



THE TRANSLATION OF SHORT STORY COLLECTIONS FROM BASQUE INTO SPANISH¹

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1. Introduction

Short stories are not the most popular genre nor the most translated in the world system of translation (Heilbron 1999), and thus might be considered a minor genre. Furthermore, research on translation exchanges of short stories has also been rather limited thus far. This study aims to gain a deeper insight into the translation flows of this genre.

Framed within a context of endogenous bilingualism, this paper examines contemporary short story collections for adults originally published in Basque and translated into Spanish. Thus, the study considers centre-periphery and power dynamics between a minor and hegemonic literature. As self-translation is a frequent phenomenon in this language pair, this study will offer us the opportunity to know to what extent self-translation is a common practice in the case of short stories, and whether it has characteristic features. The paper presents a quantitative perspective through the study of an *ad hoc* constructed catalogue, as well as a qualitative study, based on paratextual and macrostructural analyses.

Although fiction books for adults have been extensively analysed within Self-Translation Studies (Anselmi 2012), only a few studies have focused on short stories (such as Egorova *et al.* 2017; Sang Zhonggang 2011; Stos 2007). In addition, González Álvaro (2022) examined the translation

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of short story collections within Iberian literature (namely Spanish, Portuguese, Catalan, Galician and Basque) published between 2007 and 2015 with a contrastive approach. Self-translation was addressed within this general study as a common practice. If we limit the scope to Basque literature, no specific work addressing the translation of short stories has been identified. That is why this paper intends to expand the research on this genre.

This paper aims to explore the specificities of translating short story collections written by contemporary writers in a particular language combination, namely from Basque into Spanish. These are the main objectives: a) To examine short story collections for adults and see if there are noticeable differences in the number of self-translations compared to other genres; 2) To analyse paratexts to assess the visibility of self-translation; 3) To study at a macrostructural level self-translated books to observe differences compared to their source texts.

2. Defining the object of study

Short story collections from a theoretical perspective

Definitions of short stories frequently include two recurrent perspectives. On the one hand, the limited extension of the short story is the main characteristic that emerges when defining it. On the other, the short story is frequently compared to the novel and considered a minor genre as opposed to the latter (González Álvaro 2022: 21). No one would define the characteristics, limits, aesthetic possibilities, and ideological options of the novel by comparing it to the generic specificities of the short story, but the short story is constantly defined by comparing it to the novel. It seems that short stories must claim their space in opposition to the novel. The comparison alone is a signal of the minorisation of the genre. This paper does not intend to define the genre nor to explore its characteristics and possibilities, but considering its status, it helps to contextualize the short story as a minor genre within literature and fiction, which at the same time helps to assess contemporary translation flows of short stories.

Due to their limited extension, short stories are often published in journals and periodicals, specialized websites, or books, either in collections by individual authors or collective anthologies. This paper will ex-

amine short stories not as autonomous texts, but as part of books. Stories published in other media have not been considered.

There are multiple types of collections of short stories available in the book market. This study uses the classification proposed by González Álvaro (see Table 1), which is based on previous studies by Anderson Imbert (1992), Mora (1994) and Zavala (2004), quoted by González Álvaro (2022: 85). The boundaries are sometimes difficult to define, as it is hard to say whether a book is a collection of integrated short stories with common settings, characters, or themes, or a fragmented novel.

Collection of independent short stories
Collection of integrated short stories
Collection of (independent) short stories-chronicles
Collection of (integrated) short stories-chronicles
Collection of short stories-poems-aphorisms-essay/fiction
Individual anthology of independent short stories
Individual anthology of integrated short stories
Individual anthology (complete short stories)
Individual anthology of (independent) short stories-chronicles
Individual anthology of (integrated) short stories-chronicles
Individual anthology of short stories-poems-aphorisms-essay/fiction
Collective thematic anthology
Collective nonthematic anthology
Collective nonthematic anthology (literary overview)

TABLE 1. Types of short story collections (classification proposed by González Álvaro 2022)

Construction of a catalogue of short story collections translated from Basque into Spanish: a methodological progression

Original and target volumes have been compared to see how they differed and whether the short stories were presented in the same way to readers in both languages. For this purpose, a catalogue gathering Basque-Spanish translations of short story collections has been compiled.

