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PROBLEMS IN THE TRANSLATION OF CHILDREN'S BOOKS

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A Translation Project Submitted to the Faculty of Arts, University of the Witwatersrand, Johannesburg, in Partial Fulfilment of the Requirements for the Degree of Master of Arts in Translation.

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ABSTRACT

The purpose of this translation project is to present a discussion on the translation of children's books and the many problems often encountered in the course of this particular field of translating.

An overview of children's literature in general will be provided concentrating on the folk tale as a literary genre in its own right and as the category of children's literature chosen for closer analysis in this project. Translation theories are discussed to show that knowledge of these theories assists the translator of children's books in achieving more effective results.

In order to illustrate the problems encountered in this field of translating and the significance of translation theories, a translation of a folk tale is done from Italian to English, followed by a discussion of selected problems encountered.

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DECLARATION

I declare that this translation project is my own, unaided work. The project is submitted in partial fulfilment of the requirements for the degree of Master of Arts (Translation), University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other University.

M Brandt

(Name of Candidate)

1 day of _____, 19__.

DEDICATION

To my parents with love.

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1. INTRODUCTION

This translation project will attempt to discuss the problems involved in the translation of children's books, showing how literary translation theories can be applied in this area of translation. The folk tale has been chosen as an example of children's literature and will be studied in depth because this genre contains many of the typical problems encountered in the translation of children's literature and is, therefore, an interesting and useful example. A translation of a folk tale (originating in Corsica) will be done from Italian to English and selected problems together with their solutions will be discussed.

First, however, a study of the relevance of translation theories as a significant guide to the translator will be presented, as well as a discussion of the thoughts of various writers with an interest in children's books on the translation of children's literature. This will be followed by a general background on children's literature and folk tales in particular, a brief introduction to the author and an analysis of the particular tale chosen for translation. The Introduction will briefly mention the approach adopted in this project, the importance of making a study of the translation of children's books and the role literary translation theories can play in the translation of

children's stories.

In the structuring of this translation project, as in the approach adopted in the translation of the folk tale, the "structuralist approach" recommended by Susan Bassnett-McGuire has been applied (see Bassnett-McGuire, 1980, pp 77-80). Although this approach originated essentially from the study of literature and the discipline of literary criticism, it can be extremely useful in the process of translation. This approach will be carefully discussed in section 2 but for the purposes of this introduction it is important to explain this approach in terms of Robert Scholes' definition :

> Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system. In particular we can look at individual works, literary genres, and the whole of literature as related systems, and at literature as a system within the larger system of human culture. (in Bassnett-McGuire 1980, p77).

The translator must consider each of the units in this system, from the largest to the smallest, when he translates so that the translation reflects as many as possible. The source text and its components are thus as important as the translation itself. The structure of this project follows the same approach since it first studies the source text, with reference to its literary genre, author, its origins and internal structure, so as to achieve optimal equivalence in the trans

As has been mentioned, this translation project will discuss primarily the problems encountered in the translation of children's books and how this activity can be facilitated by the use of translation theories. It is necessary firstly, to explain why the translation of children's books is considered an important point of discussion. To a large extent it can be said that the translation of children's literature is similar to that of other literary forms (that is, adult literature) and should be regarded with the same respect and care. In both cases the translator aims at reproducing the content of the original text in the translation. The general problems common to both, however, tend to have more extensive implications and consequences in children's books. According to G. Klingberg, who participated in the symposium at Stockholm in 1978 on "Children's Books in Translation", an incorrect translation may be more "harmful" in children's literature because children are not able to judge the work on the basis of their own knowledge. (Klingberg et al, 1978, p87). The translator appears to have a responsibility to present a satisfactory translation, accurate in its reproduction of the original text and suitable in its narrative style. In addition, the translator seems to have a responsibility with regard to the innumerable taboos created by adults about the various subjects and ideas which, in their opinion, should not be introduced to children.

The translation of children's books seems to have been the subject of only recent discussion and has not been extensively probed despite the fact that children's literature has been translated internationally for a great many years; so much so that the true origins of fairy tales, for example, are unknown to the average parent who reads them to his child. As R. Bamberger says, the role of translation plays an important part in the study of adult literature but in children's literature the task of the translator has hardly been touched upon. (In Klingberg et al, 1978, p 19). The uncertainty concerning the origins and author of certain stories is perhaps one of the reasons for a lack of awareness of the importance of translating children's books, to such an extent that many tales are assimilated and accepted as part of the particular culture of the reader.

Richard Bamberger, known for his writings on children's literature and a participant in the symposium at Stockholm, is of the opinion that translations of children's books are of great importance because these translations often become an integral part of a country's national literature which is essential to the education of its youth. (In Klingberg et al, 1978, p 19). Another reason, suggested by Bamberger, for placing significance on the translation of children's books is that these translations affect the quality and nature of children's books produced in smaller countries in particular. (In Klingberg et al, 1978, p20).

In some countries up to 50% of the popular children's books are translations and often these translations in turn influence the children's literature written in these countries.

Having discussed the importance of translating children's books, it is now necessary to briefly state the importance of applying translation theories or methods to this particular branch of translation. This issue is closely connected to the question of whether translation is an intuitive and spontaneous process or necessitates a theory and guideline. A "correct" or "precise" translation of a children's story is important because children are not selective in their choice of reading material and cannot perceive errors or weak literary styles. For this reason, therefore, it becomes even more important to make recourse to all forms of assistance available in order to achieve a satisfactory translation. Since the activity of translation is a practical one, literary translation theories should be based on practical application and serve as a guide rather than a rigid set of rules.

2. RELEVANCE OF LITERARY TRANSLATION THEORIES

(i) Importance of translation theories particularly in children's literature

Before commencing a discussion on the problems encountered in the translation of children's books based on various theories of translation, it is important to determine the usefulness of these theories. Wilss (1982, p 51) says that in spite of the wealth of publications on the science of translation, "no coherent, theoretical and methodologically founded concept" of this science has been fully developed. Newmark echoes this idea, pointing out that translation theories have been far too diverse and vague about the terms they have introduced but he sees a gradual change taking place. According to him translation theories have gradually developed from

> a series of rather general reflections and essays on the merits of faithfulness and free translation ... to represent an identifiable and somewhat peculiar discipline. (1982, p ix).

He adds that the position of these theories is still insecure and requires a uniform model to give it coherence and substance. Bassnett-McGuire also recognises a certain development since the 1960s which has led to a growing acceptance of the study of linguistics and stylistics within literary criticism. (1980, p 5).

This trend towards more objective criteria seems to be a favourable development in an approach which should rationalise and give substance to a process which may often be essentially subjective. Translation may be subjective in so far as the translator interprets a text according to his personal comprehension and experience which may influence his approach and attitude to a certain text. As Newmark explains, the translator must often make a choice between several words or phrases suitable for the translation (1982, p 19). This choice should be directed by a set of guidelines which ensure consistency in the translator's approach. It is thus important that the discipline of translation theory is firmly rooted in practical application and the methods prescribed must be as "realistic" as possible (that is, the methods should directly concern the practical activity of the translator; they should provide sensible solutions to problems faced by the translator but which may hinder rather than assist the translator).

From André Lefevere's definition of the goal of translation (discussed in Bassnett- McGuire, 1980, p 7) it can be concluded that the function of translation theories is two-fold; that is, firstly, they can be used to describe and evaluate the translation process (theory after practise); secondly, they can be used to assist in the translation process itself. Bassnett-Mc Guire adds that translation theories can be used to reach an

understanding of the process undertaken in translation, not to provide a set of norms for achieving the perfect translation. In her explanation Bassnett-McGuire compares translation theory to literary criticism which, in her view, does not attempt to provide a set of instructions for achieving the perfect poem or novel, but to understand the internal and external composition of the work. (1980, p 37).

Newmark explains the usefulness of translation theories as follows :

> ... translation theory's main concern is to determine appropriate translation methods for the widest possible range of text or text categories. Further, it provides a framework of principles, restricting rules and hints for translating texts and criticising translations, a background for problem-solving. (1982, p 19).

As far as translating children's books is concerned, some may argue that it is not essential to be acquainted with translation theories since the language is usually simple, there are few or no ambiguous phrases with symbolic meanings and the translator can usually achieve good results by simply relying on his intuitive use of the language. Although this is perhaps true to a certain extent, a knowledge of translation theories increases the translator's awareness of certain problems and their possible solutions and can contribute to maintaining a high standard in the translation of children's books. The author of a children's

book is not always commonly known (especially in the case of folk tales which were handed down orally from one generation to another) and often the author is not regarded as important. This frequently leads to adaptations instead of translations (that is, the entire text is rewritten) or to a disregard for the original author's style and narration, and thus to an equal disregard for the maintenance of high standards.

(ii) Definition of translation and of "equivalence"

As mentioned in the introduction, this translation project follows the structuralist approach discussed by Bassnett-McGuire (1980, pp 77-80). This approach is often applied to literary texts in the course of a study of literature and literary criticism. It "conceives of a text as a set of related systems, operating within a set of other systems." (Bassnett-McGuire 1980, p 77). The reader should become aware of the complexity of the structure of a text and of the way in which the various levels interact. Bassnett-McGuire points out that

> the failure of many translators to understand that a literary text is made up of many systems existing in a dialectical relationship with other sets outside its boundaries, has often led them to focus on particular aspects of a text at the expense of others. (1980, p 77).

A study of the source text requires an analysis of its literary genre, of the literary period in which it was written, the author

and the totality of his works, and a literary analysis of the text itself. It is also important to realise, however, that the *translator fulfils an interpretive function in addition* to that of translating the text, since he too is, after all, first a reader of the original text, forming his own impressions and interpretations, and then he is a translator performing his task on the basis of these impressions which he has formed when reading the original text. (Bassnett-McGuire, 1980, p 80). This does not mean that the translator is given absolute freedom. He must take into account aspects such as the origins and the author of the text. (Bassnett-McGuire, 1980, pp 79-80).

Once the translator has become fully acquainted with the various aspects of the source text he may proceed to produce a translation which will in turn reflect as many of these aspects as possible. This may be called "equivalence" of the translation to the original text. The structuralist approach, as applied to the process of translation, appears to have a particularly practical nature since it guides the translator through a logical process which deals directly with the text to achieve optimal results or "equivalence" between these two works. Although equivalence *of all aspects cannot be achieved, the translator* must choose which levels of equivalence are of prime importance. Equivalence is, nevertheless, the cardinal objective in the process of translation. In this section the notion of "equivalence" will be discussed, but a definition of the

translation process should be studied first so as to understand this notion more clearly.

There are several and varied definitions of the translation process and, as with literary translation theories, there is no uniform or single view. For instance, Levý defines translation as a "communication process" in which the author encodes a message in a system of signs at his disposal in his mother tongue; the message is received by the translator (deciphered and interpreted); then it is again expressed in the translator's mother tongue (recoded) and finally interpreted by the reader. Much of the emphasis falls on how the translator chooses to express the original text and how the new reader will understand and interpret the translation. (in Italiaander et al, 1965, p 77). This view shows a good understanding of translation as a process, not merely as a single event, and of the various participants in this process together with their various functions (that is, the original author of the work, the translator as reader, the translator in his function as translator, the reader of the translation).

Levý uses words such as "encode" and "decode" in his definition of the translation process. These terms could be considered vague if it were not for his view of language as being a "code" in itself (1969, p 33). In this sense language is a code because each word embodies various concepts or images which differ from

reader to reader and culture to culture. The dictionary defines a code as a system of signals or a system of words or phrases to achieve brevity or secrecy (The Shorter Oxford English Dictionary). Language can thus be seen as an abbreviated form of more far-reaching thoughts, images or meaning. In his definition, Levý also uses the term "message". For Levý the "message is the overall or the general meaning of a text rather than the specific or individual words contained in it (Levý, 1969, pp 86, 102). He is, however, somewhat vague in specifying how the translator should identify the "general meaning" of a text and what criteria he should use to achieve the same "general meaning" in the translation.

Perhaps Catford (1965, p 20) offers a somewhat more precise definition of the translation process :

> the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

This means that the lexis and grammar ("textual material") of the SL is replaced by the equivalent* lexis and grammar in the TL

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* "Equivalent", as seen in Catford's terms (1965, p 49), means the lexis and grammar in the TL would be used in the same circumstances and to mean the same as that which is used in the SL, but there need not be the same grammatical structure as in the SL (in other words, the "situational features" must correspond).

without changing the basic content or sense of the text. Catford admits that this definition is intentionally wide but also adds that he does not consider it to be vague. He points out that the term "textual material" is used rather than "text" since

> the use of the term "textual material" underlines the fact that in normal conditions it is not the entirety of a SL text which is translated, that is, replaced by TL equivalents (1965, p 20).

This means that in addition to the use of "equivalent" grammar and lexis in the TL and SL, "replacement" of the actual form a sentence may also occur. Catford gives the example of the English sentence "What time is it?" and the French translation "Quelle heure est-il?", where the SL grammar and lexis is replaced by the equivalent TL grammar and lexis but there is also a replacement of SL "graphology" by TL "graphology" (Catford, 1965, p 20).

In a particular section of his discussion, Newmark offers possibly the most precise and realistic definition of translation. This is evident in his explanation of translation theory which, in his opinion *is "concerned with choices and* decisions, not with the mechanics of either the source language (SL) or the target language (TL)." (1981, p 19) Translation theory is directly concerned with the process of translation and, therefore, it can be said that translation itself is indeed a process of making choices. Newmark states that the better the

translator understands the "referential meaning" of the SL, the more easily he can " 'transfer' it to language and the larger number of *linguistic variations he can use*" (1981, p 134) thus it can be said in this way he also has a wider range of choices at his disposal.

The translator must choose to what degree his translation will reflect the original in style, lexis and meaning and to what extent he will allow his own subjective interpretation of the text to influence his translation (that is, he chooses the degree of equivalence). Equivalence on all levels is not possible since it would mean *sacrificing clarity and meaning in order* to maintain all these levels: for example, semantic equivalence would be sacrificed if syntactic equivalence were constantly maintained. Lexical equivalence is on the whole not as important as stylistic equivalence and equivalence of meaning. Lexical equivalence does no mean word-for-word translation, but merely equivalence on a lexical level and aims to find a word which would *contain the overall meaning* of the original word used in the same circumstances as described in the source text rather than simply a word directly corresponding to the original in the vocabulary of the source language, as is the case in word-for-word translation.

