

An analysis of Children's and Young People's Literature translated into Basque: Functions, influences, and strategies

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1. Precedents

This article aims to present an abstract and explanation of my doctoral dissertation which I defended in January: from the preliminary intuitions to the very last results in which several rigid conditions and elements of content have been eased up on.

To begin with, I should make it clear that I chose the topic on account of my personal interest, in other words, I have been involved in the field of Basque Literature and Young People's Literature over the last few years both in writing and translation. Aside from the autobiographic aspect of it, let us now turn to the development of the work itself.

Over the last twenty years, we believed that we could perceive two matters in Children's and Young People's literature (henceforth to be referred to as CYPL): on one hand, translations in the field were mostly

"freely" translated, "freely" to a fault. On the other hand, CYPL offered some excellent literary essays that did not exist in original Basque literature.

All of this led us to search for a model that could analyze CYPL translated into Basque but the precedents were not very many in number: Such topics began to be studied internationally in the 1970's (Zohar Shavit, Denise Escarpit, Göte Klingberg), stemming from the polysystemic view developed by Itamar Even-Zohar. Research in Spain, on the other hand, was to come two decades later, the most notable of which is the excellent dissertation written by Marisa Fernández López at the University of Leon, based on the work of the Spanish researcher Rosa Rabadán. Entitled *Traducción y literatura juvenil* (1996), it brought translation and CYPL together.

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2. Goals

At that time, in order to define the goals of the research, we had to bear in mind that there is no systematic study on literature translated into Basque, at least aside from some reflections written by some translators about their work and a general survey such as Xabier Mendiguren's short history of Basque translation or an in-depth analysis of translation of a single body of work such as *Orixeren itzulpengintza* (1991).

For this reason, even if we wanted to study a restricted and marginal area such as CYPL, we saw the need to offer a generalized or historical perspective, as a preliminary context for in-depth monographs that might be forthcoming in the future.

With that perspective in mind, the goals of the study can thus be formulated in these areas: How translations in the field of Basque CYPL were historically undertaken, what kind of functions they fulfilled, and what kind of relationship they had with creative production.

After stating those goals, the following working hypotheses were used: 1) On one hand, the functions of literature translated into Basque were to meet the specific needs that the creative CYPL had during each period and to update that creative CYPL 2) from the perspective of subject matter and point of view, translated literature had some influence on a weak and young system such as Basque CYPL, especially on the corpus after 1975; and 3) The norms and strategies of translation at stake in CYPL translated into Basque are simply to those used in weak CYPLs in other parts of the world, i.e., translations have been grafted onto a

kind of literature that accepts numerous forms.

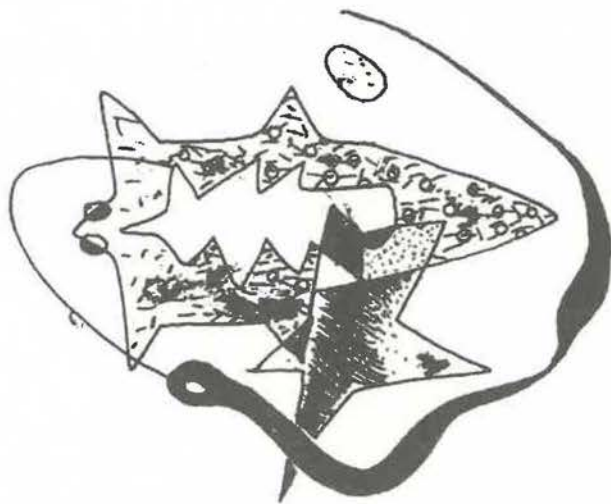
However, before verifying those hypotheses, it is necessary to explain many aspects of CYPL such as under what historical conditions did CYPL arise, the degree of importance that traditional oral literature had when CYPL arose, a explanation of the contradictory image that children's literature has about itself, the problem of intermediates taking part in CYPL and of double receptors, characteristics that define modern CYPL and offering the main definitions of CYPL that float around in that world of theories.

The next part of the work was to tell about the main currents operating in literary translation, i.e., an area of study intersecting literature theories and overall translation theories, among others, the contributions of the Prague School and of aesthetics of reception, a perspective of intertextuality of comparative literature and its development, and, finally, currents running through literary translation itself: the different branches of Translation Studies and Even-Zohar's Polysystem Theory mentioned above.

Including all the details about those aspects mentioned above would result in this article being much too long and that is why we shall not go into them; on the other hand, as there is an extensive bibliography about those topics, the reader may refer to them if need be.

3. Methodology

Bearing in mind that out of all of the previous data which was the most suitable and useful for our purposes, we defined a methodological model to study the CYPL corpus that has been translated into Basque.



On one hand, in order to study the **functions** of translated literature, it seemed to us that the Polysystem Theory, which we have just mentioned above, was the most useful in the belief that it was an economical and productive study model. In short, a dynamic perspective of a whole literary system has been achieved using Even-Zohar's theory (1990) (and not, like the usual study methods, just canonical literature) : what kind of stratifications there are in literary systems from the very heart of the system to its peripheries and what kind of influences there are in the struggle to reach the very heart. Likewise, Even-Zohar formulated, among others, Laws of Literary Interference among the strata and elements of any literary polysystem. That theory has been used in order to study the subsystems located at the side or periphery, such as genre literature, children's literature, and translated literature. In the words of the Israeli researcher: "Semiliterate texts, translated literature, children's literature – all those strata neglected in cur-

rent literary studies– are indispensable objects of study for an adequate understanding of how and why transfers occur, within systems as well as among them" (1990: 25).

We have been able to study the position that literature translated into Basque has fulfilled in the overall system of Basque literature through the Polysystem Theory and, consequently, we have been able to see how translations were are stimulus or, on the contrary, were dependent on target literature (TL) models.

On the other hand, in order to study the **influences** on literature translated into Basque, we have taken the model proposed by the Catalan professor Teresa Colomer in her book *La formació del lector literari* (1998), divided into two parts: on one hand, a historical study (i.e. genre and the topical aspects) in order to see what kind of innovations were brought in during each time period, starting with genre and traditional subject matter; and on the other, a discourse analysis (i.e. the aspects corresponding to the

organization of the discourse and focalization and voice), in order to explain in the same way what kind of innovations took place. From this comparative work, we have been able to conclude what kind of influences there were between Basque and source language literatures. For instance, the trend over the last twenty years has gone, as far as subject matter is concerned, from external topics to inner topics, and that has resulted in the "psychologization" of children's literature; as a direct result, the "focalized narration" has begun to be used and the first person voice has begun to appear.

