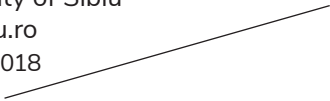


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SELF-TRANSLATING FROM SERBO-CROATIAN IN A POST-YUGOSLAV CONTEXT: THE CASE OF LANA BASTAŠIĆ'S *CATCH THE RABBIT* (2021)

Abstract: World literary studies pays a lot of attention to translation, but far less to the marginal practice of self-translation. Similarly, post-Yugoslav literature is usually construed as anything, but a literature written in Serbo-Croatian, since its emergence was predicated on the disappearance of both the country and the language. Starting from this double absence, this article investigates the self-translation of Lana Bastašić's novel *Catch the Rabbit* (2021), originally published in Serbo-Croatian in 2018, from both a translational and literary sociological perspective. I argue that, while the choice to self-translate into English may function as a self-promotion strategy that reinforces the hyper-central position of English, the very act of translating Serbo-Croatian—and the multilingualism embedded in the text—has an opposite function: it reveals a de-hierarchization of languages, one that is grounded in a (reverse) exoticization, through which both the dominated language (Serbo-Croatian) and dominant languages (English, French, and German) are rendered simultaneously estranged and intelligible.

Keywords: self-translation, Serbo-Croatian, post-Yugoslav literature, world literary studies, multilingualism

"Yugoslavia is dead, long live BCS!" is more than a humoristic paraphrase.¹ It captures the linguistic rearticulations that followed the

1. See, for instance, Tim Judah, "Yugoslavia Is Dead, Long Live the Yugosphere,"

dissolution of the country, when the simultaneous disappearance of Serbo-Croatian paved the way for the emergence of BCS (Bosnian-Croatian-Serbian) both as language label and a field of study, especially within North American language departments. In a similar vein, the world literary studies saw the appearance of post-Yugoslav literature, part of which was written in languages other than BCS or Serbian, Croatian, and Bosnian, taken separately.² From the perspective of source language, the emphasis on post-Yugoslav literature seems to have fallen on the “post” rather than on the “Yugoslav.” What is noteworthy is that both rearticulations—linguistic and literary alike—emerged outside the territory of former Yugoslavia.³ There is, however, at least one novel that resists this counter-intuitive pattern (i.e., post-Yugoslav, yet written in a non-Yugoslav language or B/C/S): Lana Bastašić’s *Uhvati zeca* (2018), written in Serbo-Croatian, and translated into English by the author as *Catch the Rabbit* (2021). Beyond its relevance to the narrower field of post-Yugoslav studies,⁴ Bastašić’s novel holds a two-fold significance for world literary studies: first, because it is written in a language that officially no longer exists; and second, because it is self-translated.

Unlike translation studies, whose object of analysis is translation, (world) literary studies are concerned first of all with literary works. Nevertheless, some of the foundational texts in world literature, such as Pascale Casanova’s *La République mondiale des Lettres* (1999) and David Damrosch’s *What Is World Literature?* (2003), emphasized the role of translation in the worlding of literary works, especially in worlding those literary works published in small languages. One of the three definitions of world literature provided by David Damrosch

LSEE Papers on South Eastern Europe, no. 54 (2009).

2. For example, Aleksandar Hemon writes his books in English, Saša Stanišić writes in German, Dubravka Ugrešić—although she wrote in Croatian—had her first post-exile novel published in Dutch. All three of them figure among the most prominent post-Yugoslav writers.

3. On the territory of former Yugoslavia, the predilection was to retain the national attribute both at linguistic and literary levels (e.g., Croatian literature, Croatian language, Serbian literature etc.)

4. Although the emergence of post-Yugoslav literature led some scholars to question its viability, the past years have seen the appearance of the field of post-Yugoslav studies. On a critical account of post-Yugoslav literature, see Zoran Milutinović, “A Note on the Meaning of the ‘Post’ in Post-Yugoslav Literature,” *Slavonic and East European Review* 99, no. 4 (2021): 734–741. On the use of “critical post-Yugoslav studies” as a disciplinary field, see Aleksandar Mijatović, *Temporalities of Post-Yugoslav Literature: The Politics of Time* (Lexington Books, 2020), 1–23.

is that “world literature is writing that gains in translation.”⁵ While Damrosch insists on translation as process and product as well as on its effectiveness in terms of quality, but without delving into the inequalities that shape the world literary space, Casanova does the opposite. The French critic is aware of the asymmetries between “dominated” and “dominating” languages and literatures. For her

