Transcending Cultural Boundaries: Transcreation in Maria Tatar's Cinderella Narratives

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Abstract

Transcreation is widely used to adapt and preserve oral tales and cultural narratives, enabling their retelling across cultures. This paper investigates how cultural contexts influence the transcreations of the Cinderella narrative. Using Maria Tatar's diverse collection of Cinderella tales, the study examines the strategies used by transcreators in conveying the story across languages and regions. The analysis ranges from the ancient Egyptian tale of Rhodopis to the Chinese Cinderella variant, focusing on how translators overcome cultural differences. By comparing translations within Tatar's compilation, like the French courtly elements in Perrault's tale "Donkeyskin" and Brahminical influences in the Indian tale "The Story of the Black Cow", the paper reveals how translation choices affect the interpretation of the Cinderella myth worldwide. This approach demonstrates the importance of Translation Studies in understanding folklore's evolution and cultural adaptation.

Introduction

Transcreation, a portmanteau of translation and creation, is the process of adapting a message from one language to another while preserving its intent, style, tone, and context. It incorporates cultural adaptation and creative reimagining, focusing on the overall meaning of a text rather than a literal word-for-word translation. Bassnett (2002) points out that translation involves more than just word conversion; it is a "process of negotiation between texts and

between cultures" (p. 6). Unlike traditional translation, which aims for equivalence in meaning, transcreation seeks to evoke an emotional and cultural impact in the target audience. This approach is particularly relevant for analysing the retellings of the Cinderella motif across various cultures, as it preserves the narrative's essence while making it accessible and relevant to a new audience. Martine Hennard Dutheil de la Rochère adds to this discussion by stating, "As they are passed on from one generation to the next, fairy tales owe their 'eternal youth' to various forms of translation, transposition, and transmediation in the endless play of repetition, reinterpretation, and transformation across languages, art forms, and media" (2019, p. 60). This reveals the transformative power of transcreation in keeping stories like "Cinderella" relevant across cultures and time.

Building on this foundation of transcreation as a transformative process, this study assesses how cultural contexts influence the retelling of Cinderella narratives. The significance of this paper lies in illustrating how transcreation preserves and adapts the Cinderella narrative across diverse cultural contexts, thereby providing a deeper insight into cultural identity and the preservation of literary heritage. In this study, adaptation refers to changing the Cinderella story to fit different cultural contexts, making significant changes to the original. Transcreation, however, means converting the Cinderella story from one language to another, aiming to keep the original meaning while considering linguistic and cultural differences. Maria Tatar's compilation, *The Classic Fairy Tales,* acts as a valuable resource for understanding Cinderella adaptations. These tales are not isolated but reflect the societal contexts from which they originate.

The analysis encompasses eight distinct Cinderella stories from various cultures, using transcreation to understand their adaptation across regions such as Ancient Egypt, France, Germany, China, and India. While the scope of this study is ambitious, aiming to analyse multiple versions of Cinderella across diverse cultures, this broad approach is necessary to fully understand the historical and societal influences that shape these narratives. By examining these narratives, the study demonstrates how diverse influences bind them

together. Fairy tales exemplify this as a "transitional genre" (Møllegaard & Sullivan, 2017, p. 311) that preserves elements of oral folklore and historical behaviour while adapting and connecting to the evolving social concerns and cultural desires of contemporary times. This dynamic nature of fairy tales allows them to remain relevant and powerful, connecting with audiences across different eras and cultures.

The Cinderella narratives discussed in this paper show transcreation, as they are not just translated but are reborn within new cultural contexts. Liu and Li's study on the prototypical features of Cinderella story translations in China reveals that "the translation of the Cinderella stories has been listed in the Chinese textbook series launched in 2004, exerting a profound influence on generations of Chinese readers" (2024, p.1). This shows the role of transcreation in fostering cultural continuity and influencing new generations through adapted narratives. Ultimately, considering cultural elements in Translation Studies is crucial for understanding folklore's evolution and the exchange of cultural values across geographical and historical boundaries.

