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THE ROLE OF TRANSLATION IN THE REVITALIZATION PROCESS OF MINORITY LANGUAGES: THE CASE OF BASQUE

Summary. All literature reflects the existing discourse in a given community, and translation –as a process of rewriting texts– is a readily accessible tool which linguistic minorities can use to shift power dynamics in their society or, at least, suggest new paradigms and new discourses. In this paper we analyze the key role which translation plays in the cultural systems of minority languages and how translation helps revitalize these languages. The aim of the paper is to defend this key role of translation in the revitalization processes of all minority languages and, at the same time, to highlight the main obstacles one may come across and to try to establish some basic guidelines which may be applied throughout all these processes to maximize their results. Therefore, this paper deals with language standardization, language planning, choice of texts to translate, source languages of the translations, target audience of the translations, diglossia, actual bilingualism, language orientation in translations and the dichotomy between originals written in the language and translations. In order to do so, we will first picture the theoretical frame upon which this paper is based and we will go on to discuss translation into Basque. Finally, we will establish a set of guidelines for other minority languages.

Keywords: translation, language revitalization, minority language, standardization, Basque.

Translation: A Keystone for Revitalization of Minority Languages around the World

In their preface to *Translation, history and culture* (1992), Basnett and Lefevere remind us that "translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society" (p. 1).

Therefore, it must not be forgotten that translation is a game of power, subtly shaping the literature, in its wider meaning, of the target culture and actively modelling society. This role of translation, often overlooked, is the basis of this paper. Hence, translation is viewed as a predominantly social activity which reflects the social workings of a given community and the power scheme

that governs it. This understanding of translation, despite what it might look like, does not turn it into some type of tool to be used by the dominant power at whim. On the contrary, it gives the people the power to use translation as a tool to break certain power dynamics. Throughout history, translation has dignified languages long downtrodden, and it has played a key role in bringing marginal communities together. Lertxundi (1993) clearly praised the importance of translation for the Basque language when he wrote "I think that the most important thing that has happened to Basque literature in the last ten years has been, without any doubt, the effort made in translation. Translation is building a literary language, translation is opening new paths to different attitudes, always with precision, as plurality cannot be based on any other thing" (p. 2)²³. In other words, translation, and therefore translators, has shaped the Basque language by bringing about new settings for the language, new concepts to be expressed and new ideas to portray.

Minority languages translation, the main topic of this project, can be understood as one of two activities: translation from minority languages and translation into minority languages. However, this paper will focus on translation into minority languages, especially literary and audiovisual translation, which has a significant linguistic and sociolinguistic impact. Nevertheless, we would also like to highlight the importance of minority languages as providers of source materials. These languages need to be studied, learned and translated. The ideas contained in the literary works of major languages are already spread and widely known. That which is new, that which is yet not known has to be translated. We can learn much from what nobody has yet said in our language. Translation from minority languages is, therefore, a field of an undeniable importance. As Coste Rixte stated, "major' languages are translated between one another, and translate the universal heritage of all times and perspectives. For any minority language which wants to play in this 'major league' translators must deem it to be of interest and it must size up not only against the particular language that dominates it, but also against foreign languages per se" (p.97)²⁴. This exporting ability, especially into major languages other than the dominant language, gives

²³ Translation from the Basque original is mine. As cited in Torrealdai (1997).

²⁴ English translation as it appears in Díaz Fouces (2004). Translation policy for minority languages in the European Union: Globalisation and Resistance. In A. Branchadell & L. M. West (eds.), *Less translated languages* (pp. 95-104). Philadelphia: John Benjamins

prestige to the language and may be an incentive for people to start writing in the minority language.

