

Volha Yermalayeva Franco, Priscila Nascimento Marques, Paterson Franco Costa:

The problems of indirectly translating Belarusian literature: a case study

Volha Yermalayeva Franco – *Federal University of Bahia (UFBA), Brazil*

Priscila Nascimento Marques – *Federal University of Rio de Janeiro (UFRJ), Brazil*

Paterson Franco Costa – *Federal University of Bahia (UFBA), Brazil*

Abstract. In the present study, approaching the importance of Yanka Kupala's work in Belarusian literature and the history of its translations into other languages, we comment on the translation of the poem *A khto tam idze? (And Say, Who Goes There?)* to Portuguese, carried out by the authors of the study, discussing strategies and the importance of direct translation of Belarusian literature. The poem, written in 1905 – 1907, is considered a manifesto of the Belarusian people who become aware as such and assume their national identity, declaring their values and their goal: "To be called human". It has since then become one of the symbols of the massive protests against the dictatorship in Belarus, in 2020. As the poem has been translated into more than one hundred languages, we make a comparative analysis of its passages, reflecting on the problems of its indirect translation from a colonial language. As a result, we highlight the importance of research and deeper understanding of the source text, providing insights that hopefully shall improve standards for future translations and academic works concerning Belarusian literature and Slavic studies.

Keywords: Belarus. Yanka Kupala. Poetry. Belarusian literature. Indirect translation

1. INTRODUCTION

For the Belarusian people, the year 2020 was marked by nationwide protests against fraudulent presidential elections (HRW, 2021), the consolidation of civil society within Belarus and its diaspora, as well as cultural manifestations that include the creation and reinterpretation of classic works. In this context, the 1st International Belarusian Culture Week (Figure 1) was held by the Belarusian Culture Council (2021) and supported by the diaspora in several countries, including Brazil.

Figure 1. On the left, an artistic depiction of Yanka Kupala and the manuscript of his most famous poem, *A khto tam idze?*. On the right, the Brazilian logo of the 1st International Belarusian Culture Week and the list of languages on its website.



Source: Belarusian Culture Council, 2021

The increased interest in Belarus caused by the media attention to the protests encouraged Volha Yermalayeva Franco, one of the authors of the present work, to develop the Belarusian Language and Culture Course, between 2020 and 2021. One of the topics covered in the course was Belarusian poetry and, in this context, a Portuguese-language translation of Yanka Kupala's poem, *A khto tam idze?* (*A xmo tam idze?* – "And, say, who goes there?") was created in co-authorship with Priscila Nascimento Marques. The poem was studied by the class and recited by course students and representatives of the Belarusian diaspora in Brazil, in Belarusian and Portuguese.

The same poem became the highlight of the 1st International Belarusian Culture Week. Translated into more than one hundred languages, the poem has been recited by people around the world as a sign of solidarity with the Belarusian people. The recording of the Belarusian group with the diaspora was joined by recordings of Andrea Zeppini and Thiago Nascimento, as well as other cultural manifestations that can be consulted on the page of the People's Embassy of Belarus in Brazil (Embaixada, 2021).

1.1 CONSIDERATIONS ABOUT THE TRANSLATION

The process of literary translation is far from something mechanical, in which the mere semantic transposition of words from one language to another takes place. One of the main points to be considered in this sense concerns the sensitivity, necessary for the translator, towards a complex set of characteristics of the source work. The first aspect that we would like to highlight is the tone. The translation must, first of all, respect the tone of the source text, otherwise the overall effect of the translated work may be completely transformed or distorted. In this regard, Schnaiderman states that there are no source languages that lend themselves more or less to the translation of a given target language, as "[...] in all languages, it is a question of finding the exact tone for the translation poetics and choose from the repertoire of the language what gives us the corresponding to the original that is being translated" (2015, p. 141-2).

Along with the tone, it is necessary for the translator to pay attention to the style and specific procedures present in the source text. This complex set of characteristics constitutes what is sometimes called "the author's voice". Reliability to such a voice allows the translation room for small modifications in relation to the source text, so that, in the result and overall effect of the translated work, this same voice is preserved as much as possible. According to Mei (2020), this is a "tenuous balance between respect and freedom":

[...] a good translation is one that tries to "listen to the voice" of the poet, that dialogues with them in the same tone (register, especial aesthetic procedures, lexical choice) and that is loyal to its own project, in a tenuous balance of respect and freedom not to slip into adaptation. Therefore, knowing the source and target languages and the poetics of the translated author are the foundation for any successful translation.

Therefore, the idea of fidelity in translation is much more complex than an innocent look might predict. Regarding his experience with poetry translation, Schnaiderman (2001) states:

The fidelity we sought was integral, that is, semantic, phonologic and graphic. There would be no point in reproducing the 'content', the 'message' of a poem, because, in our view, limiting the translation of poetry to this aspect would be an impoverishment and a deformation. In recreating the text, we used a considerable degree of freedom, as we greatly value that 'intentional freedom, without which there is no approach to great objects', to which Pasternak refers, and which is in no way incompatible with true fidelity to the original.

