

The “Child ↔ Adult” Relationship Terminology in the Tale of “The Little Gold Key or the Adventures of Burattino” by Alexei Tolstoy in French and Vietnamese

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Abstract:

The fairy tale “The Adventures of Pinocchio” (1883) by Italian author Carlo Collodi is well known all over the world. However, there is another story for young readers adapted from “The Adventures of Pinocchio” published in 1936, and that is “The Little Gold Key or the Adventures of Burattino” by Russian writer Alexei Tolstoy.

In Tolstoy’s book, the name of Pinocchio is changed to “Burattino”, literally “wooden puppet” in Italian. As Alexei Tolstoy emphasized in “Preface” (1936), his tale was inspired by the story of Pinocchio, but “as the book (“The Adventures of Pinocchio”) got lost”, he told “each time a different story, inventing such adventures that did not exist in the original text.”

“The Little Gold Key or the Adventures of Burattino” by Alexei Tolstoy, serves as the main corpus for our study on “child ↔ adult” relationship terminology expressing different positions of “partners”, such as the “inferior ↔ superior” relationship in French and Vietnamese - two entirely opposite language categories.

Kinship and social relations are very hierarchical in the Asian peoples’ culture and traditions, such as the Vietnamese. Translating relationship expressions or terminology from French, a language which is very limited regarding personal pronouns or substitute pronouns, into Vietnamese is therefore a big challenge for translators.

Keywords: child (inferior) & adult (superior) relationship terminology, French / Vietnamese, The Little Gold Key or the Adventures of Burattino (Tolstoy), translation, linguistics and interculture, hierarchy, substitute pronouns.

1 Family Ties and Social Relations¹

Family ties and social relations are highly hierarchized in the Asian peoples’ culture and traditions, namely Vietnamese, which is expressed by specific terminology. This linguistic phenomenon can be observed particularly in dialogues.

The Vietnamese adopt the names used within a family, fully respecting its hierarchy. The hierarchy consists of four components – age, kinship, gender and function – which are to be always presented and duly respected. When two people are talking, the relationship

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between them can be identified immediately: husband and wife, father and child, mother and child, teacher and student, etc. In fact, in the Vietnamese society and family, there is a whole range of terms (names or designations) playing the role of personal pronouns, and their various and complex use is highly detailed, delicate and hierarchical. In the Vietnamese language, the designations of the relationship *child* ↔ *adult* illustrate the social hierarchy in Vietnamese culture. Consequently, we have the relationship between “different status partners” falling into the “inferior ↔ superior” category.

A translation from French to Vietnamese will allow us to carry out an analysis of various types of designations regarding the relationship *child* ↔ *adult*. For example, in his “Preface”, Alexei Tolstoy writes to teenagers:

<p>Français: Traduit du russe par Natha Caputo English: Translated by K. M. Cook-Hurujuj</p>	<p>Vietnamien Nguồn: http://vnthuquan.net/ Tạo ebook: Nguyễn Kim Vỹ. Traduction du français en vietnamien par Đỗ Đức Hiếu</p>
<p>(1) - Quand j'étais enfant, il y a de cela très, très longtemps, je lisais un livre qui s'intitulait: «Les Aventures de Pinocchio, poupée de bois». (En italien, une poupée de bois s'appelle «bouratino»).</p> <p>- When I was a little boy, a long time ago, I read a book called “Pinocchio, or the Adventures of a Wooden Puppet”.</p>	<p>Ngày xưa, cách đây lâu, lâu lắm, hồi tôi còn bé tí, tôi được đọc một quyển sách tên là “Pi-nô-ki-ô, hay chuyện phiêu lưu của chú bé gỗ” (Trong tiếng Ý - Bé gỗ gọi là Bu-ra-ti-nô).</p>
<p>(2) - Souvent je racontais à mes camarades, filles et garçons, les captivantes aventures de Bouratino.</p> <p>- I often retold Burattino’s exciting adventures to my friends.</p>	<p>Tôi thường kể chuyện phiêu lưu hấp dẫn của Bu-ra-ti-nô cho các bạn nhỏ của tôi nghe.</p>
<p>(3) - Aujourd’hui, après bien des années, je me suis souvenu de mon vieil ami Bouratino et j’ai pensé à vous raconter, fillettes et garçonnets, la merveilleuse histoire de ce petit bonhomme de bois. (Avant-Propos)</p> <p>- Now, many years later, I have remembered my old friend Burattino and am going to tell you, children, the extraordinary tale of this little wooden boy. (“Preface”)</p>	<p>Bây giờ, sau bao năm trời đặng đặng, tôi mới nhớ lại người bạn cũ Bu-ra-ti-nô; để rồi tôi kể cho các cháu nghe câu chuyện lạ lùng về chú bé gỗ ấy.</p>

Table 1: The relation ‘*child* ↔ *adult*’ expressions/terminology.