Bassnett-McGuire points out that the term equivalence is a much used and abused term in translation theory (1980, p 25), and

there are possibly as many types of equivalence as there are writers on modern translation theories. Bassnett-McGuire refers to the translator's interpretive function which, according to her, is the same as that of the reader since

> the translator is, after all, first a reader and then a writer and in the process of reading he or she must take a position (1980, p 78).

The interpretive function of the translator affects the degree of equivalence of the translation since this equivalence depends on what he understands and interprets as being important in a text. Bassnett-McGuire points out that

> one of the greatest advances in twentieth century literary study has been the re-evaluation of the reader (1980, p 79).

The reader is no longer regarded as a consumer but as the producer of the text (co-producer). The reader, then, translates or decodes the text according to a specific set of systems (as set out in the structuralist approach mentioned above) and, according to Bassnett-McGuire the idea of the one "correct" reading no longer applies (1980, p 79). A translation, therefore, will reflect the translator's own interpretation of the original text and Bassnett-McGuire believes that it is, thus, "quite foolish to argue that the task of the translator is to translate but not to interpret" (1980, p 80). She quickly adds, however, that this does not mean absolute freedom for the translator. The "reader translator" as she calls him, should take full account of "the overall structuring of the work and its

relation to the time and place of its production" (1980, pp 79, 80). Once again the structuralist approach becomes important since the original work is seen as a unit within an entire system and the translator's choice of interpretation should be based on this relation to external factors and systems.

The constant striving for "equivalence" with the original text is an essential part of the task of interpreting and translating. On the basis of this and if translation is indeed a process of making choices, it can consequently be said that translation is a process of finding "equivalence". As Catford says :

> The term "equivalence" is clearly a key term ... The central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence (1965, p 21).

Nida, for instance, distinguishes between formal correspondence and dynamic equivalence. Formal correspondence is the

> quality of a translation in which the features of the form of the source text have been mechanically reproduced in the receptor language. Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard; ... (1974, p 201).

This type of translation is concerned with such correspondence as

poetry to poetry, sentence to sentence and concept to concept, preserves form (syntax, class of words) thus losing or distorting the meaning (Nida, 1974, p 173). Dynamic equivalence is the

> quality of a translation in which the message of the originaltext has been so transported into the receptor language that the reponse of the receptor is essentially like that of the original receptors. Frequently, the form of the original text is changed ; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful (Nida, 1974, p 200).

Whereas formal correspondence sacrifices meaning for form, dynamic equivalence restructures form (different syntax and lexicon) to preserve the same meaning (Nida, 1974, p 173). This type of translation is based on the principle of "equivalent effect". The weakness of this principle is that it would be difficult, firstly, to define clearly what the effect of the text on the reader is (this may vary with different readers) and, secondly, to prove or test the extent of this effect on the readers of both original and translated texts.

Nida also discusses "semantic equivalence" and distinguishes this notion from the rest of linguistic thought (1975 a, p 13). He says that linguistics has shied away from semantics and has

become preoccupied with formal structures of language as opposed to "meaning". In explaining what he understands by the term "meaning", Nida says that a single word may have different senses usually derived from a central meaning which is then applied to various circumstances and senses (Nida, 1975 b, p 11). He says that

> even a single meaning of a term may include an enormous range of referents, that is, objects to which such form may refer (1975 b, p 13).

Meaning, for Nida, is neither a relation to an entity in the practical world, nor does it belong inherently to words alone; it is rather, "a concept or set of concepts which people have about objects, events, abstracts and relations." (1975 a, p 14). To say that *meaning* is a "concept" is to describe it as a set of "mental images" which differ from one person to another. Since "meaning" is a "set" of concepts, Nida stresses that a translation should reflect the equivalent "semantic components" of the original and the translator should make a "componential analysis" of the original text (1975 a, p 15). *In the glossary* of one of his other works, Nida explains the meaning of a "componential analysis", by defining it as

> that part of the analysis of a text which aims at discovering and organizing the semantic components of the words (1974, p 199).

It can thus be seen that also in Nida's view of "semantic equivalence" the translator must find equivalence on more than

one level because of the various "components" of meaning. On yet another level, Catford discusses the terms "textual equivalence" and "formal correspondence" where the first is

> any TL text or portion of text which is observed on a particular occasion ... to be the equivalent of a given SL text ... (1965, p 27).

Formal correspondence is

> any TL category (unit, class, structure, element of structure) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL (Catford, 1965, p 27).

In other words, according to Catford, equivalence refers to that which in particular circumstances has the same meaning and implications in both the SL and TL, and correspondence refers to that which occupies a corresponding position ("rank-bound" - Catford 1969, p 75) in the grammar or language structure but could imply a different thing in the SL and TL. A problem in Catford's suggestions may emerge when the translator attempts to define exactly what the "meaning" or "implications" of the original text are and how he should achieve this. The notion of finding a corresponding position in the grammar and structure of a language seems to be an unnecessary exercise since very few sentences can be translated by substituting words and grammar so that they still occupy the same physical positions as the original. Unidiomatic and distorted expressions result from this method, although Catford does take care to specify that formal

correspondence is nearly always approximate (1965, p 27). It must be noted, however, that Catford seems to favour textual equivalence, since, as seen on page 11 of this project, "equivalence" for Catford is bound to "situational features" rather than grammatical considerations.

As can be seen, there is no uniform conception as to what equivalence is or whether it should indeed be considered important. Bassnett-McGuire points out that the principle of "equivalent effect" has been very popular and concerns "areas of speculation ... [which] ... at times can lead to very dubious conclusions" (1980, p 26). She cautions, therefore, that "equivalence in translation, then, should not be approached as a search for 'sameness', since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version." (1980, p 29).

Finally, the conclusion can be drawn that if a structuralist approach is adopted in the translation process, and if this process is indeed one of finding equivalence, then equivalence will also be treated on the basis of a structuralist approach. This is the view taken in this project. On the basis of ideas emerging from the structuralist approach, equivalence can be said to extend from the unit as a whole within a set of related systems; that is, genre, literary period, themes, major stylistic features, down to the smallest elements of the literary unit.

Levý has expressed similar ideas on the maintenance of a "selective" equivalence in his discussion of the notion of "meaning". He advises the translator to place greater importance on the general, the whole and the contents of a text rather than the specific, the particular and the form (1969, pp 96, 102). Levý says that it is at times impossible for the translator to achieve a reproduction of every aspect of the original in the translation, therefore, he must choose which qualities of the text are the most important. Once again Levý's approach could be criticised for being too vague as to what "meaning" really is, how it is determined and measured, and how the translator is to proceed in achieving equivalence in "meaning". Nevertheless, it is on the whole a sound approach since it recognises that equivalence on all levels is not possible if the text is to maintain its fullest meaning and expressiveness.

In addition to these "selected" elements, the function of the original text is naturally also significant and it is linked to these themes, stylistic and lexical elements mentioned above, since the author's choice of these elements depends on the function he has chosen for his text. Newmark has adapted Bühler's division of various text functions (1981, p 13) : (i) expressive and author self-centred (self-expressive, creative); (ii) informative (descriptive, objective, denotative); (iii) vocative and reader-centred (emotive, directive, rhetoric).

In numerous texts all three may overlap and recur and the translator must take care to reflect this. Children's books contain primarily a vocative and reader-centred function since the main aim is to entertain and invite the reader to participate in the events of the story. Since this aspect of entertainment and appeal to the reader is of prime importance, the author will choose certain styles of narration (for example, informal, descriptive) and certain language registers (for example, simple language and expressions) in accordance with this function. Equivalence of as many of these as possible should be reflected in the translation. The function of a text greatly influences the degree and type of equivalence the translator will choose to maintain.

The approach suggested in this project in order to translate the folk tale is that of remaining as close to the original text as possible and achieving the largest degree of equivalence allowed by the target language. Rather than equivalence of smaller and specific aspects, the overall or general meaning as prescribed by Levy (1969, p 86) has been preferred. It has been decided that total equivalence on every level is not possible, therefore, equivalence has been selectively maintained so as to convey the "general" qualities and content of the original. The structuralist approach has been adopted in the selection of the various degrees of equivalence considered important. The function of the source text in particular (that is, to entertain,

to appeal to the reader and invite his participation) has played a decisive role in selecting these degrees of equivalence.

(iii) Achieving equivalence in children's books

In children's books, as in the translation of all texts, the question of equivalence constitutes one of the cardinal problems facing every translator. Brigit Stolt discusses this issue and begins by saying, as has been maintained in the introduction, that at first glance the translation of children's books does not seem to differ from that of any other literary text. (Indeed it should not differ, but in practice "equivalence" has often been disregarded to a greater extent here than in other literature (in Klingberg et al, 1978, p 132).) Since the authors of children's books are frequently not known, translators tend to adapt instead of translate the original story. Stolt lists the main reasons for such unnecessary adaptations or changes as follows :

(i) educational intentions (adaptations motivated by didactic intentions where the translator is mainly concerned with moral, religious or educational criteria);

(ii) preconceived ideas of adults about what kind of literature children can read, value and understand. This often leads to and is accompanied by an underestimation of the child reader;

(iii) a childish attitude resulting in sentimentalisation or prettifying of matter-of-fact texts (Stolt in Klingberg et

al, 1978, p 134).

Stolt's concluding words on the subject are :

> ... the original text must be accorded just as much respect as in the case of adult literature, therefore the endeavour should be a translation as faithful, as equivalent as possible. Where adaptation is absolutely *necessary*, it should be done with a *gentle hand*, as little as possible and in collaboration with the author. The translator of children's books does not have an easier job than the translator of books for adults. (In Klingberg et al, 1978, p 145).

Whereas Stolt admits that slight changes *may be necessary*, Carmen Bravo-Villasante *completely* rejects the idea of changes or *omissions*. She is of the opinion that the solution lies in supplying footnotes and a good preface in order to set the work against the background in which it was written. This could be impractical since footnotes interrupt the narration and render the story heavy and uninteresting for the child reader. Bravo-Villasante discusses the *example* of the Spanish translation of "Alice in Wonderland" in which Alice eats "chocolate con picatostes" (cocoa and a type of fried bread) instead of tea and biscuits because at the time of translation tea in Spain was given only to sick people. Bravo-Villasante may be justified in her criticism of these kinds of changes or adaptations but in cases such as the above *example* the *change* appears to be *preferable* to the distorted view a Spanish child would have of

the foreign culture if the original were to be preserved unchanged. Although one of the objectives of translating children's books should indeed be that of bringing knowledge of other cultures, care must be taken not to convey a distorted view.

In fact, it is on the cultural level that equivalence is often most difficult to achieve and, in general, two alternatives for solving this problem are usually offered. The translator is advised to either adapt the alien culture to that of the receptor culture or to initiate the child reader in a foreign culture so that he can appreciate an equivalent translation of books from a foreign culture.

Richard Bamberger explains that the translator must find a compromise between the two (1965, p 339). He, therefore, does recognise the necessity for occasional alterations but his notion of compromise or combination of these two above suggestions may be criticised by those stating that only one method should be consistently applied. This last view could possibly lead to a rigid translation which may often not express the thoughts of the original well since it adopts an inflexible approach to the source text.

Equivalence was found in previous paragraphs to be best achieved by a structuralist approach in literary translation theories and

equivalence in children's books is achieved by the same structuralist methods; in other words, by considering the genre of the book, the themes and aims of the author. This approach may be called ST-orientated since it begins by studying the original (ST) features, ensuring that the same features appear in the translation. The translator of children's books should be acquainted with the basic principles important to writing for children on a monolingual basis (the process occuring only in the ST) so that he may apply the same principles in his translation.

In his book "Writing for Children", Northcroft lays down certain rules in writing children's books. (1935, pp 29 - 69). Before beginning the actual written work, the writer must know where he intends going, what he intends to do and whether he intends writing a book, serial, short story, in verse or in prose. (1935, p 5). The translator's task is to identify these objectives in the original and reproduce them in the translation. One of the most important but difficult tasks of a writer, furthermore, is that of understanding the ability of a child and realising that the world of infancy is, in effect, intensely real for that particular child (1935, p 12). The first part of this statement is significant for the translator because he too will have to reproduce the work taking into consideration the child's "infantile psychology"; that is, the way he views the world around him, the kind of stories which may appeal to him. The second is especially relevant should the translator be tempted to

embellish, change or simplify the ST (a tendency which Stolt pointed out and which has been discussed above).

Northcroft discusses the correct style which a writer should adopt in a children's book and makes certain suggestions (1935, pp 29-30). Firstly, the writer should never write down to the children but also never overestimate them. Secondly, sincerity on the part of the writer is very important. Thirdly, the primary aim of the writer should be simplicity. An adult's natural language is more steeped in idioms incomprehensible to children than may be realised. The writer should, therefore, allow himself to be a child at heart, abandoning all mental rigidity when he writes or narrates. In fact, May Arbuthnot says that

> a book is a good book for children only when they enjoy it; a book is a poor book for children, even when adults rate it a classic, if children are unable to read it or are bored by its contents (1972, p 3).

Northcroft states that the writer must be aware of the emotional reactions some words evoke in children since these will determine whether these children will sympathise with or dislike the characters in the book. Furthermore, the writer's enthusiasm must be evident to the child from the beginning of the book. It is important to begin the story well so as to capture the attention of the reader and suspense becomes significant in keeping this attention. (Northcroft, 1935, p 30).

Northcroft adds that the most important element in a story is probably the plot but the writer must take care to work from the characters to the plot otherwise the characters will lack substance (1935, p 67). In folk tales (the example used in this project for the purpose of translation) character portrayal is not as important as in other types of children's stories since fixed types of characters are used.

The translator must be aware of these points and must be able to identify them in the original work, taking care to determine exactly how the author achieved his goals, and reflecting these in his translation.