Furthermore, in our translation proposal, we refer to Barbosa (1990) for technical translation procedures, compiled and reviewed from works by prominent translation scholars such as Newmark, Catford, Vazquez-Ayora, Vinay and Darbelnet. We shall

highlight two of these procedures here, which were of great value for the translations presented and commented on in this article: Equivalence, which consists of replacing a text segment of the source language with another segment of the target language that does not translate literally, but that is functionally equivalent; and Compensation, which, in turn, consists of displacing a stylistic resource, i.e., when it is not possible to reproduce in the target language a stylistic resource used in the source language, the translator can use another one, of equivalent effect, elsewhere in the text.

2. YANKA KUPALA'S WORK AND ITS (INDIRECT) TRANSLATIONS

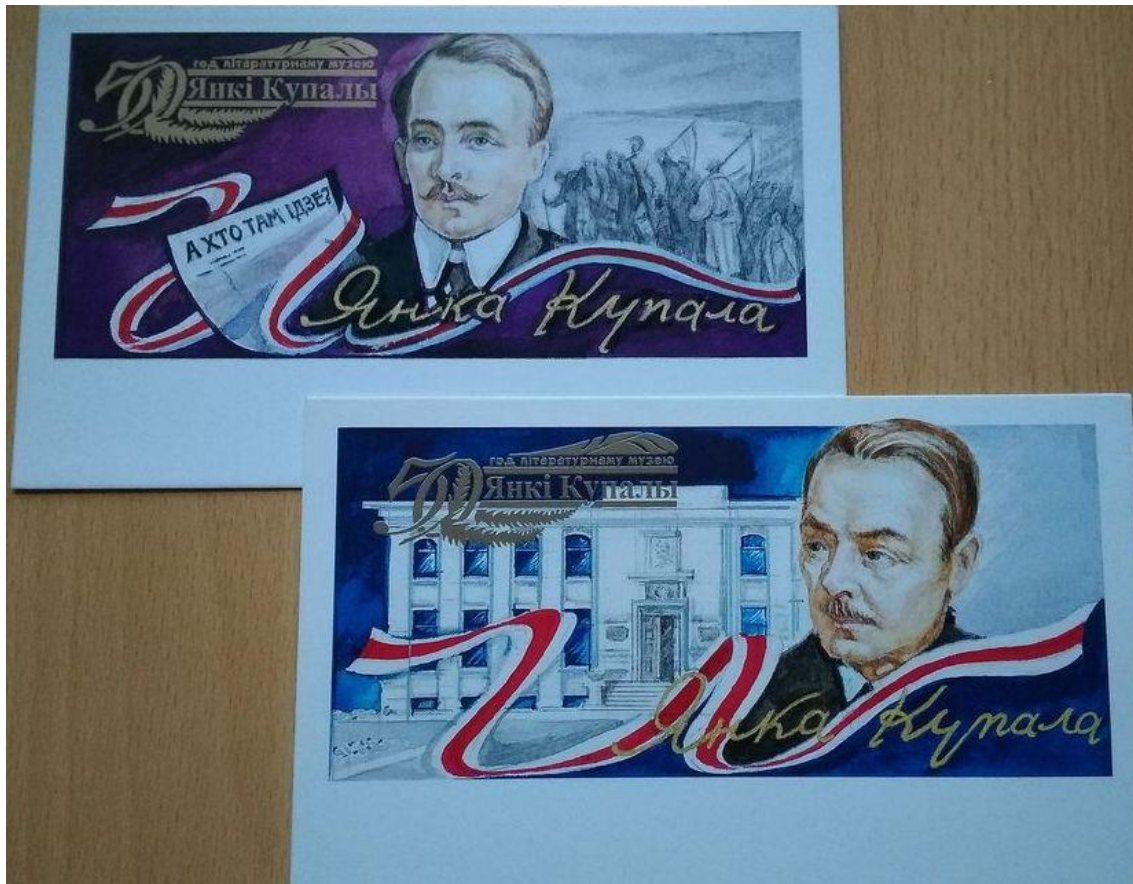
A famous exponent of Belarusian literature, Yanka Kupala (born Ivan Lutsevich, July 7, 1882 – June 28, 1942) was a poet, playwright, journalist, translator, one of the founders of the new Belarusian literature and literary language and one of the most prominent and honored names in Belarusian poetry. Over 240 streets bearing his name exist in Belarus (Zerkalo, 2022), besides dozens of others in Ukraine, Russia, Poland, Lithuania and Kazakhstan. Monuments to Yanka Kupala exist all across Belarus, such as in Viazynka, Minsk, Radashkovichy, Liauki and Hrodna (Kliashchuk, 2023), and abroad – in Israel, Poland, China, Russia, Finland, and the USA (Belta, 2022; Rublevskaya, 2018). The portrait of the poet has been a popular theme in philately and philocarty since 1910 (Figure 2). There are Yanka Kupala museums in Minsk, in Viazynka – in the house where the poet was born – and in Hrodna, at the Yanka Kupala State University.

