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Travel through translations

Tracing and mapping a text's translations

Abstract

This article explores the travel of a literary text, *Paramartha Kuruvin Kathai* (Story of Guru Paramartha), across and beyond the borders of culture, land, and language through translations. Translation is a travel within and outside of the defined space of literary borders. Here, the article portrays translation as the medium of the journey/travel, or movement of the narrative across its edges. It also traces and maps the movement and the survival of the stories over the ages through retranslations, retellings, and reprints in interlingual and intralingual text translations. The article identifies the available versions, adaptations, and translations of the source text and plots the evolution of the text across time, space, and culture using the text's metadata. The paper employs a quantitative method focusing on the bibliographic details of the text to examine the cultural and regional adaptations and analyse the significant changes in its travel across the Indian subcontinent. By examining the transformations, growth, and development of the stories in different versions and reprints, the article maps the geographic and temporal movement of the story.

1 Introduction

The terms *translation* and *travel* are not a new integration anymore, having encountered multiple interpretations of their combinations, yet “equally frequent are reminders of the connected nature of travel and translation, starting from their etymological roots (movements, transportations of goods, people, and ideas) and encompassing historical as well as phenomenological parallels” (Polezzi 2006: 171). These terms give a similar context of movement, transfer, and transformation from one to another, correlating to the meaning ‘move across from a certain point to another’. *Travel*, as a term, has acquired greater significance in recent years, particularly in academic scholarship, which seeks to elucidate mobility, movement, transfer, and displacement in both literal and metaphorical contexts through various words. Examples of these usages include the displacement of ideas, cultural movements, mobility of texts, and travel of words. The usage of these combinations brought insights to understand better the ways of their functionalities, like travel and memory (Erl 2011; Gaszyńska-Magiera 2019), travel and concepts (Bal/Marx-MacDonald 2002), travel and culture (Clifford 1997), travel and theory (Said 1983;

Susam-Sarajeva 2006), travel and feminism (Davis 2007), travel and genre (Cohen 2003), and travel and text (Ravi 2003; Kusek/Kucała 2014). These compositions exhibit the movement of the associated term in ideas, paradigms, and practices. In a similar concatenation, the correspondence between the terms *translation and travel*, as quoted above, starts with their etymologies (travel – ‘to journey’, translation – ‘carried across’) and interrelational meanings in their parallel usages, like travel and translation, traveller and translation, and travel writing and translations: the translation of the travel literature (Polezzi 2006) and (Pickford 2020) and the translation of the travellers. Michael Cronin (2000) explicates the relationship between a traveller and translation using Roman Jakobson's definitions of interlingual, intralingual, and intersemiotic translations in his book and articles (Cronin 2000). The other reciprocal merge of terms that act upon each other, as in ‘translator as traveller and traveller as a translator, where a translator travels’. Translators of travel writing, travel of translators, and travel of translations/travelling translations are some of the least addressed pairs of terms in scholarship. These interpretations establish the integration between the terms ‘translation’ and ‘travel’. In this context, travel is understood as the metaphorical medium of mobility within translations and their translated texts. There is less research and fewer interpretations of how text travels through translations. Thus, this article addresses the travels of translations – the travelling of text through translations – by tracing the life span of a text through translations. Here, the text is taken as a traveller, travel as the process or the mobility, and translation as its medium or means of travel.

The text or the narratives travel from one system of language to another through translation. In the words of Klitgård (2006), “The work travels to foreign parts of the world, is either welcomed or rejected by their inhabitants and settles there in different robes in order to transcend into strange cultures, whether it be well received or not” (Klitgård 2006: 110). Translation persists not only in the literal transfer of text but also as the medium of travel between two languages, landscapes, and cultures. This association is more explicit, as it implies the interassociation of text beyond the borders of the source language. “Certainly, translation is what allows books to ‘travel’ internationally and to create the ‘complex connectivity’ among the readers of the different nations that is and will be characteristic of cultural globalisation” (Durham 2002: 462). *Paramartha Kuruvin Kathai* (The Story of Guru Paramartha) by Beschi is one such text that has travelled through translations. The article examines and charts the trajectory of this text's travel in multiple languages across India and other countries. Scrutinising the patterns of retranslations gives a clear understanding of the target system from a translational perspective.

2 Literature review

“The *Panchatantra* is among the most widely travelled of literary texts, and different versions of it exist in most of the world’s languages” (Kumar 2015). Cohen and Shehada’s study (2017) establishes the migrations of Panchatantra, progressive adaptations, and transitions in/out of the textual frame through studying illustrations and iconographic comparisons of sculpture. By tracing the transitions from East to West, they chart the trajectory of the Panchatantra’s migration. However, they say it is just the tip of the iceberg in the vast ocean of diffuse transmission of the tale (Cohen/Shehada 2017). Contemporary studies on the movement of tales, primarily through translations, inquire about the evolution of texts over time and space. Works like *Revisioning Red Riding Hood Around the World: An Anthology of International Retellings* and *Recycling Red Riding Hood* (Beckett 2013): A study of several hundred retellings of Little Red Riding Hood charts the versions of the travelled story in twenty different countries and more than fifteen languages across the world, and *The Portable Bunyan: A Transnational History of The Pilgrim’s Progress* (Hofmeyr 2004): This work elucidates the transcontinental travel of John Bunyan’s Pilgrim’s Progress. It discusses the transnational success of the translated text, which has been available in over two hundred languages for centuries. By focusing on the African Continent, a site of eighty translations of Bunyan, the study uncovers the entrance and travel of *The Pilgrim’s Progress* into the African continent. It traces how the literary culture changed the text. It answers the critical question of “how a particular text was translated and circulated throughout much of the African continent” (Hofmeyr 2004: 12). The latest research, titled *Mapping and Reading a World of Translations: Prismatic Jane Eyre*, merges the methods of digital humanities and close reading to show the reach of the text *Jane Eyre* through translations (Reynolds/Vitali 2021).

3 Methodology and data collection

Although the Panchatantra has been studied and analysed in various literary aspects, a spectrum of tales, fables, and stories remains unexplored in the Indian subcontinent. The current study investigates one such story that survived the test of time and sustained through the years by multiple translations, adaptations, and retranslations. The paper aims to trace the travel of the story ‘Paramartha Guru’ across Indian states and other countries. It also charts and analyses the pattern of its growth over centuries. This article traces the trajectory of the text *Paramartha kuruvu kathai* in two sections for better interpretation and absorption: primarily the contextualisation and mapping of the storyline through Edward Said’s theoretical frame from *Travel theory* (Said 1983), and, secondly, the observations on the patterns of collected data of the text through quantitative empirical mapping on bibliometric data. The research employs empirical and bibliographical analysis to identify the nature of patterns in translations, networks of print and

publications, reprints, retellings in other languages, years of publication, transformations over time and space, and adaptations within the target system.

The publication data, that is, the bibliographic metadata on the translations of the text *Paramartha Guru*, was curated from national libraries, online library catalogues, public open archives, digital library databases, regional libraries, bibliography collections, and international open-access libraries. The metadata is also collected through a field study at the archives and collections of text across the state of Tamil Nadu in India. Although the data were collected from various sources, challenges arose during data collection, including missing data, anonymity in categories such as publisher, translator, and year of publication, as well as the unavailability and accessibility of the translated text, and a lack of metadata on translated languages in other countries. The collected data is scrutinised and sorted into title, source language, target language, authors, translators, editors, illustrators, publishers, year of publishing, place of publication, and reprints. Out of the collected metadata, the latest editions and publications of translations are sorted separately for analysis as given in Appendices A, B, and C.

4 Interpretation and analysis

4.1 Mapping the translations of Paramartha Guru

This section of the paper addresses the question of trajectory and contextualizes the text *Paramartha Kuruvin Kathai* through its translations across the ages. The text has been translated into eight languages and has travelled over two centuries to different parts of the world. It also parallels other tales of other countries, which are analysed later in this article. Text travel, during its journey, changes its attributes and draws many similarities, evolving and migrating deeper into the system of language and literature. This account of travel is a fusion of cultural elements and is contextual to the time of its translation. To track the path of travel, the study draws on Edward Said's four stages of travel, as outlined in his seminal essay, to expound on the journey of ideas and theories (Said 1983). According to Susam-Sarajeva's critique of Said's Travelling Theory, a theory cannot travel without being translated. However, Said's text, Travelling Theory, discusses the possibility of traveling theories without translation and does not address the active role of translation. As Susam-Sarajeva says, "his discussion sidesteps the issue of translation as if the theory could travel without being translated" (Susam-Sarajeva 2006: 3). Susam-Sarajeva (2006) argues that translations are a medium of transportation between languages. On the contrary, this article employs Said's framework of movements to trace translations and movements through translations. Movements constitute the basics, like where, when, and to specify more, and they also answer the question of how. To uncover the questions of movements, Said takes four stages:

First, there is a point of origin, or what seems like one, a set of initial circumstances in which the idea came to birth or entered discourse. Second, there is a distance transversed, a passage through the pressure of various contexts as the idea moves from an earlier point to another time and place where it will come into a new prominence. Third, there is a set of conditions – call them conditions of acceptance or, as an inevitable part of acceptance, resistances – which then confront the transplanted theory or idea, making possible its introduction or toleration, however alien it might appear to be. Fourth, the now full (or partly) accommodated (or incorporated) idea is to some extent transformed by its new uses, its new position in a new time and place. (Said 1983: 226–227)

4.1.1 Point of origin

The text *Paramartha Kuruvin Kathai* was written by Josepho Constantino Beschi, also known as Veeramamunivar. “He first wrote in Tamil prose in 1744 and then translated it into Latin” (Stephen 2020: 97). Beschi came from Italy to India as a Jesuit missionary to Madurai in 1711. He started his Jesuit mission by adopting the lifestyle of the Tamil sage of his predecessor, Father Nobili. He learnt the Tamil language quickly. “Beschi also produced five dictionaries, four of which were interlingual: Tamil-Latin and Portuguese-Latin-Tamil, Tamil-French and French-Tamil, all in the 1740s” (Blackburn 2006: 59). *Thembavani* (Unfading Garland) is considered Beschi’s magnum opus. He changed his name to Veeramamunivar (Tamil name) due to his admiration for the Tamil language.

The text *Paramartha Kuruvin Kathai* is a composition of eight stories of humour written in the early prose style of Tamil writing. The story revolves around the actions of a foolish sage (guru) called Paramartha and his five stupid disciples/followers. The five disciples are Matti-Blockhead, Madaiyan-Idiot, Pethai-Simpleton, Milaechan-Dunce, and Moodan-Fool. The eight stories are (1) The passage over the river, (2) The purchase of the horse’s egg, (3) The journey, which was made, mounted on a hired ox, (4) Throwing a fishhook to catch the horse, (5) Going home on horseback, (6) The Brahman’s prophecy, (7) Falling off the horse, (8) The internment of the Goroo (Beschi/Babington 1822).

The original text was scripted in a palm-leaf manuscript in 1744; later, it was made into print. The text was also translated into Latin by the author. A copy of the manuscript is preserved in the Madurai Province Jesuit Archives, Shenbaganur, Kodaikanal, in Tamil Nadu. The text’s orthography reflects the transitional phase of the Tamil writing system, from a poetic form to a prose style. It indicates the early stage of prose writing in Tamil literature. The following images present a comparison between two printed texts of stories about the Paramartha guru, published in 1822 (see Figure 1) and 1975 (see Figure 2). These exhibit the variations in the writing and printing systems of two different ages.

