

Grimm Translations:
Refiguring German Fairy Tales through
English Translation
(1823 - 2012)

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0.1. Abstract

This thesis examines the cultural and individual impact in the English language translations of Grimms' *Kinder- und Hausmärchen* (*KHM*) published from 1823 until 2012. It argues that translations reflect the cultural priorities of the translators and the society for which they were written. This hypothesis is tested by analysing eight translations: Edgar Taylor (1823/ 1839), Anonymous (1853), Margaret Hunt (1884), Wanda Gág (1936), Ralph Manheim (1977), Maria Tatar (2004) and Philip Pullman (2012). Each of these translators has added a distinct dimension to our understanding of the tales.

After establishing the theoretical background of the thesis, the Grimms' editorial changes in the seven editions of the *KHM* will be analysed through detailed examination of three tales, which will operate as case studies. Each subsequent chapter deals with a specific English edition and also analyses three tales from it. In each case the analysis is preceded by a comparison of a short excerpt of text taken from both the German source and the English translation. The final chapter takes four elements of the tale 'Der Froschkönig' [the Frog King] and examines them in light of the eight previously discussed editions.

This thesis emphasises the complexity of translating; a process in which multiple factors influence and shape the translator's choices, including the translator's motivations, background and cultural context. It concludes that translations are shaped by the translators' cultural background and their target audience, therefore each new translation of the *KHM* furthers our own understanding of the source text and its culture as well as our own. Thus, to widen our perception of the tales they have to be refigured for a new generation.

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1. Introduction

This thesis investigates the translators' impact on a translated literary text. Not only does the Grimms' *Kinder- und Hausmärchen* (*KHM*) provide a valuable example of why texts are translated, it also highlights how retranslations have shaped and refigured the tales to suit a new audience. Translations reflect historical contexts in so far as they are aimed at a specific audience and have to adapt a literary style to the taste of a defined readership. Ultimately, translations are shaped primarily by the translator's cultural background. Consequently, they have to be re-translated to imbue them with meaning for new generations.

The focus of this study will be on the translation of the Grimms' *KHM*, with particular emphasis on the cultural and historical context of each translation. To what extent are translations a product of their time, reflecting when they are written and the existing culture and language? And to what extent do they reflect the translator's background? In response to these questions, this thesis proposes that the motivations of the translators drive their translation. These motivations influence how words are translated, for which audience and the presentation and individual incidents. Therefore, it is of value to consider whether translators' motivations are reflected in changes in the tales and whether their personality is visible in the translation, especially if they are a professional translator or writer.

Jacob and Wilhelm Grimms' *KHM* is one of the most widely known and translated works in German literature. This collection of folk and fairy tales was first published in 1812 and had the scholarly objective of capturing the tales before they were lost to future

generations. The Grimms' first edition was not commercially successful. This led the brothers to edit and republish the collection until their seventh edition in 1857. They added, merged and deleted tales and created a consistent style throughout the collection. Each new edition shows that the Grimms were successfully adapting their stories to appeal to their readership. Tales started to include moralising incidents and were bowdlerised to appeal to a bourgeois audience.

In his *A Critical Bibliography of German Literature in English Translation, 1481-1927*, the translator Bayard Quincy Morgan catalogues around 360 translations of the Grimms' *KHM* between 1823 and 1927; numerous other translations followed.¹ A selection of the translations is listed in Appendix A. In 1823, Edgar Taylor published in English the first translation of the Grimms' *KHM*, entitled *German Popular Tales*. It became extremely successful and paved the way for the publication of several further editions and another translation by Taylor, *Gammer Grethel or German Fairy Tales and Popular Stories* in 1839. Furthermore, his translation influenced the Grimms to re-edit their tales and to publish their *Kleine Ausgabe* (1825), a collection of the fifty most popular tales with seven steel engravings by their younger brother Ludwig Emil Grimm. During the nineteenth century, several translations of the *KHM* followed. There are various anonymous versions, which are rather similar in their translation; one of the most popular was illustrated by E.H. Wehnert (1853). Then there are translations in which the authors are named, including the translations by Robert Pierce Gilles (1855), Matilda Louisa Davis (1855), Mrs. H.B. Paull (1868), Lucy Crane (1882), Edna Henry Lee Turpin (1903), James Baldwin (1905) and Mrs. Edgar Lucas (1909). In contrast to the Grimms' editions, the majority of these

¹ Bayard Quincy Morgan, *A Critical Bibliography of German Literature in English Translation, 1481-1927*, 2nd edn. (Stanford: Stanford University Press, 1938), pp. 181-193.

translations include illustrations, which might suggest a target readership primarily of children and their parents.

Despite the vast amount of translations of the *KHM*, most translations only present a selection of the tales, and only a handful of translations have translated the whole, such as those by Margaret Hunt, Ralph Manheim and Jack Zipes. The first complete translation of the *KHM* into English by Margaret Hunt (1884) was more academic in its orientation. Similar to the Grimms' first edition, Hunt's contained footnotes and was not illustrated, therefore it was a scholarly annotated work rather than a popular edition. Despite this edition's academic character, it laid the foundation for other English editions, such as Frances Jenkins Ollcott's in 1922, which reworked Hunt's translation, but included illustrations in order to appeal to an audience of children. Edgar Taylor's free translation also formed the basis of subsequent translations. In her 'partly translated anew' edition for instance, Marian Edwardes presents the reader with the only slightly-edited text of Taylor's *German Popular Stories*; but for all intents and purposes, it is the same translation.

Since the Grimms themselves edited the collection seven times not all translations are based on the final polished version, but on the ones that were available at the time. For instance, Edgar Taylor most likely used the first or the second edition, and the anonymous translations between 1840 and 1855 are possibly based on the third (1837), fourth (1840), fifth (1843) or sixth (1850) editions. The edition used as a basis for each translation must be taken into account when analysing its style and content, and the reasons for its differences to later translations. For instance, the most distinct changes, such as the Grimms' desire to change bad mothers into stepmothers in tales such as

'Hansel and Gretel', only appeared from the fourth edition onwards. Thus such changes were implemented in the majority of the translations from 1840 onwards.

In contrast to the author, the translator's role is to transmit the source text into the target language. Popular wisdom suggests that good translators render themselves invisible and create the illusion that theirs is an original text instead of a translation. This perception is underlined by the fact that the translator's name is often left out or only stated in a book's copyright page. In contrast, the author's name is commonly featured on the cover and he or she is acknowledged as the text's creator. The author seeks visibility and the translator remains invisible. This is certainly the case with many translators of Grimms' *KHM*; the titles of the translations often either refer only to the Grimms' tales or to their German origin. Only in the twentieth century, as tales were increasingly translated by celebrated authors, such as Wanda Gág and Philip Pullman, is the contribution of the translator acknowledged and even highlighted. Furthermore, their prominence allows them to take liberties in their translation and form tales to suit their own purposes.

During the Victorian era, the most popular titles for translations were *Grimm's Fairy Tales* or *Grimm's Household Stories*. In both of these titles, 'Grimm's' is used instead of the technically correct 'Grimms', which suggests obliviousness on the part of the translators and publishers to the actual identity of the authors. Their name is used as if it refers to a single entity, without emphasising the brothers' collaboration. This misuse ended in the twentieth century's editions, presumably due to the rise and prominence of fairy tale scholarship.

In the Victorian period it also became common for some translations to merge the Grimms' *KHM* with other tales and so to present the reader with a complete collection, such as the anonymous *Popular Tales and Legends* (1843), Dinah Craik's *The Fairy Book* (1870) and *Folk-Lore and Fable* (1909) edited by Charles W. Eliot. Even the *KHM*'s first translator, Edgar Taylor, merged the Grimms' own tales with one another, and with other versions available, and titled it *German Popular Stories*. However, the authors of Taylor's collection are still referred to as 'MM. Grimm'.

Due to its frequent translation, Grimms' *KHM* has been assimilated into diverse cultures, and culturally specific characteristics and themes have become visible in the language and content changes. Despite achieving a stable form in the seventh edition, which is the version used for most translations, when looking at the Grimms' editorial changes in their previous editions it becomes apparent that the tales are not stable texts. Each written tale is a variant of an existing tale and the amount of different translations exhibit the tales' adaptability to different cultures and times. Despite the transformation of the source text, once adapted, translations are stable texts and are rarely translated or adapted themselves. However, certain translations are used as a basis to adapt the *KHM* into a new context.

Generally, translations seek to render the source text closely and transmit it to a target audience as accurately as possible. Although translations do contain certain changes (for example the aforementioned bowdlerisations, including the removal of indelicate details and the omission of "God" in Victorian editions), overall they stay faithful to the source text. However, some translations seek to transform the original to meet their audience's needs. For instance, Wanda Gág uses alternative versions of a story to find a more suitable

passage or ending for certain tales, while Philip Pullman often changes whole passages that appeared implausible to him. These “free” translations seek to take the tales’ core elements and creatively re-form it, often incorporating elements from other versions. This practice raises the question of the relative merits of translation and whether the freedom some translators take is more valuable than a literal translation, as they create something new and can therefore appeal more effectively to a certain audience at a certain time. In this thesis, the translation by Taylor, Gág and Pullman take more liberties and their renditions of the *KHM* involve a significant degree of adaptation and remodelling.

One important aspect which evolved with the translation of the Grimms’ *KHM* is the illustrations. Although the first and second edition of the Grimms’ *KHM* were not illustrated, the first English translated included illustrations. With his humorous and often grotesque etchings, George Cruikshank not only brought the tales to the English nursery, but also opened the door for other illustrated editions of the Grimms’ *KHM*.² The success of the English edition, influenced the brothers to publish a selection of their tales with illustration by their brother Ludwig Emil Grimm in 1825. However, in contrast to Cruikshank humorous etchings, those by Grimm are Romantic period pieces with Christian content and symbolism added to the illustrations.³

From the selected eight translations, five include illustrations. In her article on ‘Illustrations’, Maria Nikolajeva states that illustrations are often included in a volume of fairy tales due to a likely commercial success. Illustrations make an edition more

² Marina Warner, *Once Upon A Time* (Oxford: Oxford University Press, 2014), p. 105.

³ Jack Zipes, ed. *The Oxford Encyclopedia of Children’s Literature. Volume 4* (Oxford: Oxford University Press, 2006), p.219.

attractive, not just for owning it yourself, but also for libraries as well as collectors.⁴ For the 1853 edition, the illustrations by the watercolour painter E.H. Wehnert were the main selling factor, as it was advertised as a gift edition. Tatar's attractive edition features illustrations from a variety of artists, including George Cruikshank, Walter Crane, Arthur Rackham, Wanda Gág, Gustave Doré and Maxfield Parrish. The selection of black and white and colour illustrations in combination with the annotations, make this edition attractive for a wide audience.

According to Nikolajeva, with their illustrations, artists place a text in 'specific historical, social and literary context'.⁵ Thus, similar to translations, illustrations vary from artist to artist. Not only their own style and response varies, but also the age and taste of their presumed audience as well as their period's style of illustration.⁶ As a successful author and illustrator of children's books, Wanda Gág knew her audience well, therefore she illustrated her own edition in her own distinctive style, which allowed her to present the tales in her own way. Although Pullman's English edition does not feature any illustrations, apart from the cover design by Cheong-ah Hwang, for the German edition, the publisher added illustrations in the form of sculptures by Shaun Tan. The sculptures are more abstract than illustrations and reflect Pullman's modern approach on the tales and Tan's perception of it.

⁴ Maria Nikolajeva, *The Greenwood Encyclopedia of Folktales and Fairy Tales. Volume 2: G-P* (Westport, CT/ London: Greenwood Press, 2008), ed. by Donald Haase, pp. 468-478, p.469.

⁵ Maria Nikolajeva, *The Greenwood Encyclopedia of Folktales and Fairy Tales. Volume 2: G-P* (Westport, CT/ London: Greenwood Press, 2008), ed. by Donald Haase, pp. 468-478, p.474.

⁶ Maria Nikolajeva, *The Greenwood Encyclopedia of Folktales and Fairy Tales. Volume 2: G-P* (Westport, CT/ London: Greenwood Press, 2008), ed. by Donald Haase, pp. 468-478, p.474.

Throughout its publication and translation history, the audience of the *KHM* has undergone various changes. The first and the second German edition were intended for scholars only; they included footnotes and were overall a less polished read. This readership changed with the first translation. The majority of the nineteenth century translations were aimed at children and their parents. Morals were added, indecent details left out and the overall style became livelier. The end of the nineteenth century, however, saw one academic translation, by Margaret Hunt, which also included the first (and to date, only) translation of the Grimms' complete *KHM* and the only translation of their notes so far. Due to growing academic interest, the tales are also again being translated for an academic audience today. Nowadays the *KHM*'s audience is broad: there are single tales available as picture books directly adapted for children; translations of the whole of the *KHM* are also available for a wider audience, including children and their parents; and editions targeted more directly at scholars.

The translations themselves are manifold. Translators reflect and shape their content to their historical context in accordance with their intended audience, whether an audience of children, adults or academics. Each new translation of the *KHM* offers a new take on the tales, refiguring them for a new audience or those who want to experience the tales anew. Because of their adaptability, translations have another important feature too: they spread the *KHM* across the world, thereby increasing its popularity. With his first translation of the *KHM*, Taylor not only established the tales in England but also changed the Grimms' own publishing strategy, consequently ensuring their success in Germany. Thus, there is a possibility that, without Taylor's interest in the *KHM* and his adaptation of it, the tales would have been lost to us.

1. 1. Methodology

This thesis is an empirical study of the changes and their effects in a selection of translations of the Grimms' *KHM*. Since the analysis of the differences between the original German and its translations will be the main objective of this thesis, the methodology mainly consists of analytical research into the tales in the chosen editions as well as the consideration of biographical information about the translator. Through this method the variation in style and plot will be highlighted and examined. Because of the number of translations of the *KHM* available, this thesis will not attempt a complete account of the translations of Grimm into English; instead it will focus on eight translations. The texts chosen are Edgar Taylor's *German Popular Stories* (1823) and *Gammer Grethel* (1839), the anonymous *Household Stories* (1853), Margaret Hunt's *Grimm's Household Tales* (1884), Wanda Gág's *Tales from Grimm* (1936), Ralph Manheim's *Grimms' Tales for Young and Old* (1977), Maria Tatar's *The Annotated Brothers Grimm* (2004) and Philip Pullman's *Grimm Tales for Young and Old* (2012).

The chosen translations cover a wide spectrum of older and newer adaptations and were chosen because of the significant impact they have had on our understanding of the Grimm collection: there are translations that add and delete certain incidents, include modernization and display extreme bowdlerizing tendencies. Edgar Taylor created the first translation and influenced the Grimms' own editing of the *KHM*. His subsequent edition took even more liberties with the source text and reinforced a certain image of fairy tales in England. The Victorian Anonymous *Household Stories* from 1853, contains the most extreme expurgations. Furthermore, this collection was clearly written by a variety of translators with different approaches to translation. Similar to Taylor's

translation, Margaret Hunt's is one of the milestones in the history of translating the Grimms' tales as she provided the first translation of the whole *KHM*, which became a basis for many other translations. Wanda Gág's translation was a prominent American version in a time when Disney started to influence the tales. As a popular children's book illustrator and writer, she imbued the tales with her own style. Ralph Manheim's translation is of interest as he is a prominent professional translator to undertake the task and uses his skill and experience in translating the tales fluently; and Maria Tatar's translation is notable because of her endeavor to modernize the tales through the use of contemporary vocabulary as well as her academic influences with the use of footnotes and accompanying essays. As a prominent contemporary writer, Philip Pullman changed details in the Grimms' tales to make them more in keeping with the outlooks of his modern readership.

As an overview of the selected translations, the following chart presents the editions' details, noting their titles, year of publication, translator, publisher, the inclusion of illustrations and their presumed audience. The translations are displayed in order of appearance in the analysis.

