

Between Language and Reality: Translation in Ramon Saizarbitoria's *Martutene*

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Abstract The mistrust of the possibilities of language to represent reality is among the main features of the narrative work by the Basque author Ramon Saizarbitoria. This mistrust is brought out by the wavering narration and the employ of an unreliable narrator, as well as by the author's reflections on translation. This article will review the theoretical positions that Saizarbitoria has maintained and expressed in books and interviews: starting from the idea of translating developed in his own work, he offers a rich speculation about the function of translation in the Basque literary system. In addition, the author's ideas about translation that appear in his novel *Martutene* (2012) will be analysed, namely embodied in the character Julia.

Keywords Ramón Saizarbitoria. Basque novel. Translation. Reality and fiction. *Martutene*.

Summary Introduction. – A theory of the novel and translation. – 2 Between fiction and reality. – 3 *Traduttore traditore*: a general overview of translation in *Martutene*. – 4 "Intelligence, tell me | the exact name of things!" (Juan Ramón Jiménez). – 5 Bihotzean min dut. – Conclusion.




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1 Introduction¹

The novel *Martutene* (2012) by Ramon Saizarbitoria has a breaking starting point sentence which is the opening of Max Frisch's *Montauk* (1975): a symbolic gesture that signifies that *Martutene* holds a mirror to the narratives in that book. This sentence is read the first time when the characters face the opus of the Swiss writer.

The translator, Julia, who notices that it is the same phrase with which the prologue to Montaigne's *Essais* starts, picks up the sentence:

The book opens with the epigraph that Harri remembered: “*This book was written in good faith, reader*”. These are the words with which Montaigne begins the prologue to his *Essais* [C'est icy un livre de bonne foy, lecteur]. I would have identified them had I heard the phrase in French. (2012, 124)²

The Spanish translation of *Montauk* used by the protagonists Martin and Julia in *Martutene* comes from “photocopies of the book that they had to request from the Biblioteca Nacional, because the edition is out of print” (156). They are referring to the 1978 Guadarrama edition in Nicanor Ancochea's Spanish translation, and they mention it throughout Saizarbitoria's novel. That translation reads: “Lector, este es un libro sincero” (156).

This article pretends to walk from a general scope to a more particular one. I will begin examining the theories on the translation that Ramon Saizarbitoria has made in theoretical texts as well as in the novel that is object of this investigation. The furthest ones have been relegated to oblivion and this article will raise them again. At the very beginning, the author realized that translating the social, political and affective touch from the original language to the translation-receiving language makes translation itself very sensitive. Second of all, here we deal with a beloved topic for the author; that of the impossibility of the language to fully write reality on, so the combination-techniques between the real and the fictitious and the non-reliable narrator are two of the main pillars of his narrative. Third of all, the problem of bad or flawed translation comes to sight, the author in *Martutene* has wrote about this. Since one of its symbolic

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² Note that all English quotes from *Martutene* are taken from Hispabook's 2016 edition of the novel translated from the Spanish by Aritz Branton.

keys relies on the precision of the language and the problem of the ambiguity at the very moment of its representation, such that a bad translation will mix up the relationship between language and reality. That theme will be faced off in the next section, where the search for the exact name for the object is eulogized. The narration of the translation of a tale, *Bihotzean min dut*, shows in a narrative form all the plot-threads that were developed in the novel *Martutene*, given that the tale presents the great dilemma of the accuracy of language when the tragic presence of a violent death makes room only for silence.

2 A Theory of the Novel and Translation

This section reviews two documents in which Ramon Saizarbitoria's position with respect to translation is revealed: the author's own written opinion and the narrators' behind which his true opinion can hide.

Ramon Saizarbitoria (Donostia, b. 1944) is one of the most important novelists in the contemporary Basque literary scene. He began his career in 1969, and since then he has not ceased to publish novels that have influenced Basque literature through their innovative spirit and the rigor and depth of Saizarbitoria's literary ideas. *Martutene* tells the story of two couples: Martin and Julia, a writer and his literary translator, and Pilar Goytisolo and Iñaki Abaitua, a neurosurgeon and a gynecologist. An American sociologist and researcher, Lynn stands between the two couples and rents the upper floor of the house where Martin and Julia live and ends up becoming Abaitua's lover. Lynn shares her name with the protagonist of Max Frisch's *Montauk*, and represents a double axis of union in the novel, bringing the couple's two worlds together and establishing a link to Frisch's book.

