

IL PIETRISCO TRANSLATIONS

Tales in Translation

Edited by Jamie-Lea Carter and Georgina Willoughby



Student Issue 1 (2024)

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Edinburgh, U.K.

ISSN: 2635-165X



www.pietrisco.net

Front cover image: Carl Larsson, *Little Red Riding Hood* (1881).

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Notes on Contributors

ALEXANDER AFANASYEV (1826-1871) was a Russian literary scholar, ethnographer and collector of Russian folklore. As a part of his legal education in Moscow State University, he took the course in Russian history and literature, which sparked his interest in the latter. While still a student, he started publishing his works in literary journals, and then proceeded to work for a state archive. During this period, he did most of his research on mythology and Slavic folklore. He also collected Russian fairy tales from across the country, which were published in 4 volumes between 1855 and 1863, with his remarks and comparative commentaries on different versions of the tales. Afanasyev was one of the biggest contributors to systematisation and analysis of Russian folklore.

DHARAMVIR BHARATI (1926–1997) stands as one of the most celebrated figures in the landscape of modern Hindi literature. Living through the pivotal moments of India's history, including its struggle for independence and the subsequent challenges of partition, Bharati's works often delve into themes of existential despair and moral questions. Among his numerous contributions to Hindi literature, *Andha Yug* stands out as a seminal work. This play, set on the last day of the Mahabharata war, explores the moral decay and breakdown of values at the end of the Dvapara Yuga. It is considered a masterpiece for its poignant exploration of the futility of violence and the search for a new moral order in the aftermath of chaos and destruction. His profound narrative style and intellectual depth make his works a rich subject for translation, offering readers worldwide a glimpse into the philosophical underpinnings of Indian society during a transformative era.

JAMIE-LEA CARTER is an undergraduate student of Linguistics and German at the University of Manchester. Her academic interests include computational linguistics and translation studies. She has collaborated on and edited the quarterly *Writing on the Wall* publication for the charitable organisation *Invisible Cities*, showcasing poetry by people who have experienced homelessness.

SANTIAGO CHAU PRÍNCIPE is a third-year BA (Hons) Linguistics student at the University of Manchester. He is originally from Peru and has an interest in languages from all around the world and their roles in society, and in intercultural communication. He has co-published a report about the changes in the languages of Manchester based on the 2021 British census. He has written his BA dissertation on the characteristics and uses of Manx in the public space. He speaks Spanish, English, French and has an interest in different writing systems and pronunciations. He has produced various unpublished translations of academic material and a few literary compositions, mainly from English to Spanish.

MAYA DONGAROVA was born in Moscow, Russian Federation. She is a student at the University of Manchester, studying BA Liberal Arts. Maya has experience with the literary medium, having written and sometimes published or adapted texts of different genres, including short stories, poetry, screenplays. Has completed several courses on literary theory and practice as part of extracurricular education in Russia.

SARA HAMDANI is currently undertaking an English Literature and French BA at the University of Manchester. Her interest lies in colonial and post-colonial texts in the Maghreb

world, with an article published in the student-led magazine *Manchester Historian* on the role of women during the Algerian war of independence.

INES HEDFI is pursuing a bachelor's degree in Linguistics and French at the University of Manchester. While her primary focus lies in computational linguistics and syntax, Ines's academic interests extend to the realm of translation, particularly between Arabic and French. With a profound appreciation for the nuances of language and culture, she harbours a keen interest in bridging linguistic divides through the art of translation.

MAIA HUBBARD is an undergraduate English Literature and American Studies student at the University of Manchester. Although she is only proficient in English, her interest in translation lies in the exploration of cultural exchange and understanding through literature. Engaging with translation allows her to delve into the nuances of language and bridge gaps between diverse literary traditions, fostering a deeper appreciation for global perspectives within her studies. Her work has been selected for publication in the student-led literary journal *Polyphony*.

SUAH LIM is an undergraduate Film Studies and History of Art student at the University of Manchester specialising in post-colonial artistic theory. Proficient in Korean, her mother tongue, as well as English, her interest in translation studies lies in the transmutative process between the exchange of languages, akin to the exchange an image undergoes between the eye and the camera.

VINAY MAHAJAN (1954-), the poet behind *Mat Banto Insan Ko*, is an influential figure in contemporary Hindi literature. Born in 1954 and raised in a modest family in Northern India, Mahajan's personal experiences with societal inequalities have significantly shaped his worldview and literary voice. His poetry often reflects a deep empathy for the marginalised and a passionate advocacy for social justice, making him a distinct voice for change in modern Hindi literature. Apart from his literary endeavours, Mahajan is also known for his activism. He has been actively involved in various grassroots movements that aim to address and rectify social disparities. This intersection of literature and activism not only enriches his writing but also ensures that his poems resonate with a sense of urgency and authenticity.

RENÉ PEPO RÍOS (1911-2000), writing under the pen name "Pepo", was a Chilean cartoonist who infused his creations with a unique blend of satire, wit, and cultural references, that resonated with audiences across the Spanish-speaking world.

SHARVI RANA is an undergraduate Drama and English Literature student at the University of Manchester. Proficient in her mother tongue Hindi, as well as English, her interest in translation lies in the exchange of meaning across different cultures and the complexities that arise in using English as a medium between two languages. Sharvi is a writer and actor, devoted to empowering the global majority on stage and screen. She has performed her poetry at the BOPIC Save Me a Seat Festival 2023 at 532 in Manchester. Sharvi also works as an acting teacher with the theatre school Footlights and is currently working as a freelance playwright with the Royal Exchange Theatre, writing the Young Company's 2024 summer show.

JOSEPH RIVIÈRE (1853-1883) was a French author who passed away at the young age of 30. Despite there being little known about him, he famously wrote "Le cadet et la fille du marchand de savon" as part of his story collection titled, *Recueil de contes populaires de la*

Kabylie du Djurdjura. This collection was separated according to individual themes like morals and domestic life. The text for translation was collected from the part regarding fables and enigmas.

GEORGINA WILLOUGHBY is a BA (Hons) Linguistics student at the University of Manchester, specialising in computational linguistics and child-language development. Her primary research interest is in mapping the temporal development of children's speech via predictive modelling and artificial intelligence. Her interest in translation is from the perspective of a monolingual speaker: as a social and cultural process. Her previous work with the Undergraduate Scholars Programme, in 2023, involved digitally transcribing speech for a public corpus.

YOLANDA XU is a BA (Hons) Linguistics and Sociology student at the University of Manchester. Proficient in English and Chinese, Yolanda has a passion for multilingualism and translation. She has completed coursework in translation and interpretation in China, finding the subject deeply engaging. While Yolanda has translated poetry informally, she appreciates the nuanced challenge of translating to meet the language habits and natural cadence of different audiences. Her enthusiasm for languages and cross-cultural communication shapes her academic pursuits and future aspirations.

JULIA ZELAZO is a first-year undergraduate at the University of Manchester, studying for a BA (Hons) English Literature with Chinese. As a third-culture child, Julia grew up speaking Polish, Spanish and English daily. This led her to develop a great appreciation for language learning. This cumulated in her pursuing her interest in the intricacies of the intersection of language and culture in higher education, combining her love of literature and language learning. Acting as an intermediary in this project, she ensured that cultural meanings were translated between the texts.

Introductory note

We are thrilled at the publication of the first student issue of *Il Pietrisco Translations*. The issue has been conceived within the 2024 edition of the Undergraduate Scholars Programme, an extra-curricular, non-credit bearing initiative of interdisciplinary research for undergraduate students in the School of Arts, Languages and Cultures at the University of Manchester.

The idea for this issue stemmed from a collective desire to revisit tales from our childhood, stories that shaped our early imaginations and cultural understandings. Our team, driven by nostalgia and a passion for these narratives, worked collaboratively to translate and interpret these beloved stories for a wider audience. We encountered various challenges, such as preserving the original charm and cultural nuances, while making them accessible for contemporary readers.

For the Hindi, Hangeul, Chinese, and Spanish texts, we have not included an English version due to numerous words and phrases lacking an equivalent, meaningful counterpart. For example, certain words in Hindi have spiritual and material meanings that cannot be accurately translated into English. Therefore, English only operated as a bridge-language to carry universal meanings, rather than to be a literal translation.

In this issue, we feature a collection of translations that span multiple languages and cultures. We begin with the storytelling of Joseph Rivière, translated by Sara Hamdani and Ines Hedfi. Following this, Maya Dongarova presents a translation of Alexander Afanasyev's Russian folklore, with commentary on the cultural significance of these tales.

Next is the poetry of Vinay Mahajan and Dharamvir Bharati, translated by Suah Lim and Sharvi Rana. This captures the emotive landscapes of contemporary Hindi literature. The issue also includes a translation of the Hangeul folk tale "Heungbu and Nolbu" by Sharvi Rana and Suah Lim, illustrating its themes of morality and familial duty.

René Pepo Ríos' satirical comic strip, translated by Yolanda Xu, Santiago Chau Príncipe, and Julia Zelazo, brings a humorous take on common societal issues. The final piece, "Adding Feet to a Snake", an ancient Chinese idiom translated by the same team, concludes the Issue with a reflection on the perils of unnecessary embellishment.

We would like to thank the translators for their excellent contributions and their permission to publish them in the journal. We are especially indebted to Marco Biasoli, Monica Boria, Ángeles Carreres, Catherine Franc, and Mukund Unavane for their suggestions on our work in progress. We are also grateful to World Editors Chile SA for granting us permission to publish an extract of the comic "Condorito 40 y Condorito" by René Pepo Ríos (2010).

Finally, we would like to thank *Il Pietrisco* for the opportunity to publish our translation project in their journal.

We hope you will enjoy the issue.