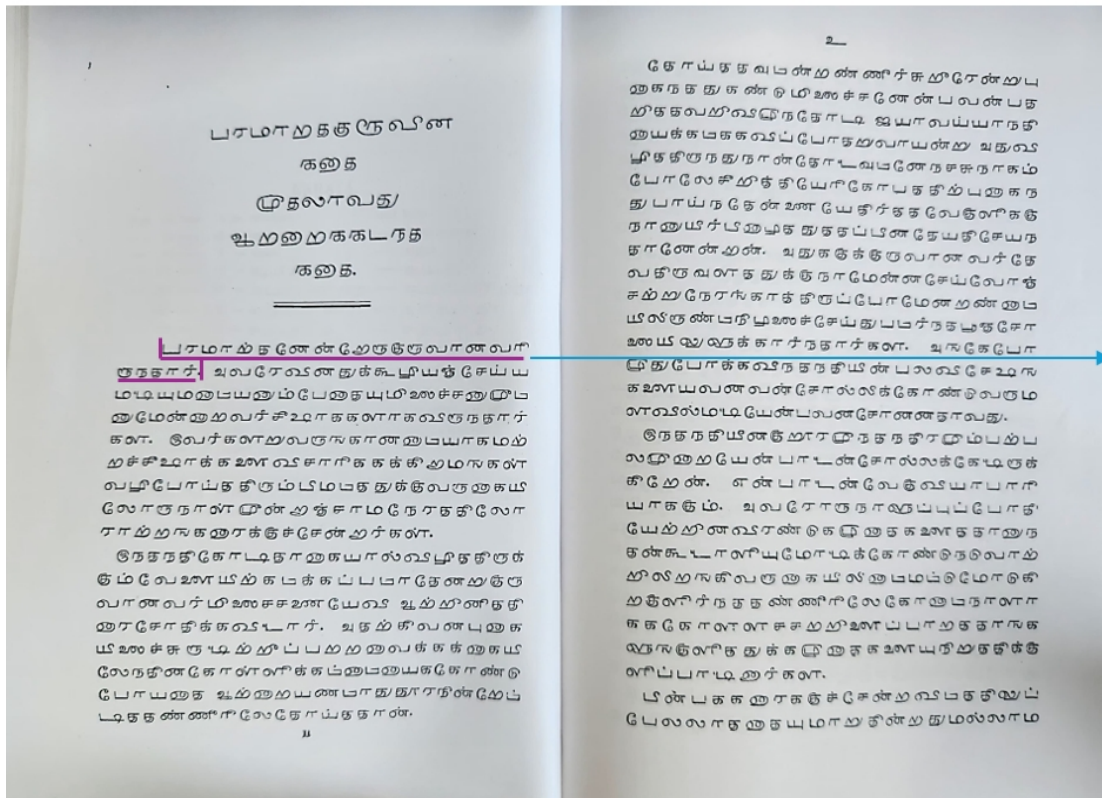


Fig. 1: Page 1 of Babington's print version of Adventure of Goroo Paramartan. (Beschi/Babington 1822: 1)

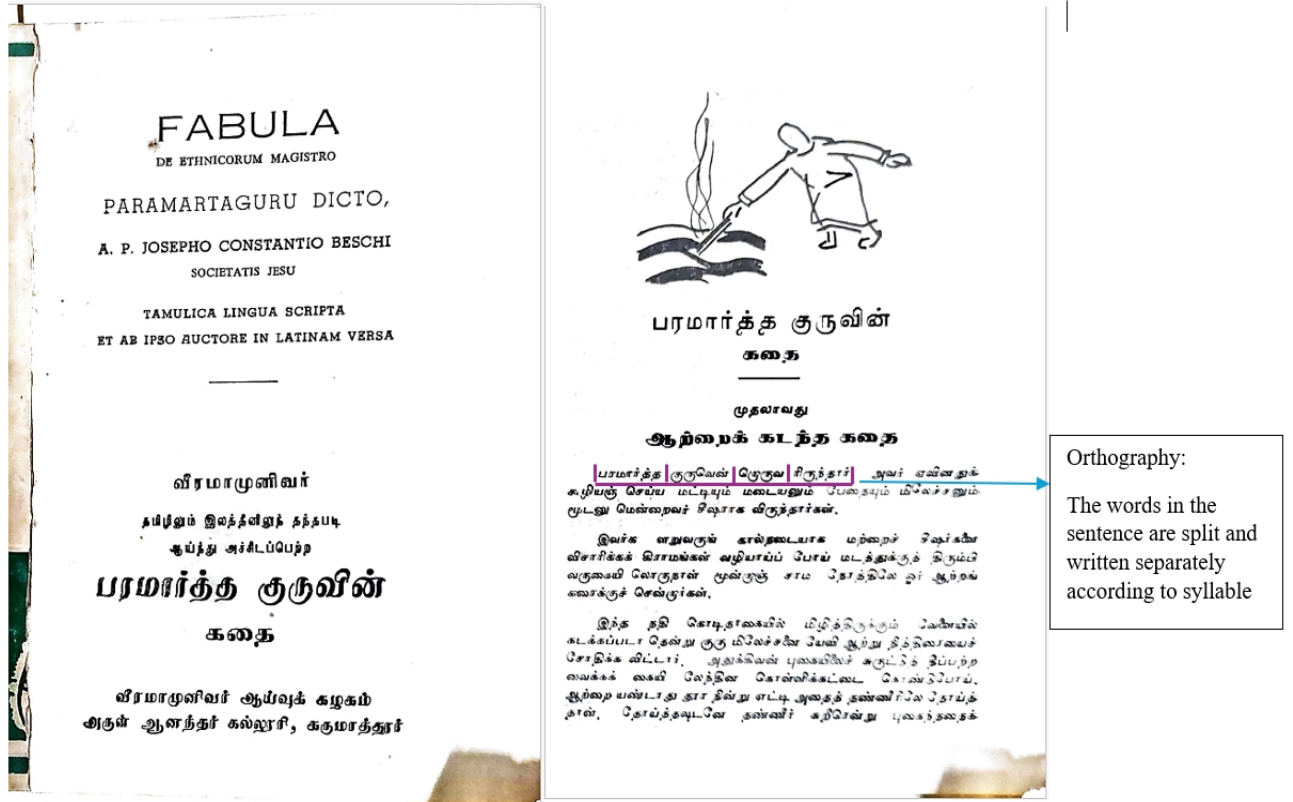


Fig. 2: Page 4 of the reprinted version of the original text by Veeramamunivar Aaivu Kalagam in 1975 (Veeramamunivar 1975: 4)

The text exhibits a common form of colloquial and regional rhetoric in spoken dialogue, marking the transitional phase from the classical form of writing to a prose style. The text follows no spacing between words and the following sentence. Each word in a sentence is a collation of words, making the sentence a single-word composition.

Beschi, as compiler, composer, and translator of these stories, chose humour as the setting with which he recreated the local tales into stories. It could be related to the foolish tales frame taken from the Gotham stories from England.

He stated that those stories, which are comic and laughable, heard in the surroundings had been written in this book without spoiling the Tamil language tradition. Europeans who would learn Tamil newly would be more enthused and interested to read the comic stories than the ordinary fables ... further, the stories were given in Latin to help Europeans who would benefit to learn Tamil. (Stephen 2020: 97)

The story of Paramartha Guru is a transcreation of Tamil traditional tales and European tales. Beschi merged the Indian narrative with European anecdotes. "The linking of the episodes, through a recurring motif of a horse, is creative, but the true genius of Beschi's

confection is that he has taken as his foundation a series of oral tales” (Blackburn 2006: 146). In his footnote to the translation, the translator of Beschi, B. G. Babington, mentions similar tales in European countries. Thus, tracing these dates to the Gotham stories of England leaves this as the point of inspiration or transcreation. The Foolish stories trace back to the Folklore of England during the reign of King John. The Folklore of Foolishness and stupidity originated and was narrated from Gotham, a shire town in Nottingham, England (cf. BBC n. d.: 2). There are hundreds of tales related to the stupidity of the men of Gotham. The tales evolved over three hundred years in oral tradition before receiving their first printed form in the sixteenth century. (cf. Encyclopaedia Britannica 1998). The early title of the book was *The Merry Tales of Mad Men of Gotham*; later, it was changed to *The Merry Tales of Wise Men of Gotham*, authored by A.B in 1549. It constitutes twenty tales of the men of Gotham (cf. Halliwell n. d.).

The oldest known copy of the *Merie [sic] Tales of the Mad Men of Gotham* was printed in 1630 and is preserved in the Bodleian Library, Oxford. In his *History of English Poetry*, Warton mentions an edition by Henry Wikes, which he says was printed about 1568, but he had never seen it. However, Halliwell (now Halliwell-Phillips), in his *Notices of Popular English Histories*, cites one still earlier, which he thinks was probably printed between 1556 and 1566: “Merie [sic] Tales of the Mad Men of Gotam”, gathered by A.B., of Phisike Doctour. (Clouston 1888/2024)

The first story from the source text, *Counting the Men*, is adapted from *The Wise Men of Gotham*. The third story has a small narrative within the story, which is like the tale called *The Smell of Bread*, *The Cost of a Good Smell*, which is fiction from European countries, “as well as the numbskull tales familiar to those who know the *Mad Men of Gotham* or William Hogarth’s print” (Blackburn 2006: 146).

Though there was no direct mention of the stories or derivations in the preface to his composition, the story’s humour was merged with Gotham’s tales. It is evident through the adaptations of the stories. The similarities between the *Wise Men of Gotham* and *Paramartha Guru* demonstrate the compositional nature of these stories through the amalgamation of stories from the *Wise Men of Gotham*. “Although the plain meaning of *Paramartha Guru* is ‘the teacher with supernatural wisdom,’ it is used ironically as ‘wise’ in the wise men of Gotham. It stands for guru, simple. [...] each of these names, as also the guru’s, indicates stupidity” (as cited in Peiris 1960: 79).

4.1.2 Distance transversed

Translation is a form of transfer that enables the transportation of stories from one place and time to another. The text, as pre-translated material, belongs to the social, linguistic, spatial, and cultural ecology of the source land. The exact text, as post-translated material, is processed, edited, altered, and rearranged into a new form for a new circumstance and environment. It is completely reconstituted with a new linguistic structure. Translation is always a textual process of transfer. The text *Paramartha Kuruvin Kathai* has been translated into more than eight languages. Bibliographic details

are used to trace the distance transversed by the text and its stories; the research also counts the availability of reprints in different languages to establish the circulation and survival of the text. This part of the article is categorized by translated languages and shows the extent of travel through translations.

Currently in Tamil: the source language, the oral and written forms of Paramartha guru constitute more than twenty-five stories, including the eight original stories of Beschi's narration. The tales have been retold for over two hundred years, absorbing many other stories into this famous tale. Though the primary copy of the text was printed, it is the only available copy sampled in the Archives, as mentioned earlier. The first available copy of the printed edition, printed in 1844, of 41 pages, titled *Veeramamunivar Thamzhilum Lathinilum Thantahpadi aaranythu Sutha Prathiyakkapatta Parmarthaguruvin Kathai*, Puducherii, 1845.¹ The book was reprinted in 1851, 1865, and 1904. *Vinodha Rasa Manjari*; A Tamil anthology of twenty works, which [Paramartan ennum Avivega Poorana Guru Kathai] was published in 1958.² Chapter seventeen of this book is an actual reprint of the original stories written by Beschi. Similarly, the story of Guru Paramartha is retold and reprinted in numerous Tamil editions by authors such as Thangamani (1989), Rishabananthar (1998), Sivamathi (2003), Mullai Muttaiya (2005), Murugesan (2007), Murukecan (2016), and Ravikumar (2019). As Beschi translated the first copy into Latin, he was the first translator of his text. English was the second language into which the text was translated, next to Latin. The composition of it is a reprint, and the translation by B. G. Babington under the title *Paramarta kuruvuvin Katai; The Adventure of Gooroomparamartan; a Tale in Tamul Language, accompanied by a Translation and vocabulary, together with an Analysis of the First story, The English translation*, in 1822 at London (Beschi/Babington 1822). "...B. G. Babington's English translation of Beschi's 'Guru Simpleton'; although it was printed in London in 1822, copies were sent to Madras, [...] soon the college requested a further fifty copies of Babington's translation of Beschi's folktale for use by their students" (Blackburn 2006 128). Mostly the translated version of B. G. Babington's was reprinted and published in different editions, likely Sydenham Society (1847), Alfred Crowquill edited and published a version with fifty illustrations in Boston and London (1861), Madras Pushparatha Chetty (1871), the Clerk Press (1916), the Rowtant Club (1920),³ under different titles like *The adventures of Guru Paramarta and his disciples (An Epitome)* (1908), and *The Adventures of Goroo Paramartan: a tale in Tamil*, Allahabad (1915).