The novel begins with a description of the day Julia met Martin in a Literature Congress. The meeting is described this way in the novel: "Julia remembers the day she met Martin" (9). In the novel the writer Martin takes part in a round table at the Primer Congreso sobre la Traducción (First Translation Congress). Martin's paper proposes three elements for recreating the theory of the novel - which are present in Ramon Saizarbitoria's *Martutene*:

1. The self-ironic nature of the text must be emphasized. Martin is Saizarbitoria's alter ego. He reads, rather than speaks, and "when he writes he creates his own caricature; but he is, in fact, very much like his caricature" (221).
2. A writing technique: "Any starting point served to pull the thread of a story [...] Then he went into a long and arid discourse [...] about the psychological motivations that move some people to write about themselves or about others, to tell stories" (10). These two affirmations give us clues into some of the author's techniques: "And talking about oneself

becomes one of the main threads of *Martutene*, because the novel follows the maxim proposed by Max Frisch in *Montauk*, in whose prologue he states: "For I am the one I describe. Here you will find my defects as they are and my nature without prejudice [...] So that I am, reader, the only subject of my book" (2006, 9). And this is a thread that runs throughout the novel: "A book in good faith, which serves no other purpose than domestic and private ones" (124).

3. Mentioned in the bar conversation that follows the round table discussion, a phrase by Ricardou that has very often been applied to Saizarbitoria's novel: "Ricardou's famous phrase came to his mind; he hadn't actually read his work but he was familiar with his often-quoted sentence. He could not repress the urge to say it: "Le récit n'est plus que l'écriture d'une aventure, mais l'aventure d'une écriture" [...] and he regretted not remembering Unamuno's phrase, which Julia could now quote: "What is truly novelistic is how a novel is made" (13).

Saizarbitoria spoke about translation at a conference he gave in Pamplona in 1991. At the time and by his own admission he kept an "outsider's view" on the function of translation in his own writing and in the society in which he grew up. In that lecture, the author recalled that he carried out his early life in Spanish - "We had fun and loved in that language" (1991, 197) - and as a result, he said, literary expression in Basque was nothing but a translation: "Since our life experience was basically Spanish, any attempt at Basque expression automatically became an exercise in translation" (1991, 107).

He added that translation confers value to a work, reinforcing its status as "good literature". Saizarbitoria compared the situation of his generation of amateur writers with that of writers of Bernardo Atxaga's (b. 1951) generation, who were conscious of producing literature not against the grain of what was already in existence, but for its own sake. In any case, being translated into another language was a dream for him.

These early musing was followed by a rich and complex reflection on the place of translation in the Basque literary system in the essay *Aberriaren alde (eta kontra)* [In Favor of the Homeland (and against it)] (1999). In this essay, Saizarbitoria deals with sociology of language, literary market questions, homologation and purely literary issues. He reviews the existing general opinions about the role of translation in the Basque system and the realities that surround it. First of all, he lays out his general feelings about translation: translation is also literature; translations from other languages enrich the Basque language; there is a reluctance to read translated literature and, for this reason, it does not sell much, or, even, it is not read much; the validity and relevance of (all) administrative translations in the Basque Country, mandated by law to be published in both Spanish

and Basque, which often appear side-by-side in two columns; the lively (sometimes downright feisty) atmosphere prevalent in the field of translation of Basque literature into other languages (1999, 64-80).

Saizarbitoria proposes that there are psychological and cultural reasons why a reader in Basque may prefer a novel in that language to a translation to another language, and not only because they may be able to read original works in Spanish, French or English. The phenomenon occurs because Basque is a polyglot society, but this phenomenon is not solely linguistic, it also has pragmatic elements (a reader may prefer a work that reflects their locality and everyday life) (1999, 67). Saizarbitoria then turns to the issue of administrative translation, much more abundant and safer than literary translation, but whose usefulness is put into question, as the many jokes made about it attest (1999, 72). Regarding the current tendency in Basque literature to get works more widely translated, the writer is tentative in his optimism, suggesting that these translations serve above all so that Basques who do not read basque can get to know these authors' works through their Spanish versions.

