EXPANDING THE BORDERS OF LINGUISTIC RESOURCEFULNESS THROUGH CONLANGS : A STUDY ON H.C. ANDERSEN'S "THE LITTLE MERMAID", TRANSLATED INTO ESPERANTO BY L.L. ZAMENHOF

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Abstract:Finding viable means of facilitating linguistic comprehension at a worldwide level has been a major preoccupation for linguists and anthropologists alikewell before the boom of the globalization phenomenon. The search for a true "lingua universalis" which would facilitate international understanding, thus enabling all of humankind to establish better connections both linguistically and culturally has been the primary goal of many scholars. But perhaps the closest anyone has gotten in this respect was Ludwik Lazarus Zamenhof through the invention of Esperanto, the language that would later become known as the most widely spoken auxiliary language. This article strives at showcasing that a constructed language can fulfill all the functions of a naturally developed one and that the translations from and into such codes act as genuine tools of communication, in which the translator can choose to maintain or disregard the author's intention, thus influencing the perlocutionary effect the target text will have on the target culture readers. Starting from Christiane Nord's documentary, interlineal translation typology as displayed in "Translating as a Purposeful Activity" (1997) and Andrew Chsterman's translation strategies presented in "Memes of Translation"(1997), this paper features a brief translation analysis on H.C. Andersen's "The Little Mermaid", translated into Esperanto by Zamenhof himself.

Keywords: Constructed languages, Esperanto, L.L. Zamenhof, "The Little Mermaid", translation strategies.

Introduction:

While the purpose of most constructed languages is that of hindering the conveyance of communicative messages, some conlang creators aim at facilitating communication through the creation of an easy-to-learn language and the best example of a conlang that fits this description is Esperanto, the most widely spoken constructed international auxiliary language, created by Dr. Ludwig Lazarus Zamenhof, an ophthalmologist of mixed cultural heritage from Bialystok, Russia. Zamenhof's goal was to create a linguistically accessible and politically neutral language that would transcend nationality and would foster peace and international understanding between people with different regional or national languages. At present, some people see Esperanto as a positive alternative to the growing use of English

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throughout the world, being found as an ethical solution for the threat about the cultural and linguistic diversity related to the expansion of English, as well as an economical alternative, given the fact this language could be learned fairly easily. In terms of its use, there have been numerous contexts in which Esperanto was employed, amongst which I would like to mention: military phrase books, radio communications, the working language of several non-profit international organizations, Esperanto music, literature and cinematography. As a constructed language, Esperanto is not genealogically related to any ethnic language, being described as "a language lexically predominantly Romanic, morphologically intensively agglutinative, and to a certain degree isolating in character" (Blank, 1985:94). Yet, having set aside the fact that it is an invented language, Hungarian researchers have reached the conclusion that Esperanto fulfills all the requirements of a living language.

Bearing in mind the idea that a target text should convey for its target culture audience as much of the original text's communicative impact as possible, I strongly consider that any satisfactorily translated work should ideally be a collaborative effort between the original author and the translator. And although I am well aware of the fact that there is no perfect correspondence between a source language and a target language, it is my belief that any aspiring translator should try to convey as much of the original meaning as possible. For this very reason, when it comes to translating Hans Christian Andersen's fairy tales into a conlang, the translator must be aware of the stylistic and linguistic techniques that the author used in the source text, and create them anew in the translation. For the purpose of paper, I have chosen to submit to analysis a short fragment of H.C. Andersen's fairy tale, "The Little Mermaid", translated by the creator of the Esperanto language himself, Dr. L.L. Zamenhof.

Before we can move on with presenting the actual translation analysis, I strongly believe in the unfathomable importance of setting out a disclaimer by stating that, albeit Esperanto is a fairly comprehensible language, in no way do I consider myself an expert in this constructed code, being fully aware of the fact that I have not acquired the skills necessary to truly and skillfully translate from and into this language.