Apart from style and the author's attitude to his work and to the child reader, the various elements which make up the story are also important. The translator should analyse the various components of the story so that he does not exclude or add any in his translation. Arbuthnot and Sutherland have studied these elements and have identified the following as the main components : setting (where and when the story takes place); geographic location; point of view (who tells the story - it is most often told by either an omniscient narrator or in the first person as an impartial bystander or as the principal character); characters (who are they and how are they revealed - they are either revealed by what they say or do or by a physical description - a major character must play a dynamic role and if

he changes, this must appear logical and plausible - the characters must thus be credible and consistent although the story may be fantastic); and finally plot (action is the main element since a plot is basically a series of actions moving in a related sequence to a logical outcome. The story should consist of three stages : a beginning or introduction, a middle or body, and an end or conclusion. The theme of a story is the main idea which forms the core. Style indicates how ideas are expressed and the story written. This involves, as has been said, the author's choice of words, sentence constructions and imagery (1972, pp 23 - 29).

Arbuthnot's and Sutherland's analysis appears logical and comprehensive, providing a good basis for studying and evaluating a story. If this is then applied to the translation of the story, the same observations should be made. An omission or change in any one of these components may well impoverish the translation and diminish its degree of equivalence.

As mentioned in the previous sub-section, the function of the original text greatly influences the degree of equivalence the translator may choose to strive for. In the case of children's books, this function depends largely on the prospective child reader : that is, the age group the author is addressing and the interests and level of perception likely to be found in this group. The translator may find that he must make allowance for

certain changes or deviations from the original in order to accommodate the comprehension abilities or interests of a particular age group.

Bamberger also points out the significance of children's age groups and is of the opinion that the translator must keep each age group's reading abilities and interest in mind so as to maintain equivalence also on this level. Bamberger writes of "Lesealter" (reading ages) and "Lesephasen" (reading phases) (1965, p 31) which for him mean that literary tendencies of children are determined by their personal and mental development according to their ages. Not only is the mental development of a child significant in relation to the degree of difficulty ("Schwierigkeitsgrad") of a book, but the child's personal experiences, environment and interests complete the framework that the children's book will appeal to and be understood by the intended group of children. (Bamberger, 1965, p 33).

The genre of children's books studied as a practical translation example in this translation project, the folk tale, may be situated in the two groups indicated by Bamberger ranging from 5 to 12 years; that is, according to his grouping, the first of these two groups consists of children between 5 - 8/9 years of age who are able to read literature such as folk tales and who begin at this stage to create a fantasy world for themselves through the development of their imagination (Bamberger, 1965,

p33); and the second group consists of children between 9 - 12 years who at this age begin to build a realistic and rational world for themselves and begin to find their own place in their environment. They begin to ask questions and the literature which they read must give answers, not in dr descriptions but rather in the form of stories and real life accounts. (Bamberger, 1965, p 34). The folk tale studied in this project is simple, involves to varying degrees the child's imagination (because of the element of magic) but does not make excessive demands on the child's personal experiences in order that he may relate to the events in the story. The youngest children in these age groups cannot read yet, therefore, the tale would be read to them. This folk tale is, in fact, particularly suitable to be read to children since it contains several examples of colourful idiomatic language, the story flows rapidly from one event to another and an attractive rhythm is created by short sentences and the frequent use of direct speech.

G. Klingberg emphasises the importance of considering the "presumptive reader", his interests, knowledge and reading ability. In as far as this can be called an adaptation, his concept can be called the principle of the "degree of adaptation" (Klingberg et al, 1978, p 86). This means that the translation should not be made easier or more beautiful than the original but should merely take into consideration certain real problems of comprehension on the part of the child reader because of his age

or cultural background. The text should be carefully adapted accordingly. Klingberg calls the adaptation of cultural context of the SL to that of the TL "context adaptation"*. The most common categories of context adaptation are personal names, titles, geographic names and customs. Klingberg adds, however, that one of the aims of translating children's books is to further an international outlook and understanding; therefore, "context adaptation" becomes a central problem in which the translator must choose between maintaining the "degree of adaptation" regarding the child reader and his interests as discussed above, and maintaining one of the aims of translation which prescribes the introduction of foreign elements to children in order to increase their knowledge of other countries. A sensible balance between the two objectives must be found by the translator. (Klingberg et al, 1978, p 86).

Klingberg discusses other categories of change in the translation of children's books and mentions in particular the following. Modernisation is an attempt to make the TT of more immediate interest to the "presumptive" readers by moving time nearer to the present. Purification leads to mean modifications and

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*"Adaptation" in this sense is used to mean "change","alteration", not as in a previous section, the process of rewriting the original so that the activity can no longer be called "translation" but a complete adaptation of the original story.

abbreviations made in order to make the TT correspond to the values of the SL readers (Klingberg et al, 1978, p 86). Klingberg states that the latter, and to some extent also the former, is in conflict with the aims of translating children's books. He realises that these types of changes must be made carefully because an incorrect translation as a result of these changes may be more dangerous than in other literary works since children are not selective in their reading material and cannot recognise errors (Klingberg et al, 1978, p 37).

Just as there are different kinds of equivalence of the translation to the original, there are also different kinds of "adaptations" or alterations. Whereas Klingberg merely writes about "context adaptation" without specifying precisely what this involves or how the translator might achieve this, T. Weinreich lists three main types of adaptations (In Klingberg et al, 1978, pp 154 - 155) : (i) language adaptation; (ii) adaptation of subject matter; (iii) adaptation which is opinion-based (presumably at the discretion of the translator). With regard to subject matter, Weinreich makes two further distinctions : (a) a description of a milieu with specific characteristics; (b) a description of the universal human condition. Weinreich calls his theory of adaptation "realism-bound adaptation" and seems to elaborate on that which Klingberg only deals with in a general manner (using the generic term "context adaptation") (In Klingberg et al, 1978, p 155).

3. CHILDREN'S BOOKS AND THE FOLK TALE

In "Children and Books", May Hill Arbuthnot and Zena Sutherland give a brief but comprehensive overview of the historical development of children's literature and the translations of children's stories. (1972, pp 82-97). This is important for the purposes of this project since the background of children's literature should be clearly understood and appreciated by the translator.

Arbuthnot and Sutherland explain that before the invention of movable print children's books were instructional, written by monastic teachers and intended for children of privileged backgrounds. The main themes dealt with were morals, religion and natural science. This didactic trend continued until the appearance of the "chapmen" (pedlars of the seventeenth and eighteenth centuries) with their "chapbooks". These were cheap little books of 16 to 32 pages consisting of legends of antiquity, old tales of the Middle Ages and many elements of fairy tales. In these condensed versions, however, all literary charm was lost, the grammar was faulty although these stories did contain a heightened sense of action. They were loved by the common people of England and helped to popularise the kind of stories children have always liked : that is, adventure stories filled with heroes and action. (1972, pp 82 - 86).

In about 1697 in France the "Histoires ou contes du temps passé avec des moralités" (Histoires or Tales of Long Ago with Morals) appeared, or more familiarly "Contes de ma mère d'Oye" (Tales of Mother Goose); as well as stories such as "La belle au bois dormant" (The Sleeping Beauty) and "La petite chaperon rouge" (Little Red Riding Hood). This collection of traditional tales was a step forward in providing good books for children. In England this happened in 1729 with Samber's translation of Perault's "Tales of Mother Goose". Gradually trends moved away from the traditional puritan influence and through the actions of publisher John Newbery, a new approach to children's books developed. (Arbuthnot and Sutherland, 1972, pp 89 - 97).

Among the epoch making books of this era were "Grimm's Popular Stories" by Jacob and Wilhelm Grimm translated into English by Edgar Taylor in 1823, which became an integral part of English Children's literature. The fairy tales of Hans Christian Anderson (1805 - 1875); translated by Mary Howitt, appeared in England in 1846; many were, in fact, Anderson's own adaptations of folk tales. (Arbuthnot and Sutherland, 1972, p 97).

The terms "fairy tale" and "folk tale" are often used interchangeable but it is important, especially for the purposes of this project, to note the basic difference between the two. Although they both deal with magical acts, supernatural beings with strange powers and heroes and villains, the fairy tale is

more universal since the place where the action takes place is seldom mentioned; it does not necessarily contain customs or traditions typical of a particular country or idiomatic expression peculiar to a country or culture. Folk tales, however, often describe the character, habits and ideas of a particualr culture, using expressions or words typical of that region. Another distinction must be made between the folk tale and the fable. Briefly, the fable is a short narrative in prose or verse, designed to convey a moral or useful lesson. The characters are often animals, inanimate objects, human beings or gods. It may have certain affinities with the parable but whereas the parable deals with humans in situations that might occur naturally, usually on a higher ethical plane, the fable depicts fantastic situations and teaches more worldly wisdom. Folk tales are told simply for entertainment and have no explicitly expressed conclusive moral, although they do set out in an indirect fashion healthy morals and values (Encyclopaedia Brittanica, Vol 9, p 22 - 24), They deal with situations familiar to the listen or readers and often present a setting of a life and conditions ng vanished. The most usual themes are those of triumph over difficulties with or without supernatural aid, the good or the oppressed and the cunning. (Encyclopaedia Brittanica, Vol 9, pp 519 - 520).

Folk tales are a part of the great stream of anonymous creation known as "folklore" and, according to May Hill Arbuthnot and Zena

Sutherland, they are accumulated wisdom and art of simple everyday folk." (1972, p 138). Folklore is, in fact, sometimes called "the mirror of the people" since it reveals their habits, traditions and culture. Arbuthnot says that folk tales have been "the cement of society" (1972, p 142) and have expressed, codified and reinforced people's code of behaviour and their beliefs. Although they do not contain explicit moral lessons, they have taught children and reminded their elders of proper and moral values. Explanations of the origins of folk tales have varied greatly but most folklorists do agree that folk tales were created by most peoples at an early level of civilisation. Recognisable variants of several tales are to be found in manuscripts of ancient India, Egypt and Greece. They were probably taken over orally by migrations of whole peoples and later by sailors, soldiers, slaves and monks. Literary (written) sources only began circulating Europe in about the twelfth century. (Arbuthnot and Sutherland, 1972, pp 138 - 143). It is thus important to note the traditional nature of the folk tale and its origins in oral tradition. Originally, it was not meant to be read but to be told orally using facial expression, repetition and a flowing narrative style. Furthermore, in ordinary or modern story-telling, the author strives for originality of plot, but the narrator of the folk tale is proud of the stamp of good authority. These traditional and oral origins have a definite influence on the subject matter, form and style of the tale. (Thompson, 1951, pp 4 - 5).

Arbuthnot and Sutherland point out that of the many varieties of folklore, the folk tale is possibly the favourite and most familiar. (1972, p 138). During the eighteenth century interest in folk tales developed and in the nineteenth century romantic interest in old tales became so strong that thousands were collected from all over the world. In doing this, striking similarities were found among many of the tales and, as has been mentioned, many theories were developed to explain this phenomenon. The theory of "monogenesis" claimed that all folk tales came from Teutonic myths of the Aryan group of peoples, but this theory was subsequently refuted. The theory of "polygenesis", on the contrary, ascribed "many origins" to the tales resulting from the movement of humans all over the world experiencing the same emotions, fortunes and misfortunes. This, too, has been rejected by modern social anthropologists who insist that people all over the world cannot be the same and experience the same events. (Arbuthnot, 1972, pp 138 - 139). For the purposes of this study of the characteristics of the folk tale, this dispute is not relevant : what is important, is to note the striking similarity in the contents of many tales. The stories may differ somewhat in subject matter from place to place, the conditions or purposes of tale-telling may change but everywhere they are intended to meet the same basic social and individual needs. (Thompson, 1951, p 5). Another significant characteristic of the folk tale is thus clear; that is, the

universality of the tale. This means that children almost all over the world would be able to identify with the events in the story. The spreading of folk tales from country to country is thus encouraged and the translation of such tales facilitated. The problems of foreign names and certain customs which may be difficult for the child reader to understand, however, still remain.

From studies of individual folk tales, Max Lüthi has determined other fundamental characteristics inherent to the nature of these tales. (1962, p 8). According to his analysis, the characters are not individually and extensively depicted, presenting the fortune and destiny of one particular person. Often the general human condition is described in the presentation of one particular character, who is, furthermore, a kind of stereotype, fitting into a fixed role. Although the plot is simple, it is, in fact, the plot which takes priority over character portrayal. Not only are characters not described in detail but places and background are also left to the reader's imagination.

Max Lüthi also observes that the style of a folk tale is brief, concise, without extensive descriptions but with a progressive action (1962, p 11). Repetition is essential, however, to create a sense of suspense, to give the story body and to create the rhythm and rapid flow of oral narration. Repetition is often three-fold, following the traditional belief that the number

three is magical and indicates perfection. The generally concise and brief style contributes to clarity and sureness with which the world is presented (1962, pp 35 - 37). There is never any doubt on the part of the narrator that events happened in a certain way and, as far as the story itself is concerned, there are never any doubts, compromises or imbalances. A world is depicted in which everything makes sense and where there is a certain order to the system as a whole; that is, justice always prevails in the end, the good conquer and overcome their difficulties and evil characters always suffer punishment for their bad deeds. Although countries and specific cultures are often named in folk tales, Max Lüthi states that the folk tale essentially presents a timeless world where the passage of time and precision of place are not important and will only be specified if essential to the plot. The common introduction "once upon a time ..." does not refer to a moment in the past because what was once upon a time still exists and will exist in the future (1962, p 31).

One of the fundamental themes of the folk tale is that of a challenge or struggle and that of achievement (Lüthi, 1962, pp 90 - 91). The hero must often fight a dragon, a witch or robbers and, in accordance with the stylised character of the hero, he inevitably conquers and overcomes all obstacles. A riddle may also form a theme running throughout the tale, not only serving to create unity of narration but also to create a sense of

secrecy and mystery which are also essential themes in folk tales. Another important theme is that of man's intelligence or cunning. In fact, contrary to many fables, the central figure in most folk tales is man himself endowed with qualities of physical and mental strength, intelligence and initiative, which he puts to good use, in the case of the hero, or which he abuses, in the case of the villain (Lüthi, 1962, p 104). It is also important to point out that everything is possible in a folk tale; that is, the most humble can be lifted to noble heights and the weak can be strengthened with the help of supernatural powers (Lüthi, 1962, p 106). This serves to assert and confirm man's ability to progress, mature and grow.