Title	Year of Publication	Translator	Publisher	Illustration	Audience
<i>German Popular Stories</i>	1823	Edgar Taylor	C. Baldwyn	Yes – George Cruikshank	Academics, parents and their children
<i>Gammer Grethel or German Fairy Tales and Popular Stories</i>	1839	Edgar Taylor	Bell & Daldy	Yes – George Cruikshank	Next generation of children
<i>Household Stories collected by the Brothers Grimm</i>	1853	Anonymous	Addey and Co.	Yes – E.H. Wehnert	Parents and their children
<i>Grimm's Household Tales</i>	1884	Margaret Hunt	George Bell & Sons	No	Academics
<i>Tales From Grimm</i>	1936	Wanda Gág	Pook Press	Yes – Wanda Gág	Children
<i>Grimms' Tales for Young and Old</i>	1977	Ralph Manheim	Anchor Books	No	All ages
<i>The Annotated Brothers Grimm</i>	2004	Maria Tatar	Norton Anthology	Yes – Various Artists	All ages, but has an academic appeal due to footnotes
<i>Grimm Tales for Young and Old</i>	2012	Philip Pullman	Penguin	No	All ages

This study examines translations of a diverse range of tales, including 'Little Red Riding Hood', 'Cinderella', 'Rapunzel', 'Little Brother and Little Sister' and 'Mother Holle'. One objective which influenced this selection was the desire to explore how translators shaped the tales' plot or style. Although it would have been preferable to compare all tales in every collection, this analysis would have exceeded the scope of this study. Nevertheless, the selection of tales allows to depict an overview of the changes made in

each translation. The reason for the chosen tales will be given in each chapter. Since the selection does contain certain unfamiliar tales, a summary of every tale is given in Appendix B. As well as examining translators' texts and other academics' work, I have contacted publishers and interviewed translators, including one translator of the Grimms' *KHM*: Philip Pullman. The interview is available in Appendix C and will also be used to inform the analysis of Pullman's translation.

In addition to the chapters on each of the translations, the second chapter will concentrate on the Brothers Grimm, to establish the fluidity and the ever-changing nature of the translators' source text and its own status as a translation. Although the Grimms' versions reflect to a large extent the process of converting oral into written tales, in writing down and reworking the tales, the Grimms created their own style and adapted the tales to their society's needs and context. Their reworking also included the literary tales they discovered and the written tales they received from others.

The chapters that follow are made up of similar components. Each offers an account of the background of a translator and an account of his or her personal and professional context, followed by an account of the edition's background: its publication, reception and the translator's preface and intentions. This contextual background information provides the basis for the analyses. Additional information, such as accounts of adaptations by other writers or stage adaptations as well as reflections on the retranslation of texts into German, will be given after each analysis. To get a sense of each translator's personal style, a short passage of text is compared to its German counterpart for which I provide a literal translation. Instead of only focusing on one tale per chapter a fragmental approach is used as the analyses concentrate on three tales. This choice was made to give

a variety of tales and highlight different aspects in each translation. The changes on which the analyses focus are those in content and style, since the structural and the linguistic layer are the layers most affected by translation. Changes made will be illuminated through exploration of the translator's personal background and intentions to translate the *KHM*. The last chapter will compare all of the selected translations to analyse their responses to the four themes that evoked the most changes in 'The Frog King': the beginning, the Frog's verse, the enchantment and the ending. Ultimately, the differences in the adaptations and the translations should emphasise how each translator added new elements to the tales according to their own perception. Thus, each new translation added to our own understanding of the tales by offering a new perspective.

1. 2. Literature Review

1.2.1. Translation

A translation is always subjective because it involves a process of choices, motivated and influenced by the socio-cultural context in which a work is translated.⁷ Just as no text stands outside its cultural milieu, no translated text is without links to its author's personal attribute; even if it is just the choice of words used. According to John Rutherford, translations involve interpretations of a culture, because they are formed through the translators' understanding.⁸ Moreover, translations are able to transform the style of the source text, as the target language offers different 'expressive possibilities'

⁷ Basil Hatim and Ian Mason, *Discourse and the Translator* (London: Longman, 1990), p. 12.

⁸ John Rutherford, 'Translating fun: Don Quixote' in *The Translator as Writer* (London: Continuum, 2006) eds. by Susan Bassnett and Peter Bush, pp. 71-83, p. 73.

which might be unavailable in the source language. With these alterations, the text can be made more relevant in its new context. However, any modifications made alter the source text's expression and therefore impact upon its meaning. Thus, 'much can be gained, as well as lost, in translation'.⁹

According to Susan Bassnett, the field of translation studies is a relatively young one. It emerged in the late 1970s, but only began taking shape in the 1980s, and finally became a discipline in its own right in the 1990s.¹⁰ Through these decades a certain equality between the source text and the translation, which defines both as creative pieces, was established. The difference between the two, it has been argued, lies in their objectives. Whereas the writer produces an 'ideal, unchangeable form' of a text, the translator can adjust the text and adapt it to another language.¹¹ However, translation theory, similar to literary theory, is not concerned with how to write a translation, but to understand the processes involved when translating.¹² It is therefore more interested in the understanding of 'the internal and external structures operating within and around a work of art'.¹³

Since translation studies is a wide and multi-layered field, this section will give an overview of the principal theoretical positions in this field of analysis. Translations have been around for centuries. Yet, discussing all translations and their theories is not this chapter's main objective. Instead it will give a short overview of earlier translation theories, with a focus on Victorian translations. This overview is followed by an account

⁹ Ibid., p. 79.

¹⁰ Susan Bassnett, *Translation Studies*, 3rd edn. (London: Routledge, 2002), p. 1.

¹¹ Ibid., p. 5.

¹² Ibid., p. 43.

¹³ Ibid., p. 43.

of three areas of enquiry in translation studies: the connection between and the different perceptions of the original and its translation, fluency and the consequent issue of domestication and foreignisation, and negotiation as a way to translate without leaning entirely towards domestication or foreignisation. These sections will not necessarily be chronological, but will be arranged thematically and according to concept. The main focus will be on theories developed in the twentieth and twenty-first centuries and their influences. Additionally, the importance of cultural and contextual knowledge of the original and the translation, and the characteristics of children's literature will be discussed before classifying several types, processes and procedures of translation.

1.2.1.1. Early Translation Theories

In *Toward a Science of Translating* (1964), Eugene Nida based his research on various previous theories, including those of Etienne Dolet, Roy Campbell and Alexander Fraser Tytler, all of whom advocate for a translation aimed at the target audience. Etienne Dolet, who was a translator himself, had devised principles of translation; three of these principles advocate that the translator should not translate literally because it destroys the text's meaning and expression, but use common expressions and speech patterns in the target language and employ the same 'tone' as the author.¹⁴ However, he insisted that the translation should nonetheless stay close to the author's tone and the expressions and the language patterns used should resemble those of the target language. Similarly, Roy Campbell's three principles are that translation should represent the 'sense of the original', convey the author's 'spirit and manner' and appear like an original work,

¹⁴ Eugene A. Nida, *Toward a Science of Translating* (Leiden: E.J. Brill, 1964), p. 16.

thereby aiding in the domestication of the text.¹⁵ Alexander Fraser Tytler, one of Campbell's contemporaries, lists three similar principles of translating in his *The Principles of Translation* from 1790: the translation should convey the original's ideas, its style should have the same character and it should possess the original's fluency.¹⁶ Furthermore, he approved of additions to translations, 'if they are fully legitimate', on the grounds that translations have to connect to the original thought and even 'increase its force'.¹⁷ The same applies to omissions; they have to be 'confessedly redundant' so that their omission does not impact the original thought.¹⁸ Thus, the early translation theories advocated the domestication of a text. Although the original's tone, ideas and style should be conveyed, the texts should be fluent and understandable for the target reader.

1.2.1.2. Victorian Translations

In *Translation Studies* (2002), Susan Bassnett, examines – among other areas – the translation ideals in the Victoria era. One of the main concerns of the Victorian translators was '[t]he need to convey the remoteness of the original in time and place'.¹⁹ Hence, they believed that the language should not be adapted to the language of the time, but should contain a certain old and archaic element. Bassnett claims that there was 'immense respect' for the original text, yet the respect was based on personal approval. The translator shared with a chosen reader what he or she deemed 'to be an enriching experience, either on moral or aesthetic grounds'.²⁰ The translator's chosen text was

¹⁵ Ibid., p. 19.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Susan Bassnett, *Translation Studies*, p. 74.

²⁰ Ibid.

consequently perceived as their property, an object of beauty that the translator displayed to others.²¹ However, because Victorian translators tended to produce archaic translations, the audience for these objects was relatively small.²² The translators indirectly rejected 'the ideal of universal literacy' by focusing on a scholarly and elitist group.²³ Matthew Arnold, a prominent translator in the Victoria era, claims that a translator should primarily focus on the source language.²⁴ Through the translation, the target language reader should be brought towards the source language. However, according to Bassnett, this elitist concept assisted 'in the devaluation of translation', because the importance of a translator's own style and expression was diminished.²⁵

For Bassnett there are several features that define translating in the Victoria era. The first is that translation was a scholars' activity with the focus on closeness to the source text rather than readability for the target audience.²⁶ Additionally, translations were used to encourage the reader to read the source language text accompanied by the translation.²⁷ Both of these characteristics would produce 'very literal, perhaps pedantic translations', as seen in certain scholarly translations of Grimms *KHM*.²⁸ On the other hand, a translation offered the translator a way to present his or her own view of the text to the reader and the translator was even able to lift the status of the source languages that were 'perceived as being on a lower cultural level'.²⁹ These tendencies would produce free translations, which could alter the source text for the audience.³⁰ Although for the

²¹ Ibid.

²² Ibid.

²³ Ibid.

²⁴ Ibid., p. 75.

²⁵ Ibid.

²⁶ Ibid., p. 76.

²⁷ Ibid., p. 77.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

Victorian translators a foreignised text would help the target language reader to become 'the better reader of the original', according to Bassnett it would produce a translation 'full of archaisms of form and language'.³¹ This practice had the tendency to alienate the reader, and had the effect of discouraging the reading of the source text. Ultimately, the approach used for a translation depends on the genre and the ensuing audience.

1.2.1.3. Original vs. Translation

In most theories of translation, the source text is perceived as the original and therefore as eternal, whilst the translation is something that has to be renewed as it will otherwise become outdated.³² Although translation is often perceived as subordinate, it does – according to Venuti – have the capacity to enable the original's fame and secure its survival in diverse cultures, since it makes it widely available.³³ Thus, in a certain sense the original depends on the translation as much as the translation depends on the original. In his *About Translation*, Newmark discusses the notion that literary masterpieces are usually not rewritten, but they have to be retranslated anew for every generation because of changes in language use. This retranslation gives an advantage to the target language readers, since they have an easy accessible version, in contrast to the source language text, which might become outdated.³⁴ For instance, certain words within the Grimms' *KHM* are not commonly used in modern German anymore. For instance the word 'abäschern' [cleaning up ash] used in the tale 'Aschenputtel'. However, even in their

³¹ Ibid.

³² Lawrence Venuti, 'Introduction' in *Rethinking Translation. Discourse, Subjectivity, Ideology* (London: Routledge, 1992) ed. by Lawrence Venuti, pp. 1-17, p. 3.

³³ Ibid., p. 7.

³⁴ Peter Newmark, *About Translation* (Clevedon: Multilingual Matters LTD, 1991), p. 75.

source language, children's texts, especially fables and fairy tales are often reworked for child friendly editions, featuring a more simplified vocabulary.

Despite the translator's efforts to translate the 'linguistic and literary differences' from the source into the target language and culture, a translation is not perceived as an 'independent text'.³⁵ According to Venuti, the originality in the work of the foreign author is considered to transcend any differences that might occur in the translation, which explains why translations are often perceived to be identical to their original.³⁶ However, Venuti suggests that the translation differs because the translator '*creates* the foreign text in another language' and the translation therefore presents 'another text with a different meaning'.³⁷

The issue with the independence of a translated text is reflected in the consequent issue of the question of the authorship. Generally, authorship is defined as 'originality, self-expression in a unique text', whereas translation is an imitation of another text and therefore 'derivative, neither self-expression nor unique'.³⁸ Hence, the translator's skill is often perceived as offering neither a 'true understanding of the foreign text' nor providing a 'valuable contribution to knowledge of literature, domestic or foreign'.³⁹ Therefore, translators are rarely seen as the author of their translations. However, historically, translations did have a positive effect on authorship: translating novels gave

³⁵ Lawrence Venuti, *The Scandals of Translation* (London: Routledge, 1998), p. 51.

³⁶ Ibid.

³⁷ Ibid., p. 59.

³⁸ Ibid., p. 31.

³⁹ Ibid., p. 32.

women a way to express themselves and thereby gradually paved their way to authorship.⁴⁰

1.2.1.4. Domestication, Fluency and Negotiation

In *The Translator's Invisibility*, Venuti, asserts that the more fluent a translation, the more invisible becomes the translator. With the translator's invisibility the visibility of the author increases.⁴¹ Fluency is the main means of domesticating the foreign text as it presents the text as the foreign author's original words.⁴² To Venuti, a translated text is therefore only seen as successful if it reads fluently and gives the impression that it is the original, instead of a translated text.⁴³ This need for fluency in a text requires the translator to concentrate on domesticating the source language.⁴⁴

Generally, close translations are not fluent and read like a translation, since the syntax and diction varies from one language to another and from one circumstance to another.⁴⁵ Therefore to achieve the sense of fluency in a translated text, the translator has to take liberties instead of translating word-for-word. For Venuti, fluency is an important aesthetic requirement, as translations 'produce the illusory effect of transparency', which might facilitate engagement with 'a mass readership'.⁴⁶ At the same time, a translation inscribes the domestic values of the target culture into the text, thereby altering certain

⁴⁰ Sherry Simon, *Gender in Translation. Cultural Identity and the Politics of Transmission* (London: Routledge, 1996), p. 39

⁴¹ Lawrence Venuti, *The Translator's Invisibility. A History of Translation* (London: Routledge, 1995), p. 1.

⁴² *Ibid.*, p. 61.

⁴³ Venuti, 'Introduction', p. 4.

⁴⁴ Venuti, *The Translator's Invisibility*, p. 81.

⁴⁵ *Ibid.*, p. 146.

⁴⁶ Venuti, *The Scandals of Translation*, p. 12.

cultural and linguistic aspects in the source text.⁴⁷ The fluency of a text presents the reader with a 'realistic representation inflected with their own codes and ideologies as if it were an immediate encounter with a foreign text and culture'.⁴⁸ Generally, the translations domesticate the foreign texts by 'inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies'.⁴⁹ Thus, any cultural differences have been adapted to suit the society and culture of the target language. Hence, to produce a translation suitable and attractive for the target audience, 'domestication is unavoidable'.⁵⁰

Most modern theories, and most published translations, tend to favour the domestication of a text. According to Basil Hatim and Ian Mason, the target language is the dominant factor when translating a text, since the translated text has to appeal to the cultural taste of its audience.⁵¹ In this respect, a translation is always subjective, because it is a process of choices, which are motivated by various factors influenced by the socio-cultural context in which the translation takes place.⁵² Thus, a translation has to be evaluated in connection with its social context.⁵³ Anthea Bell, a prominent contemporary translator, advocates for an invisible translation which creates the illusion for readers that they are reading the original.⁵⁴

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid., p. 67.

⁵⁰ Umberto Eco, *Mouse or Rat? Translation as Negotiation* (London: Weidenfeld & Nicholson, 2003), p. 91.

⁵¹ Basil Hatim and Ian Mason, *The Translator as Communicator* (London: Routledge, 1997), p. 145.

⁵² Hatim and Mason, *Discourse and the Translator*, p. 12.

⁵³ Ibid.

⁵⁴ Anthea Bell, 'Translation: walking the tightrope of illusion' in *The Translator as Writer* (London: Continuum, 2006) eds. by Susan Bassnett and Peter Bush, pp. 58-67, p. 59.