The first Belarusian State Theater was named after Yanka Kupala, in 1944, the same year in which the tradition of opening the theater season with his play *Paulinka*, written in 1912, emerged. After the theater's statement against the regime's violence towards peaceful protesters (Art-Leaks, 2020), 58 actors and other employees, including the theater director, Pavel Latushka, were fired. In response, they created the Kupalautsy theater group (Kalinouski, 2020). The 2020 theatrical season was inaugurated on October 12 with the virtual screening of Kupala's play, *Tuteishyia* (*Тутэйшыя* – translatable as "Locals" or "The people here", a self-designation of the people deprived of the possibility of having a name of their own). Filmed clandestinely, it reached over 330 thousand views (Kupalautsy, 2020).

The play, written in 1922, portrays Minsk in the years 1918-1920 in a situation of political instability and constant changes between occupational governments: German, Polish and Russian. Its main character, Mikita Znossak, a conformist Belarusian, tries to survive by adapting to these constant changes. In 1918, for the first time the independence of a country called Belarus was proclaimed – the People's Republic of Belarus. However, with the Soviets seizing power, their government had to go into exile in 1919-1920 and soon the Belarusian territory was divided between Poland and the USSR. As of 2024, the

government-in-exile of the People's Republic of Belarus is the world's oldest still in existence (BNR, 2024).

Figure 2. Postcards in honor of the 50th anniversary of the Yanka Kupala Literary Museum, with a portrait of the poet and an excerpt of the poem *A khto tam idze?*.



Source: Chyhryn, 2020

The play *Tuteishyia*, successful during Kupala's lifetime, was in fact banned several times: by the Soviet regime in 1926, 1927, 1980, and 1982, and by Lukashenka's regime, in 2001 (Skobla, 2001), 2007 and 2010 (Sub Rosa, 2020). In addition to other bans, such as the white, red and white flag, and the Pahonia coat of arms (symbols that were official until their cancellation and de facto banned by the dictator, in 1995), one of the symbols of the Belarusian people's struggle for freedom is the motto *Zhyve Belarus!* (*Жыве Беларусь!* – "Viva Belarus!"), formulated by Yanka Kupala in his poem *Heta kryk, shcho zhyve Belarus* (*Гэта крык, што жыве Беларусь* – lit. "It's a cry that Belarus lives"), written in 1905-1907. The motto itself has been labeled as "extremist" by the current regime and, in the last

two years, several people have been jailed for simply uttering or writing it (OSCE, 2023), despite the result of academic expertise finding that these words, both separately and together, are neither cynical nor offensive, and the people who say them only wish their nation to live long and prosper (Viachorka, 2020).

In addition to the motto *Zhyve Belarus!*, Kupala's famous poems, such as *A khto tam idze?* and *Ne byts skotam* (*Не быць скотам* – "Not to be cattle"), gained a new life and became a kind of anthem of the protests against the rigged presidential elections in August 2020. Their verses became themes for posters and greetings, inspired performances, such as collective readings of the poem *Ne byts skotam* throughout entire neighborhoods, on Dziarzhynski Avenue, Brylevichy, Mahistr residential complex and other neighborhoods in Minsk and other cities (Nexta, 2020; Basta, 2021; Belsat, 2021).

These two poems were cited by Viktor Babaryka, one of the presidential candidates in the 2020 elections, currently sentenced to 14 years in prison, being one of more than 1500 Belarusian political prisoners (OSCE, 2023, p. 11). In his address to the Belarusian people, at the beginning of his trial on February 16, 2021, Babaryka (2021) stated:

[...] in Belarus a generation grew up with a new look at themselves, their country and the future. The generation that is ready to fight "not to be cattle". [...] All those who remained hostages of the current system, those who took baton blows on themselves and felt the pain and desire "to be called human", those who gave the most valuable thing a person has - life -, beg you that this desire for freedom is not accepted by you in vain.

Even though Babaryka usually addressed his followers in Russian, he inserted Kupala's quotes in Belarusian into his text.

The poem *A khto tam idze?* became the central theme of the address to the people on New Year's Eve by the president-elect and leader of democratic Belarus Sviatlana Tsikhanouskaya (2021). Saying that 2020 was the year when "we stopped being silent and left our homes", she asked "Who goes there?" and "who is moving forward"? The reply comes from representatives of various social groups: medics, journalists, mechanics, volunteers, former police officers, clerics, lawyers, sportspeople, programmers, retired professionals, miners on strike, businesspeople, teachers, artists, students, neighbors – "Belarusians who want to be respected as people".

2.1. *A khto tam idze?*

Yanka Kupala's poem *A khto tam idze?* was written in 1905 – 1907 and published for the first time in 1908, in the collection *Zhaleika*, in Saint Petersburg, capital of the then Russian Empire. Censorship banned the publication of the poem under its original title – *Belarusy* (*Беларусы* – "Belarusians").