Georgina Willoughby, June 2024

JOSEPH RIVIÈRE

translated from the French by Ines Hedfi and Sara Hamdani, with the collaboration of Jamie-Lea Carter

Le cadî et la fille du marchand de savon

Un cadî fit annoncer une réunion publique de toute sa ville: “Je vous proposerai une énigme, dit-il aux citoyens je couperai la tête de toute personne qui ne saura pas l'expliquer: Il y a un arbre très élevé, l'arbre a douze branches, chaque branche a trente feuilles, chaque feuille a cinq fruits.” On se retira en attendant le jour suivant. Un marchand de savon dit à sa fille: “O ma fille, prépare-nous ce qu'il y a de meilleur dans la maison, nous le mangerons.” – “Et pourquoi, ô mon père ?” – “O ma fille, répondit-il, le cadî nous a proposé cette énigme: Il y a un arbre très élevé, l'arbre a douze branches, chaque branche a trente feuilles, chaque feuille a cinq fruits.” – “O mon père, l'explication est facile; l'arbre élevé, c'est le monde; les branches sont les mois, les feuilles sont les jours, les fruits sont les cinq prières ; demain, quand le cadî s'avancera pour vous trancher la tête, dis-lui d'attendre l'explication de son énigme.” Le lendemain, le cadî dit au marchand de savon: “Eh bien, parie.” Et il l'expliqua. Le cadî s'écria : Par ma selle, tu me diras qui te l'a expliquée. – “Seigneur, répondit le marchand de savon, c'est ma fille.” Le cadî se tourna vers l'assemblée: “Je vous prends à témoin de mon acte, j'achète cette fille.” – “O seigneur, repartit le père, moi, je suis un marchand de savon ; vous êtes notre cadî ; vous ne pouvez pas acheter ma fille.” Quelques jours après, on alla chercher la nouvelle mariée. On lui amena un mulet chargé de farine, un autre chargé d'argent, un autre chargé de beurre. Les messagers du cadî trouvèrent la fille seule, ils déchargèrent leurs présents, et la fille leur servit à manger. “Pourquoi êtes-vous montés sur vos mulets ?” demanda-t-elle aux messagers. Eux de se regarder. “Où est ton frère ?” – “Il est allé frapper et se faire frapper.” – “Où est ta mère ?” – “Elle est allée voir ce qui n'a jamais été vu.” – “Et ton père?” – “Il est allé mettre l'eau à l'eau.” Au moment de partir, elle ajouta : “Dites à votre maître: La terre a diminué d'une main, les eaux ont diminué dans la mer, les étoiles ont diminué dans le ciel.” Ils se mirent en route. Ils se présentèrent au cadî, et lui dirent: “Seigneur, vous avez acheté une folle” – “Pourquoi est-elle folle?” demanda le cadî. Ils lui répondirent: “En arrivant, nous avons déchargé nos mulets, nous sommes montés sur la terrasse, et elle nous a dit: Pourquoi êtes-vous montés à mulet? Pourquoi n'avez-vous pas ôté vos sandales? Nous lui avons demandé: Où est ton frère? Elle nous a répondu : il est allé frapper et se faire frapper.” – “C'est au jeu, interrompit le cadî, qu'il est allé frapper et se faire frapper.” – “Et ta mère?” – “Elle est allée voir ce qui n'a jamais été vu.” – “Elle est allée voir un nouveau-né,” ajouta le cadî. “Et ton père?” – “Il est allé mettre l'eau à l'eau.” Le cadî reprit encore: “Il est allé au moulin; certes, elle n'est pas folle.” Les messagers ajoutèrent: “Quand nous étions sur le point de revenir, elle nous a chargés de vous dire: “La terre a diminué d'une main, les eaux ont diminué dans la mer, les étoiles ont diminué dans le ciel.” – “Par ma selle, s'écria le cadî, vous me rendrez ce que vous m'avez volé.” – “Seigneur, pardonnez-nous, répondirent les messagers, nous avons cru qu'elle n'était que la fille d'un marchand de savon.” Ils repartirent, rapportèrent: les présents et amenèrent la jeune fille. On la logea au premier étage. Le cadî lui dit: “Prends ce qui te plaira dans la maison, et visite ton père quand tu le désireras.” Un jour, un étranger vint chez son ami, il amenait une jument qui devait mettre bas dans le courant du mois; son ami avait aussi une mule; on les mit ensemble; durant une nuit la jument mit bas, mais soit dans l'écurie, soit dehors, le poulain suivait la mule, croyant que c'était sa mère. Les deux amis qui revendiquaient la propriété du poulain se présentèrent chez le cadî qui leur dit: “Laissez-les en liberté, celle que le poulain

suivra, est certainement la mère.” On les lâcha, le poulain suivit la mule. L'autre réclama. Le cadî dit au maître de la mule: “Ce poulain t'appartient.” Le véritable propriétaire s'assit au rez-de-chaussée de la maison du cadî et se mit à pleurer. La femme l'entendit du premier étage et lui demanda ce qu'il avait pour pleurer ainsi: “On m'a enlevé ma jument, répondit-il, elle avait un poulain, mon ami me l'a enlevé aussi en assurant qu'il appartenait à sa mule.” – “Va dire au cadî, reprit la femme: Quand ta mule mettra bas, le monde sera anéanti.” Il rapporta ces paroles au cadî qui s'écria: “Par ma selle, je veux savoir qui t'a ainsi renseigné.” – “Seigneur, répondit l'étranger, je pleurais au rez-de-chaussée de votre maison, quand une femme m'a interpellé et m'a dit ces paroles.” – “Retire-toi en paix, repartit le cadî, et emmène ton poulain.” Il alla vers sa femme: “Que dois-je te dire?” – “Seigneur, le pauvre homme faisait pitié” – “Prends dans la maison ce qui te convient le mieux.” – “Eh bien, je te préparerai un biscuit.” Elle prépara au cadî un biscuit dont la moitié était assaisonnée d'opium; le cadî mangea cette moitié et s'endormit; sa femme le mit dans une caisse et appela ses esclaves: “Vous porterez cette caisse à tel endroit, leur dit-elle, c'est le cadî qui l'ordonne.” Elle arriva à la maison de ses parents, ouvrit la caisse et réveilla son mari. “Qui m'a apporté ici?” s'écria le cadî. Elle lui répondit: “Tu m'as permis d'emporter ce qui me convenait le mieux dans ta maison, je t'ai apporté, car je te préfère à tout.” – “C'est bien, repartit le cadî, commande désormais, je suis à tes ordres.”

The Cadi and the Soap Merchant's Daughter

A cadî announced a public meeting for the whole town: “I will propose a riddle,” he said to the citizens, “and I will cut off the head of anyone who cannot explain it: there is a very tall tree. The tree has twelve branches, each branch has thirty leaves, each leaf has five fruits.” They retired, awaiting the next day.

A soap merchant said to his daughter, “Oh my dear daughter, prepare the best of what we have in the house, we will eat it.”

“And why, oh father?”

“Oh my daughter,” he replied, “the cadî proposed this riddle to us: there is a very tall tree. The tree has twelve branches, each branch has thirty leaves, each leaf has five fruits.”

“Oh father, the explanation is easy: the tall tree is the world, the branches are the months, the leaves are the five prayers. Tomorrow, when the cadî steps forward to cut off your head, tell him to wait for the explanation of his riddle.”

The following day, the cadî said to the soap merchant, “Well, speak.” And he explained it. The cadî exclaimed, “By my saddle, tell me who explained it to you!”

“Lord,” replied the soap merchant, “it was my daughter.”

The cadî turned to the assembly, “I take you as witnesses to my action, I am buying this girl.”

“Oh Lord,” replied the father, “I am a soap merchant; you are our cadî. You cannot buy my daughter.”

A few days later, they went to fetch the new bride. They brought her one mule loaded with flour, another loaded with silver, and yet another loaded with butter. The cadî's messengers found the girl alone. They unloaded their gifts, and the girl served them food. “Why did you ride your mules?” she asked the messengers.

They looked at each other. “Where is your brother?”

“He went to strike and to be struck.”

“Where is your mother?”

“She went to see what has never been seen.”

“And your father?”

“He went to put water where there's already water.” Before leaving, she added, “Tell your master: the land has decreased by a hand, the waters have decreased in the sea, the stars have decreased in the sky.”

They set off. They presented themselves to the *cadi* and said, “Lord, you have bought a madwoman.”

“Why is she mad?” asked the *cadi*.

They replied, “Upon arrival, we unloaded our mules, we climbed onto the terrace, and she said to us, ‘Why did you ride mules? Why didn’t you remove your sandals?’ We asked her, ‘Where is your brother?’ She replied, ‘He went to strike and be struck—’”

“It’s a game,” interrupted the *cadi*, “that he went to play and be played with.”

“And your mother?” – “She went to see what has never been seen.”

“She went to see a newborn,” added the *cadi*.

“And your father?” – “He went to put water where there’s already water.”

The *cadi* resumed, “He went to the mill; surely, she is not mad.”

The messengers added, “When we were about to return, she instructed us to tell you: the land has decreased by a hand, the waters have decreased in the sea, the stars have decreased in the sky.”

“By my saddle,” cried out the *cadi*, “you will return what you have stolen from me!”

“Sir, please excuse us,” replied the messengers, “we believed she was nothing more than the daughter of a soap merchant.”

They left, bringing with them the presents and the young woman, housing her on the first floor. The *cadi* told her, “Take whatever catches your eye in the house and visit your father whenever you wish.”

One day, a stranger came to visit his friend, bringing a mare which was to give birth sometime during that month. His friend also had a mule and they housed them together. One night, the mare gave birth but, whether it was in the stable or outside, the mare followed the mule, believing it to be its mother. The two friends, both claiming ownership of the mare, went to the *cadi*, who told them, “Let them be unrestrained. The one that the mare follows is definitely the mother.”

And so, they left them, and the mare still followed the mule. The real owner insisted it wasn’t true. The *cadi* told the mule’s owner, “You there, this mare belongs to you.”

The mare’s true owner sat down on the ground floor of the *cadi*’s house and started to cry. The young woman heard him from the first floor and asked him what had made him cry so. “They’ve taken my mare,” he replied, “she had a mare. My friend took it from me, claiming that it belonged to him.”