Conversely, Berman claims a translation that translates the foreign into the domestic culture is a betrayal of the author and of 'the very essence of translation'.⁵⁵ The essence of translation, according to Berman, is to create a dialogue between two languages. Therefore, a good translation aims to enrich the target language through the elements of the source language and culture. Thus, for Berman, a good translation 'enlarges, amplifies, and enriches the translating language'.⁵⁶

Nevertheless, the issue of foreignising and domestication is not solely focused on one outcome. In *Mouse or Rat? Translation as Negotiation* (2003), Umberto Eco looks at translation as 'a process of negotiation', which happens 'between author and text, between author and readers, as well as between the structure of two languages and the encyclopaedias of two cultures'.⁵⁷ The negotiation in translation also contains the negotiation of the text with the publishers, who predetermine the target audience at which the text is aimed, thereby deciding whether to domesticate or foreignise a text.⁵⁸

Faithfulness is one of the main words used in translation theory. It implies that a translator can "faithfully" translate a text from one language into the other without any difference in style or meaning. Yet, there is no perfect translation of one text, as there are always differences within each text. Nevertheless, translators try to archive the perfect translation by staying as close to the source text as possible.

⁵⁵ Antoine Berman, *The Experience of the Foreign. Culture and Translation in Romantic Germany* (New York: State University of New York Press, 1992), p.4

⁵⁶ Venuti, *The Scandals of Translation*, p. 81.

⁵⁷ Eco, *Mouse or Rat?*, p. 34.

⁵⁸ *Ibid.*, p. 173.

When trying to remain faithful to a text, the translation generally acts as an interpretation and solely focuses on the author's intentions. According to Eco, this is a mistake. A translation should not focus on the 'intention of the author [...], but the *intention of the text*', which has been extracted by the translator.⁵⁹ Yet, since faithfulness does not produce an exact translation, there is still the need to negotiate. Ultimately however, the translator decides whether to focus on the original or the receptor language, since a translation can only fully satisfy one.⁶⁰ Therefore, the value of the translation depends on and is restrained by the translator, who acts as a mediator of the languages and is influenced by his or her own cultural background.⁶¹

1.2.1.5. The Issue of Culture in Translation

Culture is a manifold area, which generally is difficult to define. In dictionaries there are two main definitions of culture: one concerns the arts, and other intellectual properties of a group and the other one defines a 'way of life', meaning the customs, values, beliefs and social practices of a particular group at a particular time.⁶² Whereas the first definition is mostly focused on a group's intellectual output, the other one deals with the shaping of everyday life. Since the main aim of the thesis is to depict how the translators were shaped by their surroundings, the latter understanding of culture is used.

⁵⁹ Ibid., p. 5.

⁶⁰ Ibid., p. 88.

⁶¹ Venuti, *The Translation Studies Reader*, p. 199.

⁶² 'Culture', *Oxford University Press* (2018), <https://en.oxforddictionaries.com/definition/culture> [accessed 15 October 2018]; 'Culture', *Cambridge University Press* (2018), <https://dictionary.cambridge.org/dictionary/english/culture> [accessed 15 October 2018]; 'Culture', *Merriam-Webster* (2018), <https://www.merriam-webster.com/dictionary/culture> [accessed 15 October 2018].

In *Toward a Science of Translation*, Nida equates translation with communication, as the translator has to communicate the foreign text to his or her domestic audience.⁶³ George Steiner goes even further and claims that '*all human communication equals translation*', as language itself is ever-changing and varies in every epoch, culture and social milieu.⁶⁴ Therefore, since the act of translation is based on two languages at a given historical moment and location, it is important to understand the cultural context to decipher the original's message and its significance, as the words in a text derive their meaning in part from their cultural surroundings.⁶⁵

There are several views on the extent of the culture's impact on translations. Some critics, such as Ros Schwartz and Nicholas De Lange claim that a translation depends on the translator's background and the intention of the translation rather than on the culture.⁶⁶ Nida's point of view, on the other hand, asserts that the cultural context is important to understand the original's message and its significance, as the words in a text only have their true meaning in relation to their cultural surroundings.⁶⁷ Since a translation links to the foreign as well as the domestic culture, it 'is a reminder that no act of interpretation can be definitive for every cultural constituency' and that therefore 'interpretation is always local and contingent'.⁶⁸ Thus, our own understanding of a text and words varies from those 50 years ago, since a text linguistic as well as cultural meaning changes.

⁶³ Nida, *Toward a Science of Translating*, p. 121.

⁶⁴ George Steiner, *After Babel. Aspects of language & translation* (Oxford: Oxford University Press, 1998), p. 49.

⁶⁵ Eco, *Mouse or Rat?*, p. 26; Nida, *Toward a Science of Translating*, p. 244.

⁶⁶ Ros Schwartz and Nicholas De Lange, 'A dialogue: on a translator's interventions' in *The Translator as Writer* (London: Continuum, 2006) eds. by Susan Bassnett and Peter Bush, pp. 9-19, p. 17.

⁶⁷ Nida, *Toward a Science of Translating*, p. 244.

⁶⁸ Venuti, *The Scandals of Translation*, p. 46.

The translator John Rutherford agrees with Nida and states that translations depict the interpretations of their culture, since they are formed through the translator's interpretation.⁶⁹ Additionally, for him, linguistically translations are able to improve on the style of the original, as the target language offers different 'expressive possibilities' which might be unavailable in the source language. With these improvisations, the text is made more relevant in its new context. However, any modifications made alter the original's expression and therefore impact its meaning.

Venuti asserts that translations not only affect the construction of national identities for the source, but also for the target culture. In the translation, the translator builds a certain image of the foreign culture for the domestic audience.⁷⁰ Simultaneously, the translator introduces new ideas into the domestic audience's culture, thereby including the foreign text in 'the maintenance or revision of literary canons in the target-language culture'.⁷¹

For Nida, the ideal translator therefore possesses an extensive knowledge of the source and target language and the subject matter, has empathy with the author and the content and writes fluently in the target language.⁷² In addition to these traits, there are different perceptions of the translator, depending on whether the author is still alive. According to Josephine Balme, if the author is alive the translator is often perceived as a mediator, who connects the author with the target reader. Conversely, the translator of classics is an innovator, who is able to add new aspects to a translation and is capable of

⁶⁹ Rutherford, 'Translating fun: Don Quixote', p. 73.

⁷⁰ Venuti, *The Translator's Invisibility*, p. 19.

⁷¹ Ibid.

⁷² Nida, *Toward a Science of Translating*, p. 153.

‘reimagining it for a new generation, a new audience’.⁷³ Therefore the translators of older texts have more freedom to include novel perspectives.

According to André Lefevere, two main factors influence a translation: the translator’s ideology and the poetics of the target language’s literature.⁷⁴ Firstly, the ideology poses the question of the translator’s opinion and willingness to write in and engage with the target language and its culture. A translator who is willingly writing in a certain language can produce a more engaging text, than someone who is opposed to this task. Secondly, the dominant poetics of a literature are critical. That a text appears awkward or wooden for us, might not result from the translator’s ability, but from the way translations were expected to be written in their time and culture. For instance, nineteenth century ‘translation poetics’ carried an expectation that there would be a certain type of rhyme and meter in poems, even if the original lacked it.⁷⁵ Another example of this century’s poetics is the use of literal translation to achieve ‘fidelity’.⁷⁶ Since the majority of translators are commissioned and published by traditional publishing houses, they do have to conform to the society’s standards to appeal to the audience and validate their commission.

These diverse opinions on the influence of culture in translation highlights its importance. Although – ultimately – the translator chooses the words and writes the text, he or she cannot help but be influenced by the surrounding culture. However, each

⁷³ Josephine Balmes, ‘What comes next? Reconstructing the classics’ in *The Translator as Writer* (London: Continuum, 2006) eds. by Susan Bassnett and Peter Bush, pp. 184-195, p. 184.

⁷⁴ André Lefevere, *Translation, rewriting, and the manipulation of literary fame* (London: Routledge, 1992), p. 41.

⁷⁵ *Ibid.*, pp. 99-100.

⁷⁶ *Ibid.*, p. 100.

person's opinion and perception of a culture differs and is influenced by their background, such as their social milieu, upbringing, education, religion and gender.

1.2.1.6. Children's Literature in Translation

In *Children's Literature in Translation: Challenges and Strategies* (2006), Jan Van Coillie and Walter Verschueren define the translator not merely as a mediator, but as an agent in the creation of the dialogue between two cultures. In recent years, the translator has often been defined as a mediator who facilitates the dialogue between the source and the target audience, which is especially present in children's literature.⁷⁷ However, translators do not remain neutral when translating. Instead they negotiate the dialogue between the social expectations (including the norms of the publishing industry and the expectations of the adult buyer), their own interpretation and their assessment of their target audience, their tastes, wants and needs.⁷⁸ Thus, the translator not only mediates between cultures, but shapes the image of the source text and its culture for its audience.

Riitta Oittinen draws on this idea and offers another category of translation: translation that involves researching and rewriting of a text for its target audience that results in works that are 'uniquely different from their originals'.⁷⁹ Because of this difference, with every retranslation a text acquires 'a new language, a new culture, new readers, and a new point of view'.⁸⁰ Therefore, according to Oittinen, every text and translation is

⁷⁷ Jan Van Coillie and Walter P. Verschueren, eds., *Children's Literature in Translation: Challenges and Strategies* (Manchester: St. Jerome Publishing, 2006), p. v.

⁷⁸ Ibid.

⁷⁹ Riitta Oittinen, 'No Innocent Act. On the Ethics of Translating for Children' in *Children's Literature in Translation: Challenges and Strategies* (Manchester: St. Jerome Publishing, 2006), eds. by Jan Van Coillie and Walter P. Verschueren, pp. 36-45, p. 36.

⁸⁰ Ibid.

written for and aimed at its readers. Simultaneously, the readers are 'also directed toward the texts' as there is a mutual desire for understanding.⁸¹ In order to create a dialogue between the old and the new text, the translator has to transform the source text's foreign words into his or her own.⁸² This personal aspect of translating implies that translations often reveal the translators' intentions and moral values.⁸³

In *The Role of Translators in Children's Literature* (2010), Gillian Lathey claims that most English readers are unaware of the alterations made by translators and retellers to the Grimms' source text. This perception arises from an ongoing assumption that 'translation is a straightforward and insignificant matter' and that therefore the translated tales are the same tales as the original German ones.⁸⁴ Generally, the tendency for English translators has been to linguistically and culturally domesticate the source text for the reader, thus creating a fluent English text. According to Lathey, each translation is also defined by the individual translators, their enthusiasm, linguistic capabilities, the surrounding culture and the publisher's expertise.⁸⁵ Despite the alterations they made, however, the early translators of Grimm were inclined to state their assumed faithfulness to the German source text.⁸⁶

One of Lathey's examples is the translation by Edgar Taylor, who brought the tales closer to their child readership in England, as well as Germany.⁸⁷ In her discussion she uses two opposing views. Jennifer Schacker claims that due to his censorship, careful selection and

⁸¹ Ibid., p. 37.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Gillian Lathey, *The Role of Translators in Children's Literature* (New York: Routledge, 2010), p. 84.

⁸⁵ Ibid., p. 84.

⁸⁶ Ibid., p. 117.

⁸⁷ Ibid., p. 86.

domestication of the tales, Taylor became the most influential translator, and played a major role in shaping the contemporary conception of fairy tales.⁸⁸ Cay Dollerup, on the other hand, deems Taylor's – as well as most English translations – 'hack work'.⁸⁹ While Schacker focuses on Taylor's overall impact on the genre, Dollerup focuses on the translation itself. In terms of impact on the KHM, Schacker's claims seem more valid, since Taylor's translation not only shaped the subsequent English translations, but also impacted the brothers' change in the KHM. Meanwhile, Dollerup's assessment appears more subjective, focused on his own preference.

According to Lathey, using the expression 'new translation', has over time become a marketing strategy for publishers, because new versions of fairy tales promise 'fresh versions of old favourites' which appear more attractive to the buyer.⁹⁰ Lathey cautions that a new translation might not entail an improvement on the previous translations but just a re-editing or re-packaging which might even distort the text.⁹¹ Nevertheless, there are several reasons for a new translation: a successful illustrator who is interested in illustrating the Grimms' *KHM*, a translator who is dissatisfied with the existing translations or an editor who believes the language and tone to be outdated and consequently unsuitable for a young audience.⁹² Furthermore, in recent years, there has been a growing trend for academic editions due to the increasing scholarly interest in the tales.⁹³ Each of these approaches is shaped by an understanding of the implied reader. Whereas a scholar would most likely be interested in an older, more historical

⁸⁸ Ibid., p. 89.

⁸⁹ Ibid.

⁹⁰ Ibid., p. 161.

⁹¹ Ibid.

⁹² Ibid.

⁹³ Ibid.

translation, a contemporary child reader would probably prefer the language and content to be modernised.⁹⁴ However, there are editions that have a double approach in their translation and aim to address a child, casual and academic reader.

Translators of children's literature not only act as mediators of a new cultural and social context, but also introduce the source texts values and expectations of childhood.⁹⁵ For instance, most translations in the eighteenth and nineteenth century created translations for a 'sophisticated and fully literate young reader', but by the end of the nineteenth century, the translations had become more child friendly, appealing to a younger audience with literary devices such as rhythms and tempos in the language that facilitate a reading aloud.⁹⁶

Zohar Shavit claims that, in contrast to adult fiction, the translators of children's literature have more freedom regarding changes in the text, due to its position within the 'literary polysystem'.⁹⁷ This freedom gives the translator the opportunity to mould the text and create a fluent and engaging narrative in order to appeal to children. According to Shavit the translator is allowed to make changes within a text by altering, shortening, deleting or adding passages, but the modifications should adhere to two main principles: the text's topic should be appropriate for children and it should be understandable and readable.⁹⁸

⁹⁴ Ibid., p. 162.

⁹⁵ Ibid., p. 196.

⁹⁶ Ibid., p. 197.

⁹⁷ Zohar Shavit, 'Translation of Children's Literature' in *The Translation of Children's Literature. A reader* (Toronto: Multilingual Matters LTD, 2006) ed. by Gillian Lathey, pp. 25-40, p. 26.

⁹⁸ Ibid.

These principles also guide the selection of translations for children.⁹⁹ Children – in contrast to adults – rarely realise that a text is a translation, which is one reason why many translators and publishers favour the domestication of a text.¹⁰⁰ Overall, the translation of children's literature adapts itself to 'the existing models in the target system', since the system mostly accepts conventional and already existing models.¹⁰¹ Thus, if a text does not conform to an existing model, it is modified to resemble one.¹⁰²

1.2.1.7. Translation Types, Processes and Procedures

Besides understanding the theories surrounding translations, it is also valuable to understand the approaches a translator might take and the available models. According to Roman Jakobson in his article 'On Linguistic Aspects of Translation', there are three types of translation. The first is the 'Intralingual translation' which is a rewording of one form of communication into another in the same language.¹⁰³ For instance, the transmission of oral into written tales. The second type is the 'Interlingual translation', which could be referred to as the classic translation and is the transmission from one language into another.¹⁰⁴ The last of the types is the 'Intersemiotic translation or transmutation', which is the transmission from a verbal sign system to a nonverbal one.¹⁰⁵ All three of these forms of translation are apparent in the history of the fairy tale.

⁹⁹ Ibid., p. 27.

¹⁰⁰ Lathey, *The Role of Translators in Children's Literature*, p. 198.

¹⁰¹ Shavit, 'Translation of Children's Literature', p. 28.

¹⁰² Ibid., p. 28.

¹⁰³ Bassnett, *Translation Studies*, p. 22.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

Newmark also considers three translation processes: the literal translation, the faithful translation and the semantic translation. The literal translation equals a word-for-word translation and can therefore only be considered as a part of the pre-translation process, since – without any editing – most texts will be rendered unintelligible for the intended reader.¹⁰⁶ The faithful translation conveys the precise source text's meanings, and adapts them into the target language's structure and grammar.¹⁰⁷ Semantic translation emphasises the 'aesthetic value' of a text, and therefore includes literary devices, such as word-play and repetition, even if they impact the text's meaning.¹⁰⁸

In his introduction to *The Translations Studies Reader*, Venuti focuses on two modes of translation, 'direct and oblique translation' – and the seven procedures available in the translations. Whereas a direct translation is a word-for-word rendering of the original text, the oblique translation equals a free translation.¹⁰⁹ The first of the procedures Venuti names is 'Borrowing', which – as the name suggests – consist of borrowing terms present in the source language and using them in the target language, such as the names of characters and objects. It is therefore 'the simplest of all translation methods'.¹¹⁰ 'Calque', is similar to borrowing, but instead of using the same expression, the expression is translated literally.¹¹¹ There are two ways to translate the expressions: the lexical calque, where the target language's grammar is used to introduce a new expression, and the structural calque, where a new construction is introduced to the target language.¹¹² The literal translation is the third procedure and implies a direct word-for-word translation

¹⁰⁶ Peter Newmark, *A Textbook of Translation* (London: Prentice Hall Eutope, 1998), p. 46.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Venuti, *The Translation Studies Reader*, p. 84

¹¹⁰ Ibid., p. 85.