Saizarbitoria proposes the use of Spanish expressions in works written in Euskara. He notes that in the Basque Country it is not the same to say: "Te quiero" or "Maite zaitut", because the use of each language connotes different social and cultural elements. And above all, because language use is linked to specific circumstances that the author of a novel must know and describe. Saizarbitoria argues that:

At least in Donostia the words "maite zaitut" and "te quiero" don't mean exactly the same thing; and couples who use the two phrases in their relationships, don't do so on a whim or randomly, since each circumstance has its own language. That's why a Basque writer cannot forget the "conflict of language" even when talking about love. (1999, 69-70)

Some of the ideas he develops in those pages went on to shape the motifs behind the novel *Martutene*. Two in particular: Julia's doubts in deciding to opt for administrative or literary translation, and the whole configuration of the use of Basque and Spanish in Martin's short story "Bihotzean min dut" (It Hurts My Heart), which will be later discussed. His reflections on this throw light on Julia's attitude towards the translation of the short story and the use the characters make of their languages *depending on their circumstances* and their identity.

3 Between fiction and reality

One of the central characteristics of Ramon Saizarbitoria's work is the interplay between fiction and reality. Many other features could be said to define his aesthetics, but the core belief that reality, truth, can be

reflected through the prism of a lie called fiction is at the heart of all his work.

One of the elements that caught our attention in his work is the transmutability of his characters' names. These are name alterations in two vectors. The first vector is homage. The second is variability. Ramon Saizarbitoria's characters' names are homages to his friends, to their real names. Thus, Iñaki Abaitua echoes his editor Iñaki Aldekoa's name, and that of his novelist friend Mikel Hernández Abaitua, who was one of the first writers to deal with the issues of terrorism and violence in Basque society in his novel *Etorriko haiz nirekin?* (1991) / *¿Vendrás conmigo?* (2010, self-translated), and who received threats just like Martin receives them in *Martutene* (232-3). Harri Gabilondo's surname is a clear reference to the US-based Basque intellectual and professor Joseba Gabilondo. And, when the author, Ramon Saizarbitoria, refers to Miren in his recent novels, the underlying figure and literary output of professor Miren Billelabeitia shine underneath.

This game between reality and fiction leads to a displacement, a weirding out of the reader who is forced to imagine the characters without forgetting that they correspond to real people, a game in which the informed reader moves between paradox and surprise. But there is a second technique of transmutability: characters travel from one book to another and do not always maintain the same personality or character. They sometimes grow or even change. Thus Iñaki Abaitua is a sympathetic character in Saizarbitoria's *Hamaika Pauso/Los pasos incontables* (translated by Jon Juaristi) and a more tenebrous one in *Martutene*, where he sexually abuses Teresa Hoyos, a victim of the violence by ETA, which confers the violent sex-act a reinforces symbolic and political connotation. This play with the names of the characters reinforces a sense of instability of identity. In other words, we are not sure who these characters are and there is a feeling of uncertainty in the air, of variable identities. Along with this technique, there is another stylistic aim, which defines Ramon Saizarbitoria's work. It is rooted in the belief and awareness that language, or narrative, cannot encompass reality, but only reflect a pale trace of it.

Along this technique the author regularly resorts to the use of unreliable narrators, a literary technique in which the narrator is unable to elucidate what is really happening, or is deliberately obscuring reality. An extreme and decisive pattern is given in the moment of the death of the main character of *Ehun metro/Cien metros*, one of the most read novels in Basque language. It is a sample of postmodern narration, where the narrator (and the author, of course) are unable to tell what has happened, and so forth to tell if the character had died for an utopia or has renounced to it.

4 **Traduttore traditore: a General Overview of Translation in *Martutene***

Julia's portrait as a translator in the novel is somewhat peculiar for two reasons. A couple of times she confesses that she is an occasional translator:

Occasional translator. This is how she defines herself when the young American girl asks her if she is also a writer. Occasional translator. She is translating Martin's latest book, a collection of short stories. (110)

She is on a break from work and has taken advantage of Martin's offer to work translating his literary texts.

The second peculiarity is that Julia works at the Basque Government translating administrative - not literary - texts. Moreover, it is quite likely that her work involves translating texts from Spanish into Basque and not from Basque into Spanish.

Thus, the novel describes a translator who is not ideally suited for this kind of job: she is not a translator of literature, she is an administrative translator, her field of competence is in administrative and not literary texts, and she usually works from Spanish into Basque and not the other way around, as required by Martin's works. The motive for this commentary or evaluation is the sociolinguistic context of the Basque Country, where due to legal reasons administrative translation has been given preference, while literary translation has been relegated to a second place although with greater symbolic capital.