Rhodopis Rediscovered: Translating Ancient Egypt for Modern Readers

Focusing on "Rhodopis," this study explores how transcreation allows the story to be adapted and interpreted across diverse cultures and languages. Transcreation, as a theoretical framework within Translation Studies, examines the processes and outcomes of translating texts, considering factors like culture, historical context, and the intended audience. Katja Krebs aptly argues that both translation and adaptation share common ground, grappling with questions of "faithfulness" and "equivalence." Ultimately, both practices contribute to the construction of cultures through acts of rewriting (2012, p. 43).

In the case of "Rhodopis," a tale with ancient Egyptian roots, transcreation involves exploring how the story's themes and symbols are conveyed in different cultural settings, reflecting cultural migration. The eagle is an important symbol in Egyptian mythology

which represents divine intervention and kingship. When translating this narrative, it is important to consider how the eagle's symbolism is understood in the target culture. Liu and Li note that the prototypical features in story translations can reflect the dynamic interplay between the original narrative and the cultural expectations of the target audience (2024, p.5). This raises the question of whether it will retain its original significance or require adaptation to connect with the new audience, emphasising the role of transcreation in cultural exchange.

Maria Tatar's reference to Giambattista Basile's version of "Rhodopis," as mentioned in her anthology illustrates transcreation. For instance, Basile alters Rhodopis's character but in the original tale, Rhodopis is a courtesan. However, Basile recasts her as a slave girl named Zezolla, a more familiar archetype for the European audience of his time. This shift in social status reflects the cultural values and expectations of the audience, as Edith Grossman argues in her book *Why Translation Matters* (2010, p.89). The alteration demonstrates how transcreation facilitates the adaptation of stories across cultures and languages while maintaining their essence.

Basile's retelling of Rhodopis connects the ancient Egyptian story to a broader European literary tradition, displaying how narratives evolve through transcreation and cultural exchange. Finally, transcreation also considers the role of the locale in a narrative. Memphis as the backdrop for Rhodopis, is not just a geographical location but a symbol of cultural heritage. Transcreators decide how to present Memphis to preserve its historical and cultural significance while making it accessible to readers unfamiliar with Egyptian history. "Rhodopis" demonstrates how stories can adapt and transform across cultures and time periods while preserving their essential symbols and themes.

From Caves to Castles: Yeh-hsien's Chinese Cultural Journey

Yeh-hsien's tale, set in Tang Dynasty China (618-907 CE), presents unique translation challenges due to its specific cultural elements. The narrative relies heavily on symbols deeply rooted in

Chinese culture. As Lefevere (1992) notes, the final effect of a text is usually achieved through a combination of 'illocutionary strategies or ways to make use of linguistic devices (p. 75). It shows the importance of understanding the cultural setting, as it shapes the story's cultural references and symbols. Yeh-hsien's father's home in a cave is not just a living space but also a cultural symbol. In ancient China, caves were often associated with spiritual practices and hermetic living, reflecting a connection to nature and simplicity. Through transcreation, the cave's cultural significance from Tang Dynasty China, associated with spiritual practices and simplicity, is preserved for the target audience. Both Yeh-hsien's story and European Cinderella tales involve power dynamics and social hierarchies within their respective cultural contexts. It is important for translators to understand these cultural aspects, as something often gets "lost" in translation, leading to perceptions of "awkwardness, woodenness, lack of style" (Lefevere, 1992, p. 75).

A translator needs to find an equivalent social dynamic that connects with their audience. As highlighted by Ou and Zhang (2023), Yeh-Shen is described as the daughter of "a chief of a mountain cave whose name was Wu" (p. 4) contrasting with the European Cinderella stereotype of a protagonist born to a well-to-do family. This distinction shows the cultural differences in the narrative, where Yeh-Shen's family, being cave dwellers, were "marginalized and weak compared to the people of T'o Huan" (Jameson, 1982, p. 76). The story further notes that when the king obtains the shoe, he first asks his court to try it on their feet, then all the women in the kingdom, showcasing a different approach to the familiar slipper trial in Western versions.