[t]ranslation is the foremost example of a particular type of consecration in the literary world. Its true nature as a form of literary recognition (rather than a mere exchange of one language for another or a purely horizontal transfer that provides a useful measure of the volume of publishing transactions in the world) goes unrecognized on account of its apparent neutrality. Nonetheless it constitutes the principal means of access to the literary world for all writers outside the center.⁶

In my view, these scholars underscore—albeit in a different manner and to varying degrees—two crucial aspects of translation, namely that it is asymmetrical and that not every translation, I would add in a hyper-central or central language,⁷ is an effective one, capable of enhancing the visibility and reception of the translated work. Yet two issues remain largely unaddressed by both scholars. The first one refers to the fact that both conceive translation as an externalized project, carried out by translators. This raises several questions: What happens in the case of self-translation? How can self-translators transform their works into “windows on the world”?⁸ The second matter regards the clear-cut distinction between source language and target language and leads to the following questions: How should works written in small languages that no longer exist be approached? What happens to more or less multilingual literary works that incorporate central languages? And more importantly, how can such works gain in translation when they are translated precisely into those dominant languages already embedded within them?

In my attempt to answer these questions, I will focus on Lana Bastašić's *Catch the Rabbit* (2021), a novel that engages directly with all these issues. Whereas the first part of the article draws on the sociology of literature to investigate the potential impact of

5. David Damrosch, *What Is World Literature?* (Princeton University Press, 2003), 281.

6. Pascale Casanova, *The World Republic of Letters*, transl. M. B. DeBevoise (Harvard University Press, 2004), 133.

7. Johan Heilbron, “Towards a Sociology of Translation: Book Translations as a Cultural World-System,” *European Journal of Social Theory* 2, no. 4 (1999): 429–444.

8. See Damrosch, *What Is*, 15.

self-translation—especially considering the existence of other literary agents, such as literary prizes—the second part examines how Serbo-Croatian/Croatian words and multilingualism are negotiated in translation. My central argument is that self-translation constitutes a complex process: whereas the choice to self-translate re-emphasizes the hyper-central position of English, the translation of the novel itself reveals a de-hierarchization of languages, grounded in a (reverse) exoticization, through which both the dominated language (Serbo-Croatian) and dominant languages (English, French, and German) appear simultaneously estranged and intelligible. Briefly, the novel tells the story of two friends who grew up in Banja Luka⁹—then part of Yugoslavia—and who witnessed the beginning of the Bosnian War before gradually drifting apart after Sara left Bosnia for Dublin. They are brought together twelve years later, when Lejla calls Sara asking her to come to Mostar and to go together on a trip to Vienna in search for Armin, Lejla's brother, who disappeared during the war.

The Limits of the Self-Translator as a Self-Promoter

Undoubtedly, as Rainier Grutman and Trish Van Bolderen point out, “self-translation can be a powerful tool for individual self-promotion.”¹⁰ Starting from this observation, I aim to assess, first, the extent to which the self-translation of Lana Bastašić's novel into a hyper-central language is an effective self-promotional tool. The question is far from superfluous, given that by the time the English rendition was published, Bastašić was already a writer with some visibility abroad. If we have learned anything from the studies conducted in the field of sociology of literature—and here I agree with Grutman on the need for a sociological perspective on self-translation and self-translators—is that self-translators are only some of the agents involved in the field of cultural production.¹¹ Literary prizes and festivals, which are, as Gisèle Sapiro noted, new modes of consecration,¹² play a significant role in the translation and circulation of books alongside publishers,

9. Banja Luka was a city in Bosnia during the socialist Yugoslavia. After the dissolution of the country, it became the capital city of Republika Srpska, one of the two confederal entities of Bosnia and Herzegovina.

10. Rainier Grutman and Trish Van Bolderen, “Self-Translation,” in *A Companion to Translation Studies*, eds. Sandra L. Bermann and Catherine Porter (Wiley-Blackwell, 2014), 325.

11. On the field of cultural production as a relatively autonomous field, see Pierre Bourdieu, *The Field of Cultural Production* (Columbia University Press, 1994).