Jean-Antoine Dubois⁴ translated Paramartha Guru and Panchatantra into French, *Le Pantcha-Tantra, ou les cinq ruses, fables du Brahme Vichnou-Sarma; Aventures de Paramarta* [Paramartta guruvin Katai, compiled by C. T. Beschius] *et autres contes. Le*

¹ See Appendix A for further information.

² It is an anthology of Tamil Stories. See Appendix A for further information.

³ Appendix A for the reprints of Babington's versions in various titles and locations.

⁴ The complete details of J. A. Dubois, translator of the Guru Paramartha story into French, are provided in Appendix A.

tout traduit pour la première fois sur les originaux indiens, par l'abbé J.-A. Dubois [The Pancha-tantra, or the five tricks, fables of Brahma Vishnu-Sarma; Adventures of Paramarta and other tales.] Everything was translated into the Indian original for the first time by Father J. A. Dubois, published in Paris in 1826 and republished in 1872, and then was again reprinted in 2018.⁵ The other version of the French translation, *Les huit aventures du Gourou Paramartta, contes tamouls* [The Eight Adventures of Guru Paramartta, Tamil Tales], was authored by Beschi and published in 1890 by Gérard Devèze in Louvain, Belgium.

Hermann Brockhaus, a German Indologist and Orientalist, translated the work into German titled *Über die Abenteuer des Guru Paramartha: Ein indisches Volksbuch* (trans. On the Adventures of Guru Paramartha: An Indian Folk Book) in 1850, published by Weidmann in Leipzig, Germany. Dr. Johann Georg Theodor Grässe retold it under the title *Fahrten und Abenteuer, Gimpels und Compagnie. Ein tamulisches Reise- und Schleiermärchen. Nacherzählt*, published in Dresden, Germany. The text was again translated and authored by Walter Widmer, under the title *Die Abenteuer des Guru Paramarta. Eine indische Narrengeschichte* [The Adventures of Guru Paramarta. An Indian fool's tale] in 1946.⁶

According to the catalogue of Telugu Children's literature, the text *Paramanandayya Sishyula Kadhalu* was published in 1861. But the widely known version of *Paramanandayya Kathalu* was the translation of Paramartha Guru in Telugu in 1916 by Rapaka Kaustubhamu.⁷ The book's description says Joseph Beschi, who came from Italy, wrote in the original Tamil language. For the Telugu-speaking general audience, it was written by Rapaka Kaustubha Rama and republished by R. Venkateshwar & Co. in 1917. The story was adapted into the movie *Paramanandayya Sishyulu* in 1950 and was remade in 1966 as *Paramanandayya Sishyula Katha* (Pullayya 1966). The master, the Guru from the story, is portrayed as a wise character, shedding his foolishness in translation into Telugu. The movie was remade in Kannada in 1981 as *Guru Shishyaru* (Bhargava 1981), in which the story is presented as a subplot. The movie was dubbed into Tamil as *Raja Mohini*. These adaptations further enhanced the story's popularity. *Paramanandayya Sishyula* was aired on All India Radio at 4:00 p.m. on September 12, 1951, under the title 'For Elementary Schools: Badilo Natakasala' (All India Radio 1951). Thus, the story evolved to the next medium of communication. However, the literary retelling and rewriting of *Paramananda* continued in the genre of cartoons, graphics, and comics; *Paramananda and His Foolish Disciples* by B. Praful was published in 2015.⁸ The stories become the center of Telugu's literary domain, emerging as a major work of

⁵ Refer to Appendix A for reprints of French translations by various publishers and locations.

⁶ As shown in Appendix A, three translators, Herman Brockhaus, Dr. Johann Georg Theodor Grasse, and Walter Widmer, translated in multiple locations.

⁷ Rapaka Kaustubhamu's *Paramartha Guru* is the most well-known version; see Appendix A for bibliographic details of the Telugu versions of the text.

⁸ Refer to Appendix B for more details.

children's literature. Multiple retellings of the stories have recently been published by authors such as Sampadakudu, Tallapalli Venugopal (2005), Yarnagula Sudhakararavu (2008), Reddy Raghavayya, with illustrations by Paani (2019), and Pandit Dheerubhai (2020).⁹ The latest publication of Paramanandayya Sishyula Kathalu by Sri Thandanki Venkata Lakshmi,¹⁰ released in 2019, contains fifty-two stories that have emerged and merged with other folktales of Andhra, a southern state in India. The popularity and inclusion of the story continue to evolve in both literary and non-literary spaces, such as radio and the Telugu cinema, demonstrating the cultural acceptance of the story. A digital three-dimensional movie adaptation was released in March 2021.

The work was brought to Kannada by Rev. J. Bareill in 1877¹¹ and was published in Bengaluru. It has two versions, one with Kannada and Latin translations and the other with English and Kannada translations. R. Narasimhachar, under the title *Nagegadalalu*,¹² which means 'The ocean of laughter', was a prominent translator known in the Kannada version of the stories. R. Narasimhachar, a leading literary figure in Kannada literature, has translated many works from Tamil and Sanskrit into Kannada. He translated the 1893 version of Paramartha Guru into Kannada, which was published as a periodical series in Karnataka Granthamala magazine. It talks about Paramanandaiah's Disciples. *Nagegadalalu* was translated from Tamil in 1903, re-edited in 1909, and re-edited again in 1933. Akashvani and AIR India aired a show on September 13, 1959, at 9:15 pm titled *Kalpanika Sandarshana: Gamaparodeyaru – a talk in Kannada* (Akashvani 1959). It was also republished by Kannada Sahitya Parisattu, Bengaluru, in 1977, and Kannada Mattu Saṅskṛti Nirdeshanalaya in 1985. Also, Shivakumar, the editor of Kannada Humour Magazine 'Aparanji', in his interview with the magazine *We Care*, reported that "The first shoots of Kannada humour could be seen in R. Narasimhachar's works about the misadventures of Manka, Madeya, Maddi, and Muttal ..." (Nishok 2015: 24). The translation and entry of Paramartha Guru began the genre of humour/satirical writings in Kannada. Later, it was rewritten by several others under the title *Gamparodeyaru*,¹³ meaning 'Group of Idiots'. Recently, in 2014, the work was authored by Beluru Krishnakumar Gamparodeyaru Matthu Shishyaru and published by Sri Lakshmi Venkateshwara Prakahana.

Sita Devi translated the story of Paramartha Guru into Bengali, titled "Niret Guru Kahini" in 1941.¹⁴ "The first publication of Sita Devi also had illustrations by the famous illustrator, publisher, poet, and author of Bengal, Upendra Kishore Ray Chowdhury, and

⁹ The multiple versions of Paramanadayya published by different publishers as shown in Appendix B.

¹⁰ Refer to Appendix B for the latest versions of the Paramartha Guru story

¹¹ See Appendix A for the bibliographical data of the title and publishers of the Rev. J. Bareill's version of Paramartha Guru in the Kannada language.

¹² Being the first humour story in Kannada under the title 'Nagegadalalu'. Refer to Appendix A for the Metadata.

¹³ Paramartha Guru stories are retold in Kannada in different titles as shown in Appendix A.

¹⁴ The first known version of Paramartha Guru in Bengali was translated by Sita Devi; see Appendix A for bibliographical details.

the illustrations included within this paper are reproductions of the original illustrations” (Bajpai 2019: 3913). The illustrations are seen in the first edition. J. D. Anderson about Sita Devi in his work *Six Simpleton and Other Stories*:

Miss Sita Devi has recently published a delightful little volume of folktales in the Bengali language, entitled *Nireṭ Gurur Kahinī*, composed chiefly of the misfortunes which befell a simpleton Brahman called Nireṭ and his five disciples, as silly as himself, known by the significant names of Akat, Haba, Hada, Boka, and Ahmak. This legend Miss Sita has borrowed from *The Adventures of the Gooroo Noodle*, by Benjamin Barrington, I.C.S., itself copied from the eighteenth-century version of the Rev. P. Vesci, in the Tamil language, published under the title of *Guru Para mārttan*. (Anderson 1920: 144)

The quote is dated to 1920 in the book *Folklore*, volume 31. It is possible, as Lopamudra claims, that the original publication date was early 1920. As the daughter of the famous publisher and editor of the *Modern Review*, Ramananda Chatterjee, Sita Devi, along with her sister Shanta Devi, also translated many works and compiled the tales of Bengal, including those of Srisa Chandra Vasu (*Folktales of Hindustan*).

Paramartha Guru is called Mahadaena Muththa, which means ‘Wise men’ in Sinhala. The complete narrative of eight stories is available in Sinhala, as the origin and the translation are still speculated to be the original story of Paramartha Guru from Tamil. There is an anecdote that Beschi himself narrated the Sinhala version for the people of Sri Lanka during his visit to Ceylon. The history of these earlier versions and the tales of Mahadanamutta in Sri Lanka are investigated by Edmund Peiris. He addresses the question of its birthplace and whether it is imported from South India. He also traces the similarities between the Tamil version of the story. According to Peiris (1960), “The earliest Sinhalese version of it, as far as I have been able to trace, is in a book entitled *Mahādānamuttāgē Katkāva* by Simon Perera printed by M.H. Perera & Company in 1897 at Pāliyagoda” (Peiris 1960: 74). This version of 17 pages contains nine stories. He explores the availability of folk tales throughout Sri Lanka and their similarities to other Sinhala versions. He concludes that “The version of the Mahadenamutta, stories to which reference has already been made, bears a close resemblance to, and, in fact, is almost substantially the same as the Tamil prose work known as *Paramarta Guruvin Kathai*. The Tamil version is longer and more descriptive than the Sinhalese” (Peiris 1960: 78). There is a parallel story in Sinhala, matching foolish men, which was written in the folklore collection of Ceylon in 1910 by H. Parker (Parker 1910). The story of Kadambawa and its men (Parker 1910), located in the Northern Province of Sri Lanka, near Anuradhapura. It is more related to the first story of Paramartha Guru. Edmund Peiris (1960) also provides a comparative analysis of the stories related to Mahadenamutta, which are tales from the Tumpane men of Kandy, Sri Lanka. J. B. Dissanayake’s¹⁵ retelling of Mahādēna Muththa is famous among the Sinhalese as a work of Children’s Literature. The comic

¹⁵ J. B. Dissanayake’s retellings of Mahadēna Muttha are popular as children’s stories with illustrations; the different versions are published under a series named *Once Upon a Time* by Sumitha Publishers. Further details are listed in Appendix B.

version and the serial form of the cartoon are available on YouTube and Social Media platforms under the title *Mahadana Mutthage Kathandara* (Kids Sri Lanka 2018). The story has been adapted into a film of the same name, which was released in 1966 (Tampoe 1966). The Facebook comic chronicle of MIYU Comics recounts Mahadaena Muththa's memories through narration and characters in Sinhala. Thus, the retelling of the stories on social media extends the growth and development of the story Paramartha Guru in Sinhala.

As mentioned earlier in the article, J. D. Anderson (1920) adds that he had listened to similar stories in the Kachari language from one of his friends in Assam in early 1886, which he recorded in his book. The book *A Collection of Kachari Folktales and Rhymes*, intended as a supplement to reverend S. Endle's Kachari grammar written by J. D. Anderson, Superintendent of Assam in 1895, has a story printed in both Kachari (Transliterated) and English (Translated) under the title 'The Story of Seven Simpleton,' which is identical to the first story of Paramartha Guru.

Over the years, this story has evolved along with the inclusion of tales, culture, and the spaces to which they travelled. This movement across geographical space, time, and cultural crossovers, has moulded the stories into other forms from their earlier versions, as their translations stand as evidence for a significant journey of the translated texts of Paramartha Guru in other languages. These different versions, adaptations, and retellings of the tale demonstrate the text's and story's sustainability and evolution over the ages. This adaptation helped the stories move from the peripheral region, that is, the text translated from another language to the center or near central attractions of the target language's literature, which Said (1983) says is gaining projection or prominence.