As for translation into minority languages, it can be stated to be a "social act, more so in peripheral and marginal societies than in the self-proclaimed 'canonical' societies, in which the translated texts play only an accessory role in relation to the endogenous textual production" (p. 283) (González-Millán, 1996). Sherry Simon, as mentioned in González-Millán, 1996 (p. 285), refers to translation into minority languages as 'infra-translation', that is, the process of translating a text from a canonical culture into a marginal one; as opposed to 'supra-translation'. According to the same author, translation into literary systems of minority languages serves the purposes of expansion, diversification and consolidation. In other words, it introduces and consolidates new registers and new discourses while diversifying the literary scene. Nevertheless, translation into minority languages is inherently paradoxical, and presents an obstacle difficult to overcome in a context where monetary profit prevails over cultural identity. As Carles Biosca (2010) wrote, "if the 'minorization' of the language is so advanced that all speakers of the subordinate language are competent in the dominant language, translation into the subordinate language becomes dispensable" (p. 20)²⁵. This, in turn, raises the question: why should we translate into a minority language? We will let Miguel Ánchel Barcos (1988), former president of the Association of Translators into Aragonese, answer this question for us: "But, why should we translate foreign literature if all of us, or nearly all of us, are bilingual in Spanish? Because it breaks the dynamics of diglossia, as well as the status of a belittled language which is supposed to represent nothing but its closest culture, and no-one but those who write their works in Aragonese. Because it is an important step towards the attainment of the right to live fully in Aragonese. Because it is the only way to offer speakers of Aragonese any international cultural manifestation in their own language. Because it gives value to egalitarian bilingualism" (p. 12)²⁶.

Therefore, translation is of the utmost importance for language dignity and, ultimately, for language revitalization. It is a necessary tool to widen the language's horizons, to make it more modern and to show it the respect it

²⁵ Translation from the Catalan original is mine.

²⁶ Translation from the Aragonese original is mine.

deserves. And we should all defend this essential role of translation in revitalization processes, and view it as "a useful tool for the development of the language, one which should be further analyzed and studied, like almost everything in live, to make it good and first-rate" (p.14) (Miguel Ánchel Barcos, 1988)²⁷. Translation should be introduced in language revitalization programs and language policy, and it should be taught, practiced and discussed at length beforehand. It is essential for language revitalization, and it cannot be done carelessly.

Two Different Language Models: Originals and Translations

Different research (in the case of Basque, Barambones 2012 is a clear example) confirms that translations are usually more loyal to the standard language, showing more formal vocabulary and much stricter syntactic structures. Calques and loan words are often avoided too. This often makes them come across as unauthentic, as unreal, and speakers feel alienated from this language usage. Originals, on the other hand, usually contain all kinds of linguistic interference – especially from the dominant language– and, even though this is more easily accepted by speakers –and originals are therefore better received than translations–, they contribute to spreading the influence of the dominant language.

This 'stiffness' in the language of translations is often due to the conscious choice of translators who, with the best of intentions, try to avoid interference and stick to a purer version of the language they are translating into. They are often aware of their power to spread language models which, in turn, reflect their views on the sociolinguistics at play in the community. Moreover, many translators into minority languages are also language activists, people who have studied the language, who are devoting time and money to its revitalization and to put an end to diglossia in their communities. And it is precisely in their effort to break free from the dominant language that they advocate for an uninterfered language which may come across as unauthentic, non-genuine for the rest of the community. In other words, the potential readers of the translation find it somewhat 'foreign', paradoxically, and prefer reading the translation into

²⁷ Translation from the Aragonese original is mine.

the dominant language. This, in turn, hinders the spread of the standard model the translators had previously advocated for, and the readership is reduced to those activists already familiar with it. But, if reading these translations becomes an act of conscious activism, what good does it make to language revitalization?

Consequently, it would be ideal to establish an intermediate model, one which would avoid not only unnecessary foreign interference, but also fossilizing purism. Language planning must help preserve the language, but it should not intend to keep it from evolving. Rather, it should provide the language and the speakers with the necessary tools for genuine evolution. It is the job of both translators and writers to create a colloquial register for the language, far from blatant loan words, but also from puritan vocabulary, and spread it amongst the readers. It is clear to us that the indiscriminate use of loan words in original works cannot be accepted while they are strictly forbidden from translation.

