, for Iban Zaldúa self-translation is a “painful” task (“Iban Zaldúa idazleari elkarrizketa [bideoa]” 2015).

²⁷ «Since I have dedicated my whole life to work a given style in a given language, how am I going to start translating my texts, if I already know the style I want would become completely neutralized?».

²⁸ «I would rewrite my book but I don't want to, because that's not the idea. If I translate my text into Spanish, I would have to make it new, recreate it, make it kind of a version».

Scottish poet for whom Gaelic is a second language decided to abandon self-translation because its practice, mainly when bilingual editions occur, subordinates the peripheral language²⁹ and literature and undermines the credibility of the original writing process (2000: 183). According to Gentes (2013: 268), some bilingual writers have difficulty choosing one language over the other, since by selecting one they feel they are betraying the other. So, in a way, self-translation helps them to restore the balance, and publishing self-translations as bilingual editions makes visible the writer's literary ability in both languages. However, a more detailed analysis makes Gentes conclude that «[p]ublishing self-translations as bilingual editions does not, per se, render the translation process visible, as there is often no indication in the peritext that a translation has occurred» (2013: 277). Some advisable strategies to make it evident for the reader could be the presence of the minority language in the peritext as well as the use of foreignizing translation strategies (Gentes 2013: 272). The presence of the two languages does not, however, guarantee equal status for the text in the subordinate language and the translation in the hegemonic one.

One reason for not self-translating may lie in the sociolinguistic situation of language pairs. In this regard, and worried about the invisibility of the source text, Parcerisas (2009) says in some cases (self-)translation might be a great threat to a language that could not survive unless its extreme weakness is entirely respected. In those cases of large asymmetry between languages, “zero degree in translation”³⁰ could be an attempt to protect the language, i.e., a way of linguistic loyalty. In his words, «[s]i quelqu'un veut nous lire, semblent-ils nous dire, ce n'est pas nous qui allons traduire nos œuvres ; c'est le lecteur qui devra se *traduire* lui-même à notre culture, à notre champ littéraire » (Parcerisas 2009: 121). In some way, philosopher Joxe Azurmendi positions himself in that vein, not as a sort of protecting the language, but as a means to reinforce the Basque world. Azurmendi is not against all translation, but when Lorea Agirre interviews him he explains as follows:

Une honetan ezinbestekoa da euskaldunok geurea eta geurea bakarrik izango den mundu espiritual bat sortzea: geure kontuekin, geure mitoekin, geure pentsamenduaren azterketarekin, filosofiko geure mitoekin... Geure eta geurea eksklusiboa den barne mundu bat sortu. Nik uste dut oso inportantea dela. Eta hori ez diogu inori ematen. Ez ezkutatu nahi dugulako, baizik eta hori sendo barruan eduki arte ez dugulako geure burua osatuta izango. Barrutik puskatuta gaudenok, hori eduki behar dugu. Eta hori eginda daukagunean, erabakiko da zer itzuli eta zer ez³¹ (Agirre 2014).

Basque literature (unequally) shares its geographical sphere with Spanish and French literature and there is a strong tendency towards cultural production taking place in the hegemonic language. Translation into Basque has traditionally and most frequently been done from Spanish, and it is not surprising that Spanish is the main target language of

²⁹ Based on the catalogue in Chapter 4, the same thing could be claimed about the situation in the northern Basque Country, where Basque publications tend to appear along with the French text in the first place.

³⁰ Zero degree in translation would be not to translate.

³¹ «Nowadays, it's fundamental for Basque people to create a spiritual world that will be only ours: our issues, our beliefs, our studies of thought, our philosophical myths... Creating an inner world exclusively ours that belongs to us. I think it's very important. And we don't give that to anyone. Not as a matter of concealing, but because unless we have it rooted solidly inside us, we won't have it complete. Those who are broken inside do need that. And once we have established this, we could start thinking what to translate».

Basque translations. Azurmendi wants to offer his work exclusively to a Basque audience, because their world is still under construction. He does not refuse to have a chapter or a paper translated into another language – and so he has done, but not the whole work. It must be mentioned that Azurmendi understands nation construction from a cultural and linguistic perspective, so the decision to not (self-)translate could be seen within the same framework.

While Joseba Sarrionandia considers translating from Basque necessary, he feels uneasy regarding (self-)translation from Basque into Spanish:

Itzulpen gehienak espainolera egiten dira, eta ez dakit ez ote dugun morrontza bat hor Espainiarekiko, ez egiten diren itzulpenengatik, baina bai baldintza orokorrenatik. [...]. Euskarazko kalitateko literatura guztia espainierara berehala itzultzen bada, azken urteotan egiten ari den bezala, euskal idazleak bitartekaritzat espainiera hartzen badu beti, euskal literatura espainolaren apendizeta izateko tendentzia indartuko dugula iruditzen zait, eta orduan ez dakit berez euskarazkoa den biblioteka horniduratarako edo zertarako geratuko den³² (Sarrionandia 2002: 333).

Sarrionandia expresses there is a risk in systematical translation into Spanish, due to the asymmetric relationship of the languages and the literary systems' resources.

In this chapter, I have tried to present the different motivations for (not) undertaking the task of self-translation by analyzing the works and statements by researchers along with those of Basque writers. Some of the reasons seen are based on the inner motivation of the writer, while others have more to do with external factors, such as political and sociolinguistic matters. However, internal and external motivations are not monolithic categories and affect one another (Ramis 2014: 65). When authors in minority languages are encouraged by external reasons to self-translate their own works into the hegemonic language, some might undertake that job and some might not. As suggested by Lopez Gaseni (2005), two authors in the same context might choose differently.

2.3. RECEPTION AND PRESENTATION OF SELF-TRANSLATION

Despite the growing social attention literary translation has received in the last few years, there is no consensus reached on terminology for receiving and presenting both the process and the product of self-translation. In linguistically unequal contexts in which the target language is dominant with respect to the source language, self-translations might be considered superior to the original, since translated versions into hegemonic languages gain prestige and may even be presented as the final and official versions. Additionally, they may work as source texts for translations into other languages, as is the case of many Basque books (Manterola 2017). Basque writers might be seen as Spanish/French writers, hiding

³² «The vast majority of translations are made into Spanish, and it seems there is a dependency there towards Spain, not because of the translations, but because of their general requirements. [...]. If all quality literature in Basque is immediately translated into Spanish, as we have seen done in recent years, if Basque writers take Spanish as a vehicular language, it seems to me that it will strengthen the relation of Basque literature as an appendix of Spanish literature, and therefore Basque books might be set aside just for library provision».

their cultural identity behind the hegemonic label and making the minority literature invisible. This is directly related to the prestige of self-translation, to the terminology used to present a self-translated text and to the power relations between the literary systems involved, as this chapter will explore.

The study of self-translation in asymmetrical contexts generally shows that power relations between central-peripheral languages differ from those existing in exchanges between central languages. On the one hand, as Dasilva (2009: 146) has already said, Spanish literature exercises a centripetal force over minority literatures within Spain, i.e., Basque, Catalan and Galician literatures, privileging the use of Spanish as a literary language, or alternatively, demanding authors in minor languages to self-translate so the target texts could be presented as originals, as those authors are bilingual and supposedly able to translate their own work. In Dasilva's terms, «un escritor periférico del Estado español para llegar hoy en día más allá no solo debe ser traducido, sino que suele tener que pagar el tributo de la autotraducción, asumiendo de alguna manera la condición subalterna de su lengua original» (Dasilva 2009: 147). On the other hand, the Spanish state disapproves of translating Spanish texts into peripheral languages, with the possible exception of children's literature, whose prestige remains peripheral (Zubillaga 2013: 37; Sanz 2015: 253). This rejection also takes place with regard to the French state, but I would say the supra-self-translations resulting from the centripetal force do not take place there, due to a bigger indifference towards minor languages and literatures.

In light of these negative attitudes, Dasilva (2009) draws attention to these two threats affecting self-translation activity: first, the Spanish literary system tends to take possession of the peripheral literature's works self-translated into Spanish, which leads to the disappearance of the linguistic identity of many authors. The risk of cultural assimilation increases when the self-translation status of the text in the hegemonic language is (consciously or unconsciously) hidden (Castro 2011). An example of that possessive attitude could be seen in the marketing of the translation of the Basque novel *Aulki jokoa* by Uxue Alberdi. Spanish publisher Alfaguara showed interest in publishing it, and Miren Agur Meabe translated it into Spanish. In an online interview (Sarriguarte 2012), Alberdi explains that Alfaguara handed it to some readers and they considered its style was too fragmented, which at the time was out of fashion. So the publisher asked Alberdi to extend and work on some pieces, and Alberdi refused, as she considered it to be a finished work. According to the author, «Garbi ikusi nuen gainera jarrera hori agertu zutela euskarak bizi duen bazterketa egoeratik, estatus faltatik. Ziur naiz ez zirela horrelakorik esaten atrebitu ere egingo, adibidez, ingelesez idazten duen norbaiti»³³ (Sarriguarte 2012). Alberdi points out the two threats explained above: first, she was asked to take part in the translation; second, she was asked to modify the text in order to please the target system's literary fashion. Finally, *El juego de las sillas* was published by the Basque publisher Alberdania, and presented within a collection in Spanish as Miren Agur Meabe's translation.

³³ «It was clear to me that they took that position due to the social exclusion and lack of status of the Basque language. I am sure they wouldn't dare to ask the same thing of somebody who writes, let's say, in English».

According to the second threat identified by Dasilva (2009), those opaque self-translations may work as source texts for translations into other languages, which makes the audience of that third language think they were first written in the hegemonic language. In those cases, a double dependency takes place, as the text in Spanish/French could be taken as original, revealing a neo-colonial attitude (Spivak 1993). This results in the neutralization of the cultural identity of the work, and implies the translator does not need to learn the minor language, in a kind of undervaluation. In her article “The politics of translation” (1993), Gayatri Spivak brings to light the effect translation has had in colonizing processes, and she reveals how translation has helped to construct an ideologically manipulated image of colonized peoples. Presenting a text written in Basque as a Spanish text and, consequently, receiving it as such would be a neo-colonial attitude, as it renders the source culture invisible.

As an example of that second risk, scholar Ur Apalategi (1998: 71–72) recounts a significant episode that happened to him in the local library of Angelu, a town in the Northern Basque Country. He started talking with a librarian about the most international Basque author, Bernardo Atxaga, whose works the librarian had read in French. At the end, Apalategi realized the librarian thought Atxaga only wrote in Spanish, because he was “basque–español” and because there was nothing in the book that indicated otherwise.

Cid Abasolo (2015) points out that, unlike in the past, nowadays there are translators able to perform from Basque into languages other than Spanish/French. Even so, there are authors who rather prefer their books to be translated from the Spanish text, and Cid Abasolo mentions Bernardo Atxaga as an example. He also presents some reasons for that preference:

- hay más traductores desde el español que desde el vasco a cualquier lengua. Hay, por tanto, más donde elegir;
- hay traductores a más lenguas desde el español que desde el vasco;
- existe la opinión de que resulta más fácil traducir a una lengua indoeuropea desde otra lengua indoeuropea que desde una lengua no indoeuropea (por ejemplo, el vasco).
- por lo general, los textos literarios en español presentan una mayor complejidad sintáctica que en vascuence, y por ello, una traducción literal de este a aquel podría tener una recepción poco favorable. Para evitar que eso también ocurra en la traducción a otros idiomas, una solución puede ser recurrir como texto de partida a la traducción al español (Cid Abasolo 2015: 188).

While there is no doubt regarding the first three reasons, I would call into question the presuppositions behind the last one. It suggests allograph translators would not be aware of the distinctive features of each language, and that they would make a word-for-word translation.

Hence, taking into account Dasilva’s (2009) words about concealing the linguistic and literary identity of a source text written in a peripheral language, refusing self-translation could be seen as a conscious vindication of cultural identity. Iban Zaldúa refers to it as such:

Pese a que la situación oficial del vascuence sea algo mejor por estos lares, a la hora de ser traducido la opción de “puentear” al español sigue siendo, seguramente, la más celebrada por parte de los vasquistas de pro, sobre todo por aquellos que profesan un nacionalismo más o menos acentuado. A fin de cuentas, no pasar por el castellano es una manera de desligarse del vínculo «colonial», una expresión de autonomía cultural y política (2012: 106-107).

The opposite could also be taken as vindication, e.g., when an author wants to present a self-translation as such, for instance by making it visible somewhere in the book. However, the author who makes an opaque self-translation does not want this target text to work as a *mere* translation in the target culture, but as the “real original” (Dasilva 2011). The author wants to be part of the target system as a writer, not as a translator who usually remains in second place. In that sense, according to Dasilva (2011), authors who self-translate in a transparent way seek their translation to be received as such in the target culture. I would not go this far, as evidence below based on writers’ statements and other studies regarding Basque self-translation shows that several Basque writers aim to be part of the hegemonic target system as authors, even if their self-translation’s copyright page announces the existence of a source text in Basque.

The terms in which the self-translation is presented might reveal the motivation for translation. According to Olga Castro (2011), exports, such as self-translations, would have the function of reinforcing the peripheral literary system (Galician, in this case): «exportamos para dármonos a coñocer e recoñecer no mundo, pero tamén para recoñecernos a nós mesmos/as» (Castro 2011: 28–29). Self-esteem would be a reason for exportation, as for Galician writers seeing their works translated into other languages would be like recognition. That could suggest that in order to give value to a small literature, exportation or external approval is required. In that case, it seems that the questionable self-esteem would emphasize the peripheral or marginal status rather than reinforce it. In a research on the canons and counter-canons of Basque literature, Iratxe Retolaza (2011: 230) refers to translation policy:

[Mari Jose]Olaziregi aboga por esta difusión internacional y por la búsqueda de legitimación externa: “Autonomización que pasa por las traducciones a otras lenguas más centrales pues son, precisamente, estas traducciones las que permiten obtener el certificado literario para una literatura minoritaria”.

Por lo tanto, Olaziregi considera que la única legitimación literaria posible es la externa, la generada por los procesos de canonización de “otras lenguas más centrales”. Desde esta perspectiva, toda literatura vasca debería de ser escrita para ser traducida.

The need for external legitimacy will be addressed again in Chapter 3, as in minor literatures and/or diglossic contexts it could be a determining factor for translating.

Dasilva (2009) explains in detail the indicators of self-translation in diglossic contexts, based on Galician reality. First, concealing in the copyright page that the reader is facing a version derived from another language. Consequently, the author’s literary nationality directly blurs, as does her/his linguistic identity. The second indicator has to do with

marketing the source text and the self-translation almost simultaneously. Grutman (1998) distinguishes between “simultaneous self-translation” and “consecutive or delayed self-translation,”³⁴ that is to say, whether a self-translation is prepared after completion and/or publication of its first-language counterpart, which could lead on to competition (Miranda 2007), or whether it is produced while the first version is still in progress. The willingness to market both texts simultaneously has become a common practice, and it blurs the chronological order as well as the labels “translation” and “original”. As Parcerisas (2009) warns, this would not be an innocent practice, and the first text would be concealed in order to place the second “original” in a superior position.

As has previously been pointed out (Arrula-Ruiz 2017, Manterola 2014), there is a growing tendency towards simultaneous publishing regarding Basque literature too. In a press article, journalist Felix Ibargutxi (2011) refers to this trend, and mentions Bernardo Atxaga, Mariasun Landa, Jon Arretxe and Anjel Lertxundi as examples of simultaneous preference. The article echoes the words of editor and Lertxundi’s translator Jorge Gimenez, who thinks it is a sign of normality. At the beginning, it was thought Basque readers would choose the Spanish version over the Basque one, but Gimenez does not agree (Ibargutxi 2011). Even so, originality does blur, as there is no difference in timing.

In Basque literature, Bernardo Atxaga is the clearest example of this simultaneous self-translation. Manterola (2012, 2017) has shown Atxaga has participated in the translation process of his own works in different ways. In the case of *Zazpi etxe Frantzian*, Atxaga published the Spanish, Catalan and Galician translations only two weeks after the original appeared. He worked on a simultaneous writing/translating process in collaboration with the translator into Spanish. Manterola (2017) has illustrated this using the figure of a helix, as there is a continuous revising, correction and rewriting by the two agents implicated in the process: «first, the author finished the draft in Basque and then the translator read it and made some preliminary notes, in order to prepare the material to be translated. Those notes were revised by Atxaga. Finally, the translator began the translation into Spanish» (2017: 8). Atxaga thought it important to publish the book in the four official languages of Spain, so readers in peripheral languages could have the choice, but, in the words of the author (Montaño 2010), he could not have imagined how difficult the whole process was going to be.

A similar thing was done by Hedoi Etxarte and Alain Urrutia regarding the comic *Ihes ederra* (2009). At the request of the authors, the Spanish self-translation and the Catalan translation were published simultaneously, a year later than the Basque publication. Kirmen Uribe’s *Mussche* (Susa) was released in Basque in November 2012, whereas the Catalan, Galician and Spanish translations were published in March 2013. In both cases, there were just some months between the source text and the target texts. However, Uribe’s last novel *Elkarrekin esnatzeko ordua* was to be released at the same time in the four official languages of the Spanish state, but in the end the Spanish translation was published and presented in

³⁴ It could be thought that consecutive self-translation has a gradual classification. That is, consecutive self-translation serves for translations made before writing the source text as well as for translations made before publishing the source text. The time interval between the writing/publication of the source text and the target text can also be considered to classify a translation as “consecutive”.

Madrid some days earlier than the Basque text (Barandiaran 2016: 72) – the Catalan and Galician texts came last. The chronology of the writing and translating processes differs from their publication order. When asked about it (Astiz 2017), Uribe recognizes he suffered a lot because of the chronological preference for the Spanish text. He was aware of this risk, but Uribe says in this case the Basque text was not dependent on the text in the hegemonic language (Astiz 2017). That could be called into question when reading literary critic Alex Gurrutxaga's review of the Basque text. He noted that the basic level of some observations is surprising, as if the reader that the author had in mind would not know some notorious sociocultural facts of Basque's recent history (Gurrutxaga 2017). It must be noted that Uribe does not self-translate, but the idea of a publication resulting from an almost simultaneous translation process could affect the writing of the source text, above all when the target text is to be released by a publisher set outside the Basque Country (Arrula-Ruiz 2017).

In other cases, Parcerisas (2009) states that the author explicitly takes the role of a translator, and this gives added value to the self-translated Spanish work; he cites Bernardo Atxaga as an example. However, Parcerisas (*ibid.*) admits self-translating into the hegemonic language, within its dominant market, conceals and removes the existence of the first text: «l'invisibilité de l'autotraduction dans des champs littéraires asymétriques peut servir à cacher non seulement l'ordre prioritaire de l'original mais aussi l'asymétrie des champs» (Parcerisas 2009: 120-121). The invisibility of self-translation could lead to complete linguistic replacement.

The third indicator explained by Dasilva (2009) refers to directionality. We could hardly find any Galician writer who translates her or his Spanish literary work into the Galician language; the same can be said about Basque. Fourthly, Dasilva (2009) says authors who self-translate do not usually have experience translating other authors' works. This is not the case of Basque writers, and there are several writers who have undertaken allograph translation, either many times or just once. For instance, Itxaro Borda and Harkaitz Cano can be included in the first group, while Eider Rodriguez has done just one translated work. Nevertheless, it must be taken into account that they translate in the opposite directionality, that is, self-translators from Basque into Spanish (this is not so clear in the case of the Basque–French combination) are used to translating from another language into Basque. Miren Agur Meabe is one of the few writers who self-translates and translates in the same directionality.

In the fifth place, Dasilva (2009) says the reading of the self-translation into the hegemonic language becomes the quality label of a given piece of work. In other words, the success or approval obtained in the hegemonic language will give the work recognition, not the audience of the first text, but of the second one. This is related to Olga Castro's "self-esteem" and to the search for external legitimation explained by Iratxe Retolaza, both referred to above. This could also be related to professionalization, as self-translation might be an effective option for an author in a peripheral language to move towards the center of the system. Finally, Dasilva points out the distance between the categories of "author" and "translator" in the case of self-translators within diglossic contexts, with authorship being

the privileged category in most cases. Except for the fourth indicator, all the evidences explained by Dasilva (2009) can be found in the Basque context.

2.3.1. Prestige and originality

As seen above, in opaque (self-)translation the target audience could think a text was firstly (and lastly) written in the target language, which leads to the vanishing of the linguistic and cultural identity of the source text. The idea of originality blurs, and it needs to be renegotiated, as Cordingley states (2013: 2): «self-translation typically produces another ‘version’ or a new ‘original’ of a text. What is being negotiated is therefore not only an ‘original’ text, and perhaps the self which wrote it, but the vexatious notion of ‘originality’ itself». Moreover, as plenty of evidence in various asymmetric language combinations and different countries has shown (Grutman 1997, Krause 2005, Manterola 2012), self-translation is more likely to undermine the status of the chronologically first written text than translation done by somebody other than the author.

In Brian Fitch’s (1985: 112) words:

The writer-translator is felt to have been in a better position to recapture the intentions of the author of the original than any other ordinary translator for the very good reason that those intentions were, in fact, his own. If no distinction is made between the two versions of a given work, it is because they appear to share a common *authorial intentionality*.

Therefore, Fitch (1988) argues that in order to clarify the questions that could emerge from the issue of originality, the basic distinction between reception and production of the text must be made. Dasilva (2011: 63) proposes the term “primary text” (*texto primigenio*) rather than “original text”, considering all the nuances the concept of originality could entail.

Fitch also refers to the status of self-translation and terminology used: «The distinction between original and (self-)translation therefore collapses, giving place to a more flexible terminology in which both texts are referred to as ‘variants’ or ‘versions’ of equal status» (Fitch 1988: 132–133). The status of the work is indeed one of the reasons for distinguishing the two activities of self-translation and translation, according to translator Irina Mavrodin. She uses “simulation” (*simulacre*) to refer to allograph translation: «la traduction étant un *simulacre* en rapport avec l’oeuvre originale, à la différence de l’auto-traduction (...), qui a un statut similaire à celui de l’oeuvre originale, s’agissant d’un seul et même auteur» (Cuciuc 2012: 45). It could be deduced that it is the double role of the writer-translator that gives to the target text the same status of the first written text. However, I would say this approach is made from a hegemonic perspective, based on an equal ideal (as well as unreal) situation of languages where asymmetric relations do not take place.

As seen above, in the case of children’s and youth’s literature, the self-translated text into Spanish/French becomes almost always canonical and the source of other possible

translations (Lopez Gaseni 2005: 47), to the detriment of the Basque text. This is more evident in the case of simultaneous publications. The (self-)translation into the hegemonic language becomes canonical, and the link between the text and Basque literature, if any, is made by the content of the book (Manterola 2012: 79), instead of by chronological priority or by originality. In the book *The Bilingual Text. History and Theory of Literary Self-Translation*, Hokenson and Munson suggest self-translation blurs dichotomies and that «the translation *is* an original» (2007: 161). In response, Dasilva (2011: 63) questions which text should the allograph translator take as a source text when translating into a third language, i.e., the first text or the self-translation? He concludes that

cuando se trasplanta a otra lengua una obra autotraducida en que la dosis de recreación es alta, lo mejor tal vez sea efectuar una *traducción supeditada*, es decir, una versión que tenga en cuenta tanto el texto primigenio como el texto autotraducido. Ahora bien, cuando se transfiere una autotraducción opaca, la consecuencia ineludible es que se haga una *traducción indirecta*, puesto que con plena legitimidad, al menos desde una perspectiva formal, el texto autotraducido puede ser considerado el único texto original (Dasilva 2011: 64).

From the methodological and theoretical approach of “genetic” criticism (*critique génétique*), Mikel Ayerbe (2016) argues that the last step of the rewriting in which the author takes part is considered the canonical version, and therefore, regarding self-translation, he wonders whether the text translated or revised by the author should be taken as canonical (Ayerbe 2016: 142). This can hardly be answered without taking into account features such as language combination or the presentation of that self-translation. Based on the genesis of Atxaga’s texts, Ayerbe (2016: 223) concludes that the target text becomes another step in Atxaga’s creative process, when by means of self-translation a “different” version derived from the original is created. Atxaga undertakes simultaneously the translation process in collaboration with the translator, and there is a continuous flow between both languages and texts, resulting in what Manterola (2017) labels a semi-self-translation. Taking all of this into account, in Atxaga’s case it is hard to determine which is the source text and which is the target text.

Similar reasoning is made by Federman (1993: 81) when referring to self-translation as «an approximation of the original, nor a duplication, nor a substitute, but truly a continuation of the work – of the working of the text» – another link of the same chain. Nevertheless, none of these approaches takes into account the transfer of languages and the set of decisions and restrictions that this involves. As Simona Anselmi states (2012: 26),

literary approaches to self-translation, which tend to set self-translation apart from ordinary translation, do not take into sufficient account certain distinctive features that self-translation shares with ordinary translation, namely the fact that it is a mode of writing based on a pre-existing text, which is to be recontextualised for a new receptor-audience speaking a different language.

Moreover, the self-translator's decisions are based on choices that have been already made, and so does the translator. It has to be pointed out that the definition³⁵ Ayerbe (2016) gives to self-translation (which could serve as a starting point) differs from the one discussed in this study, which could be a reason for the subsequent argumentation. Nevertheless, Ayerbe (2016) shows that authors make use of the opportunity to modify their text in all cases of the re-editing of a work, with self-translation being one of those cases. As a result, it could be said that the dissociation of self-translation from translation cannot be merely grounded on the changes or modifications a text might be submitted to.³⁶

In an essay about three bilingual editions, Wilson McLeod says English texts are not presented as translations of the Gaelic, and no translator is identified (Whyte 2002). McLeod is concerned that the audience might assume the poets themselves provided the English texts, and he warns that the most obvious interpretation becomes unrealistic – that the Gaelic texts are the originals. Whyte (2002: 70) argues that another problem in those bilingual editions is the danger of manipulation: «They tend to support the assumption that, since we have the poet's own translations, the originals can be dispensed with by whoever wishes to penetrate deeply into his work». Self-translation enables the translation to be received as an original in the target language, as expressed by Tanqueiro (2013: 279):

Original y autotraducción pueden considerarse originales desde el punto de vista de la pragmática de la recepción textual. De ahí que muchos editores aprovechen para omitir el hecho de que se trata de (auto)traducciones, aspecto relacionado con la ideología (del mercado) y la relación entre las lenguas y culturas implicadas.

So, it is unsurprising authors themselves believe their translation is a second original, an autonomous work.

Parcerisas (2011) relates reasons for self-translation to the resulting product of that practice: 1) authors self-translate in order to provide a quick and functional response to the unpopularity of their text in the first place; 2) as bilingual and bicultural, authors take on the translator's role and transfer the text to another linguistic/cultural system, in order to maintain control of the text; and 3) authors want to use “translation” as a means to create a text of original status. The result and prestige of self-translations depend on these three motivations. Translations made with functional purposes are, even if numerous, hard to identify, because they aim to solve an intellection problem, not to become referent. The second type would be a «pure translation»; authorship would give to the translator the power to interpret and manipulate (Parcerisas 2011: 169). Parcerisas relates the concept of power to two questions: whether the author is in a better position than another skilled translator, and whether it is vanity that is behind the inevitable manipulation translation always implies. Regarding the third attitude, the author–translator wants to act as author in the target cultural system, in order to be taken as such and to reduce dependency on the first text. The author aims for the translation to be of the same or of higher status than that

³⁵ That is: «self-translation practice would be the rewriting derived from the original or the translation made by another translator with the author's revision and approval» (Ayerbe 2016: 211, my translation). For the purposes of this dissertation, the last group seen as collaborative self-translation has been left aside.

³⁶ In Anselmi's words (2012: 14): «Self-translations cannot be distinguished from normal translations on the sole assumption that they recreate the original texts, since this is what all translations do».

of the source text. It is interesting «de qué modo la autotraducción puede pretender ocupar por propio derecho un lugar de prestigio en la cultura de llegada» (Parcerisas 2011: 171). Behind all three attitudes, Parcerisas (2011: 173) notices a moral behavior subject to the objectives of self-translating practice.

In that double position of the self-translator in the literary system, authors tend to leave aside the translator, who will become invisible; according to Venuti (1995), that is how ideal translations for Western cultures emerge – translations where all traces of the foreignness have been deleted. When self-translations are presented as originals in the target language's market, translation becomes invisible: «La traducción remplace *de facto* l'original» (López López-Gay 2009: 115).

Originality and authorship often come together (Hokenson and Munson Munson 2007: 161), because it is thought the writer must be the best person to interpret her/his work, which derives from the author's legitimacy. However, there could be a gap between the author's intentions and the written text. As Paul Valéry argues,

There is no such thing as 'the real meaning' of a text. The author has no special authority. Whatever he may have wanted to say, he has written what he has written. Once published, a text is, so to speak, a mechanism which everyone can use in his own way and as best he can: it is not certain that its constructor uses it better than the next man. Besides, if he really knows what he wanted to do, this knowledge always interferes with his perception of what he has done (Whyte 2002: 68, author's italics).

Harkaitz Cano agrees in a way with Valéry's position, when speaking about the author's advantages: «itzultzaileak dionenean 'zuk hau esaten duzu,' bai, hala da, baina nik pentsatzen nuen beste gauza bat esan nahi nuela»³⁷ (Montorio 2007). Cano says the translator cannot know what the writer wanted to say, and in that way, the author's translation could be more precise. Thus, it could be asked whether authors translate the first published text or the text they had in mind, the one they intended to write. Likewise, Parcerisas questions his self-translating experience: «Mi capacidad autotraductora, y el poder que ésta me otorga, ¿no se ve mermada, me pregunto, por los ecos del original, por todo lo que quise decir, aludir o sugerir en el texto original catalán?» (2011: 169). He also calls into question the self-translator's acknowledgment of the target literary system and its referents and traditions. Parcerisas concludes that despite their power position, self-translators should try to act more as translators and less as authors: «debería, sugiero, dejar de lado su 'poder' — aunque este constituya, justamente, la marca de la autotraducción» (Parcerisas 2011: 170).

In fact, most of the time, the changes and liberties the author takes when self-translating give to the self-translation as well as to the self-translator an authority another translator would not achieve. As Perry argues, «[s]ince the writer himself [sic] is the translator, he [sic] can allow himself [sic] bold shifts from the source text which, had it been done by another translator, probably would not have passed as an adequate translation»

³⁷ «When a translator tells me “you say that” in a text, yes, that's right, but I thought I wanted to say something else».

(Perry 1981: 181). It is a shared opinion that authors would provide a “better” translation than any other translator,³⁸ and that they have the legitimacy to make whatever changes they consider appropriate (Anselmi 2012: 21). This authority does not come just from markets and literary agents. Despite the accepted claim of authors to translate more freely and revise, readers would also prefer self-translations rather than allograph translations. As Anderson argues (2000: 1251), «[r]eaders paradoxically accept self-translations as more authoritative than those done by others».

The temptation to significantly modify the text while self-translating is the reason for Jon Alonso not to undertake that practice, as he considers changes suitable only in the case of nuances (Montorio 2007). In an interview about the translating process of her novel *Intemperies* into Spanish, Lourdes Oñederra refers to that temptation for rewriting: «Además durante el proceso he sentido ganas de reescribir algunas cosas, algo que no he hecho claro, pero sí he sacado notas que quizá utilice para otros proyectos con los mismos o con nuevos personajes» (Seisdedos 2015). The writer could either go with the temptation or ignore it – that is also a choice.

Regarding the study of changes in self-translations and in relation to belonging to both literary systems, Perry highlights its complexity:

But in order to determine whether these shifts actually indicate differences between the two literary systems, one has to examine them not only in the light of original literary works, in the literature of the source text and in the literature of the target text, but also in the light of the continuation of the writer’s work in the source language and in the light of his former work in the target language (Perry 1981: 181).

Based on empirical studies,³⁹ Simona Anselmi (2012) shows that changes authors are allowed to do compared to allograph translators do not always take place: «It is not rare, however, that self-translations presented as translations by their authors have come to be described by critics as completely new re-creations of previous texts, while self-translations presented as rewritings have been found to be close renderings of their source texts» (Anselmi 2012: 13). According to the corpus of our study, some similar tendencies will be discussed; for instance, the target text by Itxaro Borda presented as a translation has more linguistic and stylistic modifications than the less transparent self-translation by Harkaitz Cano.

A different cause–effect correlation could be claimed: writers do not make an innovative translation because they are the writer of the texts and they can legitimately do it, but they are writers because they make an innovative translation. In other words, acting in a more creative way while translating would emphasize authorship, either for self-

³⁸ For instance, Unai Elorriaga (2008) says that when he started to self-translate he realized that nobody could do the translation as adequately as he did.

³⁹ Among others, Anselmi (2012: 29) mentions studies made by the Autotrad research group: «Thus, interestingly, the data collected and examined by the Autotrad group support the thesis that self-translations, rather than enjoying the same freedom as original writing, are subject to the same translation constraints as normal translations, that is, constraints imposed by the new communicative function of the translation, its changed target language and culture and the translation strategies demanded by the recontextualising process».

translators or for allograph translators. Otherwise, translators would never be regarded as creators. In fact, from a formal pragmatic's perspective, Pym (2009: 3) denies authorship to the translator. He refers to ethical responsibility, and argues that whenever the linguistic subject that is translating says "I", that position is ostensibly occupied by someone else – the author of a previous text. Based on empirical testing, Pym shows that today's translation form operates on binary distinctions and does so in a way that systematically identifies translators as non-authors, which «is something we have to recognize and criticize» (Pym 2009: 13). Therefore, (self-)translators could be considered as creators depending on their translation behavior. Obviously, that statement leads to many other questions, such as: how many changes and of what type should a translation have in order to be considered creative? Despite its arbitrariness, this proposal could break the rigid picture of today's translation form, because relating self-translation to significant changes implies and reinforces the (negative) bond between allograph translation and literal translation. Moreover, it should be recalled that the conception of relating translation to literalness is not like that *by nature*, and historically there have been very distinct positions: «in certain cultures and historical periods translators have taken great liberties with the original texts – even if they were not the authors – and have made tremendous changes to them for a variety of cultural, ideological and poetic reasons» (Anselmi 2012: 21). As seen previously, that is exactly what Nikolas Ormaetxea "Orixe" did in (re)translating *Tormes'keo itsu-mutila* (or in Spanish, *El Lazarillo de Tormes*).

Regarding the concept of originality, simultaneous self-translation blurs the margins even more, as the translation process could condition the "original" work and vice versa. It is a well-known fact that Nabokov wrote his memoirs in English and then self-translated into Russian with so many changes that he translated the Russian text again into English; however, he did so retrospectively, once he had established himself as a "true" American writer (Grutman 2013b: 195). Nancy Huston talks from her experience: «C'était fascinant, il y avait un aller et retour pendant plus d'un an entre les deux langues, parce que la 'traduction', ça oblige toujours à voir quelles sont les faiblesses du texte original. Donc, grâce au français, j'améliorais l'anglais et vice-versa» (Klein-Lataud 1996). There is a continuous flow between both texts, in a kind of double self-translation, as the discourse in one language could affect the other. Considering that simultaneous double self-translation, Manterola (2012: 74) suggests that it might be referred to as bilingual writing instead of as self-translation. When the two texts are released simultaneously in the same geographical scenario, the competition increases. In a diglossic context, the privilege to read in the hegemonic language will prevail compared to what happens in contexts of the symmetric status of languages, where reading the original is prioritized (Castro 2011). As pointed out previously, there is a growing tendency to market Basque literature simultaneously with the Spanish text.

2.3.2. Version, rewriting and so on

As a result of what has been said so far, self-translations have often been considered versions or rewritings, sometimes even replacing the reference to translation. «In terms of

its production, an auto-translation also differs from a normal one, if only because it is more of a double writing process than a two-stage reading–writing activity» (Fitch 1988: 131). As one could deduce from that statement, on the one hand, self-translation is an abnormal activity, and on the other, its production would be a rewriting or re-creation practice. Anderson (2000) speaks in similar terms when distinguishing “normal” translation and self-translation: «Normal translation, however, is the result of a two-stage process of reading–writing, whereas self-translation is a re-enactment of the act of writing which produced the original text. In other words, ordinary translation is the reproduction of a product, whereas self-translation is the repetition of a process» (Anderson 2000: 1251). Since the term *normal* might refer to *common* or *usual* in those cases, plenty of evidence and quantitative studies have shown otherwise; considering the idea of normality questionable and in need of much more precision in order not to be vacuous, this study will leave that term aside. Moreover, those narrow statements should be taken carefully, since the activity of writing a work for the first time or rendering it into another language would not be the same thing, or a repetition of a process, despite the fact that it is the same agent in both cases and there is almost no difference in time between the two.

Nancy Huston has been one of the most analyzed authors in self-translation studies (Gentes 2015). Canadian-born Huston moved to the USA at the age of 15, and she has lived in France two-thirds of her life,⁴⁰ where she writes in French and produces her self-translations in English (Van Bolderen 2014: 84). She always uses “rewriting” when speaking about her second works, and never refers to “translation”, although⁴¹ there are several studies that show she rarely takes liberties in her self-translation activity. According to Christine Klein-Lataud (1996: 220), there are pragmatic reasons for claiming the term “rewriting”, so Huston could present her self-translations as originals to the English-speaking community. Several Basque authors who have translated their own work have also spoken in those terms, or distinguish translation and rewriting activities. For instance, regarding his self-translation into Spanish, Fermin Etxegoien says that other than rewriting it, he was loyal to the text, although he acted more freely in some lines (“Autokarabana orain Autocaravana da” 2012). From that it could be derived that the author relates rewriting to acting freely, and translating to loyalty.

The concealing of self-translation as translation could be rendered in many ways: in some cases, there is no reference to the first written text or to the translator, so they do not exist; in most cases, media and publishers make use of other terms in order not to even mention the “T” word, i.e., the “translation” word.

⁴⁰ Trish Van Bolderen (2014) calls into question the Canadianness of Huston, and offers insight into some methodological and conceptual problems Huston exposes for research in self-translation. Van Bolderen (2014: 92) argues that «nationality alone proves an arbitrary criterion for belonging», and therefore she considers it more useful to frame authors within a geographical space shaped by specific linguistic, cultural and political realities. Regarding Huston, Van Bolderen concludes that «although she is indeed Canadian by virtue of citizenship and commonly held perception, and while she is also a self-translator, Nancy Huston is not a Canadian self-translator» (ibid.).

⁴¹ The opposition is made because taking liberties and rewriting are often related in general discourse, even if that dissertation does not agree with that conception.

Before giving some examples, however, the historically different connotations of the word “version” should be recalled. In 1935, Esteban Urkiaga “Lauaxeta” published the poetry book *Arrats beran*, with the printer Talleres Gráficos E. Verdes Achirica. In this bilingual edition, Basque text comes first, and the Spanish text, in prose, is given as an appendix. The author provided a brief explanation to that last section:

La traducción de estas poesías no puede, ni debe ser, guión para examinar el valor de Árats-beran. El secreto de la poesía se oculta en la gracia de la forma, en la pulcritud del buen decir.

Con esta hoja adicional no pretendemos más que ayudar a los poco versados en el idioma vasco. Para el crítico extraño nada dicen estas versiones, hechas sin cuidado. Mi idioma nacional es el euzkera. Bien se pueden perdonar las incorrecciones que en castellano se me escapan, puesto que no es pequeño mérito conocer medianamente una lengua extraña (Lauaxeta 1935).

The Spanish “versiones” had a didactic purpose, and they were targeted to a readership not very conversant with Basque, not so much to monolingual Spanish speakers. From today’s perspective, it is surprising to read that the translation was carelessly done, as well as the justification of mistakes. Therefore, it could be said the concept of versions takes a negative feel, as the author places the original at a higher level, and the version presented has only a didactic and non-stylistic value.

Nowadays, the connotations and common representations regarding “version” are notably different. Taking into account references of the written media that are released in the Basque Country, “versión en castellano”, “versión en español” and “gaztelaniazko bertsioa” are the most common expressions used to refer to self-translated texts.⁴² We could even find those terms in reference to allograph translations; for instance, in an interview published by *Noticias de Navarra* (03/12/2012) regarding Joseba Sarrionandia’s *¿Somos como moros en la niebla?*, there is no reference to the translator and it is not explicitly stated that the book is a translation. Moreover, as the parts that the author has added are repeatedly discussed, it seems there has not been any other agent in the translating process. If one searches the site of the publisher, Pamiela, there is no reference to the translator either (accessed on 23/08/2017). Up to now, all the facts suggest it is a self-translation; however, some other sources, such as the newspapers *Gara* (04/12/2012) and *Deia* (05/12/2012), reveal that Javier Rodríguez Hidalgo was behind the translation into Spanish, in collaboration with the author.

A similar thing happens with Ramon Saizarbitoria’s novel *Martutene* (2012). In the article published by the journal *Noticias de Gipuzkoa* (09/05/2013), there is no mention to translation or translator. It contains the statements by the editor Iñaki Aldekoa, who claims

⁴² Among other examples, these media could be mentioned: *Diario Vasco* referring to the novel *El camino de la oca* by Jokin Muñoz (05/02/2009), and to the short story book *Y poco después ahora* by Eider Rodriguez (13/10/2007); the newspaper *Gara* referring to Jose Ignacio Ansorena’s collection *Cancionero popular vasco* (22/05/2007); the digital site bilbaoeuskarakaz.eus referring to the essay *Bertan Bilbo-La villa y el euskera: historia social del siglo XX* by Aitor and Pedro Zuberogoitia (22/06/2012); the newspaper *Noticias de Navarra* referring to Bernardo Atxaga’s chronicle *Días de Nevada* (08/03/2014); and the digital site 111Akademia.eus about Jon Arretxe’s novel *Sombras de la nada* (09/07/2014). These are just some examples to illustrate the general tendency.

that «[es] otra versión, porque el autor ha corregido con total libertad muchas cosas del original en euskera y ha aportado otras que a su vez añadiremos a la próxima edición en euskera». Besides pointing out the Spanish text is a version, he gives originality to the Basque text, even if the translation would apparently affect the Basque text in a future edition. There is no mention of the translator, though, which could lead to the assumption that we face a self-translation. The publisher's site and paratexts of the book show, however, that it was translated by Madalen Saizarbitoria, the author's daughter, and proofread by him. It could be seen as a translation with parental collaboration, in the light of Dasilva's (2015) typology proposal of self-translation in collaboration with a relative (*autotraducción con colaboración parental*). As Manterola notices (2017: 209), «[t]he fact that there is a close relationship between them suggests that the joint work might go beyond an ordinary allograph translation revised by the author». In collaborative (self-)translations, it is hard to know what translation choices belong to each agent, or to what extent the author has participated. However, the way each party is presented reflects the degree in which translation is acknowledged (Manterola 2017: 209).

Avoiding the term “translation” is the general tendency, even in the cases where a primary Basque text is not concealed. In a recent interview with Ramon Saizarbitoria regarding the publication of his last book in Spanish, journalist Aitor Guenaga writes: «El autor de ‘Ehun metro’ (1974) y ‘Martutene’ (2013) acaba de traducir al castellano su novela ‘La Educación de Lili’, todas ellas editadas por Erein» (Guenaga 2017). Once again, it suggests the translation is made by the author, and only looking at the paratexts would one realize the translation is done by Helena Sotelo and Fundación Eguía Careaga. It is unsurprising, then, that in the presentation of the Spanish book (“Acto de presentación” 2016), a journalist asked the author whether he was the one who had translated it. This episode clearly evidences translation remains hidden unless one deliberately looks for it.

It should be pointed out that most of the media seen above are set in the Basque Country, so the potential readership might be familiar with the first writing language of Basque authors. If a search is made in Spanish media, the journal *El País* (21/04/2012) announces the book and does not define *Martutene* as a translation. In the same journal, there is no reference at all to the publication of Sarrionandia's essay in Spanish, even if two years earlier the same newspaper published two articles on the “controversy” generated regarding the Basque government's decision to reward the Basque book with a prize (*El País* 03/10/2011 and 04/10/2011).⁴³ Anderson (2000: 1251) states that «[m]onolingual critics generally write about the version in their own language as if it were the original, regardless of which language version appeared first». The terms used to refer to a self-translation will condition its reception.