This manifesto poem affirms the value of the Belarusian people as a sovereign nation, a political, ethnic and social subject. Yanka Kupala (1995) himself explained the idea of the poem this way:

I wanted to shout to the whole world about the people's hard suffering under the oppression of the czar and the capitalists. I wanted to paint the image of a people walking with their hands covered in bloody calluses, in straw shoes and carrying their pain on their shoulders. I wish the free-spirited, heroic Belarusian people would destroy all their aggressors.

It was precisely this poem that aroused the interest of the world community in the Belarusian people, as it reflected the feelings of various peoples in the region who were gaining consciousness and fighting for independence. The beginning of the 20th century was marked by the formation of Nation States in the territory of the former Russian Empire: in 1918, the People's Republic of Belarus proclaimed its independence, as did neighboring Ukraine, Poland, Lithuania and Latvia, as well as other nations in the region. The first translation of the poem, by Mikita Shapoval in Ukrainian, appeared in 1909 followed by the translation into Lithuanian, in 1910, by Liudas Gira, who called this work "a true pearl of world poetry, one of the most beautiful hymns of the revival era" (Kupala, 1995).

In 1911, the poem was translated and published by the famous Russian writer Maxim Gorky (1911, p. 208), in his article *О писателях-самоучках* (lit. "On self-educated authors"), in which he analyzes the literary scene of various peoples who lived in the Russian Empire, with the following comment on Kupala's work: "I draw the attention of skeptics to the young literature of the Belarusians – the most oppressed people in Russia – to the work of the people grouped around the newspaper *Nasha Niva*". He pointed out that the poem "may become for a while the Belarusian people's anthem".

Gorky, who did not speak Belarusian, accompanies his translation of the poem into Russian with the following note: "I ask Yanka Kupala to forgive me for the poor translation of his eloquent and harsh song". This is not about false modesty. Gorky makes at least two serious mistakes in his translation which echo in subsequent indirect translations.

In the first line, instead of repeating the phrase "who goes there" (in Russian: "а кто там идет") he inserts the words "through the swamps and through the woods" (in Russian, "по болотам и лесам"), which, in addition to not existing in the source text, bring a colonizer's gaze that reinforces the stereotypes of Belarusians as uncivilized dwellers of swamps and woods, as opposed to the bustling urban landscape the author and his peers called home. Gorky commits an even worse mistake in the translation of *kryuda* (*крыўда* – "insult", in the case of the poem, the feeling of a nation despised for centuries), turning it into the false cognate *krivda* (*krivda* – "lie" or "falsehood"), which completely changes the meaning of the poem. Therefore in the Russian translation, instead of showing their pain for being continuously insulted, the Belarusian people appear to strangely and inexplicably spread lies around the world.

As Pięta et al. (2023, p. 110) explain, it is "an acknowledged fact that the pre-existence of a translation of a literary work in a major language enhances the possibility of a translation from and into a small language, even when the second translation is meant to be direct". Therefore, much of the popularity that the poem *A khto tam idze?* has garnered over the years is, to some extent, thanks to its translation into a major language, which has proven to be both a blessing and a curse for Kupala.

Gorky's name became iconic in the Soviet Union, and his works, including translations, have become a major reference. This resulted in the transmission of the aforementioned misconceptions to other languages via indirect translation (Table 1), especially among nationalities of the Eastern Bloc and their allies, who often used the Russian translation as the source text.

In 1982, for the centenary of Yanka Kupala, a book of one single poem was released, *A khto tam idze? na movakh svetu (A xmo tam idze? na movax svetu) – And, say, who goes there? in the languages of the world*, translated into 82 languages (Kupala, 1982). This print run, of ten thousand copies, was taken out of libraries and bookshops and almost completely destroyed simply because its translations were organized in alphabetical order, i.e., the Russian translation was not shown first. A new edition was published soon after, where the translations started with Russian followed by other languages in alphabetical order (Kupala, 1983). In 2018, a new edition was launched with translations into 100 languages (Kupala, 2018). The overall list grew even further between 2020-2021, as translations into Portuguese, Spanish and Dutch were presented at the 1st International Week of Belarusian Culture.

Table 1: Mentions of "swamps" and/or "woods" in indirect translations of the poem *A khto tam idze?* using Russian as a relay language.

Russian	Armenian	Azeri
А кто там идет по болотам и лесам	Այդ ուրբե՛ր -ե՛ն գալիս նահնոյ, անտառոյ,	Bataqlıqdan, çöllərdən keçib gur dəstələrlə?
Chinese	Georgian	Kyrgyz
是誰在那儿走过沼泽和 森林	ვინ მოდის ტყე-ტყე, ჭაობში, მიწდვრად?	Келаткан тээтигинде, тепсеп баткак,

Latvian	Lithuanian	Polish
Teic, kas tur pa purviem un mežiem nāk tik milzīgā bezgala gājienā?	Kur pelkės ir girios — kas eina tenai?	A kto tam idzie przez lasy i bagno,
Serbian	Urdu	Vietnamese
А ко иде ту, кроз мочвар, шумом том	چلا یہ کون دلدلوں کو جنگلوں کو روندنا،	Kco nhau đi qua rừng rậm, đầm lầy?

