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*Two instances of intra-author variation in Basque:
Canonical authors and linguistic choices as audience design*

In this paper we will analyze the linguistic choices derived from audience design (cf. Bell 1984, 2001, 2007, 2014; Hernández-Campoy 2016) attested in texts written in Basque by two canonical authors: Manuel Larramendi (1690–1766) and Augustin Chaho (1811–1858).

Larramendi is one of the most influential authors in the history of Basque. Not for nothing, his grammaticization work (1729, 1745) is the milestone that signals the beginning of *First Modern Basque* (cf. Lakarra 1997, Urgell 2018). Larramendi largely shaped written Guipuscoan, namely one of the four so-called “literary dialects” of Basque (Bonaparte 1869), and he gathered deep knowledge of other varieties over the years. Precisely, he made use of this knowledge in his interactions with other non-Guipuscoan Basque authors. In this presentation we will focus on how Larramendi modeled his speech when he addressed a Biscayan author: we will show that Larramendi selected some of the most salient features of the Biscayan dialect, and we will discuss whether his attempts at imitating were successful.

Chaho can be classed as a heterodox author in the nineteenth-century Basque Country, who contributed (Chaho & D’Abbadie 1836) to the grammaticization of his mother tongue, Souletin Basque. In the course of a bitter controversy in a journal, Chaho availed himself of linguistic imitation to reveal the identity of his anonymous correspondent. We will show the way Chaho had recourse to vowel assimilation, a feature pertaining to a particular Souletin sub-dialect. Indeed, evidence provided by Chaho are quite useful to reconstruct the spread of such vowel assimilations, a phenomenon we know little about, though it is one of the few internal differences we can notice in Souletin Basque.

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