



# Basque Writing 11

## On when power became a cartoonist

In the attack on the *Charlie Hebdo* satirical magazine on January 7, eleven cartoonists were killed and a further eleven were wounded. The attackers apparently shouted *Al-lahu-akbar*, in other words, *God is great*.

We were staggered by the massacre. Over the days that followed it was the only subject of conversation among us and in the media, too. The public squares bursting at the seams wanted to express solidarity and rage.

*Je suis Charlie.*

We all wanted to become Charlie. And at the PEN centre, too, of course, but perhaps tempered with the equanimity resulting from our experience in working in favour of freedom of expression, because one is fully aware of how much abuse, how many arrests, and murders take place every year as a result of writing.

*Je suis Charlie.*

And leaders across the world, too: François Hollande, the President of France, David Cameron, the Prime Minister of the United Kingdom, Mariano Raxoi, the Prime Minister of Spain, Benjamin Netanyahu, the Prime Minister of Israel, and many others.

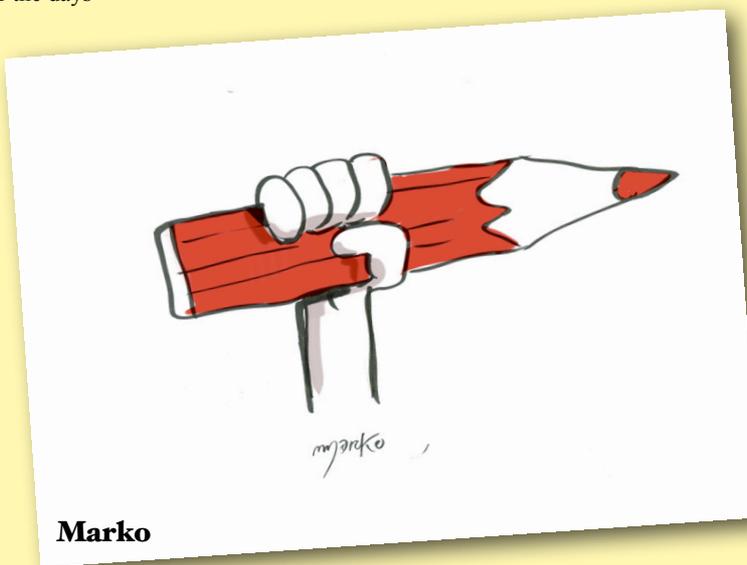
astounded in equal measure by the *Charlie exploitation*, they set about bringing out the first issue of the satirical monthly Internet magazine *H28* on 28 January. In the leading article in the first issue our cartoonists made their position clear: "They've given us a nice photo, and we, too, want to appear in the next one".

In this *Basque Writing* dedicated to cartoonists and freedom of expression, we have spoken to many Basque cartoonists about the time when *Charlie Hebdo* was attacked and also about the setting up of the *H28* monthly magazine.

But apart from that, briefly and in a modest way, we also want to show you what Basque cartoonists laugh about; what effect being located in both France and Spain has on our sense of humour; and, for example, how the cartoonists in these two states see us.

With plenty of humour at all times.

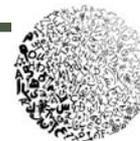
**Lutxo Egia**  
Basque PEN Member



**Marko**

And that was when something cracked inside us. *They* wanted to be Charlie, too!

In the Basque Country, we all turned to the cartoonists. What did *they* think about what had happened? Hurt by the killings and



# 120 years of Cartoons

**Biktoriano Iraola-Arístegieta.** On the starting line of Basque comic production a proper name had to be provided, so this one was chosen. At the end of the 19<sup>th</sup> century, Iraola-Arístegieta was involved in a

publishing the **Teles eta Niko** series.