The study was limited to collections of short stories for adults originally written in Basque and translated into Spanish. Collections written by individual authors as well as collective volumes have been considered.

The period studied is limited to contemporary authors and the interval between 1975 and 2024, that is, it begins with the establishment of a democracy after the Franco regime, and the Basque language became official, and it ends with the most recent period, which, according to studies on Basque extranlation² (Manterola 2014, 2023), is the most productive. Collections of popular tales, fables and legends have not been considered.

Following the criteria used by González Álvaro (2022), in this study, a book is considered a collection of short stories if it contains at least three stories. Books containing only one or two stories were excluded from the catalogue. Original and target publications do not always have the same structure – they may not have the same number of stories –, so the structure of the target texts was the main reference for inclusion, based on a target-oriented perspective. In this sense, a collection of stories with more than three stories in Basque translated into Spanish with less than three stories was excluded from the catalogue. Collections combining stories translated into Spanish with stories originally written in Spanish were also excluded.

Data for the catalogue were collected from a variety of sources. The ELI Catalogue³ and the NorDaNor⁴ database were the main sources, as both include references to works translated from Basque into other languages and are regularly updated. Additionally, González Álvaro's PhD (2022) served as a source too, as it compiles translations of short story collections between Iberian languages published in the period 2007-2015. Entries corresponding to the Basque-Spanish combination were retrieved for this occasion. Public library catalogues were also useful in completing the catalogue. It was also important to consult the printed books to check paratextual and macrotextual information. Additionally, interviews and book presentations were used to fill in missing information about the translation process. The data collected in the catalogue is the result of this step-by-step collection process.

The catalogue has been created in Excel and contains information about the source and target texts: title, author, publisher, publication date and place, number of pages, translator, type of translation, and number of short stories.

² Ganne and Minon (1992) use the term extranlation to refer to translations into foreign languages, and the term intranlation for translations that come into a language.

³ Cfr. <<https://www.ehu.eus/ehg/eli/>> (last access: 20-08-2025).

⁴ Cfr. <<https://nordanor.eus/>> (last access: 20-08-2025).

3. Analysis of Basque-Spanish short story collections

The information on publishers, types of translation, and agents was analysed from a quantitative and a qualitative point of view, considering paratexts and macrostructure.

Quantitative study

The catalogue gathers a total of 60 books: 52 by individual authors and 8 anthologies by various authors. Most of them are collections of individual authors, be they independent (20) or integrated (24). There are also anthologies by individual authors, mainly independent short story collections (6), although there are also two collections of integrated short stories. No anthologies of complete stories were identified. As for collective books, four offer a literary overview of Basque literature as collective non-thematic anthologies, three are collective thematic anthologies, and one is a collective nonthematic anthology.

In terms of how short story collections were translated from Basque into Spanish, allograph translation and self-translation are the preferred options, with 24 and 23 translations respectively. Additionally, 10 books were translated by more than one person: in four cases an author translated their own work together with another translator (collaborative self-translation); in the other six cases, some stories were translated by the author and others by another translator (partial self-translation).

Type of translation	By individuals		Collective works		TOTAL	
	N	%	N	%	N	%
Allograph translation	20	38.5	23	38.3%	3	37.5
Self-translation	24	46.2	24	40%	0	0
Partial self-translation	3	5.8	6	10%	3	37.5
Collaborative self-translation	4	7.7	4	6.7%	0	0
No information	1	1.9	3	5%	2	25

TABLE 2. Ways in which Basque books were translated into Spanish

According to studies on the extranotation of Basque literature, self-translation is more frequent than allograph translation (Manterola 2021:79), with 45,7% vs. 33,2%. Though, «it has more weight in books for children and young adults than in fiction books for adults, poetry collections or essays» (Manterola 2023: 53). Proportions between self-translations and allograph translations vary between genres: 63,29% vs. 18,72% in children and young adults' literature, 36,09% vs. 48,54% in fiction books for adults, 41,46% vs. 63,41% in essays (Manterola 2021: 79). Contrary to this general tendency, the catalogue compiled for this study shows that self-translation and allograph translation of short stories are on par. These data coincide with the results obtained by González Álvaro (2022) since self-translations and allograph translations were equal in the Basque-Spanish combination in his study. On the other hand, the proportion of collaborative self-translations and publications that include self-translation and allograph translation in a distributive manner is slightly higher than in previous studies.