The sole endeavour I set out to accomplish was based on the following attempt: drawing on L.L. Zamenhof's constant effort of enriching and systematizing the language he created, I will make use of the linguistic materials I was able to retrieve, trying to perform what I consider to be a documentary, interlineal translation (according to Christiane Nord's translation typology), in the sense that I will take the first fragment of Andersens's fairy tale, *The Little Mermaid* and, using a glossary I have specially put together for the analysis of this literary piece, I will try to "break down" the source text by giving each English lexical unit its Esperanto correspondent, thus attempting to reproduce the syntactical and lexical structures of the target language. I will also provide Zamenhof's personal version of Esperanto translation, with all the required modifications in terms of word order, semantics and so on. After doing so, I will add a few personal remarks for each of these alterations, thus conducting a translation analysis, paying a special attention to the strategies made in order to preserve its communicative value.

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Documentary, interlineal translation from English into Esperanto

Before displaying Hans Christian Andersen's original source text, together with my "raw" translation of the fragment, whose sole purpose is that of gaining insight into the internal mechanisms and operating principles of the Esperanto language, I would like to mention that the fragments from my translation which appear in bold font make reference to certain areas of Zamenhof's translated text where several deviations from the original text have been made. In doing so, I consider that the translation hurdles and the strategies that have ensued from this predicament will be easier to follow in my version of translation into Esperanto. My translation can be found immediately below the ST:

"Far out in the ocean, where the water is as blue as the prettiest cornflower, and as clear as crystal, it is very, very deep; so deep, indeed, that no cable could fathom it: many church steeples, piled one upon another, would not reach from the ground beneath to the surface of the water above. There dwell the Sea King and his subjects.

We must not imagine that there is nothing at the bottom of the sea but bare yellow sand. No, indeed; the most singular flowers and plants grow there; the leaves and stems of which are so pliant, that the slightest agitation of the water causes them to stir as if they had life. Fishes, both large and small, glide between the branches, as birds fly among the trees here upon land. In the deepest spot of all, stands the castle of the Sea King. Its walls are built of coral, and the long, gothic windows are of the clearest amber. The roof is formed of shells, that open and close as the water flows over them. Their appearance is very beautiful, for in each lies a glittering pearl, which would be fit for the diadem of a queen.

The Sea King had been a widower for many years, and his aged mother kept house for him. She was a very wise woman, and exceedingly proud of her high birth; on that account she wore twelve oysters on her tail; while others, also of high rank, were only allowed to wear six. She was, however, deserving of very great praise, especially for her care of the little sea-princesses, her grand-daughters". (Andersen, 2012:85)

"Malproksime en la oceano**, kie** la akvo estas tiel blua, **kiel la plej bela cejanoj**, kaj klara, kiel kristalo, ĝi estas tre, tre profunda; tiel profunda, **ja, ke neniu kablo povus kompreni ĝin**: multaj **preĝejaj** turoj, amasiĝis unu sur la alian, ne estas longaj de la tero sub la surfaco de la akvo pli supre. **Tie loĝas la Maro Reĝo kaj liaj aferoj.**

Ni ne devas imagi ke **ekzistas nenio en la fundo de la maro sed nuda flava sablo**. Ne; la plej rimarkindajn florojn kaj plantojn kreski tie; la folioj kaj tigoj de kiuj estas tiel flekseblaj, ke la plej eta agitiĝo de la akvo kaŭzas ilin vigligi kiel vivaj estaĵoj. Fiŝoj, ambaŭ grandaj kaj malgrandaj, glita inter la branĉoj, **kiel birdoj flugas inter arboj tie sur tero**. En la plej profunda loko staras la kastelo de la reĝo de la maro. Ĝiaj muroj estas konstruitaj en **korala**, kaj la longa, **gotikaj** fenestroj estas de la plej klaraj ambro. La tegmento estas farita el ŝeloj, kiuj sin fermas kaj malfermas kiel la akvo fluas super ili. **Ilia aspekto estas tre bela**, ĉar en ĉiu kuŝas brilantaj perloj, kiuj estis konvenaj por la diademo de reĝino.