In example (1), the author addresses young readers; he is neutral but remains respectful; thus he uses the personal pronoun “tôi/I”. *Bé gỗ* means “petit bonhomme + bois/little boy + wood” (wooden puppet). Note that there is another word “chú” added to *Bé gỗ*. First, it means “uncle”. However, juxtaposing the terms *chú* and *bé - chú bé* means *bambin, garçonnet* (toddler); in this context, it is an affectionate expression.

Example (2) illustrates the exact relationship between the author and his readers: “Các bạn nhỏ của tôi (plural marker/ami/petit/preposition/tôi)² / mes camarades, fillettes et garçonnets / my friends, girls and boys”. He writes to his young readers.

Example (3) further emphasizes the author’s relationship with his young readers. Tolstoy addresses them “cháu / neveux ou petits enfants” (nephews or grandchildren), which specifies the social relationship between an old man and his young readers. This tie is consequently considered a true family relationship: a relationship between “oncle ↔ neveux/nieces; grand-père ↔ petits-enfants” (uncle ↔ nephews and nieces; grandfather ↔ grandchildren).

Reading these few lines of the “Preface”, the two radically different cultures can be immediately observed through the translation from French to Vietnamese.

In French, compared to Vietnamese, the use of personal pronouns is significantly limited. In Vietnamese, the use of the terminology denoting personal pronouns, also referred to “noms désignatifs” (nominal designators), is thanks to the indefinite variety of existing interpersonal relationships within a family or society specific and delicate in a very wide range. The most interesting relationship of our analysis concerns the 1st and the 2nd person singular, and the 2nd person plural. In Vietnamese, it is more appropriate to call these personal pronouns (according to the flexional languages) “noms auto-désignatifs / auto-designator nouns” and “allo-designator nouns” (I, you).

Termes français	English terms
Nom désignatif (ba, má, chú, anh, em, etc. / oncle aîné, oncle cadet) Ex. : Ba mới về. / Moi, <i>papa</i> , viens de rentrer. / Lui, <i>papa</i> , vient de rentrer.	Nominal designator (father, mother, uncle, younger/elder brother, sister) Ex.: I (dad) am just coming back home. He (father) is just coming back home.
Nom auto-désignatif : 1 ^{ère} personne du singulier Ex.: <i>Con</i> nói chuyện với một người bạn. / <i>Je</i> (fille/fils) parle avec un ami.	Nominal self-designator: 1 st person singular Ex.: <i>I</i> (son/daughter) am talking with a friend.
Nom allo-désignatif: 2 ^{ème} personne du singulier respectueux Ex. : <i>Bác</i> có rảnh không? Êtes-vous (tante) occupée? (Madame, êtes-vous occupée ?)	Nominal allo-designator: 2 nd person singular with respect (you – singular) Ex.: Are you (aunt) busy?

² Literal translation.

<p>Les substituts pronominaux: ce sont les noms désignatifs qui jouent le rôle de “pronoms personnels” proprement dits. Les noms désignatifs sont les substituts pronominaux. Ex.: Anh (frère) có khỏe không? Comment allez-vous? Anh: substitut pronominal</p>	<p>Pronominal substitutes are also nominal designators. Ex.: How are you (you – singular, elder brother)?</p>
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Table 2: French – English terminology reference according to the analysis in this article.

The above-mentioned examples concern the social relationship between Tolstoy, the author of the book “The Little Gold Key or the Adventures of Burattino”, and his young readers, which can also be formulated as *adult* ↔ *children* relationship or *superior* ↔ *inferior* relationship, from the hierarchical perspective.

2 Personal Pronouns and Pronominal Substitutes (Substituts Pronominaux)

The essential objective of our study is the “*child* ↔ *adult*” relationship terminology. That implies the necessary presence of a speaker, the one who speaks (I), and his/her partner/s, the one who is addressed (you – singular and plural). In Vietnamese, because of the absence of word morphology – which is not the case in French – it is essential to compensate the use of personal pronouns or pronominal substitutes for a semantic and syntactic complex area.

In French, the list of personal pronouns is usually fairly simple to identify. This is not at all the case of Vietnamese. The second part of Nguyen’s “*Questions de linguistique vietnamienne. Les classificateurs et les déictiques*” (“Vietnamese Linguistic Issues. Classifiers and Deictics”) (1995) is devoted to the description and analysis of deictics. Nguyen distinguishes two categories: personal pronouns in terms of “deictic” and pronominal substitutes. Pronominal substitutes are common nouns which play the same role as personal pronouns, for example: Mẹ hôn con. / I (mother) kiss you (child). “Mẹ” and “con” are “pronominal substitutes”.

The origin of Vietnamese personal pronouns is interesting, subtle but complex and cannot be analyzed or summarized in a few lines of this study. That is why we will simply base our analysis on the following table provided by Nguyen (1995: 196):

Personal Pronouns ³	Singular	Plural
1 st person	tôi – je (I)	ta, chúng tôi – nous (we)
2 nd person	mày – tu (you – singular)	bay, chúng mày – vous (you – plural)
3 rd person	nó – il, elle (he, she)	chúng, chúng nó - ils, elles (they)

Table 3: Basic personal pronouns in Vietnamese.