“Go and tell the *cadi*,” said the young woman, “when your mule gives birth, the whole world will be destroyed.”

He took these words and presented them to the *cadi* who exclaimed: “by my saddle, I want to know who taught you to speak so!”

“Sir,” replied the stranger, “I was crying on the ground floor of your house when a woman called out to me and told me these words.”

“Leave in peace,” said the *cadi*, “and take your mare.” The *cadi* went to his wife. “What have I told you before?”

“Sir, the poor man made me feel so sorry.”

“Take whatever in the house pleases you the most.”

“Oh, well then, I’ll make you a biscuit.”

She prepared the *cadi* a biscuit, of which half was seasoned with opium; the *cadi* ate this half and fell asleep. His wife placed him in a case and told her workers, “You will take this case to this specific place,” she told them, “it’s the *cadi*’s orders.”

She arrived at her parents’ house, opened the case and woke her husband up.

“Who brought me here?”

She responded, “You allowed me to take whatever I liked best in the house, and I took you, since I love you over everything else.”

“That’s fine, from here on you’re in charge, I’m at your command.”

Context

The French text we have chosen is taken from a series of stories originating from the Kabyle region of Djurdjura in Algeria. As the front page of these stories indicates, these tales were ‘receuillis et traduits’, collected and translated, by Joseph Rivière and edited by Ernest LeRoux. Despite the inclusion of the word ‘traduits’, translated, the preface of the book states these stories do not exist in written form, as they were dictated orally and noted by Rivière.

Very little is known about Rivière aside from the fact that he died in 1883, a year after this text was published in Paris. Of the editor however, much more is known, as he owned his own bookshop in Paris, with a specific focus on orientalism and archaeology; his studies saw him earn the ‘Légion d’honneur’ – the highest French order of merit – in 1888.

Rivière’s collection of stories, *Recueil de contes populaires de la Kabylie du Djurdjura*, discusses several key themes and is split into 4 parts: ‘morals’, ‘social and domestic life’, ‘fables and enigmas’, and ‘diverse subjects’. Rivière goes one step further and divides these parts into subparts, though the text we have translated ‘The Cadi and the Soap Merchant’s Daughter’ (‘Le cadi et la fille du marchand du savon’), is found in the ‘fables and enigmas’ section, under the ‘enigma’ subsection. The text itself follows a woman who answers the *cadi*’s riddles correctly and is wedded to the man. As the story unfolds, we see the woman play the *cadi* at his own enigmatic game and manages to beat him in a game of intellect that he had devised.

This text was of particular interest since it challenged the belief that all 19th century women, whether in France or in the Kabyle regions of Algeria, possessed little autonomy or intelligence, with the main character using her intelligence to beat her husband at his own game. Although this text and its subject matter is not ostensibly folkloric, we ask readers of our translation to consider the many riddles found in this text, with the multiple instances of word play in the story seeing the text follow a long tradition of fairy tales employing riddles.

The Kabyle oral tradition poses unique challenges for translation since it relies heavily on oral retelling rather than written texts. This, coupled with the scarcity of written Kabyle texts, can be attributed in part to colonialism, which marginalised indigenous languages like Berber in favour of colonial languages such as French. Because of this oral tradition, it is therefore difficult to determine whether this story has been preserved in either French or Arabic.

Commentary on the Translation

To translate from French rather than directly from the original Kabyle oral tradition was influenced by the availability of French versions of Kabyle tales. Translating from French introduced a layer of mediation that reflects the colonial history of Algeria, a history which included the suppression of indigenous languages and narratives. Our translation is therefore aimed at those who wish to explore Kabyle culture away from a French narrative and who expect Kabyle terminology, hence our use of the noun *cadi*.

In the context of Islamic jurisprudence, a *cadi* serves as a judge who presides over legal matters, especially those pertaining to Islamic law. It originates from the Arabic *qāḍī*, which signifies a judicial authority responsible for administering justice based on Islamic principles. When translating *cadi* into English, several options exist, each carrying different connotations and implications. The most straightforward translation would be ‘judge’, which captures the legal aspect of the *cadi*'s role. However, this translation may not fully convey the religious and cultural dimensions associated with the term in Arabic and Kabyle contexts. Another option would be to retain the French/Arabic term *cadi*, providing English-speaking readers with an educational glimpse into the Kabyle culture, thus authentically preserving elements of the text. Moreover, translating *cadi* from French adds another layer of complexity, given the colonial history of Algeria and the linguistic dynamics shaped by French colonisation, which marginalised indigenous arts and culture, leaving them to become dependent upon orality for their survival. Therefore, translating Kabyle literature from French involves navigating the colonial legacy and its implications for linguistic representation and cultural mediation. From a post-colonial perspective, translating *cadi* into English raises questions about linguistic hierarchies, cultural authenticity, and the power dynamics embedded in translation. Translators must thus navigate these complexities with sensitivity and awareness of the cultural and historical contexts involved.

Guiding our translation was the choice to either domesticate or foreignise our text (Venuti, 1995). In the original text, there are very few paragraph breaks and multiple sentences run on for at least half a page. For this reason, we domesticated the text’s format to allow for easier reading since the text’s use of riddles made it difficult to read without our readers needing to work through paragraphs spanning multiple pages. However, our decision to maintain *cadi* as it was written in the original text introduced a foreign element to the text. With our focus being a post-colonial translation, we believe that preserving the noun *cadi* is a means of providing the Berber origins of the story with a voice, as to translate it to ‘judge’ would be to dampen this Islamic figure through using a Western equivalent of this term.

Another key issue we encountered was the lack of distinction between the formal and informal you in English. This posed a problem as the *cadi* originally used ‘tu’ in the line translated as ‘you there, this mare belongs to you’. Two pieces proved vital in working through this issue. Bosseaux (2006: 600) explains that ‘tu’ and ‘vous’ “reflect ... relative [positions] in the social hierarchy”. Initially, we decided to translate this line as ‘this mare belongs to you, mate’, with ‘mate’ intending to convey this difference in social hierarchy. However, this did not seem appropriate for the era of the tale, nor did it seem fitting for a *cadi* to say. We followed another piece of work which discussed multiple examples in which they simply translate the ‘tu’ as ‘you’ (Bnini et al, 2020), although we expanded on this through the addition of ‘you there’ at the start of the dialogue in a bid to convey this difference in hierarchies, rather than using a particular subject pronoun.

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ALEXANDER AFANASYEV

translated from the Russian by Maya Dongarova with the collaboration of Georgina Willoughby

Марья Моревна – Отрывок Первый

[...] Остался Иван-царевич один; целый год жил без сестер, и стало ему скучно.

– Пойду, – говорит, – сестриц искать.

Собрался в путь-дорогу, шел-шел, видит: лежит в поле рать-сила побитая.

Спрашивает Иван-царевич:

– Коли есть тут жив человек, отзовись! Кто побил это войско великое?

– Это Марья Моревна, прекрасная королевна, – отозвался чей-то голос.

Пустился Иван-царевич дальше, подъехал к шатрам белым, выходила ему навстречу Марья Моревна, прекрасная королевна:

– Здравствуй, царевич, куда Бог несет? Воля или неволя в дорогу зовет?

– Добрые молодцы по неволе не ездят!

– Ну, коли дело не к спеху, погости у меня.

Иван-царевич в шатрах ночевал, Марье Моревне полюбился, ей мужем стал.

Вздумалось прекрасной королевне повоевать. Уходит на войну, а Ивану-царевичу приказывает:

– Везде ходи, за всем смотри, только в этот чулан не гляди!

Только Марья Моревна за порог, бросился он в чулан, отворил дверь, а там Кощей Бессмертный, двенадцатью цепями прикован. Просит Ивана-царевича:

– Дай напиток, добрый человек. Десять лет не пил, не ел, совсем ослабел.

Царевич подал ему ведро воды, он выпил и еще запросил. Как выпил третье ведро, тряхнул цепями и сразу все двенадцать порвал.

– Спасибо, Иван-царевич! – сказал Кощей Бессмертный. – Не видать теперь тебе никогда Марьи Моревны как ушей своих! – И вихрем вылетел в окно, нагнал Марью Моревну, прекрасную королевну, подхватил и унес к себе.

Иван-царевич горевал-горевал, потом в путь-дорогу снарядился:

– Все равно разыщу Марью Моревну! [...]

Marya Morevna - Extract One

[Ivan, a prince, was living with his three sisters. When the time came to wed them, he found them brave young men: shapeshifters who could transform into a raven, an eagle, and a falcon. After all his sisters were wed, Ivan was left alone.]

[...] Ivan-tsarevich spent a whole year alone. At last, he became bored.

“I should venture out to look for my sisters,” he decided.

He set out, journeying for a long time. Finally, he came upon a defeated army.

“Is there anyone alive here?” Ivan-tsarevich called out, “who defeated this great horde?”

“That was Marya Morevna, the beautiful princess,” responded a distant voice.

Ivan-tsarevich ventured further until he reached white marquees. There, he was welcomed by Marya Morevna, the beautiful princess.

“Greetings, tsarevich. You travel to where? Fulfilling an oath that you had to swear?”

“Brave heroes always travel at their will!”

“If so, stay here as a guest, as it seems you’re not in a hurry.”

Ivan-tsarevich stayed at the marquees, was loved by Marya Morevna, and became her husband.

One day, the beautiful princess desired to war. Before departing, she instructed Ivan: ‘take care of everything and do as you please, but you must never open the lumber room!’

No sooner had Marya Morevna left, Ivan rushed to the lumber room and opened the door. Inside, he found Koschei the Immortal, bound by many chains.

Koschei pleaded, “Get me some water, good man. I haven’t drunk or eaten in a dozen years and have grown so weak.”

Ivan passed him a bucket of water. Koschei drank it all, promptly asking for more. Upon finishing the third bucket, he clutched the chains and tore them apart all at once.

“Thank you Ivan-tsarevich!” said Koschei. “You shall never see Marya Morevna again!”