¹¹¹ Ibid.

¹¹² Ibid.

of the source language text into a ‘grammatically and idiomatically appropriate’ target language text without any changes and embellishments.¹¹³ This kind of translation is especially used in nineteenth century translations of the *KHM*. However, due to their closeness to the German text, these translations do not read as fluently as others. The fourth procedure identified by Venuti is ‘transposition’, which involves the transformation of words, (i.e. changing archaic into modern language) without affecting the text’s meaning.¹¹⁴ ‘Modulation’ varies the text’s message by switching the point of view. This change happens when a direct translation is unsuitable, or clumsy in the target language.¹¹⁵ The sixth procedure, ‘Equivalence’, changes a sound or expression from the source language into its equivalent in the target language.¹¹⁶

The last procedure Venuti mentions is adaptation, which he considers to be ‘the extreme limit of translation’.¹¹⁷ Adaptation is usually used in instances where the situation in the source language text’s message is unknown in the culture of the target language. Hence, the translator has to create a new, equivalent situation.¹¹⁸ Adaptation is therefore an elaborate form of equivalence. According to Georges Bastin, adaptation denotes a text that – despite its differences – is still ‘recognized as representing a source text of about the same length’.¹¹⁹ There are seven different variations of adaptation. The first is the ‘*Transcription of the original*’, which is a word-for-word rendering of a part of the text; which is essentially a translation.¹²⁰ ‘*Omission*’ is the deleting of certain passages of the

¹¹³ Ibid., p. 86.

¹¹⁴ Ibid., p. 88.

¹¹⁵ Ibid., p. 89.

¹¹⁶ Ibid., p. 90.

¹¹⁷ Ibid., p. 91.

¹¹⁸ Ibid.

¹¹⁹ Georges L. Bastin, ‘Adaptation’ in *Routledge Encyclopedia of Translation Studies* (London: Routledge, 2001) ed. by Mona Baker, pp. 5-8, p. 5.

¹²⁰ Ibid., p. 7.

text.¹²¹ This is followed by '*Expansion*' which highlights information that is present, yet unnoticed, in the original text, either by including it in the text or by the addition of footnotes.¹²² '*Exoticism*', the forth form of adaptation, transposes dialect, idioms and other expressions in the source language into an equivalent in the target language.¹²³ '*Updating*' modernises the text and the '*Situational equivalence*' places the text into a new context.¹²⁴ The last variation, '*Creation*' involves a free translation of only 'the essential message/ideas/ functions of the original'.¹²⁵ Newmark claims that a translation can only be creative when it stops trying to imitate the original text; thus an adaptation could be classified as a creative translation.¹²⁶

In contrast to Venuti, Riitta Oittinen perceives all translation as adaptation. According to Oittinen, the main distinction between adaptation and translations is the perception of and attitude towards them. Whereas a translation is commonly assumed to directly translate a text without taking any liberties, an adaptation is usually defined by the extent to which a text varies from the original.¹²⁷ However, since the translation and the original are two separate texts, as the translation has manipulated the source text, 'all translation involves adaptation'.¹²⁸

The most common adaptations, according to Oittinen, are for children as books that make the source text easier to understand for the child readers are generally more appealing.¹²⁹

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid.

¹²⁶ Newmark, *About Translation*, p. 9.

¹²⁷ Riitta Oittinen, *Translating for Children* (New York: Garland Publishing, Inc. 2000), p. 6.

¹²⁸ Ibid.

¹²⁹ Ibid., p. 77.

Adaptation of texts for children may also ‘reflect the adult authoritarian will to “educate” the child’ by including morals and deleting inappropriate passages.¹³⁰ In this regard, adaptation is often perceived as more manipulative than translation. However, even translators change and eliminate passages in the source text. Therefore, according to Oittinen, translation ‘always involves change and domestication’ to bring the source text closer to the target audience.¹³¹ Thus, for her, all successful translators ‘need to adapt their text according to the presumptive reader’. Yet, translators never know how the reader perceives a text and what they want, therefore they have to adapt the source text to their best understanding.¹³² The translators’ understanding is formed through their own experiences and association as well as their perception of the perceived target audience and the audience’s preferences.

1.2.1.8. Conclusion

Overall, this section has highlighted the subjective and manifold nature of translation. Each translation depends on the translator’s own motivation, cultural influences as well as his or hers perception and interpretation of a text. Apart from the translator’s own motives, a driving force to approach and shape a translation is the intended audience. It is generally perceived that a translator has to adapt the source text to the target audience’s preferences, while at the same time staying close to the source text’s style and manner. The Victorian translators’ opinions varied in this aspect since their focus was on

¹³⁰ Ibid.

¹³¹ Ibid., p. 6.

¹³² Ibid., p. 78.

the source text rather than target audience, at least in terms of academic focused translations and the translation of classics.

Generally, the original, or the source text, is perceived as eternal, whereas the translations fall from grace and have to be retranslated to stay relevant. Nevertheless, some translations and retranslations are still prominent and in use today; mainly because they add something new to the canonical understanding of a specific text, or were translated by a specific translator or author. Through the constant retranslation, translations gain a vividness which the originals sometimes lack, since they are never – or rarely – rewritten themselves. However, in contrast to most classic text, fairy tale texts are often updated, reedited and reissued in child-friendly editions, even the Grimms' *KHM* in Germany.

The majority of translators tend towards the domestication of a text, and bringing the source text to the target reader, since close translations would hinder the text's fluency and would therefore be unappealing to a mass readership. Although domestication is generally favoured, many translators still include cultural specific elements in the source text and sometimes rather than translating them, explain their meaning. These inclusions help audience understand the culture of source text. This cultural understanding is reflected in Berman's essence of a translation: that translations should open a dialogue, as every engagement with a foreign text adds something new to target audience's and their understanding of a new culture and its customs. Therefore, a translator has to find a middle ground to appeal to a wide audience in order to create an engagement with the text, but still retain the source text's cultural distinctive nature. In contrast to literature for adults, translators of Children's literature have more freedom to adapt a text to its

audience. Yet, they are still bound the requirements to create an appropriate text for children that is readable and understandable. Additionally, the text as well as the topic have to appeal not only to the child's taste, but also to the taste of the adult buyers. Thus, although overall the translators have more freedom to adapt text, they are still constraint by the norms and expectations of their audience and the cultural norms of their time.

Ultimately, a translation is not a simple transcript, but an adaptation shaped by the translator's intentions and experience. Similar to the source text, translations are bound to their place and time and reflect the approach to and perception of a culture and its literature. Therefore the translations have to be seen as a kind of historical documents that trace and change a text according to their time's standard.

1.2.2. Märchen, the German fairy tales

From all of the translated texts available, why choose to focus on the *Kinder- und Hausmärchen* from the Brothers Grimm? One of the reasons is the availability of translations; the tales have been adapted and translated over 400 times into English. Therefore, there are various distinct editions from several periods available. Additionally, due to their length and structure, fairy tales enable the recognition of distinct changes in the language and the plot.¹³³

¹³³ Morgan, *A Critical Bibliography*, pp. 181-193.

1.2.2.1. Characteristics and Origins of the Genre

The fairy tales' origin, for Zipes, lies within oral storytelling which was created by and for adults. After the tales were accepted by adults, they were transported into print for children in the eighteenth century.¹³⁴ Through this process, the tales were appropriated to convey moral, manners and values to civilize children and adults alike.¹³⁵ Not only did children listen to the tales, but they were told throughout all classes.¹³⁶ The usual perception of the term folk is that it is situated within the lower classes, but Zipes claims that folk has to be defined as "'inclusive"; to include all classes and all ages.¹³⁷ Since the tales have been told throughout the ages, they belong to everyone.¹³⁸ Despite this supposed universal belonging, the tales depend on cultural values and rituals of the specific times in which they are told or written down. Therefore they have continuously 'depicted the nature of power relationships within a given society'.¹³⁹

Similarly, Robert Darnton sees fairy tales as 'historical documents' as they have evolved throughout centuries and adapted to various cultural traditions.¹⁴⁰ He claims folktales should not be dismissed as historical documents just because they cannot be dated.¹⁴¹ However, he cautions scholars to be careful in their analysis as it is impossible to build an interpretation on one version of a tale, since certain details might not exist in earlier,

¹³⁴ Jack Zipes, *Fairy Tales and the Art of Subversion*, 2nd edn. (New York: Routledge, 2006), p. 3.

¹³⁵ Ibid.

¹³⁶ Ibid., p. 8.

¹³⁷ Ibid.

¹³⁸ Jack Zipes, *Why Fairy Tales Stick. The Evolution and Relevance of a Genre* (New York: Routledge, 2010), p. 54.

¹³⁹ Zipes, *Fairy Tales and the Art of Subversion*, p. 79.

¹⁴⁰ Robert Darnton, *The Great Cat Massacre and Other Episodes in French Cultural History* (New York: Vintage Books, 1985), p. 13.

¹⁴¹ Ibid., p. 18.

more authentic rural versions.¹⁴² Maria Tatar also warns against seeing ‘in folktales nothing more than historical documents’ through which one can understand a historical epoch, because even if they appear realistic, those tales ‘rarely chronicle the exploits of actual individuals’.¹⁴³

Fairy tales are fluent narratives that change according to the target audience of the tellers, writers and publishers. Overall, the fairy tale is constructed and reconstructed as a genre over time, therefore it is a literary phenomenon in history, not an eternal form that can be associated with ideas of ‘essence’, ‘originality’ or ‘authenticity’. It is a generic construct made by specific writers; working in specific periods of history, for a specific audience. Each literary fairy tale is bound to their time and place and is therefore a historical, not a timeless, phenomenon. Although certain tales, such as ‘Cinderella’, ‘Little Red Riding Hood’ and ‘Rapunzel’, are present and have been written down over centuries, each version of the tale is bound to its author and time period.

1.2.2.2. The Fairy Tale in the Nineteenth Century

Caroline Sumpter argues that the nineteenth century publishers shaped the fairy tales into the construct we have today.¹⁴⁴ By creating this new canon, they discovered ‘new aesthetic and political possibilities for the genre’.¹⁴⁵ In turn, the fairy tale created a new readership, through its attraction in various dailies, weeklies and periodicals.¹⁴⁶ For

¹⁴² Ibid.

¹⁴³ Maria Tatar, *The Hard Facts of the Grimms’ Fairy Tales* (Princeton: Princeton University Press, 2003), p. 50.

¹⁴⁴ Caroline Sumpter, *The Victorian Press and the Fairy Tale* (New York: Palgrave Macmillan, 2008), p. 3.

¹⁴⁵ Ibid., p. 5.

¹⁴⁶ Ibid., p. 3.

instance, chapbooks were partly created because of the fairy tale, and its easy access and connection to the past.¹⁴⁷ For Sumpter, the characterisation of the Victorian fairy tale depends on its reader and their context: for certain people it can feel liberating, for others controlling.¹⁴⁸

Similarly, in *When Dreams Came True. Classical Fairy Tales and Their Tradition*, Jack Zipes asserts that the fairy tale flourished in the Victorian age as a countermovement to the Enlightenment.¹⁴⁹ One reason for its flowering was alienation: against the modern structures of the rationalised world, the fairy tale provided an outlet for amusement and nonsense.¹⁵⁰ Thus, for the Victorians, the fairy tale became a means of resisting the Enlightenment and the rationality of the day. However, soon there was a need for the fairy tale to be institutionalised to control it and by the early 1900s the fairy tale had become institutionalised within Europe and America.¹⁵¹ The tales were regulated and played a specific role in 'forming and maintaining the cultural heritage of that society'.¹⁵²

Fiona McCulloch states that when fairy tales were distributed to the middle and lower classes, they started to include moral and reinforce the existing patriarchal society. Even though the majority of the tales were written by women, those dominating the market were the tales written by men, such as Perrault and the Brothers Grimm.¹⁵³ The writing down of the tales enforced their use as an instrument to induce them with the 'ideological

¹⁴⁷ Ibid., p. 18.

¹⁴⁸ Ibid., p. 176.

¹⁴⁹ Jack Zipes, *When Dreams Came True. Classical Fairy Tales and Their Tradition* (London: Routledge, 1999), p. 20.

¹⁵⁰ Ibid., p. 21.

¹⁵¹ Ibid., p. 114.

¹⁵² Ibid., p. 22.

¹⁵³ Fiona McCulloch, *Children's Literature in Context* (London: Continuum, 2011), p. 33.

demands of the day'.¹⁵⁴ Apart from disseminating morals, the written fairy tales assisted to maintain the social class divisions, as the properly published fairy tale books were generally intended for upper and middle class children and only the smaller and cheaper chap books were affordable for the lower class, and only to those who could read.¹⁵⁵ Whereas the oral fairy tale did not distinguish between the audiences' class or age, the literary fairy tale excluded those who could not afford them.¹⁵⁶ Thus, despite its supposed oral origin from the Volk, the literary fairy tale eluded those of the poorer classes and its audience of the upper- and middle class and their values shaped the tales in the nineteenth century.

According to Maria Tatar fairy tales reflect a specific time and are dependent on the cultural context of a specific audience or reader.¹⁵⁷ They are transformable and adaptable to their surroundings and so reflect the society in which they were written. For her, the *KHM* are never-ending negotiations of the struggle between individual creativity and their cultural surroundings.¹⁵⁸ They are constantly changing in accordance with their environment, by adapting to the dominating power structures.¹⁵⁹ Since they are influenced by the language of their writers and the culture in which they were created, they are 'culturally marked'.¹⁶⁰ Zipes further claims that oral tales have either stabilized or challenged the upheld beliefs and norms of a culture.¹⁶¹ Overall, the outcome depends on the narrator who adapts the tales to his or her community and its needs.¹⁶²

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Maria Tatar, *Off With Their Heads! Fairytales and the Culture of Childhood* (Princeton: Princeton University Press, 1992), p. 229.

¹⁵⁸ Tatar, *Off With Their Heads!*, p. 230.

¹⁵⁹ Zipes, *Why Fairy Tales Stick*, p. 26.

¹⁶⁰ Ibid., p. 41

¹⁶¹ Ibid., p. 52

¹⁶² Ibid.

Röhrich similarly claims that the tales' perseverance might lie in the fact that they do not have a fixed form, and they are versatile.¹⁶³ Therefore the tales differ from culture to culture, and from every place and time.¹⁶⁴ Märchen [fairy tales] and their narratives are 'Spiegel der realen Welt' [mirrors of the real world] and reflect the society, time and culture in which they are told.¹⁶⁵ Thus, due to their transformative and adaptable nature, fairy tales offer suitable texts to demonstrate the character of the translation and re-translation of texts.

1.2.3. On translating Grimm

This section will present an overview of books and essays concerning the translation of fairy and folktales. First, to understand the Grimms' tales' origin, the oral and literary history of the *KHM* will be discussed with a focus on how the Grimms translated the tales from their oral and literary origins. This discussion is followed by consideration of the tales' translation into other languages.

In his work *Why Fairy Tales Stick* (2010), Jack Zipes not only discusses the evolution and relevance of fairy tale and its canonisation, but also identifies the tales as translations. Zipes claims that the translators were not the only ones translating the tales, arguing that the Brothers Grimm also translated the tales by transforming oral narration into written tales. This aspect of translation resembles one of Jakobson's types of translation: the

¹⁶³ Lutz Röhrich, *Märchen und Wirklichkeit*, 2nd edn. (Wiesbaden: Franz Steiner Verlag GMBH, 1964), p. 5.

¹⁶⁴ Jack Zipes, *Why Fairy Tales Stick. The Evolution and Relevance of a Genre* (New York: Routledge, 2010), p. 52.