Finally, in order to learn about **translation norms and strategies** that are at stake, we have adopted the model of the Israeli researcher Gideon Toury (1980). Fernández López said this about this model: "La teoría desarrollada por Toury se muestra especialmente útil cuando la finalidad del trabajo es describir el comportamiento traductor a través de la diacronía del sistema, esto es, cuando se aplica a estudios generalistas de tipo histórico".

Toury, after making a quantitative analysis of the SL and TL of a certain literature, proposes studying rules used in translations. First "Preliminary norms", i.e. those dealing decisions taken before the translating: how and why translation materials are chosen, how they are translated from the source language, if it is all right to use bridge languages, whether, in that case, it should be admitted, etc.

Afterwards, he proposes "Operational norms", i.e. the decisions taken in the translation process: on one hand, those dealing with the position and segmentation of the material and, on the other, rules that

govern the use of linguistic and literary material.

Finally, paradoxical though it may be, an "initial rule" is inferred, i.e., whether a certain translation is subject to rules and relationship of the source language (and that case we are talking about "adequacy"), or, on the contrary, subject to rules dominant in the target languages and literatures (and thus we would be talking about "acceptability").

For example, in *Abereeneko iraultza* (Animal Farm) translated by Imanol Unzurrunzaga in 1981, the question of acceptability is taken to extremes of acceptability because all of the cultural elements are adapted by using Basque equivalents (songs, characters, place names, political — ideological declarations, etc.). For the sake of an example representing the other extreme, there is *Hodeia* (Die Wolke), translated by Xabier Mendiguren in 1991 which is an example of the adequacy axis, to the point that the reader has problems identifying characters and place names.

Finally, in order to study text changes, we can avail ourselves of the work of another expert from Israel: Zohar Shavit (1986). Ms. Shavit proposes a classification of adequacy in the following manner: 1. ideological-didactic adequacy, stylistic adequacy, and adequacy that lends itself to existing models. For our purposes, we add another kind of adequacy proposed by the Swedish professor Göte Klingberg in a more prescriptive vein: cultural adequacy.

4. Quantitative analysis of the corpus

In order to compile the corpus of CYPL, we have taken Jon Bilbao and Joan Mari Torrealda's bibliographies as a start and from

that basis we have added and subtracted several items. For instance, we got rid of works lacking a narrative thread (e.g. the "Mundu harrigarria" collection of the SM publishing house. *Txoria* (The Bird), *Hegazkina* (The Airplane), *Gaztelua* (The Castle)...) and we have, on the other hand, added some books that have come to be reading material of said groups which were not included in the children's and young people's collections (*El Lazarillo de Tormes*, *Las Inquietudes de Shanti Andia*, *The Catcher in the Rye*, etc.)

Turning to the study of the corpus, we shall first briefly describe the TL in order to realize where and under what conditions texts translated into Basque were added during each time period.

We shall then tackle the question of quantifying the data in order to find out the extent of CYPL translated into Basque and, likewise, in order to know about the authors that were translated the most and the publishing houses that published most of the translations. Thus we have been able to learn that, among other things, CYPL translated into Basque hovers on the average around 72%; the translators that translated most of the titles (another matter is the number of pages translated) are, respectively, Joxean Ormazabal, Patxi Elizegi, Iñaki Mendiguren, and Xabier Mendiguren; the main source languages, on the other hand, are Spanish, English, and Catalan. The main publishing houses in the field are Elkar, Elkar + La Galera + Timun Mas, Tarttalo, and Ibaizabal. Finally, the most translated authors include Violeta Denou, Seve Calleja, Jesús Ballaz, and Mercé Company.

As we can see, the production over the last few years is quite significant in the pre-

vious data. In a year by year study, the main translator in the 1876-1935 period was Joseba Altuna, followed by Nazario Oleaga, Ipolito Larrakoetxea, J.B. Eguzkitza, "Otxolua", "Orixe", and Gabriel Manterola. The main source languages were, on the other hand, German, Spanish, and French. In the second period, 1936-1975, the main translators were Yon Oñatibia, Xabier Kintana, Xabier Mendiguren, and Juan San Martín and the main source languages were Spanish, French, and German, respectively.

Finally, we shall describe the main source languages in CYPL, namely Spanish, Catalan, and English so as to be able to have all of the information in order to know where each work translated into Basque has come from and where it is placed.

5. Qualitative study of the corpus

In order to conduct a qualitative study, we have broken down the corpus into the three periods mentioned above: 1876-1935, 1936-1975, and 1976-1995. Criteria for such periods were taken from Torrealdaí since they seemed to be useful dates although from a "Southern Basque" perspective, i.e., it sticks to a historical-political view of events in the Southern Basque Country.

In each time frame, we have undergone the same study outline: first, "characteristics of the books translated", i.e. a description of the production of each time frame: from the physical characteristics of the book to the paratexts (title, credits page, jacket, and information on the back cover, etc.)

We then studied "the functions and influences of translations during the period in question" in which we defined what situa-

tion the CYPL was in within an overall literary context and what kind of functions and influences the translated texts had within said context.

Thirdly, we have made a "description of the rules and strategies of translation" illustrated with numerous examples. In this last section, we have studied what kind of rules were in vogue during each period and what kind of text changes were carried out.

5.1 First Period: 1876-1935

We have already mentioned problems that any kind of chronology might pose. The date to mark the beginning of the first period is one of those: the year when the old laws were lost, of course. However, we have also included a work from before that date, Bizenta Mogel's *Ipuin Onac* (1804) to be exact. It was, without a doubt, a period for allegories; during those years, translations by Archu, Goyhenetche, Iturriaga, and Juan Mateo Zabala were published in addition to Mogel's. Among other translations worthy of mention there is: *Santa Jenobebaren bizitza* (1868), translated into Basque by Gregorio Arrue. *Ipuñak* (1929), translated by Gabriel Manterola; both of which were drawn from the original works of the successful German priest-author, Cristoph Schmid (1768-1856). Joseba Altuna, for his part, translated some of Oscar Wilde's works into Basque: *Ipuñak* (1927). The Grimm Brothers' fairy tales saw two Basque versions in 1929: one was translated by Joseba Altuna, mentioned above, *Ipuñak*, and the other was by Y.A. Larrakoetxea "Legoaldi", *Grimm anayen berrogetamar ume-ipuin*. In the same year, *El Lazarillo de Tormes* was

also published which was translated by Orixe.