With that, he sped through the window, abducting Marya Morevna, the beautiful princess, and took her to his lair.

Ivan-tsarevich grieved and grieved, but braced to venture out to look for Marya Morevna:

“I will find her no matter what!” [...]

Марья Моревна - Отрывок Второй

[...] Приезжает царевич к Марье Моревне, она бросилась к нему:

– Живой, Иванушка!

– Поедем со мной!

– Боюсь, Иван-царевич! Кощей догонит!

– Нет, не догонит! Теперь у меня богатырский конь, он словно птица летит.

Сели они на коня и помчались.

Кощей Бессмертный домой возвращается, под ним конь добрый спотыкается.

– Что ты, несытая кляча, спотыкаешься?

Отвечает конь:

– Иван-царевич приходил, Марью Моревну увез.

– А можно ли их догнать?

– Теперь у него конь богатырский, он лучше меня.

– Нет, – говорит Кощей Бессмертный, – все равно поеду в погоню.

Долго ли, коротко ли – нагнал он Ивана-царевича, соскочил наземь и хотел было его ударить острой саблей, да конь Ивана-царевича ударил копытом Кощей Бессмертного. Тот упал, а царевич тут как тут со своей палицей.

Марья Моревна села на Кошеева коня, а Иван-царевич – на своего, и поехали они в гости: сперва – к ворону, потом – к орлу, а там – и к соколу. Куда ни приедут, встречают их с радостью.

– Ах, Иван-царевич, а уж мы не чаяли тебя видеть! Недаром же ты хлопотал: такой красавицы, как Марья Моревна, во всем свете не найти!

Погостили они, попиروвали и поехали в свое царство; приехали и стали жить-поживать, добра наживать да медок попивать.

Marya Morevna - Extract Two

[On his quest to rescue Marya Morevna, Ivan visited his sisters and their shapeshifter husbands. Each warned him that finding Marya Morevna would be difficult and requested silver mementos to remember him by. Upon reaching Koschei's lair, Ivan attempted to steal Marya Morevna three times. Each attempt ended in failure; Koschei caught him on his mighty stallion, and on the third killed him. The silver mementos turned dark, alerting the shapeshifter husbands to revive Ivan with the water of life. Once revived, Ivan returned to Marya Morevna to learn about Koschei's stallion: a legendary warrior horse from Baba Yaga. Ivan went to Baba Yaga, served her, then stole a stallion and escaped.]

[...] Ivan arrived to Marya Morevna. She rushed to him, “you are alive, darling!”

“Let's go!”, said Ivan.

“I'm afraid, Ivan-tsarevich, that Koschei will catch us!”

“He will not! I have a warrior stallion now as swift as an arrow.”

Together, they mounted the stallion and galloped away. Meanwhile, Koschei the Immortal was heading back home, and his mighty stallion was stumbling under him.

“Why are you stumbling, you ingrate nag?”, Koschei demanded.

The stallion responded, “Ivan-tsarevich came and took Marya Morevna away.”

“Can we catch them?”

“He rides a warrior stallion now that is better than me.”

“And yet, I'll go after them,” said Koschei.

Before long Koschei reached Ivan-tsarevich, jumped off his stallion and swung his sabre at him. Ivan's stallion struck Koschei with his hoof. As Koschei crumpled, Ivan struck him with a club.

With Koschei defeated, Marya Morevna saddled his stallion, and Ivan-tsarevich rode his. They went on to visit the raven, the eagle, and the falcon. Wherever they came, they were met with joy.

“Ah, Ivan-tsarevich, we had lost hope to see you again! But no wonder you cared so much to save Marya Morevna – there is not another one as beautiful as her!”

They stayed for a while, feasted, and headed back to their kingdom. There they happily lived in splendour ever after.

Перышко Финиста Ясна Сокола - Отрывок Первый

[...] Караулили сестры, караулили и однажды увидели, как ясный сокол в окно влетел. Тогда на другой день, как на дворе стемнело, набрали сестры острых ножей и натыкали в раму на окне светелки красной девицы. Ночью прилетел Финист Ясен Сокол, бился, бился – не мог попасть в горницу, только крылышки поранил, грудь в кровь изрезал. А девица спит и ничего не слышит.

– Прощай, девица! – сказал он с обидой и горечью. – Нужен буду – найдешь, только прежде три платья изорвешь, три пары башмаков износишь, три посоха изломаешь... А девица, хоть и слышит сквозь сон речи неприветливые, а встать, пробудиться не может.

К утру проснулась. Смотрит: уже светает. А ясного сокола нет как нет. Глянула на окошко, а там ножи натканы, и с них алая кровь капает. Всплеснула руками:

– Знать, сестрицы сгубили моего друга милого!

Заплакала, запричитала. В тот же час собралась, попрощалась с бабушкой и пустилась в дорогу – искать друга милого, Финиста Ясна Сокола.

Шла она через горы высокие, через реки быстрые, по чистым лугам, по темным лесам. Уже пару башмаков истоптала, один посох изломала, одно платье износила. Вышла на полянку. Смотрит: стоит избушка на курьих ножках, туда-сюда поворачивается. Подошла к ней, стучится:

– Избушка, избушка! Стань к лесу задом, ко мне передом! Укрой меня от темной ноченьки!

Избушка повернулась, девица вошла и видит: лежит Баба-яга Костяная Нога. Губы на полке, а нос в потолок врос.

– Фу-фу-фу! – говорит Баба-яга. – Прежде тут русского духу видом было не видать, слухом не слышать, а нынче русский дух по вольному свету шатается, воочию является, в нос бросается! Куда, красная девица, путь держишь? Долю пытаешь аль от дела лытаешь?

– Ах, бабушка! Ищу жениха своего, Финиста Ясна Сокола.

– Ну, милая, далеко тебе идти! Живет Финист Ясен Сокол в тридесятом царстве и уже сосватан царевне. Ступай к моей сестре, она тебя научит, как друга милого разыскать. А вот тебе мой подарок: серебряное донце, золотое веретенце; станешь кудель прясть – золотая нитка потянется. Будет у тебя невеста Финиста мой подарок торговать, ничего не бери, а только проси на милого посмотреть. [...]

Feather of Finist the Bright Falcon - Extract One

[A merchant had three daughters; the youngest was beautiful and hardworking, unlike her dimwitted sisters. Before a journey, he asked what gifts they wanted. The older daughters wanted silks and jewellery, while the youngest wanted a feather from Finist the Bright Falcon. After three trips, the merchant found it. The youngest daughter summoned Finist, a shapeshifting young man, using a spell on the feather. Finist and the girl fell in love, and he visited her nightly, bringing exquisite clothes and jewellery, which she wore secretly to events. Her sisters, never recognising her in disguise, grew suspicious upon seeing her wear a beautiful piece of jewellery at home.]

[...] The sisters kept watch, and one night saw the bright falcon fly through the window. The following day, when darkness fell, the sisters gathered sharp knives and planted them into the window frame of the young beauty's chamber. When Finist the Bright Falcon flew in that night, he desperately struggled to get into the chamber, hurting his wings and chest. The girl, sleeping soundly, heard nothing.

“Farewell, girl!” Finist cried out bitterly, “If you want me – you will find me, but not before you rip three dresses, wear out three pairs of shoes and break three staves...”

The girl could hear the surly words through her dream, and yet couldn't wake up.

At dawn, realising Finist had not come, she saw the knives at her window, crimson with blood and exclaimed, “my sisters must have harmed my dear friend!”

She cried and wailed, but in an instant braced, bade her father farewell, and departed to find her dear friend, Finist the Bright Falcon.

She crossed high mountains, torrent rivers, vast meadows, and dark forests. She had already worn out a pair of shoes, broken one staff, and tore one dress. She reached a glade and saw a hut, standing on chicken legs, turning to and fro. Approaching, she chanted, “the hut, the hut, face me you will, until the woods behind you spill! From darkest nights shield me you will!”

The hut turned, letting the girl in. She entered and saw Baba-Yaga, the Limp Hag, lips sagging to the floor, nose so long it reached the wall.

“Tut-tut-tut!”, said Baba-Yaga, “there have been times when humans dared not come in sight, unseen and hushed, and now what? You ramble freely, unrestrained, your mortal spirit stinks! Where are you headed, young beauty? A duty urges you, or do you flee from one?”

“Ah, granny! I'm looking for my betrothed, Finist the Bright Falcon!”

“Well, dear, a long journey awaits you! Finist the Bright Falcon resides in the farther-than-farthest kingdom and is already betrothed to a queen. Visit my sister, she will tell you how to find your dear friend. And take my gift: a gold spindle and silver whorl. The thread it weaves is golden. When Finist's bridge-to-be haggles over it, ask for nothing but to see your darling.” [...]

Перышко Финиста Ясна Сокола - Отрывок Второй

[...] Вот красная девица Финиста Ясна Сокола обнимает, а сама причитает:

– Проснись-пробудись, Сокол мой. Это я к тебе пришла, невеста твоя!

А Финист крепко спит, ничего не слышит. Уж она плакала, его звала, горючие слезы лила – не слышит ясный сокол. Вдруг упала ему на щеку слезинка – и как обожгло его! В ту же минуту он проснулся.

– Ах, – говорит, – что-то меня обожгло! – Финист, Сокол мой! Вот уж третью ноченьку я над тобой стою, слезы лью, а ты не слышишь, на мои слова не отзываешься!

Узнал ее Финист Ясен Сокол, обрадовался так, что и сказать нельзя. А когда узнал, как его царица торговала, рассердился. Убежали они вдвоем из царского дома.

Поутру хватилась царица мужа: ни его нет, ни работницы! Приказала лошадей заложить – и в погоню! Но не догнала, их уж и следов не видать! Да и то сказать: согрешила, чужого жениха приворожила, потом его предавала: на забавы меняла. Поделом!

Очутился Финист Ясен Сокол со своей суженой возле ее дома родительского. Велел созвать бояр, князей и всякого другого чину людей.