Source: Kupala, 2018; Self elaboration.

It is worth pointing out that the translations into other Slavic languages have also kept cognates to Belarusian *kryuda* and Russian *krivda*: *krzywda* (Polish), *krivda* (Slovak, Slovene), *křivda* (Czech) and *кpивда* (*krivda*, Serbian). Whether these are also false cognates and which messages they convey is subject to further research. Table 2 shows the poem *A khto tam idze?* accompanied by our translation of the poem into Portuguese, carried out in October 2020. The latter shall be used as a case study to reflect on the problems of indirect translation and advantages of translating from the primary source text.

In the translation of *A khto tam idze?* there is a preoccupation to preserve the rhythm and rhyme of the source text as much as possible, as can be seen in the first verses of each stanza. By maintaining the rhyme, it was possible to transpose the musicality of the source text into the translated version, converting the poem into a sort of dialogue, as was proposed in the readings carried out within the scope of the 1st International Belarusian Culture Week.

The translation also sought to rescue the original title, initially censored – "Belarussos" (Belarusians). This reparation was added in square brackets to the title by which the poem became best known. Therefore, we sought at the same time to restore the author's original intention without losing the link with the historical reception of the poem, which caused it to circulate based on the words of the first verse.

In the first verse, it was decided not to follow the complete repetition of "Quem são aqueles ali" (lit. "Who are those over there"), as seen in the source text. In this case, the objective was to maintain the metric, since the Belarusian form is more concise and has fewer syllables than the Portuguese version. The partial repetition "quem são" ("who are they?") maintains the emphasis of the source text and guarantees rhyme with the following verse. Some adaptations were made in the translation of the second verse (lines 4-6). The Belarusians in Yanka Kupala's poem carry their "insult", which could be interpreted

ambiguously: are they insulted or are they carrying this insult to someone? The replacement with "Sua dor" ("their pain") makes the feeling of the people described by the author more evident. "Their pain" is carried, if translated word for word, "on thin shoulders, on bloody hands, on *laptsi* feet" – in reference to straw or bast shoes, a symbol of peasant poverty, which would require an extended cultural and historical explanation.

Table 2: Translation of the poem *A khto tam idze?* (Source: Kupala, 1908; Self elaboration)

	Poem by Yanka Kupala, in Belarusian	Transliteration (TBL, 2021)	Translation in Portuguese by V. Yermalayeva Franco and Priscila Nascimento Marques, 2020	English translation by Vera Rich (Dingley & Parry, 2019, p. 15)
	А хто там ідзе? [Беларусы]	A khto tam idze? [Belarusy]	Quem são aqueles ali? [Belarussos]	And, say, who goes there?
1	А хто там ідзе, а хто там ідзе	A khto tam idze, a khto tam idze	Quem são aqueles ali, quem são,	And, say, who goes there? And, say, who goes there?
2	У агромністай такой грамадзе?	U ahromnistai takoi hramadze?	Em grande aglomeração?	In such a mighty throng assembled, O declare!
3	– Беларусы.	– Belarusy.	— Belarussos.	-Belarusians!
4	А што яны нясуць на худых плячах,	A shto yany niasuts na khudykh pliachakh,	E o que levam nas costas delgadas,	And what do those lean shoulders bear as load,
5	На руках у крыві, на нагах у лапцях?	Na rukakh u kryvi, na nahakh u laptsiakh?	Nos pés descalços, nas mãos calejadas?	Those hands stained dark with blood, those feet bast-sandal shod?
6	– Сваю крыўду.	– Svayu kryudu.	— Sua dor.	- All their grievance!
7	А куды ж нясуць гэту крыўду ўсю,	A kudy zh niasuts hetu kryudu usiu,	Para onde toda a dor carregam,	And to what place do they this grievance bear,
8	А куды ж нясуць на паказ сваю?	A kudy zh niasuts na pakaz svayu?	Para quem toda a dor revelam?	And whither do they take it to declare?
9	– На свет цэлы.	– Na svet tsely.	-Para o mundo todo.	- To the whole world!
10	А хто гэта іх, не адзін мільён,	A khto heta ikh, ne adzin milyon,	E quem os ensinou a mostrar a dor,	And who schooled them thus, many million strong,
11	Крыўду несць наўчыў, разбудзіў іх сон?	Kryudu nests nauchyu, razbudziu ikh son?	Essa multidão a despertar do torpor?	Bear their grievance forth, roused them from slumbers long?
12	– Бяда, гора.	– Biada, hora.	— O sofrimento.	- Want and suffering!
13	А чаго ж, чаго захацелась ім,	A chaho zh, chaho zakhatselas im,	Mas, afinal, o que é almejado	And what is it, then, for which so long they pined,
14	Пагарджаным век, ім, сляпым, глухім?	Pahardzhanyim vek, im, sliapym, hlukhim?	Por esse povo há muito enjeitado?	Scorned throughout the years, they, the deaf, the blind?
15	– Людзьмі звацца.	– Liudzmi zvatsa.	— Ser gente.	- To be called human!