It is clear that most works translated into Basque reflected two "opposing" aspects of contemporary children's literature. On one hand, folk literature, as seen in the Grimm Brothers' version, was a mirror of the soul and primitive nature of the people. On the other hand, allegories were created to educate children in a proper way. In international children's literature, the struggle that arose from those two currents has its own little Basque version in Bizenta Mogel's well-known preface:

When I was younger, I was usually enthralled, exhilarated by the old tales. I believed in them like great truths, Peru and Maria's hilarious and baseless tales: however much I would hear them, I never grew tired of them; and I did not let the poor old lady be until she would tell me such tales again. This is the flaw of every child, or joy. If so, if the zany tales that did no good gave me so much pleasure before I reached the twilight of my years, how much less would my heart have been soothed if I had read good tales for the future?

There still was no sign, of course, works such as *Robinson Crusoe* or *Gulliver's travels* or any translation of any successful contemporary author. Indeed, *Peter and Wendy*, for instance, was published in 1911, *Emil und die Detektive* in 1928, and *Celia* in 1929.

As for rules governing translation, although there is no systematic approach to be found, there is some kind of selection process: as we said above, most texts are either texts which are very similar to traditional stories or something akin to them (including Wilde's stories), because that is the kind

of text that a reader-listener, used to oral transmission of stories, readily accepts.

However, the translators made many kinds of adaptations. For instance, the ironic and aesthetic attitude hidden behind the tenderness of Wilde's collection of stories is nearly lost altogether in the Basque version, further enhancing the likeness to a traditional story. One of those resources is using "transferred storyteller", as the representative of the narrator of the tales. Some of the characteristics of that kind of narrator are: use of the first person, both in the singular and plural in order to mark intimacy; a direct style; rhetorical questions. In a little example, we can see some of these points illustrated:

He was too polite to make any personal remarks out loud (*The Happy Prince*, 21)

Gure txorija, barritsu samara ixan-arren, azikera (edukazifio) onekua zan, ¿bai?, ta etzan azartu Bakaldungayari ori esaten (*Ipuñak*, 14) (lit. our little bird, although it was rather talkative was good-mannered. Yes? And it did not dare say that to the Prince).

There is "gure txorija" (our little bird), in the first person plural and that rhetorical question ¿bai? (yes) which would assure the supposed listeners' understanding.

Even from a narrative perspective, there have been important adaptations. The most noteworthy example is from the story entitled "Benetako adiskidea": in the original is was a story-within-a-story tale and in the secondary storyline the ironic and metaliterary commentary between conversing characters constantly flashes back to the main storyline. However, in the Basque version, the main storyline is eliminated and the secondary one comes through directly. Below

we can see the most interesting part which was eliminated.

'Is that the end of the story?' asked the Water-rat.

'Certainly not', answered the Linnet, 'that is the beginning'.

'Then you are quite behind the age', said the Water-rat. 'Every good storyteller nowadays starts with the end, and then goes on to the beginning, and concludes with the middle. That is the new method. I heard all about it the other day from a critic who was walking round the pond with a young man. He spoke of the matter at great length, and I am sure he must have been right, for he had blue spectacles and a bald head, and whenever the young man made any remark, he always answered «Pooh!». But pray go on with your story. I like the Miller immensely. I have all kinds of beautiful sentiments myself, so there is a great sympathy between us' (*The devoted friend*, 38-39).

In adaptations with a moral bent, and in order to go on with the work itself, it makes no difference if a part of the text is eliminated because it is believed the reader will not understand. On account of the same reason, an explanation is added, as in the case with synonyms given in parentheses in a example above:

But the Reed shook her head, she was so attached to her home (*The Happy Prince*, 14)

Baña ingiak buruba makur-makur egin eta lurra jo eban.

Orregaz adirazo gura eutson, lurrari itxasita (lotuta) eguala ta ezin bertotik alderik egin (*Ipuñak*, 11) (lit., but the reed bowed her head and hit the ground. That means that she was stuck in the ground and couldn't run away from there).

In talking about ideological adaptations, on the other hand, mention of Orixe's translation is an absolute must. Indeed, in the

book *El Lazarillo de Tormes*, there are many omissions related to morality. In the third activity, for instance, passages about women who are ready to render sexual favours in exchange for food are completely omitted. However, in the seventh activity, Orixe opts for a change over omission: in the last passage of the original text, Lazaro, having landed a good job as town crier, married the head priest's servant and despite the rumours running around about the girl's alleged adulterous behaviour, Lazaro is in love with his wife and is content with everything. However, Orixe did away with the entire passage and decided to come up with a new one in which Lazaro goes back to Salamanca where he learns that his blind first master had left a nice fortune to his niece whom he meets and later marries. *Lazarillo* tells the reader that he was very happy. Moreover, those changes were translated into Spanish and were printed as if they were the original text (since it was in a bilingual edition with one page in one language and another page with the other).

Finally, the greatest number of cultural adaptations are to be found in Legoadi's translation, i.e. *Grimm anayen berrogetamar ume-ipuin* (1929). The place names and personal names in that book are changed in the following way: In the place of the original *Bremer Stadtmusikanten*, we find *Durango'ko erri-abelariak* (the folk singers from Durango). Instead of *Hänsel und Gretel*, we find *Yulitxo eta Libetxo*. There are other elements as well. In the story entitled *Edurnetxo* (Snow white), the titles of characters undergo a change and so the king and queen become "Urdin-zubiko etxandre" and "Urdin-zubiko Nagusi" (the Lady of Urdin-zubi and the

Lord of Urdin-zubi). The evil stepmother-cum-Lady-of-Urdin-zubi is said to be unable to prepare the poison on her own and so asks the head witch to go to the nymphs' well for a poisoned comb". The result of such an approach is that the prince that appears towards the end of the story becomes the "son of the Lord of Galarreta", and the stepmother, in the conversation with the mirror does not say something akin to:

Spiegelein, Spiegelein an der Wand,
Wer ist die schönste im ganzen Land?