Reiß and Vermeer (2014) observe that "translators must therefore know both the source and the target cultures; they must be bi-cultural. For, in translation, the value of an event, concerning its nature or its degree or both, may change" (p. 25). This indicates the necessity for translators to possess a deep understanding of both Tang Dynasty Chinese culture and the cultural expectations of the target audience. By being bi-cultural, translators effectively ensure that the essence and important aspects of the story are accurately conveyed across cultural boundaries. This follows the principles of

transcreation, where the translator's role includes not just translating words but also adapting cultural elements.

Yeh-hsien's ability to create pottery symbolises her inner strength and resilience. It shows her capacity to mould her life and circumstances like shaping clay into pottery. In the story, the fish represents prosperity and good fortune, which are common symbols in Chinese culture. The magical qualities of the fish add an element of fantasy to the story, blending the real with the surreal. Hermans (2007) discusses the translator's visible struggle with cultural references, not just through explanatory footnotes but also by embedding redundant or inadequate information within the text itself (p. 27). This is particularly relevant in the narrative of Yeh-hsien, enriched by implicit cultural norms and practices of the time, which are not directly stated but understood by the characters. These include mourning practices and social behaviours that are specific to that era and culture. Translators deal with complexities similar to what Hermans refers to as 'contextual overdetermination', where some phrases cannot be translated because they are too closely linked to other parts of the text (p. 27). Translators add explanations to bridge the cultural gap for the target audience which embodies the essence of transcreation.

Yeh-hsien's devotion to her father reflects Confucian values, which represent respect and loyalty to one's parents. This concept is central to the story and needs to be translated in a way that connects with the target audience's cultural understanding of family bonds. The conclusion of the story, where the magic fades and the fish bones are washed away, symbolises the end of an era and the shift to new cultural norms. It suggests that the beliefs in magic and the supernatural were transient and evolving during the Tang Dynasty. By understanding and adapting the relevance of the Tang Dynasty setting, the symbolism in the cave-dwelling and magical fish, the implicit cultural practices, and the centrality of Confucian values, transcreation effectively communicates Yeh-hsien's story to new audiences while preserving its essence.

Grimm's Germanic Roots: Balancing Tradition and Universality

In the transcreation of "Aschenputtel" from Tatar's *The Classic Fairytales*, the Grimm Brothers' tale is reimagined to connect with a global audience while honouring its Germanic heritage. The story begins with a mother's dying advice to her daughter, a moment that captures the Germanic tradition of familial moral instruction: "Dear child, if you are good and say your prayers, our dear Lord will always be with you, and I shall look down on you from heaven and always be with you" (Tatar, 1999, p. 181). This scene shows the importance of family in shaping values which reflects Venuti's concept of domestication, where the foreign text is adapted to the cultural values of the target language, effectively bringing the author back home (1991, p. 20). This approach aligns with transcreation, where the translator adapts cultural values for the target audience, making the story connect on a deeper cultural level.

Mona Baker's strategy of "translation by cultural substitution" is integral to transcreation. Baker explains that this strategy "involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader" (2018, p. 30). For instance, the mother's advice in "Aschenputtel" is substituted with a culturally equivalent expression in the target language that conveys the same sense of moral guidance and divine protection, even if the literal words differ (Baker, 2018). This strategy fits with transcreation's aim of keeping the story culturally relevant and emotionally impactful.

The contrast between Aschenputtel's inherent goodness and her family's hostility is a clear moral lesson. As Wulandari explains, "The analysis of the significance of the adjectives related to the virtuous characters in the selected tales revealed that Aschenputtel is an obedient, good, beautiful, and petite girl who is pitiful, dusty, messy, and neglected" (2021, p. 168). This depiction of binary oppositions is typical of Germanic folklore and is central to the process of transcreation, where the translator must convey these moral contrasts to the target audience. The magical elements such as

the hazel tree and doves are symbolic representations of destiny and divine support which shows the cultural specificity. It reflects the idea that the natural and supernatural worlds of magic are closely connected to Germanic beliefs. The golden slipper becomes another culturally significant metaphor for virtue and the quest for a deserving partner. This symbolism is preserved through transcreation, which assures that these deep meanings are understood by the target audience.