Registers: A Problem in Minority Languages

Minority languages usually present a scant variety of registers, if any. Due to their condition as minority languages, they have not been able to access a great number of social situations, which has prevented them from developing an effective register system in a natural way. It is not surprising, as a consequence, that a minority language without a standard usually lacks a formal register. Instead, it probably has a myriad of colloquial registers spread throughout the linguistic area. As a reaction to this situation, revitalization processes tend to focus on creating a standard model –that is, a formal register– which can be used to communicate advances on any field. This formal variety is, obviously, that which is used in education –if the language is used in education at all– and in revitalization efforts and campaigns. All this, in turn, helps trigger dialectal homogenization and the appearance of native speakers of this ‘artificial’ variety.

As a result, all translation whose target language is a minority language will have to face, sooner or later, the issue of ‘linguistic orientation’, as opposed to the term *desubicación* (disorientation) used by Zabalbeascoa according to Barambones (2012, p. 51). Linguistic orientation can be understood as the use of the proper register according to each situation, especially in literary or film characters whose speech determines some essential characteristics of their

personality. Due to the translators' common loyalty to the standard register of the language, linguistic disorientation is almost unavoidable. Whenever two criminals speak, for example, their use of the language will not be standard. Their speech will contain slang, regional words and expressions, abbreviations, ungrammatical sentences, and in the case of minority languages, it will most likely contain instances of code-switching, which will add an extra layer of complexity to any translation.

In consequence, if the translation has a target language which has not been standardized yet, linguistic orientation is highly likely to be successful in lower-class characters, but highly unlikely for upper-class characters, since the latter are less likely to use the minority language in the first place. However, and oddly enough, if the target language has been standardized, we will probably face the opposite situation: linguistic orientation will be achieved for upper-class characters, using standard formal language; but it will be difficult to achieve it for lower-class characters.

Bilingual Reality and Translation

We cannot speak about linguistic orientation without taking into account the fact that most speakers of minority languages are actually bilingual individuals who use two or more languages every day. Bilingualism, or multilingualism, presents another difficulty when it comes to translating from or into these languages. Translation, as a process between two languages, does not have a bilingual result.

Let us imagine an original text written in Catalan, for instance. This narrates the life of an immigrant family living in Barcelona. The text is likely to contain Spanish loan words commonly used in the area, or even characters who only speak Spanish. The fact that Catalan society is totally bilingual allows this original to be accepted in the Catalan literary system. Actually, bilingualism makes it feel more real, which in turn may increase its success amongst readers. If the same novel was written using standard Catalan, avoiding all interference from Spanish, readers would find it strange, as it would not reflect reality.

However, if we are talking about a translation from an English novel narrating the life of an immigrant family living in London, the outcome will be

completely different. In the original text we may come across different registers of English, dialectal pronunciation and, perhaps even some loan words. But how are we supposed to reflect this in a translation into a minority language? Should we allow interference from the dominant language?

A translation into, say, Catalan must be in Catalan, without Spanish interference. This, in turn, adds to the oddness of the result. This 'pure' translation is viewed as alien by a big portion of potential readers, who cannot conceive of an immigrant family speaking in standard Catalan without any Spanish interference, and with quite a formal register. We are not claiming some languages do not have a colloquial register, on the contrary, but for minority languages this tends to be linked to rural areas, and it is somehow strange to make an urban character use it, thus contributing to the linguistic disorientation of the translation. Let us imagine, still with the English novel that has to be translated into Catalan, that one of the characters says: *Look 'at chick over there!* We could easily translate it into Catalan as: *Mira aquella xaia!* (Literally, *look at that sheep*), keeping the same meaning and even using an animal referent for our metaphor. Nevertheless, all Catalan speakers know nobody from Barcelona would ever use this expression, rather *Mira aquell pivón*. But *pivón* is a Spanish word, and we cannot use it in a Catalan translation.