(Grimm, 1985: 236)

Instead, she asks "Ormako izpillutxo, izpillutxo, ¿nok dok ludian ederrena? (Little mirror, little mirror on the wall, who is the fairest in the world?). That is to say, instead of using "country" or "kingdom" as what usually appears in other versions, he uses "ludia" (world). In passing, while we are on the subject of the formula, an opposite trend should also be mentioned: the word "Wand", which serves no other function than to provide a rhyme, is translated without fail in two versions translated during this period. In Altuna's "Ormatik dingilizka zagozan antzikur mattia: ¿Nor ete da gure bakalderriko (errefiuko) emakumerik ederrena?" (lit. little mirror who is handing from the wall, who is the fairest woman in the kingdom?), as well as in more modern versions.

In the story *Arantza-lilitxo* (i.e., the German version of the French tale *Sleeping Beauty*), we can find changes similar to what was done in the *Edurnetxo* (Snow White) story: the king and queen become the lord and lady of a Basque manor. Thus begins the story: "Beñola Azkaraiko Yauregian Nagusia ta emaztea bizi zirean" (Once upon a time the

Lord and his wife lived in the Azkarai Manor). In the original version, it goes: "Vor Zeiten war ein König und eine Königen". Likewise, the one who has come to revive the dead girl is not a prince but "Añe-Mendi urriñeko Nagusi baten seme" (a son of a Lord from the farway Pyrenees) instead.

Some other elements that help lend a Basque touch to the book are drawings etched by Hermes: the characters in the book are almost invariably dressed up as Basque farmers as well as magic characters: the seven dwarves, for instance, are drawn with a beret on. Moreover, in the story *Zazpi belak* (*Die sieben Raben*), the opening formula, which does not appear in the original is "Basquized" as "Antxiña, Basayaunak-eta bizi zireanean" (Long ago, when the Basajaunak lived ...)

5.2. The Second Period: 1936-1975

Although the second period spans the time between the start of the Spanish Civil War and the death of Franco, the first children's books did not see print until the 1950's. One of the first ones seems to have been a little work written by Orixe at the request of the Basque government in exile: *Leoi-kumea* (1948) which was illustrated by lovely photographs and accompanied by a short text. On the other hand, the "Kuliska sorta" series published by the Itxaropena publishing house was started in 1952: *Noni eta Mani* which was one of the works by the Icelandic Jesuit author Jon Svensson about events surrounding two Icelandic boys, translated by the Jesuit Plazido Mujika. The same translator also translated into Basque *Mendiko Argia* (1953) by the Austrian Jesuit

Franz Weiser. An interesting work from the "Kuliska sorta" series is *Itxaso laño dago* (1959), Jon Etxaide's translation of Pio Baroja's novel *Las inquietudes de Shanti Andia*.

An extensive series of little books was published by the San Anton catechist publishing house starting in 1965, some of which were translations aimed at children and translated by Juan Anjel Etxebarria: *Charles Perrault'en Ipuñak* (1965), *Phedro'ren alegiak*, published in three volumes (1965-1966), *Esopo'ren alegiak* (1967) and *Andersen-en Ipuñak* (1969).

In the following year, i.e. in 1970, there were two memorable books translated into Basque: *Printze Txikia* (*Le Petit Prince*) by Saint-Exupéry, and *Ardo ta ogi Martxelín* (*Marcelino Pan y Vino*) by Sánchez-Silva.

From 1974 on, we should make mention of a series of books that the Cinsa publishing house began to put out for young people. In that collection, the following books were included: *Robinson Crusoe* (1974, translated by Bernardo Atxaga), *Heidi* (1975, translated by Xabier Mendiguren), *Morgan* (1976, both volumes translated by Xabier Mendiguren), *Sandokan* (1976, translated by IKER), *Pirataren emaztea* (1977, translated by IKER), and *Mompracem azkena* (1977, translated by IKER).

In addition to what has been mentioned above, some eight collections made up by albums for little children were also translated into Basque, among others, *Umetxo-en ipuiak* (1957-60), *Oyazabal sorta* (1966-69), *Ipuin polit kikirriki* (1968), *Urrezko Galera* (1969), *Abere alaiak* (1969), *Lis sorta* (1975-77). Several comic books were also translated, mostly by the Navarrese publishing house Etorbizuna (1972-75), not to forget the four

comic books published by the Plan publishing house and three titles from the Tintin series: *Tornasol arazoa*, *Ottokar-en errege-makilla*, and *Tintin Ameriketara*, all three being published in 1972.

On account of the socio-political events that determined the literary production of this second period, it is very difficult to depict the cultural polysystem of that time since the Franco dictatorship in Spain and World War II in France posed nearly insurmountable obstacles in the way of an ongoing Basque literature, and least during the first two decades. Torrealdai has done research into the great harm that censorship caused to Basque literary production, not only because it was banned outright, but also because censorship prevented it from even happening.

In that situation, the polysystem of CYPL was very much marginalized (Torrealdai does not even mention it in his 1977 sociological study, *Euskal Idazleak Gaur*), and most works dating from this period were published by the Church: church books, doctrine books, and almanacs, especially during the first twenty years). In addition to them, folklore collections and some works that developed this or that aspect of folklore came out: the second and third volumes of the huge work *Euskalerrriaren Yakintza* (1942, 1945), *Elezarrak*, the anthology entitled *Arraun eta Amets* (1955), *Euskalerrriko ipuiñak* (1957), selected by A. Irigaray, Jon Etxaide's *Purra! Purra!* (1953), Julene Azpeitia's *Amandriaren altzoan* (1961) or Juan San Martín's *Zirikadak* (1960) and *Eztenkadak* (1965), among others. Original works straying from that main trend are few and far between: the most noteworthy of narrative works was J.A. Loidi's *Amabost egun Urgain'en* (1955). As for

poetry, Marijane Minaberri's *Xoria kantari* (1965) was the most innovating.