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La reĝo de la maro estis vidvo dum multaj jaroj, kaj lia maljuna patrino **mastrumis la domon**. Ŝi estis tre saĝa virino, kaj tre fiera de sia alta naskiĝo; sur tiu konto ŝi portis dek du ostrojn sur la vosto; dum aliaj, ankaŭ de alta rango, estis nur permesita porti pli ol ses. Ŝi estis, tamen, meritante de tre granda laŭdo, speciale por lia zorgo de la malgranda **apudmara princinoj**, ŝiaj nepinoj".

Glossary of lexical and morphological items

Before I move on to providing L.L. Zamenhof's perfected Esperanto version of *The Little Mermaid* and continue with the translation analysis per se, let us have a closer look at the glossary I have put together, as it would have been impossible to suggest any form of translation from English into Esperanto without it. I would also like to note that some of the words, both from English and Esperanto, have been separated into morphemes, so as to facilitate the comprehension of the manner in which the grammatical and syntactic structures function within the Esperanto language. As a final remark, I shall only specify the entirety of the sources I used as guidelines in the section dedicated to the bibliographical references, as the list would be quite tedious to incorporate into this section of the paper.

far out (prep. phrase, acting as an adv.) – *mal/proksima(e)* (denotes contraries or the opposition of ideas: *proksima(e)* – "close" (root) + "*mal*" – oppositional prefix)
in (prep.) - *en*
the (definite article) - *la*
ocean (n.) - *oceano*
where (adv.) - *kie*
water (n.) - *akvo*
is (v., ind. mood) – *estas* ("*esti* - infinitive mood + "*-as*" – suffix indicative of the present tense)
as… as - (adv., used in comparisons to refer to the extent or degree of something) – *tiel … kiel*
blue (adj.) - *blua*
pretti/est (adj.) – *la plej* (superlative) + *bela*
cornflower (n.) - *cejanoj*
and (conj.) - *kaj*
clear (adj.) – *klara, hela*
crystal (n.) - *kristalo*
it (pron.) - *ĝi, ĝin*
very (adv.) - *tre*
deep (adj.) - *profunda*
so (adv.) - *tia*
indeed (conjunctive adv.) - *do, efektive, ja*
that (conj.) - *ke*
no (adj., pre-modifies a noun, conveying its opposite meaning) - *ne*
cable (n.) - *ŝnurego*
could (mod. v.) - *povi*
fathom (v.) - *sondi*
many (adj.) – *multa, multaj*
church (n.) - *preĝejo*
steeples (n.) - *preĝeja turo*
piled (past part.) - *amasiĝis*
one upon another (adj. prep. phrase) – *unu sur la alian*
would (mod. v.) - *benvoli*
reach (v.) - *atingi*
from … to (prep.) – *inter… kaj*
ground (n.) – *fundo, bazo*
beneath (prep.) – *sub, al sub, mal supre de*
surface (n.) - *surfaco*