We can summarize this situation as follows (Table 1):

Table 1

Linguistic orientation in minority languages

Original	Translation (into a minority language)
Linguistic orientation + monolingualism	Linguistic orientation + bilingualism
	Linguistic disorientation + monolingualism

Should code-switching then be accepted in translations into minority languages? We do not think so. The assumption that all speakers of the minority language understand the dominant language just reinforces linguistic submission. And yet, it seems obvious that the aim of the translation should be to replicate the effect of the original, including linguistic orientation. Consequently, it should, ideally, be a monolingual product while achieving linguistic orientation for its characters.

Translation and Standardization

The standardization of a language is a process of elaboration of a referential variety, which the community agrees upon and can be used by all its members to communicate with speakers of other varieties. The steps needed to achieve standardization are (according to Haugen, as cited by Lamuela, 1994): "selection, codification, elaboration and approval" (p. 16). In addition, this standardization in turn triggers "dialectal levelling" (p. 16) (Lamuela, 1994) or "interdialectal homogenization" (p. 5) (Castellanos, 2000), which may even result in the appearance of native speakers of this variety.

Translations have often been a main component of the bases for the standardization of languages around the world, both big and small. In the case of German, for example, the translation of the Bible set the foundations upon which Standard German (or *Hochdeutsch*) was developed. However, with minority languages this role of translation becomes more relevant, especially when the original written literature has been scarce or non-existent. Then, translations are the only basis available upon which the standard model can be built.

Translators are key actors throughout the whole process of standardization, regardless of their importance in initial stages. As Yannick Garcia i Porres (García, 2002) puts it when discussing the case of Catalan "Translators currently have to stand in for the literate elite of the second half of the 19th century and first half of the 20th century. Translation is now some sort of laboratory, where the most daring experiment with the established rules and analyze the acceptance of these suggestions. Not only do translators shape the standard model, but they also spread it. Moreover, their anonymity, their working in the shadows, helps them achieve better results than those who sign their choices. They are, therefore, of the utmost importance for the evolution of written language, since they take part in standardization and revitalization" (p. 21)²⁸. Thus, the anonymity of the translator and the 'newness' translations convey are the perfect setting to test new usages, new registers, new structures and neologisms, and present them to the community who will later decide what works and what does not.

²⁸ Translation from the Catalan original is mine.

Terminology and Translation into Minority Languages

In a world like ours, where globalization is constantly pushing towards intercultural communication, the role of translation is undeniable, and so should be the role of terminology. Globalization is continually bombarding the world's languages with new terms, and these have to be adapted into every language according to their own criteria and mechanisms. And we are currently in a situation where the defense of a language's genuineness clashes with the international intention to create a universal scientific language.

Nevertheless, we have to be really careful when it comes to fixing terms. We must respect the genuine structures and mechanisms of the language. Therefore, every case should be studied to decide whether a loanword is accepted, or adapted. The term which is finally agreed upon has to follow the phonological and morphological rules, as well as the derivative and compositional system of the language in question. And this is even more important when we deal with minority languages, because "when a language has been subdued to historical regressive conditioning, it is necessary to defend the option that enrich and give coherence to the system" (Aguilar-Amat & Santamaría, 1999, p. 103)²⁹. In the case of minority languages, the fact that they were banned or shunned from a wide range of social situation made them part of a "vicious circle whereby the minority language fails to generate the full range of terminology needed to cope with all aspects and domains of modern life" (O'Connel, 2003)³⁰. That is why it is so important to carefully plan strategies to deal with new terminology. This means that "each language has to find the terminological resources needed, which have to be respectful with the idiosyncrasy of their own language system. The idea of grammatical coherence should not depend on the number of speakers of a language, the funds it has or the legal protection it enjoys" (Aguilar-Amat & Santamaría, 1999, p. 103)³¹.

Terminology is, therefore, an essential tool for language revitalization and, consequently, for translation. Neologisms will keep entering the language, and minority languages need to keep up with all the new terminology that is

²⁹ Translation from the Catalan original is mine.

³⁰ As cited in J. Barambones (2012), *Lenguas minoritarias y traducción: la traducción audiovisual en euskera* (p. 26). Castelló de la Plana: Publicacions de la Universitat Jaume I.