Arbuthnot states that just as there are many and varied themes, there are also varied kinds of folk tales, following different patterns and forms (1972, pp 143 - 146), for example: the cumulative tales are the simplest with a minimum of plot and a maximum degree of rhythm in their narration. These tales contain frequent repetition and each episode follows the other in a neat, logical and repetitive fashion. Sometimes the action moves upwards in a spiral and then retracts downwards towards a conclusion. At other times the action takes the form of a race and the story ends with the capture of the runaway who has usually forfeited the sympathy of the reader through stupidity or imprudence.

Humorous tales are filled with fun and nonsense and are about silly and stupid people. They need not have a well-rounded plot. "Realistic tales" deal with man's cleverness and the hero's task is an intellectual one intended to conquer the enemy by a battle of wits. They are, nevertheless, imaginative tales filled with magic. Tales with realistic their central themes are usually remote, impersonal and [illegible] characters are often stereotypes. In the magical tale the element of magic is an essential and inherent aspect and this magic is embodied in figures such as godmothers, giants and fairies. (Arbuthnot, 1979, pp 143-146).

In a subsequent section an analysis of the Italian folk tale translated here will be made and the tale will be compared with the features discussed above.

4. AUTHOR OF SOURCE TEXT

In keeping with the structuralist approach applied in this project, the original text chosen for translation in this project should be briefly discussed since this is one of the elements which form an integral part of viewing the text as a system of units within a wider system of other units. The author, the totality of his works and his general literary tendencies influence the text so that it cannot be seen in isolation from its author's background and influence. The translator should be familiar with this background, firstly, in order to appreciate the author's work in all its aspects and, secondly, to ensure that the translation reflects the same elements and qualities of the original. As mentioned in section 3, folk tales were orally handed down from one generation to another and did not have any particular author. The folk tale discussed in this study is part of a collection compiled by Italo Calvino, well-known Italian writer and although he selected the tales in his collection from innumerable variants of each story from different parts of Italy and translated many from dialects to standard Italian, he cannot be considered the true author. Nevertheless, since he has chosen and written these tales according to his own criteria and style, it would be useful, but not essential, for the translator to become familiar with this writer. Moreover, it is necessary to determine the competency of the writer and his significance and contributions in the literature of his country in order to

justify having chosen his work for translation and for this study.

Calvino is an Italian novelist and short-story writer who has written some of the most innovative books in Italy in past years (J. Cannon, 1981, p 15). His works cannot be categorised in any particular literary school or trend since his evolution as an author is "a variegated path, marked by a great diversity of characters, settings and plots" (Adler, 1979, p 1). Adler explains this by saying that Calvino is a literary adventurer, constantly exposing himself to the many phenomena in the world around him (1979, p 2). He is also an adventurer because rather than planning out themes he intends to use in his stories, he allows the ideas that have inspired him to evolve freely in his mind (Adler, 1979, p 1). Calvino's "literary adventure" began in a period of intense cultural activity in Italy during the years immediately after the Second World War. Fascist censorship was no longer a deterrent and many writers felt the need and the responsibility to portray what they had experienced during the war. Calvino's first novel was "Il sentiero dei nidi di ragno" (1947) and was one of the most significant products of the neorealist movement in Italy.

The qualities which gives Calvino's works a stamp of originality and which have made him one of Italy's most celebrated contemporary authors is his tendency to portray the world around him in terms

of fantasy. For instance, in "Il visconte dimezzato" (The Cloven Viscount), written in 1952, Calvino's impressions of alienation and value changes caused by the war assume dimensions of a fairy tale. The work entitled "Il barone rampante" (The Baron in the Trees) deals with Italian culture and history during the Enlightenment, but rather than being a factually precise portrayal of this period, it reflects Calvino's own colourful interpretation (Adler, 1979, pp 5 - 6).

Adler has analysed the central elements in Calvino's works, pointing out three in particular (1979, p 9). The first is his preference for fantasy (he portrays human values and relationships according to his own imagination rather than in objective and real terms). The second is the theme of tension between a character and his environment (the characters are faced with a hostile and challenging enviroment over which they are expected to triumph). The third element is that of visual imagery. These elements are important in this study of the folk tale translated in this project because they explain Calvino's enthusiasm in compiling this collection of folk tales and emphasise his ability and suitability as the "author" of these tales, making them good material for translation. In the introduction to "Fiabe Italiane", the collection of folk tales used in this translation project, Calvino says that the way folk tales and fables portray the world, that is, the struggle of man in terms of fantasy, is exactly the way he himself perceives it.

For him folk tales and fables are true and offer a general explanation of the world. In his stories, as in folk tales, visual imagery is not a superficial and ornamental element, but is the primary means of communicating. Although folk tales do not contain a direct and explicit moral or lesson, they do have a didactic nature and in the same way Calvino's stories always embody a lesson which is meant to make his readers aware of how to face their problematic realities (Adler, 1979, p 122).

Calvino offers a definition of folk tales in the introduction of his collection and it is here that the true meaning of these tales is given as well as their particular significance for Calvino.

> "Taken all together they are, in their repeated ever and ever-changing casebook of human events, a general expalantion of life, born in far off times and conserved in the slow rumination of the peasant mind down to our day; they are a catalogue of the destinies that can be given to a man and a woman, especially for that part of life which is the making of one's destiny : youth - from birt , which often portends good and evil, to leaving home, to the trials of becoming an adult and then a mature person, of confirming oneself as a human being. (From Adler, 1979, p 124).

It is based on this understanding and passion for folk tales that Calvino has been called the "modern writer of fables." (Adler, 1979, p 132) ("fables" in this case must be understood in a broad

sense and not only as referring to the specific genre of fables). The translator may, thus, proceed with his task knowing that the story was written by one who understands and appreciates its qualities. This folk tale is discussed in this project under the heading of children's literature, but considering Calvino's definition, it can be read with equal satisfaction by adults since it extends into a wider realm of experience.*

*Translations of Calvino's collection of folk tales exist but could not be made available for comparison and analysis in this project.

5. ANALYSIS OF SOURCE TEXT

In the previous section it was stated that the folk tale chosen for this study is part of a collection of Italian folk tales transcribed by Italo Calvino in 1956. In 1954 the publishing house of Einaudi wished to publish a series of folk tales from different countries but when they searched for an Italian volume they found no suitable collection. The Italians were among the first to collect folk tales in written form; for example, Staparola's "Piacevoli notti" published in Venice in the mid-sixteenth century, and Basile's "Pentamerone" in the seventeenth century. These were elaborately written, filled with marvels and horrors and were meant to entertain a small leisured and literate adult public. The "fiabe" (folk tales) were, however, later virtually ignored by writers. One reason may be that the stories belong to an oral narrative tradition where the spoken language consisted of many dialects and literary language was highly refined and specialised (Hall (ed), 1976, pp 1 - 4).

Apart from a few collections for children, Einaudi could not find one comparable to that of the brothers Grimm, for example, and thus approached Calvino to create a collection. Confronted by a mass of scholarly sources, Calvino explains that he strove "to select from that mountain of narratives, always the same (reducible to about fifty types in all), the most beautiful, original and rare versions, to translate them from the dialects

in which they had been collected ..." (Hall (ed), 1976, p 3).

The stories are told without frills but in a rich and rapid colloquial style. The content and delivery reflect "regional colour but there is an overall unity of diction and tone", (Hall (ed), 1976, p 3). It is precisely this technique of writing the tales so that they relate to the modern child's world and to the mood of modern times, that renders this collection accessible and attractive to most children. Consequently, these tales are more likely to be translated ' er languages and not merely forgotten or ignored as ... f a past which is no longer applicable to modern children's literature.

In the following analysis of the folk tale chosen for this project, it is necessary to remember the characteristics typical of a folk tale discussed in Section 3, since the analysis will show why this story has been classified as a folk tale.
The tale "Salta nel mio sacco!", translated in this translation project, is described by Calvino as "wise and stoic" and presents "one of the many variants of a very old theme ... which here, with all the place names, becomes almost a local legend ...". (Hall (ed), 1976, p 125). The above quotation points out two important and typical features of the folk tale; that is, the universality of its themes and the cultural elements it contains. The key elements of this folk tale may be summarised as follows :
(i) family members (the sons) leave their home to search for a

better life; (ii) the weakest character (the lame boy) becomes the hero of the story (as mentioned previously, the weakest or lowest often becomes the strongest or highest in the folk tale); (iii) the element of the supernatural is represented by the fairy; (iv) the hero is tested and is presented with obstacles which he invevitably overcomes (v) a magic object (the sack) is given to the hero as a reward; (vi) the villain appears in the form of the devil; (vii) the villain attempts to conquer the hero not by a physical battle, but by an intellectual test of strength using deception and disguise; (viii) the villain is punished for his evil deeds; (ix) the hero helps others with the aid of the magic reward (the sack); (x) the hero returns home; (xi) the hero stoically meets death face to face.

Throughout the tale many of the elements and sequences are repeated and this too is typical of the structure of a folk tale. It should be remembered that in order to make folk tales easy to remember and to create a rapid rhythmmany of these tales follow a repetitive motion, often with a recurring phrase or sentence much like the refrain of a song. In the case of the folk tale studied here, this "refrain" is uttered by the hero (the lame boy); that is, "Jump into my sack!" ("Salta nel mio sacco!"). This confirms once again the oral beginnings of this folk tale which necessitates a rapid and smooth flow in the narration so as to hold the attention and interest of the child listeners. In fact, every technique suitable to oral narration

of simple and primitive stories is used to the greatest advantage; for example, repetition of sequences, an informal and colloquial style, a large degree of direct speech, an idiomatic use of the language, rapid sequences of events and little description, careful presentation of each stage of the story at the right moment without anticipating the outcome, thus creating a sense of suspense. These features are studied below. (All references to line numbers apply to the lines as set out in the translation of the tale; not to the original Italian version.)

Other examples of repetition are seen, for instance, when the hero makes use of the sack's and the stick's magical qualities several times, always in the process of doing good. Within one single sequence actions are also repeated such as in lines 138-156 when the devil is beaten by the magic stick. The cries of the devil and the beating of the stick are repeated in a rhythmic pattern and in close and rapid succession. In lines 210-219 when the hero calls on his dead brothers, the same repetitive pattern is once again used, each time varying only in the name of the brother called. An informal and colloquial style is seen in line 207 where the reader is directly asked and the reply ("Macchè!" which may be translated as "Never!") is given which is colloquial and very informal in Italian. Idiomatic expressions are used frequently; for example, in line 106 the Italian expression is the idiomatic phrase in English "He will find grist for his mill". Similarly, in lines 78-79 the phrase "a meal fit for a

king" ("un pranzo coi fiocchi") is colourful and expressive in Italian. Direct speech and rapid movement can be seen in lines 176-190 when the hero questions the sick woodcutter's son. He obtains the information he requires very quickly and with the same speed sets out finding a solution to the boy's problem. The entire episode begins and ends very rapidly. The conclusion is the most rapid occurrence in the entire story. The reader can understand what has happened with no difficulty and knows the implications of this sequence of events without the need for detailed descriptions or explanations.

An example of the creation of suspense is seen in lines 119-123 where the hero plays cards with the devil and appears to be losing. The reader sympathises with the hero and does not wish to see him lose, but the reader is given no indication of how the situation will subsequently be turned to his advantage. The irony in calling the "losing hero" an "expert" intensifies the tension and expectations of the reader. If the story were to be read aloud as it was in its original form during ancient times, facial expression and a particular tone of narration would contribute to emphasise this effect.

As mentioned in a previous section, character portrayal in folk tales is not very extensive and tends to present stereotypes or stylised characters. In this particular folk tale certain qualities are attributed to the central character or hero (the lame boy) such as kindness, respect for his elders, humility

before the Queen of the Fairies, goodwill and compassion when he helps the sick woodcutter's son and the people in his hometown, intelligence when he outwits the devil and integrity when he refuses any material reward offered to him at the end of his life and accepts death willingly. These characteristics are, however, the typical traits of the stylised figure of the hero in folk tales and do not include any personal details about him as an individual. The devil, representing the villain, also exhibits typical qualities most often attributed to the evil character in folk tales; for example, a shrewd but evil mind, supernatural powers and, even when disguised, physical traits which betray him and distinguish him from any other being in the story (in this case, the devil has goat's feet which the hero notices when the villain bows to bid him farewell). Little is revealed about the fairy except that she is kindly, has supernatural powers which she uses to do good, she is beautiful and remains eternally young. These are all characteristics which have come to be expected in folk tales whenever the figure of a good fairy is presented. Justice and a reward given to the good and the punishment inflicted on the evil are also elements which are included in this stylised approach to characters and they are aspects which do not vary but remain constant. The fundamental themes of challenge and achievement are also evident in this folk tale in the tests and tasks faced by the hero and his rewards and achievements. These too, are elements typically identified with the hero in the story.

There are also characteristic themes which recur in folk tales with slight variations depending on the countries and cultures from which they originated. As was said above, the theme of challenge and achievement is one of the most evident and characteristic and is found in this particular folk tale. Magic is also a common theme in folk tales and in this story it is embodied in the magic sack, the fairy and the supernatural powers of the devil. The repeated use made of the sack's magic qualities and the two appearances of the fairy (at the beginning and again at the end) serve to envelope the entire tale in an aura of magic and wonder. Many of the themes of folk tales pointed out by Thompson (1951, pp 23 - 152) are present in the tale studied here; that is, the supernatural adversary is represented by the devil who constitutes an obstacle for the hero to overcome (see Thompson, 1951, p 23). The supernatural helper (Thompson, 1951, p 23) appears in the form of the fairy. Magic and marvels (Thompson, 1951, p 67) are repeatedly represented by the magic sack and the presence of the fairy. Tasks and quests (Thompson, 1951, p 105) given to the hero are those of defeating the devil's cunning, helping the sick woodcutter's son and provide food for the starving people in his home town. His wish to see his brothers again constitutes the hero's quest and although this is not fulfilled, it can be said that his entire life presents a quest for happiness and serenity by performing good deeds and generally respecting good morals. Faithfulness (Thompson, 1951, p 108) may be seen not only as the hero's faithfulness to the

wishes of the fairy but to the ideals of good morals in general. The good qualities of the hero evoke a sense of admiration on the part of the reader. The higher powers (Thompson, 1951, p 130) are seen in the justice which prevails throughout the story since the kindness of the hero is rewarded with the gift of the magic sack, the evil of the devil is punished by the beating he receives from the stick, his evil deeds are rendered harmless and the original harmonious situation restored by the resuscitation of the dead men. Furthermore, a poor and weak character is helped as can be seen in the case of the sick woodcutter's son. All these deeds are made possible by the fairy who is the ultimate embodiment of the good higher powers.