4.1.3 Conditions of acceptance

A text receives a favourable reception in the target language under certain conditions for acceptance. The criteria of acceptance can be categorized into domestication and foreignization (cf. Venuti 1994/2003, 1998), as well as discourse (Faiq 2018), rhetoric (Valentino et al. 2017), and language, genre of the text (Woodstein 2022), period of displacement, and audience (Baer/Mellinger 2019; Alexeeva 2021). The stories of Paramartha Guru and its text are domesticated and foreignized by its translators, which favours the reception of the text across cultures (Faull 2004). Beschi wrote the stories by absorbing Tamil culture and domesticating and reshaping them according to the target language. For instance, the stories of fools counting themselves and the smell of bread are retold in the characters' perception by localising the context of the tales. This localisation aided the acceptance of the stories in the target language. Similarly, in each translated language in India and Sri Lanka, the translators retold the stories by engrossing the target languages' cultures, nature, habitats, and environments. For example, the Paramartha guru becomes a guru of natural wisdom and loses his foolishness when he is translated and retold in Telugu. Similarly, in the Sri Lankan

version of Paramartha Guru, Brahmin characters of the Paramartha Guru stories are retold as Buddhist monks in the Mahadenamutta stories.

The translations of the Paramartha Guru stories into European languages followed the translation principle of foreignization, preserving the original culture and narrative plot of the Guru and Disciples, while highlighting the ethnic features of the source language. The factor of foreignization in translating the stories of Paramartha Guru enhanced the reader's interest in learning about the culture and tales of other countries. The second factor that determines the favourable conditions of acceptance across languages is the text's discourse, rhetoric, and language (Valentino et al. 2017; Faiq 2018). The source text is extensively discussed in regional dialects of Tamil; for instance, words like *Penjathi* [a beloved wife] and *Sangeetha Gosti* [music troop] are not rhetorical in Tamil written language but are used in spoken Tamil of a specific region (Beschi/Babington 1822: 78). Similarly, the text is tailored to regional discourses in each language. The primary factor of acceptance in all languages across regions is the text's genre (Woodstein 2022), which includes satire, humour, and foolishness. This humorous genre, which deviated from serious literary genres, served as a driving force behind the text's translation into other languages. Even Beschi's other works in Tamil were not translated as Paramartha Guru Stories. The satirical nature of the stories paved the way for survival and transitioned into different forms over time. Thus, this text genre plays a vital role in facilitating the acceptance of the text in both the source and target languages. The fourth factor, the period of displacement, refers to the timeline of transferring and translating text from one language to another. The timeline of the translations into the target languages also affects the text's growth, evolution, and sustainability. The text becomes a seminal work in the target language due to the period in which it is translated. For instance, *Nagegadal* is the Kannada version of Paramartha Guru, which later became the first seminal work of this genre in Kannada literature. The translation occurred during a period when Kannada literature was experiencing the emergence of short stories and prose forms. It is confirmed by the leading writer of Kannada, as quoted above in this article. The fifth condition of acceptance is the audience (Baer/Mellinger 2019; Alexeeva 2021). A text needs its audience to converse, engage in dialogue, and interact with it. Although the above factors determine the possibility of readers accepting the text in their language, a text spreads and develops within the context of a good set of readers, whose oral engagement with the stories promotes the growth and survival of the work in the target language. Telugu is a prime example of Paramartha Guru's translated languages; the story has been well-received and developed for over a century. Now, the latest version of Paramanandayya Kathalu features over 100 stories.

4.1.4 Transformation and accommodations

The ability of a text to transcend its cultural bounds facilitates its assimilation into the target culture and the target audience (Said 1983). Here, the tales are well accommodated in target languages such as Telugu, Kannada, Sinhala, French, and English, as

well as in the source language, Tamil, through cultural assimilation. These accommodations led to changes in the tale and its narration, with some languages adding fewer elements, while others added significant ones. These additions show the inclusiveness of cultural changes from the target system. As Peiris says, “Folktales migrate, and in the process, accumulate more stuff, until the original form can hardly be recognised. This is called the snowball process in migratory stories” (Peiris 1960: 77). These transformations or additions could be of culture and technology. The term “cultural transformation” refers to the transfer of cultural entities into a translated text. In terms of cultural adaptation, these stories or the text Paramartha Guru do not fit into Bhabha’s hybridity, the third space of a translated text within a system. It also adapts to the culture of the foreign land to which the text is translated. Here, the cultural transformations in the translated text are subtle and field-based, as the translators of this text do not impose the target culture. The text assimilates the culture of the target land through multiple discourses with the readers and the society. From the linguistic transformation to the pictorial adaptations, the text underwent a cultural transformation in each aspect. The target culture is integrated into the stories through diffusion and reception, as well as feasibility and flexibility, making them a work of art in the target language. The stories of Paramartha Guru are one such type of tale, transformed into the culture and traditions of the land over time and through oral transmission. The characters also adapt to the changes in the cultural environment; for example, in the Telugu narration of the tale, Guru is married and has a son. Literary works are transformed and translated into other narrative mediums as technology develops. Roman Jakobson (Jakobson 1959) refers to it as intersemiotic translation when the transfer occurs from one language’s text form to another language’s form or genre. Here, the transformation of Paramartha Guru occurs from one age to another, with the development of different digital formats, which could be termed intra-semiotic translations or adaptations. Further, the additional bibliographic detail on Paramartha guru adds substantiation to the transformation of the story and its adaptability – a talk on Paramartha Guru Kathai by Prof. D. Yesudhass, titled “The Art of Storytelling” by *Father Beschi*, was aired on All India Radio Trichy on March 13, 1973 (Akashvani 1973). Doordarshan Podhigai Tamil (Television Channel) aired the soap opera “Paramartha Guru Seedargal” in the early 2000s. The comics of Paramartha Guru were also published in the popular Indian comic chronicle ‘Amar Chitra Katha’ under the title ‘The Fool’s Disciples’ (Anantakrishnan 1971) in 1980, 1982, 2011, and 2021.¹⁶ Paramartha Guru, the animated series directed by Sathish Gupta, was streamed on Amazon Prime from 2012 to 2013 (Guptha 2013). A theatrical adaptation of these stories appears in recent theatre forms, as Anadha Koothu Trust staged and performed a play titled “Paramartha Guru” at the Tamil Theatre Fest 2019 (Anandha Koothu Trust 2019). Additionally, other Tamil theatres such as Devriksha School of Acting (2021) stage and perform the Paramartha Guru stories. The digital expansion helped expand the story into

¹⁶ These reprint editions of the graphic Amar Chitra Katha are adaptations of Paramartha guru stories into the visual format; see Appendix B for bibliographic details.

an Android application developed by Magicbox Apps (Magicbox Apps 2024). The Digital storytelling version of Paramartha Guru is available in a complete collection hosted on websites such as myindiastories.com (My India Stories n. d.) and tamilsirukathaigal.com (Tamil Siru Kathaigal 2014).

4.2 Empirical observations and patterns of the translations

The article also observes the patterns in the collected bibliographic data of the translated text. It draws the answers to the question of how the text is being translated into other languages. These answers are obtained by plotting and mapping the data using graphs, tables, and maps QGIS (Quantum Geographic Information System) through an empirical study of the metadata of the text *Paramartha Kuruvin Kathai*. The empirical observations provide the patterns, parameters, and levels of translation across time, space, and languages.

The bibliographic metadata, as Matthew Jockers (2013) notes, encompasses knowledge of the text beyond the text itself. Even “In the absence of full text, this bibliographic metadata can reveal useful information about literary trends” (Jockers 2013: 35–36). Here, the data show the presence, growth, and movement of the text within the translated literary system. It helps in understanding a text’s readership percentage, printing styles, place, and development over a particular period, and provides the context of a text's life. The data on translations of the text *Paramartha Kuruvin Kathai* (Appendix A, Table 1: Bibliometric Metadata of the translations) shows the trajectory of the text, its movement through the history of translations, and explains how the text earned a central position in multiple literary systems.

“Examining the translational patterns from the point of view of ‘retranslation’ sheds light on the flexibility of the receiving system, availability, and evolution of the relevant theoretical discourses in the receiving language, power relations between the source and receiving systems, and the dubious relation between ‘modernization’ and ‘translatability’” (Susam-Sarajeva 2006: 4). From tables in Appendices A and B, it can be observed that Tamil constitutes more percentage as source language of the text, English stands second to the source language Tamil, in most translated and reprinted language with 18 percent. This illustrates how colonialism influenced the text and how the growth of global languages impacted it. The English translations of the text have been in circulation for many years, dating back to its first translation in 1822 by B. G. Babington. With 16.7 % of total translations, Telugu is the second most translated language in the text. In the Telugu language and culture, the tale of Guru Paramartha has a positive reception. This emphasizes the text's evolution and adaptations in neighbouring languages with similar cultures and linguistic features. It also shows the linguistic and cultural similarities that influenced travel more efficiently than other languages. Kannada, with 11.1 % of translations and retellings, stands next to Telugu. The text is translated into French, accounting for 13.9 % of the total, the second most widely spoken European

language, following English. Sinhala and German hold 4 % of the total translated versions. These translations, reprints, and retellings of the text and data show a significant pattern in the languages travelled. That is, it could be divided into two: one, European languages (English, French, German, and Latin); and two, Dravidian languages (Tamil, Telugu, Kannada, and Malayalam), and Indo-Aryan languages (Bengali, Sinhala). It exhibits a pattern in the text's travel or the text's translations. The translations of the Paramartha guru into European languages started during the colonial period. The impact of colonialism paved the way for translations into these languages. The texts translated from Tamil to European languages (from 1744 to 1900) were made possible by travellers, colonial officials, Indologists, and Asian scholars, particularly through the Oriental Translation Fund and Asiatic Societies (Folklore volumes). The second translations into Indian languages, although the transfer started before independence, show that cultural sharing and similarities are one of the reasons for the text's travel across the Indian subcontinent. Some notable points: due to the limited data available in Malayalam, the study was unable to provide more detailed insights into the translations of Paramartha Guru in the Malayalam language. The text is prescribed as part of the curriculum under Children's literature. There is a difference in translation between the Indo-Aryan languages Bengali and Sinhala. The target language, Sinhala, shows considerable reception towards the translation and retellings, as observed from the data table and Edmund Peiris's analysis of Mahadana Mutta (Peiris 1960). However, the Bengali translation of Paramartha guru, *Niret Guru Kahini*, did not provide us with evidence of the text's growth in the receiving language, although Bajpai (2019) traced the text's travels in her article, showing significant movement of the tale.

The extent of correlations in development over the years is illustrated in a scatterplot (see Figure 3). The scatter plot of the data, which includes the time period and languages as variables, reveals a positive correlation indicating growth, supporting the sustainability of the text.