From a chronological point of view, most short story collections were published after the new millennium. Between 2000 and 2023, an average of two books were translated each year, with 2006 and 2007 being the most productive years with five books. Graph 1 shows the evolution of the translation of short story collections into Spanish.



GRAPH 1. Chronological evolution of Basque-Spanish translation of short story collections

The average time from original to translation is 3,7 years. Translations published in the Basque Country were published in a shorter time lapse (3,2 years) than translations published in other regions (4,4 years).

Looking at the interval by decade, the average was 2.3 years for books published between 1989 and 1999, 4.1 years between 2000 and 2009, 3.8 years between 2010 and 2019, and 3.2 years between 2020 and 2024. Although the shortest period corresponds to the last decade of the 20th century, the interval is becoming shorter lately. In absolute terms, six books took 10-14 years from original to translation, eight books took 5-9 years, five books took four years, six books took three years, ten books took two years, thirteen books took one year, and one case where the original and target texts were published in the same year. In ten other cases there is no corresponding original. It seems that most of the books are translated over between one and three years.

By author and based on collections by individual authors, Eider Rodriguez with six publications in Spanish and Iban Zaldúa with four are the most productive. They are followed by three authors with three publications, six authors with two, and 20 authors with only one collection. Among the latter, self-translation and allograph translation are very close, with 8 and 10 cases. Additionally, there is a book with no information on the translator. Allograph translation is more frequent than self-translation among authors with two publications. The three authors with three collections self-translated at least one of their works. Zaldúa and Rodriguez have self-translated all their works, Zaldúa by his own and Rodriguez, by her own and in collaboration with a translator. It seems that the most productive authors tend to translate their work more often.

	Total	Self-tr	Allog. tr.	Coll. tr.	No info
Eider Rodriguez	6	4		2	
Iban Zaldúa	5	5			
Harkaitz Cano	3	2	1		
Xabier Galarreta	3	3			
Patxi Iturregi	3	1	1	1	
Uxue Apaolaza	2	1	1		
Jon Arretxe	2		2		
Javier Cillero	2		2		
Aingeru Epaltza	2		2		
Karmele Jaio	2	2			

Yurre Ugarte	2	1	1		
*20 authors with only 1 translation	20	8	10	2	1

TABLE 3. Short story collections' authors and their translations

The proportion of women authors (32,3%) is much lower than that of men (67,7%). However, the proportion of books written by women is slightly higher (34,6%), although there are more books written by men (65,4%). There is also a gender imbalance among translators (32% women compared to 68% men). Books translated by a single man account for 51.9%, while books translated by a single woman account for 28.8%. There are also books translated by two translators: 7,7% were translated by two men and 5,8% by a man and a woman. There are no books translated by two female translators.

The proportion of self-translations translated by women (66,7%) and female self-translators (75%) is higher than the proportion of self-translations translated by men (51,9%) and male self-translators (58,8%). Self-translation is more common in books written by women, while allograph translation is more common in books written by men.

In the case of translations signed by more than one translator, the author is always one of the two translators. Only in two out of seven cases was the author of a co-translated work a woman. In some cases, the author and the translator worked in a distributive way, i.e. some stories were self-translated and some were not; in other cases, self-translators worked hand in hand with their co-translators, resulting in a collaborative self-translation.

Looking at the translators of the eight anthologies, only one was translated by a single translator, another one by two translators, and four other anthologies were translated by several translators in a distributive way. In three of these cases, some of the stories were self-translated by their authors. For two other anthologies, there is no information about the translators.

In terms of publishers, 61,5% of the books were published by a Basque publisher, almost half of them (46,9%) by the same publisher as the original⁵. The other translations (38,5%) were published by publishers based in the rest of Spain, mainly in Madrid and Barcelona. No translations were published in other countries.

⁵ Note that not all books have a corresponding original, though individual or collective anthologies are based on more than one work, for example.