In a sense this tale can partly be called a "realistic tale" (Thompson, 1951, p 152) as described in section 3, for although it is dominated by an element of magic and wonder, it also possesses a certain element of "realism" seen in the cleverness of the hero which is far greater than that of the devil in the game of cards, presenting the triumph of man's intellectual abilities.

Folk tales have a particular structure which facilitates the flow of these stories and renders them easy to understand and to read. Arbuthnot and Sutherland have analysed the structure of the folk tale, studying how the action typically develops (1972, pp 151 - 154). The structure of the folk tale studied here corresponds to

this analysis.

Introduction : The leading characteristics and the place, the mountains of Niolo, are introduced to the reader. In the folk tale studied here the sons are mentioned with particular reference to the little lame boy who eventually becomes the hero of the story. The circumstances which lead to their journey are briefly described. Time is effectively accounted for by the conventional phrase "a long long time ago" ("tanto tanto tempo fà") in the folk tale studied here. Arbuthnot and Sutherland are of the opinion that this does more than merely convey the idea of a remote past but also carries the reader to a dream world where everything is possible. The function of the introduction is to launch the story and the reader immediately into the action. (1972, p 152).

The development : Often the problem mentioned in the introduction which brings a certain element of trouble or concern continues beyond the introduction and is present throughout the story. In the tale studied in this project the problem of the lame boy wh[illegible] emerges in the second phase of the story links the introductory sentences to the rest of the story. In this phase, the quest begins, the tasks are initiated and the obstacles appear. This is the heart of the story and in this particular tale it extends from the first appearance of the fairy to the appearance of Death. Usually the action progressively

mounts to a climax but in this tale the movement is a spiral one with sequences of events each with their own beginning and end, but all linked by similar themes and elements. The development must be logical and plausible even in a fantastic tale filled with magic.

In order to clearly see "spirals" and repetitive pattern of the tale, a brief study of its various stages will be made. As already mentioned, the introduction is brief but states the situation, the place and, indirectly, the time ("a long time ago") (Lines 1-13). The central section of the story begins with the journey of the sons and this episode is concluded when they leave their lame brother behind and board a boat for Sardinia, tragically drowning in the subsequent storm (lines 14-29). A new episode begins when the narration returns to the lame boy to give an account of his experiences in the meantime. This stage includes the appearance of the fairy, the miraculous healing of the boy's leg, proof that the boy is worthy of reward and the granting to him of two wishes (the magic sack and the stick) (lines 30-79). It can be said that from this moment the lame boy becomes the hero of the story.

The theme of the journey (line 80) links this last episode with the next which consists of the devil's disguise and attempted deception. Once again the hero proves his integrity and cleverness and for the first time punishes the villain and

corrects the evil he has done. Just as the supernatural element *appeared prominently* in the first episode with the figure of the fairy, here, too, it is embodied in the devil. The sack is again used, introduced by variations of the usual refrain "*jump into my* sack!". This episode ends typically with the restoration of a harmonious situation (lines 169-172) and a journey (line 173) again forms a link with the next stage.

The subsequent episode closely follows the pattern of the previous one. A challenge or problem is presented to the hero, and *is sought from the magic sack,* the "villain" (the doctor) is punished and made to restore order to the situation (lines 176-196). The third journey (line 198) leads to yet another good deed performed in the hero's home town with the aid of the sack (lines 199-206) and the pattern is broken somewhat by the attempt of the hero to see his dead brothers (lines 207-219). The passage of time is indicated with only one sentence (line 221 : "The time came for him to grow old also.") and a new episode begins (line 222) when the hero wishes to see the fairy once more *before his death. This episode continues* to the conclusion and contains elements common to the preceding ones. A journey is once again made by the hero (line 224), the supernatural element is embodied by the fairy and the appearance of Death, the hero is again tested by the fairy's offer of material rewards, the hero proves his integrity by refusing all these rewards and stoically accepting death. His death is, in fact, the swift and sudden

conclusion of this tale. It can be said that this tale is well balanced in its structure, not only because of the clear and effective introduction and conclusion, but also by the two appearances of the fairy at the beginning and at the end which contribute to properly rounding off the story and achieving a certain equilibrium already obtained by each self-contained episode.

Conclusion : Arbuthnot and Sutherland point out that the conclusion frequently comes swiftly and is as brief as the introduction (1972, p 154). In this folk tale the conclusion is particularly sudden and brief when Death finally seizes the hero. Conclusions are usually happy and the villains are punished. This tale presents a deviation from the customary end since it is not entirely a happy one. The hero is seized by Death (not the usual end for a hero) but since he is willing to die, recognising that it is his time, it can still be seen as a positive end. The villains are punished at the end of each "spiral", therefore, there is no final retribution or punishment.

Having fully analysed the folk tale and understood its nature and background, the translator is now in a better position to achieve a satisfactory translation, equivalent to the original on as many levels as possible.

5.a. SOURCE TEXT

SALTA NEL MIO SACCO!

1. Nelle montagne del Niolo, pelate e grame, tanto tanto tempo fa viveva un padre con dodici figli. C'era carestia, e il padre disse : "Figli, pane da darvi non ne ho più, andatevene per il mondo, da vivere meglio che a casa troverete certo."

5. Gli undici figli maggiori già si disponevano ad andare, quando il dodicesimo, il più piccino, che era zoppo, si mise a piangere. "E io che sono zoppo, come farò a guadagnarmi da vivere?"

10. E il padre : "Bambino mio, non piangere, andrai coi tuoi undici fratelli e quel che troveranno loro sarà anche tuo."

Così i dodici promisero non lasciarsi mai, e partirono. Camminarono un giorno, due giorni, e lo zoppetto restava sempre indietro. Al terzo giorno, il maggiore disse :

15. *"Questo nostro fratellino Francesco che resta sempre indietro* è un bell'impiccio per noi altri! Lasciamolo per la strada : sarà anche meglio per lui perchè troverà qualche anima buona che ne avrà pietà."

Così non si fermarono più ad aspettarlo e continuarono la

loro strada, domandando l'elemosina a tutti quelli che incontravano, finchè non fecero ingresso a Bonifacio.

A Bonifacio c'era una barca attaccata al molo. "E se salissimo in barca e ce ne andassimo in Sardegna?" disse il maggiore. "Forse laggiù c'è meno fame che da noi!"

I fratelli salirono in barca, e *salparono*. Quando furono in mezza allo stretto si levò una burrasca così grossa che la barca andò in mille pezzi contro gli scogli e i fratelli *annegarono* tutti e undici.

Intanto Francesco lo Zoppetto, stanco morto e disperato, non trovando più i fratelli aveva gridato, aveva pianto, e poi s'era addormentato sul ciglio della strada. La Fata di quel posto, dalla cima d'un albero, aveva visto e sentito tutto. Appena Francesco si fu addormentato, scese dall'albero, andò a cogliere certe erbe che sapeva lei, ne fece un impiastro, glielo mise sulla gamba zoppa, e la gamba da zoppa divenne sana. Poi ella prese l'aspetto d'una povera vecchina e si sedette su di una fascina aspettando che Francesco si svegliasse.

Francesco si svegliò, si tirò su, fece per riprendere il camminò zoppicando e s'accorse che non zoppicava più ma camminava come gli altri. Vide la vecchina seduta lì e le

chiese : "Signora, avete per caso visto un dottore?"
"Voglio ringraziarlo. Sì, dev'essere passato un gran dottore, che m'ha guarita la gamba zoppa mentre dormivo."
"Chi t'ha guarita la gamba zoppa sono io," disse la vecchina. "Perchè io conosco tutte le erbe, e anche l'erba che guarisce le gambe zoppe."

Francesco, tutto felice, saltò al collo della vecchina e la baciò su tutt'e due le guance. "Come posso provarti la mia riconoscenza, nonna? Dammi questa fascina che te la porto io."

Si chinò per sollevare la fascina, ma quando si levò, al posto della vecchia c'era la più bella giovane che si possa immaginare, tutta luccicante di diamanti, coi capelli biondi che le coprivano le spalle, la veste di seta turchina ricamata d'oro e due stelle di pietre preziose sugli stivaletti. Francesco, a bocca aperta, cadde ai piedi della Fata.
"Alzati," ella disse. "Ho visto che non sei ingrato, e ti aiuterò. Dì due desideri e io li esaudirò subito. Sappi che sono la Regina delle Fate del Lago di Creno.

Il ragazzo ci pensò un po su, e poi rispo "Desidero un sacco nel quale vada a finire dentr sa al mio comando."

"E un sacco così avrai. Ti resta ancora un desiderio."
"Desidero un bastone che faccia tutto quel che comando io."
La Fata disse : "E un bastone così avrai," e sparì. Ai piedi di Fransesco c'erano un sacco ed un bastone.

Tutto felice, il ragazzo volle far la prova. Dato che aveva fame, gridò : "Che una pernice arrosto entri nel mio sacco!" E, pam!, una pernice già arrostita volò dentro il sacco. "Che c'entri del pane!" E, pam!, un pane entrò nel sacco. "Che c'entri un fiasco di vino!" E, pam!, il fiasco di vino. Fransesco fece un pasto coi fiocchi.

Poi si rimise per via, senza più zoppicare, e l'indomani si trovò a Mariana. A Mariana si davano convegno tutti più gran giocatori della Corsica e del Continente. Francesco era senza un soldo, e comandò : "Centomila scudi nel mio sacco!" E il sacco si riempì di scudi. In un baleno, si sparse per Mariana la voce che era arrivato il Principe di Santo Francesco, famoso per le sue ricchezze.

Bisogna sapere che a quel tempo il Diavolo prediligeva la città di Mariana. Sotto forma d'un bel giovanotto, vinceva tutti a carte, e quando i giocatori erano rimasti senza un soldo, comprava le loro anime. Saputo di questo ricco forestiero che si faceva chiamare Principe di Santo Francesco, il Diavolo, travestito, l'andò subito a trovare.

"Signor Principe, scusatemi se ho l'ardire di presentarmi davanti a voi, ma la vostra fama di giocatore è tanto grande, che non ho resistito al desiderio di venire a farvi visita."

"Voi mi confondete," disse Francesco. "A dir la verità, non so giocare a nessun gioco, anzi non ho mai preso in mano un mazzo di carte. Però, qualche partita con voi, così per imparare, mi piacerebbe farla, e son certo che alla vostra scuola non tarderò a farmi esperto."

Il Diavolo era tanto soddisfatto della visita, che, accomiatandosi, non stette bene attento e facendo la riverenza allungò una gamba e mostrò il piede di caprone. "Ah, ah!" disse tra sè Francesco. "Qusto è zio Satana che mi è venuto a far visita. Bene! Troverà pane per i suoi denti!" E, rimasto solo, comandò al sacco una bella cena.

L'indomani, Francesco andò alla casa da gioco. C'era un gran tranbusto e tutta la gente s'affollava in un punto. Francesco si fece largo e vide per terra il corpo d'un giovane col petto insanguinato. "È un giocatore che ha perduto tutta la sua fortuna," gli spiegarono. "E s'è piantato un pugnale nel cuore proprio adesso."

Tutti i giocatori erano tristi in volto. Solo uno in mezzo

a loro, s'accorse Francesco, rideva sotto i baffi. E Francesco riconobbe il Diavolo che era venuto a fargli visita.

"Presto!" disse il Diavolo. "Portiamo via questo disgraziato, e riprendiamo il gioco!" E tutti ripresero le carte.

Francesco, che non sapeva neanche tenere le carte in mano, quel giorno perdette tutto quel che aveva con sè. Il secondo giorno, aveva già imparato un pò a giocare e perdette più ancora del primo. Il terzo giorno s'era ormai fatto esperto, e perdette tanto che tutti lo credevano rovinato. Ma per lui non era niente, perchè non aveva che da comandare al suo sacco, e ci trovava dentro tutto l'oro che gli serviva.

Perse tanto che il Diavolo si disse : "Ormai, fosse pure l'uomo più ricco del mondo, è certo rimasto sul lastrico." Lo prese da parte de gli disse: "Signor Principe, non so dirvi quanto mi duole la mala sorte che s'è abbattuta su di voi. Ma ho una buona notizia da darvi : se mi date retta, posso farvi recuperare la metà di quel che avete perso!"

"E come?"

Il Diavolo si guardò intorno, poi gli sussurrò : "Vendetimi

l'anima!"

"Ah sì!" gridò Francesco. "È questo il consiglio che mi dai, Satana? Ebbene, salta nel mio sacco!"

Il Diavolo ghignò e fece per scappare, ma non c'era verso : finì a capofitto dentro la bocca del sacco spalancata. Francesco chiuse il sacco e disse al bastone :

"Batti qua sopra!"

E il bastone, giù botte! Il Diavolo, dentro il sacco, si dimenava, piangeva, imprecava. "Lasciami uscire! Ferma o muoio!"

"Ah sì? Muori? E credi che sarebbe un male?" E il bastone giù botte.

Dopo tre ore di quella gragnuola, "Basta così,"disse Francesco. "per oggi, almeno."

"Cosa vuoi per ridarmi la libertà?" disse il Diavolo un fil di voce.

"Senti bene : se rivuoi la libertà devi risuscitare subito quelli che si sono ammazzati per colpa tua nella casa da gioco!"

"Te lo giuro!" disse il Diavolo.

"Esci, allora : ma ricordati che posso riacciuffarti quando voglio."

Il Diavolo si guardò bene dal mancar di parola : sparì

sottoterra e di lì a poco da sottoterra saltò fuori una folla di giovani pallidi in faccia, con gli occhi febbricitanti. "Amici miei," disse loro Francesco. "voi vi siete rovinati al gioco e per la disperazione vi siete ammazzati. Io ora ho avuto la possibilità di risuscitarvi, ma un'altra volta non so se ci riuscirei. Ditemi, promettete di non giocare più, se vi lascio in vita?"