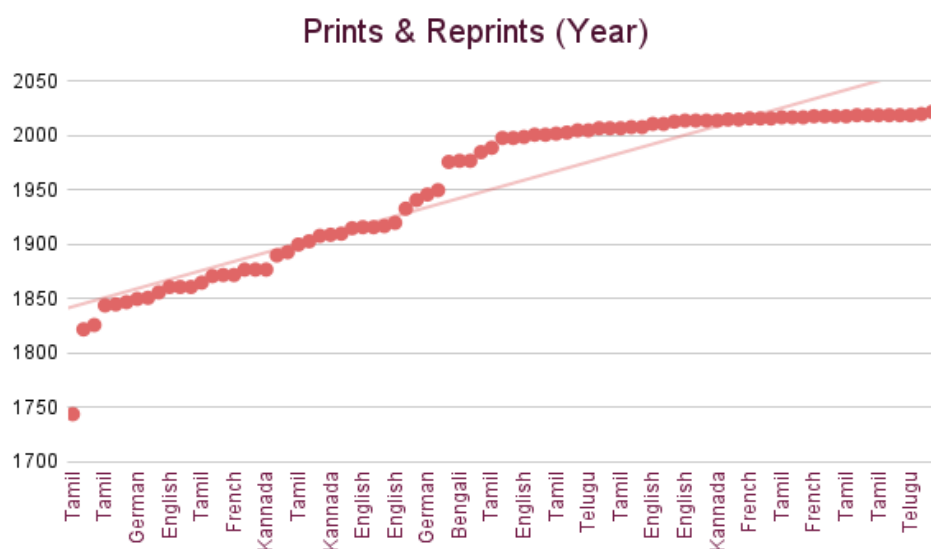


Fig.3: Prints & reprints

Considering reprints as essential factors in the history of a text gives “the cultural life of individual works, both the pace of a novel’s initial acceptance by its readers and the strength and nature of its explanatory power long after the time in which it was written. Reprinting also helps to explain how the fortunes of the genre have been tied to expanding literacy and the demand for cheap reading” (McGill 2014: 676) pace of the text’s initial acceptance, and the strength (McGill 2014). The number of reprints of Babington’s translated version of Beschi’s stories falls as evidence for the popularity and reach among readers of the time, within a short time span between 1822 (first print) and 1900. The text is reprinted and edited more than five times, as indicated in the table in Appendix A, demonstrating a continuous progression in the survival of readership over time. The original version of the Tamil text is also reprinted multiple times. This factor indicates the importance of the translator and his translation, which gained influence among the readers. This also features standard translations into other languages; for example, R. Narashmachar’s Kannada version of Nagegadal is reprinted, as is J. A. Dubois’s French version.

Major translators of the text include B. G. Babington (English), J. A. Dubois (French), R. Narasimhachar (Kannada), Rapaka Kaustubhamu (Telugu), and Sita Devi (Bengali), all of whom played a significant role in translating it into their respective languages. B. G. Babington was the cofounder of the Madras Literary Society in 1812; as an eminent scholar of Tamil literature, he made significant contributions to the Tamil language. Sita Devi, the translator of Paramartha Guru in Bengali, has translated it from Babington’s English version of the 1822 print. R. Narashimachar, a Kannada literary scholar who was

considered a pioneer in the genre of humour in Kannada, as he brought the first genre of humour through the translation of Paramartha Guru as *Nagegadal* in Kannada.

The text has demonstrated a wider readership, encompassing audiences from various languages, which has contributed to its evolution into children's didactic literature. Currently, the Telugu version contains over 100 stories, a result of the ongoing discourse among readers. Even in the early printing stage, the text had a strong readership, as evidenced by the preface/paratext and metadata of the versions. As mentioned earlier in the paper, there was a special request for more copies of Babington's version of the translations. The 1871 reprinted version of W. Pushparatha Chetty's *Kalaratnakaram*, published by Kalaratnakaram Press¹⁷ includes a preface that lists the subscribers and the early printing company. There were more than 300 copies subscribed to and issued. Further, the 1920 version of Charles C. Bubb's¹⁸ edition of the text was reprinted in 125 copies for circulation. Recently, a short stories blog in Tamil mentions the views of the story as 18,785 (Sirukathai 2012). Thus, these subscription and view samples establish the story's reach among readers.

The data (Appendices A & B) indicate that, from the point of origin, that is, the known first print of the text *Paramatha Kurvin Kathai* in 1744, to the latest version of translations in 2022, the text has survived over a period of 278 years. This survival is caused and aided by various external factors. The graph (see Figure 4) signifies the number of years between the first and last versions of the text in each language. This further illustrates the time periods during which the text was translated into a particular language, highlighting the tale's growth in the target language.

¹⁷ Refer to the bibliographic data on the Kalaratnakaram Press reprint provided in Appendix A.

¹⁸ Appendix A, provides metadata on Charles C Bubb's translated versions.

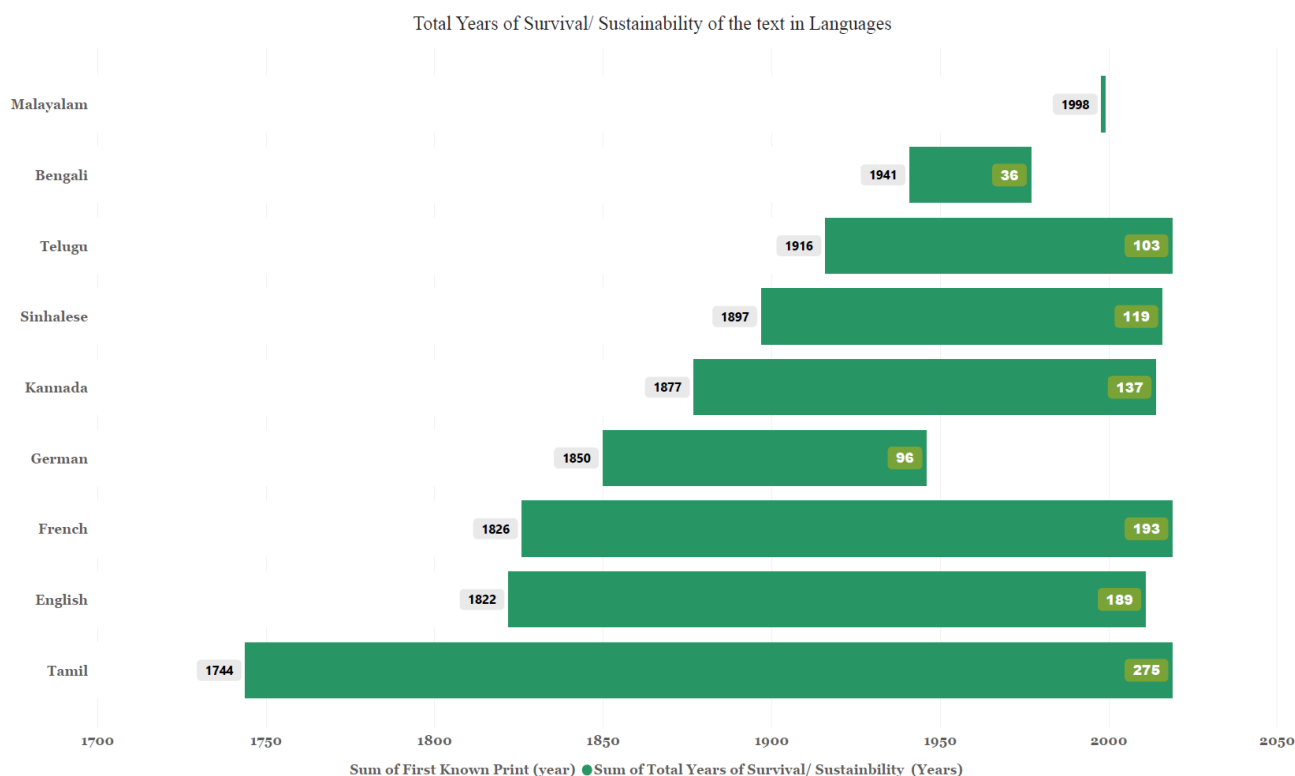


Fig. 4: Total number of Survival years, Start year: first version, End year: latest version

This graph (see Figure 4) illustrates the relative growth in print, reprints, translations, retellings, editions, and transcreations that contributed to the survival of the text in each language. For instance, the data shows that Tamil, as the source language, has sustained the text for 275 years, aiding its evolution through literary discourses. Following this, the text survived more than 150 years in French, English, and Telugu. Since there is limited data on the Bengali and Malayalam languages, the graph bar does not provide significant numbers on the survival range of the text. The data shown calculates the period between the exact text printed in 1941 and its reprinting in 1977, indicating a sustained period of 36 years. However, it cannot provide information on the growth and absorption of the text in Bengali. Similarly, in Malayalam, the data shown in the graph (see Figure 4) represents the availability of Paramartha Guru stories, but does not provide insight into the sustainability of the text in Malayalam, as it lacks sufficient data to provide significance on the development of tales in Malayalam.

Here, the data is also mapped to visualise the movement of the text across the space, exhibiting its translation history, Paramartha Guru. According to Thomas (2013: 338) cartographies provide, “[...] visualisation of movements to provide a sense of geographic coverage, spatial relations, and event proximity.” Cartographic mapping adds

spatial understanding to the migration of texts. This mapping records the movements of the text through translations from the source language to the target language. It also exhibits the sustained years of the stories in each language. By showing the availability of similar tales across different countries, the mapping illustrates how they are linked by shared features. The plotted maps prove the translation drift of Paramartha Guru across the countries. The range of distance travelled by the stories of Paramartha Guru represents the cultural adaptations assimilated by the translators and the receiving audience in the target language. It also indicates the frequency of travel between similar language families and other language groups in these translations. The understanding of maps reveals the text's long discourse with the translated language's readers over time.

The geospatial coordinates are collected to map the location of the translated text using QGIS (Quantum Geographic Information System). The capital of the region, that is, the language spoken region, is identified as the target language location. The three plotted maps (see Figures 5, 6, and 7) show the movement of text across countries through routes, toponyms, and proportional circles.

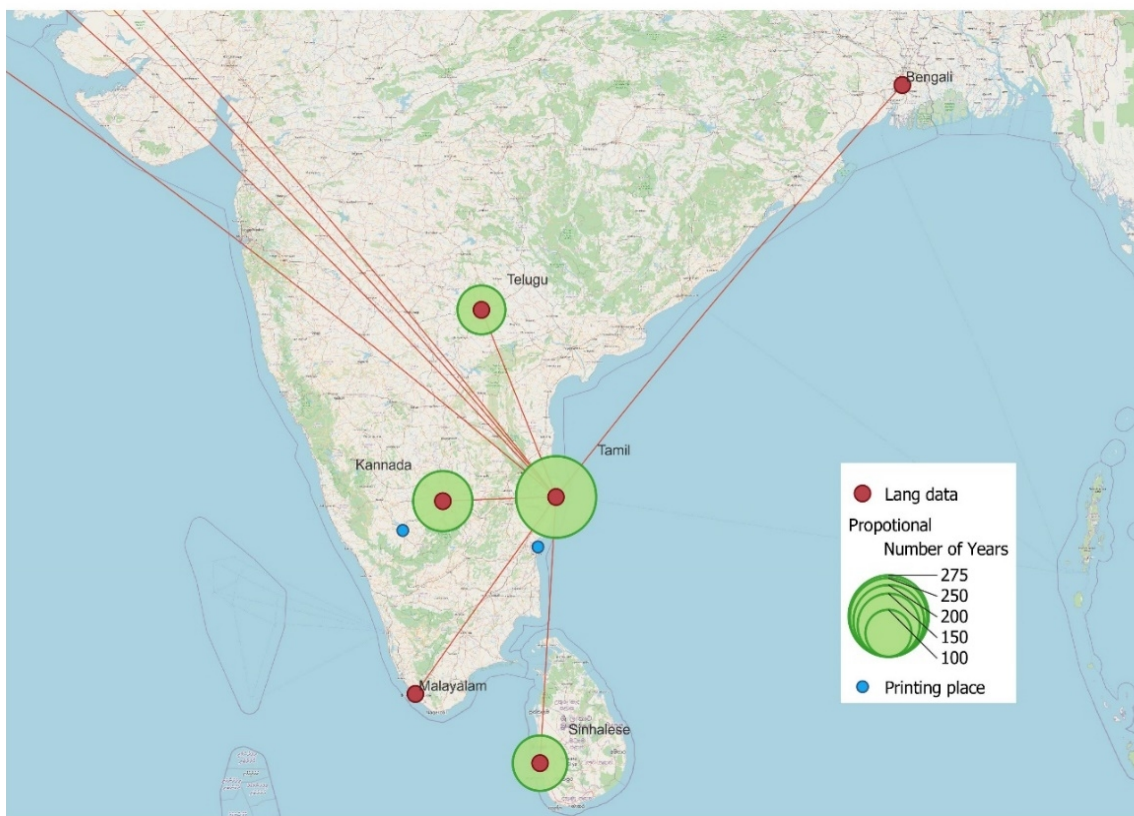


Fig. 5: Travel map: The South Asian travel of text (all maps are the authors')