Cross-referencing the place of publication and the type of translation gives interesting results. Looking at individual collections, allograph translation was the most common type of translation for publications in the Basque Country, whether or not they were published by the same publisher as the original text. On the other hand, self-translation was the most common option for books published in the rest of Spain. Furthermore, the proportion of collaborative self-translations and partial self-translations, i.e. cases in which the author participates in the translation, is higher in publications outside the Basque Country.

		Total	Self-tr.	Allog. tr.	Collab. self-tr.	Partial self-tr.	No info
Basque Country	N	32	11	17	2	1	1
	%	61,5	34,4	53,1	6,3	3,1	3,1
Same publisher	N	15	5	9	0	0	1
	%	46,9	33,3	60,0	0	0	6,7
Different publisher	N	17	6	8	2	1	0
	%	53,1	35,3	47,1	11,8	5,9	0
Rest of Spain	N	20	13	3	2	2	0
	%	38,5	65	15	10	10	0
Total	N	52	24	20	4	3	1
	%	100	46,2	38,5	7,7	5,8	1,9

TABLE 4. Translations by place of publication and type of translation in individual collections

Most of the collective books were published in the Basque Country, five out of eight. They were translated as allograph translations and partial self-translations; the first option being preferred by Basque publishers and the second by Spanish publishers. It is noteworthy that the two books for which no information on the translation is given were published in the Basque Country.

		Total	Self tr.	Allog. tr.	Collab. self-tr.	Partial self-tr.	No info
Basque Country	N	5	0	2	0	1	2
	%	62,5	0	40	0	20	40
Rest of Spain	N	3	0	1	0	2	0
	%	37,5	0	33,3	0	66,7	0
Total	N	8	0	3	0	3	2
	%	100	0	37,5	0	37,5	25

TABLE 5. Translations by place of publication and type of translation in collective books

Most of the books included in the catalogue are monolingual publications in Spanish, which is the norm in the literary market for short story publications. However, there is an exception: five books were published by the Centro de Lingüística Aplicada Atenea, in Madrid, in a collection of books dedicated to Basque literature directed by Professor Jon Kortazar. Two of them are corresponding translations of complete books, and three contain only a selection of original works.

Paratextual analysis

Paratexts can present Spanish versions as originals or as translations, be they self-translations or allograph translations. The following are some noteworthy examples.

The book *Ez naiz ni* (2012) by Karmele Jaio was translated into Spanish as *No soy yo* (2022) and presented without explicit information about the translation. Readers might think that the book was originally written in Spanish. Only by consulting interviews given by the author-translator can it be concluded that the stories collected in the book were translated by Jaio.

Inurrien hiztegia (2013), translated into Spanish as *Diccionario de hormigas* (2014), is one of the few books that Mariasun Landa wrote for adults, as she normally writes for children. The Spanish book was presented as an original, as there is no reference to the Basque text or the translator. One might think it was an opaque self-translation since Landa is a systematic self-translator, but without explicit data it is difficult to say.

Unlike the previous cases, some translated versions include the title of the original, a clear signal that they are translations, but do not identify the translator. That is the case of *Todo es rojo* (2012), a translation of *Gasolindegian* (2010), by Yurre Ugarte and of *Comadres* (2023), a translation of *Amez* (2022), written by Goiatz Labandibar. Original and translation were published by Alberdania in both cases. No translator is mentioned in either case, although the original title is given in the credits. The NorDaNor database specifies that the first book was translated by Ugarte herself. As for *Comadres*, Labandibar stated in a public presentation she translated the stories⁶.

What is remarkable about the three previous books is that the original and the translation were published in the Basque Country, by the same publisher. None of the three contains information about the translator. We cannot conclude that this is a general pattern, as other books in the same series as the *Diccionario de hormigas* were presented as translations, and did include the name of the translator. However, it seems that Basque publishers are more inclined to produce opaque self-translations (Dasilva 2011) than Spanish publishers.

Gezurrak, gezurrak, gezurrak by Iban Zaldúa was first published in 2000 by Erein, and its translation by the Madrid publisher Lengua de trapo was published in 2005. Neither the credits nor the first pages give any information about the translation or the original title. However, the book flaps, i.e. the inner part of the cover, refer to the translation as a self-translation in the author's bio-bibliographical note. The next book by the same author, *Etorkizuna* (2005) was translated as *Porvenir* (2007) and published by Lengua de trapo. This time the credits page states that the translation was done by him.