Publishers and media are not the only agents to avoid the term “translation”. In an interview published in *El Correo* (24/06/2010), Basque author Karmele Jaio answers in those terms when the journalist refers to the collection of short stories *Heridas crónicas* as having been translated by the author: «en realidad, sería más correcto decir que han sido

⁴³ In research on translation, it is also interesting to study what has not been translated, as well as what has not been promoted even if translated; fortunately, the number of studies made within that perspective is growing.

reescritos, ya que algunos de ellos eran muy antiguos, y había algunos aspectos que he preferido modificar». Rewriting, not translation. It could be deduced that when changing or modifying occurs in the translation process, the result will become something other than a translation, i.e., a version, adaptation or rewriting. In a radio program (“Bi saiakera emazteen izenean” 2014), anthropologist Marikita Tanburin also clarifies when referring to her bilingual essay *Bi saiakera emazteen izenean / Deux essais aux noms des femmes*. She says: «Frantseseko itzulpena neurek egin dut, eta itzulpena baino gehiago da adaptazio bat. Eta hola, bi mintzaira dakitenek, nahi badute biak irakurtzen ahal dituzte». ⁴⁴ She adds that the Basque version is more complete.

In the same vein, scholar Jon Kortazar refers to Bernardo Atxaga’s self-translated chronicle *Días de Nevada* with these words: «El espíritu inconformista de Atxaga [...], se muestra aquí por medio de la autotraducción, lo que le permite cambios en las versiones: ha suprimido acciones y narraciones del original en euskera, y así las dos versiones son diferentes» (Castilla 2014). He mentions self-translation and gives originality to the Basque text, but talks about two different versions. Regarding that distinction between version and translation, Iban Zaldúa explains that, when self-translating, he has even changed the end of one of his stories: «norberak itzultzen duenean ez du benetan itzulpen bat egiten (...). Bertsioak direla nik oso argi daukat, gainera potestate osoa daukazu horrela jokatzeko testua zeurea den neurrian» ⁴⁵ (“Iban Zaldúa idazleari elkarrizketa [bideoa]” 2015). He also claims that self-translators do not represent any risk to allograph translators, since the result of self-translation is not a translation. However, at least in the Basque and Spanish markets, once a self-translation is released, the Basque source text will not have any other translation.

Aurelia Arkotxa speaks about rebuilding one’s book, according to an article published online: «A la versión francesa del libro — ‘no es una traducción, sino que he vuelto a rehacer el libro en francés’, aclara —, le seguirá pronto una edición en castellano, de la mano de la editorial Alberdania» (“Aurelia Arkotxa, nueva académica” 2007). The Spanish translation, released a year later than the self-translation, is a transparent translation made by Arantzazu Fernandez and Elisabete Tolaretxipi.

Some authors address the feeling of the harmony of languages in order to define the process. That is the case of Eider Rodriguez, who refers to an unusual harmony between Basque and Spanish that only happens in the process of translating her works (Arrula-Ruiz 2013). That is why she argues she would not refer to the result of transferring her works into Spanish either as a “version” or as a “translation”, and that she prefers not to give the result a name (ibid.). Itxaro Borda also refers to the coexistence of languages inside her. Translating her work has been a way to reconcile herself with the French language (Borda 2014). Besides emphasizing translation, she claims authors like to say that their work has been translated, because saying it in a passive voice stresses a work’s value (Borda 2014). According to Borda, translation in the Basque Country is a means to validate both the

⁴⁴ «I’ve translated it into French myself, and it is more an adaptation than a translation. As such, bilingual readers could read both if they wish to».

⁴⁵ «When self-translating, one does not really make a translation (...). I am certain they are versions, and besides, the writer has total authority to act respectively since they are one’s own texts».

author and the literary work (Urkiza 2006: 311). However, as seen above, most evidence shows otherwise. Authors, as well as other agents, tend to avoid reference to translation, and favor other terminology.

Dolharé-Çaldumbide (2013) claims Itxaro Borda's self-translations are creative works, "new originals" or "variants of the originals". They are presented as such, but they are transparent translations; for instance, on the interior cover of the French text *100 % Basque*, is written «traduit et adapté du basque par l'auteur». Borda highlights the self-translation's role of rewriting (Urkiza 2006: 284), and she understands it as a linguistic and stylistic strategy of translation, not as a different process (Borda 2013).

This chapter has shown that authors, media, publishers and other social agents apply many names referring to the process and product of translating one's work, with no consensus reached on the terminology for self-translation. "Version", "rewriting" and "variant" in the case of the result, and "rebuild", "rewrite" and "modify" in the case of the process are mostly used, even when speaking about allograph translations in collaboration. Some reasons presented for avoiding the terms "translation" and "self-translation" are to do with the authority of authors as well as the narrow and negative conception translation is subject to nowadays. Therefore, it has been claimed that a resignification of the translation concept is needed, since many Translation Studies scholars have repeatedly argued manipulation is part of the activity of translation.

2.4. SELF-TRANSLATION AND IDENTITIES

It has been previously evidenced that there are many positions towards the heterogeneous practice of self-translation. This section will discuss the writer–translator's identities from a theoretical approach. An analysis of the place identity holds in self-translation will contribute to the study of identity from a (self-)translation perspective, in order to lead to a better understanding of the self-translation practice.

2.4.1. Self-translator's identities

«Pentsatzen dut nire izena / nire izana dela, / eta ez naizela ezer
ezpada / nire izena.»⁴⁶

Gabriel Aresti (1982: 30)

Since self-translation is a multifaceted process and could lead to a product of diverse identity, it could be thought that the agents of those self-translations would also show a complex identity. In many studies in the social sciences, identity has been a key issue of discussion, yet approaches from translation studies have been largely superficial and most lack a theoretical framework. If we consider identity as a discursive practice in constant

⁴⁶ «I think my name / is my self, / and that I am nothing but / my name».

reinterpretation, (self-)translation represents a significant tool in the (de)construction of identity, one from which the (self-)translator is not exempt.

Before analyzing the place identity holds in self-translation and the effect it could have, this section will focus briefly on identity itself, as it has been discussed in almost every area of knowledge. In the social sciences, identity is seen as the set of points of view, qualities, beliefs and discursive practices that constitute a person (individual identity) or a group (a given social group). According to Eduardo Apodaka (2015: 31), identity is a special code created and negotiated, developed and lived consciously or unconsciously in everyday practices and in special rituals or events – i.e., a result of social practices.

In his research on Basque culture, Ibai Iztueta (2015) offers an alternative definition of identity, according to which identity is a property of the individual or group, the *consciousness* to possess the attributes that differentiate us from others:

Kontzientzia berezia da, horratik. Izan ere, antzeko izan arren, nahastu behar ez diren bi aurpegi ageri baititu: izena eta izana. Hala, identitatea zedarritzen da izanari – *zerbaiti*– izena ematen zaionean. Baina baita bestela ere: izena ematea nahikoa izan daiteke, handik izana eta identitatea eratoritzeko. Identitatea, hortaz, izanaren gaineko kontzientzia bezala, izenetik edo izendapenetik eratorritakoa izan liteke⁴⁷ (2015: 217).

Identity is a way to name practices we label the same (identical), and it comes from taking those practices as such (Apodaka 2015: 61); i.e., the interpretation given to practices. Naming will appear later, as language goes hand in hand with identity; that is another reason why identity should also be taken into account in the study of translation, given that it is a cognitive and discursive practice.

In order to construct identity, a distinguishing characteristic is needed; that is, a characteristic that begs for comparison with and differentiation from an *other*. Mechanisms of comparison and differentiation necessarily take part in identity construction. However, the individual herself/himself is not the only one to make that comparison, given that we create the definition of ourselves depending on the image that others have of us (Iztueta 2015: 223), and given that there may be multiple “others” as well. So it can be said that identity is a two-way path, or even that it is multidirectional; a social, variable, ideological construction based on relationships and not free of conflict. In other words, society, history and the groups involved in the narration and interpretation of identity directly condition the way we understand identity.⁴⁸ In this sense, Michael Cronin (2006: 50) argues that translation can locate identity on a “dialogical self” developed through a continuous encounter with others; from this perspective, difference would hence emerge as a condition that connects rather than divides.

⁴⁷ «It is a special consciousness, though. It has two faces that, although similar, should not be confused: naming and being. Identity is therefore established when we name the being – the *something*. But alternatively, naming could be sufficient to cause being and identity to arise. So identity, as the consciousness of being, could be derived from a name or from naming».

⁴⁸ For instance, Chantal Gagnon (2006: 217) says that «ideological shifts in Canadian translated political speeches are closely related to different identity redefinitions as they have occurred in the course of Canadian history».

Along with the pair oneself/ourselves, the dichotomous division between individual and collective identities must be considered. These two perspectives are not unique, and even if this division remains deeply rooted in Western culture, it has been largely refuted (Pujal 2004, Cronin 2006). Social psychology undermines this dichotomy and studies how the personal self relates to the social environment. In Margot Pujal's words:

La identidad social y la identidad individual no son realidades separables, sino que se constituyen mutuamente; y lo hacen por medio de lo social, cultural e ideológico que es inherente al lenguaje que utilizamos cuando narramos cualquier aspecto relacionado con el yo (2004: 101).

Identity is a social construction that the individual creates herself/himself by discursive practices, and should not be reduced to dichotomous approaches of doubleness as has usually been done in self-translation.

Self-esteem and discrimination are also called into question by psychosocial theories; individuals gain a sense of positive self-esteem from their identity groups, and they tend to favor those they consider members of their "in-group" over those considered to be outsiders (Pujal 2004). As structuralism would argue, difference relies on relations and meaning is derived from putting elements together in relation to each other, from a state of opposition. The "differentiation" process could also be understood within that relation, which leads to choosing social and individual experiences; each space is organized depending on a specific logic, behavior, culture and rules. Thus, when changing from one space to another, the old *modus operandi* would not be transferable and the playing rules and codes of the new space – a whole system ruled by practices – must be acquired (Esparza and Lopez Gaseni, 2015: 16).

Finally, social anthropologists have also concentrated on how the idea of community belonging is differently constructed by individual members. Identity is treated as a process and the reality of diverse and ever-changing social experience is taken into account. According to Stuart Hall (1996: 2),

In common sense language, identification is constructed on the back of a recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation. In contrast with the 'naturalism' of this definition, the discursive approach sees identification as a construction, a process never completed – always 'in process.'

On some level, Hall's (1996) explanation reminds us of the two main tendencies in identity. On the one hand, *primordialists* would argue that structures affect, define and determine people's identities from the beginning, even unconsciously. On the other hand, *constructionists* do not accept identities; at most, they would accept processes of identity construction (Apodaka 2015: 38–39). Thus, the discourse and modes of behavior will be different depending on which side we are on. Following that thread, we could speak about the limits of social construction, the natural–cultural dichotomy and the values and

meanings attached to them (i.e., natural–real–truth and construction–invention–lie false sets); however, it would be impossible to address all these aspects here.

In terms of translation studies, the main approach to the question of identity places translation in a central position for any proper understanding of the debates on identity and power in the present world. Cronin (2006) discusses how translation has played a meaningful role in structuring political and social communications and where translation features in the formation of different kinds of identity in industrial and post-industrial economies and societies. He presents a micro-cosmopolitan approach that operates from below by situating cultural and linguistic foreignness, difference and exchange within the local (Cronin 2006: 16–17), and underlines the role of translation in protecting diversity and promoting intercultural dialogue.

In theorizations about self-translation, identity is often pointed out only in terms of the duality of language and culture. For instance, Paschalis Nikolaou (2005: 29) claims that in self-translation, «the attempted exercising of (textual, at least) self-identity through what starts as linguistic transposition leads us to locations where we realise how far beyond both translation and self-identity we can find ourselves». Thus, a complex identity emerges, by which the author knows the differences related to her/his participation and reference frameworks. Eva Gentes (2013: 268) states that «self-translation is considered to be a way of balancing both of the self-translator's identities, since the preference given to one language is only temporary». Self-translation has also been presented as a way to find and define one's own identity (Flores Silva 2017). Most of them allude to a double identity; Simona Cocco (2009: 111) even refers to an identity in between.

The bilingual writer would link a reference net and a whole imagery to each language, including both personal (behavior, feelings...) and collective references. As Iztueta notes (2015: 337), choosing a language could entail other choices, since emotions could affect reasoning. Consequently, on the question of self-translation, one could argue that when changing from one language to another, the attitude and emotional bonds linked to each language could have an effect on the choices we make and strategies we employ in the translation process.

If we consider identity as a discursive complex practice in constant reconstruction, (self-)translation would be a powerful means not only to express it but also to enhance and (de)construct it. From what we have seen thus far, it follows that we need tools in order to identify how identity is constructed in translation. Two theories developed in the field of psychosociology are proposed here for the purpose of providing a theoretical framework for further empirical analysis.

2.4.1.1. Theory of Social Categorization

Social identity refers to the descriptions and discourses we make about ourselves and with which we identify (Barker 2003). The concepts and words we use in the narrative of the self have intrinsic connotations and social valuation, which are generally the result of the

hegemonic ideology of a community or society and are rarely neutral, though they may be positive or negative. These valuations lead us to favor some identities over others; for instance, in present-day Western world, “local” has positive implications for many people, while “migrant” has negative ones.

Social categorization refers to how people see themselves and others in society. The theory describes the circumstances under which a person perceives collections of people (including her/himself) as a group, as well as the consequences of perceiving people in terms of groups. The creators of the theory, first Henri Tajfel, followed by John C. Turner, analyzed how we perceive people and what effect those perceptions have on our social selves. Categorizations are cognitive tools used to classify and organize the social environment, and that process results in various social actions carried out by the individual; it is useful not only to systematize the world, but also to identify (to make) one’s place in that space. This constitutes a cognitive process carried out within a relationship, and has social consequences.

Tajfel and Turner (1979) distinguish three psychosocial processes, all of which refer to the way we perceive ourselves and others and which generally occur in the following order: categorization, social identification (mentioned above), and comparison. Based on the fact that people are part of groups, the sense of belonging to a given group affects the perception and representation of others (Pujal 2004: 117). Therefore, classifying individuals into categories gives us information about the members of each group, while consciously identifying oneself as part of a group leads one to act according to the rules attributed to that group. Tajfel and Turner suggest that identification comes after categorization: the individual appropriates the identity of the group with which s/he associates her/himself, and during the identification process, self-esteem is bonded to group belonging (Pujal 2004: 117). Finally, s/he compares the group s/he is part of with other groups, and if that self-esteem is to be maintained, one’s own group must come out the best in this comparison: «the mere awareness of the presence of an out-group is sufficient to provoke intergroup competitive or discriminatory responses on the part of the in-group» (Tajfel and Turner 1979: 38). Claiming oneself to be female, Basque, agnostic, and lower-middle class, for instance, expresses a sense of belonging to the social groups and positions one holds in society, as well as a feeling of attachment, because another person in the same circumstances might have defined herself by other categories (for example, heterosexual, white, and student). Each category is associated with certain roles, representations, and social characteristics that the members of that category share and which depend on one’s ideology.

In social categorization theory, “ideology” refers to the explanations society gives about the behavior attributed to a group (Pujal 2004: 116). It is inaccurate to think that social categories exist per se, since they are heavily burdened. One example of this is the fact that not all social categories are visible on the same level: categories referring to minoritized, subaltern, or powerless groups are more common and visible than others. This is a practical tool for simplification, but not a harmless one, as groups that are powerful in society make use of it for social control and for the benefit of their own interests and values. Briefly, each society or people avails itself of social categories in accordance with its

history and context; social categories that will determine social identities. In fact, Apodaka (2015: 57) points out that Tajfel and Turner's theory treats those factors as secondary, and stresses that categories are not permanent and naturally created "cognitive frameworks", but rather "symbolic frameworks" that must be constantly created, negotiated, and constructed. This is why Apodaka (*ibid.*) addresses the works of Sheldon Stryker and Peter J. Burke (2000), aiming for a more integrating identity theory. Stryker and Burke remark that roles (social positions) must be negotiated and that negotiation is done within social structures by people both from the in-group and from other groups: «Social roles are expectations attached to positions occupied in networks of relationships; identities are internalized role expectations» (Stryker and Burke 2000: 286). Identity is linked to behavior through the meanings they share.

Speaker communities constitute categories, constructed by discourse, emotional attachment, and a sociocognitive process. In a diglossic or postcolonial context, belonging to one speaker community rather than another might not confer equal status or be conflict-free. I would suggest that an individual could be conscious of belonging to two (or more) speaker communities, but s/he will take part more actively in one of them (in terms of feelings, use, or both). On a broader level, every speech act establishes a social relationship between the speaker and the counterpart, which implies social categorization, either an in-group or out-group relation. Based on former French colonies in Africa, Paul Wald has seen that, depending on the social circumstances in which French is used, the language may represent a quality by which one categorizes oneself and the Other (Véronique 2012). As Wald states, « Tout acte langagier comporte, ne serait-ce que par défaut, un acte de mise en place des rapports à autrui dans l'interaction » (Véronique 2012: 15). In a sense, we can say that this happens in all languages.

Furthermore, in bilingual or multilingual contexts, when changing language, the speaker is always creating an image of her/himself (Suchet 2014: 274). Thus, through our use of language, we position ourselves occupying a specific subject-position and we create images of ourselves and the Other. In Linda Alcoff's words (1992: 10):

In speaking for myself, I (momentarily) create my self – just as much as when I speak for others I create their selves – in the sense that I create a public, discursive self, which will in most cases have an effect on the self experienced as interiority. [...] The point is that a kind of representation occurs in all cases of speaking for, whether I am speaking for myself or for others, that this representation is never a simple act of discovery, and that it will most likely have an impact on the individual so represented.

As I have elsewhere suggested (Arrula-Ruiz 2017), in the case of autofiction, the construction of the self, the representation of one's own image, i.e., categorization, is clearer. When self-translating an autofictional work, the author faces the image of herself/himself that s/he has created. Identities are thus practices for creating sets of meaning (Apodaka 2015: 58), which brings us to the second theory under consideration, the Theory of Social Representation, which is described below.

A way to identify social categories in a text could be the analysis of the "place of enunciation" (Tymoczko 2003) of the writer/translator. The place or position that one

speaks from is determined by her cultural and ideological affiliations, economic position and temporal and spatial location. In Tymoczko's words, «that 'place' is an ideological positioning as well as a geographical or temporal one» (Tymoczko 2003: 183). In translation, the positioning could be, for instance, reflected in the target text by the voicing of the translator.⁴⁹ In the micro analysis, some examples of this representation of the translator's voice will be provided.

With respect to self-translation, we might wonder whether the role-taking of the author changes when rewriting a text to target another community of speakers, that is, aiming to attract a readership from a group or category that may be different from the initial one. The self-translator might consider herself/himself as belonging to both categories; however, belonging to two face-to-face categories is a source of trouble and competitiveness. I might hypothesize that in the translation process a change or adaptation of category occurs, lessening the chances of conflict by means of domestication techniques; for example, by reducing the foreignness of the Other (source category) and approaching the "potential self" (target category). On the macro level, where there is no sign of the authorship of the self-translation and the work is presented as another original, a positioning might be seen, as the author places herself/himself in the category of the target speaker community. In the case of autofiction, that positioning is even more visible, since one's image and construction of self are also at stake (Arrula-Ruiz 2017).

2.4.1.2 Theory of Social Representation

Serge Moscovici first discussed social representation in 1961, when dealing with psychoanalysis. Since then, his theory has attracted many followers and contributors, and no fewer critics.⁵⁰ Moscovici (2000) took Durkheim's concept of "collective representations" as a starting point but, finding it too heterogeneous and static (Moscovici 2000: 30–31), he proposed the term "social representations", which he defined as follows:

[A s]ystem of values, ideas and practices with a twofold function; first, to establish an order which will enable individuals to orient themselves in their material and social world and to master it; and secondly to enable communication to take place among the members of a community by providing them with a code for social exchange and a code for naming and classifying unambiguously the various aspects of their world and their individual and group history (Moscovici 2000: 12).

Thus, the individual (as well as the group) does not directly relate with an objective world, but with its social representations, which are constantly interpreted and

⁴⁹ Interesting studies have been conducted focusing on the voice of the translator and the enunciation place in relation to ideology and identity, although approaching the topic from different directions (for instance, Brisset 1995, Charron 1997, Munday 2007 and Hermans 2009).

⁵⁰ One of the main criticisms claims that representations are depicted exclusively as cognitive phenomena (Pallí and Martínez 2004: 197). However, even if this is true, social representation is a result of social construction and has been generally understood as a practice. These are concepts, metaphors and explanations constructed through interaction and based on relations between the members of a community, either explicitly or implicitly negotiated and, moreover, they are often apparent only in action (Howarth 2006: 72).

resignificated by a community. Pragmatic theories showed long ago the performativeness of words, which bring connotations and understanding as well. It is possible to construct, develop, or reinterpret social representations by the meanings of words and, therefore, by (self-)translation. That meanings compete every day is particularly evident in power structures: «Meanings become a battleground between and among folk cultures, class subcultures, ethnic cultures, and national cultures; [...] The sign is no longer inscribed within a fixed cultural order. The meaning of things seems less predictable and less certain» ([Lewis 1994: 25] in Howarth 2006: 71). Members of a group, in order to communicate (by both words and behavior), need a common system of understanding, a set of ideas and concepts with specific meaning to that group. One of the novelties of the theory is the idea that meaning is a construction resulting from social negotiation, not an absolute, fixed, invariable thing, and that the interpretation of meaning might require an understanding or knowledge of other aspects of the social environment. Coming to translation, making for instance diasporic voices heard as familiar elements of the translator's host culture, is linked to a network of symbolic and material relations (Cronin 2006: 32).

Most authors who have worked in this area agree that «representations have to be seen as alive and dynamic – existing *only* in the relational encounter, in the inbetween space we create in dialogue and negotiation with others» (Howarth 2006: 68). Different representations compete with each other to claim reality, and other realities are defended, limited, and refused. In fact, social dispute, criticism, and resistance⁵¹ are present both in the origin of dynamic elements of knowledge and in practices of representations. What is real depends on the constructed hegemonic social discourse: «Thus the problem of defining what is real relates to our ongoing and contested identities, interests and hopes» ([Godelier 1986] in Howarth 2006: 70–71). According to Moscovici (1988), social representations make reality: «shared representations, their language, penetrate so profoundly into all the interstices of what we call reality, that we can say that they constitute it» (Moscovici 1988: 245). That is why different power relations compete for and negotiate meaning, that is, reality, which leads to conflict. I must note that, speaking about categorization, it is said that roles must also be negotiated, and that translation is often referred to as a negotiation process. Finally, social representations are also used to maintain power discourses: «the reproduction of power relations depends on the continuous and creative (ab)use of representations that mystify, naturalise and legitimate access to power» (Howarth 2006: 79). So representations affect not only the way we structure and interpret the world, but also the way the world “makes” us.

From a critical perspective, Caroline Howarth (2006: 79) shows that we use representations to claim common identities and to confront stigmatizing practices. Howarth (2006: 78) claims the need to understand identity in order to explain why and

⁵¹ The possibility of resistance remains to be determined according to Howarth, who points out that resistance, critique and ideology should go hand in hand: «social representation theory provides the tools with which to broach the possibilities of resistance, particularly in the context of the co-construction of self-identity. However, I would agree with Billig, Moloney and Walker in so far as the conditions of resistance within social re-presentation need to be further articulated. In order to do this, we need to turn to the role of social representations in the *ideological* construction of social realities for we cannot present a comprehensive understanding of social reality without the recognition of the political» (Howarth 2006: 79).

how representations are used with different objectives (for example, to negotiate, to transform, to legitimate). Given that social representations are variable elements used to build history and reality, it is possible to resignify them and, consequently, change (the collective perception of) reality.

Even if Moscovici's theory is due for some fine-tuning and updating, it is nevertheless worthy of consideration. It remains a significant theory on the study of (self-)translation since it analyzes, among other things, how common sense or shared views of the world are created and how they lead to action. Social representation is a *stock* of values, ideas, metaphors, beliefs and practices, shared by the members of a group or community. Therefore, in translation and speaking about identity, it is relevant to ask whether the same social representation (the same common sense) is created with the stock of one linguistic community and with the stock of another. With regard to self-translation, we could ask whether the translator appropriates the social representation of the target language community, or if instead, the social representation is always the same for the self-translator with no need to adapt it (even though the need might be imagined).

To sum up this brief theoretical approach, it is worth noting that the Theory of Social Categorization and the Theory of Social Representation were developed independently in the field of psychosociology and they mostly explain behavior; however, it is useful to combine them in order to get a more detailed insight. Specifically, they could be applied to the study of texts that result from a cognitive–interactive process of constant interpretation and negotiation. I have brought them together here because, as I have tried to explain, both could be effectively applied to the study of identity in self-translation. An attempt to describe which new insights can be gained when applying these theories to the analysis of self-translation has been previously done by a comparison of an autofictional literary work and its self-translation (Arrula-Ruiz 2017).

2.4.2. Self-translation, indicator of complex identities

As has been pointed out, languages might entail a set of references and emotional bonds, which could affect reasoning. Language could be a tool for differentiating from others, for constructing collective identity, if we are conscious of it; in other words, owning a language and being part of its speakers' community could make up identity. Nevertheless, could it be argued that changing language leads to changing identity? In asymmetrical and bordering bilingual contexts, e.g., the Basque context, language identity could not be a rigid category. In other words, A's linguistic identity and B's linguistic identity could not be separated as if there was no interaction or points in common. That is directly influenced by the asymmetric relation of languages and the fact they share the same geographical space and symbolic capital.

In the literary self-translation process, one might hypothesize that identity modifies and adapts, since the target social category changes. As Esparza and Lopez Gaseni⁵²

⁵² The studies compiled in *La identidad en la literatura vasca contemporánea* (2015) analyze how identity is reflected in several Basque literary works. In the introduction, editors Iratxe Esparza and Manu Lopez Gaseni focus on

highlight (2015: 11), literature «es productora de muchos de aquellos significados que sirven de aportación a la identidad cultural de una comunidad o pueblo». Some questions could arise: Since a whole net of sociocultural representations are expressed by language, in self-translation, does the author maintain that same net, or does he or she replace it by another net in accordance with the target language? Are some representations maintained and others substituted? If that is the case, which are the criteria to choose? And, at another level, does the self-translator respond consciously to all those questions? In the self-translation process, does the author position in another category and create accordingly? As the comparative case study of Miren Agur Meabe's autofictional work and its self-translation shows (Arrula-Ruiz 2017), self-translation does not necessarily lead to substitution or modification in the target text of the categories and representations expressed in the source text. However, no general tendency could be derived from that lone case.

Postcolonial studies have paid special attention to the construction of identity and otherness. Regarding writers in the French language, Marianne Bessy (2011) says the category of "French literature" is becoming more frequently challenged as writers from various nationalities "have appropriated" the language. Since all those writers give a plural identity to literature, literary categories are weakened – categories established both according to national criteria (French literature), and to historical criteria (French-speaking literature). According to Bessy (2011), self-translation practice is used by authors as a means to express the desire for a certain amount of strangeness and not belonging. « Ces auteurs bilingues autotraducteurs placent donc leurs productions dans un champ littéraire caractérisé par le mouvement, le dialogue et la complémentarité des deux langues » (Bessy 2011: 49). The echo flowing between the two versions of a text would express instability of identity, and following Darwiche Jabbour, Bessy stresses the benefits of bilingual writing: « L'expérience de l'altérité vécue par l'écrivain dans son commerce avec la langue de l'autre, favorise une révélation à soi-même » (Bessy 2011: 49). Though, that "other's language" is questionable, since it could also be considered as one's own. Either way, it appears as if behind that approach lies a hegemonic position, based on the (ideal) idea of an equal status of languages, from a monolingual and linguistically homogeneous France perspective.

Itxaro Borda assigns a therapeutic value to self-translation practice, as if it were a kind of psychotherapy to set a peaceful atmosphere with the French language (Borda 2013). The Basque author says Northern Basque writers do not usually want to (self-)translate their works into French, as this has been a symbol of imposition as well as a source of humiliation for many generations. It could be thought that not having their works translated into the major language would be grounded on the denial of a given identity. In Borda's experience, (self-)translation would be a tool to build bridges towards the Other. When she started self-translating, Borda (2013) felt as she was «recovering» her nature

the identity crises of characters in literary texts. In fact, the fictional character reaches a semiotic value in the work, produces discourse and, therefore, literature is seen as a mechanism of representation (Esparza and Lopez Gaseni 2015: 25). This dissertation will not look to the identity construction of imaginary beings in literary texts, but it is worth mentioning in the study, as it shows the different approaches that have been used to analyze identity.

(identity?). From her words, a kind of dichotomy or doubleness of oneself/ourselves and the other could be deduced.

Self-translation is a two-way attempt for coexistence, since it could be a means for inviting the other to integrate in one's cultural and linguistic reality (Borda 2013). It could be asked whether the one "integrating" is the target audience, by reading a "Basque" text in their own language, or the author, translating her or his text into "another" language for that target audience. This could depend on the translation choices and on the terms in which the self-translated text is presented. Elizabete Manterola (2015: 85) addresses self-translation's integrative role:

La traducción de la lengua minoritaria a la lengua hegemónica, sea el francés o el castellano, le brinda la oportunidad a un autor (...) de acercarse a sus vecinos, aquellos que viviendo en su mismo entorno y compartiendo en cierto modo su propia cultura no son capaces de leer en euskera. La (auto)traducción en este caso cumpliría con una función integradora y contribuiría a la cohesión social dentro de nuestro territorio.

Once again, in Basque linguistic reality, where translation is based on (and partially results from) an asymmetric relation of languages' status within a bordering and diglossic geographical space, the use of self-translation as a cohesive tool for integration seems uncertain.

Turning to the way Translation Studies uses identity, Aurelia Klimkiewicz (2013) focuses on the dialogue self-translation causes within the self, which she defines as «a complex web of tensions produced by its multilingual dialogue with itself» (Klimkiewicz 2013: 190). In this interpretation, translation would not be solely the relation between the source text and its translation, but rather the net of readers of the two versions would be part of the translation too. Klimkiewicz understands self-translation as broken, dynamic narrativity; far from a means of expressing identity, it is presented as an intercultural dialogue: «As a writing strategy, self-translation demonstrates the difficulty of locating and articulating the self, since two languages collide one with another and refuse to submit to each other, and consequently lead to a divided consciousness» (Klimkiewicz 2013: 191–192). As I understand it, both diglossia and bilingualism manifest at a personal and a social level, and two languages are connected by power relations both socially and intimately; even though it is not the writer's or self-translator's wish, one of these languages might end up in a subordinate position.

Elin-Maria Evangelista (2013) wonders if a new self is created when writing in a second language. She focuses on «[t]he consequences to language, identity and voice when a writer 'translates' him/herself by writing in a second language, in the presence of this sense of continuous duality» (Evangelista 2013: 178). As she points out at the beginning, she speaks about "writing in a second language" to refer to self-translation. Thus, she questions the double identity of the bilingual/multilingual writer, and deals with the issue of the loss of one of the languages during the self-translation process. In fact, translation has been historically understood in terms of loss, just as self-translation has long been interpreted as a loss of self and a betrayal of the first language. Evangelista (2013) distinguishes between choosing the second language by choice or by force, given that the

experiences one has had with the second language might condition the writing process (we have already noted that emotions may have an impact on reasoning). Regarding the interaction between self and language, Evangelista (2013: 179) refers to Besemeres: «Besemeres believes bilinguals live inside conflicting versions of selves and that a choice seems necessary between these two selves/languages». So again, according to that belief, there is only one self and, in the case of bilinguals, it has two opposing versions. Beyond that dichotomy, we have seen that identity is a narrative and dynamic construction in constant progress. Far from losing identity or betraying the “original”, Evangelista concludes that the self-translation process could be understood in terms of “gain”, which she defines in a list that includes, among other entries, the chance to free oneself from the bonds of the first language and to own a double perspective. Therefore, it could be said that self-translation provides an opportunity to examine other aspects of the self, as well as to constantly reinterpret it. For instance, according to Sara Kippur (2015), Federman puts into question the static figure called “the Author” in his own play on self-representation while translating his texts: «the discrepancy across versions of this life story suggests a willingness to accept the lack of a dominant or authoritative narrative» (Kippur 2015: 60). She points out that «the dynamic textual mobility of self-translation affords the perpetual *mouvance* of the author» (Kippur 2015: 68). We will see later that even if self-translation *does* afford that *mouvance*, it does not always take place.

Along the lines of Evangelista’s hypothesis, I can see another example of “gain” in the dialogue between the self and the Other proposed by Katixa Dolharé-Çaldumbide (2013), based on the self-translation process of Itxaro Borda. Dolharé-Çaldumbide argues that there is no identity without that dialogue, and brings up the hermeneutics of distance proposed by Ricoeur (2004): In order to translate one’s work, the author has to surrender her/his text, to notice otherness and then appropriate it again in a new present, offering the hospitality (*hospitalité*) of a new language (Dolharé-Çaldumbide 2013). Thus, Borda would decide to translate her works not just to develop her writing but to delve deeper into the topic of her life’s work, « celle de la singularité profonde de toute identité (identité du moi, d’une langue, d’une culture, d’un peuple), qui n’existe paradoxalement que dans le choc de la rencontre superficielle avec l’altérité » (Dolharé-Çaldumbide 2013: 99). Yet there is always a clash in the relation between oneself/ourselves and the Other, and (self-)translation – as exemplified in Borda’s case – would simply make that conflict (more) visible.

Social categorization could also be illustrated from another perspective. It has been already said that Basque literature tends to use self-translation for reaching other languages that are not official in our territory. In consequence, «en cierto modo, se ha ofrecido una imagen de la cultura vasca como parte integrante del sistema español y, por consiguiente, los autores vascos se catalogan como periféricos dentro del sistema central español» (Manterola 2015: 85). It cannot be said what effect that external categorization could have at a textual level, nor whether it could determine the writing process in Basque. However, from the beginning, the reader in that third language will assign Spanish nationality to the Basque writer. Therefore, Basque identity will become subordinated to the Spanish identity

(the same for French). As Apodaka claims (2015: 246), identities (Spanish and French, in our case) need anomalies (Basque) in order to make a contrast and reinforce themselves.

Manterola (2015) points out the consequences of that marginalization and subordination: «De esa manera, la imagen que se ha difundido en el exterior es de una cultura minoritaria, rural y tradicional, eliminando o ignorando los matices que pueda haber al no mostrar la complejidad que existe en su interior» (Manterola 2015: 85–86). There are many factors in correlation that could determine social representation and categorization: the author's position towards her/his identities, the author's position towards the translating process, the text itself, and the numerous external agents, such as the market, and the systems involved.

In that sense, Antón Figueroa (2004) draws attention to the function given to the cultural exchange when promoting importation and exportation policies of cultural products (e.g., when promoting translation policies):

Por esta tendencia a la ficcionalización de los productos importados, artísticos o no, cuando una cultura es poco conocida, surge la tendencia a la interpretación exótica del producto y, en función de los intereses del campo, a la importación (o exportación) exótica. Creo que se podría decir que el exotismo es un modo de interpretación ficcional de lo pragmático de la cultura ajena. Por esta razón, creo que se hace necesario tratar de verificar si un producto se importa o exporta como producto literario o artístico, es decir como producto de una dinámica histórica, o si, por el contrario, se importa lo pragmático como producto exótico y, mediante el procedimiento ordinario de la ficcionalización automática, se lo convierte en espectáculo (Figueroa 2004: 533).

Following this quote, Iratxe Retolaza (2011) refers to Basque literature: «En los mecanismos y políticas de traducción y de exportación de la literatura vasca cada vez se aprecian más políticas culturales que fomentan la exotización del producto cultural» (Retolaza 2011: 231). Therefore, one might think that promoting the exoticness of the product leads to the exoticness of Basque identity; in that sense, self-translation could be a way to avoid that exotic representation at a micro-textual level.

In light of the above, it could be said that identity in literary translation could be approached from diverse perspectives; unfortunately, a thorough analysis of all of them would be beyond the scope of this dissertation's purposes. A theoretical approach to identity construction from translation studies has been proposed, which is in need of further empirical research. It has been claimed identity is a discursive practice in constant reinterpretation and negotiation, and therefore (self-)translation represents a significant tool for its (de)construction. In the micro-textual analysis, the theories and the hypotheses presented here will be addressed.

3

basque literary system

After delimiting the theoretical and methodological framework and presenting the theorization on self-translation, this chapter will focus on the description of the Basque literary context. The situational context in which self-translation occurs will condition the practice itself. Therefore, the sociolinguistic situation of Basque language will be discussed first. Then, the Basque literary system will be analyzed, considering production, the agents involved and reception. Finally, some aspects on the literary market and its peripheral position will be described, focusing on the place translation takes.

3.1. MINOR LANGUAGE

Basque is a minorized language and coexists with two dominant languages within the same geographical space, Spanish in the Southern Basque Country and French in the Northern Basque Country. Almost all Basque speakers are bilingual: besides Basque, they can speak at least one of the hegemonic languages, and English has an increasing presence in institutions, such as school, and everyday cultural production (advertising and music, for instance).

The complex sociolinguistic reality of the Basque Country is strengthened by the administrative and political organization of the territories where Basque is spoken. The Basque language has never had the status and recognition of the languages with which it cohabits. Basque language's geographic distribution and demographics have changed over centuries to the present stage, where Basque is spoken in the Basque Autonomous Community, Chartered Community of Navarre, and the Northern Basque Country within the department of Pyrénées-Atlantiques. Taken together, of a total population of three million, around 800,000 speak Basque, which amounts to 26.6%. However, the geographical distribution of these speakers is not at all even. The linguistic policies are not homogeneous in the three territories, nor are the knowledge and use of the language. The lack of administrative unity and the actual linguistic policies deeply affect the sociolinguistic dynamics and the promotion of the language.

The official recognition of Basque is very recent. The first attempts were made in 1936, once the Basque autonomy had been recognized. However, the Spanish Civil War closed the doors to that official recognition. In the subsequent years, under Franco's dictatorship, the Basque language and other minorities and any representation related to them were

prohibited and persecuted in the Spanish State. In the 60s, however, the Basque language and culture started to recover slowly, first in the context of exiled communities and then within the Basque Country; for instance, Basque schools (*ikastolak*) and movements for adults' alphabetization in Basque emerged in this decade. As part of this process, the Academy of the Basque language Euskaltzaindia started to develop a standardized form of Basque language in the late 60s. This standardized version called Euskara Batua is mostly used in formal situations (mass media, education, institutions, literature), but one could also find the use of dialects in these fields.

The official status of Basque language has been mentioned, but it should be said it is a partial or divided recognition. The Basque Autonomous Community establishes Basque as the co-official language of the community. However, the rights of its inhabitants regarding language use in public institutions are not always respected, as The Observatory of Language Rights (*Behatokia*) has repeatedly reported.

Navarre is legally divided into three linguistic zones; only in two of them does Basque have official recognition. It grants co-official status to the Basque language in the areas of the northern Navarre. In the center of the territory, called the "mixed region", Basque has reduced official recognition. Finally, in the southern region Basque is non-official. On 20th February 2015, the Parliament changed the Law of Basque for the second time in history. The first change was made in 2010, in which many towns belonging to the non-official region asked to be part of the mixed region. With the second change, the law states that Basque can be taught in all public schools in Navarre. This allows children to study in Basque in the region where Basque is the non-official language, as long as there is a given number of children who require it. Nevertheless, that does not solve the problem of zonification.

Finally, Basque has no official recognition in the Northern Basque Country. The 2nd article of the French Constitution states that French is the only official language of the Republic. In 1999, the French government signed the European Charter for Regional or Minority Languages, but it was not ratified, since The French Constitutional Council declared the Charter contains unconstitutional provisions. In 2008, the Parliament implemented a revision of the French constitution, recognizing regional languages as cultural heritage. The proposal itself provoked a public debate, and the Académie Française published an article refusing it. In 2014, Article 53.3 was added to the Constitution, and French Parliament proposed to ratify the European Convention. According to this article, the French State can ratify the Convention if it does not oppose the 2nd article, «en application duquel l'usage du français s'impose aux personnes morales de droit public et aux personnes de droit privé dans l'exercice d'une mission de service public, ainsi qu'aux usagers dans leurs relations avec les administrations et services publics» (French National Assembly 2014). With all these limitations, the use and legitimacy of minority languages will be hardly increased, since public services will not guarantee its use. In 2015, the French Senate rejected the draft law on ratification of the European Charter, driving away the assumption of Congress for the adoption of the constitutional reform.

These legal restrictions and the lack of support from the divided administrative sphere do not help in the normalization of the linguistic reality in the Basque Country. However, it has to be said that a collaboration agreement for promoting Basque policies has been recently signed (3-VII-2017) by the Basque Government, the Government of Navarre and the Public Institution of Basque of the Northern Basque Country. It is still too early to assess the impact of this agreement, but it can be seen as a step for improvement.

Moving to a demographic perspective, the competence and use of Basque is not homogeneous in the whole country, mainly due to the lack of linguistic policies and official status. According to the 5th Sociolinguistic Survey by the Basque Government (2011: 58–59), the bilingual population of the Basque Country has undergone an important increase in the last 20 years, but the use of the language has not risen to the same degree. Twenty-seven percent of inhabitants aged 16 and over are bilingual, 14.7% are passive bilingual and 58.3% are non-Basque speakers. In 2011, when the survey was conducted, there were around 714,000 bilinguals in the Basque Country, 185,000 more than in 1991. Languages other than Basque are always used by 70.8% of the population, and the use of Basque changes from one region to another. For instance, in the Basque Autonomous Community, 20% of inhabitants use Basque as much as or more than Spanish, while in Navarre this figure is 5.5%; in the Northern Basque Country 9.6% use Basque as much as or more than French. There is still some room for hope: a favorable attitude towards efforts to promote Basque has risen in the youngest age group across the whole territory.

Taking into account the numbers of linguistic competence and use, the level of institutionalization and official recognition of Basque, and the resources and geographical extension of the three official languages of the Basque Country, one could refer to a bordering and diglossic society. This sociolinguistic reality will inevitably have an impact on Basque culture and, therefore, literature. Even if the activity to reintroduce Basque language has not been different to other cases in places such as Iceland, there is still a risk in the case of Basque according to Even-Zohar (2016: 380): «el trabajo ideacional no ha generado aún un éxito político, y, como en casos como el gallego o el feroés, el futuro de toda la acción para construir una entidad vasca – cultural y/o política – no está garantizado».

3.2. MINOR LITERATURE

This section will describe the features of the Basque literary system, in order to show the changing context of Basque culture and literature, and the role of translation in their evolution. Before providing data on Basque literature, this section will briefly refer to the concept of literature as a social convention, therefore dynamic and conditioned and validated by the sociocultural norms and ideology of the time. According to Hunt,

“Literary texts are not defined as those of a certain shape or structure, but as those pieces of language used in a certain way by the community”. This use is that *the text is not taken as specifically relevant to the immediate context of its origin*. That is, the text is used aesthetically, not practically. Therefore, text may *become* literature, may be used in

different ways. Diaries and letters, for example, become literature by virtue of being read by an audience for whom they were not intended and for a different purpose (Lopez Gaseni 2000: 15).

Even-Zohar (1990a) expresses in the same vein when defining literary systems; the concept is an empty bottle, and networks and practices considered literary in each time will decide what to fill the bottle with and what to leave outside.

Defining and delimiting literary systems have always been an important source of debate, also regarding Basque literature. For instance, Elizabete Manterola (2012) wonders whether Basque literature refers only to the literature written in Basque or whether it should be broadened to other elements such as the Basque content of the book and the author's nationality. In the complex sociolinguistic reality described above, there are monolingual writers who only write in Spanish or French, and bilingual writers who could choose to write in the dominant language, in the dominated language, or in both of them. Even if there are a few who create in both languages (e.g., Iban Zaldúa), this is not the norm in Basque literature; for instance, literary bilingualism is more frequent among Catalan and Galician authors (Manterola 2012). Anton Figuerola (2004) speaks about "national literatures", and notices that national borders may not coincide with linguistic borders: «No todas las naciones poseen una literatura o una lengua homónima, ni todas las literaturas corresponden a una o a una sola nación reconocida» (Figuerola 2004: 526–7). In this sense, Ur Apalategi (2005: 1) says all literatures are national by definition. In fact, many nations have been created and stabilized by means of literature (Even-Zohar 1994). Recently, Joseba Gabilondo (2016) proposed a postnational history of Basque literature(s), in which he considers not only the texts written in Basque, but the literature written by all Basque people. Gabilondo points out literature is the discourse used by a community or people to imagine and build itself: «This postnational history aims at underscoring that Basque culture and literature have been marked by diglossia, internal conflict, external repression, and stereotyping through discourses such as Orientalism, Occidentalism, and primitivism» (Gabilondo 2016: 4). The discourses on Basque literature and its relation to other literary systems operating in the same geographical space have also been addressed by other studies on Basque culture and literature; e.g., Iñaki Aldekoa (2008), Ana Toledo (2010) and Ana Gandara (2012). Following Iratxe Retolaza (2009) and Ibai Iztueta (2015), one could say that questions on collective identity and the need to self-define mostly emerge in transition contexts, such as in subordinate contexts in a process of language substitution.