³¹ Translation from the Catalan original is mine.

constantly appearing. As new technologies boom, so do the terms to describe them, and minority languages need to be able to jump on this technological and terminological bandwagon. However, they need to do so carefully, respecting the structure of their own language and without sacrificing genuineness.

The Importance of Translation in Basque Literature

Translation into minority languages, amongst other advantages, helps us speakers break free from our serfdom towards the models imposed by the dominant language. It allows us to shape our own language and separate it from alien models which have often been, be it imposition or custom, the basis for our literature. It is true, however, that all translation juggles both the literary tradition of the target language and that of the source language (which is, by definition, alien to the target culture). Therefore, the result of translation is a confluence of the two cultures involved. This ambivalence enriches the literary tradition of all target languages by importing new models. Xabier Mendiguren, well-known Basque translator, praising the role of translation in the revitalization of the Basque language: "Translation is constantly widening the linguistic horizons of our own language, revitalizing it, by means of the creation of new words and exerting a constant influence on its grammatical and semantical structures, while serving as a vehicle for new stylistic models. In short, from being viewed as the Trojan horse of a suspicious –even deleterious– exocentrism, translation has come to be progressively valued as a tool for linguistic and conceptual enrichment. In our case, not only has translation been tightly linked to revitalization, but it has also become the symbol of its modernization, both inspiring numerous works of lexical re-structuration and developing totally new registers and discourses" (Mendiguren, 1993, p. 107)³².

As Miguel Gallego Roca claims, today "it is possible to study the organization of a literature, its rules, its models, through the function translations have in the literary system" (Gallego, 1996, p. 110)³³. As for Basque literature, translation has always been a keystone upon which literary models have been based —models which would later develop into *Euskara batua* or 'unified Basque'.

³² Translation from the Spanish original is mine.

³³ Translation from the Spanish original is mine.

From the very beginning, translation has made up for a big percentage of Basque literature. The first texts in prose printed in Basque (1571) are, actually, three translations, all of them by Joannes Leizarraga. The queen of Navarre, Joana of Albret, had asked him to translate the canonical texts of the Calvinist reform: *Iesus Christ Gure Jaunaren Testamentu Berria* (The New Testament of Our Lord Jesus Christ), *ABS edo Christinoaren Instructionea othoiz eguiteco formarequin* (ABC or Instruction of the Christian in the Way of Praying) and *Kalendrera* (The calendar).

Except during the Francoist dictatorship, when censorship was especially belligerent against translations into languages other than Spanish, Basque literature has been swamped by translations. And once Basque was made co-official this trend continued. Thanks to the new status of the language, different translation projects started. There are two projects in particular that should be mentioned when talking about translation into Basque: *Literatura Unibertsala*, with the aim of translating over 100 classical literary works by authors such as Shakespeare, Chekov, Twain, Joyce, Poe, Flaubert, Saramago, Valle-Inclán, Bassani, Goethe, Capote or Tolstoy; and *Pentsamenduaren Klasikoak*, with the aim of translation also over 100 works of philosophy and science, by authors such as Aristotles, Plato, Erasmus, Locke, Rousseau, Nietzsche, Chosmky or Foucault. This titanic effort put in translation has had a significant influence on Basque creation of original texts. As Lertxundi said, "as I have already mentioned in some occasion, we authors are mental translators (especially those of us who read in languages other than Basque). However, nobody asks us to be precise and concise with what we think and what we write, because nobody can know the ideas we have pondered. We can cheat, we can avoid difficulty and simplify that which was initially conceived of as complex; and we can weave out carpets with these simplifications and then walk on them with false elegance. The discourse hidden behind what we call easy Basque, which can come across as fair from a sociolinguistic point of view, actually wants to impose expressive obstruction and blindness as the only officiant in the altar of literature"³⁴. That is to say, translation –and translators– has been key to the creation of a Basque literary

³⁴ Translation from the Spanish is mine. As cited in J. M. Torrealdai (1997), *Euskal kultura gaur*. Donostia: Jakin. In M. López (2005) *Literatura Traducida*. In *Basqueliterature.com* Retrieved from: <http://www.basqueliterature.com/basque/itzulp>.

language, away from the 'easy Basque' towards which the sociolinguistic situation seems to be pushing.