– Рассудите, люди добрые, с которой женой мне век коротать? С той ли, что меня торговала? Или с той, что ради меня прошла через леса дремучие, через пески сыпучие, через горы высокие, через реки глубокие?

Люди в один голос решили: быть ему с той женой, что ради него три посоха изломала, три пары башмаков износила, три платья изорвала.
В трубы затрубили, в пушки запалили, пир собрали, их обвенчали!
На той свадьбе и я был, вино пил, по усам текло, а в рот не попало. Надели на меня колпак – и ну толкать!

Feather of Finist the Bright Falcon - Extract Two

[The girl continued her journey and visited two of Baba Yaga's sisters. Both bestowed gifts to barter with the queen. They explained to the girl that the queen bewitched Finist to make him marry her. Finally, after ripping three dresses, wearing out three pairs of shoes and breaking three staves, the girl reached the queen's palace and requested to become a servant. Each night, the girl would display Baba Yagas' gifts. The queen would notice them and sell the girl a night with Finist in return for them. Each night, the girl sat beside Finist, trying to wake him, but to no avail. Finally, on the third night...]

[...] The young beauty hugged Finist the Bright Falcon, and wept, “wake up, my Falcon. It’s me, your betrothed!”

Yet, Finist was fast asleep, oblivious to her pleas. She cried, and wailed, and called him, but nothing stirred him. Suddenly, the beautiful girl’s tear fell upon his cheek – and burned him so! He awoke in an instant:

“Ah, something burned me!”

“Finist, my Falcon! It’s now the third night I’ve spent by your side, crying over you; without you hearing, without you responding!”

Upon recognising her, Finist was speechless with joy. When he learned of the queen handing him in exchange for trinkets, he was outraged. And so, they fled from the queen’s palace.

In the morning, the queen couldn’t find her husband or her servant. She ordered to harness the horses and set off in pursuit, but the trail had already gone cold. That she deserved: she erred, bewitched a lover, and then betrayed him and sold him for trinkets. It served her right! Finist the Bright Falcon and his betrothed returned to her father’s house. Finist ordered to gather all gentry, boyars, dukes, and such: “it is for you, good men, to judge who I shall spend my life with: the one that sold me? Or the one that crossed dense forests, coarse sands, high mountains, and deep rivers to find me?”

The people unitedly decided, he shall be with the wife that broke three staves, wore out three pairs of shoes and ripped three dresses to reunite with him.

The trumpets blew, the cannons fired, a feast was set, and they got married!

I feasted there, I drank some wine, I soaked my beard - my throat stayed dry. Got in a fight – and had to flight, but that’s alright.

Context

These tales were originally documented by Alexander Afanasyev, a prominent 19th-century Russian folklorist. Afanasyev’s collections, which were first published between 1855 and 1863, are crucial in the study and preservation of Slavic folklore. The reception of these tales has

been largely positive, with scholars appreciating Afanasyev's meticulous care in preserving the original text's integrity. While the original publication years and authors are unknown, without Afanasyev's contribution the tales may not be as renowned as they are today.

The tales selected for translation demonstrate the thematic and stylistic diversity of Russian fairy tales. 'Marya Morevna' is filled with magical realism, featuring the protagonist Ivan Tsarevich and his encounters with Marya Morevna and Koschei the Immortal. This story combines adventure, romance, and the classic battle between good and evil, showcasing a high narrative register with dialogues that capture the oral storytelling tradition.

'Feather of Finist the Bright Falcon', on the other hand, is a tale of love and determination. It portrays a young woman's quest to reclaim her enchanted lover, Finist the Falcon, overcoming obstacles laid by her own family and beings like Baba Yaga. This story not only highlights the formulaic linguistic features of Russian fairy tales, but also emphasises the agency of its female protagonist, which is a recurring theme in Slavic folklore.

Russian fairy tales reflect the beliefs, values and social structures of their eras. Renowned for their emotional intensity, and the rich expressiveness of language and style, these differ from English fairy tales with a more restrained emotional landscape (Levitskaya, 2018). This translation project focuses on the representation of female characters, particularly their stance throughout history.

The portrayal of women in Russian fairy tales evolved from the Pre-Christian to the Christian periods. Pre-Christian tales portrayed women as the protagonists, with high social standing and defined objectives, while men were passive and guided by the desires of others. This dynamic shifts in Christian period tales, where men emerge as proactive, heroic figures, and women are relegated to passive roles, or villains (Lopukhova, 2009).

The tales of 'Marya Morevna' and 'Feather of Finist the Bright Falcon' are from a transitional period. They feature strong female characters: Marya Morevna is a renowned princess and warrior, and the heroine in 'Finist the Falcon' actively seeks her beloved. Yet, male characters evolve through the tales, gaining willpower; Ivan-Tsarevich saves Marya Morevna, and Finist takes the girl back to her kingdom and marries her. Despite their initially proactive roles, the women become victims of men's poor actions, indicating a portrayal of gender roles that reflects the societal changes of the time.

Baba Yaga's role in the tale 'Marya Morevna', indicates this tale is more recent. Baba Yaga symbolises the boundary between life and death: in the Pre-Christian era, she was a helper to the protagonist, while in Christian times she became a villain. While she aids the protagonist in 'Finist the Falcon', she is an obstacle in 'Marya Morevna', indicative of the tale's more modern origins.

During the translation process, the translator had an opportunity to reflect on the gendered narrative's influence on her cultural upbringing. The project piqued interest in the diversity of Russian fairy tales and the social processes that preserved Pre-Christian narratives to this day. Russian culture still exhibits remnants of Pre-Christian culture in the form of holidays, narratives, art, and hence played a role in forming the translator's cultural background. Therefore, the social role of women was transmitted to the author through both Pre-Christian and Christian lenses, creating a complicated self-identity.

Commentary on the Translation

The translation was a hybrid of source-language and target-language approaches. An SL-oriented approach preserves the original languages vocabulary (names, concepts, magical objects, and spells/sayings), as well as rhythm and grammatical style. A TL-oriented approach better contextualises the text for English readers.

Some examples employing an SL-oriented translation include:

1. Preserving the title 'Tsarevich' rather than translating it as 'Prince' to maintain Ivan-Tsarevich's traditional role and social status.
2. Preserving other original names like 'Baba Yaga', opting not to substitute it with the generic title 'a witch', to keep her cultural symbolism as globally recognised character.
3. Faithful translation of dialogue and actions to preserve the content of traditional Russian folklore narratives, particularly the development of female characters and their narratives, and concluding the tale, 'Feather of Finist the Bright Falcon', with a first-person exposition: indicative of the Russian folklore style.

Conversely, the TL-oriented approach adapted the original text to make it more accessible to English-speaking readers:

4. Russian fairy tales often use present tense to describe timeless actions, which does not have a direct equivalent in English. Since English fairy tales conventionally use past tense, the translator substituted instances of timeless actions for this.
5. Some Russian terms were too meaning-specific to be understood by English speakers. The term 'Тридцать девятое царство' (literally 'Thrice-nine kingdom') means a 'land that is very far away'. To preserve the grammatical form and preserve clarity, it was substituted with 'Farther-than farthest kingdom'.
6. Russian fairy tales are rich with established sayings, such as spells. To replicate the canonical nature of such phrases, the translator turned them into rhymes. An example: 'the hut, the hut, face me you will, until the woods behind you spill! From darkest nights shield me you will!', addresses the cabin where Baba Yaga lives. It is not a rhyme in Russian, but is typically in every tale featuring Baba Yaga.

The editor preserved the original fairy tales' charm and wonder while adapting stylistic elements to mirror the flow of traditional English fairy tales. Active voice is used to engage readers and maintain the tension inherent to folklore. Further, in the 'Feather of Finist the Bright Falcon', the final line, 'spilled quite more wine than got inside', was kept despite this structure's lack of use in English. This was to maintain the whimsy of traditional Russian folklore.

By balancing faithfulness to the source content with accessibility for the target audience, the translations are a bridge between Russian cultural heritage and English-speaking readers. They offer a vivid insight into the nuanced portrayal of female characters and societal values embedded in Russian folklore.

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विनय महाजन (VINAY MAHAJAN)

translated from Hindi to Hangeul (via English) by Suah Lim (with the collaboration of Sharvi Rani and Maia Hubbard)

मत बाँटो इंसान को (Mat Banto Insan Ko)

मंदिर-मस्जिद-गिरजाघर ने
बाँट लिया भगवान को |
धरती बाँटी सागर बाँटा
मत बाँटो इंसान को ||

अभी राह तो शुरू हुई है
मंजिल बैठी दूर है |
उजियाला महलों में बंदी
हर दीपक मजबूर है ||

मिला न सूरज का संदेसा
हर घाटी-मैदान को |
धरती बाँटी सागर बाँटा
मत बाँटो इंसान को ||

अब भी हरी-भरी धरती है
ऊपर नील वितान है |
पर न प्यार हो तो जग सूना
जलता रेगिस्तान है ||

अभी प्यार का जल देना है
हर प्यासी चट्टान को |
धरती बाँटी सागर बाँटा
मत बाँटो इंसान को ||
साथ उठें सब तो पहरा हो
सूरज का हर द्वार पर |
हर उदास आँगन का हक़ हो
खिलती हुई बहार पर ||

रौंद न पाएगा फिर कोई
मौसम की मुसकान को |
धरती बाँटी सागर बाँटा
मत बाँटो इंसान को ||

비네이 마하잔 (Vinay Mahajan)

인간은 살려라 (Mat Banto Insan Ko)

갈라진 신성
절, 사원, 성당들
니는 땅, 바다, 다 갈랐으니
인간은 살려라

여정은 지금부터 다
갈 길이 멀다
너의 빛나는 성에 갇혀 있는
내 불은 쓸모 없다

태양에게 들리지 않는
메마른 골짜기와 밭들
니는 땅, 바다, 다 갈랐으니
인간은 살려라

땅은 아직 푸르고
하늘도 아직 맑다
불타오르는 붉은 사막
사랑 없이는 세상이 외롭다

말린 뿌리 모두의
갈망을 끄어라
니는 땅, 바다, 다 갈랐으니
인간은 살려라

다 같이 서 있으면
햇빛이 지켜줄 거고
시들어가는 정원도
봄의 향을 맡을 수 있다

하늘의 반짝거리는 고집을
짓밟지는 못할 거다
니는 땅, 바다, 다 갈랐으니
인간은 살려라

Context

Originally written for a street play in 1985, *Mat Banto Insan Ko* is a poem written by Vinay Mahajan. It advocates for unity by recognising our shared humanity, originating from the rich tradition of Indian social and philosophical poetry. The poem is a call against the segmentation of society based on caste, creed, or socioeconomic status, themes deeply rooted in the socio-political context of India. Its translation into English and subsequently into Hangeul (the alphabet for the Korean language) allows its message to resonate with the horrific struggles of the Korean people under decades of colonisation by the imperial rule of Japan (1910-1945), as well as the subsequent devastation of the proxy war waged by the United States and the Soviet Union using Korea as its scapegoat (1950-1953) that led to the partition of Korea into “North” and “South”.