Generally speaking, literary systems refer to the set of elements that weave a web, such as readers, writers, institutions, mediators and market. As observed above, sometimes all these agents operate in the same language and that could be the distinguishing feature of the system. In the Basque context, many factors blur the borders of the literary system. For instance, some publishers settled in the Basque Country publish in both Basque and French/Spanish as well as in bilingual editions, and Basque readers are also consumers of the French and/or Spanish literary markets. Moreover, self-translation allows authors to become part of two linguistic literary systems.

Considering all criteria for the definition of a literary system, it appears that nobody refuses to consider the production written in Basque under the umbrella of “Basque literature”, either as a subcategory or as a system itself. In this dissertation, Basque literature will refer to the literature in Basque; i.e., the producers, the repertoire, the market, the consumers and other agents and mediators operating in Basque. In addition, both texts created in Basque and texts translated into Basque will be considered. This has to be rendered explicit since the second group is often excluded, adding another distinction or condition to the Basque literary system. The development of Basque literature could not be understood without taking translation into consideration. Their histories have gone hand in hand, as many scholars have shown (e.g., Sarasola 1982, Zabaleta 1984, Mendiguren 1995, and more recently, Uribarri 2011). However, a perspective that does not take into account the external references that might have influenced the literary system would remain incomplete. For Figueroa (2004: 527), «[a] lo largo de su historia, el campo literario se identifica mediante la referencia implícita o explícita al “otro”, a otras naciones, a las otras literaturas». In some cases, a distinction between literature created in Basque and translated into Basque will be drawn, since data have been often provided separately.

The first Basque publication is Bernart Etxepare’s *Linguae Vasconum Primitiae*, dated 1545. Before that, Basques developed an extensive oral literature for centuries. From this inaugural book until the end of the seventeenth century, translation constituted 16.6% of the overall literary production (Uribarri 2011: 248), and mostly consisted of religious texts. In fact, according to Aldekoa (2008: 9), almost all literature written before the nineteenth century had a pastoral purpose. Translation has had a variable presence at different stages of the evolution of Basque culture and sociopolitical happenings (Uribarri 2011). Being a weak and young literature, translation has been a key factor in its development.

In *Euskal kultura gaur* (1997), Joan Mari Torrealdai analyzes in depth the evolution of Basque literary production from its beginnings in 1545 to 1995. This historical study is based on a sociological methodology, where data such as publishers, genre and quantitative representations in each period are related to the cultural and political changes in the Basque society. In quantitative terms, a correlation could be made between the number of texts created in Basque and that of translations into Basque: in the golden periods of Basque literature, the importation of foreign literature increases; likewise, in the most unproductive periods, the number of translations decreases (Sarasola 1982). In the following paragraphs, production, agents and reception regarding only the last five decades will be presented.

Production

The autonomous literary activity in Basque was institutionalized in the 60s. After the Statute of Autonomy in 1979, politics in the Basque Autonomous Community brought official status to the Basque language in 1982. In addition, associations for the rights of authors, translators and artists were created in these years, as well as different awards to promote the production of literature in Basque. The academic response to the implementation of Basque at college studies and the different campaigns to promote the language have contributed to the production of Basque literary texts.

When speaking about the autonomous status of the activity, literary institutions and political institutions should be distinguished, since a relation of subordination could shape the system. For Iratxe Retolaza (2011: 226), «El ámbito literario vasco ha vivido una rápida y vertiginosa transformación en las últimas décadas del siglo XX. De ser una literatura que sobrevivía y subsistía por sus políticas, prácticas y discursos de resistencia, ha pasado a ser una literatura dominada por prácticas y discursos de poder». In addition, Retolaza notices the monopoly of the Basque Autonomous Community: «al describir y contextualizar la producción poética en euskara se obvia toda situación cultural, social y política de los territorios que no se articulan bajo dominio administrativo del Gobierno Vasco» (2011: 228). Although she refers to poetry, it seems to me that this could be applied to all genres. In quantitative terms, publication in the Northern Basque Country is scarce. Two publishers carry out the main production in Basque in the northern region: Maiatz and Gatuzain, both settled in Baiona. They also publish books in French, but to a lesser extent, as well as bilingual and multilingual editions.⁵³ Maiatz publishes mostly poetry, whereas Gatuzain favors essays for adults and tales for children. There are also some other publishers, which either have their main headquarters in the Southern Basque Country (in the center of the system, Gipuzkoa), or publish in the dialect for a local audience, such as Elkar and Astobelarra, respectively.

According to a study made every year by Joan Mari Torrealdai, where he analyzes the production of books in the Basque language, translations into Basque have had an important increase in recent years, even in the years when the number of new publications written in Basque decreased. In 2015, translations into Basque reached 31.5% of the total production (Torrealdai 2016). However, Torrealdai highlights that the amount could be bigger, since in many textbooks in Basque the source is either covered or hidden, so they could be presented as an adaptation (Torrealdai 2016: 144–145). Regarding the genre, in the period 2010–2015, textbooks and children’s books accounted for more than half of the total production (Torrealdai 2015). Narrative is the major genre amongst all literature for adults (Olaziregi 2000: 89). The predominance of children’s literature is also seen in reference to translation. According to Lopez Gaseni (2000), children’s literature in the 80s and 90s covered about 72% of all literature translated into Basque. Uribarri (2011: 256) says that around 1500 titles are published each year in the Basque language, with two thirds being new titles and the other third translations.

It has to be taken into account that these majorities will always correspond to the reality in the Southern Basque Country, since the biggest market is there. I would

⁵³ A tendency must be pointed out in terms of bilingual or multilingual editions in the Northern Basque Country. Following Peñalosa (2004) and discussing self-translations within bilingual editions, Eva Gentes says dual-language editions first of all demonstrate that it is possible for authors to write literature in their minority language; second, they encourage writing in this language; third, they increase readership by improving the reading skills of the minority-language speakers (Gentes 2013: 269). However, in the case of language-substitution processes, the systematic publication of bilingual editions also suggests a dependency on the hegemonic language, i.e., the need for the side-by-side text in the major language in order for the minor language to be publishable. Moreover, the bilingual editions are not published after a monolingual edition in Basque, but simultaneously. The Basque text will thus never have an autonomous trajectory, and it will remain connected to the Spanish/French translation in the cases where the directionality of the translation is rendered explicit. In fact, as seen above, Gentes (2013: 277) concludes the presence of two texts in bilingual editions does not, per se, render the translation process visible.

hypothesize that providing general data of the Basque Country as a whole will almost always conceal the reality of the Northern territories. For instance, neither narrative texts nor children's literature is the major literary genre in the Northern Basque Country referring to production, but traditionally oral genres such as poetry and theatre. That is why the description in this chapter will often distinguish between the Northern and the Southern Basque Country, since only by doing so will the reality of the Northern Basque Country be shown.

In 1995, the main profile of Basque writers (Torrealdai 1997) was as follows: a man, aged 45–49, born or living in Gipuzkoa, educated and working as a teacher. In a more recent sociological study, Olaziregi (2000: 89) sums up that some 300 writers were publishing at the beginning of the millennium, of which 90% were men, whose average age was 49, 60% had university degrees, and only 6% made a living out of writing (most were teachers). Based on Even-Zohar's study of polysystems, Olaziregi (2000: 90) affirms that translations, literature for children and young people and literature written by women were treated entirely marginally or peripherally by the Basque literary system. Even if the percentage has barely changed in the last few years, it is important to specify whether the peripheral position refers to reception or production; as said before, translation and children's literature are central regarding production (this is not the case in relation to the number of women writers), but the reception or prestige of these works remains peripheral.

Mediation

This group involves institutions, repertoire, and the market. In the following paragraphs, the brief analysis will focus on publishers, critics, and education.

Torrealdai's annual sociological study on production shows data regarding private editions. In the study of 2013, six out of the ten publishers that published the most Basque titles in this year had their main headquarters outside of the Basque Country, in the Spanish State. This does not remain a matter of numbers, since Torrealdai (2014: 99) noticed the main external production corresponded mostly to textbook and books for children. To be more specific, regarding children's books, 54% was produced by external publishers. This percentage was even higher regarding textbooks. In fact, Torrealdai (2014: 103) concluded that 94.7% of the total amount that external editors publish in Basque targets an audience of children or young people. The predominance repeated itself in 2014, amounting to 96.7% (Torrealdai 2015: 73). Publishing outside the Basque Country means the decision-making space is there, and therefore Basque social representations might not be included in these texts. Decisions made according to external criteria and requirements will not equal those made in line with the Basque system's features and needs. Torrealdai (2014: 104) pointed out that these books are written in Spanish and then rendered into Basque in an opaque translation, where some adaptation might take place, in order to give them a local touch. Bearing in mind the target audience of these books, Torrealdai (2015: 74) expressed his concern, since he considers that practice to be a way of assimilating the Basque language and culture. It must also be recalled that most publishers in the Basque Country publish in both Basque and Spanish/French.

Moving to public reviews and critiques, nine⁵⁴ written publications release literary reviews on Basque books on a regular basis (<http://kritikak.armiarma.eus/>). In his PhD dissertation, Ibon Egaña (2015) analyzes 2,300 literary reviews published in the Basque Country from 1975 to 2005. He concludes that 84% are positive or very positive critiques. The reviews are especially favorable from the 90s onwards. Behind these positive remarks, Egaña (2015) perceives protectionism and problems to legitimate literary criticism. Regarding translation, it is worth mentioning that most of the reviews refer to the works created in Basque, as opposed to the works translated into Basque.⁵⁵ Through the analysis of 511 critiques published in journals, Miren Ibarluzea (2011) concludes that translations are reviewed by the same person who reviews works created in Basque and according to the same criteria. There is no consensus on the approach to reviewing translated texts, and most of the books are reviewed immediately before their publication. However, Ibarluzea (2011) notices an increase in the number of the critiques of translated books.

As far as the promotion of writers and literature is concerned, Olaziregi (2000: 91) highlights the effectiveness of their continuous presence in the media, besides the importance of the critiques and literary awards. On an article about autonomy and ideology within the artistic field, Figueroa (2016: 26) says that

Cada posición se consigue, se mantiene, se defiende no solo con argumentos literarios sino en muchos casos con medios de otro tipo: económicos, políticos o de otros campos externos. La consideración social de “escritor”, “gran escritor”, “poeta” no se obtiene solo mediante razones literarias, sino también mediante actividades como, por ejemplo, la presencia en los medios, la publicación en determinadas editoriales, o el apoyo a partidos o grupos, etcétera, factores todos ellos condicionados por poderes externos. Junto pues con el principio de autonomía, también se puede hablar de principio (exterior) muy variable de heteronomía.

When an institution acknowledges a book with an award, this institution legitimates the work as well as the author; accepting that the award might be seen as the writer legitimating the institution. Egaña (2005) relates the increase in positive reviews to external literary awards and contests, since from the 90s onward, external awards gain importance compared to Basque recognition. Therefore, through power relations, Basque agents legitimate external institutions to value Basque production just as they condition internal critiques.

As seen before, Iratxe Retolaza (2011) denounces the search for external legitimation. Discussing canonization, Retolaza (2011: 225) says that the predominant means of legitimization and delegitimization in a culture are also set in canonizing processes.

Toda esta situación plantea una cuestión inquietante: ¿qué sucede cuando una literatura en búsqueda de legitimación identitaria confunde la legitimación dada por instituciones ajenas [footnote: ajenas en términos lingüísticos, por lo menos] y por el

⁵⁴ These are the nine publications: *Argia*, *El Diario Vasco*, *Berria*, *El Correo*, *Gara*, *Deia*, *Aizn*, *Hegats* and others, such as websites and periodicals.

⁵⁵ This is an international phenomenon. For Fouces Gonzalez (2011), literary critique has historically turned a blind eye to translated texts, often due to lack of awareness. She also provides a significant percentage: only 1.5% of the reviews refer to the translator or translation.

mercado internacional como la vía de legitimación de la identidad literaria y cultural? Este predominio de la legitimación externa es una de las grandes cuestiones que se deben tratar en el caso de las literaturas sin Estado. Con la obsesión por homologar estas literaturas, y con la correlativa de localizar una legitimación, se han olvidado los riesgos de homologar las propias vías de legitimación y procesos de canonización. La homologación, en efecto, puede implicar asimilación (Retolaza 2011: 233–4).

In the same vein, playwright and writer Antton Luku (2008: 46) notices that the assessment criteria and ranking of the hegemonic culture are applied to the cultural scene in the Northern Basque Country. In addition, Luku says Basque artists look outside of the geographical or symbolic space of the Basque language to believe in themselves, apply for funding or assess quality. Luku (2008: 60–61) refers to this dependence as substitution, which leads to the symbolic death of the Basque artist. For writer Jon Alonso (2001: 53), exportation is necessary, even though he acknowledges the dependences this practice could cause.

Formal education represents another key mediator in the literary system. Nowadays, Basque literature is taught as part of the subject of Basque language and literature. From a sociological perspective, Idurre Alonso Amezua (2008) analyzes the transmission of Basque literature in the high schools of the Southern Basque Country regarding what is taught, how it is taught and with what aim. She argues that the importance given to literature is declining, since teachers might choose to strengthen the importance of the language in detriment to the literature. The titles selected and the ways in which literature is treated in education reflect the literary system; by presenting certain historical texts and writers, they remain central, which leads to the exclusion of others. In addition, the books required to be read at school directly affect the market, as they provide profit to publishers in favor of certain writers (Alonso Amezua 2008: 304). Therefore, what is included in the education system will have an impact on the hierarchical structures of the literary system. Alonso Amezua (2012: 57) points out the importance of some external awards in the selection of books for reading at school, which again reveals the legitimacy of external assessors. In the teaching of literature, quality criteria and market requirements mingle in a dispute to prevail one over the other. In this power relationship, Alonso Amezua (*ibid.*) remarks that the market's criteria are gaining advantage.

Reception

According to Olaziregi's (2000) study, reception is the weakest part of the Basque literary system. Based on some previous researches, she highlights two facts: first, the tendency to read in Basque decreases with age, which is related to the educational circuit; second, literate Basque speakers of between 20 and 39 years are not fond of reading (Olaziregi 2000: 91). More specifically, in a study on the reading tendencies of Basque youth, Olaziregi (1998) concludes that reading decreases with age, women read more, the influence at home affects reading, and those whose mother tongue is Basque read more in this language. She also notices that the most populated provinces have more potential readers. However, based on a sociolinguistic study, Harkaitz Zubiri Esnaola (2013) shows that this correlation does not always apply, since the reading tendency in Gipuzkoa is higher than in Bizkaia, due to the number of bilinguals in the two provinces (Zubiri 2013:

61). Zubiri Esnaola distinguishes potential and real number of readers, and says that the number of potential readers will have an impact on the real consumption. He notices that the consumption of Spanish or French culture is potentially five times higher than that of Basque culture. This asymmetry will also condition production, in a sort of vicious circle. Coming to numbers, Zubiri Esnaola (2013: 64) catalogues readers in three groups: there would be about 15,000–20,000 avid regular readers, 40,000 moderate regular readers, and, exceptionally, 100,000–150,000 occasional readers (all the previous included). Although these results are hypothetical, they can be used to approach reality. Regarding the profile of readers, Zubiri Esnaola (2013: 51) says that «the majority of them live in Gipuzkoa and Biscay, most of them in the first of these and, probably, the number is higher among women, people aged 25–54, and, perhaps, among those who have a university degree».

The gap between production and reception also worries publishers and writers, as one could deduce from some references to the small number of readers. For instance, according to writer Iban Zaldúa (2012: 183), «la oferta literaria en nuestro idioma ha mejorado ostensiblemente con respecto a la de los anteriores cuatrocientos años (...) la tragedia sea en este preciso instante cuando nos vayamos a quedar quizá sin lectores, a causa de la pérdida que el estatus de la literatura está sufriendo, sin remedio, en la sociedad actual». The literary journal *Erlea* has the subtitle “the journal of the 1700”, claiming this is the real number of readers of Basque language.

Finally, publisher Lucien Etxezaharreta states that in the Northern Basque Country the real number of readers regarding books in Basque would be around 300, based on sales (Etxezaharreta 2002: 663). In the case of pastoral theatre books, the number increases to 5,000 copies per year, which represents the most sold genre in this region (Etxezaharreta 2002: 664). It has been said that most of the output in the Northern territories corresponds to oral genres; Apalategi (2005: 10) describes this social predominance as a negative sign for the consistency of the literary system. Moreover, as Etxezaharreta warned, pastoral theatre is published in bilingual or multilingual editions, so they are mostly bought because of their translation into French (Etxezaharreta 2002: 663). It follows that this number does not represent the Basque readership in the Northern Basque Country.

To conclude, this brief analysis has shown that not all elements that take part in the Basque literary system function autonomously. For Retolaza (2011: 229), «si se observan las políticas lingüísticas vigentes, escribir en euskara sigue siendo, en cierta medida, un acto de resistencia». The Basque literary system hence operates in an asymmetric relationship with other dominant literary markets within the same geographical space.

3.2.1. Dependency of the literary field

We have seen so far that Basque works are published in the Basque Country as well as outside the linguistic borders, self-recognition comes after recognition in other systems, and agents often look at Madrid or Paris to choose what to translate into Basque. In some cases, the Spanish version is used when translating a text into Basque, as previous research has shown (Sanz 2015, Zubillaga 2013, and Manterola 2012). Considering all these

dependencies, we could say that Basque literature lies in an incomplete system (Lambert 1999: 68). As Uribarri points out, «in the Basque diglossic bilingual situation, intercommunity communication is not balanced. Legal constraints, the sociolinguistic reality and the market favor the stronger language» (Uribarri 2011: 261).

From a sociolinguistic perspective, Lagarde (2015) argues that for some authors diglossia results in a genre distinction: in essays, academic or scientific texts, i.e., in theorization, “the language of reason” prevails, the socially powerful language; literary expression is made in “the language of the heart”— either the mother tongue or the chosen language. Writing in the dominated language constitutes a “militant” act, an assertion of identity, which aims to protect the language from marginalization and to promote it (Lagarde 2015: 36). Lagarde (*ibid.*) concludes,

La manifestation de loyauté linguistique vise alors à démontrer que cette langue est un instrument créatif de valeur égale voire supérieure (attitude compensatoire) à toute autre ; à s’inscrire dans une tradition littéraire (lorsque celle-ci existe, comme dans les cas catalan, galicien ou occitan) et donc à la perpétuer, tout en en contestant souvent les formes pour lui donner un souffle nouveau [...] ; ou bien, lorsque cette tradition n’existe pas ou peu (en basque, par exemple), à contribuer à la créer – surtout dans le cas de cultures de tradition orale exclusive ou prédominante (en particulier dans les contextes coloniaux ou postcoloniaux).

In an essay on diglossia and Basque literature, Jon Kortazar introduces a premise: The writing language conditions the artist’s work, which means that language affects one’s own writing (Kortazar 2002: 14). Kortazar mentions syntax, tradition, and the treatment of genres as elements that clearly change from one linguistic and literary institution to another. Kortazar bases his study on Anton Figuerola’s (1988) model, which describes nine features that characterize the literature written in the dominated language within a diglossic society, regarding Galician context. Kortazar applies this model to the study of Basque literature, even though he questions whether all nine features are the result of diglossia or some of them occur somehow in all aesthetic and historical processes (Kortazar 2002: 92). He also says some of the consequences of writing in a dominated language within a diglossic context could also be found in the periphery of the literary system written in the dominant language (Kortazar 2002: 95).

Moving to Basque writers, Iban Zaldúa is one of the very few authors who write in Basque as well as in the hegemonic language, in this case, Spanish. He has also self-translated some Basque works into Spanish, but not the other way around. According to Apalategi (2015), Zaldúa has gained an audience in Spanish, and he does not intend to translate these Spanish works into Basque. It could be said that the author has performed the two trajectories in parallel, where self-translations from Basque into Spanish could be considered as intersections. Apalategi (2015) argues that Zaldúa’s self-translated works and the works written in Spanish differ aesthetically. Zaldúa’s mother tongue is Spanish, and he started to write in this language; yet, he “changed” very soon to Basque, in which he has the most output. In his words: «incluso en el caso de que un escritor, joven o no tan joven, haya desarrollado desde el principio su carrera literaria en euskera, siempre le rondará, aunque sea de manera marginal, la posibilidad de *pasarse* a la otra lengua que domina»

(Zaldua 2012: 20). In the case of Zaldua, the genre of the texts and the writing language do not correlate, as he creates essays and short stories in both languages.

Globalization must be added to the linguistic and commercial predominance of the hegemonic literatures in the Basque Country, since it could render even more invisible the Basque literary production. Writer Anjel Lertxundi advocates selling one's own work in order to avoid invisibility (Etxebeste 2013). In order to do so, a strong structure is needed, i.e., publishers, critiques, agents, librarians and booksellers, media and publicizing. According to Lertxundi, writers should profit from being a small system, instead of trying to imitate large ones in vain (Etxebeste 2013: 105). Harkaitz Cano also sees an advantage in being part of a small market, since publishers do not refer so much to the economic profitability of a work (Irazustabarrena 2000). For Lertxundi, exporting Basque literature and culture is necessary, but he does not think there are strategies for internationalization (Etxebeste 2013: 107). Lucien Etxezaharreta (Butron 2000) foresees the future of Basque literature within Europe, and thinks communication and interrelations among small literatures should be established, in order to promote and diffuse Basque literature, for instance, by translation.

3.3. BORDERS AND PERIPHERIES

Like any other, the Basque literary system has its center and peripheries. Casanova (2002) argues that the relative position of a literature is related to the sociopolitical and literary prestige of the language in which it is written. The hierarchical distribution of the functions of the languages in the Basque Country and the multiple dependencies of the literary system will condition the internal and external relations. Hence, complexities of a peripheral and bordering multilingual culture must be taken into account when analyzing (self-)translation in relation to Basque.

According to Casanova (2002), the prestige given to each language is related to linguistic capital as well as to literary capital; in addition, the age of a particular region and the literary beliefs related to a language will also be determinant of prestige and symbolic capital. In order to exactly measure this capital, Casanova (2002) applies the criteria employed in political sociology to the literary universe, and, therefore, adopts the opposition "dominant/dominated" instead of the terms "center/periphery". In the literature-world, each national space will position itself according to the principle of domination.

The capital's unequal or asymmetric distributions (*inégal*, in Casanova's terms) will structure the international literary field through an opposition: on the one hand, there are the dominated literary languages, newly "nationalized", which have small literary capital and insufficient international recognition, as well as a small number of translators who work mostly in the shadows; on the other, there are the dominant languages, with extensive literary capital thanks to their prestige, tradition, or texts considered universal. The dominated languages do not constitute a homogeneous group. Casanova (2002: 9) distinguishes four categories, of which the second group refers to

les langues de création ou de “recréation” récente, devenues, au moment d’une indépendance, langue nationale (le catalan, le coréen, le gaélique, l’hébreu, le néonorvégien...). Elles ont peu de locuteurs, peu de productions à offrir, sont pratiquées par peu de polyglottes et n’ont pas (ou peu) de traditions d’échanges avec d’autres pays. Elles doivent acquérir peu à peu une existence internationale en favorisant les traductions.

Although Basque is not among the examples provided by Casanova, this second group seems the description that most closely resembles the Basque language, even if the sociolinguistics of the languages mentioned differ considerably.

The dominant–dominated organization could also be seen within a national system. For Apalategi (2005: 2), the asymmetric organization is the vivid image of a power relationship. He claims that the Northern Basque Country is the periphery of the Basque literary system, and it constitutes the weakest subsystem within the weak literary system. However, Apalategi (2005: 4) says authors belonging to this subsystem also take different positions: for some authors, the only intended target would be that periphery, while some others aim to attract the readership of the center, even if they do not intend to move from that peripheral position. For instance, Apalategi (2005: 9) ranks the writer Itxaro Borda in the second group of the; despite her peripheral position, Borda worries about the center. Apalategi (2005: 13) notices that nowadays the Basque literary system is more structured than some years ago, and it is hence more difficult to reach the center.

An expression of the willingness to attract the readership of the center might be the place where these peripheral authors publish their texts. It is relevant to mention that writers from the Northern Basque Country often publish their literary works with publishers settled in the Southern Basque Country. For instance, Apalategi has published his works in Susa, Elkar and Utriusque Vasconiae, all settled in Gipuzkoa, the center of the system where most publishers, readers and writers are; Borda has published most novels in Susa, while the majority of her translations have been published by Maiatz, based in Baiona. There could also be seen a correlation between translation and periphery. Some authors from the south of the Pyrenees have also published some works in Maiatz, but proportionally they are fewer in number. In the same way, I would hypothesize that Navarre, from its peripheral position, also constitutes a subsystem within the Basque literature.

Ana Gandara (2012) suggests the concept of “border” in the study of the Basque literary system within the Polysystem Theory. Based on the study of the writers Epaltza and Sarrionandia, Gandara (2012: 15) says a writer could take a peripheral or bordering position depending on her or his physical and symbolic distance from the center. The works originated in the periphery that operate in the center but do not achieve canonization would position in a border space (Gandara 2012: 16). This is not the case with translation, since translated texts remain in a peripheral position; an exception could be children’s literature, which in terms of production operates in the center, as the next section will discuss.

3.3.1. Translation, the periphery of peripheries

Literary translation has a big impact on the organization of world literary systems, as well as on national literatures. Literatures in a process of stabilization need importation by translation to appropriate foreign trends and establish and reinforce their literary language. In contrast, when a culture feels comfortable and rooted in a dominant position, importation barely affects it. In Figueroa's (2004: 532) words, «no traduce lo mismo quien, en el campo lingüístico o literario de recepción, ocupa una posición dominada, que quien ocupa una posición dominante. (...) Existe en la traducción un discurso implícito que delata la dominación y el poder de cada uno».

In *La traducción literaria y la globalización de los mercados culturales* (2011), Covadonga Fouces Gonzalez argues that as culture became global, the industry at the end of the twentieth century created a new scene, a literary map that manifests the manipulative circulation ruled by power structures. In the publishing sector, a few forces are in complete control: the main trade companies, the most important edition events (such as international fairs), the critiques and reviews at the service of large corporate groups... In this flow, translation is more than a mere tool. For Fouces Gonzalez (2011), translation represents the creative space to establish new rules of the game in the target culture. Hence, the question of translation is crucial in a fractured world (Cronin 2006: 5) characterized by migration and globalization.

Fouces Gonzalez (2011) provides some data on the geopolitics of languages: the source language of more than half of the translations in the world is English; then comes German, and third is French. They constitute three quarters of the translations, so all other languages in the world comprise the remaining 25%. English is the main launch pad, and being in an English-speaking market is an incentive for other markets to buy the copyrights. The drawing power of English as a literary language does not surprise anyone. Since the Second World War, English has had a central position in the “galaxy” of languages (Grutman 2009). Conversely, importation in England and the USA amounts to barely 3%. Understanding translation as a trade phenomenon of cultural importation and exportation, Fouces Gonzalez (2011) highlights this paradox: The higher the number of cultural importations, the bigger the instability (minorized cultures and languages that translate too much risk losing identity sovereignty); likewise, the higher the number of exportations, the greater the chances to prevail on an international scale.

As far as the Basque system is concerned, Apalategi (2013: 70) says exportation by means of translation offered new symbolic spaces to the Basque authors in the 90s, as a way of potential universalization. For Apalategi, the internationalization of Basque literature has mostly come about by the «interfering and conditioned» mediation of the Spanish literary field (*ibid.*). A way to escape this mediation is the articulation of a complete literary system based on symmetrical relations with the systems around. In order to do so, writer Koldo Izagirre considers a state configuration essential to enter the international trade market and become part of this network through translation (Zabala 2015). Therefore, Izagirre says nowadays Basque literature is not treated as literature, which can be related to what has been said before about the subordinating mark of “in Basque”. As

long as Basque people do not have a state with all its structures to get into the world market, translation from Basque will remain as an anthropological extravagance (Zabala 2015). In some cases, as Casanova's (2002) study on international literary competition shows, even being constituted as a state is not enough to have a say in the international literary field.

Be that as it may, Zaldúa (2012: 165) thinks few Basque writers can operate internationally: «(...)el espacio que la Republica Mundial de las Letras asigna a los escritores vascos es muy estrecho y no parece que pueda admitir más allá de tres o cuatro figuras exportables a un nivel global». Writer Edorta Jimenez suggests the alliance of small literatures in order to face the monopoly of the Spanish market, which could be related to what publisher Etxezaharreta said above about the literary exchange among minor languages. Nowadays, the direct translation between minor languages still constitutes a very small part of the total. In Grutman's words, translation from a dominated language into another dominated language «no se da con tanta frecuencia, a causa precisamente de las relaciones de poder asimétricas en la galaxia de las lenguas, que canalizan el tráfico interlingüístico y lo hacen pasar por los varios centros» (Grutman 2009: 128). I would say that translation between dominated languages within the French State is almost nonexistent, even considering indirect translations. A reason for that can be seen in the following text:

For instance, it is clear that the French cultural system, French literature naturally included, is much more rigid than most other systems. This, combined with the long traditional central position of French literature within the European context (or within the European macro-polysystem), has caused French translated literature to assume an extremely peripheral position (Even-Zohar 1990b: 50).

Nevertheless, due to this traditional centrality, the French system is referential for other literary markets; as an example, Fouces Gonzalez (2011) mentions Latin American literature. In the case of Basque literature, it is remarkable the scarcity of the books translated into French: according to the ELI catalogue (last seen: 02/03/2018), the presence of Basque literature in English is greater (126 titles) than in French (107). In the exportation of Basque literature, no referentiality of the French system has been identified. The only trace of it might be the novel *Bilbao–New York–Bilbao*, by Kirmen Uribe; it was translated into the official languages of the Spanish State, after having been awarded the Spanish National Prize of Literature in 2009. Three years later, Gersende Camenen translated the Spanish text into French, which was released by Gallimard editions, and only then did the translations into other languages in Europe take place, such as Albanian, Russian and other Slavic languages. It can be seen as the exception to the rule.

Regarding reception, the position of literature translated into Basque is also peripheral compared to that created in Basque. For instance, most of the books listed in Basque reading groups or book clubs (the number of which has multiplied in the last decade) are written in Basque; more precisely, according to the two-year schedule of ten reading groups, 70.7% of the readings and 66% of the titles were books written in Basque, as opposed to those translated into Basque (Arrula-Ruiz 2013). In education, a similar pattern

could be seen in the Southern Basque Country. According to Alonso Amezua (2008: 206), in the school year 2004–2005 only one out of the twenty most read books was a translation in public high schools, and there were no translations in private high schools.

In terms of production, Basque literature is far more open to imports in comparison with more dominant cultures, even if the data related to Basque are similar to other less diffused languages (Uribarri 2011: 249). However, the output of translations in Spanish/French is still significantly larger, as the structures of the literary system are stronger. Therefore, readers and also many Basque authors have received and receive other literatures through the dominant language, as Cano and Alonso report (Irazustabarrena 2000). Even so, translations into Basque have helped to establish a basic corpus, thanks to the work of associations and publishers, as well as to some specific projects sponsored by both the public and the private sector, such as the projects to translate classics “Literatura Unibertsala” and “Pentsamenduaren klasikoak”. A socialization of translation has clearly emerged in recent years; yet, the reception, promotion and prestige of translated literature are inferior to those of the literature written in Basque.

In conclusion, the “common” position of translated literature remains peripheral; however, when the interference is large, the translated literature coming from powerful literatures in terms of numbers or prestige could take the center (Even-Zohar 1990b). In a way, this is what happens with Basque translated children’s literature, since it is central regarding production. In addition, in the 80s, when many translations were done due to the urge for scholar material, translation acquired a central role in the system (Uribarri 2011: 259). As a consequence, Basque children’s literature is more representative of international literary trends than the literature for adults (Lopez Gaseni 2000).

In light of the above, it can be said that the Basque literary system is neither homogeneous nor autonomous, and remains a developing process. The Basque literary system has to face many dependencies, which also open the doors to experimentation and innovative self-representations.

4

EUSAL catalogue

This chapter will describe the EUSAL catalogue, comprising texts self-translated from Basque into other languages. First, it will address how the catalogue has been produced and updated, and then the analysis will focus on the quantitative perspective of the catalogue, taking into consideration several variables. The aim of this study is to have an extensive overview of the self-translation practice before selecting and creating the corpus.

4.1. COMPILATION OF THE CATALOGUE

In the present case, all literary texts that have been self-translated from Basque into other languages will be catalogued. In 2012, Elizabete Manterola presented the ELI catalogue comprising Basque literature in translation, within the dissertation *Euskal literatura beste hizkuntza batzuetara itzulia. Bernardo Atxagaren lanen itzulpen moten arteko alderaketa*. The ELI catalogue can be consulted online (<http://www.ehu.eus/ehg/eli>), and it is subject to continuous updating. In her dissertation (Manterola 2012), the catalogue compiles 1176 entries of Basque modern works and re-editions up to 2010. Briefly, the catalogue consists of 480 source texts by 161 authors and 390 translators. Books for children and young people are the most translated genre, and Spanish is the language that has been translated into the most (precisely, 46.68%). Manterola (2012) catalogues 436 translations into Spanish, of which 173 are self-translations, and 50 translations into French, of which only 4 are self-translations. Regarding literature translated into Spanish, Manterola (2012: 151) concludes that the most common method of translation is self-translation (39.67%), followed closely by allograph translation (38.53%), and, lastly, collaborative translation (4.12%). All in all, the ELI catalogue (2012) comprises 177 self-translations, with French and Spanish being the target languages.

Based on Manterola's (2012) research, I have completed and updated the subcatalogue of self-translations with texts up to September 2015. As the object of study is limited to self-translated works, a more exhaustive search has been done, without limiting either the target languages or the years of publication. A special effort has been made regarding self-translations into French; considering both the peripheral position and the scarce resources and promotion of Basque literature in the Northern Basque Country, publications in journals have also been catalogued in the case of self-translation from Basque into French. In other language combinations, only self-translations published in printed book format

have been catalogued, and re-editions have not been considered for the purposes of this dissertation. As a result, 133 self-translations have been added to the data provided by Manterola (2012). I have created with all of them the catalogue named Euskaratik Autoitzulitako Literatura (EUSAL, Self-translated Basque Literature).

The sources that have been used for the compilation and update of the inventory could be classified in the following five groups (the consultation of which was carried out in this order):

1. Libraries and databases: Euskadiko Irakurketa Publikoko Sarea, Nafarroako Liburutegi Publikoak, Koldo Mitxelena Kulturunea, Baionako Mediateka, Bibliothèque Nationale de France, Agencia Española ISBN, Biblioteca Nacional de España, Biblioteca de Catalunya, Biblioteca da tradución galega (BITRAGA), and Catalogue SUDOC;
2. Online resources of Basque associations and institutions, such as NorDaNor project by EIZIE (the Association of Translators, Correctors and Interpreters of Basque language), the webpage of EIE (Basque Writer's Association), the Azkue library of Euskaltzaindia, and the catalogue of Sancho el Sabio's foundation;
3. Journal and publisher online resources, as well as some writers' professional websites, such as those of Harkaitz Cano and Kirmen Uribe.
4. Books and PhD dissertations on the topic, such as Torrealdai (1997), Lopez Gaseni (2000), Irujo (2009), and Manterola (2012).
5. Personal communication with publishers and writers.

The mentioned inventories have been useful in filling the cards of the Excel file of the catalogue. Communication with authors and publishers has been undertaken mostly by email, and it has been especially useful in solving the contradictions of the data provided by different sources and to fill in missing information. The following information has been collected for each of the entries: source and target title, author, target language, publication date of the source and target text, publisher of the source and target text, publication location of the source and target text, collection, genre, ISBN, number of pages and remarks (if any).

In general, making use of the above-mentioned catalogues and resources, I have been able to complete the Self-translated Basque Literature database. However, it has been a time-consuming task. In the search process, I found much contradictory as well as missing information, in particular regarding the directionality of the self-translation and the translation mode, i.e., whether the texts have been translated by the author or by another translator. In the cases where the online catalogues and the paratexts (Genette 1987) were useless in this regard, the publishers or, when possible, the authors themselves were contacted. As a result of this direct communication, not only have several titles been included, but four texts⁵⁶ identified as self-translations in the ELI catalogue (Manterola 2012) have been left aside, since the authors said somebody else undertook the translation. This shows the opaqueness of the translation process and the complexity of its cataloguing.

⁵⁶ The four source texts are the following: the children's books *Bakarrik eta buztangabe*, *Orroa uraren galerian* and *Paularen zazpi gauak*, by Patxi Zubizarreta; and the book of short stories *Haragia* by Eider Rodriguez, which she self-translated in collaboration with Zigor Garro.

When it was not possible to get an answer, at this catalogue phase, the cards of the Excel file are identified with a question mark. Moreover, it should be noted that the information collected during the present cataloguing process may be modified according to the results obtained in the forthcoming analyses.

Taking into account the doubtful participation of the author in the translation and the contradictory information of some cases, the following criteria have been set in order to catalogue a self-translation as such: the peritexts identified the text as a self-translation; when there is no mention to the translation or translator in the peritexts, the epitexts have been thoroughly checked, both databases and libraries (always double-checked); when contradictory information is given in the epitexts, publishers, or if possible, authors have been contacted; in the few cases when I could not get an answer, the author's writing language and translation tendencies were taken into consideration.

A nuance must be included in this regard: in some cases, the copyright page presents a text as an allograph translation; yet, one could find by the epitexts that the author has somehow taken part in that translation. Paratexts often fail to give a precise image of the work that has been done when translating a text, even more regarding author–translator collaborative translations. Based on some examples of Basque works translated into Spanish, Manterola (2017) shows that it is difficult to reflect accurately the degree of involvement of the self-translator and the co-translator, as their involvement in the process could be of many sorts. For the purposes of this research, collaborative translations have not been considered in this phase, even if some of the target texts in the catalogue might have been the result of a team process that I am not aware of. In conclusion, it should be highlighted that many suppositions have to be made in the cataloguing process of self-translations from Basque.

All in all, the EUSAL catalogue consists of 325 source texts and 331 target texts. In future research, the catalogue will be updated and the missing information completed. The next section will describe the catalogue as it is now, taking into account several variables.

4.2. DESCRIPTION OF EUSAL CATALOGUE

After having updated and completed the subcatalogue of self-translations by Manterola (2012), the EUSAL catalogue comprises 325 source texts and 331 self-translations, without reissues. As said before, some of them are identified with a question mark as we could not find whether the translation was made by the author or by another translator; however, the following description will refer to these numbers taking into consideration the following variables: target languages, chronology, self-translators, genre and places of publications.

Target languages

As expected, due to the sociolinguistic reality of the Basque Country, the main target language is Spanish and, to a lower extent, French. Even if the difference between the two is a little smaller than that resulting from the ELI catalogue, the data collected shows self-translation into Spanish is significantly more frequent in terms of production, which is not

surprising as the literary production in Basque language in the territories where Spanish is also official is larger than that in the region where French is the only official language.

The target languages collected in our catalogue are Spanish, French, Esperanto, English, Catalan, Czech and German. However, the last four appear just once, in a multilingual edition of a collection of poems. An English text is identified with a question mark, since the authorship of the translation is uncertain. And finally, there is just one self-translation made into Esperanto. These exceptional cases evidence the predominance of the dominant languages in the Basque diglossic context. To be precise, from the 331 target texts, 286 texts have been self-translated into Spanish, 39 represent French self-translations, and only 6 are texts in other languages. Hence, the difference between the amount of Spanish and French self-translations is significant.

However, as far as bilingual or multilingual editions are concerned, one can see that the gap between the two dominant languages is smaller where French also has an important production. From the 325 source texts, 64 are published in a bilingual edition and 21 are multilingual. The other 240 Basque texts are monolingual. In general, in these multilingual editions, one is the self-translated text and the others are allograph translations, where indirect translation might also take place. Most of the multilingual editions correspond to pastoral theatre works, where the self-translation is made into French. Considering only bilingual and multilingual editions, from the total of the 92 target texts, 51 are translated into Spanish, 36 into French, and 5 into other languages. Therefore, as the figure below shows, most of the Basque literature self-translated into Spanish have been published in a monolingual edition, while on the contrary, the vast majority of the self-translated works into French have been published along with the Basque text in bilingual or multilingual editions.

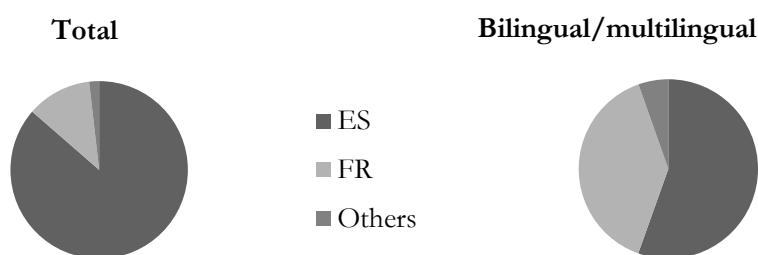


Figure 1. Target languages.

Chronology of the publications

This section will look mostly at the year of publication of the target texts. The catalogue shows that most of the self-translations are from the last three decades. There are 43 source texts dated before 1990, and 34 are the self-translations before that year. The marked increase in the 90s could be due to the need for scholar material, as many children's books were written and translated at that time.

The most ancient transparent self-translation from Basque is a collection of proverbs and poems by the Basque lawyer, politician, historian and poet Arnaut d'Oihenart. It was printed in Paris in 1657⁵⁷ under the French title *Les Proverbes basques recueillis par le Sr. D'Oihenart, plus les poesies basques du mesme auteur*. He collected 537 Basque proverbs and adages and self-translated them from Basque into French with a didactic purpose. He refers to the self-translation as interpretation: «Ce qui se trouvera en cette interprétation, escrit en lettre Italique, sont des adjoustemens faits au texte Basque, pour une plus ample explication diceluy» (Oihenart 1657 [1936]: 47). In the last chapter, the author presents some autobiographical poems written in Basque without translation; yet, he includes a glossary at the end: «Neurtiz hautaco hiz bakanen adigarria / Explication des mots rares qui se rencontrent parmy ces vers». The author says that because of the scarce communication among the provinces of the Northern Basque Country and the different administrations they are ruled by, all readers might not be familiar with some words in the poems. That is the reason for the dictionary, which specifies the dialect the entries correspond to.

Moving forwards, the second and the third most ancient self-translation in our catalogue correspond to the twentieth century. They are pastoral theatre written and translated into French by Etienne Decrept (1910). It must be said that the first self-translations from Basque are bilingual editions – Basque and either French or Spanish; they are related to the oral literary tradition, and have didactic purposes. The table below shows the self-translations up to 1975.

Table 1. First self-translations

Year	Author–translator	Title
1657 [1936]	Arnaut Oihenart	<i>Les Proverbes basques recueillis par le Sr. D'Oihenart, plus les poesies basques du mesme auteur</i>
1910	Etienne Decrept	<i>Maitena: Pastorale lyrique en deux parties</i>
1924	Etienne Decrept	<i>Semetchia: Pièce Contemporaine avec Chants en 1 Acte</i>
1931	Esteban Urkiaga “Lauaxeta”	<i>Bide barridak / Nuevos rumbos</i>
1932	Xabier Lizardi	<i>Biotz-Begietan Olerkiak: Poesías Vascas con Traducción Castellana</i>
1935	Esteban Urkiaga “Lauaxeta”	<i>Arrats Beran / A La Caída de la Tarde</i>
1935– 1947	Resurrección María de Azkue	<i>Euskaleriaren Yakintza I / Literatura popular del País Vasco I</i>
1935– 1948	Resurrección María de Azkue	<i>Euskaleriaren Yakintza II / Literatura popular del País Vasco II</i>
1935– 1949	Resurrección María de Azkue	<i>Euskaleriaren Yakintza III / Literatura popular del País Vasco III</i>
1935– 1950	Resurrección María de Azkue	<i>Euskaleriaren Yakintza IV / Literatura popular del País Vasco IV</i>
1948	Jorge Riezu (ed.)	<i>Flor de Canciones Populares Vascas</i>

⁵⁷ For this research, a facsimile from 1936 was consulted in the online catalogue of Biblioteca Virtual del Patrimonio Bibliográfico: <http://bvpb.mcu.es/es/consulta/registro.cmd?id=404606>.