The Basque written press was to be the main medium for Iraola's strips and for **Teles eta Niko**. That is the case, today, too. The fate of most of the Basque comic production was to be linked to the ups and downs of the written press. Periodicals were to come and go throughout the 20th century for economic or for political reasons. Just as the dictatorship of Primo de Rivera closed down the **Euzko Deya** newspaper in 1923, Judge Juan del Olmo of the Spanish National Criminal Court closed down the newspaper **Egunkaria** in 2003. This led to the sudden disappearance of the comic-strip character **Zakilixut** that had been appearing without a break since 1977, firstly in the **Egin** daily and later in **Egunkaria** (until he was revived in the **Berria** daily a few years later).

Apart from the written press there were some attempts to set up autonomous comic magazines, comic books or comics at the start of the 20th century, but they were short-lived owing to economic or political obstacles. The first attempt was called **Txistu**, which appeared in 1926 and disappeared immediately; its development was affected by economic considerations. But the continuation of **Txistu** was due to the work of Ixaka Lopez-Mendizabal in 1935. This continuation was called **Poxpolin** and it was published in Donostia-San Sebastian.

Ixaka Lopez-Mendizabal was a great Basque-language loyalist and cultural player, and seeing the success of the **TBO** periodical published in Spanish (achieving a print run of 220,000 copies in 1935), he wanted to adapt the model to the Basque market. He approached the publishing house responsible for publishing the **TBO** comic and obtained the necessary permission to use the templates of the **Poxpolin** cartoons; he translated the text into Basque and enriched it with new pages produced by the Basque comic artist Txiki (John Zabaló) to give it a local touch. It was an 8-page comic printed in two inks, and apart from Txiki, Lopez-Mendizabal did the translations into Basque and published many other authors of the **TBO** company: Opisso, Urda, Serra Massan, Cuvillier, Forton...

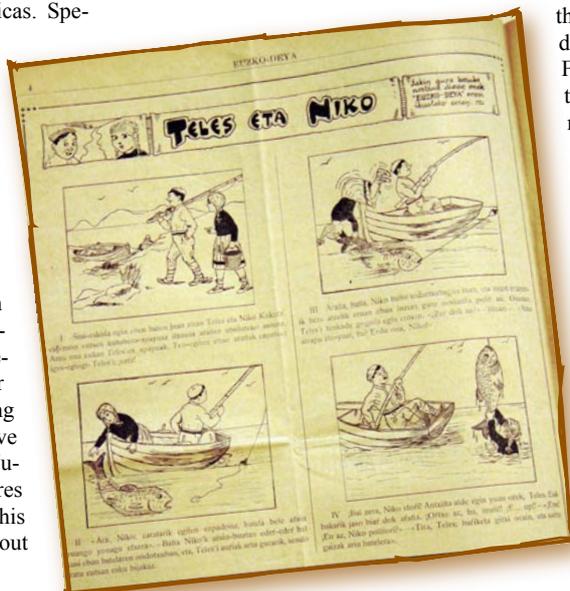
**Poxpolin** was published for two years until the Spanish Civil War [1936-39] closed it down for ever. On 13 September 1936 Franco's forces entered Donostia-San Sebastian and **Poxpolin** was replaced by Francoist magazines for children like *Flechas y Pelayos*, *Pelayos* or *Chicos*. It has to be remembered that at that time Madrid, Barcelona and Valencia, places with a great tradition in the publication of comics, were located in areas still under the control of the Republicans.

During the harsh years of Francoism following the Spanish Civil War there was no opportunity for doing much work in support of Basque culture. And any work that was done had to be carried out clandestinely. Nevertheless, there was a new comic which was the result of collective will and voluntary work. The monthly **Pan-Pin** magazine emerged as