According to the quantitative results presented in the previous section, authors sometimes act as co-translators. That is the case of Patxi Iturregi's *Con el viento en contra* (2000), a Spanish translation of *Haize kontra* (1996), signed by Idoia Santamaría and Patxi Iturregi himself. In addition to collaborative self-translations, partial self-translations were also identified, as paratexts acknowledge the role of each translator in the process. All three books identified were mainly self-translated and contain only one story translated by a translator other than the author. Harkaitz Cano's

⁶ The recording of the presentation is available here: <www.youtube.com/watch?app=desktop&v=qP-3CJyyE7U> (last access: 20-08-2025).

Neguko zirkua was translated as *Circo de invierno* into Spanish. In the latter, the author is also the translator, with the exception of one story translated by Jon Alonso. This information is clearly visible as it appears on the first pages. Another example is the anthology *Como si todo hubiera pasado* by Iban Zaldúa, translated by himself. The credits page presents Zaldúa as the author, and Angel Erro as a translator of only one of the stories. It is in the preface we discover that Zaldúa has self-translated all the other stories: «El presente volumen recoge 42 cuentos [...]. Escritos en euskera, muchos de ellos se publican ahora por primera vez en español traducidos por el propio autor». The third identified case belongs to Iban Zaldúa too. *A escondidas* (2023) is the most recent collection of short stories translated into Spanish. The credits' page gives the title of the original (*Inon ez, inoiz ez*) and states that Iban Zaldúa is the copyright holder of the texts and the translation and that Mikel Iturria is the translator of the story «Discutiendo conmigo mismo».

In the case of collective works, three books contain some short stories translated by their authors and some others by other translators. The paratexts of these works give detailed information about which stories were translated by whom. We can conclude that these are transparent translations.

As we can see, the involvement of the author and other translators in the target text is characterized as either distributive or four-handed. In the case of works by individual authors, distributive activity is more limited, and there is a tendency to include one or two stories translated by someone else in an otherwise self-translated book. Collective anthologies tend to include a more balanced number of self-translated stories and stories translated by translators other than the author. Otherwise, the collaboration between author and translator seems to correspond to the whole book, as the paratexts of the four volumes classified as collaborative self-translations include the names of the two translators without explicit information about their participation in the process.

Apart from the cases mentioned above where the author is presented as one of the translators, in an asymmetric language combination such as Basque-Spanish, it is difficult to speak of an allograph translation *sensu stricto*, even when a translation has been done by a translator other than the author and presented as an allograph translation.

En una cultura diglósica como la nuestra, [...] es difícil que [los escritores] sean totalmente ajenos al texto meta, ya que tienen fácil acceso a él. Incluso en el caso de las traducciones alógrafas, el autor tendrá ocasión de leer el

texto final antes de publicarlo, de hacer sugerencias de mejora e incluso revisarlo. Dependerá de su voluntad hasta qué punto se involucrará en el proceso o se abstendrá de introducir modificaciones (Manterola 2018: 109).

Angel Erro, who has translated about twenty books of other authors into Spanish, has recently reflected on his translation of Uxue Apaolaza's *Bihurguneko nasa*, included in our catalogue. In his words, his translations are proposals for collaboration, proposals for arriving at the author's ideal text, full of doubts and uncertainties. His proposals are an invitation to writers to participate in the process as much as they like (Erro 2024: 116).

Macrotextual analysis

This section, devoted to macrotextual analysis, presents a first quantitative phase, comparing the number of short stories in the original and target publications, and a second qualitative phase, examining significant cases in more detail, looking not only at the number of stories but also at the titles of the books, the titles of the stories and the order in which they are presented. The comparison was limited to translated books with a corresponding original book in Basque. Anthologies, whether individual or collective, were therefore excluded. This results in a total of 43 books.

Most of the target books with a corresponding original (28 out of 43) contain the same number of stories, while only 15 have a modified structure: 5 of them have more stories and 10 less. Self-translation and allograph translation are equally represented in books with the same number of stories, while there are more self-translations in books that include more stories in the Spanish version. In books with fewer stories, the author participated in the translation in more than half of the books (6 out of 10), either alone or with another translator in a collaborative or a distributive process.