Fig. 6: Travel of stories to other countries

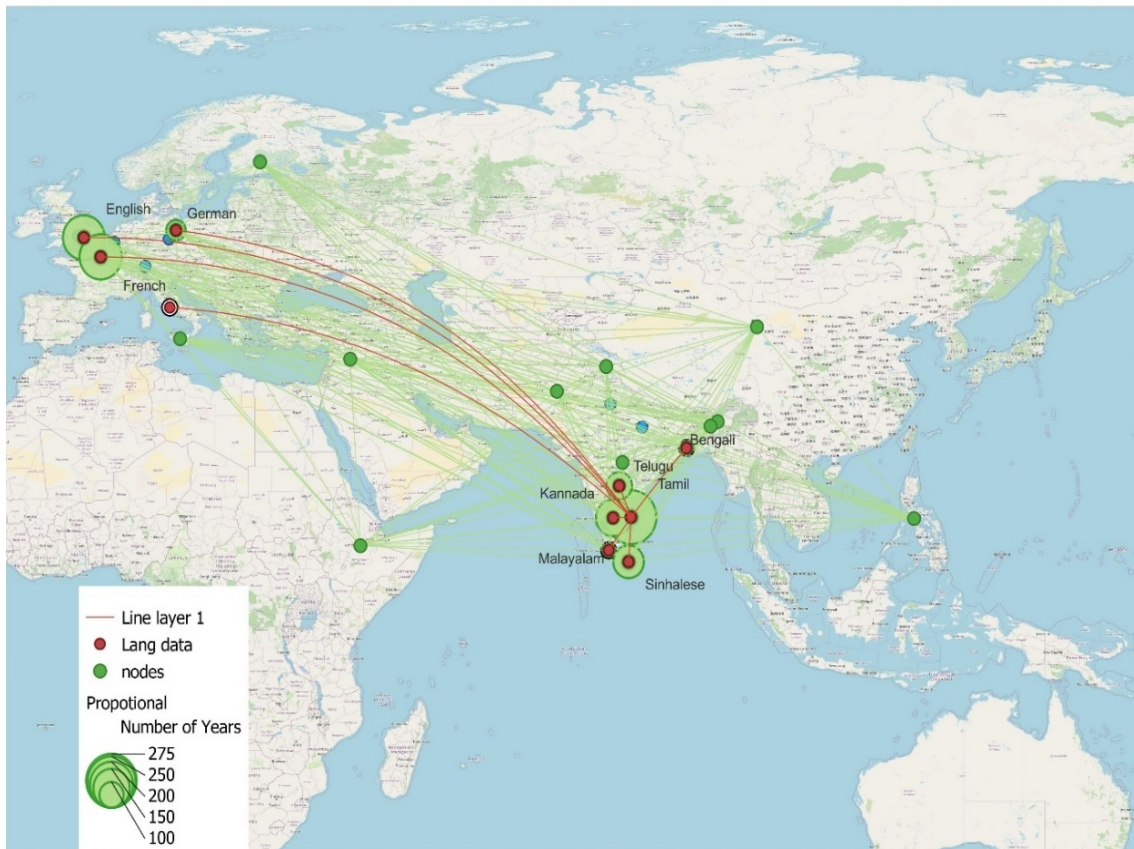


Fig. 7: Complete map of travel and similar tales

The red-plotted nodes denote the languages, and the red line indicates that the text is translated from Tamil into other languages. The proportional circles represent the years during which the stories evolved and survived in each language. The blue nodes represent the published places of the modern era, where Allahabad, Mysore, and Pondicherry are locations that demonstrate the early development and availability of printing presses in the cities. The green edges connect similar tales from around the world, as indicated by the data provided in Appendix C.

Thus, showing the translations' geographies gives a collective perspective on the stories' link that is not visible in textual reading. How stories create discourse with the target audience and sustain the test of time, and multiply through adaptability. This causes the story to run long in any translated language. The closer the source language is to the target language, the greater the cultural closeness to the target culture, which is a significant factor in the target audience's acceptance of the stories.

In addition to translations, textuality, and readership, several significant factors contributed to the text's wide reach. The additional factors include colonial influence, the emergence of new literary genres, the rise of graphic/comic narratives, technological

advancements, and the expansion of the Internet. These significant factors are discussed in detail in the following.

First, the colonial contributions: European scholars of Oriental studies analysed and recorded the colonised culture, language, and people, resulting in documentation, collections, and translations. The scholars of the Royal Asiatic Society (1991) were provided with funds and awards for the best translations, encouraging Indologists to translate Indian languages into English. Among the funds dispensed, the Oriental Translation Fund (“Oriental Translation Fund – Royal Asiatic Society” n. d.) was allocated by the Royal Society and the Jesuits for the translation of books from colonized countries, resulting in numerous volumes under the title “Oriental Translations”. In addition to the fund, literary and science societies (Tripathi/Das 2022) were formed during the colonial era in India to encourage scholars. One such literary society established during British rule was the Madras Literary Society (Madras Literary Society 1812), which contributed to the publication of texts and translations from India. “[i]n 1812, Sir John Newbold and B. G. Babington founded the Madras Literary Society” (Ramanathan 1997: 640). Particularly the text *Paramartha Guru*, was translated by the scholar B. G. Babington.

Second, the rise of the new literary genre: At the beginning of the twentieth century, new genres, such as short stories (Thilakavathi 2005; Alter 1995), fiction, and novels (Rajan 1989; Mary Vanaja/Maenu 2022), began to emerge in Indian literature. Between 1900 and 1950 (Naik 1982; Malviya 2022), a distinct prose style of writing emerged in India, encouraging authors to explore a wider spectrum of genres. This led to changes in the writing style of regional works in many languages and literatures as well. This also created a space for the *Paramartha Guru* stories to be translated into many languages in India.

Third, the development of technology: The modern era started with the development of industries and technologies. Audio and visual media actively engaged people of the 1950s (Deprez 2013) and the post-Second World War era. AIR (All India Radio) (Baruah 2017; Sharma 2022), Doordarshan (Rodrigues 2010), and cinema (Benegal 2010; Chatterjee 2012) were the leading alternative forms of communication in India, encompassing both audio and motion picture forms, available in many languages. The multimedia development aided the spread of these stories to the nook and corner of all regions in their regional languages.

Fourth, the growth of comics/graphics in India: The period from 1980 to 2000 (McLain 2009) saw the rise of comics and graphic narratives in India. Many stories and tales have been adapted into graphic form; for instance, the *Arabian Nights*, the *Sindhu-bad* tales, the *Ramayana*, and the *Mahabharata* have been retold in graphic form (Pritchett 1997). *Amar Chitra Katha* adapted the *Paramartha Guru* tales in the early 1980s (Anantakrishnan 1971). Comics and graphic narratives of regional languages also adapted the stories of *Paramartha Guru* to their graphic form.

Fifth, the growth of the Internet (Ramani 2015): The new millennium began with the emergence and rapid growth of the Internet (Rau/Rao 1993). The development of the Internet has given rise to new forms and genres, including web pages, blogs, social media, YouTube, and other digital formats, which have contributed to an increase in digital content (Livemint 2015). The story of Guru Paramartha is also adapted and available on these multimedia platforms (சிறுவர் மலர் – தமிழ் சிறுவர் கதைகள் 2020) [Siruvar Malar – Tamil Siruvar Kathaigal, 2020] (Children's Magazine – Tamil Children's Stories, 2020). These adaptations have enabled readers to engage with the stories of Guru Paramartha on multimedia platforms (Magic Box Tamil Stories 2017; Nilakathaigal 2021), thereby preserving the stories in digital format. The observations and the collective fragments of the translations of the text in different languages and genres aided in tracing the travel of stories and text across borders. Even within the linguistic border, the text's travel is traced through intra-semiotic translation and adaptation. The survival and growth of text through multilevel adaptations in the various languages exhibit the synchronicity of the text and its existence.

5 Conclusion

This article traced and mapped the travels of the text *Paramartha Kuruvin Kathai* across countries. The journey of the text brings contextual, temporal, and periodical adaptation through translations. This tracing shows the amplification of stories in the target language through dialogue with the readers. In the two sections, narrative mapping and empirical mapping, the language integration of stories in TL and the adaptations are traced in the first section through Edward Said's theoretical frame, and the history of the text and its temporal connections between the text, language, and its land are mapped in the latter section. The narrative mapping establishes the evolution of Paramartha guru stories in Tamil, Telugu, Kannada, Sinhala, Bengali, English, French, and German. The mapping also traced the inspiration, adaptation, and assimilation of multiple narratives to the main stories of the text. It establishes the way a literary text changes in each period and space. This empirical mapping of the stories reveals the dialogue, discourse, and conversation between the story and the reader across all languages. The development and retention of the stories depend on the discourse with readers. For example, the story of Paramartha Guru in Telugu incorporated additional stories into its discourse with readers. The empirical mapping enabled us to calculate the sustainable years and the patterns in the text's adaptation. It also showed the broader readership of the text and the movement of Paramartha Kuruvin Kathai across countries.

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trans-kom

ISSN 1867-4844

trans-kom ist eine wissenschaftliche Zeitschrift für Translation und Fachkommunikation.

trans-kom veröffentlicht Forschungsergebnisse und wissenschaftliche Diskussionsbeiträge zu Themen des Übersetzens und Dolmetschens, der Fachkommunikation, der Technikkommunikation, der Fachsprachen, der Terminologie und verwandter Gebiete.

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Appendix A: Dataset – Metadata of translations – Bibliographies – The story of Guru Paramartha

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|-----------------------|----------------------------------|-----------------------|------------------|------|------------------|--------------|------------------------|
| 1 | Paramartha Kuruvin Kathai | Tamil | Latin | Beschi/Veeramamunivar | Beschi/Veeramamunivar | NA | NA | 1744 | NA | Bilingual | NA |
| 2 | The Adventures of Goro Paramartan: A Tale In The Tamill Language, Accomplished By A Translation And Vocabulary, Together With An Anlysis of The First Story | Tamil | English | Beschi/Veeramamunivar | Benjamin G Babington | NA | J. M. Richardson | 1822 | Cornhill, London | Bilingual | NA |
| 3 | Le Tout Traduit Pour La Première Fois Sur Les Originaux Indiens, Par L'Abbé J.-A. Duboi(Trans-The Pancha-Tantra, or The Five Tricks, Fables Of Brahma Vishnu-Sarma; Adventures of Paramarta and Other Tales. Everything Translated For The First Time on The Indian Original, By Father J. A. Dubois.) | Tamil | French | Beschi/Veeramamunivar | J.A. Duboi | Nil | NA | 1826 | Paris | Mono lingual | 1872, 2018 |
| 4 | Veeramamunivar Thamzhilum Lathinilum Thantahpadi Aaranythu Sutha Prathiyakkapatta Parmarthaguruvin Kathai | Tamil | Nil | Beschi/Veeramamunivar | Nil | NA | NA | 1844 | Puducheri | Mono lingual | 1845 1851 1865 1900 |
| 5 | Strange Surprising Adventures of The Venerable Gooroo Simple And His Five Disciples Noodle, Doodle, Wiseacre, Zany, And Fozzle | Tamil | English | Beschi/Veeramamunivar | Benjamin G Babington | Alfed Crowquill | NA | 1847 | Sydenham Society | Mono lingual | NA |
| 6 | Über Die Abenteuer Des Guru Paramartha: Ein Indisches Volksbuch (Trans-On The Adventures Of Guru Paramartha: An Indian Folk Book) | Tamil | German | Beschi/Veeramamunivar | Herman Brockhaus | Nil | Weidmann | 1850 | Leipzig, Germany | Mono lingual | NA |
| 7 | Fahrten Und Abenteuer Gimpels Und Compagnie. Ein Tamulisches Reise- und Scherz-Märchen. Nacherzählt | Tamil | German | Beschi/Veeramamunivar | Dr. Johann Georg Theodor Grasse. | NA | NA | 1856 | Dresden, Germany | Mono lingual | NA |