So here, again, we have an unreliable translator cut from the same cloth as the narrators that Ramon Saizarbitoria seems to like to write.

This unreliable presence is reflected in the fact that there are two sections in the novel entitled "Traduttore, traditore" (159 and 214). In the first section, Lynn defends the translator's role, stating that translation is an art and simultaneously praising Julia's work, while Martin argues that the writer is placed in a superior position. In the second section Lynn and Julia discuss the Spanish translation of a passage from *Montauk*, which mentions the writer's irritation at the cost of two nights' hotel accommodation. Julia recalls the sense she got from reading the passage where the writer gave the impression of being a "crass, dirty old man" because he alluded to the price of the rooms, while Lynn states that the text intends to communicate Lynn's (*Montauk's* Lynn) discomfort at discovering the price of the rooms. The discordance emerges from an apparently (bad) translation of this passage into Spanish.

With regard to Julia's status, it should be noted that she is in a situation of dependence on Martin, both professionally, because the writer considers his creation to be above translation, and also sentimentally: "The existing professional relationship is mixed up with their

sentimental relationship [...] it feeds it" (112). Julia is able to break this subordinate situation thanks to her permanent contract with the government and has given herself a deadline to decide whether to continue with Martin or to break up the relationship and return to her repetitive but secure job in government.

To complete this first overview of the subject of translation in *Martutene*, it is important to mention the issue of self-translation, which Martin, who is Ramón Saizarbitoria's mirror, rejects for two reasons:

1. Firstly, he finds it boring: "He found the task laborious and boring and uncreative" (110).
2. His second reason relates to the supposed improvement of the text when changed to a second language, the opportunity to "improve" on the original: "The result was a recreation, more interesting perhaps than the original version, but never truly the original version" (110).

5 "Intelligence, tell me / the exact name of things!" (Juan Ramón Jiménez)

After these considerations we will try to define some of the specific aspects regarding the difficulty of translation that Ramon Saizarbitoria poses in this novel. The first one involves getting "the exact name of the thing". The exact name of things is raised in an almost futile way in the novel when the characters debate what exactly is the jacket Max Frisch refers to in his novel, that "shaggy white jacket" belonging to Lynn they mention on page 165. Martin argues that: "In a translated text, the translator should be absent, and yet in this one, one notices his presence continuously" (15). That is why the proper translation of the term is crucial. But the "shaggy white jacket" eludes a straight-forward translation and thus a periphrasis is used:

A *shaggy white jacket* i.e., a jacket with long hair, but also with ribbons and tassels, tassels over its whole surface, and not only at the edges, on the sleeves or at chest level, like Native American jackets. (159-60)

That circumlocution could have ended the discussion, but the correctness of the translation continues to haunt the characters and Julia takes up the subject again, because she does not know how to translate the term into Basque (161). She looks up the term a little later, to find that it is a "shaggy white jacket," and ends up proposing a translation, after checking the original German text. Julia "supposes the term is better than a *long-haired jacket*, and better than a *furry jacket*" (330). She even checks the French translation to note that the jacket is a "veste blanche à poils" (275).

David Colbert noted this characteristic in his study of the novel:

The case cited by Saizarbitoria (2016) to illustrate the difficulty and importance of finding dynamic equivalences, and which appears in *Martutene*, is the translation of the jacket worn by Max (*sic*) in *Montauk*. The translator into Spanish, evidently unskilled, describes it as a “chaqueta velluda”, a hairy jacket (Saizarbitoria 2013, 160). According to Martin, the translation “squeaks”, and he postulates that the translator should find an adjective that doesn’t draw attention to itself. (Colbert 2016, 357)

Translating a single term can be complicated, that is why other equally complicated examples are put forward; like the expression relating to the magic finger, of the ring finger. Thus care is also taken with the translation of *Montauk*’s first sentence which appears first in English (24, 124) and, more importantly, in French, in Montaigne’s version, to which he first refers (124) and then quotes (156), in its Spanish translation (156) and, finally, in his German original (330). All in all, this is a preoccupation that lasts for more than 300 pages, from 24 to 330.

