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COORDONATOR ȘTIINȚIFIC,
PROF. UNIV. DR. **ION BUZAȘI**

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**STRATEGIES OF TRANSLATION AND ADAPTATION
IN THE PERRAULT’S FAIRYTALES**

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KEYWORDS

❖ Children's literature, social and pedagogical perspective, children, fairy tales recipients, literary reception, collective memory, translation, adaptation, cultural references, interventions of translator, names and titles of nobility.

SUMMARY

The translation of children's literature, namely fairy tales, presents difficulties both in terms of cultural aspects and the evolution of fairytale influenced by socio-cultural factors. Placed in a modern and scientific approach closely linked to the current perspective of children's literature, the thesis entitled “**Strategies of translation and adaptation with application to Charles Perrault’s fairytales**” aims to present the impact of socio-cultural factor in the translation process of Charles Perrault’s fairy tales in Romanian literature.

The thesis has five chapters: the first one is a general framework of literary evolution in relation to the psychosocial development of the readers, the second chapter is a complex vision of the tale in the context of the development of children’s horizon, the third chapter captures some reflections on translation and adaptation in the transposition of the fairytales, the fourth chapter is an introduction in the Charles Perrault’s work and the way he influenced the Universal Literature; the fifth chapter includes a comprehensive analysis of translations and adaptations from four perspectives: the intervention of the translator in the fairytale, the analysis of the names, titles of nobility and cultural references and the last perspective is a reflection of the specific socio-cultural factor revealed by the illustrations.

The first chapter of **The little recipients of fairytales and the in(formative) values** presents the dual vision of the children's literature in a social modern context in which the child has two options, to develop his/her horizon of knowledge through books or enter into the comfort of media; the purpose of this chapter is to give the context of the little recipients who read a translated fairytale, it is essential for the translator to know the target audience in order to choose the appropriate translation strategies. The social perspective is determined by the integration of the child into reality and by the external social factors (the environment where they live) or

internal (cultural education acquisition). Regarding the pedagogical perspective, the fairytales educate the children offering educational values:

"The stages of psychological development during childhood are strongly determined by cultural/social space which might promote or not the lecture, the story offers "a spirit of observation and voluntary attention, logical memory and abstract thinking to reach moral feelings and, not ultimately, creative imagination. "

The pedagogical perspective includes child development stages and the childhood itself in order to reveal different types of behavior and to facilitate interaction and communication. The best known theory of cognitive development of the child in the external world belongs to Jean Piaget; he especially studied the development of children intelligence and the progressive influence of the two internal and external factors. Child's cognitive development allows it to easily adapt to different situations, to understand and to go easier through a fairy tale narration. Children go through several changes from psychologically and linguistically point of view and fairy tales have a special contribution to their development process.

The reason why we choose the children as recipients of fairytales is because the child and the childhood depends on his/her cultural and social environment; analyzing these two elements, we get a general overview of the society and its particularities. In the last part of this chapter we presented the literary reception theory and the power of reader in the context of varieties of children's books (with/without illustration). The textual reception depends on the literary experience which gives children the possibility to gratify their curiosity, mainly through images. Hans Robert Jauss, the inventor of the reception's theory, reveals the fact that the context is given by the text that is read to the child, he/she has expectations depending on the background of the reader. Through out this esthetic experience, the result is influenced by the social and cultural environment, for example the sooner the child gets in touch with the books, with the text/illustrations, the better overview will have when he/she grows up taking into account the three most important elements: analytical thinking, imagination, background.

The book and the reader have always represented one of the most effective communication methods between past-present, because there are revealed customs, traditions, values that once discovered, they will be valuable promoters of literature, a literature with formative and informative values.

The second chapter, **The fairytales/mirroring of life in fabulous ways**, is a re-update of the fairytales in a literary context of Romanian cultural values more and more neglected. The reason why we have chosen fairytales is to analyze the complexity of fairytale, a source of collective memory and cultural values. A particularity of this genre consists in the presence of numerous cultural references and the difficulty of transposition in the target language. The fairytale is a true value of the traditional past keeping historical and cultural elements analyzed in the case study, it is defined by Ion Buzași as "the most beloved genre from the children's literature"¹. It is also interesting the reason why the writer cooks the fairytale, „what we call children's literature is an invention of adults who need to have something to write about, something to play with, something to help them create a vision of the directions things are meant to be. In this way, the next generation will behave according to standards those adults who write children's books and publish them feel comfortable with.”²