Therefore, in the Portuguese translation, the Belarusians are barefoot and their hands are calloused from heavy work, like the blood on their hands, with no mention of the heavy work that caused this bleeding. This decision was taken as there would be no room for that within the rhythm of the poem, meaning it could also be interpreted as blood resulting from violence.

In lines 7, 8 and 11, we observe the verb "niasuts" (3rd person plural present tense) and its infinitive form – "nests", literally "carry", as in carrying/bringing on one's body, going on foot. In lines 7 and 8, we chose to use the verb forms "carregam" ("carry") and "revelam" ("reveal") – which imply "carrying to reveal" ("niasuts na pakaz").

In line 10, we can notice the expression "ne adzin milyon", literally "not one million", meaning "not one but more millions", which we translated as "aglomeração", lit. "agglomeration" or "crowd". In this verse, we use compensation, placing the "showing the pain" part in line 10, instead of 11, to preserve the rhythm and length of the lines.

In line 12, in the answer to the question about what awakened the crowd, there are two words, "biada, hora", which can be considered synonyms and translated as suffering, misfortune, misery, tragedy. We chose to keep a single word, "suffering", related to the "pain" that appears previously, so as to preserve the rhythm and not to extend the line.

In the final verse, the people are called *pahardzhany*, *sliapy*, and *hlukhi* – "scorned", "blind", deaf". However, this is not about physical disability but rather about the situation of the colonized people who could not have a voice and make decisions about their own lives. The word "vek" refers to eternity, a lifetime, a very long time, which we chose to translate as "há muito enjeitado" ("long rejected"). The last line, with the answer to what these people want, "Liudzmi zvatsa" – "to call themselves human", or to be called "people", we translated as "to be people", preserving the smaller size of the answer, as in rest of the poem, while emphasizing the people's need for recognition of the international community to be – to exist and to be able to realize their rights and freedoms.

It is interesting to note that this translation is not the first in Portuguese, although it indeed appears to be the first to be made directly from Belarusian into that language. The 1980's text by Manuel de Seabra, titled *Quem vem lá?* (Kupala, 1982, p. 89), lit. "Who comes there?", shows signs of indirect translation, i.e., using Russian as the relay language. This is particularly visible in the third verse, "Os Bielorrussos" (lit. "The Byelorussians", from Russian *белорусы* – *byelorusy*), as the nation was mostly known back then, under Soviet occupation. Additionally, there is no repetition of the title verse, which could have been done as the Portuguese title in this case is short enough to be repeated without losing

rhythm. In contrast, there is no mention of "swamps" and "woods", which indicates that the translator may have consulted more than one indirect source text, one of the procedures we highly recommend in cases when direct translation is not feasible, as we shall discuss in the next and final section.

3. FINAL CONSIDERATIONS

Yanka Kupala's poetry, written over a century ago, is still alive, present in the cultural and political manifestations of the Belarusian people within the country and in the diaspora. His manifesto *A khto tam idze?* has become especially relevant in the recent years of protests and resistance against the dictatorship, through which Belarusians "bear their grievance forth" and demonstrate their desire to "be called human". The importance of democratic values and the decolonial struggle have been relevant for nations worldwide, both in the 20th and 21st centuries, which leads to an increase in the list of languages into which the poem is translated.

However, in view of this growing number of translations, the risk of committing historical and poetic injustice also rises, especially when the translation is indirect and the relay language is also the language of the oppressor, as in the case of Belarus. With this, we do not mean to say that indirect translation is to be avoided altogether, as it can greatly contribute to the popularity of authors international audiences would likely never know otherwise and help spread ideas that can positively impact entire nations. What needs to be considered, especially by the translators, is the danger of silencing the cultural other or manipulating the source text "so that the translation conveys an image of the source culture which is in line with previous beliefs or even prejudices" (Pięta et al. 2023, p. 113). To avoid this, translators should learn as much as possible about the author and their work within their historical and political context, as we have tried to show in this study, in addition to accessing the original literary work. If a direct translation is not possible, it is highly recommended that translators compare their texts to other versions and communicate with speakers of the source language to deepen their understanding of the text, a practice the authors of this study have also followed.

With this work, we hope to contribute to the studies of Belarusian literature, especially poetry, and its translation into other languages, highlighting the importance of direct translation. Furthermore, as we have covered themes related to the history and political events in Belarus and the region, we hope further research can be conducted on related topics, contributing to Slavic studies overall.