Euskara Batua and the Basque Public Television: Dubbing and Language Revitalization

In 1982 the Basque Parliament created, with the Law 5/1982, the public broadcaster Euskal Irrati-Telebista EITB (Basque Radio and Television). In the preface of the law, it is stated that Basque television has to play a key role in the process of cultural identification, promotion and revitalization of the Basque language —despite that fact that a second channel was later created, which broadcast exclusively in Spanish. The problem was, however, the lack of a widely accepted oral standard. From the beginnings, EITB opted for using unified Basque in their programs, which helped spread the norm. Nonetheless, this norm was developed for written language, and it led to homogenization of the oral register, which was always formal, and this, in turn, made the audience perceive the dubbed product as hieratic and unnatural. Later on, in 2005, the criteria for the quality of usage of Basque were fixed. These followed the rules of the Academy of the Basque Language (Euskaltzaindia), but for the first time the use of dialects was embraced: "Unified Basque will be the working standard model of our communicators and journalists. As a general rule, besides following the criteria and the rules established by Euskaltzaindia for the usage of unified Basque, each communicator will have the option of enriching his standard speech with contributions from their own dialect"³⁵.

Nevertheless, one must bear in mind that dialectal variation in Basque is much higher than that found in Catalan, Spanish or even English. Mutual intelligibility can be really low depending on the situations and the dialects involved, which justifies EITB's position.

One of the biggest obstacles in the beginning of dubbing into Basque as, quite expectedly, the lack of professionals with experience. That is why, in 1980, the Cultural Office of the Basque Government created Irrati Telebista Eskola

³⁵ Translation from the Spanish is mine. EITB, as cited in J. Barambones (2012) *Lenguas minoritarias y traducción: la traducción audiovisual en euskera* (p. 29). Castelló de la Plana. Publicacions de la Universitat Jaume I.

(School of Radio and Television), where Xabier Mediguren was responsible for linguistic preparation, Xabier Lete and Iñaki Zubizarreta were responsible for diction and locution, and some professionals from dubbing studies from Madrid and Barcelona took care of dramatization and dubbing techniques. Some of the students in this school were also students in the Translators' School of Martutene (whose headmaster was Xabier Mediguren). There they learnt locution and writing techniques, dramatization, and translation and audiovisual adaptation techniques. This first investment of the Basque government was essential for the development of Basque dubbing, since it enabled the formation of professionals who would later guarantee the quality of the dubbed products.

However, dubbed material into Basque, especially films, is currently still far from achieving recognition from the audience. It is often criticized for a lack of credibility which, according to Barambones (2012), is due to three factors:

a) Shortage of material dubbed into Basque. By far, most dubbed products are children's programs, while there is barely any dubbed material aimed for adolescents or adults.

b) Little variety of voices. The fact that the dubbing actors tend to be also the actors of original series means that the audience is used to hearing these voices, and associates them with real life actors. This, in turn, makes it difficult for them to accept these voices in a dubbed film.

c) Scarcity of registers. Linguistic homogenization, so blatantly obvious in Basque dubbings, leads to what Zabalbescoa called '*desubicación*', disorientation: "With disorientation I intend to refer to characters who have some traits —be they personal, ethnic, socioeconomic or cultural— that identify them as members of a certain linguistic community, and yet the way they speak orientates the audience towards a different profile"³⁶.

And it is precisely this disorientation problem about which Zabalbescoa wrote that often hinders translation into minority languages. In the case of Basque we have a language trying to conquer formal registers from which it had been forbidden. However, in this process, it forgot to create its own colloquial register. This colloquial register often exists, but it is largely influenced by that of

³⁶ Translation from the Spanish is mine. As cited in J. Barambones (2012), *Lenguas minoritarias y traducción: la traducción audiovisual en euskera* (p. 51). Castelló de la Plana: Publicacions de la Universitat Jaume I.

the dominant language, which is why its use is discouraged. In other words, the condition of Basque society as bilingual is an obstacle when it comes to offering dubbed products in Basque.