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|-------------------------------|-------------------------|--------------------------------------|---|------|---------|-----------------|-----------|
| 8 | The Adventures of Goroo Paramartan | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | NA | Ticknor & Fields | 1861 | Boston | Mono lingual | NA |
| 9 | The Gooroo Simple | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | Alfed Crowquill | Trubner & Co. | 1861 | London | Mono lingual | NA |
| 10 | Paramanadayya Sishyula Kadhalu | Tamil | Telugu | NA | NA | NA | NA | 1861 | NA | Mono lingual | NA |
| 11 | The Adventures of The Gooroo Paramartan: A Tale In The Tamil Language;Accompanied By A Translation And Vocabulary, Together With An Analysis of The First Story,By Benjamin Babington of The Madras Civil Service | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | NA | W. Pushpara- thachetty, Kalaratnakaram Press | 1871 | Chennai | Mono lingual | NA |
| 12 | Le Pantcha-Tantra, Ou Les Cinq Ruses: Fables Du Brahme Vichnou-Sarma / Traduits... Par L'Abbé J.-A. Dubois, ... ; Illustré De 13 Eaux-Fortes Par M. Léonce Petit | Tamil | French | Beschi/ Veerama munivar | J. A. Dubois | Illustrated by M. Léonce Petit | A. Barraud | 1872 | Paris | Mono lingual | NA |
| 13 | Aventures Du Gourou Paramarta. Conte Drôlatique Indien Traduit Par L'Abbé Dubois. Orné De Nombreuses Eaux-Fortes Par Bernay Et Cattelain. (Préface De Francisque Sacey) Beschi, Constanzo Giuseppe [Adventures Of Guru Paramarta. Indian Comic Tale Translated By L'Abbé Dubois. Adorned With Numerous Etchings By Bernay And Cattelain. (Preface By Francisque Sacey) Beschi, Constanzo Giuseppe] | Tamil | French | Beschi/ Veerama munivar | J. A. Dubois | Bernay & Cattelain | Paris A. Barraud, | 1877 | Paris | Mono lingual | NA |

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|-------------------------|----------------------|-----------------------|----------------------|------|--------------------|--------------|------------|
| 14 | Paramarta Guru. A Tale Originally Written In Tamil By The Celebrated Father Beschi, Now Translated Into Canarese, And Accompanied By An English Translation. | Tamil | Kannada/ English | Beschi/ Veerama munivar | Nil | Rev. J. Bareill | NA | 1877 | Bangalore | Bilingual | NA |
| 15 | Paramartha Guruvina Kathe, [Fabula De Quodam Ethnorum Magistro, A Celeberrimo Patre Beschi Tamulico Idiomate Primitus Exarata, Modo In Cana-Rieam Linguam Ti-Anslata ; Cui Addita Est Latina Versio, Eadem, Paucis Mutatis, Quae K P. Beschi Conscripta Est.] | Tamil | Kannada/ Latin | Beschi/ Veerama munivar | Nil | Rev. J. Bareill | Catholicae Missionis | 1877 | Bangalore | Bilingual | NA |
| 16 | Les Huit Aventures Du Gourou Paramarta, Traduites Par Gérard Devèze, [The Eight Adventures Of Guru Paramarta, Translated By Gérard Devèze] | Tamil | French | Beschi/ Veerama munivar | Gérard Devèze | NA | NA | 1890 | Bruxelles, Belgium | Mono lingual | NA |
| 17 | Nage-Adalu- Karnataka Granthamala , A Periodical Series [A Kannada Version By R. Narasiinhachar Of The Paramartha-Guruvin Kathai.] | Tamil | Kannada | Beschi/ Veerama munivar | R.Narasimhachar | M.Sama-Rao | NA | 1893 | Mysore | Mono lingual | NA |
| 18 | Nagegadal | Tamil | Kannada | Beschi/ Veerama munivar | R.Narasimhachar | NA | NA | 1903 | NA | Mono lingual | 1909, 1933 |
| 19 | Katha Chintamani, Hindu Tales Of Wit And Humour : The Adventures of Guru Paramarta And His Disciplise An Epitome | Tamil | English | Beschi/ Veerama munivar | P.Rajaratnam | NA | NA | 1908 | Chennai | Mono lingual | NA |
| 20 | Mahdenena Muththa | Nil | Sinhala | NA | NA | NA | NA | 1910 | NA | Mono lingual | NA |
| 21 | The Advetures of Goroo Paramartan; A Tale In Tamil | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | Nil | NA | 1915 | Allahabad | Mono lingual | NA |

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|-------------------------|----------------------|-----------------------|---|------|-------------------------|--------------|------------|
| 22 | The Adventures of Gooroo Paramartan / [Collected In The Tamul Language By Rev. C. G. Beschi] ; Translated From The Tamul By Benjamin Babington. | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | Charles C. Bubb | The clerk Press | 1916 | Cleveland | Mono lingual | NA |
| 23 | Paramanadayya Kathalu | Tamil | Telugu | Beschi/ Veerama munivar | Rapaka Kaustubhamu | NA | NA | 1916 | NA | Mono lingual | NA |
| 24 | Paramanadayya Kathalu | Tamil | Telugu | Beschi/ Veerama munivar | Rapaka Kaustubhamu | NA | R. Venkateshwar & Co | 1917 | NA | Mono lingual | NA |
| 25 | The Adventures of The Gooroo Paramartan / Translated From The Original In The Tamul Language By Benjamin Babington, Edited By Charles Clinch Bubb. | Tamil | English | Beschi/ Veerama munivar | Benjamin G Babington | Charles Clinch Bubb | The rowtant club | 1920 | Cleveland | Mono lingual | NA |
| 26 | Nagegadal. | Nil | Kannada | NA | Narasim-hacarya, R | NA | V.B.Soobbiah & Sons, printers. | 1933 | Malles-waram | | NA |
| 27 | Niret Guru Kahini O Anyanya Galpa | English | Bengali | B.G Babingon | Sita Devi | NA | Mitra and Gosh Publishers private Limited | 1941 | Calcutta/ Kolkatta | Mono lingual | 1976, 1977 |
| 28 | Die Abenteuer Des Guru Paramarta. Eine Indische Narrengeschichte. [The Adventures Of Guru Paramarta. An Indian Fool'S Tale.] | | German | Beschi/ Veerama munivar | Widmer, Walter | Nil | Verlag Huber & Co Frauenfeld | 1946 | Frauenfeld Switzer-land | Mono lingual | NA |
| 29 | Vinodha Rasa Manjari (An Anthology Of Literary Works) Chapter 17 Paramartha Guru Stories | Tamil | Nil | Beschi/ Veerama munivar | Nil | Veerasami Chetyyar | NA | 1950 | Chennai | Mono lingual | NA |
| 30 | Gamparodeyaru | Nil | Kannada | NA | NA | NA | Kannada Sahitya Parisattu | 1977 | NA | Mono lingual | NA |
| 31 | Gamparodeyaru | Nil | Kannada | NA | NA | NA | Kannada mattu Sanskriti Nirdeanalaya | 1985 | NA | Mono lingual | NA |
| 32 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/ Veerama munivar | Nil | Thangamani | NA | 1989 | NA | Mono lingual | NA |

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|------------------------|----------------------|---|---------------------------|------|----------------------|--------------|-----------|
| 33 | The Monk and the Peasant: A Study of the Traditional Sinhalese Village | English | Nil | J. B. Disanayaka | NA | NA | SUMITHA BOOK | 1993 | Colombo | NA | NA |
| 34 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/Veerama munivar | Nil | Rishabanathar | NA | 1998 | NA | Mono lingual | NA |
| 35 | Kadhakkudukka -Guruvum Shishyarum | Nil | Malayalam | NA | NA | Vikraman Kokkanathala Asha Mathew Hema.N.S K.Sathyavathi | Sunco Publishing Division | 1998 | Thiruvananthapuram | Mono lingual | NA |
| 36 | Paramārta Kuruvin Katai _ The Adventures of The Gooroo Paramartan : A Tale In The Tamul Language /Accompanied By A Translation And Vocabulary, Together With An Analysis of The First Story, [By] Benjamin Babington | Tamil | English | Beschi/Veerama munivar | Benjamin G Babington | Nil | Asian Educational Service | 1999 | New Delhi, & Chennai | Mono lingual | 2001 |
| 37 | Mahadenamutta : The Great Know-All Of Sri Lanka / D. B. Kuruppu ; Illustrated By Dinuka Mapa | Nil | Sinhala | Kuruppu, D. B | NA | NA | NA | 2001 | Nugegoda, Srilanka | Mono lingual | NA |
| 38 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/Veerama munivar | Nil | Etaiyur Civamati | NA | 2003 | NA | Mono lingual | NA |
| 39 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/Veerama munivar | Nil | Mullai P.L Muthaiya | Mullai Publication | 2005 | Chennai | Mono lingual | NA |
| 40 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/Veerama munivar | Nil | Murugesan | NA | 2007 | NA | Mono lingual | NA |
| 41 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/Veerama munivar | Nil | Sivamathi | NA | 2008 | NA | Mono lingual | NA |

| No | Title | Source languages | Target languages | Authors | Translators | Editors/ Illustrators | Publishers | Year | Place | Lingual | Reprinted |
|----|--|------------------|------------------|-------------------------|---------------------------------------|--------------------------|---------------------------------------|------|------------|--------------|-----------|
| 42 | Les Mésaventures Du Gourou Paramarta [The Misadventures Of Guru Paramarta] | Tamil | French | Beschi/ Veerama munivar | Françoise de Valence | Lydia Gaudin Chakrabarty | Lima Chandeigne | 2013 | Paris | Mono lingual | NA |
| 43 | Gamparodeyaru Matthu Shishyaru | Nil | Kannada | NA | Beluru Krishnakumar | NA | Sri Lashmivenk-teshwara Prakahana | 2014 | Bengaluru | Mono lingual | NA |
| 44 | Paramānandayya Śiṣyula Kathalu (Stories Of Paramanadaiyya Disciples) | Tamil | Telugu | Beschi/ Veerama munivar | Girijasribhagavan | Caitanya | Je. Pi. Publications | 2016 | NA | Mono lingual | NA |
| 45 | Mahadanamuththa Saha Gola Pirisa | Nil | Sinhala | V.D. De Lenarol | NA | NA | M.D. Gunasena Company Private Limited | 2016 | Colombo | Mono lingual | NA |
| 46 | Paramatha Guruvin Kathai | Tamil | Nil | Beschi/ Veerama munivar | Nil | Murukesan | NA | 2017 | NA | Mono lingual | NA |
| 47 | Stories Of Paramartha Guru (Tamil) | Tamil | Nil | Beschi/ Veerama munivar | Nil | M.Ravikumar | Ananda Nilayam | 2019 | Chennai | Mono lingual | NA |
| 48 | Paramandayya Sishyula Katha | Tamil | Telugu | Beschi/ Veerama munivar | Tadanki Venkata Lakshmi Narasimha Rao | NA | J. P. Publications | 2019 | Vijayawada | Mono lingual | NA |