We can observe that in Vietnamese, there are two forms of personal pronouns in plural: the simple form (ta, bay, chúng) and the compound one (chúng tôi, chúng mày, chúng nó) in which “chúng” is the head common word.

To think up and work out the table concerning personal pronouns in detail takes a long time. Indeed, comparing the two languages, French and Vietnamese, we encounter difficulties in terms of a complex development.

- (4) - “Aurais-**je** vraiment rêvé, pensa **Giuseppe**. Qui a pu crier?” (Où Giuseppe, le menuisier, trouve une bûche qui parle; p. 10)
 - Bác nghĩ bụng “Có lẽ **minh (je)** nằm mơ chắc! Có quái ai đâu mà kêu?”
 - “I must imagine it,” Giuseppe thought. “Who could have squealed like that?” (p. 7)
- (5) - Bonjour, Giuseppe, dit-**il** en entrant dans l’atelier. Que fais-**tu** donc par terre? (p. 11)
 - **Bác** (il) vừa bước vào vừa nói:
 - Ấy, chào Bác Giu-dep-pơ, **bác (tu)** làm gì mà bò lê bò càng thế?
 - “Hello, Giuseppe,” he said, coming into the workshop. “Why are you sitting on the floor?” (Giuseppe gives the talking log to his friend Carlo; p.10)

Observing examples (4) and (5), we can see that the personal pronouns are absent in Table 3. This is the crux of the problem.

In example (4), **minh** is translated as “I” (I must imagine it, Giuseppe thought). Depending on the context, “minh” may cover different personal pronouns: I, you, we, ourselves, our, etc. However, “minh” also means “body, body part”. In fact, we can

³ Phu Phong Nguyen (1995): pp.183-202.

perceive the tight lexical and semantic relation between the pronominal substitutes [in example (4)] and the common noun “*minh*”.⁴

In example (5), **bác** is translated as “he” (*dit-il en entrant dans l’atelier / he said, coming into the workshop*) and “you” (*Que fais-tu donc par terre? / Why are you sitting on the floor?*), which means “uncle”. It is noted that “bác” can be positioned either in the 2nd or the 3rd person singular.

These terms play the role of personal pronouns but are not ordinary personal ones. They are “*substituts pronominaux / pronominal substitutes*” (according to Nguyen Phu Phong) or “*noms désignatifs / designative nouns*” (according to Irene Tamba).

The list of Vietnamese personal pronouns seems as simple as the French one. Nevertheless, when researching the studies focused on this issue, we find that this list only shows basic personal pronouns in terms of deictics as the Vietnamese language has a multitude of terms which can act as personal pronouns. In Vietnamese, the social hierarchy is mostly based on the family hierarchy which is considered the elementary unit of interpersonal relationships. The “*noms désignatifs / designative or denotative nouns*”, playing the role of personal pronouns, depend on the context and vary through a dialogue:

- (6) - Il y a longtemps, longtemps, dans une petite ville au bord de la Méditerranée, vivait **Giuseppe, un vieux menuisier** surnommé “Nez-Bleu”. (Où Giuseppe, le menuisier trouve une bûche qui parle; p. 9)
 - Ngày xưa, ngày xưa, ở một thành phố nhỏ bên bờ Địa Trung Hải, có **bác thợ mộc Giu-sep-pơ**, tuổi đã già; người ta gọi **bác** Mũi Xanh. (p. 4)
 - Long ago, in a town on the shore of the Mediterranean, there lived an old carpenter called Giuseppe, who was nicknamed Red Nose. (Giuseppe the carpenter finds a piece of wood that squeals in a human voice; p. 7)

In French, “Giuseppe, un vieux menuisier surnommé Nez-Bleu / Giuseppe, an old carpenter nicknamed Nez-Bleu/Blue Nose” can be literally translated as:

Giu-sep-pơ, một thợ mộc già tuổi; người ta gọi ông là Mũi Xanh.

[Giuseppe – a (article) – carpenter – old – year; people – call – mister (he/him) – be – Mũi (Nose) Xanh (Blue)]

⁴ Cậu đi chơi với mình đi. Viens jouer avec **moi**. (Can you play with **me**?); Nhiều người ngoại quốc đến thăm nước **minh**. Beaucoup d’étrangers viennent visiter **notre** pays. (Many foreigners come to visit **our** country.); Tôi đi chợ, mình ở nhà trong con. Je (moi, le mari) vais au marché, et toi, tu (sa femme) restes à la maison garder le petit. [I (husband) am going to the market, and **you** (wife) stay at home and take care of our child.]

The English translation obviously differs from the original version: *Red* Nose is replaced with *Blue* Nose.

However, if one translates a text from French to Vietnamese word for word, the sentences will not be acceptable either to the Eastern tradition or the standard Vietnamese language since it is necessary to include a term that provides an indication of the person’s age. In Giuseppe’s case, we can observe the presence of the term “bác/uncle” before the proper noun Giuseppe: **bác** thợ mộc Giu-sep-po = **uncle** carpenter Giuseppe or “Bác Mũi Xanh” (Uncle “Blue Nose”).