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About the authors:

Volha Yermalayeva Franco. Representative of the People's Embassy of Belarus in Brazil and an activist of the Belarusian diaspora in Brazil, where she has been living since 2011, organizing Belarusian cultural events. She completed a journalism course at the Belarusian Collegium (2005 - 2007), at the same time she studied at the Faculty of Journalism in the Belarusian State University, from which she was expelled for cooperation with independent media. Graduated from the bachelor's program Cultural Heritage and Tourism at the European Humanities University (2012) and continues to study heritage at the Master's degree program at the Faculty of Architecture in the Federal University of Bahia (Salvador, State of Bahia, Brazil). She teaches Belarusian, Portuguese, Russian and English as foreign languages and translates Belarusian poetry and prose into Portuguese.

Priscila Nascimento Marques. Professor of Russian at the Faculty of Letters, Federal University of Rio de Janeiro (UFRJ). She completed a postdoctoral internship at the Faculty of Philosophy, Letters and Human Sciences of the University of São Paulo (FFLCH-USP), researching the early work of L. S. Vygotski. She holds a bachelor's degree in psychology from the Mackenzie Presbyterian University (2006), Master's and Doctor's degree in Russian Literature and Culture from the Faculty of Philosophy, Letters and Human Sciences of the University of São Paulo. She has carried out research in Russian Literature and Culture, with an emphasis on Vygotsky's Psychology of Art and translations of Russian literature.

Paterson Franco Costa. Professor of English at the Federal University of Bahia, Brazil, where he defended both his Master's and Doctor's dissertations about Belarus. He has several publications on Belarusian language, culture, and politics. Additionally, he has organized events, created, and translated content to raise awareness of the public on Belarus's struggle for freedom and democracy. His main interests are: Postcolonial Cultural Studies, Intersemiotic Translation, and Audiovisual Translation.

Пра аўтараў:

Вольга Ермалаева Франко. Прадстаўніца Народнай амбасады Беларусі ў Бразіліі і актывістка беларускай дыяспары ў Бразіліі, дзе жыве з 2011 года і арганізоўвае беларускія культурніцкія імпрэзы. Прайшла курс журналістыкі ў Беларускам калегіюме (2005 - 2007), у гэты ж час навучалася на факультэце журналістыкі БДУ, адкуль была выключана за супрацу з незалежнымі выданнямі. Скончыла бакалаўрскую праграму “Культурная спадчына і турызм” у Еўрапейскім Гуманітарным Універсітэце (2012) і працягвае вывучаць спадчыну ў магістратуры

архітэктурнага факультэта Федэральнага ўніверсітэта Баіі (г. Саўвадор, штат Баія, Бразілія). Выкладае беларускую, партугальскую, расейскую і ангельскую мовы як замежныя. Перакладае на партугальскую мову беларускую паэзію і прозу.

Прысіла Насіменту Маркес. Прафесарка курса расейскай мовы Федэральнага Універсітэта Рыё-дэ-Жанэйру (UFRJ), Бразілія. Праходзіла доктарскую стажыроўку на факультэце філасофіі, літаратуры і гуманітарных навук Універсітэта Сан-Паўлу (FFLCH-USP) з даследаваннем пачатковай працы Л.С. Выгоцкага. Скончыла бакалаўрыят па псіхалогіі Прэсбітэрыянскага ўніверсітэта Макензі (2006), мае магістарскую і доктарскую ступені ў галіне расейскай літаратуры і культуры факультэта філасофіі, літаратуры і гуманітарных навук Універсітэта Сан-Паўлу. Вядзе даследаванні ў галіне расейскай літаратуры і культуры з акцэнтам на «Псіхалогію мастацтва» Выгоцкага і пераклады расейскай літаратуры.

Патэрсан Франко Коста. Прафесар ангельскай мовы Федэральнага ўніверсітэта Баіі, Бразілія, дзе абараніў магістарскую і доктарскую дысертацыі пра Беларусь. Мае некалькі публікацый пра беларускую мову, культуру і палітыку. Арганізоўваў мерапрыемствы, ствараў і перакладаў кантэнт для падвышэння дасведчанасці грамадскасці аб барацьбе Беларусі за свабоду і дэмакратыю. Асноўныя інтарэсы: посткаланіяльныя культуралагічныя даследаванні, інтэрсемятычны пераклад і аўдыёвізуальны пераклад.

Об авторах:

Вольга Ермалаева Франко. Представительница Народного посольства Беларуси в Бразилии и активистка белорусской диаспоры в Бразилии, где живет с 2011 года и занимается организацией белорусских культурных мероприятий. Окончила курс журналистики в Белорусском колледже (2005 – 2007), одновременно училась на факультете журналистики БГУ, откуда была отчислена за сотрудничество с независимыми изданиями. Окончила бакалаврскую программу «Культурное наследие и туризм» Европейского гуманитарного университета (2012 г.) и продолжает изучать наследие в магистратуре на факультете архитектуры Федерального университета Баии (Салвадор, штат Баия, Бразилия). Преподаёт белорусский, португальский, русский и английский как иностранные языки. Переводит белорусскую поэзию и прозу на португальский язык.