whole host of activities, just like the famous Renaissance artists. Donostia-San Sebastian was clearly not Florence, but he nevertheless developed all kinds of branches of art: drama, novels and poetry. Apart from that, he published a periodical *El Thun thun, semanario koshkero* at his printing works on Legazpi street, and what is more, he was also a cartoonist. For the moment, the publication appearing on **5 August 1894** is the first milestone in today's Basque comics. Drawings were linked together on its strips to form short stories and this is, at the end of the day, the main feature of a comic, to produce little comic stories. However, other experts put Iraola-Arístegieta's work within the tradition of 19<sup>th</sup>-century illustrated periodicals, because certain other features of modern comic production had yet to appear: like, for instance, the maintaining of permanent characters throughout series, speech bubbles, kinetic lines or the use of onomatopoeia. Overseas these elements were to spread in comic production in the Americas. Specifically, Sunday newspapers published them on illustrated pages in colour. Bearing in mind that the readers welcomed them, and driven by the competition between newspapers, these illustrated pages became increasingly important until an autonomous industry was created. Comic books.

In the Basque Country, clearly innovative elements in comic production were to appear in the Bilbao-based newspaper **Euzko Deya** during the second decade of the 20<sup>th</sup> century. The newspaper itself had the support of a group of young Basque nationalists who were keen to revive Basque culture (*Euzkeltzale Bazkuna*). Numerous comic strips displaying the features of modern comics were to appear in this newspaper. Finally, in 1918, they set about





a supplement of the **Zeruko Argia** magazine in February 1960. Despite the fact that **Pan-Pin** was a modest product, it helped Basque comic production to move fully into the comic book era, thus paving the way for other Basque magazines that were to arrive on the scene later. As pointed out already, the project was a collective one and for the first time players on both sides of the river Bidasoa frontier [between Spain and France] supported the **Pan-Pin** magazine.

The main driving force was the Arnegi-born *Joseph Camino*, who at that time was the secretary of the *Eskualzaleen Biltzarra* and chaplain of *L'Enfance du Pays Basque*. After the failure of the attempt to produce a children's magazine geared towards the children of the Continental Basque Country, he sought the help of Pierre Charriton who put him in touch with Bonifacio de Beizama, the head of the monastery of the Capuchin order in Hondarribia. At that time Bonifacio was the editor of the **Zeruko Argia** magazine and was delighted to undertake the project. So Bonifacio and Joseph were the first promoter and editor, respectively, of the **Pan-Pin** project, which was set up on both sides of the border and continued for 10 years.

The language obstacle has to be mentioned together with the political and economic obstacles. A single edition for one territory divided into different Basque dialects was not viable, so in the case of **Pan-Pin** different editions were published. One in the Gipuzkoan dialect and the other in the Navarrese-Lapurdi dialect. A page written in the Bizkaia dialect also appeared as a supplement in the magazine not long afterwards.

What was to be the most veteran comic in the Basque Country, **Ipurbeltz**, had standard Basque as its basis. It was published by the Erein publishing house every month over a period of thirty-three years from 1977 to 2008. It overcame the second problem, the economic one, by promoting subscriptions to the magazine.

The end of the Franco dictatorship and the establishing of certain autonomous institutions ushered in a golden age for Basque comic production. **Ipurbeltz** had the support of the *Ikastola* [Basque-medium school] movement, and HABE, the institution set up by the Basque Autonomous Community Government to promote Basquisition and Basque literacy, launched its own comic in 1982. The aim of the magazine was that it should be a teaching tool geared towards people learning Basque, but at the same time it set out to strengthen comics in Basque.

Being under the control of an official institution guaranteed the stability of the magazine and perhaps that is why little attention was paid to the distribution aspect.

Nevertheless, the decade filled by HABE's Mike was very fruitful in terms of Basque comic production. Authors in the Basque Country with considerable professional experience published their works in it, but in some of them it was the first publication for new authors. Astrain, Berzosa, Entrialgo, Fructuoso, Garay, Harriet (Gregorio Muro), Hernandez Landazabal, Ibarrola, Mata, Mendi, Mina, Oses, Redondo, Resano and Valverde, among others, were involved.