Commentary on the Translation

Translating this poem into Hangeul involves not only linguistic accuracy but also the adaptation of its cultural sentiments, which are integral to its core message. We used our version of an English translation for this task and decided to refrain from doing a word-to-word translation. Certain words, such as जल, have spiritual and material meanings in Hindi, and cannot be accurately translated into English, thereby losing the cultural essence of the poem. To overcome this, we refrained from doing a literal translation and focused on carrying the universal message of unity and peace across two languages. We wanted to maintain the rhythmic patterns in English by capturing the essence of the poem. Thus, the translation process became an intercultural dialogue, enriching the original by placing it in a new cultural context, and inviting Korean readers to engage in a universal struggle against inequality and division. This approach helps bridge gaps between diverse audiences, fostering a global conversation on equality and human rights.

धर्मवीर भारती (DHARAMVIR BHARATI)

translated from Hindi to Hangeul (via English) by Suah Lim (with the collaboration of Sharvi Rani and Maia Hubbard)

अंधा युग (The Age of Blindness)

पांचवा अंक

विजय: एक क्रमिक आत्महत्या

कथा गायन- दिन, हफ्ते, मास, बरस बीते: ब्रह्मास्त्रों से झुलसी धरती
यद्यपि हो आयी हरी-भरी
अभिषेक युधिष्ठिर का सम्पन हुआ, फिर से पर पा न सकी

खोयी शोभा कौरव-नगरी |
 सब विजयी थे लेकिन सब थे विश्वास-ध्वस्त
 थे सूत्रधार खुद कृष्ण किन्तु थे शापग्रस्त
 इस तरह पांडव-राज्य हुआ आरम्भ पुण्यहत, अस्त-व्यस्त
 थे भीम बुद्धि से मन्द, प्रकृति से अभिमानी
 अर्जुन थे असमय वृद्ध, नकुल थे अज्ञानी
 सहदेव अर्द्ध-विकसित थे शैशव से अपने
 थे एक युधिष्ठि
 जिनके चिन्तित माथे पर
 थे लदे हुए भावी विकृत युग के सपने
 थे एक वही जो समझे रहे थे क्या होगा
 जब शापग्रस्त प्रभु का होगा देहावसान
 जो युग हम सब ने रण में मिल कर बोया है
 जब वह अंकुर देगा, ढँक लेगा सकल ज्ञान
 सीढ़ी पर बैठे घुटनों पर माथा रखे
 अक्सर डूबे रहते थे निष्फल चिन्तन में
 देखा करते थे सूनी-सूनी आँखों से
 बाहर फैले-फैले निस्तब्ध तिमिर घन में

(पर्दा उठता है । दोनों बूढ़े प्रहरी पीछे खड़े हैं; आगे युधिष्ठिर)

युधिष्ठिर- ऐसे भयानक महायुद्ध को
 अर्द्धसत्य, रक्तपात, हिंसा से जीत कर
 अपने को बिलकुल हारा हुआ अनुभव करना
 यह भी यातना ही है
 जिनके लिए युद्ध किया है
 उनको यह पाना कि वे सब कुटुम्बी अज्ञानी हैं,
 जड़ हैं, दुर्बिनीति हैं, या जर्जर हैं,
 सिंहासन प्राप्त हुआ है जो
 यह माना कि उसके पीछे अन्धेपन की
 अटल परम्परा है;
 जो हैं प्रजाएँ
 यह माना कि वे पिछले शासन के
 विकृत साँचे में हैं ढली हुई
 और,
 खिड़की के बाहर गहरे अँधियारे में
 किसी ऐसे भावी अमंगल युग की आहट पाना
 जिसकी कल्पना ही थर्रा देती हो,
 फिर भी
 जीवित रहना, माथे पर मणि धारण करना

वधिक अश्वत्थामा का, यातना यह वह है
बन्धु दुर्योधन ।
जिसको देखते हुए तुम कितने भाग्यशाली थे
कि पहले ही चले गये ।
बाकी बचा मैं
देखने को अँधियारे में निर्निमेष भावी अमंगल युग
किसको बताऊँ किन्तु,
मेरे ये कुटुम्बी अज्ञानी हैं, दुर्बिनीत हैं,
या जर्जर हैं,

(नेपथ्य में गर्जन)

शायद फिर भीम ने किसी का अपमान किया

(भीम का अट्टहास)

यह है मेरा
हासोन्मुख कुटुम्ब,
जिसे कुछ ही वर्षों में बाहर घिरा हुआ
अँधेरा निगल जायेगा,
लेकिन जो तन्मय हैं
भीम के आमामनुषिक विनोदों में।
(अन्दर से सब का कई बार समवेत अट्टहास । बिदुर तथा कृपाचार्य का प्रवेश)

다람뷰르바라티 (Dharamvir Bharati)

맹목의 시대 (The Age of Blindness)

5막

승리: 펼쳐지는 자살

해설자: 며칠, 몇 주, 몇 달, 몇 년 지나면서: 파래저도 브라마스트라가 땅을
태웠다. 갱생,

인제 유디슈타르가 왕관을 썼다. 하지만 카우라브 정부는

예전에 영광으로 돌아가지는 못하니, 부적당에 걸려있다.

전쟁을 이겼지만 신앙을 잃었고,

크리슈나가 저주 받았다.

거기가 미덕 없고 소용돌이 같은 판다브라지의 시작 이었다.

경솔한 빔은 교만했고,

아르준은 늙었고, 나쿠르는 무식했고,

세데브는 유치한 초심자였다.

또는 왜곡된 미래에 대한 환상으로 긴장된

유디슈티라.

저주받은 신의 죽음의 무게를

이해한 사람은 그 놈 밖에 없었다.
 전쟁터에 뿌려진 씨앗이 처음 싹을 틔울 때,
 지혜는 그늘에 가려질거다.
 머리를 손에 쥐고 계단에 앉아
 쓸데없는 긴장감에 빠져들어가면서
 소란스러운 세상과 마비된 어두운 하늘을
 외로운 눈으로 지켜볼 것이다.
(막이 오르다. 유디스타르 앞에 가난한 군인 두 명이 무대 위에 서 있다)
 유디슈타르: 절반의 진실, 유혈,
 폭력으로 끔찍한 대전에 승리한 나는
 패배감을 느낀다.
 고통스럽다.
 내가 위해 싸운 백성이
 무지하고, 활기가 없고, 무너지고, 오만하다는 것을
 발견하니 알겠다—
 내가 얻은 왕관은
 실명과
 끊임없는 무지의 유산이다—
 마지막 제국의
 사악한 캐스팅
 그리고
 불길한 새벽의 발자국이
 내 창 밖의 어두운 세계에서
 다가오는,
 떨리는 생각이 나를 공포로 가득 채운다.
 그래도 그 살인자 아슈와타마 처럼
 이마의 친타마니 보석이랑
 살아있는게
 실제 외상이다
 두료드하나님
 이 모든 것을 보기 전에
 돌아가셔서 다행입니다.
 나만 어둠 속에서
 불길한 다가오는 미래를
 목격하게 된 사람이다—
 누구 랑 얘기할 수 있는 거냐?
 나의 백성이
 무지하고, 활기가 없고, 무너지고, 오만하다는 것…
(무대 뒤에서 소란)
 빔이 또다시 누군가를 망신시켰구나—
(무대 뒤에서 빔의 거친 웃음)

이들은
장차 바깥의 어둠에 삼켜질
나의 퇴폐적인
백성들이다.
그러나 그들은 밤의 비인간적 특성에
빠져있다.
(무대 뒤에서 거친 웃음과 소란. 비듀르과 크리파차르야 입장.)

Context

Written in 1953, *Andha Yug* is a seminal Hindi verse play by Dharamvir Bharati. It explores the ethical dilemmas of the last day of the Mahabharata war, underscoring the destructive impact of violence and moral decline as a consequence of war. Bharati's play implicitly compares the conflict of the Mahabharata War to India's independence from the colonising British rule in 1947, the British Raj's role in leaving a partitioned and politically chaotic India, and the enmity between Muslims and Hindus as a result of the partition and years of encouraged violence. The narrative is shaped by an age that is devoid of reason and peace even after the Pandavas win the Mahabharata War. *Andha Yug* questions the meaning of dharma and revenge, reflecting on the politically tumultuous partition of India.

Commentary on the Translation

The play's translation from Hindi to English and subsequently to Hangeul extends its philosophical and cultural reach, allowing it to resonate with an international audience, each experiencing its profound moral and political inquiries within transcultural contexts. The original Hindi script is imbued with intense poetic devices such as free verse, which often changes to poetic verse to highlight a change of emotion. The text is embedded with rhyme schemes, cultural motifs and Indian folk songs between acts, thereby challenging translators to maintain its lyrical quality and depth in English and Hangeul. It also includes certain words that have mythological meanings, such as ब्रह्मसूत्र. We decided not to translate such words to carry one language's cultural essence into another. The English version serves as a bridge, capturing the poetic essence and thematic gravity of the original, while the Korean translation further navigates the nuanced expressions of despair and ethical conflict, adapting them to a cultural framework that values deep introspection and moral philosophy.