The percentage of books that keep the same number of stories is 57,1% for self-translated books, while the percentage is higher for allograph translations (76,5%). Self-translated texts show a greater tendency to change the text, be it with more stories (19,0%) or fewer stories (23,8%). In the case of allograph translations, the proportion of books with fewer stories is similar (23,5%), but there is no book with more stories.

In terms of place of publication, two-thirds of translated collections with the same number of stories as in the original were published in the Basque Country, while all the translated collections with more stories than in the original were published elsewhere. Translated collections with fewer stories are evenly distributed between internal (6) and external (4) pub-

lishers. What is remarkable about books published in the Basque Country is that when the original and the translation were published by the same publisher, the number of stories did not change, whereas only half of the translations have the same number of stories when the publisher is different, and the other half have fewer stories. It seems that books published within the internal market show fewer changes than those published for external audiences.

The length of time between the original book and the target book can be a decisive factor in modifying the macrostructure. If the number of short stories does not change, the average time is 2,8 years, if the number of short stories increases, it is 7 years, and if the target books contain fewer stories, it is 4,7 years. So the chances of incorporating changes in the macrostructure increase over time. However, the fact of being translated by the same publisher as the original reduces the chances of incorporating macrostructural changes. For example, in two books published by Alberdania with a long period between the original and the translation (10-13 years), the number of stories is maintained.

	Same N of stories	More stories	Less stories
Total	28	5	10
Type of translation			
Self-translation	13	4	2
Allograph translation	13	0	4
Collaborative self-translation	1	1	2
Partial self-translation	0	0	2
No info	1	0	0
Place of publication			
Basque Country	19	0	6
Same publisher	13	0	0
Different publisher	6	0	6
Rest of Spain	9	5	4

TABLE 6. Macrostructural modifications between original and translation

Beyond the quantitative data, interesting cases are now presented that show discrepancies in the macrostructure between original and translated works.

Circo de invierno (2013), the Spanish version of *Neguko zirkua* (2005), by Harkaitz Cano, is presented as a selection. Although the title is a literal translation of the original, suggesting its equivalence, the credits page states it is a «selección a partir de la colección de relatos *Neguko zirkua* (Susa 2005)».

Iban Zaldúa's *Etorkizuna* (2005), translated as *Porvenir* (2007), appears to be a corresponding translation, but the subtitle of the book shows that it is not. The original says «Etorkizuna. Hamabost ipuin ia politico» [Future. Fifteen almost political stories] while the Spanish supposedly equivalent says «Porvenir. Diecisiete cuentos casi politicos» [Future. Seventeen almost political stories]. Seventeen and fifteen, however, are not entirely equivalent. The publication in Spanish does not include any explanation of possible differences from the original, the subtitle being the only indication of the change.

Other translations that do not indicate possible discrepancies between the original and target texts include *Obabakoak*, *Katu jendea* and *Fikzioaren izterrak*. Award winning *Obabakoak* (1989), by Bernardo Atxaga, is the self-translation of the homonymous original book (1988), which has one story less. According to the author, he felt the missing story was too close to him to be translated into another language (Garzia 1990: 14). Apart from the different number of stories included in the two texts, the order and the general structure in which the stories are presented are quite different⁷. *Katu jendea* (2010), written by Eider Rodriguez, was translated into Spanish as *Un montón de gatos* (2012) by Rodríguez herself and Zigor Garro. In the Spanish edition, one story was cut and two new stories were added. The book does not give any information about these changes, but the author admitted in an interview that the story «On the road» was deleted because its tone did not fit, while «La maleta» and «Sed» were included because they kept the tone of the book (Iantzi 2012). *La otra vida* (2013) is the title given to the Spanish version of *Fikzioaren izterrak* (2010), written by Ur Apalategi and translated by Angel Erro. There are seven stories in the original, but only six in the target text. The order in which the stories are presented is also different, as it is the title of the book. The Spanish publication does not specify the differences between the two versions.

The book *Ez naiz ni* (2012) by Karmele Jaio was translated into Spanish as *No soy yo* (2022). The titles of the original and translated versions

⁷ See Ascunce 2000 and Manterola 2014 for more detail.

have the same meaning, suggesting their correspondence. The translated version is an updated, more complete version: it includes only nine stories first published in Basque plus five additional stories that she wrote later, but which belong to the same universe (González 2022). There is a 10-year gap between the two publications, which may have influenced the development of the work.