¹⁶⁵ Ibid., p. 200; Lutz Röhrich, 'Introduction', in *Fairy Tales and Society. Illusion, Allusion, and Paradigm* (Philadelphia: University of Pennsylvania Press, 1989) ed. by Ruth B. Bottigheimer, pp. 1-9, p. 3.

‘intralingual translation’, which rewords one form of communication into another; in this instance oral into written words.¹⁶⁶ Thus, translation is present in the transcription of the tales and therefore vital to the history of the oral and literary fairy tale.¹⁶⁷ However, Zipes also includes the traditional translation, Jakobson’s ‘interlingual translation’, from one language into another. Zipes’ overall understanding of translation implies an interpretation of the speaker’s or writer’s intentions and then finding the ‘appropriate terms’ in the target language that will stir the readers’ empathy and consequently lead to an understanding of an unfamiliar content.¹⁶⁸ Hence, translation resembles a familiarisation and appropriation of another person’s words or a foreign author’s work.¹⁶⁹

The Grimms’ translation process consists of the collecting of tales and the re-examination of the different versions available. Furthermore, they often translated the tales written in dialect into High German, thereby ‘making them culturally relevant’.¹⁷⁰ This constant retranslation reflects how the tales have been used to highlight changing views of history, politics and culture.¹⁷¹ Therefore, Zipes asserts that a translator should consider the tales’ meaning in the past, as well as the Grimms’ reworking of the oral tale in the nineteenth century, and having done that rework the tale for a twenty-first century audience.¹⁷² The critic Gross states that there are two ways to rework the tales. One way uses a specific element of the tradition which is maintained by attaching new meaning.¹⁷³ The other way

¹⁶⁶ Bassnett, *Translation Studies*, p. 22.

¹⁶⁷ Zipes, *Why Fairy Tales Stick*, p. 198.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid., p. 202.

¹⁷¹ Ibid.

¹⁷² Ibid., p. 212.

¹⁷³ Ibid., p. 236.

uses the whole tradition and adds new significant and social layers.¹⁷⁴ Through these actions the tales 'will continue to exist and to be transmitted'.¹⁷⁵ Although there might be tales that will be forgotten, the memetic tales will eventually impact our worldview and behaviour.¹⁷⁶

Zipes concludes that the great storytellers and writers have been 'transformers and translators' because no authentic or original tale exists.¹⁷⁷ Therefore their stories are built upon tradition, the past and on stories told through the ages. Consequently, the tales consist of translations from 'different tongues to facilitate understanding and create meaning'.¹⁷⁸ Instead of representing an 'authentic tradition' the storyteller acts as a translator and – in Zipes' words – as a 'thief who robs treasures to give something substantive to the poor'.¹⁷⁹ However, the stories survival depends on this continuous engagement. Because of their engagement with the language and the culture, translations contain 'conscious and unconscious ties to the past and the present'.¹⁸⁰

In her essay, 'Snow White and Her Dedicated Dutch Mothers', Vanessa Joosen analyses how the Grimms' editorial process changed the tales and how these changes are reflected within the translations, focusing especially upon issues concerning authorship and the features present in folklore. One feature of the tales is that they 'serve specific purposes'.¹⁸¹ For instance, the Grimms highlighted the educational value of the collection

¹⁷⁴ Ibid.

¹⁷⁵ Ibid., p. 227.

¹⁷⁶ Ibid.

¹⁷⁷ Ibid., p. 241.

¹⁷⁸ Ibid.

¹⁷⁹ Ibid., p. 242.

¹⁸⁰ Ibid., p. 200.

¹⁸¹ Vanessa Joosen, 'Snow White and Her Dedicated Dutch Mothers, Translating in the Footsteps of the Brothers Grimm', *Marvels & Tales*, 28, No. 1 (2014), pp. 88–103, p. 94.

by referring to it as an *Erziehungsbuch* [pedagogical book].¹⁸² It is because of this educational component that certain tales display the pedagogical moral of their time.¹⁸³ From the Ölenberg manuscript in 1810 until the seventh and last edition in 1857, the collection has changed in many ways: new tales were included and old tales were excluded or rewritten.¹⁸⁴ Furthermore, the content in certain tales varied and the overall style of the tales changed.¹⁸⁵ By including variations of the same tale and combining them, the Grimms to an extent contaminated their own tales.¹⁸⁶ With his editorial changes, moreover, Wilhelm Grimm created the culturally and historically specific '*Gattung Grimm* (Grimm genre)' that was then adopted and altered by various translators worldwide.¹⁸⁷

Since, Grimms' tales are variants instead of 'canonical, fixed texts', the structure and stories of the tales vary in some translations.¹⁸⁸ Although these free translations vary from the Grimms' text, they visualise features present in oral folklore, such as the flexibility which is usually associated with oral tales.¹⁸⁹ Moreover, translators added their own features into the tales, such as dialects and abbreviations and extensions of the narratives, thereby updating them to reflect new historical and social contexts.¹⁹⁰ This freedom in translations of the tales derived in large part from the fact that fairy tales, and folklore more generally, are not associated with a single author.¹⁹¹ Even the Grimms highlighted this circumstance by dedicating the collection to the 'collective folk spirit' and

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ Ibid., p. 89.

¹⁸⁵ Ibid.

¹⁸⁶ Ibid., p. 91.

¹⁸⁷ Ibid., p. 89.

¹⁸⁸ Ibid., p. 91.

¹⁸⁹ Ibid., p. 90.

¹⁹⁰ Ibid., p. 91.

¹⁹¹ Ibid.

by naming the various tellers, in particular Dorothea Viehmann.¹⁹²

Over the years, the name of the Brothers Grimm has become world famous, due to its status as a label invoking ‘a sense of quality, authenticity, and nostalgia’.¹⁹³ Although, the Grimms themselves minimized their role in the tales’ creation, various translators, adaptors, editors and publishers have highlight the portrayal of the Brothers Grimm as collectors of the tales.¹⁹⁴ By producing new additions and alterations to the tales, translators become part of the written folklore as co-creators of new fictions, which conform to the historical and social perspective of their time.¹⁹⁵

One of the most influential works on translating the Grimms’ *KHM* is Cay Dollerup’s *Tales and Translation* in which he considers and compares various Dutch translations of the Grimms’ tales and assesses their impact. First, he reflects on the Grimms’ background and their association with the Romanticism tradition, and their connections to Denmark due to their keen interest and knowledge of Dutch.¹⁹⁶ According to Dollerup one of the key features of Romanticism was its dispute with the historical past, specifically the “olden days” as a means to understand a country’s contemporary and national identity.¹⁹⁷ However, since the brothers collected most of their tales from members of the bourgeoisie and their oral tradition, there is a ‘sociological censorship in the tales’.¹⁹⁸ This censorship is inevitably present in any translation and retelling, because the tales were

¹⁹² Ibid.

¹⁹³ Ibid., p. 92.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid., p. 100.

¹⁹⁶ Cay Dollerup, *Tales and Translation. The Grimm Tales from Pan-Germanic narratives to shared international fairytales* (Amsterdam: John Benjamins Publishing Company, 1999), p. 13.

¹⁹⁷ Ibid., p. 10.

¹⁹⁸ Ibid., p. 35.

not only altered by the tellers, but by the brothers themselves.¹⁹⁹ Since the creation and popularity of the *KHM* coincides with the rise of the middle class and democracy, as well as the unification of Germany and the emergence of the German Empire, the Grimms' *KHM* became a cultural asset to German society.²⁰⁰

For Dollerup, one main characteristic of the tales is that they are 'eminently suited for reading aloud'.²⁰¹ This feature is mainly achieved in the linguistic layer with the use of tales in dialect or stylistic devices, such as alliteration and repetition.²⁰² The tales' overall style adds to this orality due to their simplicity and abruptness in comparison to other literature, and are therefore specifically appropriate for children.²⁰³ In their portrayal of an idealised rustic life in the idyllic countryside style, the tales are a true representation of the Romantic age.²⁰⁴ Although the characters within the tales are mainly stock characters, their variety enables them to represent a broad spectrum of society. By visualising various aspects of life, such as conversations and arguments between neighbours, various forms of narratives and religious as well as blasphemous tales, the tales reflect society's main issues.²⁰⁵

The translations of the tales transformed them into an international appealing genre, by creating a canon composed of selected popular tales for the target cultures.²⁰⁶ In the hands of the translators the 'Grimm Canon' has been continuously 'selected and sifted'

¹⁹⁹ Ibid.

²⁰⁰ Ibid., p. 59.

²⁰¹ Ibid., p. 63.

²⁰² Ibid.

²⁰³ Ibid.

²⁰⁴ Ibid.

²⁰⁵ Ibid.

²⁰⁶ Ibid., p. 285.

and within their own national context ‘translations establish traditions of their own’.²⁰⁷ To appeal to their selected audience, publishers have created their own ‘Grimm repertory’.²⁰⁸ For instance, one crucial aspect was the child audience and the tales’ appropriateness. Thus, these tales were adapted to suit the audience in the specific cultural surroundings of their time and space.²⁰⁹ Apart from adapting the tales to their social and historical surroundings, translators are inevitably influenced by a ‘translational heritage’ and, as a body, they become more fluent narrators in their collective consensus.²¹⁰

To analyse the Grimms’ tales, as well as their translations, Dollerup lists four layers visible within the tales: the structural, the linguistic, the content and the intentional layers.²¹¹ According to Dollerup there is a certain “‘loss” in adequate translation’ which is primarily visible within the structural and the linguistic layers.²¹² The changes in the structural layer mainly consist of additions and the exclusion of details. However, there can also be radical changes, especially in abridged versions for children or picture book versions which had to be adapted to accommodate illustrations.²¹³ Although these changes may impact the tale’s events they rarely effect the ‘story’s identity’.²¹⁴

Due to its fluidity, the linguistic layer is not only the layer most affected by changes in the language, but it is also the layer where the translators’ imprint is the most visible.²¹⁵ Due

²⁰⁷ Ibid., pp. 295, 236.

²⁰⁸ Ibid., pp. 295, 293.

²⁰⁹ Ibid., p. 294.

²¹⁰ Ibid.

²¹¹ Ibid., p. 47.

²¹² Ibid., p. 296.

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ Ibid., pp. 296, 236.

to the various translators' use of stylistic devices, such as alliteration, repetition and the changing tone, the Grimms' style has undergone major changes, and – as Dollerup puts it – 'suffered greatly in translation'.²¹⁶ These deviations mainly consist of the absence of dialect and the issue of the 'neutral gender in German'.²¹⁷ Yet, if these features had been translated, the translations would have suffered in their fluency and thereby diminished the *KHM*'s popularity.²¹⁸ The loss present in the translations led to the tales' adaptability and consequent international popularity.²¹⁹ However, Dollerup points out that the belief that there is a 'loss' in a translation implies a static connection between the translation and the original.²²⁰ If such a connection would exist, a 'perfect translation' would exist as well, which it does not.²²¹ Instead, Dollerup suggests that the various translations co-exist as 'equally valid translations'.²²² Furthermore, in translating fairy tales there is an issue of identifying the original, since the tales themselves are built on tradition and have been transmitted and transformed for generations. Thus, the usual terms of judging a successful translation, loyalty and fidelity, are 'inappropriate and rarely applicable in studies of translations of tales'.²²³

However, even the best translations 'fall from grace'.²²⁴ According to Dollerup, a good translation's life-span is between twenty and forty years and can only be extended with the help of outsiders, namely editors and publishers, which will mainly affect the linguistic layer.²²⁵ Consequently, the linguistic layer 'must differ from other translations',

²¹⁶ Ibid., p. 297.

²¹⁷ Ibid.

²¹⁸ Ibid.

²¹⁹ Ibid.

²²⁰ Ibid., p. 298.

²²¹ Ibid.

²²² Ibid.

²²³ Ibid., p. 305.

²²⁴ Ibid., p. 312.

²²⁵ Ibid.

due to its modernity and for copyright reasons.²²⁶ Hence, it is the linguistic layer that dooms the translations to 'ultimate oblivion', and that associates a translation indelibly with a particular historical setting, but also to a 'specific linguistic form at one intersection in space and time'.²²⁷ A translation is often successful if it adapts the language, and sometimes the content, to the target audience. However, there are exceptions, such as Margaret Hunt's *Grimm's Household Tales* which itself has been revised and updated and is still considered a classic today. Although the translation exists in co-existence with the original, from the start of the publication, the original and the translation 'recede into their respective, separate, and simultaneous existences in the source and target cultures'.²²⁸

Another influential work published on the English translations of Grimms' *KHM* is Martin Sutton's *The Sin Complex* which explores nineteenth century translations of the *KHM* and examines their faithfulness, their influence and their handling of the 'English sin-complex'.²²⁹ The sin-complex identifies the way in which blasphemous incidents, including the naming of religious entities, were eliminated.²³⁰ One of Sutton's aims is to depict how the English translators coped with the *KHM*'s elusiveness, strangeness and novelty and to question whether these translators added value to the tales or devalued them.²³¹ To achieve these aims, he closely compares one or two translations passage by passage with the Grimms' source text, illuminating the changes made and their likely origin. Sutton raises the issue of obtaining reliable biographical information about the

²²⁶ Ibid.

²²⁷ Ibid.

²²⁸ Ibid., p. 325.

²²⁹ Martin Sutton, *The Sin-Complex. A Critical Study of English Versions of the Grimms' Kinder-und Hausmärchen in the Nineteenth Century* (Kassel: Brüder Grimm Gesellschaft, 1996), p. 6.

²³⁰ Ibid., p. 34.

²³¹ Ibid., pp. 2-3.

translators, since a great number of translations were published anonymously, by little known authors, and where information is available it does not offer substantial insight into the translators' working methods.²³²

To identify the translators' choices and their possible reasons, Sutton chooses a tale from each translation and compares it closely with the German text. The analyses themselves are in chronological order; Sutton starts with Edgar Taylor's translation and ends with a comparison of Lucy Crane's and Margaret Hunt's translation before comparing the translation of 'Sneewittchen' in all of the previously discussed translations. Sutton concludes that every translation has altered the tales, even if only in a few incidents. However, in the majority of the translations the priorities lie in the domestication of the text for local readers. For English translations this has entailed the elimination or modification of tales containing religious references, superstition, violence, evil, explicit bodily and emotional detail and any other incidences that might offend nineteenth century English readerships.²³³ This elimination resulted in a sanitisation of the tales. Often, their incompatibility with the German tales produced inconsistencies in the tales' narratives – which raises the question, for Sutton, of 'whether their audience ever noticed the very odd discrepancies and logical gaps in the English texts they were reading' and what this might tell us about where the priorities of English readers lay.²³⁴ Nevertheless, those translations that stayed too close to the original were rarely popular, whereas those that adapted texts were. Sutton explains this phenomenon by reference to the citing the recurrent argument in translation theory that a translation which is completely faithful

²³² Ibid., p. 3.

²³³ Ibid., p. 307.

²³⁴ Ibid., p. 308.

to the original text is not necessarily successful as it does not conform to the cultural expectations of its readers.²³⁵

1.2.4. Conclusion

Translations of the Grimms' *KHM* shape the tales to suit new cultures, times and context, and to make them relevant to their modern audience. By adapting them to appeal to a new context, the translations of Grimm have not only shaped the perception of their intended audience, but also of those audiences yet to come. As discussed above, storytelling itself involves a translation of previous stories and narrations from different times and cultures. Indeed, this is apparent in the works of the Grimms themselves, who altered the tales throughout their lives, beginning with their original manuscript, in order to adapt them to suit their own views and those of their community. Translations, moreover, not only reflect the literary styles of their times, but also prevailing literary restrictions, including cultural and religious censorship, which is especially present in children's literature.

The translation history of the *KHM* demonstrate why re-translations are necessary: language and culture are constantly changing and with each new translation the tales aim to be and stay relevant to the time in which they are written and told. Building on the existing critical approaches above, this thesis will explore how cultural, historical and political contexts have shaped the translations of the Grimms' tales. Thereby, Dollerups' highlight of the changes in the structural and linguistic layers will inform the thesis's

²³⁵ Ibid.

approach to the analyses. Although the Victorian translations of Taylor, Anonymous (1853) and Hunt are analysed and discussed in Sutton's *Sin Complex*, the analysis of new tales and the focus on different adds to the knowledge of these translations. In contrast to Sutton's comparison of a tale's complete text, a fragmental approach is used, which allows for an overview of the variety of changes and how they affect the understanding of a tale and its impact on the overall edition. Through the analysis and the historical background to the translations, this thesis will demonstrate to what the extent the translations of the *KHM* are a product of their time and constantly change our own understanding and approach to them.