1965	Luis Maria Mujika	<i>Azul e Hierro: La Estética en las Energías de la Redención</i>
1969	Gabriel Aresti	<i>Harri eta Herri / Piedra y Pueblo</i>
1973	Pierre Bordazarre	<i>Zantxo Azkarra: Pastoral</i>
1973	Pierre Bordazarre	<i>Pette Beretter</i>

In the following years, up until the year 2000, the number of translations increases, mostly thanks to the works for children and young people. Likewise, most of the books written in Basque in the same time interval targeted the same audience. From 2000 to 2015, the predominance of children's books is not as substantial, and the division of genres is more balanced. The number of self-translations is chronologically represented by decade in the figure below.

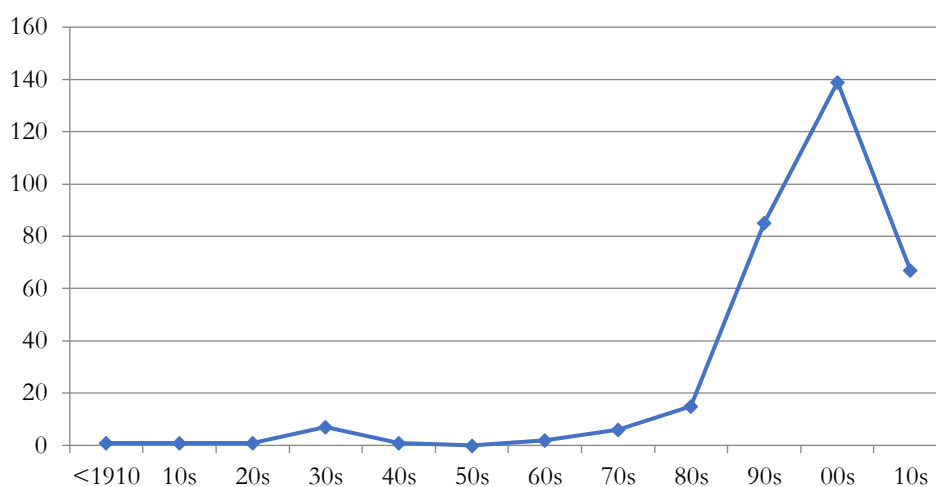


Figure 2. Number of translations by decade.

The graph illustrates the sharp increase in the 90's; the catalogue contains more self-translations in this decade (85 titles) than in all the previous years. This tendency could be seen in the following years, since 139 texts were self-translated in the decade of 2000, and 67 in the subsequent five years. It could be predicted that by the end of this decade the number of publications will be higher than or as high as that of the decade before.

Comparing the year of publication of the source text and that of the target text, one realizes that, on average, the self-translation comes only two years after the Basque text (62.1%), taking into consideration only the monolingual editions. The table below shows the 240 monolingual editions according to the number of years between the publication of the source text and the target text. Eighteen publications are catalogued by an interrogation mark because the self-translation is composed by multiple texts released in Basque in different years, or because the source text and its publication year are not clear.

Table 2. Years between the publication of ST and TT

Years in between	N° of titles
same year	80
1 year	39
2 years	30
3 years	22
4 years	11
5 years	8
6 years	2
7 years	9
8 years	4
9 years	2
10 years	6
12 years	2
13 years	2
14 years	1
15 years	3
18 years	1
?? years	18
total	240

The table does not reflect the 85 publications released in bilingual and multilingual editions, which will narrow the average time gap between the source text and the self-translation even more. It could be concluded that the Basque text does not have much time for an autonomous monolingual trajectory.

Self-translators

For some authors, self-translation is a recurring practice, and that is why the catalogue contains 325 source texts but 125 self-translators. Table 3 shows the ten authors who have the most self-translations in our catalogue.

Table 3. Most active self-translators

Author	N° of titles
Piedad Ateka	33
Juan Kruz Igerabide	26
Mariasun Landa	20
Bernardo Atxaga	17
Aitor Arana	10
Harkaitz Cano	9
Miren Agur Meabe	8
Patxi Zubizarreta	8
Itxaro Borda	6
Unai Elorriaga	6

Most of these ten authors write books for children and young people. For instance, the 33 self-translations by Piedad Ateka correspond to a collection of children's books; 23 of the 26 self-translations by Juan Kruz Igerabide refer to children's literature, and all the works by Mariasun Landa are also for children. In contrast, most of the books self-translated by Harkaitz Cano, Unai Elorriaga and Itxaro Borda target an adult audience. The predominance of children's literature according to the most active self-translators corresponds to the major self-translated genre.

It must be pointed out that despite the considerable numbers of self-translators and self-translations, for most of the authors it is an unusual practice. In fact, 64% of the authors have only translated one work of their own.

Genre

All genres are represented in the catalogue, but children's literature is the most self-translated: almost half of the output corresponds to self-translations of children's books (146 titles). Besides the book self-translated into Esperanto, in all cases the target language is Spanish; this means that we could not find any children's book self-translated into French. This is relevant because it indicates that more than half of the books self-translated into Spanish are targeting children and young readers. It could be concluded that the self-translation of Basque children's literature into Spanish is a systematic practice. One of the reasons for this can be seen in the collaborations among publishing houses within the Spanish State working in the four official languages (Lopez Gaseni 2000; Zubillaga 2013). Most self-translations are released in monolingual editions, and only four in bilingual editions.

The novel is the second most frequently self-translated genre (45 titles), and again there is a big difference in number regarding the target language. Only two novels are self-translated into French, both released in monolingual editions. Four self-translated novels into Spanish are published in bilingual editions by Centro Atenea de Lingüística Aplicada with didactic purposes; the rest are monolingual Spanish editions.

Regarding poetry, 39 publications have been collected from both books and journals, and in this case most of them have been published in bilingual editions. More precisely, the catalogue contains only eight monolingual poetry publications, and they are all in Spanish. This is an extended practice that also happens in other minority cultures. Referring to Gaelic literature, Krause (2005) claims that the prevailing practice of self-translation in bilingual editions shapes poetry publications in particular.

The figure below represents the number of texts according to genres. The label "Others" refers to publications that do not correspond to any other genre in the list, such as a book of photography and a dictionary of names.

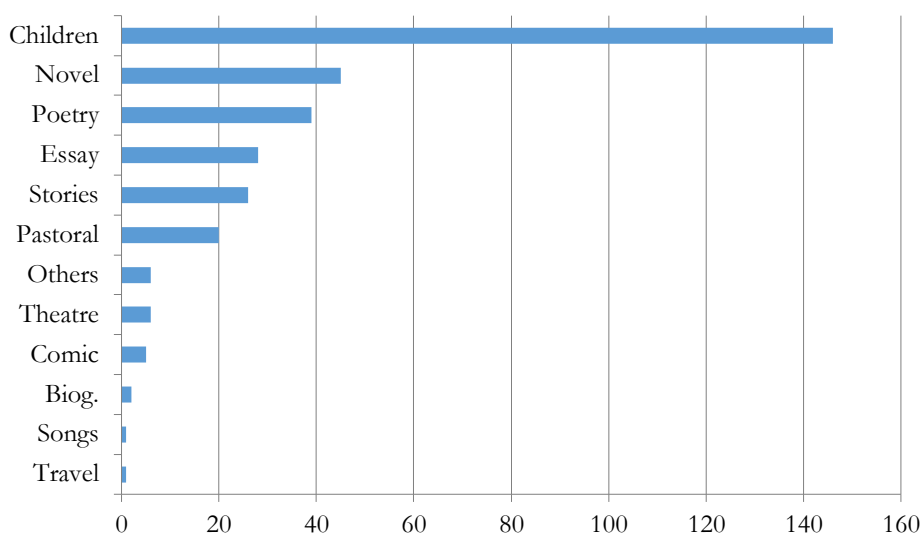


Figure 3. Genres.

Comparing the output of self-translations from Basque into Spanish and French, one of the most evident differences refers to genre. Children's literature is the major self-translated genre into Spanish, whereas pastoral theatre is the genre that has been self-translated into French the most. Therefore, the audience of the target text also differs.

Places of publication of the target texts

The most significant information the catalogue provides regarding the place of publication is that more than half of self-translations have been published within the Basque frontiers. This shows that the first potential audience of these self-translations lives in the same geographical space of the readers of the source texts. However, it should be borne in mind that some of these publishing houses are the Basque branches of Spanish publishers. In the case of self-translations published outside of the Basque Country, most of them have been published, as we could have expected, in the Spanish State.

All in all, 183 self-translations have been published in the Basque Country. Most of them have been published in the province of Gipuzkoa (73 titles); then comes Bizkaia (60), Lapurdi (15), Nafarroa (14), Zuberoa (13) Araba (7) and Baxenabarre (1). All texts released in Zuberoa correspond to pastoral theatre.

The second most frequent place of publication is Madrid, as one could have foreseen due to its publishing production; 60 titles have been published there. It is worth mentioning that in the case of translation, where allograph and collaborative translations as well as self-translations are included, Barcelona has a larger number of publications of translated Basque literature than Madrid (ELI catalogue). In the EUSAL catalogue, 53 self-translations have been published in Catalonia, almost all in Barcelona. The publication in other places of the Spanish State is scarce, as is the case of the French State, where only four works have been published. Therefore, either the Basque writers favor publishing

their French translations in Basque publishing houses or the French literary market is disinterested in Basque literature.

In addition, publishers in Mexico DF and Brussels have published one book each – both in monolingual editions – and two bilingual books have been published in Buenos Aires.

The acknowledgement of the place of publication might be significant when analyzing the self-translations, since the assumed target audience could condition the translation choices, as will be discussed later. One could conclude that self-translations from Basque mostly target the readers living in the Basque Country who cannot or are not used to reading in the minority language. The figure below illustrates the distribution according to the main places of publication.

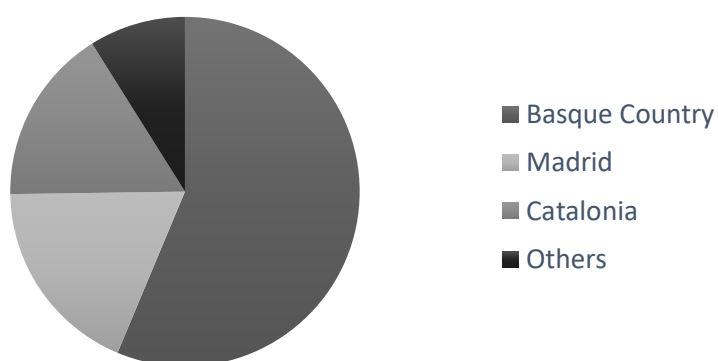


Figure 4. Places of publication.

An issue for consideration

As seen above, almost all self-translations into French have been published in bilingual or multilingual editions within the Basque Country. I would like to emphasize that the Basque text is published simultaneously for the first time with the self-translation, so it has not had an autonomous trajectory before rendering it into another language. Most of these texts correspond to pastoral theatre, which will be played in Basque; that could be a reason for the bilingual/multilingual publication. However, some texts of other genres also reproduce this model. For instance, one of Itxaro Borda's last novels is written in Basque, self-translated into French and released in a bilingual *en face* edition by the Basque publisher Maiatz. The title is only in French: *Ultimes déchetes*. Also in this case, the text in the minor language is presented for the first time with the translation.

The catalogue contains only two self-translations published in a French monolingual edition: Arkotxa's *Septentrio* and Borda's *100 % Basque*. They are also the only novels in the catalogue self-translated into French. It is relevant to point out that their source texts were published by publishers settled in the Southern Basque Country. In addition, as it has been said before, some writers in the Northern Basque Country favor publishing in the southern territories. More data, such as the number of Basque monolingual publications in the northern territories, are needed to conclude to what extent the literary subsystem in the

Northern Basque Country is dependent on larger systems. However, it has already been said that the production is not large, so it can be estimated that the bilingual editions amount to an important part of the total production. To sum up, it could certainly be said that the systematic publication of bilingual editions in the Northern literary subsystem reinforces its subordination and does not encourage the revitalization process of the language.

5

from the catalogue to the corpus

Once the catalogue is compiled and described, the next step is to select the texts that will comprise the corpus and then create it. In the following lines, those steps will be summarized.

5.1. CRITERIA

Ten source texts and their self-translations have been chosen to comprise the corpus. No texts identified with a question mark in the catalogue have been selected. In addition, they are all consecutive self-translations, as opposed to simultaneous ones. There is a pragmatic reason behind the number of texts; as the main objective is to describe the self-translation tendencies with a comparative in-depth analysis, it is convenient to choose a quantity one could handle. The selection will be made according to some specific criteria:

First, author diversity is a factor to keep in mind during the selection process, because the goal is not to analyze translations by a specific author, but to identify general translation trends. Therefore, only one text of each author will be chosen. In addition, all authors selected have translated more than one work of their own. This is not an exceptional practice in their trajectory, but the continuation or the beginning of a proceeding.

Second, from the different genres represented in the catalogue, fictional narrative texts will be selected. They are all novels, with the exception of one short-stories book. Some have a more lyrical style, but they are all written in prose. Limiting to one genre is intended to avoid translation choices conditioned by the distinguishing characteristics of the genre. Moreover, only those texts that have been translated from 1990 onwards will be chosen, as the aim of the present study is to conclude contemporary self-translation trends.

The third criterion refers to the reader: the texts will target an adult audience. Despite the predominance of children's literature, I have preferred to limit the selection to literary texts for adults. Children's and young people's literature represents an interesting object of study from the perspective of self-translation, as shown by Lopez Gaseni (2005). Further

research on the self-translation of children's books might complete the analysis of this dissertation.

Lastly, special attention will be paid to the hometown of the authors. As said before, the complex sociolinguistic and bordering context might condition the translation strategies. If possible, authors from all the provinces will be represented. In addition, the location of the publishers regarding the target texts will also be considered, providing publishers settled in the Basque Country and outside of it when possible. As far as the publication place of the source texts is concerned, a balance between the two sides of the Pyrenees will not be achievable since the catalogue does not contain any narrative book published in the Northern Basque Country and then self-translated elsewhere. Finally, diversity has been pursued regarding the chronology of the source text and the self-translation in the bibliography of the authors, i.e., the selected texts are not necessarily all the first novel or the first self-translation, nor the last of an author.

Bearing all this criteria in mind, a trilingual corpus of 24 texts has been created. Four of the source texts have two self-translations each, one published in the Basque Country and the other published abroad; since the target audience may change, both translations have been considered for the corpus. In the following table, all the texts in the corpus have been listed.

Table 4. Texts in the corpus

Author	Titles (eu-es/fr)	Publisher	Year
Aurelia Arkotxa	<i>Septentrio</i>	Alberdania (Irun)	2001
	<i>Septentrio</i>	Atelier du Heron (Brussels)	2006
Itxaro Borda	<i>%100 Basque</i>	Susa (Zarautz)	2001
	<i>100 % basque</i>	Les editions du Quai Rouge (Baiona)	2003
Harkaitz Cano	<i>Belarraren ahoa</i>	Alberdania (Irun)	2005
	<i>El filo de la hierba</i>	Alberdania (Irun)	2006
		Roca (Barcelona)	2007
Unai Elorriaga	<i>SPrako tranbia</i>	Elkar (Donostia)	2001
	<i>Un tranvía en SP</i>	Alfaguara (Madrid)	2002
Aingeru Epaltza	<i>Tigre ehizan</i>	Elkar (Donostia)	1996
	<i>Cazadores de tigres</i>	Xordica (Zaragoza)	1999
		Pamiela (Iruñea)	2013
Karmele Jaio	<i>Amaren eskuak</i>	Elkar (Donostia)	2006
	<i>Las manos de mi madre</i>	Ttarttalo (Donostia)	2008
Miren Agur Meabe	<i>Kristalezko begi bat</i>	Susa (Zarautz)	2013
	<i>Un ojo de cristal</i>	Pamiela (Iruñea)	2014
Eider Rodriguez	<i>Eta handik gutxira gaur</i>	Susa (Zarautz)	2004
	<i>Eta Handik Gutxira Gaur. Cuatro Cicatrices</i>	Centro de Lingüística Aplicada Atenea (Madrid)	2006
		<i>Y Poco Después Ahora</i>	Ttarttalo (Donostia)

Ixiar Rozas	<i>Negutegia</i>	Pamiela (Iruñea)	2006
	<i>Negutegia. Invernario</i>	Itaca (Mexico DF)	2010
		Pamiela-Diario de Noticias (Iruñea)	2014
Iban Zaldúa	<i>Euskaldun guztion aberria</i>	Alberdania (Irun)	2008
	<i>La patria de todos los vascos</i>	Lengua de trapo (Madrid)	2009

The corpus collects contemporary works: the oldest is from 1996, and the newest was published in 2013. The number of years between the publishing of the source text and the target text is multiple; from seventeen years (in the case of a second translation) to one year. The average number of years is 3.8, which is higher than the average of the in-between years regarding the whole catalogue (2 years). As far as the publishers are concerned, half of the target texts have been published in the Basque Country, and publishers from beyond have published the other half. As a hypothesis, one could say the projection is different when translating for a potential target audience living in the same geographical space and when publishing outside of the symbolic and linguistic borders. This projection could also condition the translation choices. In the case of Harkaitz Cano's and Ixiar Rozas' texts, the same publisher has released both the Basque text and one of the translations, which will be something to bear in mind when analyzing and comparing the texts. The length of the texts ranges from 110 pages (*Tigre ebiñan*) to 225 (%100 Basque). Bearing in mind the first criterion for selection, in the case of the author Eider Rodriguez only one self-translation is collected in the catalogue, which is the text selected for the corpus; yet she has translated two of her books in collaboration.

With regard to the hometown of the authors, almost all provinces are represented in the corpus, with the exception of Zuberoa. Aurelia Arkotxa was born in Baxenabarre, but has lived in Lapurdi since her childhood; Itxaro Borda is from Lapurdi; Aingeru Epaltza was born and lives in Nafarroa; Ixiar Rozas, Harkaitz Cano and Eider Rodriguez are from Gipuzkoa, but Rodriguez now lives in Lapurdi; Iban Zaldúa was born in Gipuzkoa, but lives in Araba, where Karmele Jaio was born and lives; finally, Miren Agur Meabe and Unai Elorriaga are from Bizkaia. The age gap between the eldest (Aurelia Arkotxa) and the youngest (Eider Rodriguez) is 25 years. Even though it does not reflect the catalogue's distribution, the higher number of texts by female authors compared to that of male authors in the corpus has been a conscious choice.

The target language of the texts is not balanced at all (12 in Spanish and 2 in French), but it reflects the production, as seen before. Therefore, the two French texts selected in the corpus are the only option. However, it must be said that all the chosen texts have had a positive reception, including the two texts already mentioned. When more than one text of an author meets the criteria to be part of the corpus, the reception has been considered. Re-editions, translations to other languages, critiques, awards and the presence in the media have been taken into account when measuring this reception. In general, diversity and coherence have been factors to keep in mind during the whole selection process. I have reread the Basque texts and their translations to have a broader view.

5.2. DESCRIPTION OF THE CORPUS

After having selected the texts, the parallel and multilingual corpus will be constructed. By doing so, some general tendencies will be predicted, which will be proven or rejected by the subsequent textual analysis. Below there is a summary of the steps taken to accomplish the creation of the corpus.

5.2.1. Compilation and features

In brief, these are the four steps taken to construct the digital, parallel and multilingual corpus are: digitizing, cleaning, aligning and building up the database. In the following, they are described one by one.

The first step is to obtain the texts in electronic format. For this purpose, all of the publishing houses were approached first. As expected, most of the answers came from Basque publishers, but Itaca from Mexico and Atelier du Héron from Brussels also provided the digitized translations. As some publishers did not reply (Lengua de Trapo and Alfaguara from Madrid, Roca from Barcelona and Xordica from Zaragoza), the authors were contacted. Although they were always willing to provide the material, the author–translator did not always have the last version of the texts. In two cases, the texts have been scanned, since it was not certain that the version I got was the one that was published. It must be said I am very grateful to all publishers and author–translators.

In addition, in all communications with the writers, clues about the translation process were also provided. For instance, as a result of these conversations, the two self-translations by Aingeru Epaltza are collected in the corpus, whereas at the beginning only one was considered. In the messages, the writer also expressed his conception of translation and the strategies he employed in the translations and their re-editions: «Laburbilduz, 1999an agertu zen testuak euskarazkoa zuen abiapuntua. Haren itzulpena da, libre samarra izanik ere. Hau da, zerbait zuzendu, edertu edo hobetu nahi izan nuelarik, gupidarik gabe egin nuen, testuaren jabe nintzenez. Bai 2010ean bai 2013an egindako aldaketek, berriz, erdal testutik abiatuak dira, testu hori hobetzeko asmoz, eta ez jatorrizkoari fidelago izateko asmoz»⁵⁸ (08/10/2015, direct communication). This will be considered when analyzing the texts, since one could expect changes from one translation to the other. When sending his texts, Unai Elorriaga warned that he changed many things in his “anarchical” translation of the novel under consideration in the present study (01/10/2015). It has to be taken into account this was the first novel and therefore the first self-translation by the author.

⁵⁸ «To sum up, the text published in 1999 had Basque as a source text. This is its translation, even kind of a free one. That is, I had no objection to correcting, embellishing or improving something whenever I wanted, as I owned the text. The modifications made in 2010 and 2013, however, were made in the Spanish text, with the aim of improving that text, not to be more loyal to the original».

The second step in the compilation of the corpus refers to cleaning. Since the texts were obtained through different means, several types of texts were available: the scanned texts in RTF format, the PDF files and the DOC files from the publishers and writers, and a text designed in Quark. The last one was the trickiest one to open and clean, and the technicians at the university were of great help in converting it to RTF format. Each type of text has its own distinctive features in relation to cleaning. For the scanned documents, character-recognition errors must be corrected, which is mostly a manual process. In both scanned and non-scanned texts recurrent errors are identified; for instance, double spaces, missing spaces, and graphical recognition errors.

The texts are cleaned and aligned with a program called TRACEaligner, created within the TRACE research project (in the figure below). Researchers from different universities work within TRACE, and TRACEaligner's first version, the 1.0 version, was created at the University of Leon. The subsequent versions (2.0 and 3.0) of the program were created by Iñaki Albusua at the University of the Basque Country. The 3.0 version has been developed in the last few years, and previous versions have been used in other dissertations (Zubillaga 2013 and Sanz 2015). For the present study, the newest version has been used, and it is this 3.0 version that will be described here. With the cleaning option of that program, most of the formatting errors can be fixed. In the alignment process some cleaning will also be done since few errors went unrecognized in this phase of the compilation.

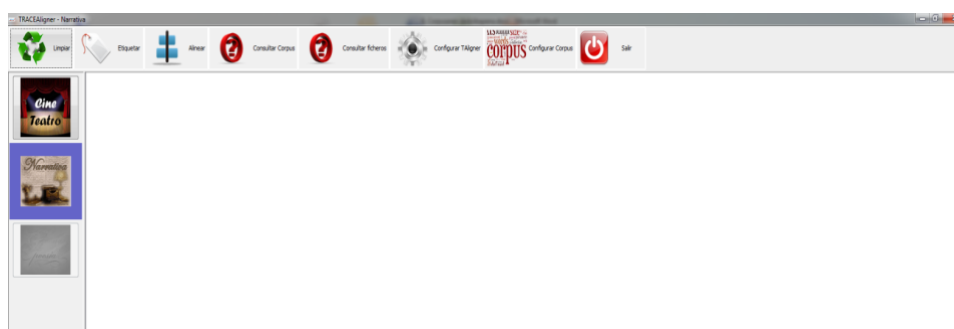


Figure 5. Interface of TRACEaligner program.

Before aligning the texts, they need to be tagged to be recognizable for the program. By tagging a text, it will be segmented at paragraph, sentence and dialogue level, and provided with meta-textual information. The metadata include information in relation to the name of the author, the code,⁵⁹ the title of the text, the genre, the language, and the type of text (such as source text, direct and indirect translation). As a result, the program will automatically create an XML file, which shows how the text has been structured.

⁵⁹ The code of each text is composed by the first three letters of the surname of the author followed by the main language of the text and, if any, the chronological number of the translation. As an example, Itxaro Borda's texts have the code BOR EU and BOR FR referring to the source text and the translation respectively; likewise, ROZ ES1 refers to the first translation by Ixiar Rozas, and ROZ ES2 to the second one.

During the aligning process, notes have been taken since the option employed in the alignment can provide some information on the translation strategies. For instance, if the “combinar” button is repeatedly used in aligning the texts, it means that either a sentence in Basque has been rendered by two or more sentences in the target text, or content has been added in the target text. In contrast, when the most employed option is that of adding sentences, one can assume that many sentences have been rendered in just one sentence in the translation. If blank cells need to be added, it could mean content has been deleted in the translation. A more careful analysis will prove or negate these preliminary assumptions. When finishing the alignment, each text in .xml is saved as well as the alignment as .taf, so it can be loaded as a whole.

Regarding the features of the corpus, words and sentences will be considered. The fifth option of the top row in TRACEaligner, “Consultar ficheros” (in Figure 5), provides the number of words of the texts. The figure below shows these numbers and the number of sentences before⁶⁰ aligning the texts. Even though some corrections have been made while aligning, it is certain that the numbers of the table would not differ considerably and are hence representative.

Table 5. Number of words and sentences

	words				sentences			
	EU	ES1/FR	ES2	gap	EU	ES1/FR	ES2	gap
ARK	19225	5060		-14165	1820	536		-1284
BOR	40077	73390		+33313	3262	4419		+1157
CAN	12786	18448	18553	+5662 /+5767	1498	1549	1573	+51 / +75
ELO	21449	31189		+9740	2698	2892		+194
EPA	18650	29875	29513	+11225 /+1086 3	1703	1782	1787	+79 / +84
JAI	28697	38214		+9517	3121	2873		-248
MEA	21512	30127		+8615	2496	2485		-11
ROD	25766	11838 ⁶¹	32475	-13928 /+6709	2517	866	2469	-1651 /- 48
ROZ	22987	29964	29962	+6977 /+6975	2320	2074	2070	-246 / - 250
ZAL	14332	23274		+8942	1471	1592		+121
Total	225481	291379	311757 ⁶²	average, +10358. 75 ⁶³	22906	21068	22696	average, +79.83

⁶⁰ As a result of the alignment process, two or three texts always have the same number of sentences, which is not significant enough to see the quantitative difference.

⁶¹ In part, the difference between the number of words and sentences in the target texts is due to the partial translation of ROD ES1.

⁶² The total result is obtained in this way: in the case of the blank cells in the “ES2 words” column, the number of the cells in “ES1 / FR words” column has been used, i.e., in the case of two translations, the number of “ES2 words” has been added to the numbers of the only translation. In this way, one could see to what extent these four second translations condition the total number when comparing “ES1 / FR words” and “ES2 words”. The same procedure has been followed to estimate the total number in “ES2 sentences”.

⁶³ To estimate the average regarding both words and sentences, the total translations have only been considered; therefore, the partial translations of ARK FR and ROD ES1 have not been taken into account.

As a general conclusion, it can be said that all translations have more words than their source text; however, this is not certainly the case of ARK FR and ROD ES1 since they are partial translations. It could be thought that these differences are related to language construction and characteristics rather than translation strategies; in fact, Basque is an agglutinative language, which might result in a minor word number compared with other non-agglutinative ones like the Romance languages. However, in some cases the difference is substantial. Moreover, the higher number of words would not affect the number of sentences; in this sense, the difference in the number of sentences of the source text and the target text could be related to translation choices.

5.2.2. Making queries in the database

Once the texts have been cleaned and aligned, they can be uploaded one by one to the database. In that way, queries can be made with the option provided by the search engine of TRACEaligner (shown in the figure below). In the configuration of the corpus, the meta-textual information has been revised, and I have related the source text to the target text so the engine knows which is which in the process of making queries. Filling properly the meta-data is of crucial importance to make precise and selective queries. Likewise, the codes of the texts are indispensable to identify each of the examples.

Figure 8. Interface of the search engine.

The search engine makes it possible to limit the searches according to the author, title, and genre, among other parameters. Moreover, the language that will appear in each of the columns can also be selected, which will be very useful in multilingual corpora. The option “Modo de búsqueda” relates to the word or words that will be entered in the search engine. One can look for the exact word (“exacto”), for a part of a word (“contiene”), for the beginning of a word (“empieza con”) or for the ending of a word (“termina con”), and the distance between words can also be specified.

In the results, this tool provides the researcher with the code and the number of the sentence for easy identification. In addition, the sentence that contains the searched word(s) and its translation are shown, as well as the previous and the subsequent sentences (with the maximum of three). This way, the researcher can analyze the translation in its corresponding context. The figure below illustrates the query “Euskal Herri” in all the Spanish texts.

Consultas corpusE3			
Idioma de búsque...	Spanish	Modo de búsqueda:	Exacto
Modo de búsqueda:	Empieza con:	Texto a buscar 2:	Herri
Modo de búsqueda:	Exacto	Texto a buscar 3:	
Autor:	Todos	Traductor:	Todos
Modo:	Cualquiera	Género:	Cualquiera
Cond. Especial:	Todos	Antes y después:	1
Texto a buscar 1:	Euskal	Distancia a Texto 1:	1
Distancia a Textos...	Cualquiera	Cualquiera	
Título:	Todos	Buscar traducciones:	<input checked="" type="checkbox"/>
No diferenciar Ms...		<input checked="" type="checkbox"/>	
SubCorpus:			

Code	Text	Code	Text
ZAL ES (937)	Fue excomulgado en dos ocasiones, y tomó parte activa en la Revolución de 1791, como diputado de la Asamblea Constituyente.	ZAL EU: (937)	Bi aldiz izan zen eskumikatua eta 1791ko Iraultzan parte hartu zuen, Asanblada Legegileko diputatu gisa.
ZAL ES (938)	Según algunos expertos, los trazos de su estilo son reconocibles en la redacción de muchos de los artículos de la primera constitución de la República de Euskal Herria.	ZAL EU: (938)	ikerlari batzuen arabera, bere luma suma daiteke nafarroako Errepublikaren lehen konstituzioaren erredakzioan.
ZAL ES (939)	Recopilo cientos de canciones y cuentos populares, mucho antes de que lo hicieran los hermanos Grimm.	ZAL EU: (939)	kanta eta ipuin herrikoak bida zituen, Grimm anaiek baino dezente aurretik.
ZAL ES (1190)	Como rezaba aquella vieja campaña publicitaria: "Ven y cuéntalo".	ZAL EU: (1190)	Etorri eta konta ezazu.
ZAL ES (1191)	Finalmente, a modo de ejemplo, les hago una somera descripción de Pamplona Distrito Federal, nuestra capital, sin olvidarme, claro está, de Hemingway y de las fiestas de San Fermín. Además, como les suele gustar a los norteamericanos, les ofrezco algunos retazos de mi vida cotidiana allí, en esa Euskal Herria independiente y solidaria: les hablo de Arantza, mi mujer, de nuestra casa en el cinturón verde de la capital, de las esperanzas que tenemos depositadas en el futuro de nuestros hijos Maddi y Oier, etcétera.	ZAL EU: (1191)	Gero, adibide gisa, Iruñeko hiriburu metropolitanoa deskribatu diet, Hemingway eta San Fermínekoko jaak ahaztu gabe, noski, eta, amerikarrei gustatzen zaien bezala, nire bizitzaren zantzu pertsonalak eskami dizkiet, Euskal Herri aske hartan Arantzak eta biok kompartitzen genuen bizitzaren ingurukoak, Iruñean bertan daukagun etxea, Maddi eta Oier gure bi seme-alaben etorkizunerako ditugun esperantzak, eta abar.
ZAL ES (1192)	Mientras cuento todo esto trato por todos los medios de evitar la mirada burlona de Ellen, y casi lo consigo, pero lo que no me espero de ningún modo es la pregunta de la chica que se suele sentar junto a ella, Mary Jane, que de repente levanta la mano y pone sobre la mesa la cuestión del terrorismo vasco.	ZAL EU: (1192)	Hori guztia esaten ari nintzen bitartean saiatu naiz Ellenen irribarre burlatiari jaramonik ez egiten, baina gehiago harritu nau haren ondoan eseri ohi den neskek, Mary Janek, euskal terrorismoari buruz egin didan galderak.

Figure 9. Result of queries, an example.

Figure 9 presents two results, each one consisting of three sentences: the one in the middle containing the highlighted searched words (*Euskal Herri*), the previous sentence, and the subsequent one.

In the next chapter, queries will be created using this search engine, aiming to describe and draw conclusions regarding some trends in self-translation practice.

6

textual analysis

After having described the corpus in quantitative terms, in this chapter the study will focus on the textual level. First, the texts of the corpus will be analyzed at a macro-textual level, in order to draw some preliminary conclusions in accordance with the translation mode. Second, this chapter will mainly analyze two factors at a micro-textual level: cultural references and heterolingualism. After describing both factors, I will discuss their translation, in order to draw some general tendencies on self-translation from Basque. For that purpose, in both cases the queries have been made in two directions: first starting from the source texts, and then from the target texts.

6.1. MACRO-TEXTUAL ANALYSIS

At this level, the analysis will focus on the peritextual information, such as the titles of the books, the name and order of the chapters, and the copyright pages in the TTs. As has been said regarding the aligning process, the structural and the macro-textual analysis will show some preliminary translation tendencies.

As far as the copyright page's information of the TTs is concerned, four types have been identified. First, information about the ST and the translator is provided; second, information about the ST is provided, but there is no reference to the translator; third, the opposite occurs, i.e. information about the translator is provided, but there is no reference to the ST; and fourth, there is no reference at all. In general, most self-translations follow one of the first two options, as illustrated below.

Table 6. Information on the copyright pages

	Reference to	Copyright page information
ARK	None	
BOR	Translator	Traduit et adapté du basque par l'auteur
CAN ES1	ST	TÍTULO ORIGINAL: <i>Belarraren aboa</i>
ES2	ST	Primera edición en lengua euskera por Alberdania, 2004
ELO	ST+translator	Título original: <i>SPrako tranbia</i> De la traducción del euskera: Unai Elorriaga López de Letona
EPA ES1	ST	Edición original en euskera publicada por ELKARLANEAN, <i>Tigre ebizan</i> , 1996.
ES2	ST+translator	Traducción: Aingeru Epaltza Edición original: <i>Tigre ebizan</i> (Elkar, 1996) 1ª edición en castellano: <i>Cazadores de tigres</i> (Xordica, 1999)
JAI	ST+translator	Título original: <i>Amaren eskuak</i> (Elkar 2006) Traducción: Karmele Jaio Eiguren
MEA	ST+translator	Edición original: <i>Kristalezko begi bat</i> (Susa, 2013) Traducción de la autora
ROD ES1	ST+translator	Traducción de la autora Relatos extraídos de la edición en euskera <i>Eta handik gutxira gaur</i> . Susa-Euskalgintza Elkarlanean Fundazioa, 2004
ES2	ST+translator	Título original: <i>Eta handik gutxira gaur</i> (Susa, 2004) Traducción: Eider Rodríguez
ROZ ES1	ST+translator	Traducción al castellano: Ixiar Rozas Título original: <i>Negutegia</i> (Pamiela 2006)
ES2	ST+translator	Edición original: <i>Negutegia</i> (Pamiela, 2006) Primera edición en castellano: <i>Negutegia / Invernario</i> (Editorial Itaca –México–, 2010) Traducción: Ixiar Rozas
ZAL	ST+translator	Título original: <i>Euskaldun guztion aberria</i> De la traducción del euskera: Iban Zaldua González

Most of the TTs are transparent self-translations. In BOR FR, the information provided in the table is not on the copyright page but on the title page. The same applies to ROZ ES2, where the reference to the translator is made on the first page along with the title. In both cases, the visibility is higher than in the cases where the copyright page is the only source of information. It has to be pointed out that in some of the TTs the funding for the translation is explicit. For instance, the Ministry of Culture of the Basque Government has financially supported the books CAN ES1, JAI ES, ROD ES1 and ES2,

and ROZ ES1, and the Etxepare Basque Institute has funded MEA ES. Lefevere's (1992) concept of *patronage* and its economic component could be addressed here, as Basque institutions have promoted these translations into Spanish. Likewise, Elorriaga's translation is due to the Spanish National Award.

Moving to the translation of the titles and chapter names, one can see self-translations in the corpus tend to give a word-for-word translation of the ST. There are some exceptions, though, as I will explain now. All the titles have been listed below.

Table 7. The translation of the titles

	ST	TT
ARK	Septentrio	Septentrio
BOR	%100 Basque	100% Basque
CAN	Belarraren ahoa	El filo de la hierba (ES1)
		El filo de la hierba (ES2)
ELO	SPrako tranbia	Un tranvía en SP
EPA	Tigre ehizan	Cazadores de tigres (ES1)
		Cazadores de tigres (ES2)
JAI	Amaren eskuak	Las manos de mi madre
MEA	Kristalezko begi bat	Un ojo de cristal
ROD	Eta handik gutxira gaur	Eta handik gutxira gaur. Cuatro cicatrices (ES1)
		Y poco después ahora (ES2)
ROZ	Negutegia	negutegia / invernario (ES1)
		negutegia / invernario (ES2)
ZAL	Euskaldun guztion aberria	La patria de todos los vascos

Both of Arkotxa's both texts have the same title in Latin. Borda changes the order of the percent sign, following each language's orthographic conventions. Elorriaga's title changes the perspective, as the Basque title expresses movement, a destination (literally, "A Tram to SP"), whereas in the Spanish title the tram is still. Similarly, Epaltza's Basque title suggests action (Hunting Tigers), and the Spanish title appeals to a subject; however, agency is still there. Interestingly, Rozas' TTs maintain the Basque text as well as the Spanish translation, which is a way to make the source language visible; moreover, the same procedure is used in both TTs, which might be an indicator of the translation mode within the text. The title of the first translation by Rodriguez also maintains the Basque title, and deviate in the Spanish translation. It has to be recalled that this bilingual edition is a partial translation of four short stories, published with didactic purposes by Centro de Lingüística Aplicada Atenea in Madrid. In the second monolingual translation, Rodriguez gives a more literal translation to the title. Finally, Zaldua's Spanish title does not express the first person of the Basque title (*guztion*=we all); that could hardly be done without adding a possessive pronoun in the Spanish translation. The rest provides a literal translation.

As far as chapter or story titles in the TTs are concerned, the great majority tend to follow the Basque names closely. All in all, it can be concluded that there is no significant modification, and they are mostly literal translations. The ones that deviate most from the Basque names are EPA ES1/ES2, as shown in the table below.

Table 8. Chapters titles in EPA

EU	ES1/ES2
Tigrea	El sueño
Tigre nabarra	El sueño del tigre
Tigre nabarraren beltza	El sueño del tigre negro
Hondarreko	Despertar

The element of the dream is added in the translations, since the only subject in the Basque text is the tiger. The last chapter where there is no tiger also changes, from the Basque *hondarreko* [last, final] to the Spanish *despertar* [awakening], which almost suggests the opposite.

Regarding the organization of chapters or stories, it is worth mentioning ARK FR. As mentioned above, not all the chapters of the ST have been collected in the TT. The chapters in both texts are shown in the table below.

Table 9. Chapters in ARK

EU	FR
Kenneth White's preface in Basque	"Ternua" (a poem)
The same preface in French	
"Oriens"	
"Marko Poloren ametsak"	
"Sine Nomine"	
"Iohan Mendabillaren bidaia benturosak"	
"Peregrinatio"	"Peregrinatio" (partial)
"Mare Magnum Fine"	"Mare Magnum Fine" (complete)

In the Basque novel, there is no reference to the translator of White's preface, and it could be thought Arkotxa has translated it into Basque. The French text starts with the poem called "Ternua", which was first published in Basque in the journal *Maiatz* 36 (2002) with the self-translation into French. Therefore, a text missing in the Basque novel is included in the TT. Like "Ternua", "Mare Magnum Fine" consists of poems, and the part of "Peregrinatio" rendered into French is the most lyrical part of this chapter. The French translation is presented and received as a poetry book (it has been called «recueil poétique», Billé 2007), whereas the Basque text is a narrative book. The translation choices made at a macro-textual level condition the presentation of the work (genre classification), as well as its reception.

In Chapter 5, I have illustrated the number of words and sentences of both the STs and TTs. While the number of words has more to do with linguistic structures, the number of sentences is directly related to translation choices. In other words, the difference in number between an ST and a TT could be due to given stylistic choices and the literary tradition of each language. With no study found on the topic, I would hypothesize contemporary literary tradition in Basque language tends to use more short sentences than Spanish or French languages. Besides, punctuation rules and practices also change from one language to another. All this will be reflected in the structure.

As mentioned above, word number in the TTs is higher than that in the STs without exception (leaving aside the partial translations in ARK FR and ROD ES1). In order to find out the reasons for that increment, a one-by-one analysis must be done; since this section aims to provide a general perspective, only the most significant cases will be examined.

The most relevant example is Itxaro Borda's self-translation. She adds and extends many extracts in the French text, and she also adds a whole chapter at the beginning. That will be reflected in the numbers. Regarding the gross amount, the Basque text has 40,077 words, and the French text is almost twice as long, with 73,390 words. This addition of text leads to an increment in the number of sentences too; the program has collected 3262 sentences in the ST, and 4419 in the TT. The table below shows one randomly selected example of addition (874#) among the many others.

Table 10. An example of discursive addition

<i>%100 Basque – BOR EU</i>	<i>100% Basque – BOR FR</i>
Azken urteotan, hiri goraiatuak ez zukeen sosik ekartzen eta hirira orduko edozeinen ametsa baserrira bizitzera joatea zenez, Euskal Herriak moderno itxura ezabatzen zuen kultura alorrean, laborari eta artzainen ikurrak erabiliz, hobetsiz eta kanpoan zein barnean kulturaren gailurtzat joz.	Ni symboliquement, dans l'inconscient collectif nationaliste, ni objectivement puisque celui qui arrivait en ville pour un travail obtenu dans le monde associatif basophone cherchait à tout prix après quelque temps de vie en plein ghetto, à acheter une maison à la campagne, pas trop loin de la ville bien sûr, dans une campagne proche, méticuleusement urbanisée. Ainsi le système culturel basque, qui à dire vrai l'avait toujours refusé, effaçait toute trace de (post)modernisme dans le domaine de la pensée en (sur)utilisant les signes positifs et sains du monde pastoral, en les valorisant de telle sorte que tant à l'intérieur qu'à l'extérieur, on finissait par les considérer comme des traits culturels inévitables et réels - si singuliers de particularisme, soulignerait dans un discours-fleuve n'importe quel ministre de la Culture passant par Bayonne.

Other TTs show a propensity for addition and discursive amplification. For instance, in Iban Zaldua’s text, there is an extract on the teaching program of Basque language and literature, and the TT has a long explanatory passage that is missing in the ST. This could be related to cultural references, as the micro-textual analysis will discuss.

In some TTs, chapter order has been rearranged. One might assume it is easier to modify the order in the case of a short story collection, if there is no connection between them. This is what ROD ES2 does: in the ST, the story entitled “Bellevue” is the fourth one, and then comes “Puntu suspentsiboak” (in the fifth place), whereas in the TT “Bellevue” comes after “Puntos suspensivos”. Similarly, in ELO EU there are several passages called “Lucasen ariketa” and “Mariaren ipuina”, and in most cases, one comes after the other. In the TT, the order is inverted, although it is not done systematically. Changing the order of chapters in a novel seems trickier, as it might involve displacement of references and, therefore, of interpretation. Interestingly, JAI ES changes the sequence of the chapters; the second chapter in the ST becomes the fourth in the TT, with minor modifications. In allograph translation, varying the sequence of chapters is not a common practice, unless the author or publisher requires it.

With regard to the number of sentences, there is a bigger variety. In aligning the texts, the self-translator’s tendencies can be foreseen. Some TTs follow the ST closely. The main example of that similarity at a structural level is the pair of texts by Meabe; even if the TT has more words than the ST, the sentence number is very similar in both texts.

Other TTs deviate more from the STs’ sentence-level structure. For instance, in the case of Elorriaga’s text analysis, I have noted that many times there is a comma or a colon in Basque, whereas the TT uses a period. Consequently, as seen in the table, the program has counted more segments in the TT than in its counterpart, and in the aligning process, the option of adding two boxes has been repeatedly done regarding the Spanish text. The opposite can be seen in a comparison of Rozas’ texts. That is, passages of two or more sentences in the ST have become a single sentence in the two TTs. Thus, in alignment, the exercise has also been different, as in the Spanish text I have divided many boxes in order to align the sentences with the Basque text. As illustrated below, five Basque sentences are rendered in just one in translation, by means of periods instead of commas.