6 “Bihotzean min dut”³

If the translation of the first sentence of *Montauk* is an important issue, the proposal of the translation of the title of Martin’s story that Julia is translating into Spanish is no less arduous. It is entitled “Bihotzean min dut” in Basque and refers to a poem by the Basque symbolist poet of the Republican era José María Agirre, a.k.a. Xabier Lizardi (1896-1933), which tells of the death of the writer’s grandmother and her transfer to the cemetery.

1. The literal translation (my heart hurts) is discarded because it seems too “cardiac”: something you might say to your doctor, but not in a symbolist context, as the novel ironically emphasises.
2. The historical translation is put aside, i.e. the one published in the first edition of the book: “Duéleme el corazón” (My Heart Aches) as archaic, although it is maintained, also in a note, when the title of the poem is reproduced in a verse: “Bihotzean min dut, min etsia”, “Duéleme el corazón, duéleme con dolor resignado” (227).⁴

³ “It hurts my heart”.

⁴ There is a mistake in *Martutene* in ascribing this translation to the author (227). With the exception of a few small texts, the Spanish translation of this volume of poetry

3. That is why he looks for a familiar translation: "Me duele el alma," which convinces Jaime Zabaleta [Martin's friend], as it is closer to the "suffering of all victims" (382).

But translation is not only a formal problem, or one of accuracy. When the fictional author refers to the situation of Basque literature and the reason for writing in Basque, he reflects on the situation in which the language and its history find themselves. And when asked why he writes in Basque he replies that: "There are social, cultural, historical and even economic reasons" (231) for doing so, and that a text written in Basque drags along with it all of those conditions, which any worthwhile translation must maintain.

The translation of Martin's story presents its translation with the challenge of communicating all these "social, cultural, historical and even economic" conditions in the target text. In his article, David Colbert reflects on the cultural differences that make the translation of the story difficult:

Recontextualization between languages in diglossic coexistence becomes a study of intracultural relations, a reflection on the dynamics of misunderstanding and distance between sectors of Basque society. (Colbert 2016, 358)

Among the stories interspersed in *Martutene*, "Bihotzean min dut" stands out as possessing special characteristics over the rest of Martin's works that Julia has translated. First of all, it is a text that poses translation problems, difficulties that no other text by Martin (like "Historias de naufragos") has made evident. Additionally, this text takes ample space in the novel, from page 157, where it is first mentioned; then further along when an important summary of the story starts on page 223; then later again when the translation is finalized on page 433; and, even later, on page 440, Julia evaluates her translation of the short story. It is also a springboard for reflecting on the theme of violence and literature (382).

This short story presents an additional idiosyncrasy. While in the rest of the stories it is the narrator who summarizes the characters' stories, in this case Julia's own translation is reproduced verbatim:

She tries reading the beginning of the story to see whether it squeaks: "The literature teacher was collecting the students' papers when the principal entered the classroom. His face was pale. He said 'They've exploded a bomb on Ana's father' in a low voice

was carried out by Lizardi's friend and fellow poet Nikolas Ormaetxea, a.k.a. Orixe (1888-1961).

that was loud enough for the boys in the front rows to hear [...]”
She wondered if it had happened like that. (161)

Technically, Ramon Saizarbitoria uses two styles to approach the summary of the story. In this case it is a text on the metadiegetic level (and not metaliterary as it has been claimed). When on page 223 the story is taken up again, this time it is the narrator who tells it, which means that it is placed on an intradiegetic level. In other words, the author plays with the level of fictionalization. On one level are the “real” characters (Julia, Martin) and on another, the characters in the short stories (Iturbe, Ana), but the narrator uses the same dialogic level in the narration.

“Bihotzean min dut” tells the story of the death in a bomb attack of a national policeman, father to Ana, one of Faustino Iturbe’s most brilliant Basque literature students in the short story. He decides to commiserate with his student in her grief and visits her home to offer his condolences. On embracing the student, she tells him in Basque: “Orain esan dezaket: min dut, bihotzean min dut” (Now I can say it: it hurts, it hurts my heart) (226), which turns the text into a retelling of two poems by Lizardi. Ana uses a line from the poem that Lizardi composed upon the death of his grandmother, a poem in which he describes his pain. And the teacher duplicates the argument in another poem, “Xabiartxoren heriotza” (Little Xabier’s Death), in which the poet deals with the pain of the death of his youngest son. In that poem some children come to the house to sing Christmas carols and the poet lets them in, even though little Xabier is forever asleep in the next room. In this instance Iturbe re-enacts the intruding children, a character that duplicates a literary text. The short story ends when Ana confesses that she cried the day before while reading the poem, and hands over the essay that had been due then.