2. The Brothers Grimm: The making of the *Kinder- und Hausmärchen*

Although there had been many collections of folktales in Germany before the Grimms' *KHM*, such as Johann August Musäus' *Volksmärchen der Deutschen* (1782-1786) [German folktales], the Grimms' became the most dominant collection, not least because of its scope and the brothers' extensive research and editing.¹ However, while translators use Grimms' text as their "original", the text itself is a translation. Apart from adapting written texts, the brothers also transmitted oral into written words. According to Maria Tatar, the collected tales went through three phases of adaptation until their final form. The first involved the 'Grimms' physical presence' during the telling of the tales, which certainly affected the tales' tellers.² The second stage was their rendering of the oral tales into a

¹ Hans-Georg Schede, *Die Brüder Grimm* (Munich: Deutscher Taschenbuch Verlag, 2004), p. 54.

² Maria Tatar, *The Hard Facts of the Grimms' Fairy Tales* (Princeton: Princeton University Press, 2003), pp. 37-38.

‘readable, literary language’; and the third stage concerns the rewriting and shaping of the tales.³ The Grimms’ approach to the editing and presenting of the tales equates to an adaptation, with emphasis on their own and their society’s standards rather than following the “original” tales. To give an overview of their endeavour and an insight into the texts’ fluidity, this chapter will assess their background, the overall impact of the *KHM* and examples of the editorial changes they made.

2.1. Background

Jacob Ludwig Carl Grimm was born in Hanau on the 4th January 1785 and Wilhelm Carl Grimm a year later, on the 24th February 1786.⁴ Their father was the district magistrate Philipp Wilhelm Grimm and overall their childhood was peaceful and protected.⁵ However this changed with their father’s death in 1796, which brought poverty and social decline to the family.⁶ They moved to Kassel and lived with their relations. In 1802, Jacob left for Marburg, where he studied law and Wilhelm followed him a year later.⁷ Through their studies they encountered Friedrich Carl von Savigny, and after some time they became better acquainted with him.⁸ Through Savigny, the brothers met Clemens Brentano in 1804, who inspired them to collect German folk tales and sagas.⁹ Furthermore, he suggested that they should not only ask around for tales, but look at printed sources as well. Therefore, they looked at novels from the Baroque and earlier

³ Ibid.

⁴ Schede, *Die Brüder Grimm*, p. 7.

⁵ Heinz Rölleke, *Die Märchen der Brüder Grimm. Eine Einführung* (Stuttgart: Reclam, 2004), p. 30.

⁶ Schede, *Die Brüder Grimm*, p. 14.

⁷ Ibid., p. 19.

⁸ Ibid., p. 22.

⁹ Ibid., pp. 23, 27.

epochs and wrote down everything suitable for their enterprise.¹⁰ In 1809, the brothers sent their first collection of tales (the so-called *Ölenberg manuscript*) to Brentano, but after they had not heard from him for some time, Achim von Arnim encouraged them to publish the tales themselves.

In the next years, both brothers worked at the university library in Kassel, and published several works: Wilhelm leaned towards literary studies and Jacob towards linguistic science, especially the German language.¹¹ This interest in the German language generated his publication of the first volume of *Deutsche Grammatik* [German Grammar] in 1819, with a second volume in 1826, a third volume in 1831 and a fourth volume in 1837.¹² Due to political difficulties in Hessen, the brothers moved to Göttingen in 1830, where they both held posts as university librarians. In 1837, they and five other professors, Wilhelm Eduard Albrecht, George Heinrich August Ewald, George Gottfried Gervinus, Friedrich Christopf Dahlmann and Wilhelm Eduard Weber, wrote a protest concerning changes made in the constitution in Hanover.¹³ Through this protest they became known as the “Göttingen Sieben” and were dismissed from the University.¹⁴ Thus, the brothers moved back to Kassel, where they were approached by the publisher Karl Reimer to write a new High German dictionary.¹⁵ The dictionary and the *KHM* are the only projects by the brothers that originated from the initiative of others.¹⁶ In 1854, after collecting material for over ten years, they started with the draft of the dictionary, yet

¹⁰ Ibid., p. 27.

¹¹ Ibid., p. 94.

¹² Ibid., pp. 182-183.

¹³ Ibid., p. 140.

¹⁴ Ibid.

¹⁵ Ibid., p. 144.

¹⁶ Brockhaus, *Die Brüder Grimm. Pioniere deutscher Sprachkultur des 21. Jahrhunderts* (München: F.A. Brockhaus, 2013), p. 102.

none of the brothers saw its completion.¹⁷ Wilhelm died on the 16th December 1859, and Jacob followed him on the 20th September 1863¹⁸ Overall, the brothers wrote over seven hundred publications, but only twenty of them were created in collaboration, the most famous one: the *Kinder- und Hausmärchen*.¹⁹

2.2. The *Kinder- und Hausmärchen*

The brothers' main purpose in collecting the tales derived from their philological interest in the 'Überlieferungen aus der alten Zeit' [Lore from the old times] and their desire 'to provide documentary material for a history of German literature'.²⁰ In their introduction they claimed that it was the right time to record these tales, as 'diejenigen, die sie bewahren sollen, immer seltner werden' [those who should preserve them, become increasingly rare].²¹

According to the brothers, there is 'keine Sammlung von Märchen in Deutschland' [no collection of folktales in Germany] which is like theirs, since most of the existing collections either include just a few tales, or the tales have been used to create new, literary fictions.²² The Grimms' collection started out as a purely academic project and was only later revised to address children as well. According to Zipes, the term 'Kinder' in the *Kinder- und Hausmärchen* does not specify its main audience, but rather, indicates

¹⁷ Schede, *Die Brüder Grimm*, p. 184.

¹⁸ Ibid., pp. 183-184.

¹⁹ Ibid., p. 87.

²⁰ Brock Haus, *Die Brüder Grimm*, p.52; Ruth Michaelis-Jena, *The Brothers Grimm* (London: Routledge & Kegan Paul, 1970), p. 50.

²¹ Jacob and Wilhelm Grimm, *Grimms Märchen – Vollständige Ausgabe* (Cologne: Anaconda Verlag, 2009), p. 7.

²² Grimm, *Grimms Märchen*, p. 13.

that the tales possess a certain innocence and purity and that they should be ‘appreciated and cared for like children’.²³ Thus, the title for the title of *Kinder- und Hausmärchen* did not refer to the Grimms’ eventual audience, but arose because the tales were believed by the Grimms to have internalized the purity they associate with childhood.²⁴

In their prefaces, the brothers had a tendency to highlight the peasant nature of their tales, thereby creating the myth that they collected the tales from peasants, while in fact in many instances they wrote them down from the narration of their bourgeois friends and acquaintances.²⁵ For example, in their second edition they told the story of how they met the fifty-year-old peasant woman Viehmännin in a little village in Zwchern, and described her as the perfect storyteller, since she ‘bewahrte die alten Sagen fest im Gedächtniß’ [preserved the old sagas fixed in her memory] and never changed anything in her repetition, or if she did, she corrected herself straightaway.²⁶ Although Dorothea Viehmann (as her name generally appears) did provide many tales, the sources are more diverse. The critic Walter Schref divided the Grimms’ sources into five groups: tales originating in print or manuscript form; tales from their sister Lotte’s friends, the Wilds and Hassenpflugs; tales from the social circle that gathered at the Haxthausen family estate at Bökenhof; tales from Dorothea Viehmann; and the tales they received through ‘various transmissions from friends, schoolmates, and acquaintances’.²⁷

²³ Jack Zipes, *Grimm Legacies. The Magic Spell of the Grimms’ Folk and Fairy Tales* (Princeton: Princeton University Press, 2015), p. 22.

²⁴ Grimm, *Grimms Märchen*, pp. 15-16.

²⁵ Ruth B. Bottigheimer, *Fairy Tales. A New History* (New York: State University of New York Press, 2009), p.28; Jack Zipes, *When Dreams Came True. Classical Fairy Tales and Their Tradition* (London: Routledge, 1999), p. 69.

²⁶ Grimm, *Grimms Märchen*, p. 10.

²⁷ Walter Scherf, ‘Jacob and Wilhelm Grimm - A Few Small Corrections to a Commonly Held Image’ in *The Brothers Grimm and Folktale* (Chicago: University of Illinois Press, 1988) ed. by James M. McGlathery, pp. 178-191, pp. 183, 185, 187.

From the beginning, there was a quarrel between the brothers concerning the editing of the tales. Whereas Jacob wanted to present the tales as they were, Wilhelm wanted to enhance them. The 'Geist von Sammeln und Herausgeben' [spirit of collecting and publishing], present in the works of Brentano and Arnim, was a feature Jacob was strongly opposed to.²⁸ Although Brentano and Arnim's collection *Des Knaben Wunderhorn* (1805) was extensive and the writing suitable for their intended audience, they revised the old tales without considering their historical significance, thereby adapting the old tales for the new era.²⁹ However, according to Jacob, 'allein historisch kann [die Poesie] unberührt genossen werden' [the poetic can only be enjoyed historically].³⁰ He believed that poetry, or any similar form, would be static and false when not in its original format. Thus, there can also never be a good translation, since all 'Übersetzungen [sind] Verfälschungen' [translations are falsifications].³¹ Jacob's opinion on translation and the falsification of material is one of the reasons why he was unwilling to change the tales and preferred them to stay the way they were collected.

Wilhelm, on the other hand, thought that tales originated in their 'Beziehung auf den Menschen und durch seine Freude daran' [relation to the human and his/her joy in it].³² Therefore there is no absolute truth, but it is about the work's 'Herzensaufrichtigkeit' [sincerity of the heart].³³ However, according to Heinz Röllecke, Wilhelm's editing has another – practical – reason: whereas Jacob collected the already eloquent and polished tales told by the Hassenpflugs and Dorothea Viehmann, Wilhelm often collected them

²⁸ Schede, *Die Brüder Grimm*, p. 46.

²⁹ Ibid.

³⁰ Ibid., p. 47.

³¹ Ibid., p. 50.

³² Ibid.

³³ Ibid.

from those who were less gifted in telling the tales.³⁴ Many of the tellers recited the tales that were ‘rudimentär, unlogisch und in schlechtem Stil’ [rudimentary, unlogical and written in a bad style], thus Wilhelm felt that he had to change them from the beginning to bring them to the same linguistic standard of language as the ones told by the Hassenflugs.³⁵ Nevertheless, according to the brothers, the tales’ content, themes and motifs were never altered, and their tales were principally a reflection of ‘Treue und Wahrheit’ [fidelity and truth].³⁶

Since every oral tale varies with each repetition, Wilhelm concluded, ‘dass immer eine stilistische Überarbeitung notwendig ist, zu jedem Zeitpunkt, für jede Ausgabe der *Kinder- und Hausmärchen*’ [that it is essential to have a stylistic revision at each point in time, for every edition of *the Kinder- und Hausmärchen*].³⁷ Thus, Wilhelm believed that only with the continuous change of the tales, they would flow back into the ‘lebendigen Fluss der Mündlichen Überlieferung’ [lively river of the oral transmission].³⁸ Conversely, a fixed version would fossilize the tales.³⁹ However, Wilhelm did not only change the tales to find this ‘Urform’ [Archetype], he adapted the tales to the puritan tastes of his audience.⁴⁰ In order to not harm children morally, erotic and violent scenes were toned down from the second edition onwards.⁴¹

³⁴ Heinz Röllecke, ‘Kein Kuss vom Prinzen’, *Zeit Geschichte*, 2 (2012), 50 -55, p. 52.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid., p. 53.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

In her book *The Hard Facts of the Grimms' Fairy Tales*, Maria Tatar focuses on the passages Wilhelm changed from the first edition until the final edition. The main differences between in the editions is the elimination of indecent incidents and the 'adding or intensifying [of] violent episodes'.⁴² One of the persistent changes was the elimination of "certain conditions and relationships", such as pregnancy.⁴³ For instance, even though Rapunzel gives birth to twins at the end of the tale, any indication of the children's conception is eliminated.⁴⁴ Whereas in the first edition the reason her relationship with the Prince is discovered is that her clothes do not fit anymore, in the final edition this detail has been tastefully removed, and instead Rapunzel gives herself away when she observed that Mother Gothel is heavier than the Prince to pull up. Although Wilhelm eliminated any hint of pregnancy, he elaborated on the violence, to the extent that the villains' punishments are described in more detail than the heroes' happy ends.⁴⁵ Tatar even claims that the villains' painful deaths became a necessity for the heroes' happiness.⁴⁶ Thus, only if the villain is severely punished do the heroes live happily ever after. Another crucial change Wilhelm made was the elimination of 'maternal malice' through the transformation of biological mothers into stepmothers in a number of tales, including 'Hansel und Gretel', 'Mother Holle' and 'Snow White'.⁴⁷ Wilhelm's main intention in changing the maternal identity was that he realised that children, and their parents, 'find the idea of a wicked stepmother easier to tolerate than that of cruel mothers'.⁴⁸

⁴² Tatar, *The Hard Facts of the Grimms' Fairy Tales*, p. 5.

⁴³ Ibid., p. 7.

⁴⁴ Ibid., p. 45.

⁴⁵ Ibid., p. 181.

⁴⁶ Ibid.

⁴⁷ Ibid., p. 36.

⁴⁸ Ibid., p. 37

From the Ölenberg Manuscript in 1810 until the seventh and last edition in 1857, the collection changed in many ways: new tales were included, old tales were excluded or rewritten.⁴⁹ Wilhelm wrote the various tales into an 'einheitlichen Märchenstil' [uniform fairy tale style], that included the use of standardised opening- and ending formulas, such as 'es war einmal...' [once upon a time] and 'und wenn sie nicht gestorben sind...' [and they lived happily ever after], and the addition of 'proverbs and proverbial expressions'.⁵⁰ Furthermore, the content in certain tales was changed and the overall style of the tales was polished.⁵¹

With each edition the brothers approached their idea of completeness of the collection, and previous tales were edited and 'ergänzt und bereichert' [supplemented and enriched] through additions of further written and oral tales. Consequently, Wilhelm's changes created the '*Gattung Grimm*' [Grimm genre].⁵² Through listening and reacting to the audience's wishes, Wilhelm endeavoured to ensure that the 'Märchentradition nicht abreißt, sondern in bisher unbekanntem Umfang neu aufblüht' [folk tale tradition does not break, but that it thrives to a yet unknown extent].⁵³ In his last will and testament, Wilhelm even forbade Jacob to revise the tales after his death, as he knew Jacob wanted to completely revise the book to restore the tales to their 'ursprüngliche Gestalt' [original form].⁵⁴

⁴⁹ Vanessa Joosen, 'Back to Ölenberg: An Intertextual Dialogue between Fairy-Tale Retellings and the Sociohistorical Study of the Grimm Tales', *Marvels & Tales*, 24, No. 1 (2015), 99–115, p. 89.

⁵⁰ Stefan Neuhaus, *Märchen* (Tübingen and Basel: A. Fracke Verlag, 2005), p. 132; Wolfgang Mieder, "'Ever Eager to Incorporate Proverbs": Wilhelm Grimms' Proverbial Additions in the Fairy Tales' in *The Brothers Grimm and Folktale* (Chicago: University of Illinois Press, 1988) ed. by James M. McGlathery, pp. 112–132, p. 127.

⁵¹ Joosen, 'Back to Ölenberg', p. 89.

⁵² *Ibid.*

⁵³ Schede, *Die Brüder Grimm*, p. 59.

⁵⁴ Röllecke, 'Kein Kuss vom Prinzen', p. 52.