The stepsisters' eventual punishment reinforces the ethical dimension of the tale, illustrating the consequences of one's actions and upholding the moral order prevalent in Germanic folklore. Wulandari further elaborates, "The evil concept as applied to the society of the Grimm brothers refers to physical beauty that is corrupted by a vicious heart" (2021, p. 168). This understanding is crucial in transcreation, where the translator must balance the preservation of cultural and moral elements so that the story's essence is accessible to a global audience. Through transcreation, translators adapt the cultural context to connect with the target audience, preserving the original story's cultural relevance and emotional depth. This process exhibits the careful balance between staying true to the original culture and making the story accessible to new readers.

Gullah Cinderella: A Transcreation of Strength and Unity

The Gullah version of Cinderella, a transcreation of the classic fairytale set in the Sea Islands of South Carolina reflects the unique heritage of the Gullah, descendants of African slaves. This adaptation challenges the European fairytale's setting and characters, replacing them with the Gullah community and their specific struggles. It reflects their experience of slavery and their desire to reclaim their narrative. According to Bottigheimer, fairy tales "speak in a language well understood in the modern world" and remain relevant because they "allude to deep hopes for material improvement" (2009, p. 13). This is evident in the Gullah Cinderella, where the narrative embodies the community's

aspirations, perfectly fitting the transcreation framework that adapts stories to preserve culture.

Guthrie notes that the household composition in Gullah communities includes members from diverse backgrounds and churches, which are central to the process of "catching sense", a concept that involves gaining wisdom and understanding within the community (1996, p. 278). This cultural practice is mirrored in the narrative as Cinderella navigates through her struggles within the context of plantation life. Bottigheimer's point that fairy tales provide "social paradigms that overlap nearly perfectly with daydreams of a better life" (2009, p.13) conforms with the Gullah community's journey, showcasing how transcreation adapts these dreams to the Gullah experience.

The use of the Gullah dialect in the narrative serves not only as a means of communication but also emerges as a guardian of tradition, preserving the African cultural traditions that educate and socialise children about their heritage (Wells, 2012, pp. 97-98). Cinderella's daily life, epitomised by the 'fire heart,' symbolises both the adversity of her living conditions and the invincible spirit of the Gullah people. Much like fairy tales that "present illusions of happiness to come" (Bottigheimer, 2009, p. 13), the narrative offers a vision of triumph and unity, demonstrating the essence of transcreation in retaining emotional and cultural depth. Social gatherings such as dances are central to Gullah culture, symbolising unity and reflecting the communal identity that values kinship bonds. The golden slipper in the story represents the value of self-expression, connecting the story to real-life Gullah traditions and values.

Cinderella's victory over her challenges illustrates their spirit of perseverance, embodying the lessons taught by the extended family and fictive kin within the community. It connects the classic Cinderella story to the specific strength and determination of the Gullah people. The adaptation of Cinderella is a celebration of the Gullah's distinct linguistic and cultural identity. Transcreation goes beyond retelling by incorporating the Gullah's history, experiences, and cultural symbols into the story, ensuring the narrative is culturally relevant and impactful. Hilton Head Island, part of the Sea

Islands, is integral to the narrative, providing a setting that is rich in Gullah traditions. The narrative's transformation through transcreation reflects the community's evolving cultural landscape. The story is a dynamic blend of traditional fairy tale elements with the Gullah's own experiences and folklore, resulting in a culturally authentic narrative.

The Gullah Cinderella thus becomes a nexus of cultural intersections, where traditional and contemporary elements collaborate, much like the kinship and family patterns that have been preserved within the Gullah community's social systems of home and community. The translator plays a crucial role in shaping the Gullah Cinderella. Their background and choices influence the message and its impact on the community. Ideally, the translator is someone with a deep understanding of Gullah culture and the ability to translate the minute details of the dialect. Their choices regarding which aspects of Gullah culture to emphasise and how to portray the characters influence how the story connects with the community. Through transcreation, the Gullah Cinderella remains true to its roots while being relevant and meaningful to its audience.