12. Gisèle Sapiro, “The Metamorphosis of Modes of Consecration in the Literary Field: Academies, Literary Prizes, Festivals,” *Poetics*, no. 59 (2016): 10–17.

critics, reviewers and, last but not least, cultural policies.¹³ So, even if by self-translating her novel in English, Bastašić could—and indeed did—reach a wider readership of native and non-native speakers of English, I consider that it is, in fact, thanks to another literary agent that her work(s) began to gain international visibility: the European Union Prize for Literature (EUPL), which the author won in 2020.

In his monograph on prizes and awards, James F. English begins by highlighting the inflation of literary awards: “The whole literary awards scene, as many commentators have pointed out, has come to resemble the ‘Caucus-race’ of Alice’s Adventures, where the Dodo announces that ‘everybody has won, and all must have prizes’,”¹⁴ adding later on an important observation, namely that prizes are not only instruments of cultural hierarchy but they are themselves part of a hierarchy (each prize has a different symbolic value).¹⁵ As I already mentioned, I consider EUPL—a prize funded by the Creative Europe program of the European Commission—as one of the agents responsible for the visibility of Bastašić’s novel abroad. A closer look at the aim and selection criteria will prove relevant in this regard. As shown on their website,

[t]he primary goal of the European Union Prize for Literature (EUPL) is to celebrate and promote Europe’s rich and diverse contemporary literary scene by recognizing outstanding fiction books by emerging authors from the 40 countries participating in the Creative Europe Programme of the European Union. The EUPL brings their works into the spotlight, encourage translations and extends their reach beyond national borders, and fosters a more interconnected and inclusive European literary scene.¹⁶

One of the selection criteria, particularly important for this study, states that “all books published by the author must not have been translated into more than 4 languages,”¹⁷ which means that the winners should not internationally widely translated writers. Of course,

13. Cultural policies aimed to facilitate the export of literary works are significantly important for small literatures, as exemplified by Heilbron and Sapiro’s study on translation policies in the Netherlands. See Johan Heilbron and Gisèle Sapiro, “Politics of Translation: How States Shape Cultural Transfers,” in *Literary Translation and Cultural Mediators in “Peripheral” Cultures: Customs Officers or Smugglers?* eds. Diana Roig- Sanz and Reine Meylaerts (Palgrave Macmillan, 2018), 185–87.

14. James F. English, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Harvard University Press, 2005), 18.

15. English, *Economy of Prestige*, 54.

16. “About,” <https://euprizeliterature.eu/en/about/>.

17. “About.”

one of the four languages can hypothetically be English, but it is not applicable in Bastašić's case given that the English rendition was published in 2021, a year after she won the EUPL prize.

The subsequent translations into national languages were published in 2021, 2022, and 2023, and all of them were translated from Serbo-Croatian into languages spoken in European countries. The English editions (the UK and the US editions) do not constitute the source language for indirect translations. Moreover, translations from peripheral languages in small book markets, such as the Romanian one, are hindered by the economic constraints.¹⁸ In this context, regardless of the size of the publisher, translations from peripheral languages in small book markets are to a great extent dependent on translation subsidies offered not only by source-country institutions but also by supranational literary agents,¹⁹ as is the case of several translations of *Catch the Rabbit*, which were published with the support of Traduki.²⁰ Encouraging the inter-peripheral and core-peripheral circulation of books or, more precisely, between and within Southeastern Europe and the German-speaking area, Traduki offers translation support "only [for] books translated directly from its original language into the target language."²¹ It is exactly what can be noticed in the case of the Romanian rendition. Although until then, a significant number of the books published by Black Button Books were translated from English by Anca Dumitrescu and Elena Marcu,²² the founders of the publishing house, Bastašić's novel—written in Serbo-Croatian and funded by Traduki—required a translation from the source language, hence its translation from Serbo-Croatian by Octavia Nedelcu.

18. See Gisèle Sapiro, "The Literary Field Between the State and the Market," *Poetics* (2003): 441–464. Although Sapiro focuses on the case of the French book market, the situation of Bastašić's novel in the Romanian book market corresponds to the economic constraints, an aspect that becomes visible first and foremost through acknowledging that it was published by a small publisher: Black Button Books.

19. Ondřej Vimr, "The Impact of Translation Subsidies on Publishing Decisions in Smaller European Countries," *Perspectives* 30, no. 5 (2022): 828–843. Some of the supranational subsidies mentioned by Vimr are Creative Europe, Nordic Council, and Traduki.