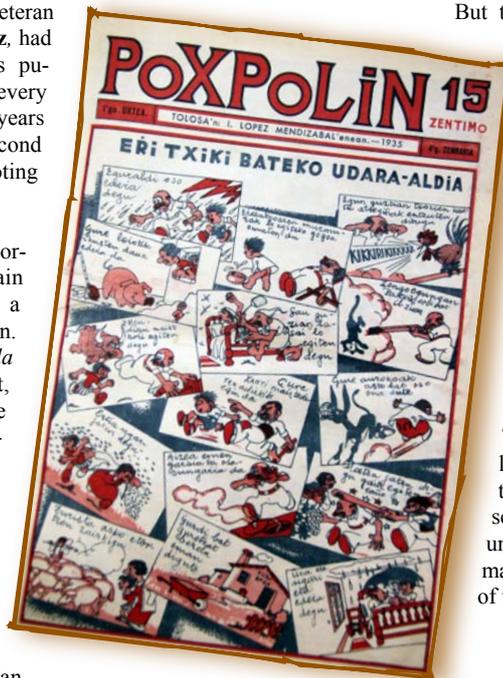
It should be highlighted that some authors who had taken their first steps in Basque comic production moved to international comic production with considerable success. That was the case of **Gregorio Muro-Arriet** aka "Harriet". He began his career as an illustrator, but soon moved on to writing scripts. He got together with some Basque collaborating illustrators and the fruit of that artistic union produced highly successful works, among others, *Justin Hiriart*, *Sorginaren seinale* and *Simon Besaluze*. These books opened up the doors of the international market to him. Not long after that, his comics were translated into French, Danish, Italian, German, English, etc. Europe's most important publishing houses expressed interest in his works. The prizes soon appeared: in 1984, the Unicef Prix Targa award of the Lucca Festival (Italy); in 1985, award for best script at the Castilla-Leon festival; in 1988, a nomination for the Alfred Award at the Angoulême Festival (France); in 1989, he won the award for best Script in the competition of the Diario de Canarias; in 1990, the Golden Laurel of the association of book sellers of France; in 1992, the Betty Boop prize of the Hyères Festival (France), etc.

There is no doubt that the 1980s were a true golden age for Basque comic production. In addition to the comics funded by the institutions, many publishing houses like Ikusager, Ttartalo, Antxeta and Erein were to flourish producing quality comics. At the Erein publishing house Antton Olariaga produced vignettes from Andu Lertxundi's famous novel, *Hamaseigarrean aidanez*. It is a work that could not adapt better to the parameters of the graphic novel so often referred to today.

But the administrative division of the Peninsular Basque Country displays another darker side in Navarre. The official status of Basque is a partial one in this community (region), because it is only official in one zone of the territory and the language rights of only one part of the Basque-speaking citizens of Navarre are recognised. To protest against the so-called Law regulating the Basque language of 1986 one of the most interesting comic *fanzines* to be created in our history emerged in Navarre: **Napartheid**. It covered one subject in current affairs in each edition from a critical perspective always.

In the 1990s, our comic production fell once again to its usual, more modest levels.

Today, the only comic magazine that is published regularly in Basque is **Xabiroi**. In 2005, the Basque Country's Confederation of *Ikastolas* (Basque-medium schools) published the first issue and has kept it going until this day as a quarterly magazine. Apart from the magazine, the publishing of an annual picture book is one of the few beacons that Basque comic production had.



**Mikel Begoña**  
Scriptwriter and historian



# Cartoons and Freedom of Speech



**Antton Olariaga** cartoonist

**PEN: What did you think when the attacks against Charlie Hebdo occurred?**

**Antton Olariaga:** First the news hit me. It was surprising how it spread. And then I began to feel outraged at the reasons that they were giving. The way the attacks were being used had a great impact on me, seeing all those politicians together. I believe the people's reaction was healthy, but the problem is that those in power take advantage of everything. There are only two or three exceptions.