French Courtly Life and Moral Strength: Donkeyskin's Transcreation

"Donkeyskin" is set in a world reflective of French courtly life, where wealth and power are prevalent. The story uses this setting to explore deeper human themes such as love and virtue, showing that personal integrity is paramount even in a world of luxury. Christine A. Jones, in her critical translation of Charles Perrault's fairy tales, states, "Translating the 1697 means grappling not only with the strangeness of seventeenth-century French but also with the ubiquity and familiarity of plots and heroines in their famous English versions" (2016, p.13). This demonstrates the challenge of maintaining cultural relevance while making sure that the story's themes are understood globally. The narrative goes beyond French culture, addressing universal struggles against adversity and the importance of maintaining one's virtue.

The character of Donkeyskin is more than a victim and she represents moral strength. Her journey from suffering to virtue serves as an inspiration, showing that one can maintain integrity even when faced with opulence and temptation. The magical elements are used to highlight the theme of overcoming adversity. They provide Donkeyskin with the means to navigate her challenges, reinforcing the idea that virtue can lead to triumph. The story examines the concept of courtly love, a medieval tradition that idealises noble love. Perrault reinterprets this concept, suggesting that true love transcends societal expectations and norms. Here, Lawrence Venuti's concept of "foreignization" from *The Translator's Invisibility* (2013, p.20) is particularly relevant here. Foreignisation involves retaining elements of the original culture that seem strange to the target audience. In "Donkeyskin," this approach preserves aspects of French courtly life that are unfamiliar which allows readers to understand the social context and critique found within the story.

The tale criticises the societal and royal expectations placed on individuals, particularly regarding marriage. It questions whether following these expectations leads to true happiness or if it's better to follow one's moral compass. The magical dresses symbolise the princess's transformation and growth. They are not just garments but represent her journey towards self-discovery and the societal pressures she faces. The story questions the value society places on appearances and suggests that true worth is found within. Perrault incorporates elements of French court culture such as etiquette and fashion into the narrative. These references ground the fairy tale in a specific cultural context while also critiquing the values of that society.

Jeremy Munday's exploration of Bassnett and Lefevere's work further illustrates this cultural turn where "Bassnett and Lefevere go beyond language and focus on the interaction between translation and culture, on the way in which culture impacts and constrains translation and on 'the larger issues of context, history and convention' (p. 11). They examine the image of literature that is created by forms such as anthologies, commentaries, film adaptations and translations, and the institutions that are involved in

that process" (Munday, 2008, p. 127). This theoretical framework supports the understanding that "Donkeyskin" is more than a simple retelling; it's a cultural and political statement that uses the backdrop of French courtly traditions. A literal translation misses the cultural references and the social commentary found within the story. Transcreation allows the translator to not only convey the surface meaning but also the deeper message and critique of societal values that the story intends to deliver. The story's focus on transcreation allows it to maintain its cultural specificity while achieving universal relevance.

The Three Gowns: A Blend of Hispanic and Indian Folklore

"The Three Gowns," deeply rooted in Latin American folklore, blends Hispanic and Indian influences to create a narrative that transcends cultural boundaries. Within Latin American folktales, this story is filled with a fusion of traditions, symbols, and motifs that celebrate the diverse heritage of the region. The central character, Rosa, embarks on a quest guided by her mother's magical instructions, showing both European and indigenous storytelling traditions. The magical ring becomes a symbol not only of Rosa's mother's wish but also of the enchantment propelling Rosa into a fantastical journey. "Take this ring, for I am dying, and whoever can fit it to her finger is the one you must marry," said Rosa's mother, imbuing the ring with destiny and continuity that transcends her own life (Tatar, 1999, p. 197).

The three gowns, representing stars, fish, and flowers, serve as symbols, reflecting a synthesis of Indian and Hispanic influences. Each gown's colour holds profound meaning, allowing Rosa to assert her agency and set conditions for her marriage. It is reminiscent of Indian traditions where colours carry symbolic significance. The tale takes a mystical turn with the introduction of a magical wand and Rosa's transformation into a lioness, correlating with fantastical aspects found in Indian folklore. This interplay of magical elements contributes to the narrative's universal appeal. Juanito, the prince, represents a blend of European and Hispanic influences in his princely pursuits. The royal celebrations and balls

found in European fairy tales are juxtaposed against the Hispanic context, creating a narrative that navigates cultural aspects. The story incorporates popular tropes found in both Hispanic and Indian folklore, such as the quest for magical objects and the testing of the protagonist's worthiness through tasks. These shared elements form a bridge among storytelling traditions from diverse cultures.