20. The translations subsidized by Traduki are *Prinde iepurele* (Romanian, 2023), *Фати го зајакот* (Macedonian, 2022), *Ujemi zajca* (Slovene, 2021), and *Fang den Hasen* (German, 2021). See "Uhati zeca," <https://database.traduki.eu/publications/uhati-zeca-2/>.

21. "Translation Support Guidelines," <https://applications.traduki.eu/translation-guidelines?langPref=en>.

22. Out of the 57 books, 36 were translated by Anca Dumitrescu, Elena Marcu, Anca Dumitrescu and Elena Marcu or one of them and other translator.

Thus, acknowledging the existence and role of other literary agents leads us to notice that the self-translation into English, on its own, has a limited impact. Besides the wider readership, it may also attract the attention of foreign publishers interested in publishing it, but the actual translation and publication involve multiple literary agents as well as the original edition. In other words, self-translation—at least in this particular case—has a great impact not on the circulation of the novel, but rather on its visibility. While undoubtedly self-translation enhances the visibility of the novel, it is the literary agents that make it circulate.

Self-Translating Multilingualism: Negotiating What Is (Un) Translated

Probably the first striking observation that a reader familiar with the Southeastern European area would make concerns the source language of the novel under scrutiny. As I previously mentioned, the novel was written in and self-translated from Serbo-Croatian, which is unusual given the fact that the disintegration of Yugoslavia led to the creation of new nation-states, each of which has a distinct official language. This observation is even more relevant when we approach it contextually. If in the introduction I addressed the West's preference for BCS, here I start by returning to the former Yugoslavia. In 2017, a group of intellectuals and NGOs from Bosnia and Herzegovina, Croatia, Montenegro, and Serbia issued a *Declaration on the Common Language* which stated that the Bosniaks, Croats, Montenegrins, and Serbs have a common standard language of the polycentric type: "The use of four names for the standard variants—Bosnian, Croatian, Montenegrin, and Serbian—does not imply that these are four different languages."²³ The idea of this declaration was that the people in the four ex-Yugoslav republics can communicate with one another without an interpreter. It was initially signed by 200 intellectuals, and since then the declaration has been signed by around 10,000 people from all over the region.²⁴ Lana Bastašić is one of the signatories of the Declaration.

Taking into consideration these observations, my question is: What happens to Serbo-Croatian in translation? I would like to offer two explanations here, one paratextual and one textual. There is

23. See *Deklaraciju o zajedničkom jeziku*, <https://jezicinacionalizmi.com/deklaracija/>, my translation. Unless otherwise indicated, all translations are mine.

24. On the Declaration on the Common Language, see Snježana Kordić, "Ideology Against Language: The Current Situation in South Slavic Countries," in *Languages and Nationalism Instead of Empires*, eds. Motoki Nomachi and Tomasz Kamusella (Routledge, 2023), 172–173.

one difference between English editions. The UK edition does not make it visible that the novel is self-translated from Serbo-Croatian. On the title page it is mentioned that the novel was “Translated by the author”²⁵ while on the inside front cover it is said that the novel was “Translated into English by the author.” Only on the copyright page it is specified that the novel was “Originally published in Serbo-Croatian.” One of the American editions is strikingly different in this regard, given that the source language is mentioned on the front cover.²⁶ As for the Romanian rendition, the source language is also absent from the front cover.²⁷

The other explanation can be noticed through a comparative analysis of the original and self-translated version: “‘Nema hotela,’ kažem uz osmijeh. ‘Na autobusku stanicu.’ On slegne ramenima i pritisne dugme na taksimetru ispod blijeđe Gospe. Trebalo je da kažem kolodvor, prekorim se u sebi dok vežem pojas,”²⁸ translated as “‘No hotel,’ I say with a smile, ‘to the bus station.’ He shrugs and presses the button on the meter above a pale Mother of God. I should have said kolodvor, the more Croatian word for station, I berate myself while fastening the seat belt.”²⁹ The conversation between Sara and the taxi driver takes place in Zagreb. Although Sara asks the driver to take her to the bus station in the “common language,” it can be noticed that the driver immediately understands what she is saying although she then realizes that she should have used the more Croatian word: “kolodvor.” However, she does not correct herself aloud, which once again points to the fact that the conversation between the two is mutually intelligible. Apart from this brief encounter, the reader of the self-translation cannot “guess” the source language—whether it is Serbian, Croatian, Serbo-Croatian, unless they read the original.