**Dani Fano:** I was in such a muddle. Being comic writers ourselves, it really disturbed me. We became part of it, the press called us to comment on the news. But then, when I saw the politicians waving the flag for freedom of speech...

**Antton Olariaga:** I know, *je suis* here, *je suis* there. *Je suis* is ok, of course, but it depends on whose mouth the words come from.



**Dani Fano** cartoonist



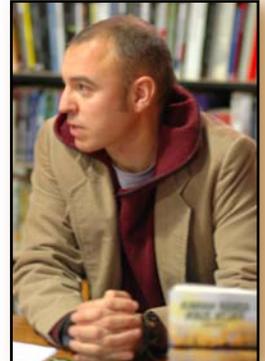
**Uxo Anduaga** author of the thesis *Analysis of the recreation of the Basque nation through Basque ethnic self-referential humour*. She is degree of sociology.

**Uxo Anduaga:** The events really touched me. People don't usually pay any attention to humour, and it's only taken seriously when it hurts. However, the drawings of Muhammad led to an international debate about the topic. The attacks imposed a passing of judgement on certain values. Those who fostered public opinion, the heads of state and through them, the mass media, condemned the attacks and prolonged the whole thing with claims related to freedom of speech. I would say, however, that behind all that, a particular nation-building project was being encouraged; a project that was started by France and that got all the western countries together, encouraging pride in being western. In the case of Hebdo, it's true that there was an attack, but I wonder if we should be talking more about European political and economic management and less about humour.

**Dani Fano:** Alan Moore, the English comic writer, compares the artist's lifestyle with that of the bard. Bard, jester, troubadour... I am not brave enough to take satire to the limit the way they used to, but I am enough to defend the bard's role. And in that way, I am Hebdo. We should all defend our bards, since the job they do is much more important than we think.

**Antton Olariaga:** Here, the most immediate reactions came from comic writers. A few days after the events, the satirical magazine *H28* was published for the first time. I would therefore highlight that reaction.

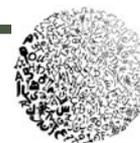
**Dani Fano:** The attacks showed us that our activity has wider repercussions than we thought. Interpretations aside, we do have something to say and we do say it, and that's the context on which *H28* is founded. That is to say, we assume that we have something to say and that's the role we are going to play: a satirical magazine made in the Basque language from the Basque language. And I really want to emphasise that second part: made from the Basque language, created from our world, our culture.



**Lutxo Egia** writer and member of the Basque PEN



**Izibene**, 'Dirty Political Thinking'



**PEN: You, the Basque comic writers created H28. The Basque Country is, from the administrative point of view, located in France [Ipar Euskal Herria( Northern Basque Country)] and Spain [Hego Euskal Herria (Southern Basque Country)].**

**Antton Olariaga:** Despite being our neighbours, I regard French culture as a very distant one, not to mention the world of comics. It's a completely different story. In France, in general, the comic is conceived as a tool for transmitting ideas. But here, not so much. Here, it is usually associated with children. There is a huge difference in that aspect. So, there, the comic is culture, and here not at all. Besides, there is a key word: laicism. Unlike in Spain, laicism is rooted in France. It's quite enviable, seeing how far from it we are here...

**Dani Fano:** The Northern Basque Country might not be the place with the most comic readers in France. But, undoubtedly, in the Southern Basque Country we have this huge Spanish influence or burden (call it what you will) for which we tend to look down upon the comic and we feel the need to call it a graphic novel to take it seriously (in France the term 'graphic novel' doesn't exist, for example).

**Antton Olariaga:** In France there is an industry, unlike here, and we all depend on that, the citizens of the Northern Basque Country and of the Southern Basque Country. We both have different cultural influences, and also comics don't enjoy the same reception in both places. This can of course be clearly seen in the end product, the way some comic writers express themselves in France... what a difference! They use freedom of speech to an appropriate degree to transmit their ideas and the way that they do it... I also find that enviable. I have always said that in the Southern Basque Country we suffer from *lackdom of speech*. Apparently, we don't have much to say, and when we decide to say something, we never get it right.