Sherry Simon's study of bilingualism and cultural interplay in Quebec sheds light on the concept of the "contact zone," a space of cultural convergence and transformation. Simon (1999) describes this zone as a place where cultures meet, redefine themselves, and engage in multiplicity and exchange, challenging established translation and identity norms (p.14). This concept finds a parallel in the narrative of "The Three Gowns," which blends Hispanic and Indian elements to forge a narrative that transcends a single cultural identity. The "contact zone" is a perfect metaphor for transcreation, where different cultural elements interact and transform to create a new story.

In a broader context, John Bierhorst's collection of Latin American folktales contributes to global folklore, fostering cross-cultural connections and highlighting shared humanity. Eric Forner explains, "History does inform the present, and it should. That's what I mean by a usable past: a historical consciousness that can enable us to address the problems of society today in an intelligent manner" (2017, p. 215). It matches with the transformative journey of Rosa in "The Three Gowns." Through transcreation, the story undergoes metamorphosis, both literal and figurative, showing how transcreation allows for narrative fluidity and cultural adaptation. "The Three Gowns" stands as an example of how folklore transcends cultural boundaries, incorporating elements from Hispanic and Indian traditions to create a culturally rich and universal narrative. It bridges different cultural landscapes which appreciate the shared humanity found within the tales.

Clothing and Class: British Social Hierarchy in Catskin

In Joseph Jacobs' retelling of "Catskin," the narrative portrays the rigid social hierarchy prevalent in British society. Despite being of

noble birth, Catskin faces mistreatment and prejudice due to her position as a servant. This aspect of the tale mirrors the historical class distinctions deeply ingrained in British culture, reflected in the symbolic portrayal of clothing. As Özdil (2021) argues, "Clothing, which carries the elements of identity, including gender, class, and cultural orientation, is one of the most prominent social status indicators" (p. 120). Through transcreation, Jacobs uses Catskin's journey to critique the social hierarchy which shows that virtue and worth are not confined to high social status. The narrative, adapted through transcreation, challenges the societal norms that perpetuate class discrimination by depicting her struggles and eventual triumph.

Throughout the story, clothing plays an important role in Catskin's transformation and resilience. From her catskin cloak to her dresses of silver and gold, each garment symbolises a stage in her journey towards self-discovery and societal recognition. Ivir (2003) discusses the translator's role in cultural mediation, stating, "The translator's choice… is determined by his understanding of the communicative function of an element of source culture" (p. 119). This insight connects with Catskin's strategic use of clothing to traverse the social hierarchy, as each disguise carries a communicative function that challenges the status quo. In British culture, clothing carries symbolic significance, reflecting one's status and identity. Through transcreation, Jacobs adapts these cultural elements to make the story relevant and accessible to contemporary audiences.

Catskin's ability to adopt different disguises allows her to overcome various societal levels which displays the transformative power of attire. Clothing is used as a metaphor for personal growth and the shedding of societal constraints. Catskin's changing attire serves as a visual representation of her evolving identity, challenging traditional notions of social conformity and status. The retelling of "Catskin" exemplifies the concept of transcreation, wherein the narrative is rooted in British folklore but the tale transcends geographical and cultural differences, making it accessible to readers from diverse backgrounds. Ivir further elaborates on the translator's adaptability, noting that "the translator must carefully gauge the prevailing attitude and be prepared to meet the usually unconscious

expectations of his/her reading public" (p. 119). This mirrors the narrative's capacity to connect with contemporary audiences while retaining its folkloric roots. Through transcreation, "Catskin" maintains its relevance, effectively conveying its critique of social hierarchy and class discrimination.