Literary Translation into Basque

In order for us to understand what translation represents in the Basque publishing world, we will reproduce here Manuel López's³⁷ chart (Table 2) showing the percentage of translations published in different periods.

Table 2

The percentage of translations published in different periods

1976-1980	2.6%
1981-1990	22.3%
1991-2000	42.1%
2000-2008	33%

In 2011, according to data from the Spanish Ministry of Education, Culture and Sports³⁸, translations represented 33.3% of all books published in Basque, which is 10% higher than the average in Spain. 58.1% of translations has Spanish as their source language, followed by English –with 15.2%. As for genres, 57.8% were children's books, 14.2% were textbooks and 13.6% were literary works.

Basque, therefore, shows a high percentage of published translations, just like most minority languages. It is a natural tendency which tries to fill in the existing voids in the minority language's literature and revitalize it with new contributions. Of these translations, nearly 60% have Spanish as their source language, a particularly high percentage. This dominance of Spanish as a source language is mainly due to the relevancy of children's literature in Basque translation (as well as the translation into other minority languages in Spain).

³⁷ Found in M. López (2008), Euskal itzulpenen inbentarioa eta azterketa. Hizkuntzaren eta Literaturaren Didaktika Saila – Euskal Herriko Unibertsitatea. EIZIEI.

³⁸ Panorámica de la edición española de libros 2011: análisis sectorial del libro. Ministerio de Educación, Cultura y Deporte. Retrieved from: <http://www.mcu.es/libro/docs/panoramica2011.pdf>.

When co-official status was achieved for these languages, Basque, Catalan and Galician started being used in formal education. This new function required new material which had to be created or exported. New publishing houses appeared and specialized in textbooks and didactic material in co-official languages, all of them funded by the governments of the respective autonomous communities, and even big publishers joined the market. And this is how mass publication of children's literature in co-official languages started. And all this material often has Spanish as a source language.

As we have previously mentioned, translation widens the limits of a language by importing new concepts, new models, and new registers. However, if the imported (translated) models are those of the dominant language, vassalage is not broken. The languages continue being subdued to the same models from which, paradoxically, translations tries to free it.

Audiovisual Translation into Basque

Drawing from the analysis of ETB1 programs made by Josu Barambones (2012), we can see that 68% of foreign production broadcast (all of which is dubbed) corresponds to cartoons, followed by documentaries –15%– and other educational programs (12%). Feature films, however, only represent 1%. This clearly illustrates ETB1's strategy. From the beginnings, the broadcaster has prioritized cartoons, which has resulted into a wide offer for the youngest viewers, but a nearly non-existent offer for teenagers and adults.

Of these cartoons, 629 are animation series –of which 70% were translated from English, followed by French with 9%), 445 are 'animes' (none of which was directly translated from Japanese, rather from Spanish or English translations) and only 21 are animation films (20 of which have English as their source language).

Unlike the situation seen with literary translation, where most texts have Spanish as their source language, English is the dominant source language in audiovisual translation. However, when it comes to translating products from more distant languages –such as Japanese–, they are often translated from an existing translation in Spanish, which reinforces sociocultural dependency. Since quite a big number of programs have Japanese as their source language, we

believe the Basque government should invest in forming translators competent in Japanese and Basque as soon as possible.

Conclusion

Translation creates new settings for the language and allows speakers to play with it, to test the standard model the community agreed upon and see what works and what does not. It allows the speakers to 'create' a language they can use to talk about science, philosophy, technology, obscurity or sophistication. It enriches the language and it helps boosting its prestige and the pride needed to go on with any revitalization movement. However, translation does come with some problems that need solving.