This short story can be read at three levels. The first concerns the translation, the second its construction, and the third level its significance and how it reflects on the treatment of violence in Basque literature. As far as the translation of the text is concerned, it is evident that its difficulty stems from trying to match the tone that the character Faustino Iturbe imbues the texts with. Faustino is a caricature of Martin (that is to say, of Saizarbitoria), and his character reflects a hesitation in portraying a confessional tone without contrition, combined with an acid sense of humor. But what hinders the translation is that it is a literary text pregnant with “social, cultural, historical and even economic reasons” (231), with the traces of a particular society that must be carried over from one text to another without getting lost. A Basque reader may know who Lizardi is, and may even know his verses and poems, but those who do not know them will lose the sense of the text (and something like that is said to happen to Lynn), hence Julia’s assertion that she will have to

use footnotes. To Basque readers, the description of civil guards and policemen's situation in the Basque Country, their need to check the undersides of their cars, the reference to the constant threat they live under will not be strange. To a reader not familiar with that social magma, the story may partially lose its meaning. Even Julia alludes to a change in the social history of the time they live in, which is why "the story does not read as it did when it was written because everything has changed. Those who [...] lived the consequences of violence almost as a terrible accidental phenomenon have changed" (225). As a result, in the text there are cultural (Lizardi), social (the threat to the police), historical (change in the attitude of Basque society towards violence), and identity factors, because both her (dead) policeman father and Ana love the Basque Country. The summary of this collection of elements, of social folds, is the play between Basque and Spanish that appears in the original and cannot be translated.

There are techniques that Ramon Saizarbitoria uses repeatedly that can be detected in the construction of the work. In the first place, it is stated that "The events that are told are real and were experienced by Martin himself since he was teaching literature at the time" (223). The facts are real but fictionalized. They are based on the death of 17-year-old Koro Villamudria, who died as a result of a bomb explosion in Donostia on April 15, 1991, when she was on her way to school, the Instituto Bidebieta (Appendix 1) [figs 1-2]. In real life, the student died and her father was saved. The literature teacher was Mikel Hernández Abaitua, who taught at Instituto Peñafloresta, near the place where the bomb exploded, and the reaction of the students was not as sympathetic as the one described in *Martutene*.

Secondly, Ramon Saizarbitoria uses the inversion of situations to add content and contrast to the characters' actions. In the same way that Ana's father must hide his true identity behind a fake job as a salesman, the literature teacher must also hide his identity in Ana's house and omit that he teaches Basque literature. The only lucid person in the web of characters is Ana, who speaks Basque with her teacher and Spanish with her family, and who serves as a bridge between two societies and two identities, just as Lynn is the bridge between the two couples in *Martutene*.

The third component is chance, which causes Ana to be late finishing her essay, to then forget it on the kitchen table and, in turn, causes her impatient father to forget to check the underside of his car.

The short story is highly significant as it addresses a subject that is difficult to deal with in Basque literature: ETA's violence. Thus, Harri mentions that Martin received threats after publishing "Bihotzean min dut", which correlates to the threats Hernández Abaitua actually received. He also points out that the work "would be great in any language" (232). However, Saizarbitoria clearly approaches the subject in the voice of Jaime Zabaleta, who suffered the harassment of ETA.

EL CORREO ESPAÑOL

EL PUEBLO VASCO

Martes, 14 de octubre 1981, N.º 24.008, 75 pags.

VIZCAYA

Empiezan las expectativas sobre baja de los tipos de interés por el crecimiento de los 'olpes' y el crédito

Las expectativas sobre un incremento de los tipos de interés, cuando se redujeron a raíz del crecimiento de los tipos de interés en el extranjero, se han relajado en la subsección de producción y consumo, al menos en la medida en que se refiere a los tipos de interés de los depósitos de ahorro y de los préstamos de consumo. El crecimiento de los tipos de interés de los depósitos de ahorro y de los préstamos de consumo, se ha relajado en la medida en que se refiere a los tipos de interés de los depósitos de ahorro y de los préstamos de consumo.

La CE pide a la ONU un juicio a Hussein por crímenes contra la Humanidad

La CE pide un juicio a Hussein por crímenes contra la Humanidad. El presidente de la Comisión Europea, Jacques Delors, ha pedido a la ONU que juzgue a Hussein por los crímenes cometidos en Irak.