The Story of the Black Cow: Cultural Insights from Indian Traditions

"The Story of the Black Cow" from Simla Village Tales, as included in Tatar's anthology, reflects Brahminical traditions within Indian folklore. Bhattacharya posits that folklore survives because it fulfils certain social functions, such as "recreation, education, socialization, protest, and the communication of knowledge" (2015, pp. 2-3). These functions are evident in the tale, which educates readers about Brahminical traditions and the symbolic meanings of animals, milk, and snakes within Indian folklore. By employing transcreation, the story adapts these cultural elements to make them accessible and impactful for a broader audience. Milk, as mentioned in the story, is not just a dietary staple but a cultural symbol of nourishment and purity in Hinduism. It is associated with dharma, the moral and righteous path that one must follow. The tale's depiction of milk implies the importance of maintaining ethical values. Similarly, snake worship in the story reflects the deep-seated reverence for snakes in Hindu mythology, where they are seen as protectors and symbols of rebirth and transformation. The presence of the snake in the story represents the cyclical nature of life and the potential for renewal, a theme that links with the concept of transcreation by preserving the original cultural symbolism while making it understandable to new readers.

The black cow in the story is not just an animal but a symbol of wisdom, as per the Indian traditions where animals are mostly seen as wise guides. It reflects the process of socialisation by imparting life lessons and moral guidance through the cow's role in the Brahmin family and the use of milk as a metaphor for ethical values. The story communicates knowledge about the interrelation of life forms, the importance of respecting animals, and the cultural value of forests in spiritual growth. The forest as a setting, symbolises

spiritual growth and introspection which represents the characters' journey toward self-realisation and enlightenment.

Maria Tymoczko's discussion of cultural representation and translation implies that "there are often, in fact usually, massive obstacles facing translators who wish to bring the texts of a marginalized culture to a dominant-culture audience" (1995, p. 12). This is evident in the translation of "The Story of the Black Cow," where issues related to the interpretation of material and social culture, history, values, and worldview arise. The detailed depiction of Brahminical traditions and the symbolic meanings within Indian folklore present a high information load for a non-Indian audience. Tymoczko points out that "neither the content nor the intertextual framework of such texts is familiar to the receiving audience" (1995, p. 12). Through transcreation, these complex cultural elements are adapted to ensure they are accessible and meaningful to readers from different backgrounds.

The implicit references to Brahminical traditions such as the caste system and societal norms provide a foundation for the story in its cultural context. These elements help to understand the hierarchical structures and social dynamics of contemporary Indian society. The story's transcreation and incorporation of cultural motifs make it a living part of Indian culture. By preserving and adapting cultural traditions, the narrative remains relevant and relatable to contemporary society. This demonstrates the power of transcreation in maintaining cultural depth while achieving universal relevance.

Conclusion

This study focused on how Maria Tatar's collection of Cinderella stories demonstrates the concept of transcreation, which adapts tales to different cultural contexts while preserving their essence. The examined versions from the ancient Egyptian tale of Rhodopis to the Gullah Cinderella, show how transcreation balances translation and cultural adaptation. Transcreation involves more than just translating words; it adjusts cultural values and societal norms to make the stories meaningful to new audiences. Each version preserves or adapts cultural elements to maintain the story's impact. For example,

the eagle in "Rhodopis" or the cave in "Yeh-Hsien" are adapted to fit their cultural understanding.

Tatar's Cinderella stories illustrate the importance of cultural sensitivity and creativity in translation. Each version reflects the unique values, social structures, and historical contexts of its culture, whether it is the moral teachings in the Germanic "Aschenputtel," the communal bonds in the Gullah Cinderella, or the spiritual and social importance of the Brahminian cow in the Indian variant. These narratives show how transcreation helps preserve and enrich global folklore, making the stories both timeless and timely. In conclusion, Maria Tatar's collection shows the power of transcreation in preserving and revitalising fairy tales across cultures. Examining these diverse adaptations reveals how translation fosters cultural exchange and preserves literary heritage. These cultural artefacts dive into the collective human experience, bridging the past with the present and the local with the global. This study contributes to Translation Studies by revealing the essential role of cultural considerations in the translation process. Through transcreation, fairy tales like Cinderella maintain their relevance and continue to inspire and impact diverse people worldwide.

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