Although the Grimms departed from their goal of preserving what they perceived as authentic and ancient tales, Wilhelm's editorial enhancements enabled the *KHM*'s 'weltweiten Siegeszug' [worldwide triumph].⁵⁵ Heinz Röllecke claims, that if the Grimms had not altered the texts and presented them as they did, they would have had no publisher and no audience.⁵⁶ Indeed, the earliest critics judged that the selection and the overall tone was not suitable for children, and that the diction was not artistic enough.⁵⁷ The *KHM*'s tone only changed in 1825, after the success of the first English translation by Edgar Taylor, when the brothers published the *Kleine Ausgabe* containing the fifty most popular tales with illustrations by their younger brother Ludwig Emil Grimm.⁵⁸

To understand the changes the Grimms have made to the tales from the Ölenberg Manuscript until the final edition, the following section will highlight and analyse the changes in 'Der Froschkönig oder der eiserne Heinrich' [The Frog King or Iron Heinrich], 'Rumpelstilzchen' [Rumpelstiltskin] and 'Allerleirauh' [Thousandfurs]. These tales were chosen because of their changes throughout the seven editions. 'Der Froschkönig oder der eiserne Heinrich' has undergone many stylistic changes; 'Rumpelstilzchen's plot was completely changed between the Ölenberg Manuscript and the first edition, and the evolution of 'Allerleirauh' displays how the Grimms have merged various versions of one tale to create their own. Although the changes mainly involve the style of the tales, in some, the plot has been heavily revised.

⁵⁵ Ibid., p. 55.

⁵⁶ Heinz Röllecke, *Grimms Märchen und ihre Quellen – Die literarische Vorlagen der Grimmschen Märchen synoptisch vorgetellt und kommentiert* (Trier: WVT Wissenschaftlicher Verlag Trier, 1998), p. 7.

⁵⁷ Heinz Röllecke, *Die Märchen der Brüder Grimm. Eine Einführung* (Stuttgart: Reclam, 2004), p. 85.

⁵⁸ Michaelis-Jena, *The Brothers Grimm*, p. 167.

2.3. 'Der Froschkönig oder der eiserne Heinrich'

According to the Grimms, 'Der Froschkönig oder der eiserne Heinrich' is to one of the oldest folktales in Germany. They base their claim on Georg Rollenhagen's preface to his work *Froschmeuseler* in 1595, in which he mentions the story 'von dem eisernen Heinrich' [of the iron Heinrich] as well as 'froschkönig'.⁵⁹ Apart from Rollenhagen's versions, there are three other versions the brothers mention in their notes: one from Hessen, one from the area around Paderborn and one from Scotland in the *Complaynt of Scotland* from 1548.⁶⁰ The version from Hessen is incorporated within the second volume of the first edition of the *KHM* in 1815 under the title 'Der Froschprinz' [The Frog-Prince].⁶¹ Yet, since the brothers integrated elements from that version into 'Der Froschkönig', they deleted the version in the second edition.⁶² Although it is stated in their notes that they have been provided with versions from Marie Hassenpflug and the Family von Haxthausen, their final version is based on the tale recounted by one of the members of the Wild family from Kassel.⁶³

In the time from the 1810 Ölenberg Manuscript to the publication in 1812, the brothers not only embellished the tale, but they changed the title and the tale's position. In the manuscript it is the 25th tale and the title is 'Die Königstocher und der verzauberte Prinz' [The King's daughter and the enchanted Prince] with the subtitle 'Froschkönig' [Frog-

⁵⁹ Brüder Grimm, *Kinder- und Hausmärchen. Band 3 Originalanmerkungen Herkunftsnachweise Nachwort* (Stuttgart: Reclam, 2012), p. 458.

⁶⁰ Ibid., pp. 15-17.

⁶¹ Jack Zipes, 'What Makes a Repulsive Frog So Appealing: Memetics and Fairy Tales', *Journal of Folklore Research*, Vol. 45, No. 2, 2008, Department of Folklore and Ethnomusicology, Indiana University, p. 111.

⁶² Ibid.

⁶³ Grimm, *Band 3*, pp. 577, 458, 586.

King].⁶⁴ Jack Zipes comments that, since the Princess is the protagonist of the story, the original title suits the story better. In fact, if he could rewrite the title it would be “How and Why a Princess Selected Her Mate”, with the emphasis on the Princess not the frog.⁶⁵ This emphasis is supported by Lutz Röhrich who proposes that the tale does not provide a ‘Vollform einer Erzählung von entzauberten Tierbräutigam’ [full version of a tale about a disenchanted animal bridegroom] since there is no background provided for the Prince.⁶⁶ Hence, the original title highlighted the point of view of the actual protagonist: the Princess.⁶⁷ Additionally, Röhrich points out that the ‘Frog King’ is the only tale with a ‘Doppeltitel’ [double title].⁶⁸ Thus, the title’s focus is not only on the frog’s character but also on the minor character of his faithful servant Heinrich. Instead of focusing on the story arc of the title hero, the Frog Prince, the focus is on the Princess. One of the reasons for this change might be the appeal of the mysterious title. Whereas ‘Die Königstocher und der verzauberte Prinz’ would imply the enchantment and a resolution, ‘Der Froschkönig’ does not. Furthermore, historically this tale has been named after the male figure, rather than the Princess, as is the case in Georg Rollenhagen’s *Froschmeuseler*, the Hungarian ‘The Wonderful Frog’ and the Scottish ‘The Paddo’.⁶⁹

In part because of its position as the first tale, ‘Der Froschkönig’ has been heavily edited and some parts have even been changed to a state of unrecognizability from the “original” tale.⁷⁰ For instance, according to Röhrich, the revelation of the frog’s true form does not

⁶⁴ Brüder Grimm, *Kinder- und Hausmärchen. Die handschriftliche Urfassung von 1810* (Stuttgart: Reclam, 2007), p. 45.

⁶⁵ Zipes, ‘What Makes a Repulsive Frog So Appealing’, p. 111.

⁶⁶ Lutz Röhrich, *Wage es, den Frosch zu küssen. Das Grimmsche Märchen Nummer Eins in seinen Wandlungen* (Köln: Eugen Diedrichs Verlag, 1987), p. 45.

⁶⁷ Ibid.

⁶⁸ Ibid., p. 47.

⁶⁹ D.L. Ashliman, ‘Frog Kings’, *University of Pittsburgh* (2013), <<http://www.pitt.edu/~dash/frog.html>> [accessed 15 December 2016].

⁷⁰ Röhrich, *Wage es, den Frosch zu küssen*, p. 15.

follow the 'Gesetzt der Einsträngigkeit' [principle of the single threaded tale] or the dictates of logic.⁷¹ Although the Princess' story is told chronologically and therefore fits within the Märchen's Einsträngigkeit, the revelation of the frog's true identity as a Prince and his story interrupts its flow. Therefore, Wilhelm Grimm's editorial enhancements changed the nature of the tale from a 'reinen Erlösungsmärchen' [pure salvation tale] into a 'moralische Erzählung' [moralistic tale].⁷² Instead of only changing the style, the form was changed as well by the introduction of morals, such as, for instance, the implied instruction to keep promises. Zipes adds that the added morals 'advocated for the restoration of the patriarchal word and world order', and thus the Grimms created an exemplary narrative model in which young women had to behave rather than act.⁷³

Zipes claims that the appeal and attraction of 'Der Froschkönig' lies in its construction and cultivation 'through a constant exchange of oral and literary articulation and communication'.⁷⁴ In his essay 'What Makes a Repulsive Frog So Appealing: Memetics and Fairy Tales', Zipes lists his observation about Wilhelm's editorial process.⁷⁵ First of all, the length of the tale 'almost doubled' by the last edition in 1857.⁷⁶ The first edition consisted of 976 words, but by the seventh edition it had increased to 1294 words. This increase was the result of embellishments and the inclusion of direct speech designed to make the tale more vibrant. Furthermore, the descriptions and the characters were enhanced significantly so that the whole text grew stylistically into a 'florid and artistic' tale.⁷⁷ Another adjustment concerns the tale's beginning which changed from the

⁷¹ Ibid.

⁷² Ibid., p. 14.

⁷³ Zipes, 'What Makes a Repulsive Frog So Appealing', p. 112.

⁷⁴ Ibid., p. 114.

⁷⁵ Ibid., p. 113.

⁷⁶ Ibid.

⁷⁷ Ibid.

formulaic 'once upon a time' to the more inventive 'in olden times, when wishing still helped.'⁷⁸ In accordance with Wilhelm's wishes, the tale's form was stabilized in the 1857 edition.⁷⁹ Thus, through Wilhelm's 'artistic shaping' the tale gained in contemporary appeal and accessibility, not only for its German, but also for its international audience.⁸⁰

The most striking change in the tale's story line is Wilhelm Grimms' de-eroticization of the tale after the Prince's disenchantment. Generally, the brothers have changed very little about the disenchantment of the Prince. As early as the Ölenberg manuscript, the transformation of the frog into the Prince comes about when the Princess throws the frog against the wall. According to Zipes, however, Wilhelm Grimm 'de-eroticized the story' after this act of violence by turning the Princess into a child and having the frog land on the floor instead of her bed.⁸¹ However, some of the explicit details only vanished after the fourth edition from 1840. For example, in the manuscript and the first edition, the Prince becomes the Princess' 'lieber Gesell' [nice companion]; they do not get married, but the Prince still falls into her bed and the Princess lays herself next to him, thereby accepting him.⁸² This depiction changed in the second edition of 1819 when he became her 'lieber Geselle und Gemahl' [nice companion and husband].⁸³ Yet, here the text explicitly indicates sexual intercourse by stating that they 'schliefen vergnügt zusammen ein' [fell asleep enjoyably together].⁸⁴ This statement only changed to 'dann schliefen sie ein' [then they fell asleep] in the fourth edition from 1840.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid., p. 114.

⁸¹ Ibid., p. 113.

⁸² Grimm, *Die handschriftliche Urfassung von 1810*, p. 12.

⁸³ Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen – Band 1 (1819)*, Wikisource (2015), <https://de.wikisource.org/wiki/Kinder-_und_Hausmärchen> [accessed 5 November 2014].

⁸⁴ Ibid.

Apart from the sanitization of the tale, there have been few significant changes in the seven versions, at least plot wise. 'Der Froschkönig, oder der eiserne Heinrich' is the first of the tales in the *KHM*, therefore its beginning is of particular importance as it sets the style for the whole collection. The Brothers Grimm changed the beginning of the tale two times after its publication in 1812. From the third edition in 1837 onwards, the beginning in the *KHM* is the same as in the final edition of 1857. The Ölenberg Manuscript version from 1810 is short and concise, and, in contrast to other tales in the manuscript, it resembles the published version of 1812 and even contains certain details, such as the frog's and Heinrich's rhyme. In the opening sentences, the manuscript already contains most of the vital information, and directly starts with the action:

Ölenberg Manuskript:

Die jüngste Tochter des Königs ging hinaus in den Wald, und setzte sich an einen kühlen Brunnen. Darauf nahm sie eine goldene Kugel und spielte damit, als diese plötzlich in den Brunnen hinabrollte.

[The youngest daughter of the King went outside into the woods, and sat down by a cool well. Thereupon she took a golden ball and played with it, when suddenly the ball rolled into the well].⁸⁵

1812:

Es war einmal eine Königstochter, die ging hinaus in den Wald und setzte sich an einen kühlen Brunnen. Sie hatte eine goldene Kugel, die war ihr liebstes Spielwerk, die warf sie in die Höhe und fing sie wieder in der Luft und hatte ihre Lust daran.

⁸⁵ Grimm, *Die handschriftliche Urfassung von 1810* (Stuttgart: Reclam, 2007), p. 45.

Einmal war die Kugel gar hoch geflogen, sie hatte die Hand schon ausgestreckt und die Finger gekrümmt, um sie wieder zu fangen, da schlug sie neben vorbei auf die Erde, rollte und rollte und geradezu in das Wasser hinein.

[There was once a King's daughter who went outside into the woods, and sat down by a cool well. She had a golden ball, which was her favourite plaything, she threw it up and caught it again and enjoyed doing this. Once the ball was thrown too high, she already stretched her hand and bent her fingers to catch it again, but it hit beside her on the ground, rolled and rolled and went right down into the water].⁸⁶

1819:

Es war einmal eine Königstochter, die wußte nicht was sie anfangen sollte vor langer Weile. Da nahm sie eine goldene Kugel, womit sie schon oft gespielt hatte und ging hinaus in den Wald. Mitten in dem Wald aber war ein reiner, kühler Brunnen, dabei setzte sie sich nieder, warf die Kugel in die Höhe, fing sie wieder und das war ihr so ein Spielwerk. Es geschah aber, als die Kugel einmal recht hoch geflogen war und die Königstochter schon den Arm in die Höhe hielt und die Fingerchen streckte, um sie zu fangen, daß sie neben vorbei auf die Erde schlug und gerade zu ins Wasser hinein rollte.

[There was once a King's daughter, who, out of boredom, did not know what she should do. She took a golden ball, with which she had often played and went out into the forest. In the middle of the forest there was a pure, cool fountain. There she sat down, threw the ball in the air, and caught it again and that was her plaything. But it came to pass, when the ball once had flown quite high and the

⁸⁶ Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen – Band 1 (1812)*, Wikisource (2015), <https://de.wikisource.org/wiki/Kinder-_und_Hausmärchen> [accessed 5 November 2014].

King's daughter held her arms in the air and stretched out her fingers to catch it, the ball landed on the earth and rolled into the water.]⁸⁷

1857:

In den alten Zeiten, wo das Wünschen noch geholfen hat, lebte ein König, dessen Töchter waren alle schön, aber die jüngste war so schön, daß die Sonne selber, die doch so vieles gesehen hat, sich wunderte so oft sie ihr ins Gesicht schien. Nahe bei dem Schlosse des Königs lag ein großer dunkler Wald, und in dem Walde unter einer alten Linde war ein Brunnen: wenn nun der Tag recht heiß war, so ging das Königskind hinaus in den Wald und setzte sich an den Rand des kühlen Brunnens: und wenn sie Langeweile hatte, so nahm sie eine goldene Kugel, warf sie in die Höhe und fieng sie wieder; und das war ihr liebstes Spielwerk.

Nun trug es sich einmal zu, daß die goldene Kugel der Königstochter nicht in ihr Händchen fiel, das sie in die Höhe gehalten hatte, sondern vorbei auf die Erde schlug und geradezu ins Wasser hinein rollte.

[In the old times, when wishing still helped, there lived a King whose daughters were all beautiful, but the youngest was so beautiful that the sun herself who has seen so many things, wondered whenever she shone into her face. Close to the castle of the King was a large dark forest and in the forest under an old linden tree was a fountain: when the day was quite hot, the King's child went out into the forest and sat on the edge of the cool fountain: and when she got bored she took a golden ball, threw it into the air and caught it; and this was her favourite plaything. Now it once happened that the golden ball of the King's daughter did not fall

⁸⁷ Grimm, *Band 1* (1819).

into her little hands, but fell on the earth and immediately rolled into the water.]⁸⁸

Whereas, the manuscript starts with '[d]ie jüngste Tochter des Königs' [the youngest daughter of the King], the versions from 1812 and 1819 start with the formula '[e]s war einmal', the German equivalent for 'once upon a time'.⁸⁹ Additionally, the 'jüngste Tochter des Königs' [youngest daughter of the King] from the Ölenberg Manuscript became the 'Königstochter' [King's daughter]. Although, the opening sentence stays quite close to the manuscript version, the following sequence is drawn out to highlight the Princess' desire for the ball. Since the ball is the catalyst for the action of the tale, this early elaboration highlights its importance. The version from 1819 is not only distinctively different from the earlier version, but also varies from their later editions. Instead of an action or introduction, the Princess' state of mind is described. She is bored and cannot think of anything to do. Thus, out of boredom the all-changing action arises. The formulaic 'Es war einmal' stands in a stark contrast with the less charming King's daughter, who did not know what she should do out of boredom.⁹⁰

In contrast to these versions, the final version of 1857 presents the reader with an introduction which visualises the world that is about to be entered. Instead of the formulaic 'es war einmal', the story is based '[i]n den alten Zeiten, wo das Wünschen noch geholfen hat' [in the old times, when wishing still helped].⁹¹ Lutz Röhrich states that these descriptions do not move the story into the 'äußeren Wirklichkeit' [outer reality] of our world.⁹² In fact, they signify that the story takes place on a different ontological plain than

⁸⁸ Grimm, *Grimms Märchen*, p. 18.