As the society is always changing and modernizing, the modern fairytales appear to be fantastic and we find particularities of the traditional fairytale in the SF story. With unimaginable places, future foretelling, fantastic elements; actually the children love the SF stories which presents the future technology and not the past elements. The complementary of these two concepts is the key of the fairytale's direction from the miraculous and SF to the scientific and virtual way of thinking: "The fairytale's convention implies the schematic arrangement of the situations, either scientific or technique, the SF convention with its virtual and realistic situations, diverse and unlimited. The repetition's frequency is straight across with the number of situations that will be fictionalized."³ These aspects are confirmed by the writer Valentin Nicolau who in the book *Basmania. Răspântia gândurilor* emphasizes the horizon of expectations in the SF context created in such a way as to update the fairytale for the modern context: "In the Great Room of the Illusion, on the Throne of Illusion, the Terrible Fairytale's King was telling fairytales for human being. While the stories were creating, the bee-muses were picking up the nectar of stories, deposited in the imagination's honeycomb from the people's imagination. But

¹Ion Buzași, *Literaturapentru copiii (note de curs)*, București, Editura Fundației „România de mâine”, 1999, p. 9;

²„o invenție a adulților care trebuie să scrie despre ceva, să se joace, să ajute copiii să construiască o viziune realistă, generația actuală este extrem de importantă, iar generația viitoare se va comporta în funcție de standardele impuse de adulții care se simt confortabil scriind cărți pentru copii.”

Roderick McGillis, *The Delights of Impossibility: No Children, no Books, Only Theory* în *Children's Literature Association Quarterly* 23, volum 4, pp. 202-208;

³Florin Manolescu, *Literatura S.F.*, Editura Univers, București, 1980, p. 59;

for quite a while the Earthlings don't want stories...And the world of fairytales would exist only if the Earthlings believed in it, so as we already know "as in fairy tales so on earth"; if the fairytales' world would disappear than the Earthlings' world is close. So this was the king's problem: how to make people recover their trust in fairytales and their heroes...to save the Fairytale's World."⁴

The fairytale's culture is strongly influenced by the society's evolution, Perrault's fairytales particularity is the evolution and promotion of the popular belief in fairytales in France as a mesager of moral and educative values transmitted to the children. Moreover, Perrault wanted to promote through his fairytales that the good always defeats evil, value transmitted in an interesting and original context, the fairytales' collection is signed by his son Pierre Perrault Darmancour.

The third chapter **Translation and/or adaptation?** sets the limits of our corpus: the interlingual transfers, the relation translation (fidelity)-adaptation (liberty) in the rapport between source and target culture. We also mention here the relation between translation/adaptation and fairytales translation in the context of collective memory and the role of the translator in the transposition context. Once the fairytale is translated it has to keep the cultural and moral role of the STRANGER; in this context, the translation is in the center of this changes and cultural evolution both in source and target language.

Regarding the translation for children, Klingberg identifies four roles :

“to further the international outlook, understanding and emotional experience of foreign environments and cultures ; to make more literature available to children ; to contribute to the

⁴ „În Marea Sală a Iluziilor, pe Tronul Închipuirii, împăratul Băsmuitorul Cel Cumplit fantasma basmelor destinate oamenilor. Când istoriile se coceau, albimuzele culegeau nectarul poveștii, pe care-l depuneau apoi în fagurii imaginației din mințile oamenilor. Numai că de ceva timp cei de pe Pământ nu mai doreau povești...Iar lumea basmului există doar în măsura în care pământenii cred în ea. Și, cum e bine știut „precum în Basme, așa și pe Pământ”, dacă lumea basmelor va dispărea, atunci și lumea oamenilor se va sfârși. Asta era problema împăratului: cum să-i facă pe oameni să-și recapete credința în basme și în eroii lor...să salveze Basmania.” (t.n.) Florin Manolescu, *Literatura S.F.*, Editura Univers, București, 1980, p. 59;

development of the readers' set of values ; to give readers a text they can understand given their lack of knowledge "⁵.

The translation is determined by the period, geopolitical situation, cultural relation and depends on the cultural evolution. Translation emerged as a need in the situation of conversational barrier between two or more cultures and languages. In this context, we outlined the evolution of literature in corelation with translation and adaptation, this evolution of translation of children's literature had a great progress in the twentieth century in a beneficial literary context.