Table 11. Changes at sentence level in ROZ

<i>Negutegia</i> – ROZ EU	<i>Negutegia</i> / <i>Invernario</i> – ROZ ES1/ES2
Egunak goizarekin hasiko ez balira bezala.	Como si los días no empezaran con las mañanas, como si tras la noche no hubiera otro día, nada tiene continuidad, todo es una pausa de cinco años, un entretanto.
Gauen ostean egunik ez balego bezala.	
Ezerk ez du jarraipenik.	
Dena bost urteko eten bat da.	
Bitartean bat.	

One can assume that the rhythm and writing style will change with the modification of the punctuation, particularly if that strategy is used often. As in Rodriguez’s case, there are fewer sentences in Rozas’ TTs than in the ST (the gap is bigger in Rozas’ case). In the table

above, there is just one TT, as in the two Spanish translations this part is identical. All in all, there is almost no difference between the TTs, as will be described when analyzing them at the micro-textual level. This is also the case in Epaltza's two translations regarding sentence number. The difference between the two numbers of sentences in Cano's TTs is a little bigger.

To sum up, it can be concluded that there is no single standard regarding the structural level, based on the author–translators and the texts studied in this dissertation. Moving to the word count, Borda, Jaio and Epaltza add more words in their TTs, whereas Cano and Rodriguez are at the opposite extreme. There is no exact correspondence between the addition of the number of words and that of sentences: for example, with regard to the number of sentences, the works by Borda, Jaio but also Rozas have the greatest difference between the ST and TTs –in BOR FR and JAI ES, the sentence count is higher in the TT than in the ST, whereas in ROZ ES1/ES2 it is lower. The smaller difference between the ST and the TT has been seen in Meabe's pair in terms of both the number of words and sentences.

In the macro-textual analysis, some translation tendencies have been identified. Nevertheless, it is important to bear in mind that these are preliminary conclusions, and therefore, different results may arise with the forthcoming analysis.

6.2. MICRO-TEXTUAL ANALYSIS

After having analyzed the texts from the corpus at the peritextual and structural level, in this chapter the study will focus on the textual level. Textual analysis is necessary in order to identify and describe self-translation tendencies of Basque authors. With that aim, two relevant aspects in theory and practice of translation will be analyzed: cultural references and heterolingualism. In the Basque cultural and sociolinguistic context described in Chapter 3, these two aspects might be pertinent to a comparative and descriptive approach.

First, some of the works on cultural references and heterolingualism and their classifications will be described. Then, the specific items subject to examination and the process of extracting data will be addressed, and the last section involves the translation analysis, where many examples are provided, in order to draw some general conclusions. In both cultural references and heterolingualism, the queries presented are the result of a two-way research – first starting from the STs, and then from the TTs – in order to obtain a broad picture. It should be mentioned that, to the best of my knowledge, this is the first time the translation of heterolingualism and of cultural references has been studied based on a corpus of a similar size.

6.2.1. Analysis of cultural references

The definition given to culture might determine its representations in a text. Therefore, this section will begin with a brief overview of the concept. Since Even-Zohar (1990a) defined

it as a set of relations, tools and functions, i.e., as a polysystem rather than a product, many scholars have based their work on that theory:

The definition of culture proposed here is in terms of a shared mental model or map of the world. This includes Culture – though it is not the main focus. Instead, the main focus here lies in ‘what goes without being said’ and the ‘normal’. This ‘normal’ model of the world is a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour. Each aspect of culture is linked in a system to form a unifying context of culture, which then identifies a person and his or her culture (Katan 1999: 26).

According to David Katan (1999), the concept of culture is based on the models or mental maps shared by a community. It could be thought that this is a mere cognitive activity, but it has to be pointed out that practice and action are the basis of culture. This could be related to translation, which is as mental an activity as it is a material one. So, following Katan (1999), there is a shared perception among the members of a culture regarding the distinguishing characteristics of that culture, and this shared perception will lead to understanding. Edward Said (1993) considers this shared perception of the distinguishing features of a culture, but his conception of culture is more dynamic and inclusive (1993: xii–xiii). He relates culture to identity and nation and proposes the notion of cultural conflict resulting from the interests in cultural dialectics. In the field of translation, the idea of conflict between languages has been further developed in many studies (Molina Martinez 2001). This dissertation will take into account that approach, since power relations between Basque and French/Spanish might determine the translation of cultural references.

It can safely be said that in all theorization on Translation Studies cultural intercourse is addressed. According to Christiane Nord (1997: 34), «translating means comparing cultures». Correlation between translation and culture is visible in Edward Said’s (1993: 217) words:

But the history of all cultures is the history of cultural borrowings. Cultures are not impermeable; just as Western science borrowed from Arabs, they had borrowed from India and Greece. Culture is never just a matter of ownership, of borrowing and lending with absolute debtors and creditors, but rather of appropriations, common experiences, and interdependencies of all kinds among different cultures. This is a universal norm.

Translation itself could be seen as a kind of appropriation. Many definitions of culture point out the relation between culture and language (Steiner 1975; Tylor 1976; Newmark 1988; Said 1993; Mangiron 2006; and Azurmendi 2007). However, a clear distinction cannot be made between the two of them, since many cultural groups could coexist within the same linguistic community (Newmark 1988), as well as groups belonging to different linguistic communities can share a given culture. From a broad conception of the term, a text as a whole is a cultural expression. This chapter will narrow this conception, since specific aspects of culture will be referred to through the analysis of some cultural references and their translation.

Several terms have been used in reference to those cultural representations in a text (refer to Hurtado Albir 2001 and Mangiron 2006 for an extensive classification). Some provide a definition of the concept, whereas others would rather not get involved in such an undertaking. As Javier Franco Aixelá (1996b: 57) claims, in studies on cultural references or sociocultural terms, scholars usually attribute the meaning of the notion to a sort of collective intuition. This lack of definition might pose some risks: «its excessive arbitrariness and, more importantly, its static character, parallel with the idea that there are permanent CSIs [Culture-Specific Items], no matter which pair of cultures is involved and no matter what the textual function (in one text or the other) of the item under study is» (ibid.). Franco Aixelá also highlights the flexibility of the definition, as it is dependent on many components, such as the function of the text and the historical time in which the item is used (Franco Aixelá 1996b: 58).

Ana Fernandez Guerra (2012: 2) says Vlahov and Florin seem to be the first to coin the term *realia* in reference to cultural elements, and it «has now been generalized and is frequently used to refer to objects, customs, habits, and other cultural and material aspects that have an impact in shaping a certain language». Helena Tanqueiro (2002: 104) considers the term *realia* restrictive for the analysis of cultural references in translation, and she instead proposes the concept of *cultural mark*.

Another concept that focuses on translation was proposed by Franco Aixelá (1996b). He defines *culture-specific items* (CSI) as such: «Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text» (Franco Aixelá 1996b: 58). He also points out the flexibility of the term:

This definition leaves the door open for any linguistic item to be a CSI depending not just on itself, but also on its function in the text, as it is perceived in the receiving culture, i.e. insofar as it poses a problem of ideological or cultural opacity, or acceptability, for the average reader or for any agent with power in the target culture. This fact certainly implies a flexibility which is not just avoidable but desirable, if we wish to keep the notion of CSI open to intercultural evolution among linguistic communities. Thus, a third component in the nature of CSI is the course of time and the obvious possibility that objects, habits or values once restricted to one community come to be shared by others (Franco Aixelá 1996b: 58).

It is interesting that he considers “any agent with power” a determinant; not only readers and translators, but also publishers and other agents influence translation choices.⁶⁴ That is why, in speaking about the motivations behind a translation strategy, he uses “translators” – in the plural (Franco Aixelá 1996b: 65).

⁶⁴ Moreover, Franco Aixelá (1996b) highlights the fact that cultural references are the result of a conflict: «in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture» (Franco Aixelá 1996b: 57).

With a similar meaning, cultural references are related to translation by the concept of *cultureme*, used by some functionalist theorists. As Molina Martínez (2001: 77) says, «Vermeer lo define como “un fenómeno social de una cultura X que es entendido como relevante por los miembros de esa cultura, y que comparado con un fenómeno correspondiente de una cultura Y, resulta ser percibido como específico de la cultura X” (Nord 1997: 34)». Nord gives a wider interpretation, as she claims *cultureme* are not only communicative linguistic elements but also attitudes and gestures, e.g., greetings. Lucía Molina Martínez (2001) adds the idea of dynamism to the concept of *cultureme*, which had been previously defined as static. This dynamism is based on two premises: on the first hand, *culturemes* do not exist out of context, since they emerge within a cultural transference between two given cultures; on the other hand, *culturemes* are context-dependent, so a reference could be labeled as *cultureme* in a given context and not in another (Molina Martínez 2001: 90–91).

The same term is used in Virginia Mattioli’s (2014) corpus-based analysis, and she explains the choice in these words:

De hecho esta palabra, así como la han definido los estudiosos, destaca con especial vehemencia la centralidad del factor cultural en la traducción, enfatiza la relación existente entre dos culturas y la comparación de los elementos entre culturas diferentes y finalmente, como subraya Molina Martínez (2001: 91), hace un especial hincapié en el contexto de la traducción ya que los *culturemes* existen solo en relación con su transferencia de una cultura a otra (Mattioli 2014: 29–30).

For all seen above, this study will refer to “*cultureme*” when focusing on translation.⁶⁵ Briefly, these are the values the concept has previously received:

- It highlights the comparison between cultures;
- It meets the power of culture in translation;
- It expresses both linguistic and extralinguistic components;
- It is context-dependent, due to its dynamism and variability.

6.2.1.1. Classification of *culturemes*

There are many studies on cultural references related to their translation problems, as well as several proposals on typology. Some of them are: Nida (1945), Newmark (1988), Mayoral Asensio (1994), Vlachov and Florin (1985), Nord (1997), Katan (1999), Molina Martínez (2001), Mangiron (2006), and Fernandez Guerra (2012). From a general perspective, Nord (1997: 34) says that «everything we observe as being different from our own culture is, for us, specific to the other culture». Drawing attention to the predominance of culture in translation, Nord (1997) says “conflict points” distinguish cultures, since a rigid division between cultures scarcely takes place.

⁶⁵ When speaking in general and not only referring to translation, “cultural references” will be used.

One of the most recent and accurate proposals is made by Mattioli (2014), and was based on previous classifications⁶⁶ in order to apply them to translation analysis. She proposes seven main categories, and provides subcategories and examples. Here I present in English Mattioli's (2014: 33–35) categorization:

1. Geographic and natural culture
 - a. Flora and fauna
 - b. Toponymy and references to specific places
 - c. Ethnical and tribal references
2. Material culture
3. Social, historic and folkloric culture
 - a. References to historical, politic and cultural characters, masterpieces and events of historical importance
 - b. Relatives
 - c. Friendship
 - d. Institutions and social rank
 - e. Day-to-day activities
4. Religious culture
5. Conceptual culture
6. Linguistic culture
 - a. Word games and proverbs
 - b. Formality levels
 - c. Taboos
7. Cultural interferences
 - a. Non-equivalences
 - b. False friends
 - c. Cultural meddling

It appears as if the first six points refer to a source text, whereas the last one directly applies to translation. I would hypothesize that all categories cannot always be found between cultures; for instance, given that at least two cultures coexist and mingle in today's Basque Country,⁶⁷ categories that could be found in the transfer regarding other languages would be empty in the case of Basque–Spanish/French. Therefore, some cultural references will be shared by different linguistic communities. Nevertheless, Mattioli's (2014) classification could function as a theoretical and methodological basis, and it reflects the variety of culturemes.

6.2.1.2. Translation of cultural references

When dealing with the correspondence problems in translation, Nida (1964: 130) warned long ago: «differences between cultures may cause more severe complications for the translator than do differences in language structure». In line with translation scholars from

⁶⁶ Specifically, these are the author's classifications Mattioli (2014) is based on: Nida (1945), Newmark (1988), Mayoral Asensio (1994), Vlahov and Florin (1985), Vermeer (cfr. Nord 1997), Nord (1997), Luque Nadal (1999), Santamaria (2001), Molina Martinez (2001), and Mangiron (2006).

⁶⁷ Basque and Spanish cultures in the Southern Basque Country, and Basque and French cultures in the Northern Basque Country, at least. In bordering villages, Basque, Spanish and French cultures mingle, and in general, cultural references from the Anglophone world (mainly USA) are also numerous.

Leipzig school, and discussing the translation of cultures, Fernandez Guerra (2012: 4) says that «all languages can say (or are capable of saying) the same things; but, as a rule, all of them say it in a different way». This section will discuss what these different ways consist of, from the perspective of translation.

To start with, philosopher Friedrich Schleiermacher states the only option when translating social sciences consists of bringing together the author of the source text and the reader of the target text. For that purpose, he discusses two options in his well-known work *Über die verschiedenen Methoden des Übersetzens* (1813). In the translation by Susan Bernofsky, Schleiermacher (2012: 49) says: «Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him». These options lead to the strategies of foreignization and domestication respectively, introduced for the first time in *Translation Studies* by Lawrence Venuti (1995). In his translation experience from Greek into German, Schleiermacher advocated the first strategy, since he thought German «can most vigorously flourish and develop its own strength only through extensive contact with the foreign» (Schleiermacher 2012: 62). In the theory of translation, that opposition shows the dichotomy between formal equivalence and dynamic equivalence formulated by Nida (1964).

Franco Aixelá (1996b: 54) discusses the two strategies in the following terms:

Thus, faced with the difference implied by the other, with a whole series of cultural signs capable of denying and/or questioning our own way of life, translation provides the receiving society with a wide range of strategies, ranging from conservation (acceptance of the difference by means of the production of the cultural signs in the source text), to naturalization (transformation of the other into a cultural replica). The choice between these strategies will show, among other factors, the degree of tolerance of the receiving society and its own solidity.

In fact, the first two laws of translatability proposed first by Even-Zohar and then revised by Gideon Toury state that translatability is high when the textual traditions involved are parallel and when there has been contact between the two traditions, «understanding the term ‘high’ as the existence in the receiving pole of a repertoire of solutions previously accepted and expected by the target text readers» (Franco Aixelá 1996b: 54–55). In Basque–Spanish and Basque–French combinations, the second “law” would stand, not the first one.

Other studies focus on the reasons that motivate one translation technique or another. From the translator’s perspective, Mangiron (2006: 110) refers to four general attitudes towards culturemes, which would be rendered in translation by different strategies. Franco Aixelá (1996b) also describes the motivations that lie in translation choices, such as canonization, previous translations and textual coherence. Based on the textual analysis of *The Maltese Falcon*, Franco Aixelá (1996b: 76–77) concludes many factors determine translation choices:

This analysis seems to agree with observations made by other translation scholars like Lefevere, Toury or Even-Zohar, who suggest that the central or peripheral position of a work in the receiving corpus is a crucial factor in translation. [...] translation norms are, at least in Spain and in a few other countries, currently very intense and conservative for canonical works, and that the field of common expressions is much more amenable to cultural domestication. In any case, it should be clear by now that it is the receiving pole that decides in each historical period whether, and to what extent, to accept the restrictions that in principle are contained in any source text.

In light of the above, the translation given to a cultureme might depend on or be motivated by the characteristics of the cultural reference itself, the historical context, the relation between source culture and target culture, the function and purpose of the translation, and the foreseen audience of the target text.

Before describing the textual analysis, an accurate use of terminology must be made. Theories within Translation Studies have used several terms in order to describe the choices made in the translation process and propose classifications – e.g., “procedures”, “methods”, “techniques” and “strategies”. According to Fernandez Guerra (2012: 6), «the procedures or strategies that are usually mentioned in academic publications serve both to analyse and catalogue translation equivalence and to improve the acquisition of translation competence». On the one hand, they are used with a dogmatic or prescriptive function, as the phrase “to improve the acquisition of translation competence” suggests; on the other hand, categories could be used for description, to “analyse and catalogue”. This descriptive and comparative dissertation will focus on the second use.

Different terms have been used with the same purpose regarding translation analysis, and it is not beside the point to determine their nuances. To that aim, Amparo Hurtado Albir (2001) distinguishes between translation method, translation strategy, and translation technique. The first one applies to the translation process, and it depends on the context and the aim of the translation (Hurtado Albir 2001: 639). Translation strategy’s use is limited to the procedures that give a solution to a problem in the sense that other disciplines apply the term. Strategies are not easy to identify, since they are often unconscious decisions made in the translation process that cannot be pinpointed in the text (Hurtado Albir 2001: 637). Finally, translation techniques are those functional procedures visible in the target text, used for categorization in comparison to the source text (Hurtado Albir 2001: 642). By a systematic analysis of translation techniques, one will get to speak of strategies and tendencies. In the next section, the contrastive and descriptive analysis will refer to translation techniques to catalogue the procedures at a micro-textual level.

Numerous⁶⁸ studies have proposed general classifications for translation techniques; this section will briefly mention one of the most recent focusing on culturemes. Revising the literature dealing with the main typologies proposed with regard to cultural terms,

⁶⁸ Among others: Nida (1964), Vlachov and Florin (1970), Vazquez Ayora (1977), Newmark (1988), Hewson and Martin (1991), Hervey and Higgings (1992), Vinay and Darbelnet (1995), Franco Aixelá (1996), Hurtado Albir (2001), Molina Martinez (2006), and Mangiron (2006).

Fernandez Guerra (2012: 7–12) presents a classification composed of 15 categories: adaptation, borrowing, calque, compensation, compression, description, equivalence, explicitation, generalization, literal translation, modulation, particularization, substitution, transposition and variation. According to Fernandez Guerra (2012: 22), there are discrepancies: «Some authors [...] criticise the nature of these procedures, indicating that borrowings and calques, for instance, are not really translation procedures, while others (especially adaptation) are beyond the limits of translation». In her definition, adaptation refers to «a SL cultural element that is replaced by another term in the TC. [...] The basic goal of the translator when trying to ‘adapt’ the translation is to have a similar effect on the TL readers, ‘domesticating’, in a way, the cultural terms» (Fernandez Guerra 2012: 7). Leaving adaptation out of the translation techniques would narrow the conception of translation as well as of its descriptive study. In addition, some other terms would be necessary in reference to the result of the domesticating process of a translated text. As I see it, adaptation is a tool in the translation process that any translator has on hand, and its use does not necessarily lead to a product other than a translation. For a descriptive approach, adaptation is a meaningful category, as it is for a comparative study of self-translation. To be more precise, an example of this meaningfulness is the empirical research by Fernandez Guerra (2012: 23): «results show a clear preference for borrowings, descriptions and adaptations».

Within a literary corpus-based study, Mattioli (2014: 52–54) describes previous classifications and presents 13 techniques in order, from the most foreignizing one to the most domesticating technique. Some years earlier, Franco Aixelá (1996b: 61) also presented a structured classification: «The scale, from a lesser to a greater degree of intercultural manipulation, is divided in two major groups separated by their conservative or substitutive nature». As his classification was based on micro-textual analysis, Franco Aixelá (1996b: 64) points out there might be some missing techniques. Although the number of categories and the degree of precision slightly differ, they all show similar classifications.

In the next section, the analysis will focus on some selected culturemes and their translation. For that purpose, translation techniques presented here will be addressed.

6.2.1.3. Object of study: A selection of culturemes

Based on the corpus explained above, the analysis will focus on culturemes expressing geographic culture. Specifically, the translation of toponyms related to the source geography is analyzed, as well as some other derived terms. In order to broaden the perspective, the queries have been made in two directions: first starting from the STs (ST>TT), and then from the TTs (TT>ST).

6.2.1.3.1. Analysis based on the STs

The selection of toponyms is due to the considerable amount I perceived during the reading process of the texts. Since the main objective of this dissertation is to describe self-

translation tendencies from Basque, the analysis of some toponyms could be significant as an object of study. In the list below, the words for conducting the queries are collected. Their English equivalent or definition – within brackets – is taken from the Elhuyar and Morris EU–EN dictionaries.

1. Euskal Herria
[(the) Basque Country]
2. Euskadi / Euzkadi
[(the) Basque Country]
3. Iparralde / Ipar Euskal Herria
[(the) Northern Basque Country]
4. Hegoalde / Hego Euskal Herria
[(the) Southern Basque Country]
5. Nafarroa
[Navarre]
6. EAE / Euskal Autonomia Erkidego
[Basque Autonomous Community]
7. Vasconia / Baskonia
[(the) Vasconian area]
8. Euskaldun / euskaldundu / euskalduntasun / euskaldunki / euskaltzale
[n. Basque speaker, Basque people / v. to become Basque (speaker) / n. Basqueness / adv. in a Basque way / n. fond of Basque language]
9. Euskal
[adj. Basque, referring to language and/or origin]
10. Nazio / nazional
[nation / national]
11. Aberri / abertzale / abertzaletasun
[homeland / patriot / patriotism]
12. Vasc@ / basque / basc@ / basko

Having provided a list as extensive as possible, all the results obtained after making queries with the search engine are not significant for the purposes of this study. It has to be pointed out that the references in 10 and 11 refer to the Basque nation or homeland, and therefore, expressions referring to other nations have been left aside. Regarding the cultureme in 9, classification has often been doubtful, as it is not clear in the text whether the adjective refers to the Basque language or to Basque provenance; both senses have been collected. The last terms in 12 refer to other languages' representations in the same meaning of that in 9.

As could be expected, the listed culturemes do not appear in all the texts; specifically, results correspond to seven of the ten source texts. The other three books are not set in the Basque Country and do not have any Basque character (CAN and ROZ), or there is no any identifiable geographical reference (ELO). Therefore, the results and data in this section

will henceforth apply to the other seven texts –ARK, BOR, EPA, JAI, MEA, ROD, and ZAL.

The figure below illustrates the number of total results of the queries. This means not all the results are significant. In the figure, the text from each query has been shortened, due to reasons of space; however, all queries have been made according to the text and orthographical variants listed above.

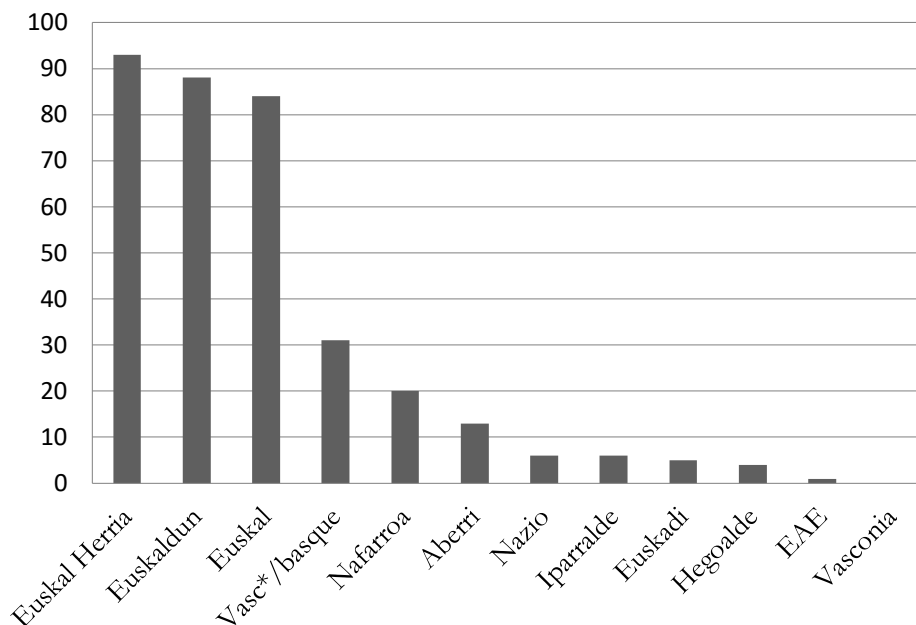


Figure 10. Number of tokens in the STs.

The predominance of three culturemes is clear: the noun 1. *Euskal Herria*, in reference to the territory; the noun 8. *euskaldun* and its variants and derivations (*euskaldundu / euskalduntasun / euskaldunki / euskaltzale*); and the adjective 9. *euskal*, referring to both language and origin. There is no representation of the terms in 7. *Vasconia / Basconia*, and some results of other culturemes are scarce; e.g. EAE (1), Hegoalde (4), and Euskadi (5). Queries have been made without the article and with the different options provided by the search engine,⁶⁹ in order to reduce the margin of error.

Before starting to analyze the results one by one, the high number of the selected culturemes needs to be highlighted. This abundance could be expected in BOR EU and ZAL EU – the main topic of the first novel is Basque identity or Basque feeling, and in the second novel the main character teaches the Basque language and literature abroad. However, it is noteworthy that results were obtained in seven out of the ten texts.

⁶⁹ With the search tool, one can look for the exact word (*exacto*), for a part of a word (*contiene*), for the beginning of a word (*empieza con*) or for the ending of a word (*termina con*). For this purpose, I mainly searched words using “Empieza con” and “Contiene”. That way, when looking for “aberri”, I introduced the root “aber” and searched by “Empieza con”, so variants like “abertzale” showed up. Then I also looked for “abertzale”, in order to make sure the numbers coincided.

Euskal Herria will be analyzed first. As seen in Figure 1, it is the toponym with the most results in the query. However, it is not present in all seven texts, only in four of them: BOR, JAI, ROD and ZAL. In the STs, it usually refers to the geographical space, but in some cases, it is part of the name of an institution or another kind of toponym. These are the exceptions: in BOR, “Euskal Herri Konfederazio” [Confederation of the Basque Country] and “Euskal Herri Kultur Erakunde” [Cultural Association of the Basque Country]; in ZAL, “Euskal Herriko Unibertsitatea” [University of the Basque Country]; and in ROD, “Euskal Herria kalea” [Euskal Herria Street]. The first, second and third examples refer to fictional or nonfictional institutions, and the last one is the name of a street. In the TTs, equivalent terms in Spanish/French have been rendered for both fictional and non-fictional names, and the name of the street has been left in Basque as «calle Euskal Herria» (ROD ES2). That last translation choice is not the most common procedure, as this section will show.

Different options could be seen in the TTs regarding the cultureme *Euskal Herria*, as listed below.

Table 12. Translation of "Euskal Herria"

Code	Cultureme	Total
BOR FR	Pays basque	23
	ce pays	4
	basque	3
	Ø	7
	les Basques	1
JAI ES	Euskadi	1
	Ø	2
	aquí	3
ROD ES1/ES2	Euskal Herria (kalea)	1
	País Vasco	1
	Ø	1
	aquí	1
ZAL ES	País Vasco	34
	Pueblo vasco	1
	Ø	4
	Euskadi, Euskal Herria, Vasconia o como quiera que se denomine el pedazo de tierra del que provengo	1
	vasca	3
	Euskal Herria	2
	Vasconia	3

Some tendencies could be deduced from the table above. In the cases with more representations, that is, BOR FR and ZAL ES, the most frequent technique is equivalence. In BOR FR, the omissions could be due to the deletion of the whole sentence or extract

where the Basque cultureme appeared, or due to the modification of the sentence. Sometimes, substitution takes place, as in the example⁷⁰ below.

Example 2

[BOR EU] 2941#: Egia erran, **Euskal Herriak** eskaintzen zizkidan jantziez salbu, apaindura gutxi neukan lau haizeetara barreiatzeko.

[BOR FR] 2941#: A dire vrai, à part des vêtements achetés au profit de **la langue basque**, je n'avais pas beaucoup de fringues à prêter.

In the ST, the toponym is the subject of the first phrase, whereas in the TT the phrase's syntax changes and the cultureme refers to the language. Elision or omission is a technique seen in all the four texts regarding this cultureme.

The use of the adverb *aquí* is significant; that generalization is the most frequent translation mode in JAI ES, and once is seen in ROD ES2. Even if this adverb expresses proximity, it seems more indeterminate than the Basque term. I would say the omissions in Example 3 also lead to that vagueness, and they open a door to interpretation.

Example 3

[JAI EU] 1457#: Karlosek **Euskal Herritik** alde egin zuenetik ezin du horrelako notiziarik entzun.

[JAI ES] 1457#: Desde que Carlos desapareció no puedo escuchar estas noticias.

[ROD EU] 2021#: Alemaniatik **Euskal Herrira** bueltan zetorren, han hiru urte eta erdi ikasten pasa ondoren.

[ROD ES2] 2021#: Martín volvía de Alemania tras tres años y medio.

As seen in the table above, in some cases BOR FR and ZAL ES have rendered the equivalent of *euskal* (basque/vasca/vasco) where the ST refers to the toponym. In the example below, “The republic of the Basque Country” becomes “The Basque Republic”.

Example 4

[ZAL EU] 1187#: **Euskal Herriko errepublikak** bat egin zuen, 1949an, NATOrekin, eta, 1957an, Europako Elkarte Ekonomikoarekin.

[ZAL ES] 1187#: La **república vasca** se integró en la OTAN en 1949, y en 1957 en la Comunidad Económica Europea.

The translation variety of the cultureme in the TTs is significant. Even in the cases with few results – ROD and JAI –, different translation techniques are used for the same cultureme of the STs. The largest variety is shown in ZAL ES; the main character of the novel makes up a history and culture of the Basque people, and that could be a reason for the high number of occurrences of the term *Euskal Herria* in the ST. However, that does not explain the variety in the TT.

⁷⁰ This English summarized translation does not contain all the examples of the Basque dissertation; in order to make the numbers coincide in both texts, there will be gaps in the numeration.

The name **euskaldun** is the second most frequent term, and representations are shown in more texts –more precisely, in these six texts: BOR, JAI, ROD, ARK, ZAL and EPA. As said before, derived forms are taken into account within this group, such as *euskaldundu*, *euskalduntasun* and *euskaldunki*, as well as *euskaltzale* due to its semantic resemblance. The results obtained after making the queries are shown in the table below.

Table 13. Translation of “euskaldun” and derived forms

ST	Code	T'T	Total
Euskaldun / Eskualdun [adj. or n. Basque speaker, Basque people]	BOR FR	(les) Basque(s)	27
		nous	4
		bascophone	3
		Ø	4
		(les) abertzale	1
	JAI ES	nosotras	1
		nuestro país	1
		amiga	1
	ROD ES1/ES2	vasco(s)	4
		Ø	1
	ARK FR	Ø	7
	EPA ES1/ES2	Ø	4
		vasco	16
		Martín	3
	ZAL ES	vasco/a(s)	15
nuestra tierra		1	
euskaldun		1	
euskaldún		1	
estos-nosotros		1	
vascones		1	
Euskaldundu [v. to become Basque]	BOR FR	basquiser	1
		(me sentir) basque	1
Euskalduntasun / Euskaldun nortasun [n. Basqueness]	BOR FR	Ø	2
		basquitude	1
		identité basque	1
		peuple basque	1
Euskaldunki [adv. in a Basque way]	BOR FR	Ø	1
		basquaise	1
Euskaltzale [n. fond of Basque language]	BOR FR	basquisant	5
		Basque(s)	1
		nationaliste	1
		Ø	1
		(chercheurs) basque(s)	1

In BOR FR, the first letter of (*les*) *Basques* cultureme appears sometimes with a capital letter and at other times with a lower-case letter. Similarly, in some cases *euskaldun* and *basque* have an adjective function, and in others they refer to the inhabitants. It must be said no relation could be made between the writing form (capital–lower case) and its function (noun–adjective). In some cases, BOR FR makes the signified of *euskaldun* explicit, by the use of “bascofone”, for instance. This text is the only one that makes the meaning of *euskaldun* clear in the TT. On the contrary, some other TTs specify the cultureme refers to origin instead of language. In some cases, substitution takes place:

Example 6

[JAI EU] 1596#: Eskerrak **euskaldun** batekin batera dagoela han, esaten zuen zure amak, hain dira tristeak Ingalaterrako neguak.

[JAI ES] 1596#: Tu madre decía: “Menos mal que ha ido con una **amiga**, son tan tristes los inviernos de Inglaterra...”

[BOR EU] 2324#: **Euskaldun** horiek aditza hurrupatzen duten bitartean, guk ricard honi tinkaldi bat eman diezaiogun arraiki.

[BOR FR] 2324#: Tandis que tous ces **pseudo-savants** goûtent à petites gorgées le nectar du verbe basque, allons boire ce Ricard qui nous attend avec une impatience jaune.

In the three results of the search for *euskaldun* in the ST, JAI ES reflects substitution, each time using a different option. Apart from “friend” in Example 6, “nuestro país” and “nosotras” are given in the TT. With all three substitutions, the reference to Basque is lost in these extracts. In BOR FR, a kind of compensation can be seen, as the noun “verbe” takes the adjective *basque*. However, the word in bold chosen for substitution in BOR FR is relevant.

As shown in Table 13, few omissions take place regarding the translation of *euskaldun*. Nevertheless, the case of ARK FR is worth mentioning. In ARK EU, there are 14 results for this cultureme, but as it is a partial translation, only those within the passages translated into French are collected in the table. In some of these seven cases, the deletion affects the whole sentence, and other times the cultureme itself. Avoiding repetition seems to be the main reason for the omission in the cases of EPA ES1/ES2, since the signified is clear in all cases. It has to be recalled that the story is set in the Venezuelan jungle, and Martin, one of the characters, is repeatedly called Euskalduna [the Basque] because of his origin. That stylistic strategy of avoiding repetition is found in all TTs. The reason for the omission in ROD ES1/ES2 is not so clear, and the social representation of Basque disappears – as well as in ARK FR.

Although the frequency of occurrence is higher in BOR EU, more terms are applied in the translation of ZAL EU, with the equivalent *vasco/vasca* being the most used. Taking all culturemes into account, the reason for this variety might be related to identity, or identity conflict. As seen in Table 13, one of the ways the proper name *Euskal Herria* has been rendered in ZAL ES is «Euskadi, Euskal Herria, Vasconia o como quiera que se denomine

el pedazo de tierra del que provengo» (566#). In brief, if “aleman” or “Alemania” [German, Germany] had appeared, there wouldn’t have been so many alternatives in the TTs.⁷¹ The two examples below aim to illustrate this identity crisis.

Example 8

[ROD EU] 464#: Hemen ere latza duk egoera, faxistek inguraturik gaitiztek, eta ez zigutek **euskaldun bizitzen** uzten.

[ROD ES1] 464#: La situación aquí también está jodida, los fascistas nos tienen rodeados, y no nos dejan **ser vascos**.

[ROD ES2] 464#: La situación aquí también está jodida, los fascistas nos tienen rodeados, y no nos dejan **vivir como vascos**.

[ZAL EU] 998#: Erromatarrak ez ziren ausartu euskal lur sakratuan sartzen, eta halakorik egin zutenean –Veleia, Pompaelo edo Oiasso bezalako hiri guztiz indigenetan bizitzeko–, euskaldunen baimenarekin izan zen, eta **haiek –guk– ezarritako baldintzen** pean.

[ZAL ES] 998#: Los romanos apenas se atrevieron a pisar el sagrado suelo vasco, y cuando lo hicieron —para convivir con los antiguos éuscaros en ciudades *plenamente* indígenas como Veleia, Oiasso o Pompaelo—, fue con el permiso expreso y bajo las condiciones impuestas **por estos —es decir, por nosotros—**.

In the first case, ROD ES2 follows the Basque text more closely, and ROD ES1 uses the verb “be” instead of “live”. It has to be recalled that the second text was published by a publisher based in the Basque Country, while the first was released in a bilingual edition by a publisher settled in Madrid. In the second case, both ZAL EU and ZAL ES apply the 3rd person to refer to Basque people, and then they specify by using the 1st person (clearer in the TT). Both examples could be related to identity conflict in terms of what has been stated in Chapter 2.

Regarding culturemes derived from *euskaldun*, queries have shown results only regarding BOR EU. In quantitative terms, they are not representative, but taking them altogether illustrates the wide variety in translation. In the examples below, discursive creation has been used in the TTs.

Example 9

[BOR EU] 2113#: **Euskaldun nortasunak** ilunpe etengabeak zedarritzen du?

[BOR FR] 2113#: La pénombre continue fixe-t-elle **l’identité singulière du peuple basque**?

[BOR EU] 1631#: Aileza euskarak aski luzaz iraun, ikus dezagun, **hautetsi euskaltzale** baten mintzairarekiko politika!

[BOR FR] 1631#: Paradoxalement, les moins intéressés par ce prétexte linguistique semblaient être les **élus nationalistes**, tous obnubilés par la construction nationale en vue de l’indépendance méritée de notre territoire déchiré entre la France et l’Espagne.

⁷¹ Following this hypothesis, I would say that in a German corpus of similar characteristics, there would not be so many results for *Deutsch* and *Deutschland* in the STs.

In the first case, an adjective has been added (*singulière*), and a more general term is used (*nationaliste*) in the second case, where text missing in the ST completes the sentence. As seen in Table 13, in four cases the cultureme of the ST is deleted in BOR FR. Analysing the whole sentence and not just the cultureme in each case, one realizes some omissions are due to a different formulation of the sentence.

The third cultureme in number is the adjective **euskal**, meaning Basque. In some cases, it is hard to identify whether it refers to language or to origin.⁷² As in the case of *Euskal Herria*, results are shown in four texts: BOR, ZAL, MEA and ARK. The table below shows the results of the queries.

Table 14. Translation of “Euskal” adjective

ST	Code	TT	Total
Euskal [Basque, in reference to origin]	BOR FR	basque	13
		cette (nation)	1
		notre (identité naturelle)	1
		∅	4
	ZAL ES	vasca/o	21
		País Vasco	3
		nuestra	2
	MEA ES	euskal	1
	ARK FR	∅	2
	Euskal [Basque, in reference to language]	BOR FR	basque
∅			4
bascofphone			1
ZAL ES		∅	4
		vasca/o	12
		euskera	2
		vascuence	1
		nuestra(s)	1
MEA ES		vasca	1

As with the previous culturemes, there are many words and syntagms for just one form in the ST, although the most frequently used are the equivalents *basque* and *vasca/vasco*. As happened before, not all the results in ARK EU are shown in Table 14, due to the partial translation. It is worth mentioning that only two of the five results are within the parts

⁷² In these cases, linguistic material in the surrounding text has been used to classify the cultureme in one of the two groups. For instance, the text in ZAL EU 1332# says «Errioxako **Euskal** Probintzia Autonomo», and in the Spanish translation the Basque component disappears, «Provincia Autónoma de La Rioja». The adjective in the ST could refer both to origin or language, and ZAL ES does not make it clear. However, as it relates to a fictional geographical space, I conclude “Euskal” there has a territorial function.

translated, and these two have been deleted in the TT. Because of the content of the books, most results belong to ZAL and BOR, as expected.

One might think that the name modified by the adjective could be the reason for choosing other forms rather than the equivalents *basque* and *vasca/vasco*. With regard to those cases where the adjective refers to origin, we can see the name is not a motivation for the translation of the adjective. The examples below serve to illustrate that.

Example 11

[BOR EU] 2167#: Euskalduntasuna ederki gerizatzen duen Gasnarik eta artzainik gabe eraiki nahi ahal duzu etzidamuko lurraldeak oro mistika berdinen ardatzean bilduko dituen **euskal nazioa**?

[BOR FR] 2167#: Veux-tu participer à la construction de la future **nation basque** qui englobera toutes les provinces actuelles autour d'une même mystique, sans berger et sans fromage qui assure si bien l'identité basque ?

[BOR EU] 2168#: Zertarako ez dugu jagoitik gasnaren azaletan mintzatuz preseski **euskal nazio** horren forma juridikoaz hitz egiten?

[BOR FR] 2168#: Pourquoi ne pas discuter d'ores et déjà de la forme juridique de **cette nation** en gestation ?

[BOR EU] 2741#: **Euskal nazio** bat duinki eraikitzea lortuko dugunean klase borrokaz axolatuko gara;

[BOR FR] 2741#: Nous nous occuperons de la lutte des classes quand nous aurons mis en place **une nation digne de ce nom** ;

[ZAL EU] 171#: Orduz geroztik, nola ez, Mark Kurlanskyren liburua irakurri zuen, baita Knörrek bidali zizkion zenbait gauza ere, eta biziki zaletu zen **euskal kontuekin**.

[ZAL ES] 171#: Se llama Seth Anderson y, por lo que cuenta —algo sabía yo de antemano—, conoció a Knörr en un congreso sobre toponimia: lo que le contó allí sobre los vascos, por lo visto, fascinó al estadounidense, y después se leyó el obligado *The Basque History of the World* de Mark Kurlansky junto a unas cuantas cosas más que le envió Knörr, de manera que terminó aficionándose al **tema vasco**.

[ZAL EU] 186#: Bera ere, **euskal kontuekiko** interesa piztu zitzaionean, saiatu zela euskaldunen arrastoak topatzen bertan, baina, Boisetik 1960ko hamarkadan hara joandako bikote bat izan ezik, ez zuela inor aurkitu —erretreta hartzean itzuli ziren, gainera, Idahora—, eta, ondorioz, ezin izan zuela euskararen eta euskaldunen inguruko talderik sortu Anchoragen, bere intentzioa hori izan zen arren —penaz esaten dit hori bere mezuan—.

[ZAL ES] 186#: Cuando empezó a interesarse por el **País Vasco** intentó encontrar vascos por aquellos parajes, pero aparte de una pareja de Boise que, por lo visto, emigró allí en los años sesenta —y regresó a Indiana en cuanto se jubiló—, no dio con la pista de nadie más y, por consiguiente, no pudo fundar ninguna asociación vasca en Anchorage, como era su intención —lo que, añade en su mensaje, es «una verdadera pena»—.

[ZAL EU] 493#: Egia da urruntze hori ez dela osoa izango, eskoletan **euskal kontuez** aritu beharko baitut, baina hori ez zitzaidan –eta ez zait– bide-sari garestiegia iruditzen:

[ZAL ES] 493#: No me resultará fácil aislarme de **lo vasco** durante mi estancia, dado que en las clases, inevitablemente, tendré que tratar de la materia, pero no es un peaje tan caro,

In these examples, three forms are provided in the TTs for the same Basque words – literally, “Basque nation” in BOR EU and “Basque matter” in ZAL EU. That is not the case for all names modified by the adjective *euskal*; however, it is an indicator of the variety. In BOR FR (2741#), compensation may be the technique employed, as the Basque text says “duinki eraikitzeko” [to build with dignity]. Nevertheless, the phrase changes from “worthy building of a Basque nation” to “building a nation worthy of that name”. It could also be thought that in BOR FR (2168#), which comes after the first reference in the text, the reason for the demonstrative is to avoid repetition. It has already been pointed out that avoiding repetition seems to be a motivation in self-translation from Basque. In fact, in BOR EU there is no such effort made, as *euskal* is repeated.

There are some cases where instead of the adjective, the first-person plural possessive pronoun is used in the TTs, in both BOR FR («notre identité naturelle», 2287#) and ZAL ES («nuestra primitiva sociedad», 729#). There is just one case of conservation of *euskal* referring to origin, illustrated below.

Example 13

[MEA EU] 690#: **Euskal geishak** polito atonduta izaten zuen mahaia:

[MEA ES] 690#: La **euskal geisha** acondicionaba la mesa con gusto:

This choice is coherent with the author’s translation tendencies regarding that text. The Spanish self-translation presents the words left in Basque in a glossary at the end of the book (Arrula-Ruiz 2017). It has to be mentioned that the reader of the ST would also notice a foreignization effect by the [sh] combination in Example 13.

Finally, in some cases omission of Basque referring to origin could be identified. As said before regarding previous culturemes, in ARK FR’s case this omission is systematic. It seems the author tends to delete the culturemes discussed up to this point. Even so, the Basque taste has not completely vanished, since references to Basque toponyms in the territory of Newfoundland are also numerous in the self-translation.

It is easier to identify the cases in which the adjective *euskal* refers to language. The modified noun also helps in that interpretation (for instance, “poetry”, “language”, and “literature”). Even so, results show there is not just one way to translate it, with the equivalents *basque* and *vasca/vasco* being the most frequently used. Omission is seen in eight cases; two are shown below.

Example 16

[BOR EU] 498#: Euskaltzaindia, Euskaltzaleen Biltzarra, Euskararen Kontseilua, Euskal Konfederazioa, Euskara Zerbitzuak, denak oro bildu ziren Balantsunek merezi zuen **Euskal ekitaldi** erraldoiaren euskaldunki antolatzeko, noizbehinka euskaraz, partehartzailearen arabera.

[BOR FR] 498#: L'académie basque, l'assemblée des basquistants, le conseil de la langue basque, la confédération des associations basques, les services de la langue basque s'associent, quelques-uns parlant encore le basque, pour offrir à Balantsun une grande **fête commémorative** digne d'un talent artistique irremplaçable et irremplacé depuis sa mort.