"Sì, sì, lo giuriamo!"

"Bene, allora eccovi mille scudi per ciascuno. Andate, e guadagnatevi il pane lavorando."

I giovani risuscitati partirono tutti felici; chi fece ritorno alla famiglia in lutto e chi si mise in giro per il mondo perchè la sua mala condotta passata aveva fatto morire di crepacuore i genatori.

Anche a Francesco venne il pensiero del suo vecchio padre. Si mise in strada per tornare al suo paese, ma per via incontrò un ragazzo che si torceva le mani dalla disperazione.

"Bè, giovanotto, di professione fai il fabbricante di smorfie?" chiese Francesco, che era allegro. "E a quanto le vendi la dozzina?"

"Io non ho voglia di ridere, signore," rispose il ragazzo.

"Cosa c'è che non va?"

"Mio padre fa il taglialegna ed è l'unico sostegno della famiglia. Stamattina è caduto d'in cima a un castagno e s'è rotto un braccio. Sono corso in città a chiamare il medico, sa che siamo poveri e non si è voluto disturbare."

"Tutto qui? Stà tranquillo. Ci penso io."

"Siete medico?"

"No, farò venire quello là. Come si chiama?"

"Dottor Pancrazio."

"Bene! Dottor Pancrazio, salta nel mio sacco!"

E nel sacco piombò a capofitto un medico con tutti i suoi strumenti.

"Bastone, batti qua sopra!" E il bastone cominciò la sua danza.

"Aiuto! Pietà!"

"Prometti di curare gratis il taglialegna?"

"Prometto tutto quel che volete!"

"Esci dal sacco, allora." E il medico corse al capezzale del taglialegna.

Francesco riprese il camino e dopo qualche giorno arrivò al suo paese, dove si pativa più fame di prima. A forza di commandare : "Un pollo spiedo salti nel mio sacco!", "Un fiasco di vino salti nel mio sacco!", Francesco riuscì a metter su una locanda dove tutti potevano togliersi l'appetito senza pagare un soldo.

Così durò finchè durò la carestia. Quando ritornò

l'abbondanza, Francesco non volle dar più niente a nessuno, perchè sarebbe stato come incoraggiare la pigrizia.

Credete che ora lui fosse felice? Macchè! Era triste di non saper più nulla dei suoi undici fratelli; ormai aveva loro perdonato la cattiva azione d'averlo abbandonato solo e zoppo. E così provò a dire : "Giovanni mio fratello, salta nel mio sacco!"

Qualcosa si scosse dentro il sacco. Francesco aprì e guardò: era un mucchio d'ossa.

"Paolo mio fratello, salta nel mio sacco!" *Un altro mucchio* d'ossa.

"Pietro mio fratello, salta nel mio sacco!" E continuò a chiamarli fino all'undicesimo, e ogni volta, ahimè, non trovava nel sacco che un mucchietto d'ossa mezzo rosicchiate. Non c'era dubbio : i suoi fratelli erano morti tutti da un pezzo.

Francesco era triste. Anche suo padre morì, e rimase solo. Ed anche a lui toccò di venir vecchio.

L'unico desiderio che aveva, prima di morire, era di vedere la Fata del Creno che l'aveva reso tanto fortunato. Così si mise in cammino e arrivò nel posto in cui l'aveva incontrata per la prima volta. Si mise ad aspettarla, ma aspetta

aspetta, la Fata non veniva. "Dove sei, buona Regina?" supplicava lui. "Mostrati ancora una volta! Non voglio morire senz'averti rivista!"

Era scesa la notte. Della Fata non s'era vista traccia. Invece, per quella via passò la Morte. In una mano teneva una bandiera nera, e nell'altra la falce. S'avvicinò a Francesco : "Ebbene, vecchio, non sei ancora stanco della vita? Non ne hai percorso abbastanza di monti e di valli? Non è tempo che tu faccia come tutti e te ne venga con me?"

"O Morte!" rispose il vecchio Francesco, "io ti benedico! Sì, di mondo ne ho visto abbastanza, e anche di tutto quel che il mondo contiene; mi sono saziato d'ogni cosa. Ma prima di venire con te, ho bisogno di dire [illegible] a una person. Dammi un giorno di tempo."

"Dì le tue preghiere, piuttosto, se non vuoi [illegible] come un saracino, e poi spicciati a venirmi dietro."

"Ti supplico, aspetta fino al mattino, finchè non canti il gallo."

"No."

"Un'ora, via."

"Neanche un minuto."

"Allora, visto che sei così crudele, salta nel mio sacco!"

La Morte tremò, tutte le sue ossa batterono l'una contro l'altra, ma non potè fare a meno di saltare nel sacco.

Nello stesso istante, apparve la Regina delle Fate,

splendente e giovane come quella volta. "Fata," disse Francesco, "ti ringrazio!" E alla Morte : "Salta fuori dal sacco e attendimi."

"Tu non hai abusato del potere che t'avevo dato, Francesco," disse la Fata. "Il tuo sacco e il bastone t'hanno servito per fare il bene. Voglio compensarti. Dimmi cosa *desideri*."

"Non desidero più niente."

"Vuoi essere caporale?"

"No."

"Vuoi essere re?"

"Non voglia più nulla."

"T'ho vista. Muoio contento."

"Addio, Francesco. Brucia il sacco e il bastone, prima." E la Fata sparì.

Il buon Francesco accese un gran fuoco si riscaldò un momento le membra ghiacciate, buttò *nella fiamma il sacco* e il bastone, perchè nessuno ne facesse uso cattivo.

La Morte era lì, dietro un cespuglio. "Cu-cu-ia-cù! Cu-cu-ia-cù!" cantò il primo gallo. Francesco non sentì. L'età l'aveva fatto sordo.

"E il gallo!" disse la Morte, e colpì il vecchio con la falce, e sparì portandosi dietro il suo cadavere.

6. b TRANSLATION (TARGET TEXT)

JUMP INTO MY SACK!

A long, long time ago, in the bare and hostile mountains of Niolo, a father lived with his twelve sons. There was famine in the land and the father said : "My sons, I have no more bread to give you, go out into the world, you will certainly live better than at home."

The eleven elder sons were prepared to go when the twelfth, the youngest who was lame, began to weep : "I am lame, how will I be able to earn my living?"

The father replied :"My child, do not weep, you will go with your twelve brothers and whatever they find will be yours too."

So the twelve sons promised never to leave each other and they left.

They walked on for one, two days and the little lame boy always trailed behind. On the third day the eldest son said : "This little brother of ours, Francesco, is a real bother for the rest of us, always lagging behind. Let us

leave him. It will be better for him too, because he will find some kind soul to take pity on him."

So they no longer stopped to wait for him and continued on their way, begging for alms from all those they met until they arrived at the town of Bonifacio.

At Bonifacio there was a boat tied to the pier. "What if we boarded the boat and went to Sardinia," said the eldest. "Perhaps there is less hunger there."

The brothers climbed onto the boat and set sail. When they reached the middle of the strait a fierce storm crashed the boat into a thousand pieces against the rocks and all eleven brothers drowned.

Meanwhile, when little lame Francesco, exhausted and desperate, had not been able to find his brothers, he had shouted and wept and finally fallen asleep on the side of the road. The Fairy who lived there had seen and heard everything from the top of a tree. As soon as Francesco had fallen asleep, she came down from the tree, gathered certain herbs that she knew of, mixed a poultice, placed it on the lame leg and it was cured. Then she took on the appearance of a little old lady and sat on a bundle of sticks waiting for Francesco to wake up.

Francesco awoke, lifted himself, and was about to begin walking with a limp and noticed that he no longer was lame but walked like everyone else. Noticing the little old lady he asked : "Old lady, have you perhaps seen a doctor?"

"A doctor? What do you want with a doctor?"

"I wish to thank him. Yes, a great doctor must have passed and healed my lame leg while I slept."

"I was the one who cured you," replied the little old lady. "Because I know all the herbs and also the herb which heals lame legs."

Overwhelmed with joy, Francesco threw his arms around the little old lady and kissed her on both cheeks. "How can I show you my gratitude, old lady? Give me that bundle of sticks that I may carry it for you."

He bent over to lift the bundle and when he looked up the little old lady had turned into the most lovely young girl imaginable, sparkling with diamonds, blonde hair covering her shoulders, dressed in deep blue silk embroidered in gold and with two clusters of precious stones on her shoes. Amazed, Francesco fell at the feet of the Fairy.

"Stand up," she said. "I have seen that you are not ungrateful and I will help you. Make two wishes and I will

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"A doctor? What do you want with a doctor?"

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"I was the one who cured you," replied the little old lady. "Because I know all the herbs and also the herb which heals lame legs."

Overwhelmed with joy, Francesco threw his arms around the little old lady and kissed her on both cheeks. "How can I show you my gratitude, old lady? Give me that bundle of sticks that I may carry it for you."

He bent over to lift the bundle and when he looked up the little old lady had turned into the most lovely young girl imaginable, sparkling with diamonds, blonde hair covering her shoulders, dressed in deep blue silk embroidered in gold and with two clusters of precious stones on her shoes. Amazed, Francesco fell at the feet of the Fairy.

"Stand up," she said. "I have seen that you are not ungrateful and I will help you. Make two wishes and I will

grant them at once. I am Queen of the Fairies of Lake Creno."

The boy thought a little and answered : "I wish for a sack which will fill with anything."

"Then you shall have such a sack. You still have one more wish."

"I wish for a stick which will do all that I command." The Fairy said : "Then you shall have such a stick." and then she disappeared. Francesco found lying at his feet a sack and a stick.

Pleased with this the boy wished to put them to the test. He was hungry so he cried out : "Let a roast partridge enter my sack!" And behold, a partridge already roasted flew into the sack.

"Let some bread come into the sack!" And behold a loaf of bread appeared. "Let a flask of wine enter my sack!" And behold, there was a flask. Francesco ate a meal fit for a king.

He then continued on his way, no longer limping and the next day he arrived at the city of Mariana.

In that town there was a meeting of all the greatest card

players of Corsica and the Continent. Francesco was penniless and so he commanded : "One hundred thousand scudi!" And the sack filled with scudi. As quick as a flash rumours spread in Mariana that the prince of Saint Francesco, famous for his wealth, had arrived.

At that time the Devil was especially fond of the city of Mariana. In the form of a handsome young man, he beat everyone at cards and when the card-players were left penniless, he bought their souls. When he heard of this wealthy stranger who called himself the Prince of Saint Francesco, the Devil disguised himself and immediately went to seek him out. "Prince, forgive me for daring to come to see you but your reputation as a card-player is so great that I could not resist the desire to come and meet you."

"You confuse me with someone else," said Francesco. "Truly, I do not know how to play cards, in fact, I have never held a deck of cards. But I would like to play a few games with you so that I can learn and I am certain that with your guidance it will not be long before I become an expert."

The Devil was so pleased with his visit that he was careless on taking his leave and in bowing stretched out a leg showing his goat's foot. "Ah, ha," thought Francesco to himself. "Dear old Satan has paid me a visit. Very well!

He will find grist for his mill!" And left on his own, Francesco ordered a good supper from the sack.

The next day Francesco went to the gambling house. There was great confusion and all the people gathered in one spot. Francesco made way for himself and saw the body of a young man on the floor with blood on his chest. "He was a gambler who lost his entire fortune," they explained to him. "And he has just stabbed himself."

All the gamblers were saddened. Francesco noticed that only one among them laughed to himself and he recognised the Devil who had visited him.

"Quick," said the Devil. "Let us take this wretched man away and continue the game." And everyone resumed play.

Francesco did not even know how to hold the cards and that day lost everything he had with him. On the second day he learned to play the game a little better and lost even more than on the first. By the third day he was an expert and lost so much that everyone thought him to be ruined. This was nothing to him because on his command the sack would simply give him all the gold he needed.

He lost so much that the Devil said to himself : "Even if

you once were the most wealthy man in the world, you are now most certainly penniless." The Devil took him aside and said : "Prince, I cannot tell you how much it grieves me to see the misfortune you have suffered, but I have good news for you. If you do as I say you will be able to recover half of what you lost."

"But how?"

The Devil looked around and then whispered : "Sell me your soul."

Francesco exclaimed : "So, this is the advice you give me Satan. Very well, jump into my sack!"

The Devil sneered and then tried to escape but it was useless. He fell head first into the opening of the sack. Francesco closed the sack and said to the stick : "Beat him!"

And down came the blows. The Devil in the sack tossed about, wept and cursed.

"Let me out! Stop or I shall die!"

"So you will die will you? And do you think that would be a bad thing?" And the stick continued to beat.

This shower of blows lasted three hours and then Francesco said : "That is enough, at least for today." The Devil asked in a whisper : "What do you want in exchange for my

freedom?"

"Listen carefully, if you want your freedom you must bring back at once all those who killed themselves in the gambling house because of you."

"I promise I will do this, " said the Devil.

"Then climb out of the sack, but remember that I can snatch you back whenever I wish."

The Devil took great care not to break his word. He disappeared under the ground and shortly afterwards a crowd of pale youths with feverish eyes reappeared from the ground. "My friends," said Francesco. "You lost your fortunes by gambling and in desperation you killed yourselves. I have had the opportunity of bringing you back to life but I do not know if it will be possible for me to do this again. Will you promise me not to gamble any more if I give you your lives?"

"Yes, yes!"

"Good, then here are a thousand scudi each. Go and find work to earn your living."

The youths left feeling very happy. Some returned to their mourning families and some went out into the world because their past bad behaviour had made their parents die of broken hearts.

Francesco too thought of his old father. He began his journey back to his home town but along the way he met a boy who was wringing his hands in despair.

"Well young man, do you pull faces for a living?" asked Francesco who was cheerful. "How much do you charge for a dozen?"

"I have no desire to laugh , sir" said the boy.

"What is the matter?"

"My father is a woodcutter and supports our family alone. This morning he fell from the top of a chestnut tree and broke his arm. I ran to town to call a doctor but he knows that we are poor and did not bother to come."