Since Tolstoy addresses girls and boys, the use of “bác/uncle” is suitable – the dialogue is between Alexei Tolstoy and his young readers. Moreover, Giuseppe, the protagonist of the story, is an old carpenter – a very respectable man. The proper name ‘Giuseppe’ must be preceded by “bác” (Uncle Giuseppe).

- (7) - Mais à peine y avait-**il** touché qu’une voix extraordinairement fluette cria: [...]... (Où Giuseppe, le menuisier trouve une bûche qui parle; p.10)
- Nhưng vừa động đến thì **bác** nghe thấy một tiếng kêu rất nhỏ nhẹ: (...). (p. 5)
[bác/il (Giuseppe)].
- But as soon as **he** started to do this, a little voice squealed: [...]. (Giuseppe the carpenter finds a piece of wood that squeals in a human voice; p. 7)

In example (7), the personal pronoun “il/he” which stands for Giuseppe is translated as “bác/uncle” – a designative term acting as a personal pronoun. In this case, one can naturally use the personal pronoun “nó” which has its French correspondent pronoun “il” (see Table 3). “Il/he” (male) and “elle/she” (female) are translated as “nó”, indifferently, without any sex/gender or rank distinction. Only the context can determine the gender: feminine or masculine. In fact, the subject pronoun “nó” cannot be used because the character’s name is known – Giuseppe, an old and respected carpenter. In this very context, “nó” is out of the question as it does not correspond to the standards of the Vietnamese culture and tradition. In reality, “nó” is literally translated as “he” or “she”, a personal pronoun which rather identifies a young person in general. In this precise context, one consequently uses “bác” (uncle) in the position of the third person singular, however, in terms of “pronominal substitute”.

- (8) - Aïe, aïe, doucement, s’il **vous** plaît! (Où Giuseppe, le menuisier trouve une bûche qui parle; p.10)
- Ái! ai! Xin **bác** nhẹ tay cho! (p. 5)
(bác/vous)
- Ouch! Ouch! Not so hard, please. (Giuseppe the carpenter finds a piece of wood that squeals in a human voice; p. 7)

In example (8), as one can see, “bác” is in the 2nd person singular called “allo-désignatif” (allo-designator or *you – singular*).

(9) **Il** reprit sa hachette et, dès qu'**il** frappa la bûche:

- Oh! Mais ça fait mal, **vous** dis-**je**, gémit de nouveau la petite voix. (Où Giuseppe, le menuisier trouve une bûche qui parle; p.10)

Bác lại cầm cái rìu; vừa bỏ xuống thanh củi thì lại nghe thấy tiếng rên rĩ khe khẽ:

- Trời ơi! Đau quá! **Tôi** đã bảo **bác** rồi mà! (p.5)

(Ciel/mal/très/je/marqueur du passé/dire/oncle/déjà/mot exclamatif)

[Bác/il, vous (oncle); tôi/je]

(He picked up his hatchet and gave the block another chip.)

- “Ouch, that hurts, I tell you!” howled the little voice. (Giuseppe the carpenter finds a piece of wood that squeals in a human voice; p. 8)

In example (9), “bác” is interpreted either in the 3rd person singular [il reprit sa hachette / **Bác** cầm lại cái rìu (**he** took his hatchet)] or in the 2nd person singular [**vous** dis-**je** / **tôi** đã *bảo bác* mà (**I** told **you**)].

Before going on, we would like to point out one particular linguistic feature: Vietnamese belongs to isolating languages:

In an archetypical isolating language the word is virtually indistinguishable from the morpheme, for every word contains just one morpheme. Every morpheme is a free morpheme. There are no bound morphemes. [...] Typically, the words are short and contain just one morpheme each. Almost every concept is expressed by a separate word.” (English Words, KATAMBA, 1994: 45)

The fact that Vietnamese is an isolating language explains why the textual interpretation fundamentally arises from the context through a dialogue. Main Vietnamese morphological characteristics cannot easily foresee the word class, and especially the verbal form which does not change depending on a person like in French.⁵

Giuseppe discovers a talking log and they get acquainted. Burattino calls himself “tôi/je (I)” and addresses the carpenter Giuseppe “bác/vous/ (uncle/ you – singular)”. In the previous dialogue, as they meet each other for the first time, Burattino refers to himself as “tôi/je (I)”, which is a neutral expression when speaking to an elderly man – “bác/oncle (uncle)”.

⁵For example: “Tôi đi chợ / I – go – market / I go to the market” or anh đi chợ / he – go – market / He goes to the market”, the verbal morpheme “đi” does not vary according to persons “tôi (I) or anh (you)”.