[ZAL EU] 843#: Zuberoako pastoralak Molièreren komediekin parekatu ditut, hala publikoan sortzen zuten zaletasunean nola umore eta dinamismoan –jakingo balute!–, eta, Axular bigarren mailako sermolaritzat jo ondoren –eta hala litzateke zinez, **garaiko euskal literaturan** horren autore gutxi egongo ez balira–, zenbait **euskal idazle** berri asmatu ditut XVII. menderako, eleberri pikareskoaren arloan batik bat, poesia kultua alde batera utzi gabe noski:

[ZAL ES] 843#: He comparado las pastorales suletinas con las comedias de Molière, tanto en lo que se refiere a las pasiones que levantaban entre su público como a su humor y agilidad —¡si supieran mis alumnos lo aburridos que pueden llegar a resultar esa especie de autos sacramentales, fósiles convertidos hace años en una atracción meramente turística!—, y después de calificar a Axular, en vez de cumbre de **nuestras letras clásicas**, como autor de sermones de segunda fila —lo que sería en realidad, si no anduviéramos tan escasos de autores en su época—, me he inventado unos cuantos **escritores** para el siglo XVII, sobre todo en el género de la novela picaresca, sin dejar a un lado la poesía culta:

In BOR EU, the repetition of the adjective *euskal* and its derived forms make the extract comical and ironic. In the translation, there is no representation for *euskal* and *euskaldunki*, possibly due to the stylistic choice to avoid repetition. ZAL ES employs the possessive pronoun in reference to Basque literature and ellipsis for «euskal idazle» [Basque writer], which could be interpreted as an attempt to avoid repetition. Note that there is also a text addition in Zaldúa's TT.

Finally, as the number of the **other culturemes** is not high, they will be described together. The table below shows the quantitative and qualitative results of the queries. In the interest of a thorough search, queries on graphical variants and derived forms have also been made.

Table 15. Translation of other culturemes

ST	Code	TT	Total
Euskadi / Euzkadi [Basque Country]	BOR ES	Pays basque	1
	ZAL ES	Euskadi	2
		Euzkadi	1
	MEA ES	Euskadi	1
Iparralde [Northern Basque]	BOR FR	(du) Nord	1
		∅	1

Country]		Pays basque Nord	2
	ZAL ES	País Vasco continental	1
Hegoalde [Southern Basque Country]	BOR FR	Pays basque Sud	1
		(du) Sud	2
Nafarroa [Navarre]	BOR FR	Nafarroa (Oinez)	1
		Navarre	4
	ROD ES1/ES2	Nafarroa (Oinez)	1
		Navarra	1
	ZAL ES	navarro	1
		Navarra	8
		∅	2
Euskal Herria	1		
Euskal Erkidego Autonomo [Basque Autonomous Community]	ZAL ES	Comunidad Autónoma Vasca	1
Nazio(nal) [Nation(al)]	BOR FR	nation	3
		national	1
	ZAL ES	nacional	1
		pueblo	1
Aberri / abertzale(tasun) [Homeland / patriot(ism)]	ZAL ES	patria	3
		nacionalismo (vasco)	2
	BOR FR	nationaliste	2
		abertzale	4
		∅	1
	ROD ES1/ES2	abertzale	1
Vasca, vasco / basque	BOR FR	vasconum (limes)	1
		basque	11
		euskara	1
	ARK FR	Vasconum (Primitiae)	1
		Basques	2
		∅	1
	ZAL ES	vasca	1
		Basque	4
	JAI ES	(en) vasco	1
	ROD ES1/ES2	vasco	1
		(El Diario) Vasco	3
		(País) Vasco	1
		Basque (Country)	1
EPA ES1/ES2	(Pesquerías) Vascas (del Caribe)	3	

The number of results for *nazio* and *aberrri* is higher than that shown in the table above; however, only the cases referring to Basque nation and homeland have been collected. For instance, in CAN EU there are two representations of *aberrri*, and in both cases, the Spanish translation is *patria*. Because they refer to other homelands, these cases are not reflected in the table. It would have been interesting to compare the translation given to the same word referring to different homelands; for example, in CAN ES, the translation of “nation” referring to the Basque homeland could be compared to that of the German homeland – if used. In the case of *Iparralde* and *Hegoalde*, the whole names *Ipar* and *Hego Euskal Herria* have also been searched for in the corpus, but these names did not appear. Likewise, there were no results for the acronym (EAE) from Basque Autonomous Community. One could think that is odd, given that some terms are very frequent. Queries have been made with another spelling in the case of the last references, such as *basko* and *basco/a*, but no results came back.

As seen in Table 15 the variety is smaller than that of previous culturemes. Yet, different ways of rendering the same form and omissions are present regarding most culturemes. Terms referring to Basque Country’s communities and administrative territories are scarce, with Navarre being the most used. Moreover, it has to be mentioned that some culturemes of this group are part of a proper name, such as Nafarroa Oinez (ROD, BOR), Euskadi Saria (MEA), and Euskadi Ta Askatasuna (ZAL). The translation of these proper names usually reveals a conservative tendency, with some exceptions; e.g. BOR FR makes use of explicitation when referring to «Jeanne D’Albret, reine de Navarre» (1848#), where the Basque text says «Nafarroako Joana Albret» [Joana Albret of Navarre]. One could assume the potential target readership motivates the translation technique in this case.

Although the small number of representations does not allow us to speak of tendencies, some cases are worth mentioning. In the two cases below, for instance, the TTs follow the ST and conserve the adjective *abertzale*.

Example 19

[BOR EU] 2727#: alabaina, denek Joanes deitzen genuen Mandrun **abertzale** buruarekin istripuz hitz egin nuen eta emazteok, politika libidoarekin bideratzen genuela errepikatu zidalarik, gaitzeko errabiak hartu ninduen.

[BOR FR] 2727#: J’avais rencontré par hasard Joanes Mandrun, le responsable en chef d’un **mouvement abertzale** que la décence ne me permet point de nommer. J’avais eu envie de lui casser la gueule, faute de lui donner ma voix, quand il déclara avec aplomb que nous femmes, nous faisons de la politique avec notre détestable libido. En Pays basque en effet, une libido sans commando était plus ou moins démagogique.

[ROD EU] 1534#: Politikaz mintzatu ziren autobusean, Euskal Herriko **mugimendu abertzalea** sendotu beharraz, gobernuen jarrera zekenaz, arteaz eta Guggenheimaren izaera inposatuaz, San Cristobalen europartasunaz eta bertaratutako sasi-hippien aurpegibikotasunaz, gai batetik bestera tximinoak adarrez adar bezala igaroz.

[ROD ES1] 1534#: Hablaron de política en el autobús, de la necesidad de fortalecer el **movimiento abertzale** en el País Vasco, de la mezquindad de los gobiernos, del carácter impuesto del Guggenheim, de lo europeo que era San Cristóbal y del doble rasero de los hippies que vivían allí, pasando de un tema a otro como monos de rama en rama.

[ROD ES2] 1534#: Hablaron de política, de la necesidad de reanimar el **movimiento abertzale** en el País Vasco, de la mezquindad de los gobiernos, del carácter impuesto del Guggenheim, de lo europeo que era San Cristóbal y del doble rasero de los hippies que vivían allí, pasando de un tema a otro como dos monos de rama en rama.

Beyond the translation of the cultureme, discursive addition is also applied in both cases, and differences can be seen when comparing the beginning of the two translations by Rodríguez.

Concerning *vasca/vasco* and *basque*, many results in the STs are part of a proper name, such as *El Diario Vasco* (ROD), *Pesquerías Vascas del Caribe* (EPA) and *A Basque History of the World* (ZAL). As stated before, these are rendered the same in the TTs. In Example 20, the forms in the STs and in the TTs are (almost) the same; yet, the effect is not.

Example 20

[BOR EU] 39#: normalean, irakurle, zuhaurk frogatu ahal izan duzunez, **basque** hitzaren ahoskatzeak bi ondorio baditu:

[BOR FR] 39#: ami lecteur, tu as dû te rendre compte que parler des **Basques** engendrait des réactions contradictoires et dans un sens, complémentaires :

[JAI EU] 1622#: Luisa berba eta berba ari dela azaldu die Pili igogailuan, baina ez duela ezer ulertzen, **en vasco** hitz egiten ari delako.

[JAI ES] 1622#: En el ascensor, Pili nos explica que mi madre habla y habla, pero que ella no entiende nada de lo que dice porque habla **en vasco**.

In BOR EU the word *basque* has a metalinguistic value, and it takes another function in the TT. In JAI EU, another language is present in the ST, but there is no heterolingual representation in the TT. Moreover, in the Basque text the reader receives the character's voice by the Spanish reference – it is explicitly said Pili doesn't understand Basque –, whereas in the self-translation the only voice is that of the narrator. The next section on heterolingualism will address some other cases regarding *vasco/vasca* and *basque*.

To sum up, in the search based on STs, the analysis shows a high number of toponyms and semantically related words belonging to geographical culture – with a clear predominance of *Euskal Herria*, *euskaldun* and *euskal*. That abundance might be due to the Basque-related content of two stories (BOR and ZAL), as well as to identity conflicts and the non-standardized source context. As a way to illustrate this, a query regarding the word *euskal* in the STs shows 292 occurrences (where references to *Euskal Herria*, *euskaldun* and *euskal* are collected). In the self-translated texts, that gross amount is even larger. By a query in the TTs of the equivalent forms *basque* and *vasc**, one gets 399 results (*basque* 204; *vasc**, 195). As stated before, because the corpus only contains two French TTs, what is more

significant is that there are more results shown in French than in Spanish – mostly because of BOR FR.

As the quantitative analysis shows, most geographical culturemes in Basque have more than one form in translation, even within the same TT. This variety is significant. In quantitative terms, the most adopted technique is equivalence. However, in some cases the reference to Basque is blurred or neutralized by the use of possessive pronouns and demonstratives in translation, as a substitute for the more precise noun/adjective. In other cases, the cultureme is omitted. The provided examples illustrate that JAI ES, ZAL ES and ROD ES1/ES2 go for more indeterminate forms, and ARK FR opts for a systematic deletion regarding the terms of this search (nevertheless, Newfoundland's place names of Basque origin in the TT follow the ST closely). This qualitative analysis also shows a willingness to avoid repetition in translation, as seen in EPA ES1/ES2 and ZAL ES; in most of these last two cases, deletion is a stylistic choice, as the signified is made clear by the use of an ellipsis.

In the next section, the analysis will focus on the TTs, in order to provide a detailed overview.

6.2.1.3.2. Analysis based on the TTs

Given that the added extracts in the TTs could offer some meaningful data, queries were also conducted starting from the TTs, using the same methodology. As a consequence, a distinction unperceived in the STs became visible: in BOR EU, the most common form is *Euskal Herri*; however, by searching for *pays* in the TT, *Heskual Herri* and *Eskual Herri* also came up. The same thing could be said about the results for *basque*, where the grammatically incorrect word *heskualdun* is also among the results. They are not quantitatively significant, but without making the queries in TT>ST direction, they would go unnoticed.

The references below correspond to the queries, in both Spanish and French.

1. País / Pays
2. Vasconia / vascones
3. Vasca, vasco / Basque
4. Vascuence / vascoparlante / basquisant / bascophone
5. Nación / Nation / nacional(ista) / national(iste) / nacionalismo / nationalisme
6. Euskal

As done before, semantically related and derived forms of the words in the list are also taken into account; for instance, when looking for the adjective *euskal*, resulting forms such

as *Euskal Herria*, *enskaldun* and *enskaltegi* have been included.⁷³ This section will only discuss new data, so results described in the previous section will be addressed only in quantitative terms. The figure below shows the numbers to provide a general picture. The dark side of each column refers to the Spanish texts, and the light one to the French texts.

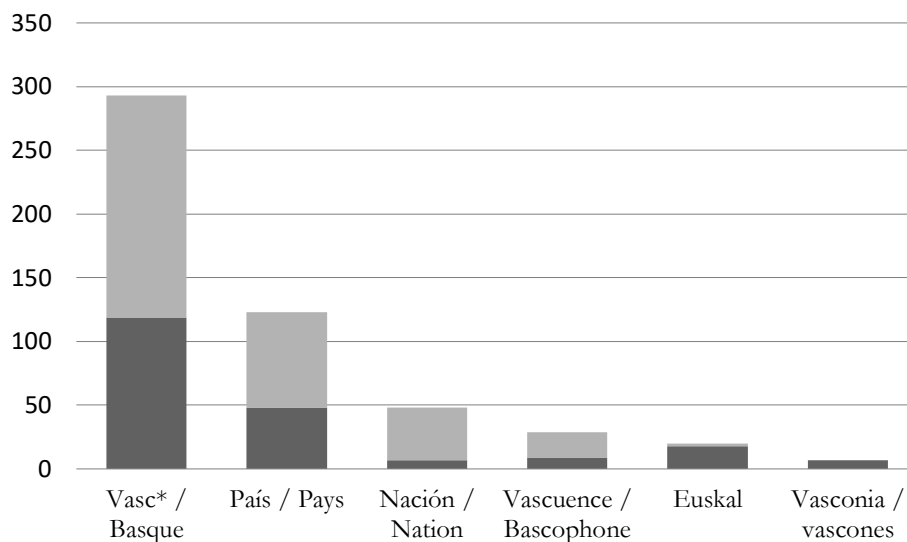


Figure 11. Number of tokens in the TTs.

A first look shows the total amount is larger regarding French texts, even though the corpus only contains two French texts, as compared to the 12 Spanish texts (8 titles). The second and sixth culturemes are exceptions; results for *Vasconia/vascones* only show in Spanish texts (7 results, all in ZAL ES), and only two *euskal* belong to French texts (in BOR FR). It has to be mentioned that results for *Pays Basque* and *País Vasco* are collected within the 1st group, which says *Pays / País*, so in the fourth they are left out. That strengthens the predominance of *vasc* / basque*. Only the most significant cases are described below.

The query for **país/pays** shows occurrences in six texts: EPA, BOR, ZAL, ROD, JAI and ARK. Most of them correspond to the culturemes *País Vasco* and *Pays basque*, but some are used together with a possessive or demonstrative, such as in the cases below.

Example 21

[ZAL ES] 1132#: Quizá esté deseando volver a **su país**, después de todos estos meses aquí...

[ZAL EU] 1132#: **Zure herrialdera** itzultzeko eta bertan geratzeko gogoz ibiliko zara, agian...

[BOR FR] 359#: Les politiciens, dont les patriotes maintenant, mettaient l'accent tonique sur la nécessité d'un développement global, globuleux et globalisant pour

⁷³ See the appendix (*Eranskina*) in the full Basque version of this dissertation to have an idea of how many different terms have been used.

ce pays qu'ils appelaient Euskal Herria, en prononçant le H à la dernière mode et en avalant des pâtisseries délicatement crousti-fondantes :

[BOR EU] 359#: Politikariek, gureek barne, H delakoa azken modan ahoskatuz, **Herriarentzat** jagoitik garapen globala eta globalizantearen premia proposatzen zuten, petits foursez asetzen segituz bistan dena:

With regard to BOR FR, results show that many nouns in Basque have been translated by the construction possessive / demonstrative + *pays*; for instance, *lur*, *herri*, *lurralde*, *estatu* and *lurmutur*⁷⁴ in BOR EU have been rendered as “ce/un/notre/le pays” in the TT. This is not the most frequent way of translating it; however, it is meaningful when social categories and representations change with the lexical choice, as seen below.

Example 22

[BOR FR] 1389#: **Dans notre pays**, disait-il d'une voie grise, six millions de personnes vivent avec quatre cent cinquante euros par mois, autant avec moins encore, et la majorité avec un salaire de smicard.

[BOR EU] 1389#: **Auzo estatuan** adibidez, sei milioi izaki hilabetean hiru mila liberarekin bizi zen, beste hainbeste oraino gutxiagorekin eta gehiengoa, SMICaren heinean.

In BOR EU, *auzo estatu* [literally, “neighbour state”] refers to a nearby space to which the narrator does not belong, whereas in BOR FR, the narrator positions within that space by the use of the possessive pronoun. Chantal Gagnon’s (2006) pronominalization can be recalled here; according to her research, through changes in pronominal features, positioning is used either to avoid sensitive issues or to create solidarity: «There is a strong connection between personal identity (in terms of inclusion or exclusion from a group) and pronominal choice in political discourse» (Gagnon 2006: 212). However, it cannot be said that every time BOR FR employs a pronoun the same effect takes place. In fact, it has been shown that pronouns also function as being more indefinite, which serves to detach from and, as Gagnon (2006) mentions, to avoid delicate issues. In the example above, the enunciation place (Tymoczko 2003) changes: in the French text, the Basque space is considered within that “neighbour state”. Another social representation emerges: what was considered as national becomes regional. As I see it, this example indicates identity is in continuous reconstruction, since borders and belongings are created while (re)writing in a language. This could be catalogued as adaptation by means of domestication. This change in social categorization could be claimed regarding some other examples in BOR FR, but there are not enough cases to define a pattern.

Considering the quantitative analysis, additions of culturemes were expected in the TTs. These additions could occur as the cultureme itself or as a whole passage of which the cultureme is a part. Among those where the addition goes beyond the lexical level, the example below is worth considering.

⁷⁴ According to the Elhuyar dictionary, “land”, “country, people”, “territory”, “state”, and “cape”.

Example 23

[EPA ES1] 1259#: Nos la hicieron en octubre de 1939, pocos días antes de embarcarme. **Es Larresoro, en el País Vasco Francés. Una pequeña traición ideológica en favor de la comprensión geográfica.** No se daba cuenta de esos momentos de que toda esa serie de nombres, datos y fechas que venía recitando decían bien poco a un Francisco para el que la Boca Grande del Orinoco era el límite del mundo y el tiempo una sucesión de estíos y avenidas. El indio escuchaba.

[EPA ES2] 1259#: **Es Larresoro.** Nos la hicieron en octubre de 1939, pocos días antes de embarcarme en Burdeos. No se daba cuenta en esos momentos de que toda esa serie de nombres, datos y fechas que venía recitando decían bien poco a un Francisco para el que la Boca Grande del Orinoco era el límite del mundo y el tiempo una sucesión de estíos y avenidas. El indio escuchaba.

[EPA EU] 1259#: Bordelen itsasontzia hartzeko bezperetan egin zigutean, **Larresoron**, 1939ko urrian —ez zen konturatu izen horiek guztiz arrotzak izango zirela Franciscorentzat, baina hainbeste izen arrotz aitatu zizkion hain denbora laburrean!

In EPA EU, there is no specification when presenting the village of Larresoro. In the first self-translation, a specification is given as well as the justification for doing so. The voice of the translator emerges in the text to explain the ideological choice. Lastly, in the second self-translation, there is neither specification nor explanation. One could conclude this translation choice is motivated by a preconception of the target readership, since the first translation was released by Xordica, a publisher from Zaragoza, and some years later it was published by Pamiela, based in Navarre.

In ZAL ES, *País Vasco Francés* is added once (616#); in this case, unlike in the previous example, the Spanish translation adds three pages to the story. The extension is more meaningful for the general approach of self-translation than from the perspective of the culturemes' translation.

The forms **vasca, vasco/basque** with an adjective or noun function are the most frequent culturemes. For the first time, results refer to all the seven texts taken in consideration for this section, i.e., EPA, ZAL, MEA, BOR, ARK, ROD and JAI. As pointed out in regard to the *euskal* equivalent in the analysis from the STs, in the case of “vasco, vasca/basque” as adjectives, it is not always easy to determine whether it refers to the language or to the origin. In most of the cases, their ST says “euskal”, but there are also some *euskaldun*, *euskara(z)ko* and *Euskal Herri*. A few cases of possessives and personal pronouns in the STs are rendered by the equivalents of *euskal* in the TTs.

The number of *vasc*/basque* added in the TTs is significant, as in many cases there is no trace of any semantically related word in the ST. This difference is measurable, since the number of *vasc*/basque* is almost three times bigger in the TTs than the number of *euskal* in the STs. This does not mean that it can be concluded that all of them are the result of a discursive creation, since compensation and specification also take place. Most of the additions refer to BOR FR; for instance, results show 27 *basque* (referring to language) and 12 *national(e)*, missing in the Basque text.

Before finishing with this section, the results for **euskal** will be briefly mentioned. Regarding the French TTs, it has only been used twice, both in BOR FR. They refer to the proper names *Euskal Herria* and *Eskualzaleen Biltzarra*, as well as in BOR EU. In the Spanish TTs, more results refer to *euskal*. For instance, *euskaltegi* [school of Basque language for adults] appears six times in JAI ES, and five times in JAI EU, where it is referred to by ellipsis once. In ROD ES2, *euskaltegi* appears once. Both Spanish texts were published in the Basque Country, which could be the reason for the conservation. In the following section on heterolingualism, cases like these will be addressed.

The qualitative analysis of the other culturemes does not provide any information that has not been previously discussed.

In conclusion, this analysis from the TTs has completed the description made based on the STs. Results have shown no contradictions, and the use of equivalent culturemes is the most frequent technique in self-translation. However, addition also has to be mentioned, above all in BOR FR and ZAL ES. A willingness to adaptation has been rendered explicit in the cases of BOR FR and EPA ES1, as seen in Examples 22 and 23.

The quantitative study of the culturemes has shown a large variety of forms in the TTs for the translation of most Basque culturemes. Two reasons have been suggested: a stylistic choice in order to avoid repetition in the TT, and a more ideological choice related to identity and nonstandardized geographical and linguistic context. This can be seen by the use of substitution or generalization, since in some cases the references to Basque have been blurred and neutralized in the TTs. In terms of proper names (e.g. institutions), a tendency to conserve them in the TTs has been observed.

In the next section, the analysis will focus on heterolingualism, in order to determine whether the tendencies displayed regarding culturemes are reinforced. Ultimately, based on all that has been said before, I will draw some conclusions on literary self-translation behavior.

6.2.2. Analysis of heterolingualism

« Le pouvoir des textes hétérolingues consiste à nous faire sortir du bocal de “la langue”, dans lequel nous avons tendance à évoluer à la manière d’un poisson rouge persuadé de vivre dans un milieu naturel. »

Myriam Suchet (2014: 277)

Before looking at the translation of heterolingual texts in our corpus, this section will describe previous studies on heterolingualism. Multilingual texts and their study have become normal in the sense of usual, due to many reasons: «Whether this is due to Deleuze’s and Guattari’s work on the ‘deterritorializing’ powers of language, or Bakhtin’s

forceful critique of ‘monologic’ and ‘monoglossic’ tendencies in Western thought, or the ‘hybrid’ character of postcolonial texts and cultures, or all of the above, the times they are indeed a-changin’» (Delabastita and Grutman 2005: 11). Nowadays, speaking about multilingualism hardly surprises anyone. As Myriam Suchet (2014: 272) says, «le mythe du monolinguisme et celui de l’unicité du sujet parlant sont donc corrélés ».

As a consequence of globalization, vast migration and the proliferation of communication networks, there are more and more multilingual societies and individuals, which have a direct impact on literature. Heterolingualism has often been related to multilingual writing, and has been taken as a synonym for heteroglossia. However, some remarks on terminology have to be made. In order to avoid the terms of “diglossia” and “bilingualism”, Rainier Grutman introduced heterolingualism for the first time in his doctoral dissertation (*Des langues qui résonnent. L’hétérolinguisme au XIX^{ème} siècle québécois*, 1997). According to Grutman, the other two terms have political connotations in Quebec, and they refer to society or individuals. That is why he proposes “heterolingualism” as being specific to literary representation.

Some years earlier, Mikhail Bakhtin (1981) uses “heteroglossia” in reference to the social diversity of speech styles within one and the same language. For Bakhtin, many languages coexist in a literary work: «Every language in a novel is a point of view, a socio-ideological conceptual system of real social groups» (Bakhtin 1994: 113). Therefore, artistic use of plural languages is what defines the significance of the novel. In addition, that language «must be a concrete, socially embodied point of view, not an abstract, purely semantic position» (ibid.). Bakhtin refers to *language* as speeches or discourses interacting within a single cultural system, understanding heteroglossia as the internal stratification of any language. As Grutman (2006: 19) points out, «those “social voices”, as Bakhtin (1981: 263) calls them, need not, however, and most often *do* not correspond to actual languages».

The term “bilingual writing” has had several conceptions. Authors who translate their work have often been called “multilingual/bilingual writers”, and consequently, they do multilingual/bilingual writing. This term has been used as a substitute for “self-translation”, and it could also refer to heterolingual texts and bilingual or multilingual editions. Considering other terms inaccurate, “heterolingualism” and “heterolingual text” will be used to designate the concept and the product, following Grutman’s approach (1997).

6.2.2.1. Some proposals on heterolingualism

In Grutman’s (1997: 37) words, heterolingualism refers to «la présence *dans un texte* d’idiomes étrangers, sous quelque forme que ce soit, aussi bien que de variétés (sociales, régionales ou chronologiques) de la langue principale». In italics, he underlines the object of study, without specifying whether the text should be written or oral. Then, he refers to foreign languages (*idiomes étrangers*), and for the purposes of this dissertation I would rather speak of “other languages” in reference to representations that do not correspond with the main language of the text. Finally, Grutman’s definition points out that those other

languages⁷⁵ could be of many sorts, taking into consideration dialects and as well as old varieties.

Even today, translation is mostly defined as the transfer from one language (a monolingual source text) to another language (monolingual target text), either explicitly or implicitly. This hegemonic and narrow perspective turns a blind eye to multilingual discourses, readers and realities. To be more precise, analyzing heterolingualism might expose the existence of models other than this imaginary absolute monolingualism. According to Reine Meylaerts (2006: 5):

Functionalist descriptive studies of heterolingualism in/and translation can offer a correction to a certain idealizing monolingualism that may seem to dominate models of and within translation studies and they may be able to enhance our understanding of identity construction and cultural dynamics in both present and past multilingual and multicultural contexts.

Meylaerts (2006: 13) also notices heterolingualism «makes us aware of the limits of stable identities and binary oppositions, and of new developments in our present, multilingual, ‘virtual’ societies». However, it should not be thought that a multilingual text by itself reflects the linguistic diversity of a given society, nor is it a representation of the social use of each language. It might have that function, but this is not always the case.

Because of its varying manifestations, heterolingualism is too multifarious a phenomenon to be easily subsumed under the heading of ‘realism’ (see Grutman 1996; 2002). Mimetic readings do not explain how languages interact with each other within the boundaries of texts whose use of foreign tongues quite often goes beyond mirroring society or supposedly ‘translating’ reality (Grutman 2006: 19).

Although migration flows enable multilingual texts, they are not a new phenomenon, and studies have shown evidences from the Middle Ages – e.g., the collective book *Multilingualism in Medieval Britain*. The research of these multilingual texts from the perspective of translation is a more recent practice. Heterolingualism, as well as hybridity, calls into question monolingual texts (besides literary systems and societies), and other realities and questions emerge; for instance, questions regarding the relations between the languages represented in a text. For Meylaerts (2006: 4), that is one of the reasons for the increase in analysis on the topic: «Due to, among other things, the emphasis on the ethics of translation in the context of asymmetrical power relations, heterolingualism has become a research issue in Translation Studies». Nevertheless, she notices these studies are mostly conducted in terms of difficulties, problems or untranslatability (Meylaerts 2006: 5).

Regarding a heterolingual text, one could focus on the relation between the main language and the other languages present in the text, or one could analyze their objective

⁷⁵ In an article in collaboration with Dirk Delabastita, Rainier Grutman proposes a wide interpretation of *language*. «We favour a very open and flexible concept which acknowledges not only the ‘official’ taxonomy of languages but also the incredible range of subtypes and varieties existing *within* the various officially recognised languages, and indeed sometimes *cutting across* and challenging our neat linguistic typologies» (Delabastita and Grutman 2005: 15). For a micro-textual analysis, this flexible and open concept could be beneficial.

and effect, since they might condition the strategies and techniques of the translation process. In Delabastita and Grutman's words (2005: 16), «everything depends on the ways in which the 'other' languages are embedded in the overall text and made to interact with each other and with the text's 'main' language. [...] What is the function or effect of all this?». Addressing power relations might also be relevant: «It involves the reconfiguration of multilingual relations obtaining within source texts, but the significance of these relations is deeply rooted in the source culture by the way in which they represent or transform multilingual relations existing in social reality» (Delabastita and Grutman 2005: 27). For instance, considering a Basque text, the effects and function of a word in English are not the same as those of a word in Finnish. Translation choices regarding heterolingualism will depend on many aspects. As Grutman (2006: 26) explains, they depend «not only on the translator's personal ethics (as advocated by Berman), but also on the (in)dependent status and prestige of the source literature in respect to those of the target literature, as well as on collective attitudes towards the languages one is translating from». Another aspect to bear in mind is the degree of autonomy of the literary systems, since this could be a determining factor for the acceptance regarding foreign words or expressions.⁷⁶

The content or topic of the text might also be considered: «When language is itself one of the topics addressed in a given novel, translations accompanying heterolinguistic utterances may focus less on referential meaning, and highlight more subdued cultural connotations» (Delabastita and Grutman 2005: 18). In the translation of heterolingualism, culture and identity might be called into question: «Debates about languages, about heterolingualism in/and translation are never just debates about language and translation but are closely tied to discussions about nationhood, identity etc.» (Meylaerts 2006: 5–6).

When studying heterolingualism, Grutman (2002) describes three motivations based on Tomachevski and other Russian formalists: realist, aesthetic and compositional. «Alors que cette dernière crée des motifs associés à la structure de l'œuvre (...), les motifs issus des deux premières formes de motivation constitueraient des variantes libres, sans lien intrinsèque avec le fond de l'histoire des œuvres où ils apparaissent» (Grutman 2002: 348). He analyzes realist motivations in depth, and classifies them according to foreignness. He distinguishes six types, from the most comprehensible one (*lisibilité*) to the most transparent one (*visibilité*). Listed below is Grutman's proposal (2002: 335), understanding L2 as the "foreign" language and L1 as the main language of the text.

1. Reference in L1 without representation of L2; e.g., in an English text, "she fluently spoke in an Eastern Basque dialect."
2. Reference in L1 with a homogeneous representation in L2 (translation) e.g., "‘Bai, jauna,’ he answered politely, ‘Yes, sir.’"
3. Fictional representation of L2. The syntax, semantics or phonetics in L1 suggests an origin of L2; e.g., in an English text, "me no understand you."

⁷⁶ Note that the same thing has been said regarding culturemes, as in both cases the target culture deals with foreign words or expressions.

4. A sample of L2, such as loan words and other expressions contained within a phrase or clause (intra-sentential code-switching); for example, names of people and toponymy.
5. Heterogeneous incorrect representation of L2, which recalls L1. That would be the opposite of the 3rd level; for instance, an Anglophone character who speaks in incorrect Basque within a text written in English.
6. Heterogeneous correct representation of L2 exceeding a lexical sample (or supra-sentential code-switching); e.g. a dialogue in Basque within an English text.

Grutman (2002) says the use of other languages in a text is a choice, a textual strategy. «La prise en considération du contexte propre à chaque cas devrait suivre l'examen de sa motivation particulière, non l'inverse» (Grutman 2002: 349). The same thing could also apply to the study of heterolingualism in translation.

It seems that the variety of solutions to heterolingualism in translation is not as vast as its theorization. In fact, representations of other languages are often softened or even disappear in the target text. As Delabastita and Grutman (2005: 28) say, «because of such 'technical' translation problems⁷⁷ – but also because it flies in the face of many perceived notions of language, culture and identity, to start with – linguistic diversity is usually at considerable risk of disappearing or having its subversive potential downplayed in translation». In this same sense, Meylaerts (2006: 3) says that «lexical, syntactic,... traces of the 'other' language(s) in translated texts are often smoothed out». This appears to be more frequent when the target language is the same as the “other” language of the source text. According to Grutman (2006: 22), in these cases «the linguistic elements that signalled Otherness in the original run the risk of having their indexical meaning reversed and being read as 'familiar' signs of Sameness».

In *L'Imaginaire hétérolingue* (2014), Myriam Suchet refers to the distance between languages or foreignness as “gradual”, and identifies 11 degrees based on a corpus compiled by source and target texts. She makes a contrast between heterolingual texts and translated texts, and provides a definition for translation, following theories of enunciation: «une opération de ré-énonciation par laquelle un énonciateur se substitue à une instance d'énonciation antérieure pour parler ou écrire en son nom dans une langue considérée comme différente» (Suchet 2014: 28). Taking as a starting point Grutman's definition of heterolingualism, Suchet (2014: 19) proposes her own: «la mise en scène d'une langue comme plus ou moins étrangère le long d'un continuum d'altérité construit dans et par un discours (ou un texte) donné». According to Suchet (2014), heterolingualism would be the result of differentiation processes made by and in discourse. Therefore, she identifies the discursive resources employed in these processes.

⁷⁷ They refer to technical problems such as the translation of certain linguistic features and the social history associated to some dialects and sociolects (phonetic elements, for example). «The translation of multilingual texts – whether they involve translation or not – always presents a unique challenge (Grutman 1998; forthcoming). It involves the reconfiguration of multilingual relations obtaining within source texts, but the significance of these relations is deeply rooted in the source culture by the way in which they represent or transform multilingual relations existing in social reality» (Delabastita and Grutman 2005: 27).

In the field of audiovisual translation, Corrius and Zabalbeascoa (2011) propose a third language (L3) to refer to any other language that may appear in the source text (whose main language will be L1) or in the target text (L2). The authors observe there is a growing preference in recent years for producing texts that are not entirely monolingual (Corrius and Zabalbeascoa 2011: 113–4). I have also observed that preference regarding the corpus under discussion here, since all source texts contain traces of other languages. Therefore, when these multilingual texts are translated, a range of combinations might take place, as Corrius and Zabalbeascoa (2011) argue. For example, the representation $L3^{ST}=L2$ takes place when the other language of the source text ($L3^{ST}$) happens to be the same language as the main language of the target text (L2). Otherwise, $L3^{ST}\neq L2$ is the representation for the cases where the other language in the source text differs from the target language (Corrius and Zabalbeascoa 2011: 117). Regarding the comparison between the source text and the target text, the typology is large; for instance, when $L3^{ST}\neq L2$, the language might remain unchanged ($L3^{ST}=L3^{XT}$), or the $L3^{ST}$ might be substituted for L1 in translation ($L3^{XT}=L1$), or L3 might not coincide with the L3 of the source text ($L3^{ST}\neq L3^{XT}$). Mediators decide on the solution they are giving to each case of heterolingualism, and by doing so they establish criteria for equivalence or effect. When analyzing heterolingual texts in the next section, Corrius and Zabalbeascoa's (2011) proposal and representations will be taken into account. In their research, the analysis shows L3 is frequently a means rather than a goal in itself (2011: 123), and it appears more in the source texts than in the target texts (Corrius and Zabalbeascoa 2011: 113). There is a nuance to bear mind: Corrius and Zabalbeascoa's study focuses on the analysis of L3 based on the target texts, and I will base the research on the source texts, in order to analyze translation.

When analyzing heterolingualism in the corpus presented here, two questions will be addressed. On the one hand, to what extent can heterolingualism be spoken of regarding Basque texts; and, on the other hand, whether the traces of other languages tend to disappear in self-translation –i.e., whether Grutman's (2005) general hypothesis mentioned above is confirmed. It will also be considered whether Corrius and Zabalbeascoa's (2011) representations could be applied or whether others are needed. It has been clear so far that the motivations behind the translation of heterolingualism lie beyond the choices the translator as mediator makes. Meylaerts (2006: 7) refers to that: «For Rainier Grutman the treatment of heterolingualism in translation is not merely a matter of the translator's personal ethics, as Berman (1985, 2004) has pointed out. Since there is no equality in literary contacts (Even-Zohar 1990ac), tolerance or intolerance of foreign words are indexes of the power imbalance between the literatures involved».

6.2.2.2. Heterolingualism in translation from Basque

In Basque literature, the academic study of heterolingualism is almost nonexistent as well as the study of heterolingualism done from translation perspective. One of the first references to heterolingualism in a research on translation was done by Elizabete Manterola (2012) within the study of Bernardo Atxaga's translated works. Manterola (2012: 197) refers to “heteroglossia”, but it has the same sense than the heterolingualism explained here.

Manterola (2012: 450) considers not only the explicit representations of other languages, but also the cases where the text suggests the use or presence of other languages. It could be wondered whether in the second case the label of ‘heterolingual texts’ applies. Suchet’s (2014) corpus-based study proposes 11 models of heterolingualism (called *saisies*) presented as a continuum, in order to prove that otherness or alterity is gradual. In this continuum, “La mention du nom des langues” comes fifth, understanding it as the suggestion of the presence of other languages in the text. Manterola (2011: 514) points out the relevance of an in-depth analysis of heterolingualism from several perspectives of translation.

When describing pseudo-translation in Dasconaguerre’s versions, Ibon Uribarri (2013) also addresses heterolingualism. As stated above, in the book *Les Échos du pas de Roland* (Paris, 1867), the coverture says « traduit du basque ». However, Uribarri shows the Basque text *Atheka gaitzeko oihartzunak* (Baiona, 1880) is the collaborative translation of the French text. In this multilingual set of texts, Uribarri (2013) discusses heterolingualism,⁷⁸ and more precisely the connotations of each language in the texts. French is used with official functions and is related to written texts, whereas Basque has an oral use (Uribarri 2013: 235).

Ultimately, the only study that focuses on the translation of heterolingual Basque texts remains unpublished.⁷⁹ In her Master’s Dissertation, Goizane Larramendi studies the translation of heterolingualism based on Ramon Saizarbitoria’s three novels – *Ehun metro*, *Hamaika pauso* and *Martutene*. Larramendi (2014) discusses the function of other languages in Saizarbitoria’s Basque texts and the translation they receive in the Spanish texts. It has to be mentioned that each target text has a different translator, which could lead to a larger variety of translation choices than in the case of a single translator for the three texts. The linguistic diversity of Saizarbitoria’s novels has been analyzed from a sociolinguistic perspective⁸⁰ (especially *Ehun metro*, which has often been referred to as an indicator of the diglossic reality of that time). However, Larramendi (2015) argues that the author’s aim is not just to mirror the sociolinguistic reality. For Saizarbitoria, the choosing of one language over another might condition the message itself (Larramendi 2015: 139). Thus, the writer would choose the language depending on what he wants to express. Comparing the source and the target texts, Larramendi concludes that the diversity of languages in Spanish texts is not as large as that of the Basque texts. That agrees with the general “rule” of naturalization Grutman (2006) describes. Moreover, Larramendi (2015: 149) notices the difficulty to express in the target texts the asymmetric relation of languages of the source texts, since the power structures of the target culture determine the translation. Nevertheless, in the three Spanish translations, Basque is somehow represented, and there is an attempt to maintain that multilingualism (Larramendi 2015: 150).

⁷⁸ Uribarri (2013: 235) also employs the term “heteroglossia”, which he defines as «la representación de las lenguas en los diferentes textos».

⁷⁹ Larramendi (2015) explains in a paper the study and conclusions of her Master’s Dissertation.

⁸⁰ Saizarbitoria also refers to the sociolinguistic reality of the Basque Country when explaining his choice for using Spanish in the source texts (Larramendi 2015: 139). Realism could be argued, as in diglossic contexts nonrealistic linguistic situations will always take place in literature. Moreover, as seen above regarding Suchet’s (2014) proposal, explicit representation of other languages is not the only way to manifest a given sociolinguistic situational context.

Based on Larramendi's research, it can be said that traces of heterolingualism soften in translations from Basque, although otherness is not completely disappeared. Regarding the acceptance of otherness, Grutman (2006: 39) refers to the tradition of literary systems.

These emerging literatures, whether they can be associated with the erstwhile dependencies of now-defunct colonial empires or belong to Europe's national minorities, tend to show more openness to linguistic diversity than the firmly established canons of the former imperial powers. Often enough, their linguistic richness has been "refracted" rather than "reflected" (as André Lefevere used to say) in translation.

From this point of view, it follows that Basque literature will be more open to heterolingual texts than Spanish or French literatures.⁸¹ In diglossic contexts, the author's willingness to create an authentic linguistic scenario has to be considered, at least in Saizarbitoria's case.

From what has been said thus far, one would think that, overall, in the translations from Basque into a major language heterolingualism lessens, especially when the other language of the source text is the same as the target language. In the next section, the analysis will show what the functions of heterolingualism in the source texts are and whether there are other translation choices other than reducing or deleting traces of other languages.

6.2.2.3. Heterolingualism, a corpus-based study

The study of heterolingualism will contribute to the final objective of this dissertation, that is, to draw some conclusions on the self-translation tendencies of Basque writers. First, this section will describe the search field, since it has been limited; second, a quantitative analysis of heterolingualism will provide a general overview; third, I will analyze the levels of heterolingualism, following Grutman's categories (2002: 335) and based on Corrius and Zabalbeascoa's (2011) terminology; finally, some representations of heterolingualism will be described in depth. The queries will be made in the source texts, and at the end a more reduced search will be done based on the source texts.

6.2.2.3.1. A significant sample

Due to time and length constraints, Grutman's (2002) proposal cannot be applied in detail to the whole corpus; therefore, I have taken a representative sample. This comprises 10% of the corpus, proportional to the length of the source texts. In order to provide a sample as representative as possible, this percentage does not correspond to an uninterrupted mass in each text. On the contrary, the 10% draws from sets of utterances in each entire text. In order to make this clearer, the table below shows which set of utterances from each text composes the sample, following the numbering provided by the aligner program.

⁸¹ For instance, this openness might change depending on the language combination.

Table 16. Sets of utterances composing the sample

ST	EU	ES1/FR	ES2
ARK	1–50; 500–550; 1000–1050; 1500–1550	1500–1550	
BOR	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550; 3000–3050	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550; 3000–3050	
CAN	1–50; 500–550; 1000–1050	1–50; 500–550; 1000–1050	1–50; 500–550; 1000–1050
ELO	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550	
EPA	1–50; 500–550; 1000–1050; 1500–1550	1–50; 500–550; 1000–1050; 1500–1550	1–50; 500–550; 1000–1050; 1500–1550
JAI	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550; 3000–3050	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050; 2500–2550; 3000–3050	
MEA	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050	
ROD	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050	1–50; 500–550; 1500–1550	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050
ROZ	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050	1–50; 500–550; 1000–1050; 1500–1550; 2000–2050
ZAL	1–50; 500–550; 1000–1050	1–50; 500–550; 1000–1050	
TOTAL	2500	3050	

The selection is based on the proportional length of the target texts, and in all cases the interval of utterances coincides. Therefore, regarding ARK, the sets of utterances selected in the target text are less than those in the source text, since it refers to a partial translation. It follows that the analysis of the translation of heterolingualism in the case of ARK will be more reduced than others; however, in the interest of coherence, no other set has been

chosen. Likewise, ROD ES1 comprises only four stories, and that is the reason for the smaller number of utterances.

As explained in Chapter 5, the texts are aligned sentence by sentence, regardless of the length of these utterances. That means that 10% of the sample might not be precise, since the same sets of utterances have been chosen in works consisting of both 1900 utterances and 1600 utterances. Nevertheless, after considering other options, it seems to me that this is the most reliable and systematic way to proceed.

In total, the sample comprises 2500 sentences of the STs, and 3050 sentences of the TTs. There are more sets of utterances in the target texts because four Basque texts have two translations each. Taking into account that the ten STs have 22,906 sentences and the fourteen TTs have 28,967 sentences, the sample corresponds exactly to 10.7% of the total corpus. For each source text, an Excel file has been created to save the sets of utterances. By doing this, I was able to analyze in context whether there is any reference to other languages and, if so, define and catalogue the cases of heterolingualism and its translation according to Grutman's (2002: 335) and Corrius and Zabalbeascoa's (2011) proposals.

Figure 12. Sample of data in the Excel file.

6.2.2.3.2. Quantitative data

Before providing some numbers, I have to say it is hard to identify all types of heterolingual representations, even based on Grutman's table "La motivation réaliste de l'hétérolinguisme" (2002: 335). For instance, the table catalogues proper nouns, e.g., people names and toponymy, in fourth place, with loan words and other expressions contained within the phrase or clause. However, it appears as if names of places where the story is set and places that are just mentioned would not be in the same level, even if both cases might bring the echo of another language. As an example, Iban Zaldua's *Euskaldun guztion aberria* is mostly set in Anchorage (Alaska); even though it is not stated or suggested in the book, the reader would have no doubt that the dialogues the Basque character has in Anchorage

are in English. Additionally, in Miren Agur Meabe's novel, Odessa (Ukraine) is mentioned regarding a silent film. I doubt the presence of another language is the same in both cases. The same thing could be said about people's names, due to the general increase in migration and the Basque diglossic context. I wonder to what extent having the names Omar, Joseba or Floren⁸² in a text is reliable from the view of heterolingualism, i.e., whether these names will refer to a specific language. Likewise, regarding people's names, I would hypothesize the name of a well-known person and that of an invented person does not produce the same reverberation. For example, it is known that Alice Munro is an Anglophone writer, so it is easier to get the echo of that other language than when reading the name Dominique Paulus. However, it is also undeniable that people's names could be known to some readers and not to others when no other reference is provided. Moreover, a reader could relate a name to a given language, whereas another reader would only perceive foreignness, without identifying the language. Be that as it may, all proper names of the sample have been collected and analyzed in the Excel files.