Appendix B: Dataset – Metadata of latest versions – The story of Guru Paramartha

| No | Latest Versions | Language | Author/Translator/Editor | Publications | Year | ISBN/ASIN | Text Details | Links |
|----|---|----------|--|--------------------------------|------|---------------------------|--------------------------------|---|
| 1 | Amar Chitra Katha - The Fool's Disciples, No 261 | English | Anant Pai | Amar Chitra Katha | 1982 | B0CQVVZTNQ | Graphics/Comics | |
| 2 | THE FOOL'S DISCIPLES | English | Indira Anantakrishnan (Author), Ram Waeerkar (Illustrator) | Amar Chitra Katha Pvt Lt | 2000 | NA | Graphics/Comics | |
| 3 | Paramanandayya Kathalu | Telugu | Sampadakudu, Tallapalli Venugopal | NA | 2005 | NA | Childrens Books | |
| 4 | Mahadenamuttage Kumburu Weda (මහ දැන කාමර වැඩ) | Sinhala | J.B. Disanayaka Illustrated by Manjula karunathilaka | NA | 2005 | 978-9551146092 | Childrens Books | |
| 5 | Paramartha Guru Kathaigal (Paramartha Guru Stories) | Tamil | Edaiyur Sivamathi | Sura Publications | 2007 | 8174782745 | 18 stories | |
| 6 | Paramartha Gurukathai | Tamil | Retold by Mr. Rumbola Mascarenes | v.oc.Library Publication | 2007 | NA | NA | |
| 7 | Mahadēna Muththā (The Great Wise One) | Sinhala | J. B. Disanayaka | Sumitha Publishers (Sri Lanka) | 2007 | 978-9551146610 | NA | |
| 8 | Paramanandayya Sisyula Nutana Hasyakathalu | Telugu | Yarnagula Sudhakararavu | NA | 2008 | NA | Text | |
| 9 | The Foolish Disciples A Great Moral Story | English | Appu Series | Media Fusion India Pvt Ltd | 2011 | 9788183004671, 8183004679 | Text with Images Illustrations | |
| 10 | Gampa Guru Haagu Aatana Sishyaru | Kannada | NA | NA | 2011 | NA | Drama/Childrens | https://www.youtube.com/watch?v=QGgExDVANbE |

| No | Latest Versions | Language | Author/Translator/Editor | Publications | Year | ISBN/ASIN | Text Details | Links |
|----|---|-----------------------------------|--|--------------------------------|------|-------------------|---|---|
| 11 | Mahadenamutta Assa Pite Giya Heti (මහ දැන නා ඥ ස ෙ ය නැ) | Sinhala | J. B. Dissanayake (Retold) Illustrated by Manjula karunathilaka | Sumitha Publishers, Colombo | 2011 | 978-955-0335-34-3 | NA | |
| 12 | WHAT HAPPENED TO THE GREAT WISE MAN | English/ Sinhala | J. B. Disanayaka Illustrated by Manjula karunathilaka | Sumitha Publishers (Sri Lanka) | 2011 | 978-955-0335-42-8 | Childrens Books | |
| 13 | WISDOM OF THE GREAT WISE MAN | English/ Sinhala | J. B. Disanayaka Illustrated by Manjula karunathilaka | Sumitha Publishers (Sri Lanka) | 2011 | 978-955-696-363-4 | Childrens Books | |
| 14 | THE GREAT WISE MAN | English/ Sinhala | J. B. Disanayaka Illustrated by Manjula karunathilaka | Sumitha Publishers (Sri Lanka) | 2011 | 978-955-696-290-5 | Once Upon a Time (Volume 28) | |
| 15 | Moral Stories - Tamil Paramartha Guru – Paramarthaguru Aasiramam | Tamil | NA | Magic Box Tamil Stories | 2012 | NA | Youtube | https://www.youtube.com/watch?v=sNP-SaA8mfl |
| 16 | Contes Indiens Aventures Du Gourou Paramarta [Indian Tales Adventures Of Guru Paramarta (French Edition)] | French | Bernay et Cattelain Trans- Jean-Antoine Dubois | Bernay & Cattelain | 2014 | B00KE6ZFK0 | Text with Images Illustrations (kindle) | |
| 17 | Guru Paramanand And His Disciples | From Telugu, an English Narration | Jonnalagadda Lakshmi Narasimha Rao, | NA | 2014 | NA | Blog | http://jonnalagaddanarasimha.blogspot.com/2014/03/guru-paramanand-and-his-disciples.html |
| 18 | Rata Ratawala Andarella Saha Mahadenamutta Gena Kathandara (Sinhala) | Sinhala | Sisira Alahakoon | Wijesooriya Grantha Kendraya | 2014 | NA | | |

| No | Latest Versions | Language | Author/Translator/Editor | Publications | Year | ISBN/ASIN | Text Details | Links |
|----|---|----------|-----------------------------------|------------------------------------|------|----------------|--------------|--|
| 19 | Aventures Du Gourou Paramarta, Contes Indiens | French | 12 | Literature audio .com | 2014 | NA | Audio | https:// www.litteratureaudio.com/livre- audio-gratuit-mp3/costantino- giuseppe-beschi-aventures-du- gourou-paramarta-contes- indiens.html |
| 20 | Paramananda & His Foolish Disciples | English | B. Praful (Author), G. Gurivi | Createspace Independent Pub | 2015 | 978-1507596197 | | |
| 21 | Mahadena Muththa Saha Apuu Golayo | Sinhala | Bethmegeara Sumanapala | Susara Publishers | 2015 | 9789553301673 | | |
| 22 | Mahadenamutta Saha Gola Pirisa (මහදෙන මහ සහ ශිෂ්‍යයන්) | Sinhala | V. D. De Lanerolle (ද ලැනරෝ) | NA | 2015 | 978-9552106200 | | |
| 23 | Paramartha Guru Kathaigal - Tamil | Tamil | Nallamur Dr. G. Periannan | Vanitha Pathippagam | 2017 | B06XSF6B3S | | |
| 24 | Paramanandayya Sishyula Kathalu (Telugu) | Telugu | Yuvamithra | Laxmi Ganapathi Publications | 2017 | NA | Text | |
| 25 | Paramarthaguru Kathaigal | Tamil | Udayadeepan | Pustaka Digital Media | 2018 | 9789352858224, | 27 Stories | |
| 26 | பரமார்த்த கதைகள்: Stories of Paramartha Guru In Tamil | Tamil | by Srinivas Ram | NA | 2018 | B07BD2MFBM | Kindle | |
| 27 | Paramartha Guru And His Foolish Disciples: பரமார்த்த குருவும் முட்டாள்களும் | Tamil | Mani Vasan | NA | 2018 | NA | Kindle | |

| No | Latest Versions | Language | Author/Translator/Editor | Publications | Year | ISBN/ASIN | Text Details | Links |
|----|--|----------|--|---|------|----------------|-----------------|---|
| 28 | MIYU Comics.-Mahadena Muththa - මහදෙන මුත්තා | English | NA | MIYU | 2018 | NA | Comics/Facebook | https://www.facebook.com/miyucomics/posts/mahadena-muththa-%E0%B6%B8%E0%B7%84%E0%B6%AF%E0%B7%90%E0%B6%B1-%E0%B6%B8%E0%B7%94%E0%B6%AD%E0%B7%8A%E0%B6%AD%E0%B7%8Fmahadena-muththa-at-the-tombstones-of-his-foster-so/1475183425912602/ |
| 29 | The Adventures Of Guru Paramarta & His Foolish Disciples | English | Guruprasad | Notion Press | 2019 | 978-1646503230 | Graphics/Comics | |
| 30 | Aventures Du Gourou Paramarta: Aventures 1 À 8 De J-S Merlin Et Jean-Antoine Dubois | French | J-S MERLIN and Jean-Antoine DUBOIS | NA | 2019 | B07T753H1T | Kindle | |
| 31 | Paramanandayya Sishyula Kathalu | Telugu | Sri Thadanki Venkata Lakshmi Narasimha Rao | J P Publications | 2019 | NA | Chidrens | |
| 32 | Pillala Bommala Paramanandayya Shishyula Kathalu | Telugu | Reddy Raghavayya Illustrations by Paani | retold by premchand | 2019 | NA | Text | |
| 33 | Aventures Du Gourou Paramarta: Aventures 1 À 8 [Adventures Of Guru Paramarta: Aventures 1-8] | French | Beschi/ Veeramamunivar | J-S MERLIN (Author), Jean-Antoine DUBOIS (Author) | 2019 | NA | Kinlde | |
| 34 | Paramanandayya Sishyula Kathalu | Telugu | Pandit Dheerubhai | Gollapudi Veeraswami | 2020 | NA | | |

| No | Latest Versions | Language | Author/Translator/Editor | Publications | Year | ISBN/ASIN | Text Details | Links |
|----|---|----------|---|--------------------------------------|------------------------|-------------------|-----------------|---|
| 35 | Vinodha Rasa Manjari Chapter 17 Paramartha Guru Stories | Tamil | Chettiyar, Veerasami | Notion Press | 2022 | 979-888-555-835-8 | Text | |
| 36 | Pravasamuttum Paramartha Guru Kathaigal (Exhilarating Paraamrtha Guru Stories) | Tamil | BalaGuru, Ramanathan | Sree Indhu Publications | 2002, 2015 | B07HXSC24Q | | |
| 37 | Aventures Du Gourou Paramarta, Contes Indiens | French | NA | NA | 2015, 2016, 2014 | NA | Kindle | |
| 38 | பரமார்த்த குரு கதைகள் Paramartha Guru Stories | Tamil | NA | Glitz Digital | 2020– 2021 | NA | Podcast | https://vaarta.app/show/101876 |
| 39 | The Fool's Disciples : Amar Chitra Katha Vol. 713 (P) | English | Indira Ananthkrishnan | Amar Chitra Katha | NA | 978-8189999780 | Graphics/Comics | |
| 40 | Mahadana Muththa Saha Gola Pirisa Udaya | Sinhala | Kusum Vitharana | Udaya Book Publishers | NA | 978-9550992614 | | |
| 41 | Mahadenamutta | Sinhala | Soma T. Perera | Susara Publishers | NA | 9789556765663 | | |
| 42 | Paramanandayya Sishyula Pasamdaina Kathalu Kadupubba Navvinche Comedy Kathalu | Telugu | Saili | Victory Publishers | NA | NA | E- book | |
| 43 | මහ මහාමුක්තා අස්ස පිටේ හිස ඇටි How Mahadenamutta left the palace | Sinhala | J. B. Disanayaka Illustrated by Manjula karunathilaka | Sumitha Publishers (Sri Lanka) | NA | 978-955-0335-34-8 | Childrens Books | |

Appendix C: Dataset – Similar stories/tales

| S No | Title | Parallel / Similar stories | | Year | Place | Type | Info |
|------|---|----------------------------|---|---------------|----------------|----------------|---|
| | | Language | Source | | | | |
| 1 | The Stupid Pesants | | The folk tales of Kashmir | 1893 | Kashmir | | |
| 2 | The Wise Men of Buneyr | | Folk tales from upper | 1892 | Pakistan | | |
| 3 | The Seven Crazy Fellows | Filipino | NA | | Philippines | | |
| 4 | The Seven Fools: A Yugar | Chinese | NA | | China | | |
| 5 | The Six Silly Boys | | NA | | Finland | | |
| 6 | The Pigs and the Sage | | Indian Fables by Ramasvami Raju | 1887 | India | 1240, 1313A | |
| 7 | The Weaver and the Prophecy | | Indian Nights Entertainment by Charles Swynnerten | 1892 | India | | https://www.google.co.in/books/edition/Indian_Nights_Entertainment/DOtjAtkeGt8C?hl=en&gbpv=1 |
| 8 | The Stories of Clowns and Simpleton | Syriac | The laughable stories collected by Mâr Gregory John Bar Hebræus. The Syriac text edited with an English translation by E. A. Wallis Budge | 1897 | Syria | | |
| 9 | The Man from Partanna | Sicilian | The Collected Sicilian Folk and Fairy Tales of Giuseppe Pitré | 2009/ 2013 | Sicily | 1240, 1313A | |
| 10 | The Woodcutter of Gura – A Folktale from Ehtiopia | | | | Ethiopia | 1240 | |
| 11 | Folktales of Assam – Tales of the Tribes and the Hills, Kachari | English | Mira Pakrasi, Sterling Publishers, New Delhi | 1960 | Assam, India | | |
| 12 | A Collection of Kachari Folk Tales and Rhymes – The Story of seven Simpletons | Kachari, English | J. D. Anderson, Assam Secretariat Printing Office | 1895 | Shilong, India | | |

Folktale Type: 1287

Kaviarasu Palanisamy and Nirmala Menon
Travel through translations
Tracing and mapping a text's translations

trans-kom 19 [1] (2026): 470–513
Seite 513

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