"Is that all? Do not worry. I will take care of everything."

"Are you a doctor?"

"No, but I will make your doctor come. What is his name?"

"Doctor Pancrazio."

"Very well. Doctor Pancrazio, jump into my sack!" and into the sack plunged head first a doctor with all his instruments. "Stick, beat on him!" And the stick began its dance. "Help! Have pity!"

"Do you promise to cure the woodcutter free of charge?"

"I promise whatever you wish!"

"Then climb out of the sack." And the doctor ran to the woodcutter's bedside.

Francesco continued on his way and after a few days arrived at his home town where there was more hunger than before. By dint of ordering : "Let a roast chicken jump into my sack!", "Let a flask of wine jump into my sack!", Francesco was able to set up an inn where everybody could satisfy their hunger without paying a single penny.

And so this continued as long as the famine lasted. When prosperity returned Francesco no longer wanted to give anything away because it would have encouraged idleness.

Was Francesco happy at last? Never! He was unhappy because he did not know anything of his eleven brothers. By now he had forgiven them their unkind action of abandoning him alone and lame. So he said : "Giovanni my brother, jump into my sack!"

Something moved about in the sack. Francesco opened it and peered inside. He saw a bundle of bones.

"Paolo my brother, jump into my sack!" Another bundle of bones.

"Pietro my brother, jump into my sack!" He called all eleven and each time, alas, he found only a bundle of half chewed bones. There was no doubt, his brothers had died long ago.

Francesco was saddened. His father had also died and now he remained alone. The time came for him to grow old also. The only wish he had before dying was to see once more the Fairy of *Lake Creno who had brought him* good fortune. So he started on his way and arrived at the place where he had met her the first time. He waited and waited but the Fairy did not come. "Where are you, *good Fairy?*" he implored. "Show yourself. I do not want to die without having seen you again."

Night fell but there was no sign of the Fairy. Instead Death came by. He held a black flag in one hand and a sickle in the other. Coming close to Francesco he said : "Well old man, are you not tired of life? Have you not crossed enough mountains and valleys? Is it not time that you do as everyone does and come with me?"

"*Oh Death!*" *answered Francesco.* "Bless you! Yes, I have seen enough of the world and all that is in it. I have satisfied myself of everything. But before going with you I must bid someone *farewell. Give me one more* day."

"Rather say your prayers if you do not want to die as a Saracen and then quickly follow me."

"I beg you wait until morning when the *cock crows.*"

"No."

"It is just for another hour after all."

"Not even a minute."

"Then seeing that you are so cruel jump into my sack!" Death began to tremble, his bones shook against one another but he could do nothing but jump into the sack. At that moment the Queen of the Fairies appeared, radiant and young as the first time. "My Queen!" exclaimed Francesco. "I thank you!" and to Death he said : "Jump out of the sack and wait for me."

You did not misuse the power that I gave you, Francesco," said the Fairy. "Your sack and your stick have served you in doing good. I wish to reward you. Tell me what you wish."

"I no longer desire anything."

"Do you want to be made a leader?"

"No."

"Do you wish to be king?"

"I no longer want anything."

"Old man, do you want health and youth?"

"I have seen you. I can now die in peace."

"Farewell Francesco. But first burn the sack and the stick."

And the Fairy disappeared.

Good old Francesco lit a great fire, warmed his frozen limbs for a moment and threw the sack and the stick into the

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"I have seen you. I can now die in peace."

"Farewell Francesco. But first burn the sack and the stick."

And the Fairy disappeared.

Good old Francesco lit a great fire, warmed his frozen limbs for a moment and threw the sack and the stick into the

flames so that no one could ever misuse them.

Death was there behind a bush. The first cock crowed. Francesco did not hear it because old age had made him deaf.

"It is the cock," cried Death and struck the old man with the sickle and disappeared taking with him his body.

(NB All references to line numbers made in section 5 and 7 apply to the lines as set out in the translation of the tale; not to the original Italian version.)

7. DISCUSSION OF SELECTED PROBLEMS IN TRANSLATING THE FOLK TALE

(i) GENERAL REMARKS

The approach adopted in translating this folk tale, as has been mentioned, is that suggested by Bassnett-McGuire; that is, the structuralist approach (1980, p 77). The text should be seen as a unit within a system, thus its overall nature depends on the particular literary genre to which it belongs, the period in which it was written, its author and its literary tendencies, the style and words used in its composition. During the process of translating this tale certain problems repeatedly recurred and the most practical way of annotating and discussing this translation is to structure the study around certain key headings which have been selected in the course of actively translating the tale.

Since equivalence is the major element which should be present in a translation (as was decided in the dicussion on literary translation theories), the headings will refer to different types or aspects of equivalence which posed specific problems or which are of prime importance to the translator. The first of these involves the features of this tale which distinguish it as a folk tale and which, in this case, can be classified as stylistic elements. Before this particular aspect is discussed a

definition of stylistic equivalence and of the "style" of an author will be given.

Cultural elements often present problems in translating folk tales but are, nevertheless, essential components of this genre. They should, therefore be specifically pointed out and discussed separately. In this particular tale names and terms of address constitute one of the most evident and significant cultural components and will form the next point of discussion. Certain failings in the translation will be shown here since satisfactory equivalents of terms of address cannot always be achieved.

To a certain extent idiomatic expressions are also linked to cultural aspects of the folk tale and have been chosen as the subject of the next heading. The expressions often present specific problems because they cannot always be translated maintaining the same imagery as the original and the translator must exercise his imagination and mastery of the target language in order to find equivalent phrases containing the same meaning and expressiveness.

As in the translation of this tale, the structuralist approach was also used in choosing these headings since the text was once more seen as a whole unit within a wider system, first being viewed in relation to its overall equivalence of style, form and structure and then to more specific details such as names and

idiomatic expressions. These above-mentioned forms of equivalence were given preference over lexical equivalence. The term "lexical equivalence" requires special attention since it is often confused with word-for-word or literal translation. A dictionary definition of "lexical" is the following :

> Pertaining or relating to words or vocabluary of a language. Often contrasted with grammatical.
> (The Oxford English Dictionary)

Newmark gives a more precise definition of this term as it is specifically meant in linguistics and translation studies :

> Lexical meaning starts where grammatical meaning finishes. It is referential and precise, and has to be considered both outside and within the context. (1982, p 26).

Newmark rightly states that dictionaries seem to imply that source language words have precise equivalents in the target language, and that this is not correct. Words are related to their contexts.

> ... most SL words have a variety of separate, contiguous, overlapping, inclusive of complimentary senses(...) each of which consists of sense components. (1982, p 27).

Far from being a question of word-for-word or of literal translation, lexical equivalence concerns the study of the meaning of certain key words in the text in their particular context and the equivalence of this meaning in the TL according to the specific context or circumstances in which the words are

used. As Newmark points out, the translator must "redistribute SL sense-components in the TL" in order to avoid a word-for-word translation. (1982, p 27).

On the basis of the above it appears more practical to favour overall meaning above the equivalence of certain individual words. As was discussed in section 2, Levý suggests that this very choice be made and that more attention be given to reproducing the general thought contained in the original. (Levý, 1969, p 96). Often a shift in the choice of a single word during the process of translation did not actually change the overall meaning of the translation of the folk tale discussed in this project and simply helped to maintain a natural structure in the target language as it would be used by a native speaker in ordinary speech. It was important, however, to discuss lexical equivalence under a separate heading in order to show that although it was not always maintained in this translation, the overall meaning and quality of the folk tale was not affected.

In translating this folk tale the largest possible degree of "equivalence" with the original was sought. Since, as Bassnett-McGuire states, a translator is at the same time a reader who interprets what he reads according to his experiences and perception (1980, p 80), he will unconsciously translate in a way which is influenced by this subjective act of interpretation. This should not, however, give him freedom to change the text

arbitrarily or drastically. Folk tales, in particular, contain a foreign or cultural element which should not be changed or eliminated. They are also written in a particular style which reflects their origins in oral tradition, thus changing certain expressions or styles would deny the folk tale those characteristics which distinguish it from other genres.

(ii) STYLISTIC EQUIVALENCE

It is necessary to briefly study what is meant by "style". The dictionary definition which best suits a study of literature and translation is the following :

> Those features of literary composition which belong to form and expression rather than to the substance of the thought or matter expressed (The Oxford English Dictionary).

In fact, style concerns the manner of putting thoughts into words, the characteristic construction and expression in writing and speaking, and the form of expression rather than the thought conveyed. (Dictionary of Literary Terms, H. Shaw, p 360).

The title itself presents a problem. The Italian title "Salta nel mio sacco!" has been translated using the same words or imagery and sentence construction; thus "Jump into my sack!". This echoes the refrain uttered by the boy in the story (Francesco) several times. Used in this form it may appear to be

an unlikely and unusual title for a folk tale in English since these tales do not usually have a command as a title. Names such as "Tom and the Giant Blunderbuss", "The King of the Herrings" or "Jack and the Beanstalk" are examples of the usual structure of folk tale titles. The exclamation "Jump into my sack!", however, does summarise the central element of the story and prepares the reader for the repeated "refrain" of the boy. It is also important in maintaining the "style" typical of a folk tale which makes use of every suitable technique in order to render the story appealing, casual and entertaining. A title which contains an exclamation and a command is functional in achieving this very quality of appeal.

Similarly the techniques used in writing the rest of the tale contribute to its characteristic qualities and style; that is, a folk tale is written in a rapid, narrative and informal manner which reflects the way it was told by word of mouth to children for hundreds of years. These above features constitute the "style" of a folk tale. In Calvino's collection especially, colloquial and idiomatic Italian has been used although the language is simple and unambiguous. Stylistic equivalence is, thus, very important if the translation is still to be regarded as a folk tale. An example of the informal style is seen in lines 23-24 where the brother points out the boat tied to the pier and says : "E se salissimo in barca e ce ne andassimo in Sardegnia?". The English translation "What if we boarded the

boat and went to Sardinia?" also contains an informal quality typical of spoken language in the constuction "What if ..."

The same principle applies in lines 73-79 where the action in the Italian text moves very rapidly creating a certain rythm which is typical of the style of a folk tale (Francesco orders a partidge from a sack and it immediately appears, he then orders bread and wine, and both appear magically.) The sentences are short and follow one another rapidly. In translating them, they should not be combined or joined; that is, syntax in this sense should not be changed so as to maintain the same rapid rhythmand impact. In lines 232-251 this rhythm is created by the rapid sequence of short sentences written in direct speech during the dialogue between Francesco and Death. Direct speech is also an important element in a folk tale since it creates the informal and lively quality inherent in this kind of story. Since the folk tale has its origins in oral tradition, more emphasis is placed on the spoken language and on dialogues, and this must be reflected in the translation.

As mentioned in section 3, characterisation in folk tales is not very extensive and little detail on personal traits is reflected in the particular register and style of speech of a character. "Style" has already been defined but the notion of "register" requires explanation. Newmark discusses this term as follows :

> The SLT (source language text) author uses self-expressive language deliberately when he expresses his own views, and unconsciously, either through psycholinguistic markers or through 'register' which has become an imprecise blanket term to cover all the socially conditioned features of language (1982, p 121).

He says that "register" is shown in the speech of the people who speak according to the specific rules and/or situations in which they find themselves; thus they will speak as employers, beggars, politicians, diplomats. Register is influenced by "mode and occasion" (Newmark, 1982, p 121) of the specific context described in the text. The contents and nature of a character's speech studied here, as well as in folk tales in general, depend only on whether he is the hero or the villain, weak or strong. In the folk tale chosen for this project, there is no evident difference between the language register used by Francesco, for instance, and that used by the Fairy, the Devil and Death. The language used by Francesco could have been expected to be less sophisticated or learned than that of the Fairy especially when he speaks to her the first time as a young boy. No distinct difference, however, can be noticed. The translator, therefore should take care to choose words in his translation which maintain this uniformity of language register. The term "tone" has been used above; in fact, rather than different registers, each character uses a different tone depending on the various circumstances.

The dictionary defines "tone" as :

> A particular style in discourse or writing, which expresses the person's sentiment or reveals his character.
>
> (The Shorter Oxford English Dictionary on Historic Principles)

Newmark calls the tone of a text or of the speech of a character in the text the "mood" of a passage since it is indicative of the situation described and the nature of the character speaking. He says that :

> The tone of a passage is the key to its communicative effectiveness and has to be determined by the translator. (1982, p 150).

The tone used by Francesco as a young boy in lines 50-53 is that of an overjoyed, grateful and humble boy before his benefactor for whom he has the greatest respect. The Fairy, on the contrary, speaks as one who has full control of the situation and feels a kindly affection for this helpless boy. She does, however, also show firmness and resoluteness in the command in lines 60-63 "Stand up...I have seen that you are not ungrateful..." This tone prevails during her second appearance, especially in her command to burn the sack and the stick so that no one will be able to do evil with them.

In the last episode Francesco's tone has changed somewhat. He is

still respectful and humble but he has acquired self-respect, wisdom and peace of mind in his old age. This can be seen in the way he refuses any material reward offered him by the Fairy and accepts death willingly. The translator should be careful not to unnecessarily modify word order or sentence constructions thus leading to subtle changes in the tone or style. His choices of words in the translation should also be executed carefully for the same reason.

(iii) EQUIVALENCE OF NAMES AND TERMS OF ADDRESS

Here the translator must choose between using the same name as in the original, although this may be foreign and difficult to pronounce, and changing the name completely or using its equivalent in the language of translation wherever possible (for example "Francesco" in this folk tale could be expressed as the English equivalent "Francis" or Frank. Similarly, a term of address may require a complete change of content in such a way that it still refers to the same person and contains the same quality of reverence, courtesy, contempt or mockery but may contain a different form of greeting or address. Both choices are culture-bound and in choosing whether to keep the same name or modify the text, the translator actually decides on a degree of equivalence he will maintain with the original and on the degree of importance he will give cultural and foreign elements. The approach to this folk tale has been

one in which the characteristics in the Italian story have been reflected in the translation wherever possible by maintaining the Italian names of the characters and places. Terms of address however, frequently require changing because, although they are typically Italian and often encountered in Italian folk tales, they would not be natural and idiomatic forms in English. In much the same way that proverbs, idiomatic expressions and metaphors must often be expressed in similar target language phrases which do not contain the same imagery, these translated terms of address should contain the same meaning and quality of respect, courtesy or contempt, although they are lexically different.