This multilayered and post-colonial translation process not only brings out the universality of the play's themes—such as the moral responsibility of individuals in times of crisis—but also highlights unique cultural perspectives on duty to one's family, destiny, and the human condition. Korean readers, familiar with their own historical narratives of conflict and moral reflection, will find *Andha Yug*'s themes both alien and intimately relatable, making the play a poignant addition to global literature on war and peace. The translation, therefore, acts as a medium for cross-cultural dialogue and understanding, enriching the global literary landscape with India's rich mythological and philosophical heritage.

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UNKNOWN

translated from Hangeul to Hindi (via English) by Sharvi Rana (with the collaboration of Suah Lim and Maia Hubbard)

흥부전 (Heungbu and Nolbu)

“수 냈구나! 그럼 그렇지! 마누라, 자네도 이 박 속을 들여다 보게. 저 누런 것이 온통 황금일세.”

놀부 아내가 한동안 코를 훌쩍거리더니 되물었다.

“누런 것을 보니 금인가 싶소만 그 속에서 구린내가 물큰물큰 나니 그게 웬일이오?”

놀부가 말하였다.

“자네도 어리석은 소리 작작하게. 박이 더 익고 덜 익은 것이 있을 거아닌가. 이 박은 아주 무르익었으므로 구린내가 나는 것을 모른단 말인가? 어서타고 보세.”

슬근슬근 거의 타다가 놀부 양주 궁금증이 또 나므로 톱을 멈추고 양편에 마주앉아 들여다 보는데 별안간 박 속으로부터 모진 바람이 쏟아져 나오며 벼락같은 소리가 나더니 똥줄기가 무자위에서 나오는 물줄기처럼 쏟아져 나오는 것이었다.

놀부 양주는 피할 사이도 없이 똥벼락을 맞으며 나동그라졌다. 똥줄기는 천군만마가 달려오 듯 태산을 밀치고 바다를 메울 듯 터져나와 삼시간에 놀부집 안팎채가 똥으로 그득하게 되자 놀부 양주는 온 몸이 황금덩이가 되어 달아났다. 멀찍이 물러나서 뒤돌아보니 온 집안이 똥에 묻혀있는 것이었다.

놀부가 기가 막혀 발을 동동 구르며 탄식하였다.

“여보 마누라, 이 노릇을 어찌하면 좋단 말이오? 재물을 얻으려다 재물을 탕진하고 끝장은 똥더미로 의복 한 가지 없게 되었으니 앞으로 어떻게 살아간단 말이오? 애고 답답 서러워라.”

“이때 앞뒷집에 사는 양반네들 제 집까지 똥이 밀려와서 그득하게 쌓이게 되자 그 양반들이 고두쇠를 벼락같이 부르더니 분부하는 것이었다.

“빨리 가서 놀부놈을 잡아오너라!”

고두쇠가 새총알같이 달려가서 놀부놈의 털미를 퍽퍽 눌러 짚고 풍우같이 몰아다가 생원님들 앞에 꿇어 앉혔다.

이놈 놀부야, 들어라! 양반택에 쌓인 똥을 해지기 전에 다 쳐내지 못하면 죽을 줄을 알아라!”

놀부놈은 기왓장 위에 꿇어앉은 채 계집을 시켜 돈 오백냥을 갖다놓고 거름장사들을 닥치는 대로 불러다가 샅전을 후히 주고 똥을 쳐낸 다음에야 겨우 풀려났다.

“नोलबू! अच्छे से सुनो कमीने! अगर तूने हमारे घरों में गोबर के ढेरों को सूर्याष्ट तक नहीं हटाया तो तू खुद को मरा हुआ समझ।”

अमीरों को चुप कराने के लिए नोलबू ने उन्हें 500 सोने के सिक्के दे दिए, लेकिन उन्होंने उसे छोड़ा तभी जब उसने कुछ खाद व्यापारियों को काफी कीमत पर अपनी गड़बड़ साफ करने के लिए रक्खा। नोलबू और उसकी पत्नी ने एक-दूसरे को हताशपूर्वक जकड़ रखा था, कोई घर भी नहीं था वापस जाने के लिए, और वह ज़ोर से अपने इस दुर्भाग्य पर रोने लगे। पड़ोसी गाव में रहने वाले हेंगबू को अपने भाई की एस दुर्दशा को सुनकर बहुत सदमा लगा और जल्दी उसे अपने घर ले आया।

बिना हिचकिचाए उसने और उसके नौकरों ने नोलबू उसकी पत्नी और उसके सभी भतीजियों और भतीजों के लिए घर के सबसे बड़े कमरों को खाली और साफ़ कर दिया, और उन्हें अच्छे से खाना खिलाया और उनके साथ सौहार्दपूर्ण व्यवहार किया, जैसा वह खुदको करता। और इसे भी बड़े बात, हेंगबू ने एक बहुत अच्छी ज़मीन दून्ढ कर उनके लिए अपने जैसा शानदार घर बना दिया।

हेंगबू की क्षमाशीलता से प्रभावित होकर नोलबू को अपने पुराने दुष्कर्मों पर पछतावा होने लगा, अंततः वह अपने स्वभाव बदलने लगा और दोनों भाई एक साथमिल कर रहने लगे। हेंगबू और उनकी पत्नी ने 100 वर्षों तक समृद्ध जीवन व्यतीत बिताया और उनके बहुत सारे वंशज हुए जिनका विचित्र उतकृष्ट था। ऐसा कहते हैं कि लोग आज भी हेंगबू की प्रशंसा में गीत गाते हैं, और उनका नाम अगले सौ सालों तक कभी नहीं भुलाया गया।

Context

The tale of *Heungbu and Nolbu* (or *Heungbu-jeon*, with *jeon* meaning legend) encapsulates a narrative rich with themes of morality, karma, class inequality, and familial duty. It follows two brothers Heungbu, kind and humble, and Nolbu, greedy and duplicitous. When Heungbu's virtuous character brings him good fortune even after Nolbu cheats him out of his share of their father's inheritance, Nolbu's attempts to emulate Heungbu's success grow increasingly disastrous. The tale ends with Nolbu finally realising his foolishness, and with Heungbu forgiving his misdeeds despite it all. This specific excerpt, translated first from Hangeul to English and subsequently to Hindi, retains the folkloric essence of the story while navigating the challenges posed by linguistic transitions. *Heungbu and Nolbu* is one of just five surviving tales performed through *pansori*, a storytelling medium that thrived in both popular and literati communities of the Joseon dynasty (1392-1897) and is still enjoyed today. A typical *pansori* performance involves the collaboration between a standing vocalist, who narrates and acts out the chosen text through a mixture of song and speech, and a seated drummer whose rhythmic percussions add to the flow and dramatic-comedic beats of the story.

Due to *Heungbu-jeon*'s distribution as oral tradition, the constant reiterations and adaptations of its iconic tale over hundreds of years mean that no original creator is known, and that the details of its story were in constant flux. Historians have dated the first transcript of one form of the legend to 1833, but its status as a cultural, artistic and *collective* work belonging to the authorship of the Korean people adds to the universal character of its themes. Notable differing versions include an 1833 transcript in Song Joon-ho's literature collection, or the 25-page booklet dated to 1865, as well as countless storybook adaptations. This translation primarily

relies on a transcript of *Heungbujeon* published anonymously on Davincimap, a free digital archive for classic Korean literature and scholarship.

Commentary on the Translation

If the themes of national loss and devastation in *Mat Banto Insan Ko* and *Andha Yug* represent the fortitude of the people of India, subjected to the horrors of colonisation and Partition under British imperialism, the folk-comedic themes of punishment and forgiveness in *Heungbu-jeon* act to balance our entry by demonstrating the flourishing literary traditions of Joseon before 35 long years of colonisation at the hands of the Japanese. This post-colonial interpretation of *Heungbu-jeon* explores the ideas of grotesque realism and carnival spirit outlined in the seminal work *Rabelais and His World* (1941) by literary critic Mikhail Bakhtin. The emphasis on grotesque defecation seeks to degrade the folk body, contrary to the classic images of the clean, collected noblemen at the top of the Joseon dynasty's highly stratified class structure. As *pansori* was often performed for peasants by peasants, debasing the celebrated noble body was to engage in carnivalesque laughter that involved a necessary lowering of the high, spiritual, and ideal abstractions of the upper classes. The translation's celebration of the united joy of the lower classes also carries an optimistic hope and longing for the peaceful reunification of Korea. Its journey from Hangeul to Hindi, through English, invites readers to indulge in the universal comedy of the story, through the uniting experience of the liberated, official, *decolonised* body.

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RENÉ PEPO RÍOS

translated from the Spanish by Santiago Chau Príncipe, Yolanda Xu and Julia Zelazo

Treta (8.830)



小诡计 (8.830)

男人：哦！这个小狗是从哪冒出来的？

[吱！]

男人：我认为我已经减慢一些速度了。

[砰！]

小秃鹫：我的小狗！发生什么了？我的小可怜！

男人：我不是故意的。它穿过得太突然了！

男人：拿着，小朋友。这些是给你再买一只小狗的。太抱歉了。

[哇啊啊！]

小秃鹫：哇啊啊啊！哇啊啊啊！

[过了一会儿……]

Context

Condorito is a Chilean comic magazine created by René Pepo Ríos. First published in 1949 in the Chilean magazine *Okey*, *Condorito* quickly became one of Latin America's most recognisable comic characters. The comic featured the titular condor, the Chilean national bird, on his adventures in a small Chilean town. The popularity of the comic is largely attributed to its layman humour, utilising popular archetypes and stereotypes such as “the mother-in-law,” “the drunk,” “the angry and jealous wife,” as well as its commentary on contemporary politics, as the essence of the jokes (Corvalán 2019: 1).