The case of *A escondidas* (2023) by Iban Zaldúa is similar to the previous case. The Spanish self-translation was published nine years after the original *Inon ez, inoiz ez* (2014). It is a more compact collection, including stories not published in the original (González Guevara 2023).

Another case of unequal number of stories between original and translation is *Biodiskografiak* (2011) / *Biodiscografías* (2015), also by Iban Zaldúa. The first contains 38 stories and the second 42. There is also a difference in the way the stories are presented. In Basque, they have only a title, whereas in Spanish they have a subtitle and a reference to a song (title of the song, artist, album, and year). In addition, not only are the number of stories and the way they are presented different, but some of them also appear in a different order in Basque and Spanish.

In addition to the number of stories, other interesting changes have been noted in the order in which they appear. Mariasun Landa's *Inurrien hiztegia* and *Diccionario de hormigas* both contain 50 microstories, they are corresponding stories, but as the book is presented as a dictionary, in alphabetical order, the translated stories have been placed in the letter corresponding to the Spanish title.

4. Final remarks

The main objective of this paper was to increase knowledge about the translation of short story collections in a context of endogenous bilingualism in order to assess how the transfer from Basque to Spanish takes place. Allograph and self-translation are equally represented in the catalogue under study, as in previous studies (González Álvaro 2022). Self-translation has an extensive and varied presence in the catalogue. The collections of short stories translated from Basque into Spanish have been self-translated individually and collaboratively, and they can be done partially or completely.

The quantitative study has concluded that Basque publishers published more allograph translations than self-translations, while publishers based in the rest of Spain published more self-translations. This data is not sufficient to conclude that Spanish publishers encourage Basque authors to translate their work, but it is a fact that requires further study.

As far as the paratextual information is concerned, the translation is transparent in most cases, be it allograph or self-translation, although in some cases the translating actors are hidden. How the process and the participants are represented varies considerably.

At the macrostructural level, there are changes from the original to the translated text. As the study has shown, the number of stories, the order in which they are presented, or their titles have often been modified. Modifications need to be contextualized in the context of asymmetrical literary transfer, and they may respond to various reasons, such as the passage of time, the evolution of the authors' literary careers, the authors' desire to recreate their work, editorial requirements, etc.

The cultural boundaries between Basque and Spanish literature can sometimes be blurred by the publication of translations within the Basque Country, even by the same publisher. These publications are often aimed at Basque countrymen who are unable to read the original. Their distribution is therefore more limited and peripheral from a systemic point of view. However, publishing in the centre could lead some authors to self-translate, as self-translations are more common in publications out of the Basque Country. Curiously, the examples of opaque self-translations correspond to publications by Basque publishers, so we cannot say that diversity is limited by publishers in the centre. The attitude of Basque publishers could be a reflection of their peripheral position.

The analysis of short story collections illustrates the difficulty of classifying the type of translation in the case of fragmented works. As this study has shown, partial self-translations can be presented as self-translations, even though they include stories translated by translators other than the actual author. Further research on partial self-translation would help to assess the visibility of the translating agents.

All in all, and given the diversity of short story collections, they could be fertile ground for further research into self-translation.

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Abstract

ELIZABETE MANTEROLA AGIRREZABALAGA

The Translation of Short Story Collections from Basque into Spanish

Framed within a context of endogenous bilingualism, this paper examines the transfer of contemporary short story collections for adults originally published in Basque into Spanish. The study will permit us to consider centre-periphery and power dynamics between a minor literature and a hegemonic literature. As self-translation is a frequent phenomenon in this language pair, this study will offer us the opportunity to know to what extent self-translation is a common practice in the case of short stories, and whether it has characteristic features. The paper presents a quantitative perspective through the study of an ad hoc constructed catalogue, as well as a qualitative study, based on paratextual and macrostructural analyses. By addressing the translation of short story collections in a context of language contact, this paper will help identify the conventions when translating works of this specific literary genre as well as reflect on the forms adopted by self-translation.

Keywords: short story collections, Basque literature, self-translation, collaborative self-translation, partial self-translation.