Прысіла Насіменту Маркес. Профессорка курса русского языка Федерального университета Рио-де-Жанейро (UFRJ), Бразилия. Завершила докторскую стажировку на факультете философии, литературы и гуманитарных наук Университета Сан-Паулу (FFLCH-USP), исследуя первоначальные работы Л.С. Выготского. Окончила бакалавриат психологии Пресвитерианского университета

Маккензи (2006 г.), имеет магистерскую и докторскую степени в области философии по русской литературе и культуре факультета философии, литературы и гуманитарных наук Университета Сан-Паулу. Проводит исследования в области русской литературы и культуры с упором на «Психологию искусства» Выготского и переводы русской литературы.

Патерсон Франко Коста. Профессор английского языка Федерального университета Баии (Бразилия), где защитил магистерскую и докторскую диссертации по Беларуси. Имеет несколько публикаций о белорусском языке, культуре и политике. Организовывал мероприятия, создавал и переводил контент для повышения осведомленности общественности о борьбе Беларуси за свободу и демократию. Основные интересы: постколониальные культурологические исследования, интерсемиотический перевод и аудиовизуальный перевод.

Вольга Ермалаева Франко, Прысіла Насіменту Маркес, Патэрсан Франко Коста: Праблемы ўскаснага перакладу беларускай літаратуры: прыклад

(web-magazine “Culture. Nation”, issue 33, April 2024, 51-69, www.sakavik.net)

Вольга Ермалаева Франко – *Федэральны Універсітэт Баіі (UFBA), Бразілія*

Прысіла Насіменту Маркес – *Федэральны Універсітэт Рыё-дэ-Жанэйру (UFRJ), Бразілія*

Патэрсан Франко Коста – *Федэральны Універсітэт Баіі (UFBA), Бразілія*

Анатацыя. У дадзенай працы, падыходзячы да значэння творчасці Янкі Купалы ў беларускай літаратуры і гісторыі яе перакладаў на іншыя мовы, мы каментуем пераклад верша *А хто там ідзе?* на партугальскую мову, якую здзейснілі аўтаркі працы, абмяркоўваючы стратэгіі і важнасць прамога перакладу беларускай літаратуры. Верш, напісаны ў 1905 – 1907 гадах, лічыцца маніфэстам беларускага народа, які ўсведамляецца і прымае сваю нацыянальную самасвядомасць, дэкларуючы свае каштоўнасці і сваю мэту: "людзьмі звацца". Таму верш стаў адным з сімвалаў масавых пратэстаў супраць дыктатуры ў Беларусі ў 2020 годзе. Паколькі верш быў перакладзены больш чым на сто моваў свету, мы робім параўнальны аналіз яго фрагментаў, разважаючы над праблемай яго ўскаснага перакладу з каланіяльнай мовы. У выніку мы падкрэсліваем важнасць даследаванняў і больш глыбокага разумення зыходнага тэксту, даючы разуменне, якое, мы спадзяемся, палепшыць стандарты для будучых перакладаў і навуковых прац па беларускай літаратуры і славістыцы. **Ключавыя словы:** Беларусь. Янка Купала. Вершы. Беларуская літаратура. Ускасны пераклад.

Вольга Ермалаева Франко, Присила Насименту Маркес, Патерсон Франко Коста:

Проблемы косвенного перевода белорусской литературы: практический пример

(веб-журнал “Культура. Нацыя”, вып. 33, апрель 2024, 51-69, www.sakavik.net)

Вольга Ермалаева Франко – *Федеральный университет Баии (UFBA), Бразилия*

Присила Насименту Маркес – *Федеральный университет Рио-де-Жанейро (UFRJ), Бразилия*

Патерсон Франко Коста – *Федеральный университет Баии (UFBA), Бразилия*

Аннотация. В данной работе, подводя к значению творчества Янки Купалы в белорусской литературе и истории его переводов на другие языки, мы комментируем перевод стихотворения *А хто там ідзе?* на португальский язык, который провели авторки работы, обсуждая стратегии и важность прямого перевода белорусской литературы. Стихотворение, написанное в 1905-1907 годах, считается манифестом белорусского народа, осознающего и принимающего свое национальное самосознание, декларирующего свои ценности и свою цель: «людьми зваться». Поэтому стихотворение стало одним из символов массовых протестов против диктатуры в Беларуси в 2020 году. Поскольку поэма переведена более чем на сто языков мира, мы проводим сравнительный анализ ее фрагментов, размышляя над проблемой ее косвенного перевода с колониального языка. В результате мы подчеркиваем важность исследований и более глубокого понимания исходного текста, предоставляя информацию, которая, как мы надеемся, улучшит стандарты будущих переводов и научных работ по белорусской литературе и славистике.

Ключевые слова: Беларусь. Янка Купала. Стихи. Белорусская литература. Косвенный перевод.