- (10) - Quand **il** fut arrivé dans la petite chambre sous l’escalier, **Bouratino** se jeta sur le sol, contre les pieds de la chaise. (Où le Grillon-Parlant donne à Bouratino un sage conseil; p. 16)
- Khi **Bu-ra-ti-nô** về đến nhà, **nó** nhảy xuống đất, cạnh chân ghế. (p. 11)
[nó/il (Bouratino)]
 - Burattino ran into the room under the stairs and flopped down on the floor by the chair leg. (A talking cricket gives Burattino some good advice; p. 18)

“Nó”, a personal pronoun replacing “Burattino”, is in the 3rd person singular. One can notice that it cannot be used in this context because Burattino is a young puppet, unlike the old carpenter Giuseppe [Bác Giu-sep-pơ / Oncle Giuseppe (Uncle Giuseppe)]. Table 3 introduces personal pronouns, but it cannot contain all the pronominal substitutes in Vietnamese because they are represented by a wide complex range and correspond to different relationships both in a family and society.

The exact meaning of personal pronouns and pronominal substitutes used in a dialogue depends on the context, and the same term may have different values **depending on the speaking person**.

To understand the subtlety of the usage of personal pronouns, “noms désignatifs” (nominal designators) or pronominal substitutes in Vietnamese, it is necessary to consider various dialogues between Burattino and the other characters acting in his adventures.

As noted by Nguyen (1995: 183), some authors think that “la classe des pronoms personnels serait une classe ouverte où tout nom désignant une personne est un pronom personnel”.⁶ This idea seems judicious since paralleling two languages (French and Vietnamese) allowed us to observe French personal pronouns and their translation into Vietnamese. In contrast, the class of pronominal substitutes belongs to an open class, which will be shown in the following section.

3 Expression of Burattino’s Interpersonal Relationships

3.1 Synopsis of *La petite clé d’or ou les aventures de Bouratino* / *The Little Gold Key or the Adventures of Burattino*

Giuseppe, an old carpenter named “Red Nose” (Nez Bleu in French), found a log which talked. He gave it to his friend Carlo, who was very happy about it. Carlo carved the log into a puppet, called it “Burattino” and adopted it as his son. The Talking Cricket, living with Carlo for a very long time, gave a lot of advice to Burattino who

⁶ “The class of pronouns is an open class where every noun designating a person is regarded as a personal pronoun.”

started going to school how his father, despite his poverty, desired. Papa Giuseppe made clothes and gained a book for Burattino, after selling his own jacket. The adventures of the wooden little boy continued with both happy and unhappy events.

3.2 Burattino and Giuseppe

(11) - **II** (Giuseppe) donna quelques coups de marteau à l'arrière afin que la lame dépasse juste ce qu'il fallait, ni trop, ni trop peu, et posa la bûche sur l'établi, mais à peine l'avait-il touchée de son rabot...

- **Bác (Giu-sep-po)** lấy búa gõ mấy cái vào lưỡi bào cho vừa khớp rồi đặt thanh củi lên bàn. Nhưng bào vừa đặt lên thanh củi thì bác lại nghe thấy một tiếng kêu thụt vọng khe khẽ:

- [...] tapped the back of it with a hammer, not too hard and not too softly, just enough to make the razor fall out. Then he placed the log on the bench and started to shave it when...

- Aïe, aïe, aïe, aïe, écoutez, ne me picotez pas comme ça! s'écria avec désespoir la toute petite voix. (Où Giuseppe, le menuisier trouve une bûche qui parle; p.10)

- Ái! ai! Ai! **Bác** ơi, **bác** đừng đâm **cháu** thế nữa, **bác** ơi! (p.5)

(Bác/oncle; cháu/neveu)

- "Ouch, ouch, ouch, ouch! Stop pinching me!" squealed the little voice plaintively. (Giuseppe the carpenter finds a piece of wood that squeals in a human voice; p. 8)

Example (11) shows that Burattino gradually becomes familiar with Giuseppe in self-designating "cháu" [neveu (nephew)]. In the end, it is the relationship oncle/bác (uncle) ↔ neveu/cháu (nephew). The relationship between the two characters has changed. Indeed, their first meeting reflects a relationship between a child and an adult (tôi/je [I] ↔ bác/ oncle [uncle]) that turns into a relationship between a nephew and an uncle [cháu/neveu (nephew) ↔ bác/oncle (uncle)].

3.3 Burattino and Carlo

Finally, Giuseppe understands that the voice comes out of the log, and he is scared. At that moment, his old friend Carlo, an organ-grinder, drops in to see him. Giuseppe is struck with an original idea. He offers the talking log to Carlo because he really needs it, and maybe the talking log might help him. Carlo accepts, takes the log under his arm and goes home. (Où Giuseppe fait cadeau de la bûche parlante à Carlo; pp. 12–13/ Giuseppe gives the talking log to his friend Carlo; p. 10)

Carlo takes a knife, begins to carve a wooden doll out of the log and calls it "Burattino".