**Dani Fano:** Think of all the generations of authors that France has had. In Spain, unfortunately, things have been very different and the comic writers of the Southern Basque Country have received that legacy. In France, there is a cultural heritage that we don't have here, and that is apparent when it comes to transmitting social knowledge.

**PEN: Then, if we asked you about Basque humour, what would you answer? Is there one? Or more than one? Or different ways to express humour, maybe?**

**Uxo Anduaga:** To be able to define Basque humour we would first have to define what it is to be "Basque", and then its humour. However, this would be a difficult task to achieve, as it is very likely that each person would have different opinions on both concepts. In my case, I consider to be Basque any person who feels that they belong to a national Basque collective. Leaving aside the language, the ideology, the territoriality... Humour is used internally by that collective, through their culture and via codes that are understandable to them. That would be Basque humour. Evidently, we then realise that inside that "Basque collective" the codes and the culture are not homogeneous to everyone, and neither is humour.



**Adur Larrea**



**Dani Fano:** I have never thought about it very much, about what our humour is and what its characteristics are, or what the humour that others make about us is. In both cases, I would highlight two types of humour; there is one that is based on clichés and stereotypes i.e Basque people are all farmers, brutish and not modern. Then we have the humour produced by us.

**Apxi** Here, there are two cultures, and there is a divide between them, a huge trench. A divide between those who speak Basque and those who don't. Starting with those who don't: we know their culture, but they don't know ours. Basically, the Spanish people have created a caricature of Basque people: strapping, rural...

**Uxo Anduaga:** Humour is completely integrated into one's social relationships and reality. If we apply it to the seven Basque provinces, there are some types of humour based on the Basque identity that we share, and others that we don't. Undoubtedly, Spanish culture has had a great influence on the way we understand and create humour on this side of the border. It's not surprising that the humour based on clichés is the most popular one for us. The same happens with French culture in the Northern Basque Country.



**Dani Fano:** John Cleese, one of the creators of Monty Python, said: If I can get you to laugh with me, you like me better, which makes you more open to my ideas. If I can persuade you to laugh at the particular point I make, by laughing at it you acknowledge its truth.

**Uxo Anduaga:** Of course, laughter marks out who is part of the group and who is not. Therefore, if there are different types of discourse and instinct in our society, it marks out, to a certain extent, the existence of different groups.

**Antton Olariaga:** There is another issue here in the Basque Country. There is still a long way to go, and that can be seen in the register. We tend to be hesitant about using one word or another in Basque, about creating a short form... We are caught up in the very recently created standard language.

**Uxo Anduaga:** Speaking of humour, we often fail to admit that ours is also a diverse land: ideologically, geographically, culturally, linguistically...

This needs to be taken into account when it comes to creating humour, using different registers, slang and blends. That is to say, we must understand that it is not a bad thing to blend Basque and Spanish. The most important thing is the way you use it. Here, there is a type of humour which is aseptic, which shows normalisation in aspects such as the language and other realities, but that's not the way it is.

**Antton Olariaga:** Oral tradition has always been present in our society. Until not too long ago, our culture was mainly based around oral tradition, which has been useful to tell jokes, to lay into others... There has been a clear pattern: say and reply. However, the richness of the oral tradition has not accompanied the development of the written language. In my opinion, we should bring the comic closer to the spoken language. Some particular structures, distortion and contractions should be used in an immediate way and without mediation, instead of using any random grammatical form.

**Dani Fano:** So we have two objectives: to integrate the street-speak into our language and to make new suggestions.

**PEN:** Has the conflictive situation that we have lived through in the Basque Country in the last decades had an influence?