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of (prep.) – *de*
above (adv.) - *super*
there (adv.) – *tie, tien*
dwell (v.) - *loĝi*
king (n.) - *reĝo*
his (poss. adj.) – *lia, sia*
subjects (n) – *aferoj, temonj, regatoj*
we (pron.) - *ni*
must (mod. v.) - *devi*
imagine (v.) - *imagi*
nothing (neg. pron.) – *nenio, nenion, neniaĵo*
bottom (n.) – *fundo, malsupro*
but (conj.) - *sed*
bare (adj.) – *nuda, dezerta, kalva*
yellow (adj.) - *flava*
sand (n.) - *sablo, areno*
most (adj.) – *plej, ekstreme*
singular (adj.) – *singular, unumombro*
flowers (n.) - *floroj*
plants (n.) - *plantoj*
grow (v.) - *kreski*
leaves (n.) - *folioj*
stems (n.) – *tigoj, venas*
which (relative pron.) – *kiu, kiuj*
*are (*aux. v.) - *estas*
pliant (adj.) – *elesta, fleksebla*
slightest (adj.) – *plej eta, plej minimuma*
agitation (n.) – *agitacio, agitado, agitiĝo*
causes (v.) – *kaŭzas, determinas*
them (pron.) - *ili*
to stir (v., inf. mood) – *movi, eskciti, inciti*
as if (conj.) - *kvazaŭ*
they (pron.) - *ili*
had (aux. v.) - *havis*
life (n.) - *vivo*
fish[es] (n.) - *fiŝoj*
both (conj.) – *ambaŭ, kaj*
large (adj.) - *grandaj*
small (adj.) – *mal/grandaj* (denotes contraries or the opposition of ideas: *grandaj* – "large" (root) + "*mal"* – oppositional prefix)
glide (v.) – *gliti, glisi*
between (prep.) - *inter*
branches (n.) - *brancoj*
birds (n.) - *birdoj*
fly (v.) - *flugas*
among (prep.) - *inter*
trees (n.) - *arboj*
here (adv.) – *tie, tien*
upon (prep.) – *sur, super*
land (n.) – *tero, lando*
deep/est (adj., superlative) - *plej profunda*
spot (n.) - *loko*
all (n.) – *ĉiuj, tuta*
stands (v.) - *staras*
castle (n.) - *kastelo*
its (poss. adj.) – *lia, liaj*
walls (n.) - *muroj*
built (past part.) - *konstruitaj*
coral (adj.) - *korala*
long (adj.) - *longaj*
gothic (adj.) - *gotikaj*
windows (n., pl.) - *fenestroj*
clear/est (adj., superlative) - *plej klaraj*
amber (n.) – *sukceno, ambro*
roof (n.) - *tegmento*
formed (past part.) - *formata*
shells (n., pl.) – *konkuloj, ŝeloj*
open (v.) – *mal/fermas* (denotes the opposition of "fermas")
close (v.) - *fermas*
*flows (*v.) - *fluas*
over (prep.) – *super, sur, pli*
their (poss. adj.) - *iliaj*
appearance (n.) – *aspekto, vidigxo*
beautiful (adj.) - *bela*
for (conj.) - *ĉar*

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each (indefinite pron.) - *ĉiu*
lies (v.) - *kuŝas*
a (indefinite article) – *not used in Esperanto*
glittering (adj.) - *brila*
pearl (n.) - *perlo*
be fit for (phrasal v.) - *esti tauxgas por, esti konvena por*
diadem (n.) - *diademo*
queen (n.) – *reĝ/in/o* (the suffix "*in*" denotes the feminine genre: *"reĝo"* (masc.) + "*in*" = *queen)*
widower (n.) - *vidvo*
years (n.) - *jaroj*
aged (adj.) – *mal/juna* (denotes the opposition of "*juna*", i.e. "young")
mother (n.) – *patr/in/o* (the suffix "*in*" denotes the feminine genre: *"patro"* (masc.) + "*in*" = *mother*)
kept house (idiomatic expr., past sp.) - *mastrumis*
she (pron.) – *ŝi, li*
*wise (*adj.) - *saĝa, saĝema*
woman (n.) - *virino*
exceedingly (adv.) - *treege , eksterordinare*
proud (adj.) – *fiera, vanta*
high (adj.) - *alta*
birth (n.) - *naskiĝo*
account (n.) – *rakontas, konsideri*
wore (v., past sp.) - *portis*
*twelve (*cardinal number) – *dek du*
oysters (n., pl.) - *ostros*
her (poss. adj.) - *ŝia*
tail (n.) - *vosto*
while (adv.) - *kvankam*
others (indef. pron.) - *aliaj*
also (conj.) - *ankaŭ*
rank (n.) - *rango*
were (aux. v., past sp.) - *estis*
only (adv.) - *sola*
allowed (past part.) - *permesis*
to wear (v., inf. mood) – *porti, vesti*
six (cardinal number) - *ses*
however (prep.) – *tamen, sed*
deserving of (prep. phrase) - *merecedores de*
great (adj.) - *granda*
praise (n.) - *laŭdo*
especially (adv.) - *precipe*
care (n.) - *zorgo*
little (adj.) - *mal/grandaj* (denotes contraries or the opposition of ideas: *grandaj* – "large" (root) + "*mal"* – oppositional prefix)
princesses (n., pl.) – *reĝid/in/o/j* (the suffix "in" denotes the feminine genre: "*reĝido*" (masc.) + *"in*" + "*j*"- mark of plural)
grand-daughters (n., pl) – *nep/in/o/j* (the suffix "*in*" denotes the feminine genre: "*nepo*" (masc.) + "*in*" + "*j*"- mark of plural)

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Translation analysis on L.L. Zamenhof's rewording of "The Little Mermaid" into Esperanto

Before we move on with our personal commentaries, let us first examine Zamenhof's reinterpretation of the interlineal translation, which I have only provided in order to show how the Esperanto language works in terms of internal structure.