(12) - Écoute, dit Carlo posément, **je** ne t’ai pas encore terminé et **tu** fais déjà des sottises... Comment seras-tu plus tard... Hein? (Où Carlo sculpte une poupée de bois et l’appelle Bouratino; p. 15)

Bác ôn tồn bảo:

- Nay, **tao** chưa gọt xong mà **mày** đã nghịch ngợm quá thế... Thế rồi **mày** còn nghịch đến đâu hả **con**? (p. 9)

(tao/mày/con = je/tu/toi, enfant)

- “Now, listen to me”, said Carlo sternly. “I haven’t even finished carving you yet, and you’re already being naughty. What will you be like later?”

(13) - Attends un peu, **tu** me paieras ça, dit papa Carlo, tout essoufflé. (idem)

Bác thở hổn hển bảo:

- Rồi **mày** xem, rồi mày biết tay **tao**!

(tao/je, mày/tu)

- Carlo ran after him anxiously. “Come back, you little rascal!” (Carlo makes a wooden puppet and calls it “Burattino”; p. 13)

In Vietnamese in general, people of the same generation may use the familiar personal pronouns “tao” (je/I) and “mày” (tu / informal you). Talking with children or younger people, parents, adults and friends use the informal “tu / informal you”, but the reverse is not possible; otherwise, it would be a mark of insolence. In fact, children do not have the right to speak to their parents using “tu / informal you”; a younger brother cannot use “tu / informal you” talking with his elder brother, a student with a teacher, etc. In this case, the use of “tao/je/I; mày/tu/ informal you” is not allowed.

In examples (12, 13), Carlo is talking to Burattino saying “**tao/mày** – je/tu/I – informal you”. His tone is very affectionate. Through the use of “con/enfant/child”, we can understand that Carlo soon becomes Burattino’s father. (“Comment seras-tu plus tard, hein? Thế rồi **mày** còn nghịch đến đâu hả **con**?/ What will **you** be like later?”)

(14) - **Le rat** bondit à sa suite... Et là, **il** prit Bouratino à la gorge, **le** renversa et **le** serrant entre ses dents, **il** sauta sur le sol et **le** traîna sous l’escalier, dans la cave. (p. 19)

- **Chuột** nhảy theo... Thế là **nó** tóm lấy cổ **Burattino**, vật **chú** ngã xuống, răng cắn chặt lấy cổ rồi nhảy xuống đất, lôi **chú** xềnh xệch xuống gầm cầu thang.

- The rat came after him. And here on the table, it dug its teeth into Burattino’s neck, jumped with him onto the floor and dragged him along under the stairs into the cellar. (p. 23)

- **Papa Carlo!** put tout juste piailler Bouratino. (p. 19)

- Buratino chỉ kịp hét lên mấy tiếng:

Cha ơi! **Cha Carlo** ơi!

- “Papa Carlo!” Burattino just managed to squeal!

- **Je** suis là! répondit une grosse voix.

Một tiếng trả lời:

- **Ta** đây, **con** ơi !

[Ta/je; cha Carlo (papa Carlo); con (tu-enfant) 2nd person singular]

- “Here I am!” a loud voice replied. (p. 23)

In this mini dialogue, we can observe some variations of personal pronouns, self-designators (auto-désignatifs) and allo-designators (allo-désignatifs) with the couple “ta/I – con/enfant (child)”. First, Burattino called the old man Carlo “Papa/cha (daddy)”. The father ↔ son relationship was established by using “cha ↔ con = papa ↔ fils (daddy ↔ son)”.

(15) - **Je** serai gentil, gentil, **papa Carlo**, sage, sage... (p. 20)

- **Cha** ạ, từ nay **con** sẽ ngoan, hết sức ngoan...

(cha/con = papa/enfant)

- “I’ll be a good boy, Papa Carlo, and behave properly.” (p. 25)

In French, in example (15), it is only thanks to the word “papa Carlo” we know that the personal pronoun “Je (I)” replaces the self-designator term “moi – enfant (I – son)”. In Vietnamese, the pronominal substitute “con/enfant (child)” is unequivocal or self-explanatory.

3.4 Burattino and the Talking Cricket

The first meeting between Burattino and the Talking Cricket is characterized by the arrogance of the wooden puppet.

(16) - Hé, qui es-**tu**? demanda Bouratino.

- Ủa, **anh** là ai?

- “Hey, who’s that?” (p. 18)

- **Je** suis le Grillon-Parlant, répondit la créature. **J**’habite cette chambre depuis plus de cent ans... (Où le Grillon-Parlant donne à Bouratino un sage conseil; p. 17)

- **Ta** là ĐẾ Mèn. **Ta** ở nhà này đã trên một trăm năm nay.

- “I’m Talking Cricket”, the creature replied. “I’ve lived in this room for more than a hundred years.” (p. 18)

“Tu/anh”(elder brother, you – singular) is in the 2nd male person singular (the Talking Cricket). “**Anh**” originally means “elder brother”. In this context, when Burattino is speaking to the Talking Cricket, it is translated as “tu (you – singular)”. Since Burattino does not know him yet and does not know exactly who he is, he calls him “anh / elder brother”. The Talking Cricket (Dế Mèn) calls himself “ta”, a variation of “tôi/tao/Je (I)”. The corresponding allo-designator noun (2nd person singular) is “mi”, the alternative of “mày/tu (you – singular)” / [tao/mày = ta/mi → je (I) / tu (you – singular)]. (Examples 12 and 13)

(17) - C’est **moi** qui suis le maître ici! Va-t’en! cria Bouratino.