**Irene Borda**

**Antton Olariaga:** We, the Basque people, have lived in a very complicated society. I can't forget how I wasn't allowed to speak Basque, or how afraid I was when I spoke it in the streets. Other people didn't go through those things in their childhood. Later, I saw plenty of possibilities and challenges to the idea of expressing myself in Basque, but you need to learn how to say things in Basque. And that's when censorship shows up. In the Southern Basque Country censorship has always been close behind us. The typical joke comes to my mind: a customer enters a restaurant. "What would you like?" asked the waiter. "A coffee with no milk" answered the customer. The waiter leaves and comes back immediately "I'm sorry but, but that won't be possible, we have don't have any milk". It's a universal joke. I'd like to have "freedom of speech with no censorship" here. And people tell me "That won't be possible, we have no censorship". We, who grew up surrounded by censorship, got used to taking care when expressing ourselves.

**Dani Fano:** That's right. A few months ago, a South American actor parodied an ETA member on a Madrid TV channel. He was prosecuted, although later on he was freed of any blame. He went on to say: If I were Basque, I wouldn't have been exonerated. And that's the truth. Here, we have some extra censorship. When we started *H28*, we said that we should collect up some money to deal with the first law suit (*laughs*).

**PEN:** The British Deputy Prime Minister's recent declarations would be inconceivable here: "We have no right not to be offended". Here, as we said before, we need to be more careful with censorship.

**Dani Fano:** You know where to meddle, and where not to, if you don't want to end up in prison. We've just opened *H28* and I bet the representative of the Spanish government is already going through it with a fine-tooth comb, and that means that the Spanish High Court is nearby.

**Antton Olariaga:** Humour needs a context as protection. If everyone here disparages an issue or a person and I make a drawing about it, I feel protected. (...) Here the scale is really small, we could say that we're all family. I can't make fun of this person if they don't want me to; they can't make fun of me, if I don't want them to. As if we had to ask for permission. So, the question is: would you accept it if I mocked you in public? I doubt it. Humour is a very complicated thing because it involves laughing at yourself and accepting others laughing at you.



And as that practice is not present in other formats in the media (articles...), your task becomes almost quixotic, you are on your own. We don't have that culture.

**Uxo Anduaga:** It's obvious that here, even in humour, we have a top-down system of power relations. You can see straight away what's sacred in our society, can we laugh at that? Ok, it's a profanable reality; What if we can't? Watch out, this is a powerful or important element in our society. Authority figures have always been ridiculed, the Carnival in the Middle Ages is a clear example of that. However, the rest of the year people would obey, the Carnival was an exception. Something similar happens nowadays. We can laugh at the authorities but there is always a limit, a line of "respect" that you can't cross. That line is, obviously, always drawn by the authorities, which will quieten down all those who step out of line via censorship. Those in power don't like being ridiculed because humour has the capacity to change things, however, they won't often show that fear, because in so doing it would make it clear that we are able to ridicule them.



**PEN:** Do you think that, paradoxical as it might seem, in the harshest years of the armed conflict (80-90) you had greater freedom of speech?

**Antton Olariaga:** Since the eighties there have been many changes in our societies. And in summary, we could say there have been some restrictions of freedoms in general. So, it's not so paradoxical. Besides, the way an iconic or graphic presence is specified has also changed. Nowadays, for example, showing blood is not politically correct, nor it is to show a plane crash. Think of the front pages in the 80s newspapers: People who had been shot, lying face down in a pool of blood. That would be inconceivable today, and the same happens with drawings.

**Uxo Anduaga:** I'd say that the tendency towards self-censorship has been reinforced. Even though the political context was harder some years ago, it seems that political positions and ideology were more clearly defined, and so was the humorous discourse (when it happened privately), they were coherent in that respect. Today, considering that we are in a transition, the perspectives have become less extreme: radical humour is seen as being in "bad taste" and it's less and less common even in private. Not only brought about by political change but also by political repression (imprisonments, persecution, censorship...), thoughts, perspectives and humour have also become less extreme, and to an extent, we have learnt to censor ourselves.