Translator is responsible for the choices of the translation's methods as he is the intermediary between source and target language. The aim of translation has to be similar with the one from the source text and to satisfy the reader's interest and horizon of expectations, to keep the initial objective and to always take into account the extralingual and socio-cultural context of the recipient. During the process of translation, the cultural adaptation is problematical, because it depends on the source text's difficulties, there are situation when is better to keep the elements from source text in order to mantain the source culture elements. The so-called cultural references are particular cultural elements sometimes difficult to transpose in the target culture. To translate for little recipients is not just a literary act, but also a pedagogical one. The children live the stories, they create scenarios, they identify with the characters, they create a fictional world for them. There is no literary translation, but a mixture of translation and adaptation, because there are situations when the translator has to transpose a cultural reference adapting it through an equivalent, not though a word-by-word translation.

The fourth chapter **Charles Perrault in the Universal Storytales's world** is the essential point between the theoretical and practical part. The Perrault storytales became part of our children's literature, crossing the French literature and the universal one; it appears firstly in 1697 and was constantly translated, re-translated, adaptated in the Chidlren Universal Literature

⁵ „să deao viziune internațională, înțelegere șiexperiența emoționalăa unei culturi străine, să facăliteratura pentrucopii disponibilă, să contribuie la dezvoltareaunui set devalori al cititorilor, să le ofereun textpe care să-l înțeleagă.” (t.n.)

Gabrielle Thomson-Wohlgemuth, *Children's Literature and its Translation. An Overview. University of Surrey, Septembrie 1998, Guildford*

(translated in German in 1729, in Holland in 1747, in Russian in 1768, the first American edition in 1794, Spanish in 1824 and in Romanian, the first dated whole collection appeared in 1911). After outlining a few aspects of readers' horizon of expectations and the influence given in Romanian literature after the appearance of the Perrault's fairytales translation, we presented a parallel between Perrault and Creangă styles and way of writing; the main aim of this parallel was to identify the particularities of Perrault's style brought in Romanian literature (naive, elegant style).

In the fifth chapter, **The Case Study**, we get at the practical point of our thesis that would reflect the theoretical aspects presented in the first four chapters. For answering to the central question of our research, we make a parallel of French and Romanian version of Charles Perrault fairytales and identify the Foreign element. During our translation analysis we set the three essential aspects to answer to our question: the translation's perspective selecting translations and adaptations from Charles Perrault and identify in the social and cultural impact of the translation's period and the particularities of the cultural references translated, also the literary perspective given by the identification of the genre's particularities that reflects the magic, the real and fantastic elements and the historical-cultural perspective revealed through the cultural aspects, expressions, words that create the image of the period in which the translation is realised; this is more visible in the illustrations. The aim of this analysis is to present a complex form of translations and adaptations of the fairytales, selecting 10 versions that are selected in three categories:

- Literary translation (Iosif Rășcanu, Teodora Popa-Maziliu, Muguraș Constantinescu)
- adaptation (I.L. Caragiale, Victoria Milescu, Brothers Grimm)
- translation and cultural adaptation (Dan Faur, Smaranda Cosmin, Sarina Cassvan, Lucia Demetrius)

In the literary translation, we noticed Iosif Rășcanu's intention of a translation close to the original of Perrault because he maintains the style and the information, even the moral lesson from the end of stories. Moreover, the translator Teodora Popa Maziliu is known for her natural translation identified through cultural references' transposition, names and particularities. On the same path, we find Muguraș Constantinescu with original expressions equivalents and with the balance Stranger-Addressee.

In the adaptations, the first version is the *translation after*, realised by Caragiale in 1911, even if it is considered an adaptation, we notice the influence of the original in the narrative context. Another version is of Victoria Milescu, remarked as complex from the translation's strategy perspective, contextual and cultural modifications. Even if it is considered an adaptation, we can identify a few elements from a literary translation like contextual aspects from the narrative and characters' presentation. In the last part of this adaptation' analysis, we notice that Brothers Grimm had insiprated from Perrault in four stories (The Little Red Riding Hood, The Sleeping Beauty, Cinderella and Thumbelina) where we discovered a few relevant aspects from the original.

And in the last part of the analysis, the balance translation-adaptation, we noticed in version of Lucia Demetrius that she goes for a strategy of translations named explanation, more exactly she explains the cultural expressions. Smaranda Cosmin's direction to get the text closer to the Romanian target public with simple expression so that the children can understand better the context. Dan Faur, one of the best known translators, also keeps the balance between Stranger-Addressee in order to simplify when the context demands. Sarina Cassvan seems to be closer to the Romanian public using original sequence transposition, but adapting it to the children.

The conclusion of these analyses is that a translator should keep a balance between literary translation and adaptation in order to facilitate the fairytale comprehension. The translator can choose a cultural adaptation of references, linguistical register modification according to Romanian context but trying to keep that balance between source and target language. In a nutshell, it's translator's decision to choose between litterary translation, adaptation or a mixtue of both.

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