- Bu-ra-ti-nô thét: - **Tôi** là chủ cái nhà này! Cút đi!

- “I am the boss around here. Scram!” (p. 18)

- C’est bon, **je** m’en irai, bien qu’il me soit pénible de quitter une pièce où **j**’ai vécu cent ans, répondit le Grillon. Mais avant de partir, écoute un conseil juste.

- Được, **ta** sẽ đi, tuy rằng **ta** phải đau lòng từ biệt căn nhà **ta** đã sống một thế kỷ này. Nhưng, trước khi **ta** đi, **ta** khuyên nhủ **mi** một điều.

(“ta/mi”, a variation of “tao/mày” = je/tu)

- “Alright, I’ll go, although it’s sad for me to leave the room where I’ve lived so long,” the Talking Cricket replied. “But before I go, let me give you some good advice.” (p. 18)

[“ta/mi (I, you)”, an alternative of “tao/mày” = I/you – singular]

As can be seen from the above example (17), Burattino is not modest at all because he uses “tôi” (je/I), which is arrogant towards the Talking-Cricket who is older and wiser. Note as well that in the translation of the title of the Chapter: “Où le Grillon-Parlant donne à Bouratino un sage conseil” / “**Bác** Dế Mèn khuyên nhủ Bu-ra-ti-nô” (oncle-Grillon-donner-conseil-Bouratino/uncle-Cricket-give-advice-Burattino); proper noun “Grillon / Dế Mèn – Cricket” is preceded by “bác/oncle (uncle)”. The Talking Cricket is a hundred years old while Burattino has only been living for one day.

In the next chapter (Où Bouratino, par son étourderie, frôle la mort de près et où papa Carlo lui confectionne des vêtements de papier de couleurs et lui achète un alphabet; p. 18 / Burattino has a narrow escape due to his own stupidity. Papa Carlo makes him some clothes of coloured paper and buys him an ABC; p. 21), after he has talked to Papa Carlo about the Talking Cricket, Burattino changes his behavior:

(18) - **Le Grillon-Parlant m**’a dit d’aller à l’école.

- **Bác (oncle) Dế Mèn** khuyên **con (me/enfant)** nên đi học.

-“Talking Cricket told me I should go to school.”

- C'est une très bonne idée, **mon petit**... - Thế à? Thế thì hay lắm **con (tu/enfant)**
- a.
- "That's an excellent idea, lad."

Burattino comes close to death; a rat nearly kills him and he calls his father for help. Fortunately, Carlo duely saves his life and Burattino regrets his actions. Example (18) shows it. Note that "con" can play two roles: A) "je – enfant" (I – child) role, which is "self-designator" – 1st person singular (auto-désignatif), and B) "tu – enfant" (you – singular – child), which is "allo-designator" – 2nd person singular (allo-désignatif).

3.5 Burattino and the Little Girl with Blue Hair

(19) - **La fillette aux cheveux couleur de ciel** se pencha sur lui avec sollicitude: (Où la fillette aux cheveux bleu de ciel rend la vie à Bouratino; p. 46)

- *Cô gái tóc xanh cúi xuống, thương hại bảo:*
- The little girl with blue hair leaned over him anxiously. (The little girl with blue hair brings Burattino back to life; p. 63)
- Bouratino, je t'en supplie, ferme les yeux, pince-toi le nez et avale.
- *Thôi, em (tu, Bouratino) chịu khó, bịt mũi lại mà uống.*
- "Just close your eyes tight, hold your nose and swallow it down, Burattino, please." (p. 63)
- **Je (la fillette) te (Bouratino)** donnerai un petit morceau de sucre.
- *Uống rồi chị (je, sœur) cho một miếng đường. (p. 38)*
- (chị/sœur; em/frère cadet)
- "I'll give you a lump of sugar!" (p. 63)

In example (19), the little girl with blue hair brings Burattino back to life. As she feels older compared to him, she calls herself "chị / sœur aînée (elder sister)". "Em / frère cadet (younger brother)" comes quite naturally to form the correspondent relationship term: sœur aînée ↔ frère cadet = chị ↔ em (elder sister ↔ younger brother). Thus, "chị/sœur aînée (elder sister)" and "em / frère cadet (younger brother)" can be in the 1st or 2nd person singular depending on the context [je, tu (I, you – singular)].

3.6 Burattino and Signor Carabas Barabas

Example (20) illustrates the simple use of authentic personal pronouns (see Table 3): *tôi/je* (neutral I), *tao/je* (I, informal, *superior* → *inferior*); *mày/tu* (you – singular, informal, *superior* → *inferior*).

(20) - Cesse de pleurnicher! cria Caraba Baraba. **Tu** m’empêches de... At-at-choum!