**Dani Fano:** The images of the *Charlie Hebdo* attacks were barely seen in the US. Let's look back, even if only to 9/11. Things have really changed! We have lost so much!

**Antton Olariaga:** I draw an analogy with the workers and their fight. The struggle and the way that struggle was carried out in the past are unthinkable today. And that's exactly what happens when it comes to express things graphically: some ways have disappeared; some forms of control are seen as normal.



Cartoonist of the satirical magazine: Patxi Uharte Zaldiero, Asisko Urmeneta and Marko Grosso



# Who is going to protect us against those who protect freedom of expression?

“Everyone has been defending freedom of expression so much that it has got us worried: Who is going to defend us against those who defend freedom of expression?” On January 28 we published the first issue of the satirical magazine *H28*, and that question appearing in the editorial could sum up the atmosphere in which the magazine emerged. The attacks on the *Charlie Hebdo* magazine cartoonists caused tremendous anxiety among Basque cartoonists, but the defence that followed filled them with as much fear as the attack itself did. The demonstration in the streets of Paris against the attack was headed by Hollande, Rajoy, Netanyahu and many other leaders. They were all ready to appear in the photo. All of them in defence of freedom of expression. It seemed like a bad joke, so showing our teeth we decided to appear in the photo. Say *cheeeeeeeese!* FLASH! And that’s how it all started. Free, in Basque and over the Internet at [www.h28.eus](http://www.h28.eus).



**alex orbe**

Spain, it could be because you haven’t said anything important.” And in France, too. Nevertheless, in its jokes the *H28* magazine has to operate under these two sets of laws. The fact is that the list of mass media closed down in the Basque Country on the excuse of the political conflict is unfortunately a long one. Just to mention a few cases, we have the *Egin* newspaper. Many journalists are still behind bars. And then we have *Euskaldunon Egunkaria*, too. The journalists were tortured by the police. They were tried by the judges. And ten years after the trial had begun it was ruled that there had been no reason to close down *Egunkaria*. There’s nothing funny about that.

What does a police officer ask a school kid? The question looks like the opening line of a joke, but unfortunately it isn’t. During the very week following the attack on *Charlie Hebdo*, some schoolchildren were summoned to appear before a judge in France for criticising the demos supporting the famous *Je suis Charlie* slogan. During the very week following the attack on *Charlie Hebdo*, Facu Diaz, a comedian on a Spanish TV series, was summoned to appear before a judge for making a joke about the PP [Spanish People’s Party]. He was released, but a striking headline appeared in the media: “I’m sure that if my name and surnames had been Basque, I would have had many more problems in this issue.” Indeed, it is four years since ETA gave up its armed struggle, but the laws remain as harsh as ever, if not harsher. The case of Iraitz Salegi, a journalist on the [www.topatu.info](http://www.topatu.info) website, is extraordinary. She had been summoned to appear before the Spanish National Criminal Court charged with glorifying terrorism because she had reported on an event held by the Ernai group in 2013. Many other mass media had also been there, but she, Iraitz Salegi, was the only one to be summoned.



“We are offering a job and a half, probably to gain and pays very little. How can you refuse such an offered a recruitment advert for *H28* in *Berria* newspaper. cartoonists accepted the invitation at once and the issue had about 11,000 visits in the first few weeks, 500,000 [Basque] speakers. Everyone happy and Eñaut Aiertzaguena said in connection with the third cartoonists is read by: friends, enemies, and always by



enemies, it has legal and criminal risks **zaldiero** fer?” The cartoonist Asisko Urmeneta per. And the response was immediate. A group of response by the people was amazing. The first and that’s a lot in a community of about smiling but we can’t forget what the cartoonist issue of the *H28* magazine. “The work by us some police officers”.

**Iñigo Astiz**,  
Journalist, writer and  
member of the **H28** magazine

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