Besides Serbo-Croatian, Bastašić uses other three languages in the original: English, French, and German, that is three dominant languages. Even though the use of multilingualism is extremely limited in the novel, it nonetheless carries the risk of linguistic homogenization, especially when the translation is in one of these dominant languages.

25. See Lana Bastašić, *Catch the Rabbit* (Picador, 2021).

26. See Lana Bastašić, *Catch the Rabbit*, transl. from the Serbo-Croatian by the author (Restless Books, 2021).

27. See Lana Bastašić, *Prinde iepurele*, transl. Octavia Nedelcu (Black Button Books, 2023).

28. Lana Bastašić, *Uhvati zeca* (Booka, 2022), 44. All quotes are from this edition. Throughout the article, only the number of the page will be indicated in brackets.

29. All the quotes are provided from the following English edition: Lana Bastašić, *Catch the Rabbit* (Picador, 2021), 43.

The novel was also translated into French and German, but my focus here is only on the self-translation into English. In my brief analysis of the manner in which multilingualism is self-translated, I draw on Grutman's observation that the linguistic richness is refracted rather than reflected³⁰ in translation, and I further argue that, in this particular case, in addition to refraction, we also have substitution.

First of all, the following three remarks in English, French, and German are left unchanged: "Bad boy. Fery bad boy" (p. 251 in the English edition, p. 219) and "Velkam bek" (p. 92 in the English edition, 85) as well as "Zhecrou moureer damoor poorellah, the French guy shouted on" (p. 247 in the English edition, p. 216) and "Ich bin Lejla. Ich bin Lili" (p. 249 for the English edition). While the first two reflect the idea that translation is *in the text*,³¹ suggesting that a non-native is speaking English, a fact that can be perceived even in the English edition by both native or non-native English readers, the last example of multilingualism is easily understandable due to the fact that it is a common phrase in an international language, usually used by beginners learning a foreign language. Two further brief observations need to be made before moving on. First, the spelling "Velkam bek" is not accidental, but it follows Serbian orthographic conventions for rendering foreign words, which are transcribed according to phonological principles. Second, Lejla/ Lela³² is the one that uses the English phrases. Rather than a humorous effect, the use of English here function—as in the case of Aleksandar Hemon's *The Lazarus Project* (2002)—in a different way: it is "anti-authoritarian and democratic in the sense that those who cannot speak eloquently are given a voice anyway."³³ In short, although she is not required to speak English, Lejla uses certain phrases and does so correctly. What appears to be disrupted is not grammar, but pronunciation. Hence, the choice to preserve the original multilingualism is not only possible but also relatively straightforward, given, on the one hand, the prestige of the languages embedded in the text and, on the other hand, the specific spelling, which follows the conventions of a dominated language.

30. See Rainier Grutman, "Refraction and Recognition: Literary Multilingualism in Translation," *Target* 18, no. 1 (2006): 17–47.

31. Reine Meylaerts, "Multilingualism and Translation," in *Handbook of Translation Studies*, eds. Yves Gambier and Luc van Doorslaer (John Benjamins Publishing Company, 2010), 227.

32. The first is a Bosnian name, the second is a Serbian one. As many other Bosnians who had to "Serbianize" their names during the war, Lejla also had to change her name to Lela.

33. Mads Rosendahl Thomsen, *Mapping World Literature: International Canonization and Transnational Literatures* (Continuum, 2008), 128.

Regarding the decision about what should be translated from Serbo-Croatian and what should be left untranslated, I argue that Bastašić adopts a compromise that ensures the intelligibility of the text for an Anglophone reader while simultaneously preserving its foreignness. By maintaining readability while also including instances of “broken” English and French, she effectively reverses exoticism. The first example of accommodation to the English reader is to be founded in the stanzas of pop songs, which are translated into English:

My baby is dangerous, but he's so sweet.	Moj mali je opasan, a tako je drag.
He's so very naughty, he's got devil's feet.	On je nemiran i nestašan ko crni vrag.
One hand, two hands, right under my dress.	Jedna ruka, druga ruka ispod haljine.
Well, baby, that ain't right. You're making a mess!	E moj mali, tako ne ide.
(p. 138 in the English edition)	(p. 122 in the Serbian edition)