Similarly, placing all loan words under the same umbrella might be questionable, since some words borrowed from Spanish are deeply rooted among the speakers from the Southern Basque Country, and the same thing could be said about words borrowed from French regarding speakers from the Northern Basque Country. Therefore, in the process of textual analysis, I have realised some criteria must be established. Two monolingual corpora have been checked in order to catalogue a word as a borrowing rooted in and part of the Basque language or as a borrowing and, therefore, trace of heterolingualism: *Orotariko Euskal Hiztegia* by the Royal Academy of the Basque Language, and *Eguno Euskararen Hiztegia* by the University of the Basque Country. The first contains texts from several periods and dialects, and the second dictionary aims to be a sample of contemporary use of language. In the case of the borrowings that appear in the first dictionary, they have been taken as part of the Basque language, and therefore, left out of the table. Borrowings with more than ten results in the second corpus have also been taken as part of the Basque language. By those criteria, I have screened and left out these words, among others: *buitre*, *deserta*, *balisa*, *sukre*, *matabami*, *paradero*, *painal*, *sonanbulo*, *kapataza*, *mesilla*, *malaletxe* and *señorito*. These borrowings are the result of language contact, and not suitable for the purposes of this study.

When explicit representation of L2 beyond lexical sample takes place – i.e., the 6th level in Grutman's table, other languages as well as variants of Basque, such as dialects and ancient registers, have been collected. For example, EPA EU is written in Biscayan and Navarro-Lapurdian, depending on the character. These are not taken into account, as they are the narrative languages of the story. In contrast, in the sample of ARK EU there is a quote in ancient Basque, and a dialogue in Souletin takes place in BOR EU. These two cases have been marked and analyzed as heterolingual traces, and catalogued in the 6th level.

Despite these doubts, it can be said with certainty that the ten source works under study here are heterolingual texts. Albeit to different degrees, other languages are echoed in

⁸² These names and the forthcoming proper names are taken from the sample.

all the texts. The table below shows the volume of heterolingual entries in the source texts' sample, following Grutman's (2002) classification (see above pps.167-168).

Table 17. Number of cases in the STs, following Grutman (2002: 335)

	1.	2.	3.	4.	5.	6.
ARK	4	0	0	93	0	19(5)
BOR	2	0	0	64	0	13
CAN	0	0	0	36	0	0
ELO	0	0	0	31	0	0
EPA	2	0	0	39	0	0
JAI	2	2	0	24	0	0
MEA	1	1	0	23	0	1
ROD	1	0	0	43	0	4
ROZ	6	4	0	37	0	2
ZAL	2	0	0	27	0	24(1)
Total	20	7	0	417	0	26

The first thing that could be concluded from the table is that no example of the 3rd or 5th level in Grutman's proposal has been identified in our sample. That certainly does not mean that there would not be such a case if taking the whole texts into consideration; however, it shows that these two strategies are not the most employed ones. The first level (reference to another language in L1 without representation of L2) is present in almost all STs, although in a small number. Most cases are found in ROZ EU; one needs to bear in mind this story is set in many countries, which could lead to multilingualism. The second level (reference to another language in L1 with a homogeneous representation in L2) is not frequently used, and only found in three authors' samples. Clearly, as predicted, the 4th level stands out in quantitative terms, especially due to proper nouns. The names of places and people have been collected just once; that is, even if a name is repeated in the sample, I have counted its occurrences as one. Nevertheless, when analyzing the translation of these names, I have gone through all cases including repetitions. It is worth mentioning the sample contains 93 cases corresponding to ARK EU, mostly because of the numerous bibliographic references and the cartography presented in the book. Finally, six of the ten texts show representation catalogued in the 6th level, but the numbers suggest it is not frequently employed, except for BOR EU. Regarding ARK and ZAL, the number between brackets should be considered; since the sample is compiled by sets of utterances, an English song in ZAL is divided into 24 pieces. It should be taken as an entity, though, which is the reason for the 1 in parentheses. Likewise, in ARK EU, a quote in ancient Basque is given in 15 pieces. There are another 4 representations in ARK EU corresponding to the 6th level, so they should be counted as 5 instead of 19.

In some other cases, more than one example of other languages have been collected within the same sentence, as in ARK EU (#1502): «Ophorportuko inguruetan, Sen Georgeko uhartetik hurbil, berrogeita zortzi eta erdiko alturarekin iparreko meridioaren aldetik, Heako Joan hil hurretan da». This sentence employs four representations, all catalogued in the 4th level: *Ophorportu*, *Sen George*, *Hea* and *Joan*. This example evidences the

high number of expressions regarding this 4th set, where Grutman (2002) includes borrowings, collocations and proper names. In the sample under study here, toponymy and proper names are the most frequently used – both real people or known figures and fictional characters. There are also some titles, such as films and publications, as well as brands and names of institutions. The figure below illustrates the predominance of proper nouns regarding the 4th level.

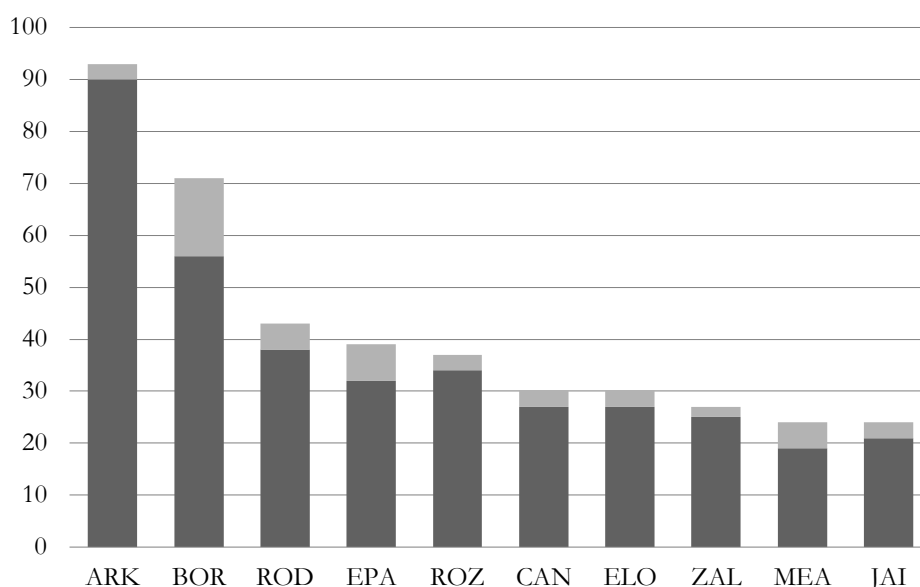


Figure 13. Predominance of proper nouns.

The imbalance in distribution leaves no room for hesitation. Despite the high numbers, 88.7% of representations correspond to proper names (the dark bars), and collocations or loan words account for 11.3% (the light bars). In proportion, BOR, EPA and MEA report this resource most frequently not counting proper nouns. In the next section, the analysis will show which languages are represented in this group, as well as regarding other levels.

6.2.2.3.3. Textual analysis of heterolingualism

This section will focus on the micro-analysis of the traces of other languages in the sample, following Grutman's (2002: 335) proposal for the realist motivation of heterolingualism. However, all heterolingual representations have been considered; i.e., not just representations based on realist motivations. Aesthetic motivations could also be catalogued by Grutman's table, as I will show below. Moreover, the distinction between both motivations is not so clear in some cases. In fact, Grutman (2002) says that even in the cases where the willingness to express realism motivates the use of heterolingual traces, this is seldom the only motivation.

The queries are made starting from the STs, and the translation of these multilingual representations will be discussed. As stated above, the sample does not comprise any example of the 3rd and the 5th levels, and this omission is significant in its own right.

Reference without representation (1st level):

The quantitative data shows this tool is not the most employed one; however, it appears to be more frequent than others, and the sample provides 20 examples. This first level is the most comprehensible one for the reader, as it refers to L2 in the same language the text is written in (L1). For instance, ROZ EU (1539#) says some characters sing in French, and in JAI EU (2505#) a character speaks in English. In both cases, the text mentions in Basque the other language, but there is no explicit representation in L2. Their self-translation into Spanish follows the source text in each case, referring to L2 in Spanish.

Regarding the translation of that level, BOR FR differs in some cases from the reference of L2 in the ST. For instance, when mentioning «asiar hizkuntzak» [Asian languages] in the ST, the TT provides a wider explanation: «langues asiatiques qui pouvaient être du chinois, de l'indonésien, du thaïlandais ou du vietnamien. J'aimais entendre ces langues chantantes qui me ramenaient à des milliers d'années en arrière dans mon histoire» (2545#). Asian languages become more specified in the TT, even if still indeterminate. In Corrius and Zabalbeascoa's terminology (2011: 119), I would say this case refers to $L3^{XT} \neq L3^{ST}$, since L3s in the TT do not exactly coincide with the L3 of the ST. Regarding the second sentence in BOR FR, it has been already said that this translation shows a stylistic propensity for linguistic amplification.

In some STs, an unspecified L3 is suggested, as in the example below.

Example 4

[EPA EU] 532#: Marcosen eskolak, segurutik, **hizkuntza arazoak** direla eta beste erakustunik eduki ezinda inguruon.

[EPA ES1] 532#: No en vano, era la única persona con la que, por puros **motivos idiomáticos**, era capaz de comunicarse el ingeniero, si se exceptúa al propio Martín.

[EPA ES2] 532#: No en vano, era la única persona con la que, por puros **motivos idiomáticos**, era capaz de comunicarse el ingeniero, exceptuando al propio Martín.

[ROZ EU] 1009#: Ni **hizkuntzarekin**.

[ROZ ES1/ES2] 1009#: Yo con el **idioma**.

In order to know which language the texts in the example are referring to, co(n)text is needed. As said before, a big part of the story in EPA EU is set in Venezuelan jungle; the extract in Example 4 talks about communication problems among some characters, since further in the story it is said that there is an American engineer who can only speak English. The passage suggests a linguistic conflict, and therefore implies multilingualism. Regarding the second case, ROZ EU is composed by multiple voices of different origin, so many languages are represented. In the case of Example 4, the narrator refers to a Turkish character called Dede on his arrival in Barcelona. Although it is not explicit with which language the narrator helps Dede, Catalan or Spanish come to mind. ROZ ES1/ES2 does not make this explicit either.

Some other cases are also worth mentioning, as shown below.

Example 5

[ARK EU] 1002#: —Hi, mutiko, **euskaraz** badakiala, e?

[ARK FR] 1002#: [non-translated extract].

[ZAL EU] 1047#: **Euskarara** itzulita dago, badakizu?

[ZAL ES] 1047#: Está traducida al **euskera**, ¿sabías?

On the one hand, the reader knows that this extract of ARK EU happens in Quebec, where a local says that sentence in Example 5 [So, boy, you can talk Basque, huh?] to a Basque visitor child. The local goes on and asks the child to translate a French sentence into Basque, since he wants to listen to how Basque language sounds (ARK EU 1004-5#). The whole extract suggests the local talks to the child in French, although it does not explicitly say so. On the other hand, in ZAL EU, the characters are speaking about Coetzee's *Disgrace*. It appears as if, by mentioning Basque, the reader is reminded of the language they speak in – English. The novel announces from the beginning it will be mostly set in Anchorage (Alaska), and there is no other reference to the language of communication. In the translation, even though it could be deduced from the location, I would say the echo of another language in this given sentence is not as clear as in the Basque text, since the language mentioned is not the same as the main language in the TT. In the two cases in Example 5, by mentioning “euskara” in the ST, the reader will get the echo of another language.

Therefore, in the 20 results of that level of representation, the languages in the table below have been identified, always based on the STs.

Table 18. Languages echoed by the 1st level in the STs

	ARK	BOR	EPA	JAI	MEA	ROD	ROZ	ZAL
FR	4	1					4	
EN			2	1	1			1
DE				1		1		
CAT							1	
LA								1
u.s.		1					1	

In the last row, the following unspecified (u.s.) items are catalogued: “Asian languages” in BOR EU (2545#), and “language” in Example 4 by ROZ EU (1009#). The table illustrates French is the most frequently suggested language in this category of heterolingualism, resulting mostly from ARK EU and ROZ EU. In general, self-translations follow and echo literally the language mentioned in the ST, whichever it may be. The exception to this is BOR EU, due to her propensity for discursive amplification.

Reference in L1 and its translation in L2 (2nd level):

Grutman (2002: 335) defines this second level as «commentaire/attribution en L1 avec représentation homogène de L2 (traduction)». In a way, this could be related to Santoyo's (2011) proposal of intratextual translation (*traducción intratextual*), even if the directionality in this second level is clear and the translation of a whole text does not take place. However, they both refer to the translation within a single text.

In the sample under study, seven cases have been identified: one in MEA EU, two in JAI EU, and 4 in ROZ EU. Taking into account that these numbers respond to the sample, it appears as if ROZ EU has this way of representation as a resource. In the case of JAI EU (26#), a noun is left in English with a metalinguistic value, and its meaning is given then in Basque. In MEA EU (506#), the translation into Basque also comes after a verb in French. In both cases, the TTs follow the structure and the same “other” languages of the ST. In other words, both cases could be represented as $L3^{TT}=L3^{ST}$ (Corrius and Zabalbeascoa 2011). This is not the case in the example below.

Example 7

[JAI EU] 3031#: Nola zen? 3032#: ¿Cómo era?
[JAI ES] 3031#: ¿Cómo era? 3032#: Ø

In this case, the two sentences must be provided; otherwise the translation choice cannot be understood. In the ST, the Basque question comes first and then the Spanish translation, which happens to be the main language of the self-translation $-L3^{ST}=L2$. It could be thought that this is a way to express bilingualism; however, I employed the word translation because a Spanish-speaking character is talking, so she would not employ Basque. In the TT, there is neither repetition, nor any trace of another language in this extract.

The order of the L1 and the L2 in ROZ EU is not always the same; that is, in two cases the L1 comes first and then the L2, and in the other two cases the opposite happens. But in all cases the structure in the TT follows the ST closely, as do the languages employed in each case. The only difference regarding translation can be seen in the example below.

Example 9

[ROZ EU] 1547#: **Compte Aida**, esan zuen aitonak, **et tallaràs**, moztu egingo zela.
[ROZ ES1/ES2] 1547#: **Compte Aída**, dijo el abuelo, **et tallaràs**, tenía que tener más cuidado para no cortarse.

In this case, the ST does not provide any translation for the Catalan «compte aida», but the TT does, as the two phrases in L2 are translated within the same sentence.

Regarding the seven representations of that level of heterolingualism, these languages are echoed in the STs: Spanish (1), English (1), French (1), Catalan (2), and Italian (2). As seen above, in the case of Spanish, the trace of L3 disappears in the self-translation. The

others maintain the reference to the other language in each text. There are not enough cases to speak about tendencies; however, this case of deletion in translation when $L3^{ST}=L2$ is something to bear in mind, since it might be seen when analyzing other levels.

Sample in L2 contained within a phrase (4th level):

Heterolingual examples within this level are the most numerous in the sample (417), mostly because of proper names. Several classifications of proper names have been proposed, such as by Manterola (2012) and Franco Aixelá⁸³ (1996b). However, since this dissertation's purpose does not focus on proper names, I have identified four large groups (the percentage of results is shown in parentheses):

- a) toponymy (47.5%), e.g., mountains, rivers, streets, cities, and states;
- b) names of people (41.9%), either created for the text, or well-known names;
- c) brands, and names of institutions or companies (5.7%);
- d) works and publications (4.9%), such as films, media, and art pieces.

Table 19. Numbers and categories of proper names in the STs

	a)	b)	c)	d)	total
ARK	69	20	1	0	90
BOR	27	19	5	5	56
CAN	5	18	0	4	27
ELO	9	18	0	0	27
EPA	16	11	5	0	32
JAI	5	15	1	0	21
MEA	7	9	0	3	19
ROD	11	21	4	3	39
ROZ	15	18	1	0	34
ZAL	12	6	4	3	25
Total	176	155	21	18	370

Regarding people's names, I distinguish these two groups: on the one hand, well-known names of real people and mythological, historical or traditional characters; on the other hand, the names of the characters created by the author for each particular text. That is why fictional and nonfictional labels are not suitable. In both groups, many languages are echoed in the STs. For instance, well-known names in the STs are *Kubilai Khan*, in ARK

⁸³ When cataloguing culturemes, Franco Aixelá (1996b: 59) identifies two basic categories from the translator's perspective: proper names and common expressions. In the second category, he includes traditions, institutions, and common nouns that fit his definition. In his Thesis Dissertation, Franco Aixelá (1996a) focuses on the translation of proper names, and that could be a reason for these two wide categories of culturemes. From a textual analysis, he concludes that «common expressions' (as opposed to proper nouns) are much more liable to substitution strategies, i.e. to cultural domestication» (Franco Aixelá 1996b: 75). However, he says that around the 1950s there was a high propensity to neutralize proper names in Spain (1996b: 74); in the last few years, that tendency has almost disappeared, and it seems that only children's literature has a propensity to domestication.

EU (9#); *Lara Croft*, in BOR EU (2548#); and *Adolf*, in CAN EU (41#), referring to the Mongol emperor, video game character and German dictator, respectively. As an example of the other group, two names employed for the purpose of the stories are *Francisco*, in EPA EU, and *Roma*, in ELO EU. In the first three cases, it appears as if the names are more easily related to a given language than in the case of the last two.

In general, the names in the STs sample are rendered the same in the TTs, indistinctively to both groups and regardless of the language they suggest. In some cases, they are slightly modified in order to follow the target language's rules. That is the reason for *Ioannes* becoming *Joannes* in ARK FR (1511#), and for *Karlos* becoming *Carlos* in JAI ES (1510#).

There are a few cases where the modification is greater, even if the language they suggest is preserved:

Example 12

[BOR EU] 3038#: Gauak hain zuzen **Sigmundek** aipatzen zuen “amodioa eta lanaren” xendak irekitzen zizkidan, Lukatxukairaino, biharamuncan lankideek preseski disgustuz begiratzen baldin bazidaten ere, ene bizitza entoila ikaragarria zela ezpainak handikoiki plegatuz gaineratzean.

[BOR FR] 3038#: Même si mes collègues me regardaient avec dégoût et ajoutaient, lèvres contorsionnées d'une majesté feinte, que ma vie était un énorme gâchis, la nuit précisément m'ouvrait le chemin “du travail et de l'amour” **freudien**, indispensable pour vivre.

[JAI EU] 2528#: **Paulo** deitzen zela esan zion, sukaldetik ekarritako trapu batekin haren prakak sikatzen saiatzen zen bitartean.

[JAI ES] 2528#: Le dijo que se llamaba **Paulo, Paulo Etxebarria**, mientras ella le secaba los pantalones con un trapo de cocina.

In the first case, BOR FR employs categorization based on the family name, instead of the more familiar first name; it appears as if the French text's reference expresses more distance than that in the Basque text. In the second case, JAI ES adds the surname, which seems to echo Basque language more than the single name. Both cases employ more explicit references.

Regarding toponymy, diversity of languages could be seen in the STs, as occurs with the names of people. For instance, French, Spanish, Turkish and English come to mind when reading *Du Bellay* in BOR EU (2541#), *Llano* in EPA EU (23#), *Gökçeada* in ROZ EU (1002#), and *Mosquito Lake* in ZAL EU (510#), respectively. With regard to translation, adapting the names to the target language's spelling rules, if any, is the most frequent way of acting; e.g., *Portutxo* becomes *Portuchoa* in ARK FR (1508#), and *Rhone* becomes *Ródano* in ROZ ES1/ES2 (1502#). Foreign place names in the STs are mostly rendered with the same spelling in the TTs. Regarding the name of places within the Basque Country, the official names in each language are mostly employed; for instance, Donapaleu>Saint-Palais, Sara>Sare and Urrustoi>Arrast, in BOR FR; Baiona>Bayona, in

EPA ES; Miarritze>Biarritz and Iruñea>Pamplona, in ROD ES; and Bilbo>Bilbao, in MEA ES.

However, I have also identified some other choices, such as these below.

Example 15

[ROD EU] 520#: Eramango ditiat batzuk **Urruñara**.

[ROD ES1] 520#: Te llevaré algunas a **Urruña**.

[ROD ES2] 520#: Parte te las llevaré **allá**.

[ZAL EU] 1003#: eta Petibonum, denborarekin **Baiona** bihurtuko zena;

[ZAL ES] 1003#: y Petibonum, que con el tiempo se convertiría en **Bayona o en Biarritz** –la situación exacta no estaría aún clara.

In these cases, social representation changes with translation. More precisely, ROD ES1 maintains Urruña, but ROD ES2 employs a demonstrative, where the Basque reference disappears. ZAL ES applies amplification as it proposes another place with indetermination in the last phrase.

Brands and names of institutions are not as numerous as people's names or toponymy in the sample under study; however, there are some in almost all texts in the sample. Many languages are echoed by these names in c) group, such as Latin by «thymus, rosmarinus officinalis, lavandula, taxus baccata» in ROZ EU (2010#), and English by *Berkeley* (University) in ZAL EU (543#). When L3ST=L2, language diversity of the ST disappears in the TT, for example, the brand «caporal» in BOR EU (1000#), which refers to a type of dark tobacco produced in France; and the company name «Seguros El Sol del Llano» in EPA EU (38#), set in Venezuela.

In general terms, brands and institutions are rendered the same in the TTs, with minor modifications in the cases of Basque institutions, as the translation employs either the target language's spelling, or the official Spanish/French name. Other translation techniques are worth mentioning, despite their small number of occurrences.

Example 18

[JAI EU] 2046#: Eta ez zen **British Airlines**ekoa.

[JAI ES] 2046#: Y no era precisamente el de **British Airways**.

[ROD EU] 517#: **Eroskin** gauzak faltatzen hasi dituk.

[ROD ES1] 517#: El **supermercado** ha empezado a vaciarse.

[ROD ES2] 517#: En el **Eroski** empiezan a escasear las cosas.

[ZAL EU] 507#: Derrepentean hogeita bi edo hogeita hiru urte atzera egin izan banu bezala sentitu dut, Gasteizko lehenengo ikasle-urtean egon nintzen **Residencia-Hogar Alavés** delakoaren garaietara itzuli izan banintz bezala.

[ZAL ES] 507#: De repente me veo en la máquina del tiempo, dando un salto veintidós o veintitres años atrás, a los tiempos de mi primer año en Vitoria, como si hubiera regresado a la época de la **Residencia-Hogar Alavés para Estudiantes y Obreros**.

In JAI ES, Airlines becomes Airways, which could be due to the willingness to use a real reference or to correct the reference of the Basque text. In ROD ES1, a common noun is used instead of the company name of the Basque text, deleting the local reference. ROD ES2, however, renders the same proper name of the Basque text. It should be borne in mind that the first translation was published in Madrid, by Centro de Lingüística Aplicada Atenea, and a year later the Basque publisher Tarttalo released ROD ES2; therefore, it could be concluded that this precise choice was motivated by the potential target readership's location. Finally, ZAL ES extends the proper name. Given that in this case $L3^{ST}=L2$, the presence of another language disappears in the TT.

Based on the sample under study, the smallest group in number corresponds to d) in this classification, which includes names of artistic pieces, publications, films, and other creative works. For instance, MEA EU refers to the Anglophone songs “I Need a Man to Love” and “Call on me” (550#), by Janis Joplin, and BOR EU refers to the French newspaper *Nouvel Obs* (2543#). In the case of existing works (as opposed to names of works invented by the author for the purposes of the text), the translation follows the Basque text. Therefore, when $L3^{ST}\neq L2$, as in Joplin's songs, the reader of the TT will also receive the echo of English; but when $L3^{ST}=L2$, that linguistic diversity is neutralized, as is the case of the newspaper reference in BOR FR. In the case of a piece of work that has a Basque name, some adaptation takes place; e.g., the band “Alaitz eta Maider” becomes “Alaitz et Maider” in BOR FR (2529#), and ZAL ES renders the name of the novel *Lotsaiçuna* by Coetzee as the Spanish translation's title *Desgracia* (1037#).

There is one single work in the sample that was invented by the author for the purposes of the text – i.e., it does not exist in real life. It refers to a pornographic magazine called *Gogor* [literally, “hard”] in BOR EU (1509#). In the translation, the reference to the publication is maintained but the Basque name is missing. Conversely, as seen above, in the cases where a real publication or film name appears in BOR EU, the same name is provided in the self-translation.

Finally, words and representations other than proper names are worth mentioning in this 4th level of realist motivations for heterolingualism (Grutman 2002: 335), such as loan words and expressions. As stated previously, the monolingual corpora *Orotariko Euskal Hiztegia* and *Egungo Euskararen Hiztegia* have been used to catalogue a word as a trace of heterolingualism. In this way, 49 representations of several languages have been catalogued as such, and this time the representations appear in all the source texts. Some of them are used in speaking Basque, such as «e-mail» (ZAL EU 7#), and «suerte» (JAI EU 3011#), but the two dictionaries do not contain these. Some words and expressions are adapted to Basque spelling in the STs; for instance, «kultural killer» in BOR EU (547#), «blu» in ARK EU (1549#); and «inkonstante» in ELO EU (2542#).

Regarding the languages of these 49 words or expressions in the STs, the table below illustrates the numbers in each text.

Table 20. Languages in relation to the 4th level, without proper names

	FR	EN	DE	A.ES	SP.ES	LA	AR	U.s.
ARK	1					2		
BOR	9	3			1			2
CA		3						
ELO					3			
EPA	1			6				
JAI					3			
MEA		2			1	2		
ROD					2	2	1	
ROZ	2		1					
ZAL		2						

The languages in the table are from left to right: French, English, German, American Spanish, peninsular Spanish, Latin, Arab, and unspecified. This last column reflects two words in BOR EU, which I am unable to deduce from which language they are taken (even after looking at the TT).

As the table shows, three STs employ this way of representation only regarding a given language, such as ZAL EU in relation to English, and ELO EU and JAI EU in relation to Spanish. The other texts suggest more than one language by the use of this level of representation. It can be seen that French is the most echoed language, with 13 cases, mostly shown in BOR EU. However, Spanish is the language represented by the largest amount of texts, since it appears in five texts, even if only to a small degree.

First, the analysis will focus on the cases where the L3 of the source text and the main language of the target text is not the same; that is, $L3^{ST} \neq L2$. In most cases, the same linguistic representations are found in the TTs; in other words, $L3^{ST} = L3^{XT}$. For instance, the French word «gourmet» appears in EPA EU and EPA ES1/ES2 (537#); and «flash back» in CAN EU and CAN ES1/ES2 (21#). In these examples, the only differences lie in the typographic writing, since in EPA ES2 the French word is given between inverted commas, and CAN ES2 writes the English word as a single noun instead of the two-word phrase used in CAN EU and CAN ES1. These nuances might be due to editorial requirements.

In some other cases, other techniques have been employed:

Example 24

[ROD EU] 501#: Paperarekin batera gutunazala entregatu dio, eta **kufiarekin** aurpegia estaliz irten da tabernatik.

[ROD ES1] 501#: Junto con el papel le ha entregado la carta, y ha salido del bar ocultando su rostro con el **pañuelo palestino**.

[ROD ES2] 501#: Se la entrega junto con el sobre y sale del bar ocultando su rostro con el **pañuelo palestino**.

[ROD EU] 2004#: **Postcoitumaren** malko mingotsa loaren lehen orratzekin nahastu eta hesteak korapilatuta hartu dut lo.

[ROD ES2] 2004#: La agria lágrima del **postcoito** se mezcla con el primer rayo de sopor, y me duermo con los intestinos anudados.

In these examples, a more domesticating procedure can be seen, neutralizing heterolingualism. In the first one, the sentence of the TTs differs, but the Arab word of the ST is provided with a Spanish explanation in both translations. In the second case, the echo of Latin disappears to a certain extent, as the Spanish word “postcoito” has clearly a Latin origin. Therefore, it appears as if the Latin term in the Basque text reflects more technicality than that in the Spanish translation.

Second, the cases $L3^{ST}=L2$ will now be explained; that is, the translation of French words or expressions within BOR EU and ARK EU, and of Spanish references in the remaining source texts. The words of Venezuelan and Mexican provenance in EPA EU are rendered the same in the TTs, e.g. «chigüire» and «guanacho» (EPA ES1/ES2 1020#). I would say foreignness is not blurred in relation to these words, since they are not familiar to the Spanish reader/speaker in the Basque Country. However, regarding the other texts, language diversity is neutralized when $L3^{ST}$ and $L2$ coincide, and that tendency meets the “rule” described by Grutman (2006). That is the case with «basque de caractère» in BOR FR (31#), and «coser y cantar» in ROD ES1/ES2 (19#). In this example by BOR FR, the adjective *basque* could provide the trace of another language in the TT; however, in the Basque text it is written in capital letters, which underlines the distinctive feature, missing in the TT. These are two other noteworthy examples:

Example 27

[JAI EU] 3000#: Benetan **guapa** dagoela iruditu zaio.

[JAI ES] 3000#: —Estás **guapísima** —le digo,

[BOR EU] 2041#: Tenore horretan automatak gara, altzairuzko panpinak, burdinazko beso eta zangoak, aluminiozko bihotzak taupadaka ari zaizkigula, **ferblankazko** pentsamenduak ibiltari.

[BOR FR] 2041#: Nous sommes des automates, des poupées d’acier, des bras et des jambes métalliques, des pensées nomades en **fer-blanc**, tandis que nos cœurs d’aluminium battent dans leurs cages plombées.

In the first case, «benetan guapa» [really pretty] in the ST is modified in the TT by a superlative, which might be a stylistic choice in order to make it more natural in oral Spanish. An even more interesting choice is that in BOR EU. A French compound word is rendered and declined as a Basque word in the ST, as can be understood by looking at the TT. Considering the whole BOR EU text and not only the part collected in the sample, I have identified many examples of this creative resource of turning French words into Basque; in some cases, I have had to check the TT in order to understand the meaning of the word in the ST. For instance, these are some French words given as Basque in the ST (the equivalent in the TT between brackets): «xapito» (*chapiteau*), «xerrami» (*cher ami*), «primalerba» (*prime à l’herbe*), «parrazar» (*par hasard*), «tanpis» (*tant pis*), «vachaletan» (*vache haletante*), «katrela» (4L —a given car—), and «ronpuin» (*rond-point*). The same thing is done

with the Breton word «kromletxak» (*cromlecb*). One could say that the author does an implicit self-translation in the ST, which is at the same time self-translated in the translating process.

Moreover, in some cases, these French representations in the ST have been modified in the TT. As an example, the French curse “vas te faire foutre” could be seen twice in BOR EU, with a different spelling and translation each time. On the one hand, «Auteferafutro!» in the ST is rendered as «Le calvaire!» in the TT, and on the other hand, «auteferfutro!» in the ST becomes «t'as qu'à croire!» in the TT. Likewise, the ST refers to a news title as «Un succès remarquable», and the TT gives it as «un véritable succès!». This creative translation could also be seen in languages other than French; that is the case of «Alta sine qua none» in the ST, which becomes «sim qua non» in the TT. The scope of this dissertation does not allow an in-depth study of these representations. However, they are significant since they highlight the creative propensity of the author argued above.

To sum up, the predominance of this 4th level mostly results from proper names, and, more precisely, from names of people and toponymy. As shown above, the translations follow the ST closely regarding proper names, and they are adapted to the target language's spelling and conventions in the case of the names of places. Literal translation and adaptation are also the most frequently used techniques in the case of brands and publications, despite neutralization also taking place. Regarding Borda's texts, the word creation in the ST based on French words and expressions as well as their subsequent translation remain the subject of further research. As far as words and expressions that are not proper names are concerned, when $L3^{ST}=L2$, linguistic diversity is generally neutralized in translation. The reader of the ST will receive a diglossic reality by the use of loan words and expressions within the Basque text, but that language conflict cannot be perceived from the TTs. Other translation techniques that might compensate this neutralization will be employed in the TTs, as will be pointed out later.

Representations exceeding the phrase (6th level):

Finally, this group includes heterogeneous representations exceeding a lexical sample. In Grutman's definition (2002: 335), «répresentation hétérogène correcte de L2 qui va au-delà de l'échantillonnage lexical pour atteindre le niveau transphrastique». As said when presenting the quantitative data, the sample does not provide many examples of this level. To be precise, there are 26, and most of them have been collected in BOR EU.

When defining heterolingualism, it has been said other varieties of languages such as dialects and ancient registers are also representative. Therefore, a text in ancient Basque from ARK EU and a dialogue in Souletin dialect from BOR EU have been taken into account. In ARK FR, a French translation is provided along with the Basque text; that is not always the case regarding this text. In BOR FR, the dialectal diversity is not expressed. Likewise, in relation to one of the stories of ROD EU, a news report is given in Spanish, whereas in the TTs no distinction between languages is made. Moreover, in this case, the use of Spanish in the ST is representative of the hierarchical distribution of the languages'

functions. Therefore, in the last two cases, the translation choices have resulted in neutralization.

In BOR EU, some techniques that differ from the general “rule” of neutralization have been identified, as the example below illustrates.

Example 29

[BOR EU] 512#: Nos parents ils nous parlaient en français pour ne pas que nous soyons handicapés à l'école.

[BOR FR] 512#: Nos parents, ils nous parlaient en français pour ne pas que nous soyons handicapés à l'école* [***En français dans le texte original**].

[BOR EU] 505-7#: Je pige'pas là: **qu'est-ce que tu dis? Parle-moi** français...

[BOR FR] 505-7#: Je pige pas là : **pero que dices ? Exprime-toi** en français...

[BOR EU] 510#: Il **écrivait** qu'il ne fallait pas laisser le basque se perdre dans les maisons!

[BOR FR] 510#: Il **chantait** qu'il ne fallait pas laisser le basque se perdre dans les maisons !

In the first case, an asterisk refers to a footnote in the TT that indicates the dialogue is in French in the ST. Linguistic diversity is maintained in a way in that case; however, it must be said this is not the translation solution given to all the dialogues in French that appear in the ST. It cannot be deduced from the text why a footnote is provided in this case and not in others. The second and the third cases in Example 29 are part of the same dialogue: on the one hand, in 505-7#, the French intervention in the ST is rendered bilingual in the TT, possibly due to the content of the message, since the speakers do not understand each other. It appears as if the reader of the TT will receive that linguistic conflict, although the language combination is not the same as that in the ST. In the case of the second part («Parle-moi français») as well as in 510#, the motivation for modifying in translation the verbs in bold seems more random. Being a French representation, they could have been rendered in the same way in the TT, but instead, they have been slightly changed, just as has been pointed out regarding some examples belonging to the 4th level.

There are not enough cases to be able to establish a pattern, even if it could be argued that there is a tendency towards neutralization when $L3^{ST}=L2$, as well as a propensity for word-by-word rewriting when $L3^{ST}\neq L2$.

6.2.2.3.4. Translation techniques in relation to languages

The analysis in this section will focus on the relation of the languages in the ST and the translation techniques deduced from the TT, aiming to conclude whether the authors act in one way or the other according to or regardless of the L3 in the ST. There are three languages under study for this analysis: French/Spanish and English. More precisely, in ARK and BOR, the pair French and English will be examined, and in the rest of the texts the study will be made regarding the pairing of Spanish and English. The reason for this

can be easily deduced. French/Spanish is either the author's mother tongue or the language they learnt in their childhood (there is an affective bond), as well as the main language of the translation, i.e., the L2. English is an international language, which the authors would undoubtedly have learnt later, at school or in adulthood.

Proper names of the STs have been left aside in this comparative study, since most of them are rendered the same or with minor modifications in the TT, regardless of the language they suggest.

The results contain a total of 57 examples in French/Spanish and English altogether. The English song in ZAL EU has been counted as one. From the total amount, six cases from ARK EU are not useful for the purpose of the study of translation, since they belong to the non-translated passages. Without the proper names, not all the STs have representations of the language pair; for instance, in ZAL EU and CAN EU, only English representations have been found, and in ARK EU only one French case has been identified but none that are English. This clearly limits the reliable comparative description of translation choices. The table below illustrates the number of representations according to languages and texts.

Table 21. Number of French/Spanish and English representations

	Spanish/ French	English
ARK	1	0
BOR	19	3
CAN	0	3
ELO	3	0
EPA	0	2
JAI	4	2
MEA	1	3
ROD	5	0
ROZ	1	0
ZAL	0	4
Total	34	17

First, the table makes it clear that the STs suggest Spanish/French more frequently than English. Second, most of the texts in the sample contain representations in one of the two languages, and only MEA EU, JAI EU and BOR EU provide examples of the pair of languages.

In general terms, when $L3^{ST}=L2$, neutralization takes place, as linguistic diversity disappears. For instance, «kuple» becomes «couple» in BOR FR (1502#); and the sentence «Vente Silvia, esaten zion aitonak belarrira, ojo con la noche y los lobos, tienes que tener cuidado» in ROZ EU (1504#) is rendered completely in Spanish in the two TTs. On the contrary, when $L3^{ST}\neq L2$, English also appears in the TTs. As an example, «background» is used in CAN EU as well as in its translations.

Some other techniques have been identified, which have already been discussed. Omission can be seen in Example 7 above in relation to JAI ES (3031-2#), which leads to the deletion of linguistic diversity. As has been explained in relation to Example 29, substitution takes place in BOR FR (505-7#), as the language pair changes. This could be represented as $L3^{ST} \neq L3^{TT}$ (Corrius and Zabalbeascoa 2011). Social representation also changes with the pair of languages chosen in BOR FR.

In the example below, neutralization applies to a different extent:

Example 32

[BOR EU] 32#: Azken hilabeteetan ohartu nintzen harriturik bazela ardi gasna mota bat **Qui Parle Basque**, molekuletan benetako taraka-taraka mintzaira hegaldaraziz.

[BOR FR] 32#: Ces derniers mois, une publicité souriante rouge-blanc-vert vantait l'arrivée sur le marché d'un fromage **Qui Parle basque** à faire chanter nos neurones en une véritable tarakataraka langue. La nuit questionnait ma nuit.

[ROD EU] 2024#: —A **Donosti** —erantzun zidan konplize—, ¿y tú?

[ROD ES2] 2024#: —A **San Sebastián** —me contestó cómplice—, ¿y tú?

Considering what has been said up to now, it follows that the linguistic diversity expressed by the French expression in the first case disappears in the TT, as $L3^{ST} = L2$. However, it is rendered in capital letters, and by the word *basque* another language is suggested in the French text. In the second case, the dialogue in the ST is in Spanish, but the name of the city is in Basque; in the TT, the language diversity vanishes. As the name of the city also changes to its Spanish counterpart, it appears as if neutralization is emphasized.

The figure below shows the distribution of the 51 results according to both languages and translation techniques (neutralization, equivalence, and others).

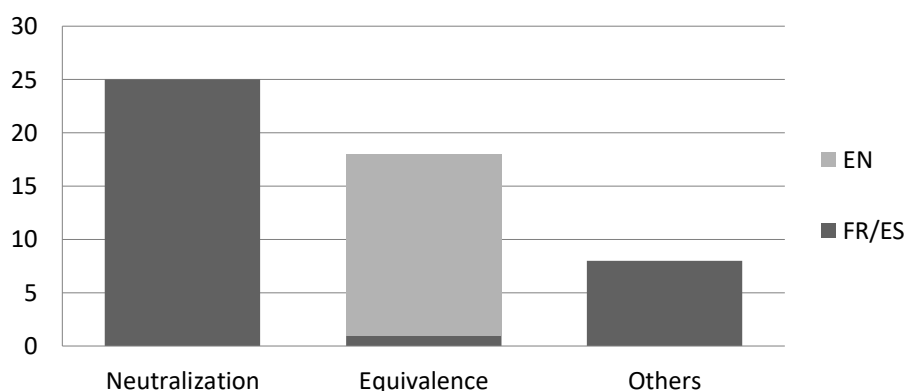


Figure 14. Comparing translation techniques and languages.

The figure illustrates that in every case where English is expressed in the ST, the linguistic diversity is reflected in the TT. However, when $L3^{ST} = L2$, self-translators favor other techniques, mostly word-by-word translation, which leads to neutralization. The directionality of the self-translation might condition this propensity for neutralization.

Therefore, when the hegemonic language appears in the ST, the tendency seen here meets Grutman's (2006) "rule". In the next section, the analysis will focus on the representations of Basque in the TTs, as it could be a way to compensate neutralization.

6.2.2.3.5. Basque in the target texts

When comparing the source texts and the self-translations, I realized Basque is somehow present in most TTs. This section will analyze the way L1 is represented as L3 in the target texts. Based on the sample, Basque is suggested in 97 cases; as expected, they all belong to the stories set within the geography of the Basque Country, or to those where Basque characters appear. Most of them correspond to proper names, to be catalogued in Grutman's 4th level (2002: 335). As said before, they might be subject to orthographic modifications.

Regarding proper names and cultural references, a case in ZAL ES is worthy of consideration. When listing the canon of Basque literature, the names of the canonical authors are modified in translation, as illustrated in the table below.

Table 22. Maintaining heterolingualism by adaptation

ZAL EU	ZAL ES
Arnaut Uribelarrea (? - 1445)	Bernat Sarrionandia (¿ -1445)
Joanes Zabaleta (1596–1673)	Andu Saizarbitoria (1596–1673)
Juan Agustin Esnal (1709–1793)	Jose Bautista Lertxundi (1709–1793)
Bizenta eta Maria Urreaga (1817–1842 eta 1821–1859, hurrenez hurren)	Ramona Izagirre (1817–1842)
Antton Garmendia (1857–1941)	Koldo Irazu (1857–1941)

In ZAL EU, the author combines the real names of dead authors and the second surnames of contemporary authors. ZAL ES also combines author's names and other author's first surnames, but in a more identifiable way, as they all refer to contemporary writers. In the self-translation, the heterolingual echo is maintained, but it has been adapted to the Spanish readership, which might not be so familiarized with Basque literary references.

The echo of Basque language might be perceptible for some readers, whereas for others it might be just a foreign word or expression. The Spanish/French reader living in the Basque Country or having some knowledge of Basque language will receive the linguistic reference easier than a reader who is not familiarized with either the language or the culture. That is always the case regarding heterolingualism. The adjectives *basque/vasco* or some of their variants could also reflect linguistic diversity, even if they refer in some cases to the origin rather than the language, as stated above.

Some cultural references are left in Basque in the TTs. For instance, BOR FR (1501#) refers to «une ikurrina» [literally, "a flag", used there to refer to the Basque flag], and both ROD ES1 and ROD ES2 speak about «el movimiento abertzale» (1532#). Moreover, the

two Spanish publications of ROZ EU give the Spanish title right after the title in Basque: «negutegia. Invernario», which relates the text to another language right from the beginning.

The case of MEA ES deserves special attention. Some common nouns are left in Basque in the TT, which remind the reader of the primary language of the narrator (and of the author, as it is an autofictional text). The sample provides these cases below.

Example 38

[MEA ES] 1505#: Esas dos gotas cubriendo los ojos de la figurita, en consonancia con los ojos cerrados de **amabitxi**, fueron mi fórmula para decirle adiós.

[MEA ES] 2031#: Esas acciones, en su simpleza, se me antojaban diálogos breves ("¿Qué tal, **txiki**?

[MEA ES] 1017#: fútbol, cerveza, mus, canutos, deporte, cenas en el **txoko**, éxito o poder público y putas.