In that context, it is hardly surprising then that the trends we find in CYPL translated into Basque, until the 1970's were: Thesis novels by Jesuits and Sánchez-Silva's mystical work, Phaedra and Acsop's allegories, Perrault's and Andersen's story collections. After those, and in an effort to make up for lost time, we find the first adaptations of classical works. Isolated in the middle of them all was the closest classic, *The Little Prince*. Among translations for little children, on the other hand, we can find Antoni Cuadrench's *Nire Adiskidearentzat eskutitza* and Maria Angels Ollé's *Xapaburu bat ikastolan*. Published in coeditions by Sendoa and La Galera, it was one of the very few hitherto unknown modern works of CYPL that came to be known in Basque letters (an epistolary relationship with children from other races in the former and a polyphonic point of view in the latter).

In turning to the field of translation rules and strategies, as far as "preliminary rules" are concerned, it had a doubly powerful influence in the selection of translations published in the Basque Country until well into the 1960's: on one hand, there was the censorship imposed by the Francoist regime and on the other, that of "the establishment" that prevailed in the Basque polysystem, i.e., the influence of the Church. Even in the translation of Baroja's work, as it was admitted in the preface, out of all of the author's works the novel that showed the least amount of anticlericalism was chosen. Only since the 1970's have works of another kind been translated, a sign that the "establishment" mentioned above was changing. On the other

hand, within the same rule, most works were translated into Basque from the original language, a trend that lasted until the great demand for books arising from the *ikastola* (i.e. Basque-language medium school) movement came about. Ever since then, a kind of pragmatism prevailed and the materials at hand began to be translated into Basque by means of a bridging language, not to mention an original language title. Such an approach, on the other hand, may be considered to be normal in Basque children's and young people's literary production which was in the process of being established as a system. In order to finish discussion of this kind of norm, we must not fail to mention an important approach that arose in the last few years of this period: perhaps driven by the youthful nature of the polysystem, and bearing in mind the language level of the readership, adaptations carried out by other polysystems (mainly Spanish) started to be translated into Basque. That approach has two main implications: on one hand, the Basque polysystem took it upon itself to undertake adaptations to the needs of another polysystem, without taking into account that needs of both polysystems might have been different (and they were different); for instance, within the stratification of the polysystem of children's and young people's literature in Spanish, besides many adapted versions of *Robinson Crusoe*, there was the unabridged version of *Robinson Crusoe* whereas in the Basque polysystem the translation of the Spanish-language adaptation must have been taken as the "true" version of *Robinson Crusoe*. The second implication, a consequence of the first one, is the lack of an adaptation tradition in the polysystem of Basque chil-

dren's and young people's literature; the Basque polysystem hardly ever adapts, it merely translates into Basque, with the consequent implication of Basque being dependent.

As for the "Operational norms", the translations of this period were suitably undertaken, especially regarding works written for young people. Translations done by Plazido Mujika are an example of that *Phedro'ren alegiak* and *Esopo'ren alegiak* are exercises in equivalence and Juan Anjel Etxabarria, besides wishing to show his great expertise in classical languages, also showed a didactic will to teach those classical languages through Basque by publishing bilingual editions. On the other hand, books for young people put out by the Cinsa publishing house and translated by members of the IKER group strayed from the trend mentioned above in an obvious way, and showed, in the whole of the texts, new approaches that influenced the level of complexity and the way adaptations were carried out.

The text as a whole was considerably cut back in books such as *Robinson Crusoe*, *Heidi*, *Morgan*, *Sandokan*, *Pirataren emaztea*, and *Mompracem azkena*. However, as we stated above, that cutback has hardly ever been undertaken in a Basque polysystem, but instead, within a Spanish one in which Spanish was used as a bridge language for those translations. Although it was quite difficult, we have been able to find those Spanish translations in several of them as proof of what has been stated: *Robinson Crusoe* 1974 (*Robinson Crusoe*, Porrúa 1970); *Heidi*, 1970 (*Heidi*, Molino, 1965); *Pirataren emaztea*, 1977 and *Mompracem azkena*, 1977 (*La mujer del pirata*, Gahe, 1970).

Several complexities of the texts were also simplified, especially when the activity of a narrator or character was too long, when the text waxed lyrically, or when the lexical items and its references were deemed foreign. Such complexities were fixed by subtraction:

La noche era magnífica. La luna, ese astro de las noches serenas, brillaba en un cielo sin nubes, proyectando su pálida luz, transparente y de una infinita dulzura, sobre las murmuradoras aguas del riachuelo, reflejándose con vago temblor en las aguas del amplio mar de la Malasia (Salgari, 1970:89-90).

Gaua miragarria zen (Salgari, 1977b: 111) (lit. the night was magnificent).

Foreign lexical items mostly deal with names of plants:

Ambos se ocultaron en ella a todo correr.

A cada paso que daban, la marcha se hacía más difícil.

Por todas partes surgía una manigua espesísima entre los enormes árboles que alzaban su grueso y nudoso tronco a una altura extraordinaria, y por todas partes se deslizaban, entrecruzándose como boas monstruosas, miles de raíces.

De lo alto descendían, para volver a subir, agarrándose a los troncos y ramas de los grandes vegetales, los cálamus, rotang gambires, formando verdaderas redes que resistían tenazmente a todos los esfuerzos, aun a las hojas de los cuchillos; debajo del piper nigrum formaban montones tales que hacían vana toda tentativa de paso (Salgari, 1970:34).

Oihanean sartu ziren arin-arinka. Gero eta zailagoa egiten zitzairen aurrera egitea. Zuhaitzen sustraia, beren enbor bihurtuak eta goitik behera erortzen ziren aihenak benetako sare hertsi bat osotzen zuten, eta sastakai eta aihotzen ahoi ere iragangaitz gertatzen zitzairen (Salgari, 1977a:44). (lit. they rushed into the jungle. It got harder and harder for them to keep on. The roots of the trees, their bent trunks and vines

that fell from above to the ground formed a vertible, tight net, that resisted the blades of their knives and machetes.)

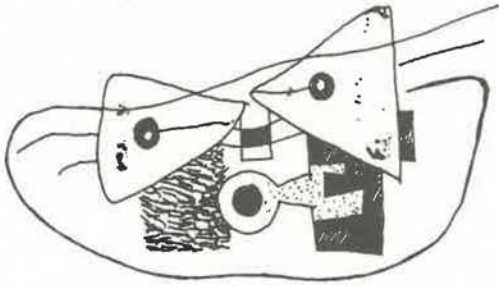
Finally, we have also come across several cultural adaptations, especially in the work *Charles Perrault'en Ipuñak*, especially when it comes to place names and personal names. In the example, a Basque adaptation of a mythical character can be seen in the story *Orkolotxo*:

Hélas! mes pauvres enfants, où êtes-vous venus? Savez-vous bien que c'est ici la maison d'un Ogre qui mange les petits enfants? (Perrault, 1981:195).