The lyrics are from a song entitled “Moj mali je opasan” by the Croatian pop singer Tajči. However, whereas Bastašić has no problem translating the entire stanza, she is more reluctant to translate culturally specific terms. Even when there can be found some equivalents, she decides to leave these specific terms untranslated. Moreover, she does not even offer a description in the footnotes to make the reader aware of the cultural specificity of the region: “‘The turtles don’t count,’ I said. ‘They were like five to six centimeters across, like uštipci. A few shovels. That hardly counts as serious undertaker experience’ (p. 11),³⁴ “She still has a photo of Tito. It’s in the pantry, behind the *turšija jar*” (p. 13) and

“she had forgotten to button her *ječerma*, which would have covered that chronological slip. A braid—bleached white against the violent *katifa*—climbed the velvet material and disappeared under the red fez and its crumpled kerchief. She was standing like that, entranced by those vulgar cats, like some *Cosmopolitan* version of Hana Pehlivana from the old song, without her *feredza* over her head to protect her modesty,

34. Cf. “‘Ne računaju se kornjače,’ rekla sam. ‘Znaš kolike su one bile, pete-šest centi u prečniku, kao uštipci. Teško da mi je to grobarski staž’” (p. 17)

without her captain, without the verses, as thin waiters dressed as beys and merchants jumped around her.” (64)

The lack of translation cannot be reduced to untranslatability. It rather opens up the possibility of two opposing interpretations: one according to which leaving the words untranslated would draw the readers' curiosity, and another which may suggest the assumption that these are known words that do not require translation, an aspect specific to dominant cultures. Either way, it appears that not translating them is, in this particular case, the result of a choice rather than an impossibility.

The last point I want to address regards substitution. The untranslated words add another linguistic layer to the self-translated text. If, in the original, multilingualism is achieved by embedding dominating languages, such as English, French, and German, in the self-translated version, multilingualism incorporates a dominated language—Serbo-Croatian—and two dominating languages: French and German. In my view, this is the main gain of this particular self-translation: it manages to preserve the text's multilingualism in a hegemonic language without neglecting the dominated or peripheral language in which it was initially published.

Conclusion

I would like to return briefly to the important yet limited role of the self-translator. While it is true that Bastašić manages to enhance the visibility of her novel, a fact that can be uncovered through a sociological reading, equally important is the kind of visibility she confers, which can be revealed both through her choice to self-translate as well as through a comparative reading of the original and self-translated edition, that is through the translation choices themselves. Regarding the self-promotion achieved through self-translation, beyond the translation into English, I would say that the local—embedded in the structure of the book—appears to be the one that is the most visibly rendered, given that the novel was inspired by Lewis Carroll's *Alice's Adventures in Wonderland*. In fact, the inspiration story is usually mentioned by reviewers.³⁵ In other words, by drawing

35. See, for instance, Daniel Petrick, “In Her Novel *Catch the Rabbit*, Lana Bastašić Explores Who Tells the Story of Yugoslavia's Ethnic Conflict,” *New East Digital Archive*, June 17, 2021, <https://www.new-east-archive.org/articles/show/12868/novel-catch-the-rabbit-lana-bastashi-90s-yugoslav-war>. The same predilection is to me found in the reviews published in Romania. See Miruna Vlada, “*Alice în Bosnia* amintirilor noastre,” *Scena 9*, November 15, 2023, <https://www.scena9.ro/article/cronica-lana-bastasic-prinde-iepurele>.

on this well-known story as a source of inspiration, the novel already appears partially “translated” for almost any reader. Thus, self-promotion may also lie—whether intentionally or not—in the hypotext itself, not in the translation as such.

As for the self-translation from Serbo-Croatian—the choice of the source language being a political act in itself, especially in the light of the Declaration on the Common Language—it can be noticed that, while intelligible for the English reader, it is not annexed into the target culture. The exoticization at work in the novel operates in both directions: whereas the words in dominant languages are spelled according to the rules of the dominated language, the translation of the latter is negotiated, with some words/ phrases being translated and others not. If anything, these translational choices have a double impact: they contribute to a simultaneous intelligibility and exoticization—which affects all languages—of the text. Corroborating these observations to world literary studies, it could be said that, despite the rather obvious function of self-translation as a form of self-promotion for a specific work and author, self-translation can—and in this particular case does—contribute to a subtle de-hierarchization of languages. However, this effect remains visible only at the level of the text itself.

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