Condorito remains an integral part of Chilean identity, with the 2019 Minister of Culture, Art and Heritage adding that *Condorito* “makes us recognise ourselves, since each of its characters has some characteristics of our identity” (Corvalán 2019: 1). Linguistically, *Condorito* comics are characterised by colloquial Spanish peppered with puns, regional slang, and linguistic humour. Pepo's writing style is lively and fast-paced, featuring short, punchy dialogue that complements the visual gags and slapstick humour of the illustrations.

The reception of *Condorito* has been overwhelmingly positive, cementing its place as an iconic cultural phenomenon. The comic strip's clever humour, coupled with its colourful characters and universal themes, transcends linguistic and cultural barriers, appealing to audiences of all ages. *Condorito* has become a cultural ambassador of sorts, representing a distinct Latin American comedic sensibility, and endearing itself to generations of readers. However, in recent times, there has been a shift towards the reception to the comic. Modern critics have said that many of the jokes that were previously regarded as an example of “white humour” (“humor blanco”) are based on harmful stereotypes. However, many critics still defend the comic against, what they see as, a rise in “political correctness”.

The magazine's editorial director said about *Condorito*'s humour: “It didn't use politics or religion. It is not racist. *Condorito* laughs with people and not at people. This is what has allowed him to survive until our times, where television displays a type of humor that is aggressive or full of double entendres” (Montes 2015: 1). Comments like these only further exemplify the divided modern reception to the comic.

Commentary on the Translation

We chose this comic strip not only for its witty humour, but also because we felt that the joke translates across all cultures. Corruption is a motif we decided would be universally understood, and so we chose to explore it through this translation. The scheming Condorito reflects many of our inner childhood impulses, and thus creates a mutual cultural understanding. We also believe the transition from a text about a mischievous child to one that is a lesson for children will tie in the translations in this *Pietrisco Translations* Issue to the wider theme of childhood tales.

The lack of wider allusions and symbolism in the text allowed us to mostly utilise literal and word-for-word translations. This was mainly due to the role visual cues occupy within comics. Drawing on the ideas of Jakobson, the presence of illustrations allowed us to use inter-semiotic translation, defined as “an interpretation of verbal signs by means of signs of nonverbal sign systems” (Jakobson 2000: 114). We did not have to translate descriptions of surroundings or actions, which would provide us with the challenge of translating connotations and allusions into the target language. Rather, we were able to focus solely on translating the speech of the characters.

Not all aspects of the translation could be handled with literal translations. We encountered challenges when naming the characters due to the multifaceted meanings often associated with literary names. In literature, names are utilised to refer to a variety of a character’s traits: age, gender, characteristics and status. Condorito, for example, uses a diminutive form of the word Condor – the national bird of Chile. The diminutive carries its own associations in Spanish: they apply a layer of affection, creating a subtext that the character is not mature and is given the space to make mistakes, lessening the reader’s judgment of them. Diminutives also “make the world less frightening by making it smaller and friendlier”, making their use in a comic very successful as it further focuses the reader on the jokes as opposed to the implication of Condorito’s actions (Sifianou 1992: 158).

However, whereas Spanish uses a set of suffixes (-ito, -ita) to express this, Chinese diminutives vary. In a name consisting of two characters, the second character may be doubled to make it affectionate and intimate. Another way is to add 儿 (‘er) to the end of the character’s name. However, we found that it has the opposite effect and makes the name sound more formal. Another option we considered was adding an 阿 (‘a). Ultimately, we took the analytical approach. Hägg states that “diminutive meaning can either be expressed synthetically, most commonly through suffixation (Sp. ¡pobrecito! or ¡pobretín!), or analytically, through periphrastic constructions (Eng. poor little thing!)” (Hägg 2016: 8).

Despite the availability of the option of using a synthetic approach in translating Condorito, we used the latter approach. Adding 小 (xiao, lit. little) to 秃鹫 (tujui, lit. Vulture) work in the same way as adding ‘little’ in front of a pronoun in English. Further examples of this can be seen throughout the comic – such as translating ‘ninito’ (little boy) into 小朋友 (xiao pengyou, lit. little friend).

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UNKNOWN

translated from the Chinese by Santiago Chau Príncipe, Yolanda Xu and Julia Zelazo

画蛇添足 (Adding feet to a snake)

楚国有个主管祭祀的官员，赏赐他的门客（们）一卮酒。门客与他互相商量说：“这一卮酒几个人喝不够，一个人喝会有剩余。（不如）请（诸位）在地上画蛇，先画好的人便可以喝掉这卮酒。有一个人先画完了蛇，拿起酒准备喝。于是（他）左手举着卮，右手画着蛇说：

“我能为这条蛇画上脚”

还没有完成（画脚），另一个人的蛇画完了，夺过他手中的卮说：

“蛇本来就没有脚，你怎么能给它画上脚呢”

于是（这个人）就把他的酒喝掉了。给蛇画脚的人，最终失去了他的酒

La historia del dibujo de la serpiente con pies

Había un funcionario que se encargaba de las ceremonias de sacrificios del Estado Chu. Un día les regaló a sus seguidores un *zhī* de vino. Estos seguidores discutieron entre sí: “Este *zhī* de vino no es suficiente para todos nosotros, pero sería un montón para uno solo. Dibujemos todas serpientes en el suelo. La persona que termine primero se queda con el vino”. Al cabo de un rato, una persona terminó su dibujo y levantó el *zhī*, preparándose para beber el vino. Sostuvo el vino con la mano izquierda y, luego, con la derecha, siguió dibujando su serpiente y dijo: “Le puedo dibujar pies a esta serpiente”. Antes de que pudiera acabar los pies, otra persona terminó su dibujo, le arrebató el vino y le dijo: “Las serpientes no tienen pies. ¿Por qué se los dibujaste?”. Y en eso se bebió el vino. Finalmente, la persona que le dibujó pies a su serpiente perdió su vino.

Context

The idiom “画蛇添足” reflects a concept of unnecessary addition to an already functioning piece, akin to adding feet to a snake, which is unnecessary because a snake already moves without them. These Chinese idiomatic expressions, called *chengyu* (成语), typically consist of four characters and are akin to the Western metaphors; they are associated with a story or plot that is seen as the source of the expression. Most *chengyu* originate from the pre-Qin classical Chinese literature, although many of the authorship has been lost.

“画蛇添足” is largely believed to originate from the Spring and Autumn Period where the story was used by Chen Zhen (a governor of the Jing province) to persuade General Zhao Yang to not attack the city of Qi after capturing the eight cities of Wei. Now the story serves as a reminder that going too far is as bad as not going far enough.

Commentary on the Translation

We chose this text due to its continued popularity of use in modern culture. Despite it not being amongst the most popular idioms in modern use, it is still one widely taught to children and amongst the first ones to be taught to Chinese language students. The Chinese speaking part of the team were already familiar with the tale, and so we found some comfort in translating the childhood lesson of avoiding excess.

Our team consists of a native Chinese speaker, a Chinese and Spanish student, and a native Spanish speaker. Thus, our methodology consisted of translating the text from the Chinese into English and then into Spanish. Our mutual knowledge of English allowed us to work together despite a lack of mutual knowledge of the original and target language. Despite the challenge of translating the text from and to two very lyrical and embroidered languages, we found using English as a middle language very useful. The lack of familiarity of languages between the native speakers meant we had to allocate more time and effort into explaining the cultural significance, allusions of words and the intended flow of speech. We believe this extra step resulted in a more detailed understanding of the text, and thus a more faithful translation.

As we began the translation, we originally followed Newmark's V diagram translation method (Newmark 1991). We attempted to translate it using the word-for-word translation and Literal translation suggested by Newmark. However, as we progressed, we found it difficult to translate the lyricism and imagery found in the Chinese version of the idiom, with the translation coming out too stilted and lacking flow. A reader without the knowledge of the cultural context of the idiom will only reach a surface level understanding of the text. We realised how much having a Chinese speaker on our team aided our understanding and translating of the text, and how lost we would be without an insight into the culture. Thus, we shifted our work into prioritising the flow of the language, as well as prioritising the translation of the function of the story in its original language.

Following this, we shifted our translation approach and followed Nida's Functional Equivalence Theory (Nida 1969). Utilising this approach, we focused on achieving what Nida describes as "the closest natural equivalent to the source-language message" (Nida 1964: 166). This enabled us to exercise some flexibility in our translation. We defined this goal as achieving a translation that not only achieves the natural flow of the target language but achieves a proximity to the original text without having to be a mirror image of it.

Some words denoted cultural elements foreign to a Spanish-speaking audience. This was a challenge since a choice had to be made between keeping the word as a foreign element or explaining it paraphrasing its meaning. For example, *zhī* ('wine container') was initially translated as 'cántaro' ('pitcher, jug'). This falsely conveyed the idea that the container was vase-like, with a narrow opening and a wide base, whereas *zhī* is a cylindrical container. There was no neutral word in Spanish, so it was maintained in Chinese. Instead, for the Chinese term 祠者 'officer in charge of sacrifices', paraphrasing was chosen since it could easily be explained with a noun phrase in Spanish such as 'funcionario que se encargaba de las ceremonias de sacrificios' ('officer who is in charge of the sacrificial ceremonies').

Many sentences and constructions needed to be reworded to sound more natural in Spanish, since they repeated nouns or words already mentioned. For example, linking words had to be changed from their literal translations to adjust the flow of the Spanish text, where 'later on'

should have been properly translated as ‘más tarde’ (lit. ‘later’) but was changed to ‘al cabo de un rato’ (lit. ‘in a bit’).

We found our change in approach largely beneficial. By prioritising the functionality of the text, we believe we arrived at a translation that reflects the functionality of the text. By switching to a free translation, using less-literal expressions to convey meaning, we believe we communicated the sense of the idiom successfully (Zhang and Wang 2010).

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