Ene umetxoak, nundik nora zabilzte? Etxe au Basojaun baten bizilekua dozue. Ta umeak jaten dituala ez al dakizue? (Perrault, 1965:28) (lit. my little children, from where to where have you been going? This house is a Basojaun's dwelling. And don't you know that he eats children?).

5.3 The Third Period: 1976-1995

The third period that we have studied is, without a doubt, the largest corpus of all: some 1,500 translations. "Collections" of books take on great importance and Basque CYPL appears a coalescing into a system. Instead of abridging, there are important collections regarding translations such as "Kimu" (Gero-Mensajero), "Tximista" (Hordago), and "Itzul" (Elkar) that were undertaken over the first ten years. Most of the titles contained therein are CYPL classics: Twain, London, Stevenson, Kipling, Salgari, Stowe, Verne, Scott, etc. Furthermore, at the beginning of the 1980's, authors considered to be innovators in overall CYPL began to appear such as Rodari, Gripe, Härtling, Kästner, Preussler, etc. a few years before the first generation of modern Basque CYPL authors.



Afterwards, starting in 1985, many other collections were to come: "Tamaina Txikia" (Pamiela), "Baporea" (S.M.), "Branka" (Elkar), "Ziaboga" (Bruño), "Tukan" (Edebé-Giltza), "Epotxak eta erraldoiak" (Desclée de Brouwer), "Haur-literatura" (Alfaguara-Zubia), and many others.

There were also many collections for small children such as: "La Galera Ipuinak", "Ipuin miragarriak", "Zesar eta Ernestina", "Herensuge gorria", "Txalupa", "Ilargi erditxoaren ipuinak", "Sirena bilduma", "Xanti eta Ane", "Kimutxo saila", "Kotoizko hodeia", and many others. The best known of the illustrated album books are "Teo" and "Ibai"; and the best-known comic books are "Tintin" and "Asterix".

All in all, besides the vast array of CYPL and quality works on offer, works came to fill the gap in many areas that were undeveloped in Basque and to meet the great demand of the school system. That was the main function of the corpus of the third period. However, as we said above, an important group of Basque authors came on the Basque CYPL scene together with that flood of translations, bringing many interesting contributions.

In describing provisional power relationships of the polysystem of Basque CYPL, we would say that, on one hand (for instance, from the point of view of the results of critics in literary competitions), the most appreciated CYPL is a part of the critical-fantastic realism mould. Next to it, in spite of its minority nature, we would also include children's poetry in the set of works that we could call canonical CYPL. On the other hand, "popular" or "consumer" children's literature has also been successful from the point of view of its reception by readers. We could also include in this category humour books with a farm orientation (once again *Abarrak*, *Pernando Amezketarra*, *Purra! Purra!*, *Pernando Plaentziarra*, and others, republished in the 1980's in Unified Basque); traditional stories (local as well as universal ones), serial books (*Flannery eta bere astakiloak*, *Martinello*, *Madame Kontxesi*, etc.). We suppose that all of these books are close to center of the polysystem. Thirdly, because marginal genres such as non-canonical poetry, sung verses, theatre, illustrated books and comics are both meagre in quantity and because they



do not attract much of a readership, they are considered to be on the periphery of the polysystem.

As for CYPL in translation, we suppose, generally speaking, that it is more marginalized than works originating in Basque, at least over the first ten years of this period. It would seem that some of the reasons stem from the mistrust of the "institution" towards translations. Nevertheless, some translated literature titles enjoy good sales. The best selling translations are of the "consumer" variety: Goscinny's *Nikolas Txiki* (9 editions), *Nikolas Txikiren errekreoak* and *Nikolas Txikiren oporrak* (5 editions); the next best selling kinds of book are those of the detective/fun type: *The Adventure of the Blackhand group* by Hans Jürgen Press (7 editions), certainly on account of the innovation it brings to the Basque literary scene (namely, because of the relationship between the text and the illustrations); the next best selling books could be deemed to be within the canonical sphere: first critical realism: Peter Härtling's *Amona* (Grandmother) and then a 20th century classic: George Orwell's *Animal Farm* (5 editions). It should be noted that all of these books were published by the Elkar publishing house in the "Itzul" collection.

As for the influence that the translated literature from this period might have had on Basque literary production, it should be said that from the point of view of genre as well as subject matter and technical resources, there has been quite a large influence indeed. Most of the output in Basque has stemmed from the usual traditional way in CYPL, nevertheless. Some of those innovations include inner focalization and the use of the first person (for the first time in 1983),

a complex narrative organization of the discourse (secondary narrations, in this case), the use of new genres and topics (personal problems of children and young people, their traumas and fears, pacifism and environmentalism, poverty and emigration, love and sex, etc.).

However much data we might have at hand, clear similarities can be found between translated CYPL and Basque-language CYPL, especially regarding the topics that are touched upon as well as, to a lesser extent, regarding the organization of the discourse. If a lot is still translated today, it is not because there is an aesthetic need for those books but because the publishing houses need to feed an exceedingly inflated market. A great many titles translated into Basque are not essential, they are inferior to the level of quality of the canonical books in Basque. Yet, the percentage of translated books stays at around 70%.

Nevertheless, whatever can be said, we lack the data to say that there is a direct influence between translated CYPL and Basque-language CYPL. Monographical research to be done here on out will tell us about that. Indeed, a problem that we do not have in the methodology of analysing translation should also be pondered, i.e., that literary influences are easier to ascertain in monolingual communities. In a bilingual community such as ours, and from the point of view of a weaker language, influences may stem from the language of the robust establishment and market, bearing in mind that translations of international works are felt beforehand. That is what seems to have happened in Catalonia with the "Alfaguara Juvenil" series in which Alfaguara began to be

published in Spanish. There are also other alternatives; for instance, influences that had come from the adult literary polysystem of robust languages, as it is certain that during this period the literary background of most writers who published in Basque was a Spanish one.