Lão Caraba Baraba hét:

- *Câm ngay, đừng khóc nữa. **Mày** không để **tao**... Hắt xì hơi!*

- “Stop howling!” Carabas Barabas shouted. “You’re disturbing me ... Atishoo!”

(p. 39)

- À **vos** souhaits, **Signor**, sanglota Bouratino.

Buratino nức nở khóc:

- *Xin chúc **ngài**...*

- “Bless you, Signor,” Burattino sobbed.

- Merci... Et alors... **tu** as encore tes parents? At-at-chii!

- *Cảm ơn! **Mày** còn cha mẹ không?... Hắt xì hơi!*

- “Thank you. Are your parents still alive? A-tishoo!”

- Je n’ai jamais, jamais eu de maman, Signor. Hélas, que je suis malheureux! (Où le Signor Caraba, au lieu de brûler Bouratino, lui donne cinq pièces d’or et le renvoie chez lui; p. 29)

- ***Thưa ngài, tôi** không đời nào có mẹ... **Tôi** khổ quá.* (p. 23)

- “I have never had a mother, Signor, never. Poor little me!” (Instead of burning Burattino, Signor Carabas Barabas gives him five gold coins and sends him home; p. 39)

(tôi/je; ngài/sire, signor)

Here, in this context, Signor Carabas, the owner of the Puppet Theater, Doctor of Puppetry, is a horrific character.

The author describes him as follows: “On aurait pu mourir de frayeur en l’apercevant. Son épaisse barbe noire en broussaille traînait jusqu’à terre: il roulait des yeux exorbités et dans son énorme bouche s’entrechoquaient des dents de crocodile. À la main, il tenait un fouet à sept lanières.” / “[...] one glance at him is enough to scare the living daylight out of you. His big bushy beard swept along the floor, the goggle eyes rolled furiously, and the teeth in the huge mouth gnashed like a crocodile’s. In his hand, he carried a seven-tailed whip.” (Où Bouratino est reconnu par les marionnettes; p. 27 / The puppets recognize Burattino during the show; p. 36).

One understands the puppet’s fear when seeing the terrifying man. Burattino is so scared that out of fear that Carabas may get angry, talking to him, he uses “Ngài/Signor”, which means ‘Sir’.

4 Interpersonal Relationships and Their Correspondent Complex Expressions

Analyzing the dialogues of the main character (Burattino) of “The Little Gold Key or the Adventures of Burattino” with the other characters, we discover an infinite amount of pronominal substitutes contained in the Vietnamese language modeled on social or family relationships. The French language is complex by its inflectional morphology, whereas the Vietnamese isolating language has extremely simple grammatical structures. But on the other hand, it has a full range of pronominal substitutes to express complex interpersonal relationships with subtlety and delicacy.

The use of Vietnamese pronominal substitutes is not obvious to a Western learner, sometimes not even to a native speaker. It is noted that in a dialogue the same person can use several terms – auto (je/I) or allo-designators (tu / you – singular) depending on the situation in which communication takes place, the attitude of the speaker, his/her mood, emotions, and personal relationships with the person he/she addresses.

In the Vietnamese language, Burattino’s various happy or unhappy meetings reveal only a part of the terminology in *child* ↔ *adult* relationships. In French, the use of personal pronouns is very different. The Vietnamese language conveys its culture and tradition based mainly on pronominal substitutes. The terms of basic relationships [oncle/bác (uncle), anh / frère aîné (elder brother), em / frère cadet (young brother), chị/ sœur aînée (elder sister), cháu/neveu (nephew), etc.] are strongly socialized. We act as if we were actually the younger brother or elder sister of the person we are speaking to.

The analyzed corpus shows that in Vietnamese, the number of actual personal pronouns is rather limited, whereas the so called “pronominal substitutes” are very plentifully derived from a variety of kinship terms: cha/père (father), anh / frère aîné (elder brother), em / frère cadet (younger brother), etc. Nguyen explains (1992: 122):

*Ces termes (substituts pronominaux) qualifiés de mots embrayeurs – puisque leur catégorie de personne, au sens grammatical, change constamment avec le contexte – offrent la possibilité de rendre compte de façon heureuse des relations entre interlocuteurs en accord avec leur âge, leur hiérarchie au sein de la famille ou leurs rapports sociaux.*⁷

The study of the expressions of the relationship *child* ↔ *adult*, the relationship between partners in different statuses of inferior ↔ superior type, highlights the

⁷ We propose the following translation: “These terms (substituts pronominaux / pronominal substitutes) – described as “shifters” because their category of persons, in grammatical meaning, constantly changes according to the context – offer an opportunity to express the interpersonal relations between interlocutors according to their age, social relationships or hierarchy within a family.”

influence and the weight of culture and traditions through a language that expresses family and social hierarchy.

The contrastive analysis of the terminology of interpersonal *child* ↔ *adult* relationships in French and Vietnamese is therefore instructive: it demonstrates significant differences between Eastern and Western cultures, namely French and Vietnamese.

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