The second and the third nouns in bold [literally, “little” and “corner” respectively] could be taken as culturemes; however, the first one [godmother] is a common noun without any cultural or distinctive feature, although it could be seen as an indicator of affectiveness. In addition to these occurrences, there are several other words in Basque without translation in the target text. They are explained at the end in a glossary: «**aita**: padre. **ama**: madre. **amabitxi**: madrina. **aitita**: abuelo. **amuma**: abuela. **gaztetxe**: local juvenil. **txiqui**: pequeño-a, chiquito-a. **txoko**: rincón. Por extensión, sociedad gastronómica. **zulo**: agujero, orificio, cavidad» (Meabe 2014: 139). Note the different spelling of “txiki” in the text and the glossary. Two other Basque words – *ikastola* (Basque school) and *bidegorri* (bikeway) – that also appear in the Spanish text are not in the glossary, possibly because a Spanish reader residing in the Basque Country could be expected to be acquainted with them (they might be acquainted with those in the glossary too). As has been previously pointed out (Arrula-Ruiz 2017), Meabe’s self-translation was released by a publisher based in the Basque Country, so it is reasonable to assume that its potential readership would be familiar with Meabe’s references to the Basque world since they minimally share the same geographical space. In an article on *in mente* self-translation, Helena Tanqueiro points out that the glossary is the resource most used in postcolonial works by African writers, who intend to express their linguistic reality and suggest that the language(s) in which the characters speak is/are not the same as that in which the book is written (Tanqueiro 2011: 254) The same resource and objective can be seen in the works under consideration here, even if, in contrast with mental translations, we *do* have a published source text. In that sense, it has to be mentioned that all references to other languages – mostly English and French – appearing in MEA EU are also maintained in the target text without translation or modification (Arrula-Ruiz 2017: 16).

In addition to these in MEA ES, and based on the whole texts rather than the sample, some efforts to reflect Basque in the TTs have been identified. For instance, in JAI ES there are 53 occurrences⁸⁴ of the noun *ama* [mother], always flagged by italics and without the article, with a deictic or metalinguistic function, among others.

Example 39

[JAI ES] 1429#: Me gustaría entrar en la habitación diciendo “aquí estoy, *ama*”, pero me da miedo romper el silencio.

[JAI ES] 2074#: Pienso en qué habrá pasado por la cabeza de Maialen al escribir la palabra *ama*.

[JAI ES] 2159#: Tenemos que pensar qué hacer con *ama* cuando salga del hospital.

[ROD EU] 468#: **Amaren** egoera ere tristea duk.

[ROD ES2] 468#: La situación de la **amatxo** también es triste.

ROD ES2 favors the diminutive form of affective value, maybe so as not to get it confused with the Spanish noun *ama* [housekeeper]. In ROD ES2, «aita» [father] appears three times, but in these cases, it is left as in the Basque text without the diminutive form. In none of them is it given in italics, as seen in JAI ES text. This is relevant for two reasons: first, ROD ES2 highlights in italics the words and phrases in other languages such as French; second, both ROD ES2 and JAI ES were published by the Basque publisher Ttarttalo. Therefore, it could be assumed their potential readership would be from the same geographical space, but the treatment of Basque words differs.

In JAI ES, these other culturemes are collected: *Olentzero*, *intxaursaltsa*, *amama*,⁸⁵ *ikastola*, and *euskaltegi* (the first three are not part of the sample). As said before, «ikastola» [Basque school] and «euskaltegi» [school of Basque for adults] are also found in other target texts; e.g., the first noun in BOR FR (634#), and the second one in ROD ES2 (1225#). Another word that is rendered in Basque in more than one TT is the noun *irrintzi* [squeak], which also refers to a specific Basque popular cry. For instance, ROD ES1 and ROD ES2 give it with the Spanish plural mark, i.e., «irrintzis» (430#), and JAI ES writes it with the indefinite article as «un irrintzi» (255#).

Even more interesting are the cases where Basque is suggested in the TT, without any equivalent trace in the ST:

⁸⁴ The number of occurrences is higher regarding *madre*; precisely, 281. There is no *mamá* in the TT, as if the affective or colloquial sense was related to the Basque word.

⁸⁵ It is worth mentioning that «amama» is rendered in JAI ES where the ST uses «amona» (1303#). Both mean grandmother, but the first one is mostly used in the Western provinces. There is no other similar occurrence.

Example 42

[ZAL EU] 567#: Lehenengo egunak pixka bat urduri igaro ditut, *downtown*neko izkinaren baten bueltan euskal etxe edo jatetxeren bat topatuko nuelako beldurrez, Anderson irakaslea ezagutzera heldu ez zen txokoren bat alegia, edo bidaiari euskaldunen bat, goitik behera Ternua materialez hornituta.

[ZAL ES] 567#: De hecho, he pasado los primeros días algo nervioso, con miedo a doblar una esquina en el *downtown* y toparme con una Casa Vasca llena de **ikurriñas** y **lauburus** grabados en madera, o con un asador de nombre *Orio* —o *Gernika*, o *Akelarre*—: algún local que, por una remota casualidad, hubiera escapado a las pesquisas del profesor Anderson. O a darme de bruces con algún turista de nuestra tierra, equipado de pies a cabeza con ropa de montaña de la marca Ternua —aunque bien es cierto que dicha indumentaria tendría aquí más sentido que por ejemplo en el paseo de la Concha, donde suele ser habitual—.

[BOR EU] 2193#: Maitaleak ez ninduen erosiko, ez horixe!

[BOR FR] 2193#: Mon amant ne m'achèterait pas, non diantre, puisque tels l'**ikastola** ou le Pays basque, je n'étais pas à vendre !

[ROD EU] 282#: Lo aurpegiarekin oraindik, Manexek aitonaren ibilerak kopiatu ditu, eskuak atzean emanda, begitartea zimur, **bonetaren** ordezkasketa.

[ROD ES1] 282#: Aún con cara de sueño, Manex imita los andares de su abuelo, las manos dadas a la espalda, el ceño fruncido, en vez de **txapela** visera.

[ROD ES2] 282#: Aún con cara de sueño, Manex imita los andares del abuelo, las manos cogidas a la espalda, el ceño fruncido, visera en vez de **txapela**.

In ZAL ES, discursive amplification can be seen, and cultural references are mentioned within the description. More precisely, *lauburu* [Basque cross] is used three times in the TT, and in all three cases there is no trace of the word in the ST; i.e., the references have been added. *Ikurrina* also appears in BOR FR, and in this case there is no trace of the word in the ST. However, regarding the only occurrence of «*ikurrina*» in BOR EU (1813#), it is translated as «drapeau basque» in the TT. With regard to the second case in Example 42, BOR FR adds a sentence with the word «*ikastola*» in it; in this case, there is a previous representation of *ikastola* in both the ST and the TT. Outside of the sample under study, JAI ES gives «*ikastola*» once (984#), where the ST says «*eskola*» [school]; as in BOR, in this case *ikastola* appears twice in both the ST and the TT. Finally, in the third case of Example 42, the French origin word *bonet* of ROD EU is translated by the Basque word *txapela*, which is usually used by Spanish speakers in the Basque Country. In all of them, different social representations are created by the ST and the TT. Taking into account these last cases, a willingness can be seen to compensate the neutralized cases above derived from supra self-translation.

Before concluding, some relevant heterolingual examples are presented below, which are not collected in the sample.

Example 43

[ARK EU] 1769#: Gran Manan V ferryan bi marinel cribaggean jostetan ari **killin** time.

[ARK FR] 1769#: Black Harbour sur le Ferry Gran Manan V deux marins jouent au cribagge pour **tuer le temps**.

[ROD EU] 232#: **Txintxoak izan** –esan die irratiazen zurrunbiloaren gainetik, eta Manexi beste kolpetxo bat eman dio buru gainean.

[ROD ES1] 232#: **Soyez sages** –les ha dicho alzando su voz por encima del torbellino de la radio, y le ha dado otro golpecito en la cabeza a Manex.

[ROD ES2] 232#: **Soyez sages** –grita por encima de la bulla de la radio, y le da otro golpecito en la cabeza a Manex.

[ROZ EU] 225#: Eta galdera une horretan iritsi zen, **zer egiten dut nik Erroman?**

[ROZ ES1] 225#: Y la pregunta llegó en ese momento, **cosa ci faccio io a Roma**, ¿qué hago yo en Roma?

[ROZ ES2] 225#: Y la pregunta llegó en ese momento, **cosa ci faccio io a Roma**, ¿qué hago yo en Roma?

[EPA EU] 172#: **“Gugaz aztu ez zaitezán”**, eta esku femenino baten sinadura.

[EPA ES1/ES2] 172#: **“Gugaz aztu ez zaitezán”**, esto es, **“Para que no nos olvides”**, y la firma de una mano femenina.

These examples show different solutions to the translation of heterolingual representations. In the first case, an English reference in the ST is translated by the French equivalent in the TT. The heterolingual representation is neutralized, although the echo to another language might be preserved by the addition of «Black Harbour» in the TT. This could be a way of compensation, even if the degree of visibility of an L3 appears to be higher in the Basque text. In the second and third cases, the translations introduce an L3 – French in ROD and Italian in ROZ – where there is no heterolingual representation in the ST. There is a difference, though. In ROZ ES1/ES2, the Spanish translation is given with the Italian representation, by a translation within the text; i.e., Grutman’s (2002: 335) 2nd level seen above (*intratextual translation*, according to Santoyo 2011). This is not the case in ROD ES1/ES2. In both cases, the explicit representation of an L3 makes visible the fact that the story takes place in a linguistic context that does not correspond with the main language of the book. Finally, EPA ES1/ES2 renders the Biscayan quote in the same way as the ST does, but with the translation in Spanish. Both the ST and the TTs are heterolingual, but to a different extent. The quote is the same, but it is hard to determine whether the Spanish readership will receive the echo of the dialect or the echo of Basque language.

To sum up, the textual analysis of heterolingualism reflects a propensity to omit heterolingual representations when $L3^{ST}=L2$, as well as a willingness to compensate that neutralization by maintaining or adding references to Basque in the TTs, as a way of reminding the target audience that they are dealing with a text produced in a bilingual/diglossic context.

7

7 conclusions

The starting point of this dissertation must be dated as being the end of 2013. At the time, there was nothing but a willingness to reflect on self-translation, a few predictions and a list of questions. More and more Basque writers were translating their work into principally Spanish/French, and some of them were even speaking about it; research on self-translation, mainly by Manu Lopez Gaseni (2005) and Elizabete Manterola (2012), regarding Basque was laying the ground for future studies; the discipline of translation was starting to socialize. I thus established the major objective: describing the features of the self-translating activity from Basque and analyzing the tendencies for literary self-translation. Some years later, the present work examines the theory and practice of self-translation, confirms or refutes predictions, and poses more questions.

As stated in the introduction, I had some hypotheses based on previous research. I will now consider whether this work confirms or rejects them, and will reformulate them if necessary. First, self-translation was seen as a growing activity carried out by many Basque writers. More precisely, the catalogue built up for this dissertation contains 325 titles and 125 writers-translators. The catalogue also provides other information such as the chronology of the works; as predicted, most self-translations have been published in the last three decades, and the practice shows an increasing trend. It is worth noticing the imbalance in numbers, for instance concerning target languages, genre and place of publication. Another hypothesis was related to authority in the translation process; it was pointed out that authority might prevail over the translator status, since greater legitimacy is given to the author than to any other translator. On the one hand, when cataloguing the self-translations, it has often been tricky to determine their status, since there was no reference to the translator or translation, and in the cases where there was, directionality was not clear regarding simultaneous publications. However, there are also transparent self-translations whose copyright page reports the translator or the source text –i.e., almost all the texts contained in the corpus. On the other hand, publishers, media and writers use many terms and expressions to refer to the self-translated work. The way in which the self-

translation is presented could determine the way it is received. The last hypothesis was related to the product itself. In the introduction, it is said that the predominance of Spanish/French could lead to the standardization of the target text (Toury 2012: 303-315), as concluded by Dasilva (2009) and Casanova (2002) regarding the asymmetric relation of language pairs. After analyzing the heterolingual representations and some culturemes related to national identity, I can say naturalization does occur, but it is not the only and most employed technique, as is explained below. Therefore, the responses to the hypotheses have been satisfactory, not because they have all been proved in the terms they were formulated, but because, even when partially confirmed, many nuances and extra data have been provided. The ideas and contributions exposed in this dissertation will be summarized and discussed in the next paragraphs from a systemic point of view. Finally, the weaknesses and future goals will be also established.

It can be said that the present dissertation has a funnel-shape structure: it starts from the mouth with a general perspective on self-translation and narrows to the detailed case study. The first three chapters present the methodological framework, the object of study and the cultural context; it was clear from the beginning that a terminological and typological precision was needed. Likewise, the quantitative extension of the self-translation practice in the Basque context had to be determined before carrying out any qualitative analysis, and that is why the EUSAL catalogue has been built up and described. Finally, a corpus-based analysis has been carried out in order to draw some conclusions about the self-translation practice from Basque. This organized structure provides an overview of the theorization on which the macro and micro textual analyses will be based.

At the theoretical level, a dialogue has been set among local and international researchers and authors. From the beginning, self-translation has been presented as a type of translation, a premise that has been confirmed by the conclusions derived from the micro-textual analysis. Many motivations for translating one's work have been spelt out (Chapter 2.2), and a distinction between internal and external factors has been made; however, this is not a rigid distinction but rather a methodological one, since motivations from one group may condition those in the other. Basque writers' testimonies indicate the same motivations already explained by other researchers in similar sociolinguistic contexts. However, censorship could also be added to the list of external motivations; although this does not apply to contemporary writers, it has triggered a few self-translations (for example, Aresti's work).

Dasilva (2011) says that authors who self-translate in a transparent way seek their translation to be received as such in the target culture. However, evidence based on writers' statements and other studies regarding Basque show that several writers aim for their work to be autonomous in the target system, even if the self-translation's copyright page announces the existence of a source text in Basque. It has been evidenced that the media, publishers and writers tend to avoid using "translation" to refer to the target text and favor other terms, such as version, rewriting and adaptation (Chapter 2.3). This is sometimes the case regarding allograph translations into Spanish too. In the case of simultaneous self-translations, when the two texts are released at (almost) the same time in the same geographical scenario, the competition increases. The justification to avoid using

“translation” is based, in most cases, on the changes made to the text. However, it has been shown that this argument lacks a solid basis: on the one hand, as Ayerbe (2016) demonstrates, writers take advantage of all kinds of reprinting and reissuing to make changes to a text; therefore, “making changes” is not exclusive to self-translation. This has been evidenced in Chapter 6, regarding the pair of target texts by EPA and ROD, where some extracts differ from one self-translation to the other. On the other hand, as seen at the micro-level analysis, the changes are not as unusual in translation as writers tend to think; I would hypothesize there is nothing one cannot find in allograph translations. That is something to work on in further research. It is also a common statement among authors that the changes are intended to “improve” the source text; for instance, authors Harkaitz Cano and Aingeru Epaltza defend this view. Therefore, the self-translated product gets a higher position than the first published Basque text. Another reason for that higher position is that, following Dasilva (2011), “retrotranslations” can hardly be found; this means these “improved versions” are never (self-)translated into the minor language. It has to be noticed that the sense of the word *version* has changed over time, since it has been said that Lauaxeta (Urkiaga 1935) used it in negative terms.

Two reasons have been proposed for this argumentation by Basque writers: first, the predominance of authority over translator status; second, a narrow perception of translation, by which anything that distances itself from a literal translation would require another name other than translation. That is why a different cause–effect correlation has been claimed: writers do not make an innovative translation because they are the writer of the texts and they are legitimate to do it, but they are writers because they make an innovative translation (read *writer* as the person who shows the tendency to employ writing/translating techniques related to discursive creation). In other words, the way of performing while translating would emphasize authorship, for either self-translators or allograph translators. This is related to the projection of the writer. Speaking about identity, it has been pointed out that the categories in which the writer positions her/himself (either consciously or unconsciously) affect the translating choices, which could be identified in the target text. Some examples have been given in the micro analysis; for instance, in relation to pronominalization (BOR FR 1389#, Example 22 regarding culturemes). The voicing and stance of the translator in the target text is another example of positioning (e.g. EPA ES1 1259#, Example 23 regarding culturemes, and MEA ES through the use of a glossary). Looking at the enunciation place (Tymoczko 2003) of the writer/translator might be another way to identify social categories in a text. That place or position from which the (self-)translator speaks would be determined by her/his cultural and ideological affiliations as well as by the geographical and temporal location (Tymoczko 2003: 183). In further research, it would be interesting to undertake a case study on social categories to deepen the interaction among the use of pronouns, the voice of the translator and positioning.

The present study refutes the widespread and unjustified conception of the doubleness of the self-translator’s identity, and supports instead a complex identity in constant reconstruction that has nothing to do with an in-between space. Self-translators might position themselves as part of two categories: writer and translator, member of the source culture as well as the target culture, etc. However, as seen in Chapter 2.4, belonging

to two face-to-face categories is often a source of trouble and competitiveness. A negotiation of identities occurs there: now a given category might prevail, then the other. The distinction between author and translator is not static, and it has not been historically measured by the same standards (Recuenco 2011: 199). This negotiation has been identified, for instance, in the case of ARK FR, which has been related to stratification: at a macro-level, the authorship prevails over the translator role, whereas at a micro-level the opposite happens. Therefore, by translating only the most poetic parts, the authorship will also change from the perspective of the monolingual reader; without any other reference, for readers in French Arkotxa will be a poet, whereas for readers in Basque/Spanish she will be a narrative writer using (lyrical) prose. As Dasilva (2011) says, it is important to keep in mind where between the roles of author and translator self-translators position themselves when translating.

Discussing Bernardo Atxaga's work, Ur Apalategi (2001: 10) claims he places himself in both literary systems: « La double inscription sociologique d'Atxaga n'est pas sans conséquences sur le travail d'interprétation de ses œuvres ». Atxaga writes in Basque knowing or considering the idea of (self-)translation, and that acknowledgement will necessarily condition creativity and identity projections (social representations) in the first writing process (in Basque). In fact, social categorization and social representations are not exclusive but complementary; moving from one category to another might lead to different representations as well as a new positioning might come into sight when representations are changed. Depending on what system the author positions her/himself in, depending on who she or he talks to, the author adapts to that readership consciously or unconsciously, in a sort of creative subordination. In a sense, as functionalism stated, there is always in translation a tendency to adapt to the target audience; in literature, that is not so obvious, however, because of the great symbolic value of authorship and originality. The same tendency for adaptation could be deduced from Itxaro Borda's words:

Norberak bere idatziak itzultzen dituenean, euskaraz kontatutako gauza asko molde ezberdin batez erran behar dira frantsesez irakurgarriak eta onargarriak izateko. Eta autozentsura edo isilune horiek jatorrizko sorkuntzan ere eragina izan dezakete. Orain idazten ari naizen nobelarekiko, adibidez, behin baino gehiagotan pentsatu dut noizbait itzuli beharko badut nekeak edukiko ditudala. Beraz, laxokiago izkiriatzen dut, metaforak arintzen eta beste, baina hori pentsatzen dut lehen hitzetan eta gero ahanzten dut; euskararen zurrumbiloen urtzeko berriro⁸⁶ (Urkiza 2006: 284).

Even if it is not a permanent thought, Borda admits that a potential future translation sometimes determines her writing. She uses “self-censorship” to refer to the effort to avoid adaptation in the Basque text that might derive from shifting languages. Disregarding how that self-censorship could affect authorial identities, it could be hypothesized that the need for adaptation is based on the consciousness of different social representations. I would say changing categories is also done to soften conflict; for instance, that might be the reason

⁸⁶ «When translating one's own works, many things in Basque have to be differently rendered to be readable and acceptable in French. And that self-censorship or these silences might also affect the original creativity. Regarding the novel I'm writing now, for instance, I have often thought that if I had to translate it, I would be in trouble. So, I write more lightly, use more simple metaphors and so on, but I keep that thought for the first few words and then I forget, in order to whirl in Basque's waters again».

for the neutralizations identified in JAI ES, above all those related to national identity. Meabe (2018) also employed the term “self-censorship” in reference to the process of self-translating a book for young readers. In her words, both sexuality and political conflict are still taboo in the Spanish market, and when translating, the place of publication is determinant. I think that standardization by means of neutralization, deletion and other techniques is a way to soften the conflict that may derived from the willingness to belong to two face-to-face categories –an effort to remove some foreignness from the *Other* and to get closer to the target categories. Therefore, I believe the relation between social categories, social representations and (self-)translation should be accurately described and studied in future research.

As seen when referring to typology, self-translation is not a homogeneous, rigid and isolated practice; in fact, self-translation evidences the sociocultural and political realities in which it is originated. By translation, meanings and social representations are constructed, which are detectable in the target text. As said at the end of Chapter 2, social representations constitute reality (Moscovici 1988: 245), and this entails a continuous negotiation of what is to be considered as reality at each time. The analysis of the culturemes related to national identity renders this negotiation visible, as several terms of the same cultureme create a dialogue in the negotiation of the construction of reality. That negotiation can be seen in the analysis of the culturemes related to national identity (Chapter 6.2.1), since the different translations given to a single cultureme create a dialogue in an attempt to negotiate the construction of reality.

In relation to the motivations for (not) self-translating and the positioning of the author-translator, four categories of the position the Basque author takes towards self-translation can be distinguished: first, authors who do not translate their texts and for whom allograph translations also feel uncomfortable (for example, Joxe Azurmendi); second, authors who do not translate their texts and do accept allograph translations (e.g., Uxue Alberdi); third, authors who self-translate and, when doing so, favour the role of the translator (e.g., Miren Agur Meabe); and forth, authors who self-translate and, when doing so, favour the role of the author (e.g., Itxaro Borda). As one could see, they are categories regarding the practice or the lack of practice of the authors; it means that practice defines them, either discursive practice or translating practice. As said before, identity is a set of social practices and believes in continuous reconstruction. In some cases, it will not be easy to place authors within one of these four categories, because the degree in which an author is identified with one or the other role might gradually differ. Nevertheless, here and now, they are useful categories for description. In addition, they reflect the kind of relation the authors have with their literary system and the neighbouring one.

As a matter of fact, it has been stated from the beginning that self-translation can be a sign of the sociolinguistic context in which it emerges. As far as the Basque literary system is concerned (Chapter 3), asymmetrical relations have been observed: Basque literature is published in both the Basque Country and beyond, Basque agents legitimate external institutions to value Basque output and, in some cases, Madrid or Paris are used as a reference to decide what should be translated into Basque. Even when authors produce only in one language, there is no doubt about the interconnection of the systems. In the

second paragraph of this chapter I have mentioned the increasing number of self-translations; when analysing what is behind that number, the relation to the Spanish literary system has emerged. There lies a negotiation between two interests. On the one hand, public institutions from the Basque Autonomous Community support (self-)translation to promote the Basque culture in the State and specially in the world (in general, the Spanish mediation is seen as necessary to become international). That could be argued by what has been seen in Chapter 3: first, the concept of *patronage* and its economic component by Lefevre (1992) –literary awards, buying books, etc.–; second, the centripetal force Spanish literature exercises over minority literatures (Grutman 2013b), privileging the use of Spanish as a literary language and demanding authors in minor languages to (self-)translate. Toury's words can be recalled here: «[translations] are facts of the culture which hosts them» (1995: 24). Even if it is so, this dissertation has shown the importance of the source-culture in the creation of (self-)translations, and patronizing will be one of the most evident signs. As Manterola (2012) wrote, the promotion has a retroactive effect, since what the Basque culture promotes in other literary systems may have an impact in the source culture. On the other hand, Spanish institutions are interested in considering Basque literature as part of the Spanish reality, as a way to assimilate (canonizing some authors by the national award) and of recreating abroad a specific image of the Basque literature.

It appears to me that French literature does not perform in the same way. It does not make any effort to integrate Basque literature within the French system. One reason for this could be that there is a bigger disregard for and rigidity towards the minority literatures/languages within the French State; this, combined with the peripheral position of the literature translated into French and the long traditional central position of French literature within the European context (Even-Zohar 1990b), might have caused the different attitude towards (self-)translation. The history of the books analysed in this study makes that clear: one of the two texts self-translated into French was published in Brussels, the other in Baiona, and the two were then translated into Spanish and released in the Southern Basque Country. On the contrary, many self-translations into Spanish are not translated into French, even if they are translated into many other languages (that is the case in ELO EU and CAN EU). In general, there are remarkably few translations from Basque into French; according to the ELI catalogue, for instance, there are 107 titles in French, 39 in German and 126 in English (last seen: 20/03/2018).

Hence, the hegemonic literary systems behave differently towards Basque literature in the North and in the South of the Basque Country. It has been argued that the complexities of a peripheral and bordering multilingual culture must be taken into account when analyzing self-translation. In this sense, a thorough study of borders, both physical and symbolic, and their effect in Basque translation would represent an enriching and interesting approach. The author's position towards that border might also constitute the source for a meaningful study; for instance, in the chapter about heterolingualism, two examples –each from one source text– that suggest they target the center have been provided (BOR EU 1000#, in Example 16, and ZAL EU 508#, in Example 19).

In that respect, one may wonder whether Basque agents (institutions, publishers, media...) are reproducing the Spanish centripetal force. In fact, the data collected in the

catalogue evidences that more than half of self-translations from Basque have been published within the Basque frontiers. It would be interesting to know to what extent those self-translations are promoted by the publishing houses or suggested by the authors. In addition, it has to be taken into account that some of these publishing houses are the Basque branches of Spanish publishers. However, this means that the first potential readership of these self-translations lives in the same geographical space as the readers of the source texts. In the case of self-translations published beyond the Basque linguistic territory, most of them have been published in Madrid, and next comes Barcelona. This is significant because in the case of translations from Basque (not just self-translations) Barcelona comes before Madrid (ELI catalogue).

For carrying out the empirical methodology proposed within DTS, the circular model by Lambert and van Gorp has been adopted (Chapter 4). This means I have created the EUSAL catalogue as part of the preliminary analysis and based on the ELI catalogue (Manterola 2012). With regard to the process, it should be noted that many suppositions have to be made in the cataloguing of self-translations from Basque. Despite the thorough search conducted, in some cases data is left uncompleted. In this respect, the analysis at the macro level was useful since the copyright pages make transparent in many cases what other paratextual sources did not provide. Opaque self-translations are more numerous regarding genres that have a peripheral status, such as children's books and theatre. Despite the high number of self-translators and self-translations (125 and 331, respectively), for most of the writers it is an unusual practice and 64% have only translated one work of their own. The main target language is Spanish (86.4%), then comes French (11.8%), and self-translations into other languages are exceptional (1.8%). As expected, the main self-translated genre is children's and young people's literature (45%). With the exception of a children's book self-translated into Esperanto, in all cases the target language is Spanish, which means that more than half of the books self-translated into Spanish target children and young readers. It can be thus said that the self-translation of Basque children's literature into Spanish is a systematic practice. Otherwise, theatre is the only genre self-translated more into French than Spanish, and these are always pastoral works. With regards to chronology, the majority of self-translations have been released in the last three decades, and there appears to be an upward trend. The most ancient transparent self-translation from Basque dates back to 1657, and it consists of a collection of proverbs and poems by Arnaut Oihenart. It is also worth mentioning that in most of the cases (62.1%) the self-translation comes, on average, two years after the Basque text, taking only the monolingual editions (240) into consideration. It follows that the Basque text does not have much time for an autonomous monolingual trajectory. In the case of bilingual and multilingual editions, the gap between Spanish and French as target languages gets closer, since almost all self-translations into French have been published within the Basque Country in bilingual or multilingual editions. It seems that the Basque text needs the French counterpart to survive. That belief is stressed by the fact that the only two books that were published autonomously in Basque (Borda's *%100 Basque* and Arkotxa's *Septentrio*) were published by publishers based in Gipuzkoa. In other words, either the Basque text is published on the other side of the Bidasoa (at the center of the Basque subordinate system) or, necessarily, it is published simultaneously with the French self-translation within the

same volume. One could think it is the first option of weak literatures, and whenever they strengthen themselves, these practices will be over. In fact, one could wonder whether Basque monolingual editions would be published otherwise. This systematic publication of bilingual editions in the northern literary subsystem emphasizes however its dependency and does not encourage the revitalization process of the language. In contrast to the small number of bilingual/multilingual editions regarding Spanish, this is related with the status of the Basque literary system in each territory.

Once the EUSAL catalogue was described, the texts that were to be part of the corpus were selected according to certain criteria (Chapter 5). For the purposes of the present study, a digitized, multilingual and parallel corpus was built up, which comprises 24 texts and 627,363 words. The operations undertaken in the alignment process provide some information on the translation strategies, above all when the same operation is repeated. This preliminary information was then contrasted with the conclusions derived from the macro and micro analyses.

In order that a conclusion regarding the general strategies and tendencies of (self-)translators can be reached, Toury (1995) suggested a comparative study of the source text and the target text. The present dissertation first compares the structure of the texts. It has been said that all the self-translations of the corpus have more words than the corresponding source text (with the exception of partial translations). Adding words is significant in BOR ES, JAI ES and EPA ES1/ES2, while a lower number of added words is found in CAN ES1/ES2 and ROD ES2. At a sentence level, a unique tendency cannot be deduced: compare to the source text, some self-translations have more sentences (BOR and JAI), whereas others have fewer (ROZ); the number of sentences barely differs in MEA ES. The comparison of the number of sentences can be more meaningful to translation behavior than the difference in the number of words; likewise, structure at sentence level may have an impact on the style of the work when a given mechanism is systematically employed. For instance, in Chapter 6.1 it has been said that the Spanish texts by Rozas have less sentences than the source text, and that, in some cases, paratactic structures become syntagmatic with translation (Table 11). In addition, regarding partial translations, what is translated and what is not may affect the projection of the work and the writer, as seen regarding ARK FR.

Micro-textual analysis is essential for drawing conclusions regarding regular translation behavior. That is why culturemes and heterolingualism have been analyzed in the corpus, first based on the STs, and then starting from the TTs. It is significant that culturemes related to national identity are found in seven STs and their TTs, and heterolingual representations appear in all texts. This great number is remarkable because that was not a criterion for selecting the texts. I would like to highlight that it is the first time within DTS that a digitized, parallel and multilingual corpus of such characteristics is used for analyzing self-translation behavior in general, and culturemes and heterolingualism in particular.

Regarding culturemes, the first thing that has to be underlined is the high number of appearances of the selected references in the Basque texts as well as the many forms for each of them in target texts. In this sense, it is important to bear in mind that the stories in

BOR and ZAL are related to the fact of being Basque, which clearly has an impact on the results of the queries (the number of French culturemes is even higher than in Spanish regarding some of the terms). In future research, the analysis could be based on a corpus consisting of some other texts to see to what extent the content or story affects the results.

In general, the translation techniques identified are substitution, omission/deletion and discursive creation; however, looking at numbers, equivalence is the most adopted technique regarding all terms. This does not correspond with the authors' general belief regarding their self-translation practice. For instance, regarding the texts under study, Arkotxa says it was rewritten and readapted ("Aurelia Arkotxa euskaltzain oso" 2007), and Jaio specifies that, more than translating, she did a rewriting (Artaza 2010). Borda's French text states it is « traduit et adapté du basque par l'auteur ». All in all, the techniques identified at the macro-analysis refer to translation activity. More precisely, ZAL ES and BOR FR are the ones that show a greater tendency for discursive creation, not just regarding culturemes, but in the text as a whole. As far as culturemes are concerned, those two texts employ the highest number of translations for the same cultureme; yet, equivalence is the most adopted technique. I would hypothesize that the reason for discursive creation in Zaldua's case is the fact that he also writes in Spanish, which activates the author's role also when translating into the major language.

It is still compelling that seven out of the ten source texts contain references to national identity. If we combine that with the variety of forms in translation (also for one term and within the same target text), it could be thought that this abundance has something to do with the anomaly status of Basque suggested by Apodaka (2015). That is to say, one could not find so many equivalents and translations in a German corpus of similar characteristics. Along with the great number of appearances, I have provided other translation choices related to identity conflict; for instance, the noun *euskaldun* [Basque] becomes «Euskadi, Euskal Herria, Vasconia o como quiera que se denomine el pedazo de tierra del que provengo» (ZAL ES 566#), and the compound *auzo estatu* [neighbouring state] is translated as «Dans notre pays» (BOR FR 1389#). In both cases, adaptation occurs; by changing the place of enunciation (Tymoczko 2003), other social representations emerge. In the second example, the Basque space is placed within that neighbouring state in the French text, and what was national becomes regional. A tendency related to the softening of conflict has also been deduced from both JAI ES and ARK FR: in the translation of culturemes, neutralization systematically occurs in relation to origin (they do not follow the same pattern in relation to culturemes referring to language, which are also reflected in the TT); the examples in Chapter 6 illustrate that those two texts, in general, delete culturemes or provide instead demonstratives and other indeterminate terms. For example, the noun *euskaldun* [Basque] appears three times in JAI EU, and the TT translates that single term in three ways: *nosotras*, *nuestro país* and *amiga* (Table 13). In ARK FR, *euskaldun* is always deleted, in some cases because the whole sentence disappears and in others only the cultureme does so (ARK EU 1502#, Example 7). According to Gagnon (2006: 212), through changes in pronominal features, one could avoid sensitive issues or create solidarity; this study has shown some cases where pronouns also function as being more indefinite, which serves to detach from and, as Gagnon (2006) mentions, to avoid

delicate issues. Therefore, the tendencies of this pair of writers (ZAL-BOR on the one hand, and JAI-ARK on the other) show that no distinguishing pattern can be deduced from the origin and language combination of the writer. However, it must be highlighted that both BOR FR and ARK FR have been referred to repeatedly in relation to different modifications in the text; mainly at macro level, these two target texts have made the most creative proposals, which can be connected, among others, with the status of the Basque literary subsystem in the Northern Basque Country.

The cultureme that appears the most in the STs, always according to the compiled list, is *Euskal Herria*, whereas based on the TTs, *basque/vasc** is the most employed cultureme (either noun or adjective). When changing from proper name to adjective, transposition occurs; changing the grammatical category may entail some alteration in connotations. Passing from *being* to *owning*, in a way; it could be represented by an example from the ROD texts in the corpus (464#): EU: *enskaldun bizji* > ES1: *ser vascos* > ES2: *vivir como vascos*.⁸⁷ It is also significant that other names, e.g. *Euskadi*, almost do not appear; this scarcity suggests that the authors' political identification with it is very weak. When speaking about identity, attachment has been mentioned: those categories that do not appear in the texts are likewise remarkable.

All the texts under study in the corpus are heterolingual. For a qualitative study of heterolingualism, a representative sample was first taken from the corpus. Then, the analysis was based on Corrius and Zabalbeascoa's (2011) terminological proposal and Grutman's (2002: 335) categories. It has to be said that no example of the 3rd and the 5th level in Grutman's table has been found. That does not mean for certain that there would not be such a case if taking the whole corpus into consideration; however, it evidences that these two strategies are not the most employed ones. Representations from the 1st and 2nd level, in general, have been maintained in the TTs, with the exception of some neutralization and explicitation (in JAI ES 3031# when $L3^{ST}=L2$ and in BOR FR 2545#, respectively). There are few heterolingual representations exceeding a lexical sample (to be catalogued in the 6th level). Because of its unusual quality, it has to be highlighted there is an effort in BOR FR to avoid naturalization when $L3^{ST}=L2$ (by using a footnote and by changing the language pair of the ST). Finally, as expected, the majority of entries have been catalogued within the 4th level, mainly because of proper names. In relation to translation, proper names and other nouns or expressions have to be distinguished; in general, in the case of proper names, self-translations have maintained the form of the ST or have slightly adapted them to the spelling norms of the target language. These adaptations aim at adhering to the norms of the target language; they favor acceptability, then. Therefore, cases that follow other patterns are remarkable: an interesting example where the heterolingual representation is maintained while being adapted to the target readership has been examined in ZAL ES, regarding proper names (Table 22).

In the case of common nouns or expressions, however, the strategy adopted depends on the echoed language: if $L3^{ST}=L2$, neutralization occurs, whereas there is a tendency to maintain the heterolingual representation when $L3^{ST}\neq L2$. This pattern has been confirmed

⁸⁷ Literally, «EU: *live Basque* > ES1: *being Basque* > ES2: *live as Basques*».

in the comparative study of French/Spanish and English references; as has been evidenced, English is always represented in the TTs, whereas neutralization occurs in most of the $L3^{ST}=L2$ cases. It has to be recalled that Grutman (2006: 22) suggests naturalization as a “general pattern” when the other language that appears in an ST coincides with the main language of the TT. In the analysis of heterolingualism based on translated audiovisual texts, Corrius and Zabalbeascoa (2011) presented the same hypothesis, which the case study confirmed. There we have another reason to take self-translation as translation: if $L3^{ST}=L2$, neutralization occurs in either authorial or allograph translations. To a lesser extent, these other techniques have also been observed when translating heterolingual representations: explicitation, adaptation, deletion, generalization, description, discursive creation and compensation. In fact, I suggest compensation can be a reason for introducing Basque in the TTs. It has been noticed that in some cases references in/to Basque have been provided in the TT without having been present in the ST (the most significant case is the glossary in MEA ES). That tendency has also been identified in JAI ES, perhaps as a way to compensate the neutralizations done with regard to culturemes; for instance, the surname *Etxeberria* is added to the name *Paulo* (Example 12, 2528#), and in one case *eskola* [school] becomes *ikastola* [Basque school] in the TT. In addition to the willingness for compensation, introducing Basque might be a tool for expressing the writer’s sociolinguistic reality. In other words, there might be a willingness to maintain the Basque social worldview. In some cases, references to Basque or in Basque have been found in the TT, while there is no equivalence in the ST; for instance, in Example 43, ROZ ES1/ES2 there is an Italian expression, and in ROD ES1/ES2, a French one; in both cases, Basque is the only language in the STs. Therefore, translations that employ structures and forms that are unconventional in the target language will be regarded as adequate translations, at least in relation to some choices.

As a general pattern, a propensity to avoid repetition in translation has been observed; in these cases, the signified was clear and the signifier was deleted or substituted by a possessive or ellipsis. It would be interesting to analyze whether allograph translators using the same language combination follow the same inclinations. Likewise, it is noticeable the stratification concerning Toury’s (1995: 58) operational norms; in some cases, the translator’s role prevails regarding matricial norms whereas authorship is predominant in relation to linguistic and textual norms (that happens between EPA ES1 and ES2, where structure does not change, but the texts vary at a micro-level), and in some other cases the opposite happens (as it has already been said with respect to ARK FR).

In the case of the four STs with two translations each, it is not possible to deduce a unique procedure. On the one hand, the two self-translations by CAN and ROZ are very similar, except for some orthotypographical modifications (e.g., quotation marks); on the other hand, EPA ES2 and ROD ES2 differ from the first self-translation even though I predict that they would be based on the first one. A specific case study should be made to test this hypothesis. Moreover, I found these two self-translations adapted the content to the potential readership in some cases (in ROD 517#, Example 18; and in EPA 1259#, Example 23). This recreational practice has also been identified in BOR FR, where some French words or expressions of the ST have been modified in the TT, despite the fact that

the content and the language do not change (for instance, in BOR 510#, Example 29). In addition, the creative self-translation by Borda can be also identified in the ST, as argued in Example 27 (BOR EU 2041#): when writing in Basque some French words and expressions in the ST, it appears to me that there is an implicit self-translation, which is at the same time self-translated in the translating process.

To sum up, from the analysis of the *culturemes* and the heterolingual representations it can be derived that self-translation practice does not differ from allograph translation in terms of translation behavior, at least not to an extent where another discipline and conception should be suggested. When being asked about the translation into Spanish of ROZ EU, the writer said: «Sortzailea, ni neu nire baitan, erabat, gauza autonomo bat bezala, begiratzan nuen euskarazkoa, lehenengo zirriborroa, eta handik aurrera hilabeteak eta hilabeteak euskarazkoa begiratu ere gabe»⁸⁸ (Rozas 2017). It has been evidenced, however, that this procedure does not coincide with the conclusions drawn from the comparative textual analysis. To be precise, ROZ ES1/ES2 closely follows the Basque text. I suggest that the widespread discourse among writers regarding distinguishing self-translation from translation is due to an unawareness or unfamiliarity with the translation activity. Beyond *culturemes* and heterolingualism, some strategies have been identified that nowadays in our context an allograph translator would hardly employ; for instance, replacing the third-person narration with the first-person (JAI ES), or translating only some extracts and not others (ARK FR), or adding long explanatory passages to the text (ZAL ES and BOR FR). Except for the first one, all choices are related to matricial norms. In these cases, it can be said they are positioned closer to the author's category than to that of the translator, even though the translator's role emerges with respect to some choices at the micro level.

However, generally speaking, I would say all the choices have been previously identified in allograph translation behavior and can be described by translation techniques. It has to be noted that self-translations in our corpus show different strategies and, therefore, a homogeneous unified pattern cannot be deduced beyond the preference for equivalence. This heterogeneity may be due to the lack of tradition in self-translation from Basque as well as the vocational status of the practice for the writers whose texts compose the corpus under study. One way or the other, it is not possible to identify a tendency in translation behavior with respect to experience – that is, no different behavior has been found between writers whose first self-translation is the one under study and writers who had previously translated another text or more of their own.

The present study completes other approaches to self-translation in relation to Basque (Lopez Gaseni 2005, Manterola 2012), focusing on literary texts in prose for adults, which have not been studied before. In addition, I believe this thesis makes a meaningful contribution to the theorization on self-translation since it relates self-translation from Basque with approaches used within other literatures and language combinations. In this sense, this dissertation opens the door to future research. The EUSAL catalogue of literary

⁸⁸ «Totally creative, I was absorbed into the task, as an autonomous thing. I checked the first draft of the Basque text and from then on I spent months without even looking at it».

self-translations from Basque is continuously growing. For this work, the catalogue comprises texts up to September 2015. However, I have continued saving self-translations released afterwards and writers have contacted me in reference to self-translations that were about to be released. From now on, I will update the catalogue so it can be used for further research and query. In the same way, the corpus presented here can be employed in other studies.

There are some aspects that have been left aside because of time and space constraints. For instance, only narrative texts have been selected for the micro analysis, whereas the study of other genres (mainly poetry and theatre) might show different features. A specific analysis of pastoral theatre would be meaningful from the perspective of both the literary system and the self-translating activity. In relation to the catalogue, a more complete interpretation might be made by employing different statistical processing, which has been limited in this study. A systemic study of the works that have not been self-translated would also be of great interest. In the future, we intend to keep developing the TRACEaligner program and to implement some other functionality, such as lemmatization, which will be beneficial for the use and the quality of the corpora. In that regard, the present research has been helpful in identifying the aspects for improvement in the next version. Finally, the social categorization and representation theories presented in the chapter on identity should be applied to the micro textual analysis, as has been done elsewhere with Meabe's texts (Arrula-Ruiz 2017). In this sense, I have tried to refer to these theories throughout the dissertation, referring to the way they can be identified in translation. I have not yet had the chance to implement these concepts in the final analysis, but it may be a very interesting future research line. Nevertheless, the examples provided above show that elements in the source texts related to national identity are blurred, explicitated and deleted in the self-translations (in JAI, EPA and ARK, for instance), whereas linguistic identity is mostly preserved and even reinforced (e.g., MEA and ROZ). This has been a first step in the study of identity from a self-translation perspective.

As a matter of fact, I can think of many research lines on the study of self-translation. Likewise, the answers to some concerns have triggered more unpredicted questions: What are the implications of taking a work as rewriting instead of as self-translation? How does self-translation condition literary creativity both individually and collectively? Could we speak about evolution in the self-translation practice when it is systematic? First, the study of other genres would be interesting to see whether translation behavior depends, in some way, on the genre. Comparative case studies on genre would also be interesting; for instance, Miren Agur Meabe's books for children, poetry books and narrative texts can be compiled in a corpus, since she has self-translated all these genres. Second, I would like to analyze the self-translations and allograph translations of a writer to see if different choices and strategies are employed when translating others' works compared to works of one's own. As an example, Eider Rodriguez's self-translations and her translation of Nemirovski's novel could be compared. In addition, the corpus could also contain works written in Basque to see whether there is any linguistic and stylistic choice specific to creative writing or translation. As a matter of fact, I would hypothesize that translation is often conservative regarding language; therefore, innovative turns allowed in creative

writing are not always allowed in translation. Third, analyzing all the self-translation processes and products of a given writer or writers could provide some answers, since the development or evolution of the attitude and behavior towards the practice over time could be established. It would also be interesting to analyze what source text allograph translators take when translating into a third language – the source text, the self-translation, or both? Finally, a case study could be carried out to analyze the double directionality of a given writer in self-translation, by a comparison of the techniques employed according to the target language. As seen above, there is no such case in relation to Basque, but this will provide a scenario in which to continue trying to understand self-translation in more depth.

These further research lines would confirm or refute many of the hypotheses made in this dissertation, as well as provide a firmer ground on which to base the study of self-translation from Basque. The approach, tools and conclusions presented in this work aim to be a starting point for further research.

b

bibliography

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