"Malproksime en la maro la akvo estas tiel blua, kiel la plej pura vitro, sed ĝi estas tre profunda, pli profunda, ol povas atingi ia ankro; multaj turoj devus esti starigitaj unu sur la alia, por atingi de la fundo ĝis super la akvo. Tie loĝas la popolo da maro.

Sed ne pensu, ke tie estas nuda, blanka, sable fundo; ne, tie kreskas la plej mirindaj arboj kaj kreskaĵoj, de kiuj la trunketo kaj folioj estas tiel flekseblaj kaj elastaj, ke ili ĉe la plej malgranda fluo de la akvo sin movas, kiel vivaj estaĵoj. Ĉiuj fiŝoj, malgrandaj kaj grandaj, traglitas inter la branĉoj, tute tiel, kiel tie ĉi supre la birdoj en la aero. En la plej profunda loko staras la palaco de la reĝo de la maro. La muroj estas el koraloj, kaj la altaj fenestroj el la plej travidebla sukceno; la tegmento estas farita el konkoj, kiuj sin fermas kaj malfermas laŭ la fluo de la akvo. Tio ĉi estas belega vido, ĉar en ĉiu sola jam estus efektiva beligaĵo en la krono de reĝino.

La reĝo de la maro perdis jam de longe sian edzinon, sed lia maljuna patrino kondukis la mastraĵon de la domo. Ŝi estis saĝa virino, sed tre fiera je sia nobeleco, tial ŝi portis dekdu ostrojn sur la vosto, dum aliaj nobeloj ne devis porti pli ol ses. Cetere ŝi meritis ĉian laŭdon, la plej multe ĉar ŝi montris la plej grandan zorgecon kaj amon por la malgrandaj reĝidinoj, ŝiaj nepinoj". (Andersen, 2001:80)

Before proceeding to the translation analysis of Zamenhof's translated version of "The Little Mermaid", together with our commentaries based on the morphological and syntactic alterations that the language creator/translator considered fit to employ whenever the linguistic and social norms of the target language required so, I would like to mention that the translation of children's literature, more specifically, that of fairy tales, requires a sound understanding of both developmental factors and the world of childhood. In the second edition of the Routledge Encyclopedia of Translation Studies (2009), Francesca Billiani offers us Peter Hollindale's definition of translation of children's literature: "This type of translation underpins the fine balance of affective content, creativity, *simplicity of expression* (my italics) and linguistic playfulness." (Baker, 2009:31-32) Furthermore, Ritta Oittinen (2000) argues that the translation for children constitutes a series of playful and subversive social interactions which take place between the translator and the ST, between the translator and the potential child reader, and between the child reader and the TT. She encourages the translator to be creative, stating that his goal should be the production of a child-friendly translation that constitutes a 'positive' manipulation of the source text. These definitions are given in order to support some of the decisions Zamenhof had made in translating the fairy tale I have submitted to investigation into Esperanto and, more specifically, to offer a plausible justification for the global strategies he had

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implemented throughout the target text. As we shall soon discover, the translator has simplified to a considerable extent the communicative value of the ST, employing numerous information changes (through the use of omissions), as well as certain illocutionary changes.

Having said this, before we proceed to the actual translation analysis, I would like to mention that all the indefinite articles from the original text cannot be found either in my documentary, interlineal translation, or in the perfected target text belonging to Zamenhof, the reason behind this simply consisting in the fact that, in Esperanto, there is no correspondent to this grammatical category. Another general remark I would like to make before breaking down Zamenhof's decisions regarding his translational approach centers around his excessive employment of the commas within the Esperanto version, thus performing one of Andrew Chesterman's translation strategies (1997), namely a cohesion change. From a personal standpoint, the fact that the TT is riddled with commas has a harmful effect on the TC readers' ability to read the text leisurely.