We have also studied the possibility of being able to reach literary creativity through translation works and, as a last alternative, there is the possibility that those writers who were able to read CYPL output in the original were influenced in that way.

Nevertheless, although any direct influence cannot be proven, and bearing in mind the dearth of innovating models that were hitherto within the Basque polysystem, the canonical output in Basque during this period would not have been possible without some kind of a "backup" from a model of a new kind of text or translations that established a "tradition" to read such things. In other words, the Basque readership would not have accepted the new Basque-language models if they had not been used to them thanks to previous translations. Within that readership, of course, there are also Basque translators and writers who were to come up with innovating Basque models.

In describing the rules and strategies of translation, and beginning with "preliminary norms", we could say that economic aspects played a particularly important role in the choice of the titles: on one hand, translations which were done through co-publishing agreements reached with outside publishing companies; on the other hand, royalty-free texts were translated into Basque; finally, several publishing houses translated works that they had paid Spanish-translation rights

for. These are the main trends, not the only ones, but they are the ones that matter in such a historical analysis as this one.

The "initial norm" is subject to change. During the first few years of the period, the reader was supposed to have a limited understanding and the longest translations hardly ever topped 150 pages and, moreover, many were kind enough to provide supplementary dictionaries at the foot of the page or at the back of the book. As we mentioned above, they were usually translated from Spanish-language adaptations. Thus, the initial rule was based on acceptability whereas during the second decade of the period in question, different conditions began to take shape such as more professional publishing houses and translators, more means and criticism tools, teaching in the Basque language was taking hold, etc. In such a situation, translations were generally closer to the axis of adequacy.

The textual changes in the translations, especially subtractions, as could be expected, mainly appear in the works appearing in the early years of the period: in the "Kimu" "Tximista", and "Itzul" collections. In these too, we have been able to detect bridging texts: Emilio Salgari's *Urrutiko mendebaleko mugak* (*En las fronteras del far-west*, Susaeta, 1974), Mark Twain's *Printzea eta eskalea* (*The Prince and the Pauper: El principe y el mendigo*, Susaeta, 1974), *Till Eulenspiegel* (*Till Eulenspiegel*, La Gaya Ciencia, 1972), Longfellow's *Hiawatha* (*Hiawatha*, 1972), Melville's *Moby Dick* (*Moby Dick*, Susaeta, 1974), Scott's *Ivanhoe* (*Ivanhoe*, Susaeta, 1973).

Furthermore, although they are not abridged texts, there are other texts in which

the Spanish version was used as the bridging text: Roberto Ausonako's version of *Robin Hood*, 1981 (*Robin Hood*, Afha, 1970); Günter Feustel's *Nino suerte bila*, 1983 (*Nino y la suerte*, Lóquez, 1982); Peter Härtling's *Amo- na*, 1983 (*La abuela*, Alfaguara, 1978); Frederik Hetmann's *Futboleko botak*, 1983 (*Las botas de fútbol*, Lóquez, 1981); Peter Härtling's *Txirbel*, 1983 (*¿Qué fue del Girbel?*, Lóquez, 1982); Ursula Wölfel's *Soro berdeak, soro grisak*, 1985 (*Campos verdes, campos grises*, Lóquez, 1981); Tehanetorens' *Japoniako ipuin eta kondairak*, 1989 (*Cuentos y leyendas del Japón*, Labor, 1984); Inge Auerbacher's *Izar bat naiz*, 1995 (*Yo soy una estrella*, Lóquez, 1990).

As for the complexity of the texts, all kinds of things were omitted: passages with tones of irony and ambiguity, unusual arrangements of discourse, syntactical difficulties, lexical problems, etc., but the text-within-a-text arrangement tended to be what was most avoided in the belief that understanding of a secondary text would be hindered. Below is an example taken from a passage in *Ivanhoe* (1980):

—Es un desafío según parece: "Wamba, hijo de Witles, bufón de Cedric el Sajón..."

—¿Es una broma?

—¿Qué decís?

—Os juro que estoy leyendo lo que aquí pone. Escuchad:

"...y Gurth, hijo de Beowulf, con ayuda de nuestros aliados entre los que se encuentra el caballero "Negro Perezoso", a vos, Reginaldo Frente de Buey y a vuestros cómplices, os hacemos saber, que habiéndoos apoderado de Cedric el Sajón, así como de lady Rowena, sus criados y sus mulas; y también del judío Isaac de York, de su hija Rebeca y de otras personas, caballos y mulas, si no les soltáis en el término

de una hora, nosotros os declararemos ladrones y canallas, y peharemos con vos y los vuestros, en batalla o sitio. Dios os guarde muchos años. Firmado en la víspera de San Vitoldo en la encina de Hill-Walk, por el ermitaño de Compman-shrst." (Scott, 1973:79-80).

—Dirudienez desafio bat da: "Wamba, Witles-en seme, Zedrik Sajoiaren bufoi..."

—Broma bat al da?

—Zer diozu?

—Ez, hala dio eskutitzak.

Irakurtzen bukatu zuen. Beraz, Wamba eta Gurthek desafio egiten zieten, presoak aska zituzaten (Scott, 1980:66). (lit. It seemed to be a challenge. "Wamba, son of Witles, Cedric the Saxon's buffoon ..." — Is it a joke? — What are you saying? — No, that is what the letter says. She began to read. Thus, Wamba and Gurthe challenged them to free the prisoners)

As for ideological adaptations, as we stated above, translations from this period have been greatly adapted. Regarding this section, translation from this period, beginning with the selection of the text itself, was all done in accordance with a "politically correct" mentality: there were no books that did not question democracy; it promoted solidarity among the races; it took great care to inculcate education, both in character roles and in the speech of the characters and narrators; pro-environmental stances appeared, etc.

In such a situation, there was nothing to adapt ideologically and didactically. However, there is the odd exception. The most striking case was Roal Dahl's *Charlie eta txokolat- lantegia* (*Charlie and the Chocolate Factory*: 1994). As is well-known, the unsuitable translations from the Alfaguara-Desclée period (primarily stemming from endless typographical errors) were redone by those running Alfaguara-Zubia. In this case, it was

a new translation done by Agurtzane Ortiz de Landaluze under the direction of Juan Mari Sarasola which apparently was meant to replace the book entitled "*Charlie eta txokolate fabrika*" (1989). Indeed, in 1964, when *Charlie and the Chocolate Factory* came out, there were tremendous outcries over the book in the United Kingdom and the United States on account of its racist ideology (because all of the factory workers were Blacks), so much so that they were forced to change all of the illustrations and some of the texts while some were done away with altogether. However, the Spanish version never picked up on this.