Cuatro heridos leves al explotar un coche bomba frente a la casa curtel de Torremolinos

ETA asesina a la hija de un policía y hiere a su padre y a sus tres hermanos, en San Sebastián



Una bomba de ETA mata a una joven y hiere de gravedad a sus tres hermanos y a su padre, policía nacional

El explosivo, instalado en el coche, se activó cuando el agente cedió el maletero

El ataque se produjo en San Sebastián, donde una bomba colocada en el maletero de un coche mató a una joven y dejó gravemente heridos a sus tres hermanos y a su padre, un agente de policía nacional.

Grave cogida de 'El Niño de la Capa' en Sevilla en su reaparición

El Niño de la Capa, conocido como 'El Niño de la Capa', ha sido capturado en Sevilla.

El ministro de Justicia, contrario al encarcelamiento de Sáenz de Santamaría

El ministro de Justicia se opone al encarcelamiento de Sáenz de Santamaría.



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10 REGIONAL EL CORREO ESPAÑOL - EL PUEBLO VASCO Martes, 14 de octubre 1981

ATENTADO EN SAN SEBASTIÁN



El explosivo, instalado en el coche, se activó cuando el agente cedió el maletero

Una bomba de ETA mata a una joven y hiere de gravedad a sus tres hermanos y a su padre, policía nacional

Atentado aéreo

El profesor de Matemáticas de la Universidad de San Sebastián, Juan María de la Haza, ha sido asesinado por ETA.

El caso de la hija de un policía

La hija de un agente de policía nacional ha sido asesinada por ETA.

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La hija de un agente de policía nacional ha sido asesinada por ETA.

Doce menores, asesinados desde 1980

Doce menores han sido asesinados por ETA desde 1980.

Figures 1-2 News of the attack on Koro Villamudria, source of the story "My Heart Hurts", on the pages of *El Correo*

He likes the title and thinks the book project should include an introduction that makes it clear that "it was one of the first works of literature in the Basque language to deal with the suffering of the victims [...] He says [...] 'one of the first' and not the first, which must displease Martin" (382).

What is most important is the allusion to a round table where Zabaleta was one of the panelists on literature and violence, and the narrator recalls some of the characteristics then ascribed to literature in Euskara when dealing with the subject of ETA's violence:

- "They have been inspired more by the victimizer than by the victim".
- "Even writers who have publicly condemned terrorism have not shown the slightest empathy".
- "They have not contributed to the demythologization of ETA". (382)

The short story "Bihotzean min dut" tries to overcome these three aspects: it focuses on the victims, it empathizes with that girl who loves Basque literature, and it contributes to the demythologization of ETA.

7 Conclusion

Reaching the end of this essay written “in good faith”, Ramon Saizarbitoria’s position on the function of translation must once again be recalled. Beyond the need for accuracy in translating words, beyond the need for the translator’s invisibility and a text that “does not squeak”, the author claims that translation should be the vehicle that transposes the “social, cultural, historical and even economic” conditions in which the original text has been created from one language into another. And in these historical circumstances the writer proposes the necessary and indispensable use of Spanish in the text in Euskara. For this purpose, he illustrates the difficulties of translation of an emblematic text such as “Bihotzean min dut”, where, in a dramatic re-enactment, he proposes a two-pronged problem of identity.

One of the keys of the novel of Ramon Saizarbitoria, probably the main one, is the unbalance of the incapability to express, not being able to say it, that which is out of our reach.

Julia and Abaitua share with the author some of the obsessions about the impossibility to meet another reality. Julia is the translator of the novel written by Martin, and Abaitua is a gynecologist. Both suffer from an incapability: both are exploring realities that they have impossible to meet. Julia’s translation of Martin’s novel is not satisfactory. Abaitua explores the feminine world, but he is unable to fully understand it.

Nevertheless, the incapability to translate from reality to fiction comes in *Bihotzean min dut* tale, which we have analyzed here by the first time in the history of Basque literary critique. This tale set forth the impossibility to express the reality through fiction. And so forth, the author goes further: when violence comes, every form of expression is worthless, no grip can be offered. What can Faustino say to his Basque-culture-integration-seeker Ana when ETA has killed her father?

However, there remains a shine of hope, because Ana expresses in Basque what she feels in that moment.

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