We shall now move on to analyzing the very first fragment of Andersen's original text, namely *"far out in the ocean, where the water is as blue as the prettiest cornflower, and as clear as crystal."* My interlineal translation for this sequence, which I have been able to put together through the use of the glossary of syntactic and morphological items I had previously set up, is *"malproksime en la* ***oceano, kie*** *la akvo estas tiel blua,* ***kiel la plej bela cejanoj****, kaj klara kiel kristalo".* On the other hand, Zamenhof's version is *"malproksime en la maro la akvo estas tiel blua, kiel la plej pura vitro."* Without even having any knowledge of the Esperanto language, any reader could ascertain that the TT is much more simplified than the ST. The first translation strategy we can observe is a case of hyponyny, in the sense that the translator changes the ST superordinate "ocean" into the TT hyponym "maro" meaning "sea." Even though the translator probably thought that the TC children would be more familiarized with the concept of "sea" than the one of "ocean", it is hard not to wonder whether or not Zamenhof's decision lessens the potency of the rhetorical image created in the ST, thus restricting the children's ability of picturing the vastness of the ocean.

The next sequence we shall discuss is the ST similie "*[...] wherethe water is as blue as the prettiest cornflower"* (interlineal translation: *"[...]* ***kie*** *la akvo estas tiel blua,* ***kiel la plej bela cejanoj****").* Zahenhof's translation reads as follows: *"[...] la akvo estas tiel blua"*, choosing to omit the similie altogether. If, instead of a fairy tale, we would have dealt with a poem, where the stylistic devices play an important role in the translation process, we could have easily considered that Zamenhof's omission was made for the sake of linguistic economy, given the existence of certain prosodic restrictions, but this was not the case. On a personal note, I consider that, by translating this stylistic device, the perlocutionary effect the comparison between the intense blue colour of the ocean and the one of the cornflower should have been kept in the translation as well, thus aiding the TC readers in their process of picturing the marine scenery.

Next, we shall focus our attention on the fragment *"[...] and as clear as crystal, it is very, very deep; so deep, indeed [...]"* (interlineal translation: *"[...]* ***kaj klara, kiel kristalo****, ĝi estas tre, tre profunda; tiel profunda [...]"*), translated by L.L. Zamenhof as *"[...]kiel la plej*

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pura vitro, sed ĝi estas tre profunda, pli profunda […]". First, we can notice that the alliteration "clear crystal" was not translated as "kristalo klara" but rather as "pura vitro", Zamenhof thus performing a trope change by choosing to dismiss the figurative expression. Moreover, he transforms the precious crystal into plain glass, interfering with the author's intention. However, the translator decided to simplify the ST structure "very, very deep; so deep, indeed" with an Esperanto construction which back translates into English as "but it is very deep, deeper than…", which enabled him to get rid of the redundancy from the ST.

The next sequence I would like to bring into question is *"[…] so deep, indeed, that no cable could fathom it"* (interlineal translation: *"[…] tiel profunda,* ***ja, ke neniu kablo povus kompreni ĝin****")*, which was translated by Zamanhof as *"[…] pli profunda, ol povas atingi ia ankro",* which translates back into English as "so deep that it could not be reached by any anchor". By replacing the noun "cable" (which does not necessarily make us think of an underwater landscape) with "anchor", the translator performs a coherence change, increasing the degree of relevance of the target text. Nevertheless, given the fact that the translated text should preserve as much of the original meaning of the source text as possible, by choosing to enhance the functionality of the TT and influencing both the illocutionary force of the translation and the perlocutionary effect it has on the target readers, did the translator manage to remain faithful to the original text or did he rather come closer to proving the famous Italian aphorism "traduttore, traditore"?

Some other minor changes that the translator has performed within his translated version are replacing the "church steeples" from the original text with "towers" in the TT, the fact that the "yellow sand" from the ST becomes "white" in the TT, or the replacement of the original structure "the sea king and his subjects" with "the sea people" (Esp: "la popolo da maro"), thus losing the idea of a monarchical structure.