In line 16 the name of the lame boy is mentioned for the first time (Francesco) and it would be preferable to maintain the Italian form of the name. It is a fairly typical Italian name and it is the name of the central character in the folk tale. This last point further emphasises the importance of reflecting foreign elements in the translation. Furthermore, English equivalents of "Francesco" are "Francis" or "Frank", both unlikely names for a character in a folk tale since they do not seem to be traditionally used in this genre. More traditional and conventional names are usually encountered in folk tales and embody a quality of fantasy typical of the magical nature of these tales. Perhaps of less importance are the names of

Francesco's brothers (lines 210-216) since they are not active in the story and are only mentioned once. Their Italian versions, however, have been used in the translation in order to maintain, once again, the cultural element and consistency of method throughout the translation.

The same approach has been adopted with regard to place names. It is important that this folk tale remains Italian in character and that the action takes place in Italy. This story is punctuated throughout by place names (the mountains of Niolo, the town of Bonifacio, Lake Creno, the city of Mariana) which situate the action and continuously remind the reader of the story's Italian origins. The translator should not change or omit these names but may help the child reader understand what they refer by adding, for instance, "the town of Bonifacio" (line 22) and "the city of Mariana" (line 81) where only the name is given in Italian. An exception to this method can be seen in line 24 where the Italian name "Sardegnia" is expressed by the English version "Sardinia". This may be justified by considering that, whereas the above towns are unknown and remote and have not been anglicised in the translation for this reason, the island of Sardinia is better known and would mean more to the child reader in the English form.

References made to Francesco are problematic since they often constitute a description of his lame condition in a single word

or name which does not exist in English and is often unnatural if left as in the Italian text. An example of this can be seen in line 14 where Francesco is referred to in Italian as "lo zoppetto" which means "the little lame one". The latter construction is not often used in English, therefore, a paraphrase ("... the little lame boy") must be used in order to maintain the element of pity and intimacy contained in the Italian. The same applies to the name given to Francesco in line 30 ("Francesco lo Zoppetto") which means "Francesco the Lame One". The translation chosen ("Little lame Francesco") avoids a clumsy construction and maintains the fundamental meaning but perhaps does not achieve full equivalence with the original because the Italian name is more compact, concise and the diminutive ("Zoppetto") also reflects more clearly a feeling of sympathy for the boy.

The term of address in line 51 (in the Italian "nonna" is used which means "grandmother") used when Francesco talks to the old lady, expresses his respect and gratitude but is also a term of affection and kindness. The English translation ("grandmother" is not suitable in this context since in English the word is usually used to indicate a relative. The solution here ("old lady") expresses the idea of age but not of intimacy and respect. It is, therefore, somewhat inadequate but the affectionate and grateful tone of what precedes and follows it should also affect

the tone of this address (that is, "Filled with joy, Francesco threw his arms around the little old lady and kissed her on both cheeks. 'How can I show you my gratitude, old lady? Give me that bundle of sticks and I will carry it for you.'")

In lines 94-96 the devil addresses Francesco in an extremely polite and respectful way, believing him to be a prince. In the Italian the tone of his speech is rendered more courteous by the use of "voi", the polite form of address used when referring to strangers or higher authorities. Since this grammatical form does not exist in English, the translator has no alternative but to simply use the word "you". Although this is inevitable, the translation appears somewhat inadequate since there is a loss in emphasis and tone. Furthermore, it is interesting to note that the polite "voi" form is only used between Francesco and the devil, although it would be appropriately used by Francesco when addressing the Fairy and Death. Francesco's relationship with the Fairy and Death is one of respect and affection, in contrast to that of rivalry and deception between him and the devil. The polite grammatical form, therefore, also has the function of distinguishing the differing relationship and attitude between all the above characters. The loss in English is of even greater dimensions but it must be emphasised that this does not change the overall meaning of the folk tale. Although the specific relationship between the Fairy, the Devil, Death and Francesco cannot be distinguished purely by the forms af address in the

English translation; sufficient evidence of this relationship is, nevertheless, present in other ways; for example, Francesco's treatment and punishment of the devil clearly shows his contempt for this villain.

(iv) EQUIVALENCE OF IDIOMATIC EXPRESSIONS

The use of idiomatic language is of great importance in folk tales because, firstly, it renders the story interesting, lively and entertaining and, secondly, it often contains expressions which are typical of a particular country or region in that country, thus marking the tale with some "couleur locale" or cultural element. As far as possible the idiomatic quality of the language should be maintained in the translation but often idioms cannot be translated using the same words or imagery. In these cases, an "equivalent" expression should be found; that is, one which may make use of different imagery, comparisons or content but which has the same meaning and implications as that used in the original. In the folk tale studied here, several idiomatic expressions are used which are not necessarily typical of Corsica but are certainly colourful and acceptable Italian expressions. In the process of translation, the foreign quality present in the particular "Italian" way of expressing a thought is lost since these expressions must be explained in the equivalent phrases typically used in the English language. What is

important, however, is that an idiomatic expression is indeed used and that the Italian phrase is not merely paraphrased.

The first sumptuous meal Francesco has, supplied magically by the sack, is described by the Italian expression "Francesco fece un pranzo coi fiocchi." This cannot be translated intelligibly in English by giving a literal translation. The word "fiocchi" in particular poses a problem since normally it is a noun meaning a ribbon or knot and idiomatically it means excellent or first rate. An equivalent English expression has been used to describe the nature of this wonderful meal; that is, "Francesco ate a meal fit for a king." (lines 78-79). This solution is satisfactory for two reasons. Firstly, the language register or level of sophistication of the language in the Italian text is not very high, although a satisfactory style is used, and the expression is comprehensible to the children who read the tale. The English maintains the same level in language register. Secondly, the image of a king used in the English expression is particularly suitable to the genre of the folk tale since it is a figure often encountered as the character in a magical and fantastic tale.

Yet another idiomatic expression is to be found in the Italian sentence "Troverà pane per i suoi denti.", translated as : "He will find grist for his mill." (line 106). Although the imagery has changed from that of bread (pane) and teeth (denti)

contained in Italian, to that of grist and a mill, the principal idea is, nevertheless, present. In both cases the reader perceives the tone of determination and steadfastness of Francesco in bravely wishing to challenge the devil's cunning. A problem of register can be seen here, since the English expression may not be simple enough to be understood by a child. This is, however, the closest expression in English to the Italian idiom and the translator has preferred to use it although it diminishes the translation's success in maintaining an equivalent level of simplicity.

Throughout this tale there are several expressions which are colourful in Italian and give a certain tone or character to the narration which is unfortunately and inevitably lost in the English translation. An example of this is in line 138-139 where the devil tries to escape from Francesco but with no success. The Italian expression "... ma non c'era verso" is translated as "... but it was useless." This is perfectly correct and suitable in the circumstances described in the text but does not match the specific idiomatic effect of the Italian word "verso" (which means way or manner). A similar case is seen in line 158 when the young men are resuscitated and appear out of the ground. The Italian expression "di lì a poco" means "shortly afterwards" or "a little later" but the idiomatic and specific use of this in Italian (for it is frequently used in ordinary speech) is not

reflected satisfactorily in English (since the English phrase is often used in spoken and written language). With the exception of difficulties such as those described above, most of the idiomatic and expressive quality of the Italian version is reflected in the translation by using equivalent phrases with a definite idiomatic quality.

(v) EQUIVALENCE IN LEXIS

As mentioned before it must be remembered that lexical equivalence does not mean a word-for-word translation but rather a correspondence in the target language of selected words in the source language. Often lexis can be changed in the process of translation without changing the meaning of style of the original and this folk tale contains some valid examples of this.

The first example is seen in line 58 where the Fairy is described as having precious stones on her "shoes", whereas in the original the word "stivaletti" or ankle-boots is used. The use of "shoes" appears to be more appropriate for the figure of a fairy in a folk tale and, furthermore, is a generic term which could include any type of shoe or footwear. This lexical change does not appear to have changed the meaning of the original and the description of the Fairy is not altered.

A similar approach has been used in line 226 when Francesco, at

the end of his life, wishes to see the Fairy once more and cries: "Where are you good Fairy?" In the original the word "Queen" (Regina) is used rather than "Fairy". Since they both refer to the same character, these two words can be used interchangeably with no marked alteration of meaning or tone in Francesco's exclamation. The word "Fairy" was thus chosen for the sake of maintaining a more natural and suitable form of address than would have been the case had the translation been : "Where are you good Queen?"

In line 73 the magical appearance of the partridge in the sack is described by using the expression "And behold ..." In the original this is done be using the exclamation "E, pam!" which is very effective and expressive in Italian but cannot be used in English. The Italian expression is almost onomatopoeic, imitating the sudden sound an object as this might make. Sounds are among the most difficult to translate since each language has its own distinct versions. In this case, the choice of a totally different kind of exclamation, nevertheless, succeeds in conveying the magical nature and the swiftness of the appearance of the partridge.

In line 256 the translator is faced with a particularly problematic task. The Fairy offers various rewards to old Francesco, including that of being made a "caporale". Calvino

quotes Ortoli (In Hall, 1976, p 126) in his explanation of what this term means :

> We do not know exactly what the 'caporali' were or when they originated. Perhaps they were the chiefs chosen by the different 'pievi' (parishes) of the Island (Corsica), who in turbulent and anarchic times had to defend the peasants against a horde of petty tyrants who desolated the country. Later the 'caporali' became a second nobility of the island, and found themselves so powerful that they in turn began to pillage and oppress the poor ...

Since the child reader of the translation would not be aware of this information and the word "caporale" would mean nothing to him, a more general term should be used. The word "leader" chosen in this translation does not explain what is meant by "caporale" but conveys the meaning of one in a position of leadership and authority which is, in fact, the purpose of the Fairy's offer. Although lexical equivalence was not maintained here, the general meaning was not changed and the tale has not been altered.

8. CONCLUSION

This translation project has held the view throughout that literary translation theories, in so far as they have practical application, should be used to maintain high standards in the translation of children's books and provide guidelines for the translator. As far as the particular folk tale chosen for translation in this project is concerned, translation theories have made the translator aware of the importance of equivalence and of the translator's choice of which level of equivalence he will maintain. It is essential to realise that equivalence on all levels is not possible and that, as Levý stresses, the general rather than the specific should be equivalent in both source and translated text.

The structuralist approach has been successful as an aid in the translation of the folk tale chosen for this project. It has enabled the translator to view the tale not as an isolated and self-contained story, but as a collection of interacting systems. In this way the translation reflects the same genre, style, form and meaning of the original. One of the most important elements it also reflects is the Italian character contained in the original by maintaining the Italian place and character names. Furthermore, by studying the features of folk tales in general, the specific function and purpose of these tales were discovered;

that is, to entertain and appeal to the reader or listener, as well as teaching sound morals indirectly through the story and the reactions of its characters (contrary to the fable which has a concluding moral lesson).

Every technique used to further this function was reflected in the translation, thus achieving equivalence on yet another level.

On the basis of the above, this translation can be said to have been successful in demonstrating the relevance of [illegible]y translation theories in the translation of children's boo[illegible] and has clarified some of the problems encountered in this particular field of translation, in addition to showing the importance of achieving high standards in translating children's books.

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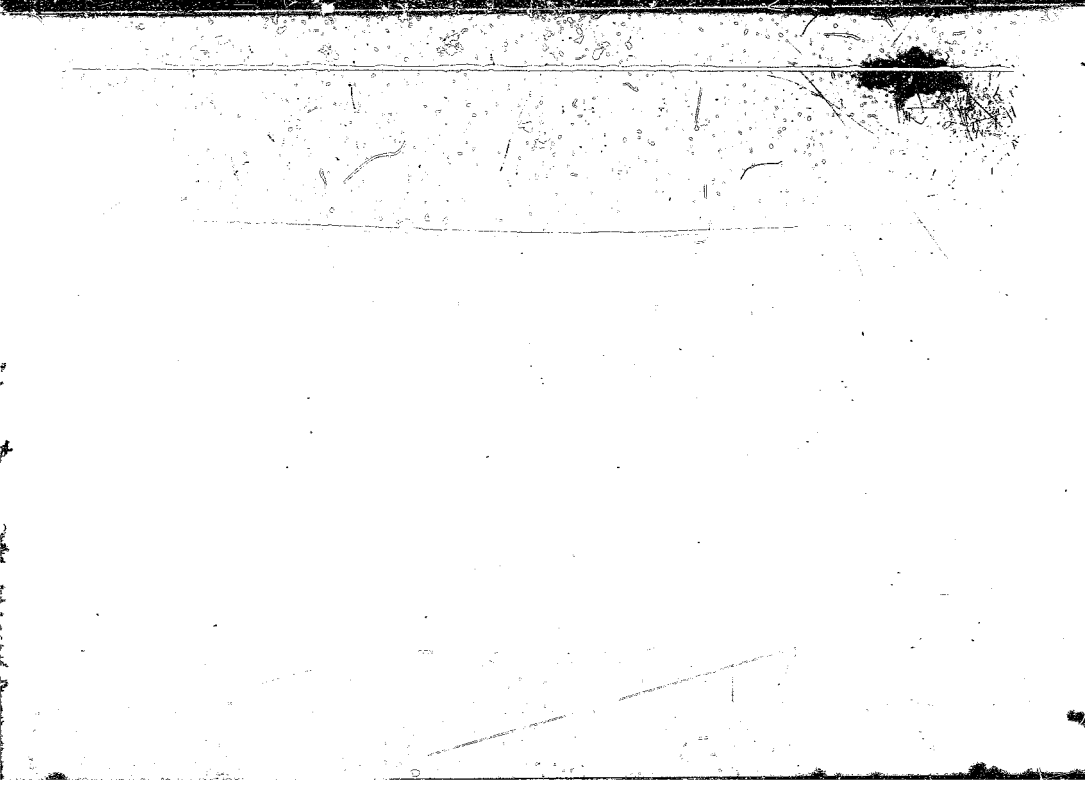

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