Another striking case is that of the two Basque versions of George Orwell's *Animal Farm* (1945). It should be born in mind that it is a satirical work written in parody about a historical event and perhaps because of it, in both Basque versions the translators sought to make several formal changes: breaking up paragraphs, for instance, was a strategy that both undertook (and it is even clearer in the Hordago version where new subchapters were created); providing illustrations in both cases; and in the case of the Hordago version, a more profound ideological-cultural adaptation.

6. Conclusions

The conclusions drawn from this research work are given below and we shall condense the most important ones:

Regarding the functions and influences of CYPL in translation:

a) In the selection of translation materials in the first period, adventure literature prevails, although it corresponded to a ha-

phazard selection of works from a source language.

- b) The main functions of the translations from the first and second periods were didactical and moral ones.
- c) In the translations from the second period, several modern topics began to emerge, but their influence was not felt in the Basque literary output during that period.
- d) In the selection of the books translation during the third period, without mentioning the canonical nature of them, Basque CYPL headed in the direction of the nearest polysystem.
- e) Canonical CYPL translated into Basque has not achieved canonical status in Basque because the institution and market has not accepted it as such.
- f) From the point of view of technique and topic, innovating elements appeared in translation before they appeared in Basque-language output although it cannot be altogether proven that there was a direct influence. However, translations helped towards fixing models so that the innovating output that was to come later was to be accepted.

As for the rules and strategies of translation:

- a) Translations from the first and second periods are mainly concerned with acceptability.
- b) During the first and second periods there were numerous ideological and didactical adaptations while in the third they hardly exist.

- c) The trend towards tempering the syntactical-semantic complexity of the texts is quite strong during the three periods.
- d) During the first half of the third period, most of the books translated were mere translations of adaptations taken from the Spanish-language polysystem. There are hardly any Basque-language adaptations.
- e) During the period of great demand for books from the ikastolas and public schools (1970-1986), nearly all of the translations were done using Spanish as a bridging language.
- f) Translations directly from the source language began to be undertaken during the 1990's in a systematic manner.
- g) Translations carried out in the 1990's were concerned with adequacy.
- h) Regarding paratexts, the status of translator was quite low: often they do not even appear, and when they do appear, they rarely appear on the cover.

To sum up, CYPL translated into Basque, just like its Basque-language counterpart, began to operate as a system during the third period. It was then that some elements needed for that to happen came into play: consumers, a market, a institution, a repertory, etc.

During the last years of the third period, translations also began to be systematically selected and undertaken by translators who were becoming more and more professional and who were working directly from the source language itself.

In a nutshell, after a long historical journey, we can say that Basque CYPL is firmly established today whether it be a Basque-lan-

guage CYPL or a translated one, and has the very same pluses and minuses as the literatures of other small languages.

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SYNTHÈSE

**Analyse de la littérature destinée aux enfants et aux jeunes qui a été traduite
au basque : Fonctions, influences et stratégie de la traduction.**

Cet article de Manu Lopez Gaseni est le résumé de la thèse qu'il a présentée sous le même titre et qui traite de la traduction littéraire en langue basque destinée aux enfants et aux jeunes. Ce travail est le premier du genre de par la spécificité du sujet : la littérature enfantine traduite en euskara ou langue basque, ainsi que par son étendue dans le temps : depuis les débuts de la traduction en basque jusqu'à nos jours.

L'auteur, lui-même nous précise les objectifs de son analyse, en effet, il veut étudier comment ont été traduites les œuvres littéraires pour enfants et jeunes au cours de l'histoire de notre littérature, le rôle de ces traductions dans l'ensemble de la production littéraire, ses fonctions et enfin leur rapport avec les textes et les langues originales.

Il pose trois hypothèses de travail, selon la première, les fonctions de cette littérature traduite répondent aux besoins spécifiques de chaque époque en ce domaine, deuxièmement, ces traductions contribuent au développement de la littérature originale elle-même et troisièmement, les règles et la stratégie de la traduction utilisées dans ces travaux ressemblent à celles de ce genre de littérature dans les autres langues minorisées.

Après avoir donné un aperçu de sa méthodologie il passe à l'analyse quantitative et qualitative de l'ensemble des textes qui font l'objet de son étude et nous apprenons que la traduction d'œuvres destinées aux enfants et aux jeunes constitue 72% de l'ensemble de la production littéraire traduite en basque. Pour mener à bien l'analyse qualitative, il divise l'histoire de la traduction en trois périodes, l'une allant de l'année de la perte des « fueros » (droits politiques) en 1876 à 1935, la deuxième commence en 1936, début de la guerre civile et va jusqu'en 1975, fin de la dictature franquiste et enfin, la troisième s'étend de 1976 à 1995. Dans l'analyse de chacune de ces périodes l'auteur suit un même schéma d'étude qui le mène dans un premier temps à déceler les caractéristiques des œuvres traduites, ensuite à chercher les fonctions de celles-ci et leur incidence sur l'ensemble de la littérature basque et enfin, à décrire les règles et la stratégie qui se dégagent de ces travaux. Pour illustrer ses propos il nous donne quelques exemples concrets de traduction.

S'il est vrai que, tout au long de son histoire, la traduction introduit des techniques et des sujets innovateurs dans la littérature basque et qu'elle contribue à établir des modèles d'écriture, ce n'est que durant la troisième période que la littérature enfantine traduite au basque commence à fonctionner d'une façon systématique. C'est alors qu'elle trouve les éléments indispensables à son développement : des consommateurs, un marché, des institutions, un répertoire, etc. D'autre part, à la fin de cette époque le choix des œuvres à traduire est plus méthodique, les traductions se font à partir de textes originaux, et non à partir de langues intermédiaires, et enfin on assiste à la professionnalisation des traducteurs.

Pour conclure, l'auteur nous confirme qu'après tout ce parcours historique, la production littéraire basque, originale ou traduite, destinée aux enfants et aux jeunes est entièrement stabilisée de nos jours et qu'elle est tout à fait comparable à la littérature des autres langues minorisées.