Moving on with our analysis, let us consider the following ST fragment *"fishes, both large and small, glide between the branches, as birds fly among the trees here upon land"* which, according to my documentary, interlineal translation translates into Esperanto as *"fiŝoj, ambaŭ grandaj kaj malgrandaj, glita inter la brancoj,* ***kiel birdoj flugas inter arboj tie sur tero****"*. However, Zamenhof opts for *"ĉiuj fiŝoj, malgrandaj kaj grandaj, traglitas inter la brancoj, tute tiel, kiel tie ĉi supre la birdoj en la aero".* The last bit of this sequence translates back into English as "just like the birds fly in the air" and, by making this translatorial decision, Zamenhof loses the degree of symmetry H.C. Andersen had in mind when he compared the underwater life (the image of the fish swimming between the marine plants) to the terrestrial one (the image of the birds flying above the trees).

Next, we shall consider the English fragment *"this appearance is very beautiful",* which, according to the glossary we have elaborated, translates into *"ilia aspekto estas tre bela".* However, the translator employs the Esperanto phrase *"tio ĉi estas belega vido",* which means "this is a beautiful sight". In terms of semantic appropriateness and linguistic fluency of the TT, I consider Zamenhof's version to be much more suitable in this context.

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I would also like to note that, instead of employing literal translation for the sequence "*the sea king had been a widower for many years"* (interlineal translation: *"la reĝo de la maro estis vidvo dum multaj jaroj"*), and thus keeping the nominal structure within the translated text, L.L. Zamenhof opts for *"la reĝo de la maro perdis jam de longe sian edzinon"*, meaning "the sea king had lost his wife a long time ago", therefore, he chose to employ a predicative structure which, in my opinion, increases the communicativeness of the TT.

As a final remark, if we were to compare the raw version that I obtained when I interlineally translated "The Little Mermaid"(which must also have been the crude form L.L. Zamenhof came up with before rewording it) with the perfected translation, which, as I was able to demonstrate, suffered a fair number of modifications, we could consider that this entire alteration represents a strategy in itself, namely an interpersonal change, in the sense that, by adapting the Esperanto version, Zamenhof managed to change the relationship between the author and the readers (mainly children) by slightly changing the overall style of the translated text, thus simplifying the information content.

I hope to have brought a significant contribution by conducting this study on the inaugural fragment from Hans Christian Andersen's fairy tale, "The Little Mermaid", translated into Esperanto by the very creator of the most widely spread constructed language, L.L. Zamehof. After displaying the source text and rendering my personal documentary, interlineal translation constructed after Christiane Nord's translation model (1997), I presented the glossary of lexical and morphological items which I have specially put together both for my own translation product and for the translation analysis on L.L. Zamenhof's rewording of "The Little Mermaid" into Esperanto. This study was drawn up in order to prove that conlang translations can certainly be considered as an act of communication, thus bringing me one step closer to being able to prove the possibility of translating constructed languages and codes.

Conclusions:

By conducting this investigation, I hope I was able to bring further proof in support of the idea that the translation activity does not involve unaware, arbitrary instances of transcoding from one language into another, that all the decisions a translator takes have to be in tune with the socio-cultural background in which both the source text and the target text have been produced, and that taking too many liberties can have a seriously harmful effect on the translation as a product.

Translating involves much more than simply "knowing and using a foreign language", since the translator must also have a strong knowledge of the morphosyntax and semantics of the source and target language, plus a thorough initiation in cultural studies. Translators should also be aware of and respect the author's intention, so as not to negatively influence the source text's illocutionary force. In addition, a proficient translator should always strive to find a balance between the amount of explicitations he performs and the cases in which presuppositions are best left unaltered. Having said that, I consider that the study I have conducted mainly showcases what can happen when the translator adopts an extreme target-oriented approach.

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Acknowledgements: This work was supported by the strategic grant POSDRU/159/1.5/S/133652, co-financed by the European Social Fund within the Sectorial Operational Program Human Resources Development 2007 – 2013.

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