In this article we have presented what we consider to be the main issues when researching the role of translation in the revitalization process of any minority language. We have discussed the dichotomy between originals and translations –which often show different language models–, the importance of terminology planning, the role translation often plays in the standardization of a language, and the difficulty of achieving linguistic orientation and genuineness in a translation into a minority language while avoiding linguistic interference from the dominant language –mainly due to the scarcity of registers available and the bilingual reality of the community. Then, we have discussed the case of Basque as an example of a language revitalization movement that largely relied on translation.

Ten Steps towards a Theoretical Model for Translation as a Tool of Language Revitalization

1. Establish a standard language which translators can use as a model. This standard, however, cannot be content with just formal languages. It has to encompass different registers and levels that enrich the language. It is necessary to study the current usage of the language, analyze its registers and establish stylistic recommendations according to registers.

2. Create and maintain organisms of terminology planning (such as Euskalterm for Basque). These can establish and regularize new specialized terms from any field.

3. Form translators so that theirs is quality work. The creation of translation schools, or the presence of these studies in universities is important.

4. Include translation in language revitalization policies and not understate its importance. It is necessary to subsidize translation with public funds and to give it institutional support and promotion.

5. Choose the texts to translate for their literary worth, but also for their potential as cultural referents. These new cultural referents will help detach the language from its vassalage towards the dominant language. In order to do so, it is necessary to avoid reading translations already available in the dominant language, and especially stay away from them to solve translation problems.

6. Translate works from all genres: prose, poetry, essays, novels, tales...

7. Achieve a percentage of works translated for children which is not excessively higher than that of works for an adult public. We have observed that it is quite normal for translations aimed at children to double or even triple the offer available for adults. This results into a lot of children consuming translated and dubbed products in the minority language but, once they grow up, the offer diminishes and they have to start consuming products in the dominant language. The offer should, therefore, be constant for all viewers.

8. Lower the percentage of translation that has the dominant language as their source language. The literary worth of the translation is important, but it is also essential to import new literary models.

9. Try to avoid indirect translation, especially those that use translations in the dominant language. It is therefore necessary to form translators to cover the language combinations with more demand.

10. Promote translations amongst minority languages in order to internationalize their diverse literary expressions and mutually contribute to the development of their own, solid literary system.

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VERTIMO SVARBA PUOSELĖJANT TAUTINIŲ MAŽUMŲ KALBAS: BASKŲ KALBOS ATVEJIS

Santrauka. Literatūra atspindi tam tikroje bendruomenėje dominuojančius diskursus, o vertimas, kaip teksto perrašymo procesas, tampa lengvai pasiekiamu įrankiu, kuriuo tautinės mažumos gali keisti visuomenėje įsivyravusią galios dinamiką, arba bent siūlyti naujas paradigmas ir naujus diskursus. Šiame tyrime analizuojame, kokią rolę vertimas vaidina tautinių mažumų kalbų kultūros sistemoje ir kaip vertimas padeda atgaivinti tautinių mažumų kalbas. Siekiama apginti šios vertimo funkcijos svarbią visų tautinių mažumų kalbų gaivinimo procese, kartu išskiriant pagrindines kliūtis, su kuriomis dažniausiai susiduriama šiame procese, bei nubrėžiant pagrindines šio proceso gaires, kurios turėtų padėti maksimizuoti rezultatus. Tyrime nagrinėjami kalbų standartizavimo, kalbų planavimo bei verčiamų tekstų pasirinkimo procesai, verčiamų tekstų originalo kalbos, verčiamų tekstų tikslinė auditorija, diglosija, tikroji dvikalbystė, kalbos orientavimas vertime bei originalaus teksto ir vertimo dichotomija. Šiuo tikslu pirmiausia apžvelgiame teorinį analizės pagrindimą, toliau analizuojame vertimo į Baskų kalbą ypatumus. Baigdami tyrimą, pasiūlome gaires kitų tautinių mažumų kalbų puoselėjimo atvejams.

Pagrindinės sąvokos: vertimas, kalbos atgaivinimas, tautinių mažumų kalba, standartizavimas, baskų kalba.