⁸⁹ Grimm, *Die handschriftliche Urfassung von 1810*, p. 45; Grimm, *Band 1 (1812)*.

⁹⁰ Grimm, *Band 1 (1819)*.

⁹¹ Grimm, *Grimms Märchen*, p. 18.

⁹² Röhrich, *Wage es, den Frosch zu küssen*, p. 12.

the 'alltäglichen »Realität«' [everyday reality].⁹³ Thus, the Grimms created a realm that resembles our everyday reality, yet contains otherworldly elements, such as wishes that come true. Furthermore, this version indicates the beauty of the youngest daughter, who stands out from her sisters and is admired by the sun. Jack Zipes identifies this 'elegant beginning', as an indication of 'how carefully Wilhelm Grimm tailored the tale to meet the expectations of educated, upper-class readers'.⁹⁴

In contrast to the opening sequence, the ending mostly stayed the same. In the Ölenberg Manuscript the tale ends with Heinrich's rhyme, but from the first edition in 1812 onwards the ending is the same. The final ending portrays the breaking of the iron bands with the focus on faithful Heinrich and his delight about his master's freedom and happiness. There are only slight differences in style between the first and the seventh edition, such as the language's fluency. For instance, in the last sentence when the Prince hears the cracking, the final version expresses it more eloquently than the 1812 version. The 1812 version interrupts the flow of the sentence by indicating speech; the Prince hears it cracking, 'und meinte: der Wagen bräche' [and reckoned: the wagon is breaking].⁹⁵ In the final version this interaction is transformed into indirect speech, therefore the text reads more fluently. Additionally, there is a difference in the naming of the groom: in the first edition he is specified as a Prince and from the second edition onwards he is a King's son.

'Der Froschkönig oder der eiserne Heinrich' is the opening tale of the *KHM*. Therefore, this tale has been frequently revised, since it sets the style and the atmosphere of the later

⁹³ Ibid.

⁹⁴ Zipes, 'What Makes a Repulsive Frog So Appealing', p. 113.

⁹⁵ Grimm, *Band 1 (1812)*.

tales. The change of the opening reflects this importance: instead of a formulaic opening, the sentence transports the audience to a wondrous and magical place into which the other tales will follow. Other changes include the title change, to shift the focus from the female to the male characters, and the addition of morals. With the addition of the morals came the need to de-eroticize the tale to appeal to a younger audience and their parents. Despite all the changes they made, however, the brothers kept the old rhymes with which they preserved a part of the old tradition. Thus, the Grimms' successfully translated and adapted the oral and written tales into a stylised tale enjoyed by young and old alike.

2.4. 'Rumpelstilzchen'

'Rumpelstilzchen' is one of the most famous fairy tales by the Brothers Grimm.⁹⁶ In the Ölenberg Manuscript the tale is placed as the 42nd, and then moved to the 55th place from the first edition onwards.⁹⁷ Overall, the tale consists of four corresponding and complementary Hessian tales.⁹⁸ Originally, it was submitted orally and was later replaced by Dortchen Wild's version from 10.3.1811, which – according to Heinz Rölleke – has been contaminated by the Hassenpflugs.⁹⁹ Rölleke further claims that the first version in the Ölenberg Manuscript was likely to originate from the Haus Wild, as there are additional notes linking Lisette Wild to the tale.¹⁰⁰ Besides, Lisette's version is reflected in Rumpelstilzchen's violent end from the second edition onwards.¹⁰¹

⁹⁶ Van Coillie, Jan, "Oh, how hard it is to play the translator's game' Translating Orality in the Grimms' 'Rumpelstiltskin", *Marvels & Tales*, 28, No. 2 (2014), 346–365, p. 346.

⁹⁷ Grimm, *Die handschriftliche Urfassung von 1810*, p. 140.

⁹⁸ Grimm, *Band 3*, p. 109.

⁹⁹ *Ibid.*, p. 128.

¹⁰⁰ *Ibid.*

¹⁰¹ *Ibid.*, p. 482.

The tale in the Ölenberg Manuscript differs widely from the final tale. The girl in the manuscript is supposed to spin flax, but instead can only spin gold, which she does for three nights. On the third night the little man comes and offers to take this burden from her, by making a Prince appear who will marry her and take her away. In return he wants her first-born child. After the child is born, the little man offers her the chance to guess his name in three nights. After two failed nights, the Queen orders her maid to follow the little man. The maid then sees the little man riding on a spoon around a fire calling himself 'Rumpenstüzchen'. When the Queen calls him by his name, Rumpenstüzchen flies on the spoon out of the window.

One of the main differences in these two versions is the change of the girl's ability and its value. Although spinning gold appears to be a useful skill, in the manuscript it is perceived as useless. According to Zipes this aspect of the tale highlights 'the high value given in preindustrial times to a woman's ability to spin flax into yarn'.¹⁰² Thus, through changing the material, the miller's daughter is placed 'at the mercy of men', as spinning yarn is no longer of importance.¹⁰³ Schmiesing states that through the devaluation of spinning, the miller's daughter's role is limited to the role of a mother. However, she claims that because of her perspective and Rumpelstilzchen's emphasis on life, the role is of great importance.¹⁰⁴ Nevertheless, she is still confined to the patriarchal role of 'daughter, wife, and mother' and even has to fight with Rumpelstilzchen for the role of the mother.¹⁰⁵

¹⁰² Ann Schmiesing, 'Naming the Helper. Maternal Concerns and the Queen's Incorrect Guesses in the Grimms' "Rumpelstiltskin"', *Marvels & Tales*, 25, No. 2 (2011), 298–315, p. 299.

¹⁰³ Ibid.

¹⁰⁴ Ibid., p. 302.

¹⁰⁵ Ibid.

Another change is the role of the suitor. Whereas in the manuscript it is a young Prince who frees her from her task, in the first and subsequent editions he is an avaricious king of unspecified age whose desire for gold is the reason for her imprisonment. The emphasis on gold creates a debate in the tale about the value of life against gold, which essentially displays the differences between the male and the female roles in the tale. Schmiesing perceives the miller's daughter as the life giver, since 'birth is central to her identity as constructed by the Grimms'.¹⁰⁶ In contrast, the authoritative male figures, the miller and the King, 'actually threaten life by commodifying it'.¹⁰⁷ Thus, both male figures in the tale, the miller and the King, value gold above life: the miller by boasting about his daughter's non-existent talent and the King by threatening to kill her if she does not produce gold.¹⁰⁸ Yet these life threatening words only appear in the second edition onwards, thereby implying that 'the daughter herself will have to value her life' in spite of the disregard she receives from the other characters.¹⁰⁹ Moreover, in the third edition the King's desire for gold is further highlighted when he 'rationalizes his marriage to a lowly miller's daughter' and values her spinning of gold above her social status.¹¹⁰

In contrast to the father and the King, the daughter places her life and her child above the value of gold, first by saving her life by giving away her necklace and ring, and then by trying to save her child's life by promising Rumpelstilzchen all the 'Reichtümer des Königreichs' [riches in the kingdom].¹¹¹ Albeit being aware of the gold's value, the girl does not take and hoard it, but gives it away.¹¹² From the second edition onwards, the tale

¹⁰⁶ Ibid., p. 300.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Ibid., pp. 300-301.

¹¹¹ Ibid., p. 301.

¹¹² Ibid.

displays a father and a King 'who value gold and disregard life' and a young woman who offers gold in order to preserve life.¹¹³ The only male character who also values life is Rumpelstilzchen.¹¹⁴ Roni Natov observed that Rumpelstilzchen is 'the only character who cannot be bought off' as he insists on his bargain since 'etwas Lebendes ist mir lieber als alle Schätze der Welt' [something living is more precious to me than all the treasures in the world], an addition made in the second edition.¹¹⁵ According to Maria Tatar, the exchange between the Queen and Rumpelstilzchen is an exchange of 'the life-giving labors of the queen and the life-saving labors of the diminutive gnome'.¹¹⁶ Thus, the bargain essentially resembles an exchange of one life for another.

The main change in the seven editions concern the style. By the final edition in 1857, the tale doubled from 512 to 1003 words, mostly because of the additional dialogue, descriptions and other elaborations. The style in 'Rumpelstilzchen' creates its lively atmosphere and, according to Jan van Coille, make it 'an excellent story for reading aloud'.¹¹⁷ The sense of orality in the tale is created through the amount of dialogue and by directly addressing the readers and listeners.¹¹⁸ One aspect with which the Grimms created a sense of orality is the direct speech within the tale.¹¹⁹ In the final version, the dialogue accounts for twenty-seven sentences, in contrast to the first version, in which the direct speech only amounted to eleven sentences. The main difference is the dialogue between Rumpelstilzchen and the miller's daughter, who in the first edition is silent. When the little man approaches her and asks her what she would give him if he spun

¹¹³ Ibid.

¹¹⁴ Ibid., p. 302.

¹¹⁵ Ibid., pp. 301-302.

¹¹⁶ Ibid., p. 302.

¹¹⁷ Ibid., p. 346.

¹¹⁸ Ibid., p. 357.

¹¹⁹ Ibid., p. 356.

everything into gold, ‘sie that ihr Halsband ab und gabs dem Männlein’ [she took off her necklace and gave it to the little man].¹²⁰ The miller’s daughter fares similarly on the third night when the little man comes and directly says: ‘ich will es noch einmal thun, aber du mußt mir das erste Kind versprechen, das du mit dem König bekommst’. [I will do it again, but you have to promise me the first child you will have with the King].¹²¹ He requests it directly instead of waiting for the girl to have nothing to offer him. She has no voice and ‘versprach es in der Noth’ [promised it in her distress].¹²²

In the final edition from 1857, there are still certain significant changes. For instance, the King appears more demanding, ordering the miller’s daughter to ‘mache dich an die Arbeit’ [go to work].¹²³ Additionally, thoughts are added to the King’s inner dialogue: ‘[w]enns auch eine Müllerstochter ist,’ [even if it is a miller’s daughter] in addition to the ‘eine reichere Frau finde ich in der ganzen Welt nicht’ [I won’t find a richer wife in the whole world].¹²⁴ These additions highlight the difference in status, while simultaneously diminishing it because of worldly riches. Another device added is the direct address of the audience. The Grimms address the reader only on one occasion: to invite the reader to feel the Queen’s delight when she discovers Rumpelstilzchen’s name: ‘[d]a könnt ihr denken, wie die Königin froh war, als sie den Namen hörte’ [there you can imagine, how glad the Queen was when she heard the name’].¹²⁵ Yet, this address was not present until the seventh edition in 1857.

¹²⁰ Grimm, *Grimms Märchen*, p. 286.

¹²¹ Ibid., p. 287.

¹²² Ibid.

¹²³ Ibid., p. 286.

¹²⁴ Ibid., p. 287.

¹²⁵ Ibid., p. 288; van Coille, “‘Oh, how hard it is to play the translator’s game’”, p. 357.

Changes in the plot occurred mostly in the first and second edition and involve the elaboration of certain events, for instance, the revealing of Rumpelstilzchen's name to the Queen. In contrast to the second and the following editions, in the first edition it is not the messenger who tells the Queen about the name, but the King who returns from his hunt on the third day. This change connects the King and the Queen in the solving of the riddle and thus endorses their relationship. Additionally, there is no name guessing on the first two days, it is stated that 'da sann die Königin den ersten und zweiten Tag, was doch das Männchen für einen Namen hätte, konnte sich aber nicht besinnen, und ward ganz betrübt' [there the Queen pondered for the first and second day, which name the little man could have, but she could not think of one and was quite saddened].¹²⁶ The additional guesses in the later editions not only add playfulness and suspense to the tale, but also allow for interpretations. In her essay 'Naming the Helper – Maternal Concerns and the Queen's Incorrect Guesses in the Grimms', Ann Schmiesing discusses the meaning behind the Queen's various guesses of the little man's name. Her focus is specifically on how Wilhelm Grimm devised and chose these names. According to Schmiesing, they were 'chosen and inserted by Grimm himself' and therefore 'are not original to the tale in its oral form'.¹²⁷ Thus, they originate in Wilhelm's psyche and understanding of names. The main verification for her theory is the lack of these names in the Ölenberg Manuscript and the first edition and their inclusion from the second edition onwards.

Schmiesing divides the names into three groups: the magi, the body and its deformation and everyday names.¹²⁸ According to her, each of the guesses 'yield insights into the

¹²⁶ Grimm, *Grimms Märchen*, p. 287.

¹²⁷ Schmiesing, 'Naming the Helper', p. 308.

¹²⁸ Ibid., p. 305.

queen's character and her view of her helper-turned-tormentor'.¹²⁹ The first group, the magi, are the Queen's first guesses and they might represent the three wise men who came to Bethlehem to honour the Christ child: Kaspar, Melchior and Balzar.¹³⁰ Hence, these guesses indicate the Queen's hope that little man will have good intentions towards her child, thereby suggesting her 'psychological desire to recast the magical dwarf as a biblical gift-bearing Magus'.¹³¹ Whereas the names in the first trio 'evoke benevolence, wisdom, and magnificence' the Queen's second guesses indicate 'disease and deformity'.¹³² In his book *Deutsche Mythologie*, Jacob Grimm describes elves and dwarfs as disease and death bringing entities, which is reflected in the names of the second trio.¹³³ Thus, Schmiesing links each name with a disease: 'Rippenbiest' suggesting a 'respiratory disease', 'Hammelswade' implying 'a deformity in the lower leg' and 'Schnürbein' linking to either a 'deformity or atrophy of the legs' or 'genital mutilation'.¹³⁴

In contrast to the first two groups, the third group of names appears unimportant, as their main intent is to disguise the Queen's knowledge of Rumpelstilzchen's true name. Nevertheless, these ordinary names highlight the theme of deception in the tale, since the Queen is deceiving Rumpelstilzchen by deliberately guessing the wrong names.¹³⁵ Yet, even these names have changed with the second edition. Whereas, in the first edition the names were Conrad and Heinrich, from the second edition onwards the Grimms used the shorter names of Kunz and Heinz.¹³⁶ These shorter names appear more common, and

¹²⁹ Ibid., p. 309.

¹³⁰ Ibid., p. 298; In modern German the name Balzar is usually known under Balthasar

¹³¹ Schmiesing, 'Naming the Helper', p. 298.

¹³² Ibid., pp. 305, 298.

¹³³ Ibid., p. 305.

¹³⁴ Ibid., pp. 305-306.

¹³⁵ Ibid., p. 303.

¹³⁶ Ibid., p. 308.

therefore a better fit into the Grimms' narrative of peasant tales. Wilhelm's addition of these group of names make the tales more enigmatic and mysterious. They allow for recognition and speculation, which involves the audience in the tales. This involvement of the audience brings the tale back to the Volk, thereby fabricating a kind of artificial *Volkspoesie*.

Despite being the centre of focus for various critics, 'the name is meaningless'.¹³⁷ For Zipes, 'the name is irrelevant', and its importance in the tale is to create 'suspense in the narrative structure of the tale'.¹³⁸ In the Grimms' text as well as in the translations, Rumpelstilzchen is referred to as a little man, manikin or a dwarf, which refers to his stature as a little being. Although Rumpelstilzchen's name plays an important part, the names of the other characters are unknown and they are defined by their position, such as the miller, the King and the miller's daughter. In fact, only the miller's daughter, since she transcends societal ranks, receives a different name through the address by Rumpelstilzchen. Yet, Rumpelstilzchen only starts addressing the daughter with a name in the second edition. From 1819 onwards she is first seen by the little man as 'Jungfer Müllerin' [maid miller] and then as 'Frau Königin' [Mrs Queen].¹³⁹ The elevation of her address highlights the importance of her role in the tale. The miller's daughter becomes the Queen and later on the trickster, tricking Rumpelstilzchen when guessing his name.

The main change, however, is Rumpelstilzchen's fate. The famous tearing apart only happens from the second edition onwards, when the Grimms used Lisette Wild's ending

¹³⁷ Ibid., p. 299.

¹³⁸ Ibid.

¹³⁹ Grimm, *Band 1 (1819)*; Grimm, *Grimms Märchen*, p. 287.

of the tale.¹⁴⁰ In the manuscript version, he leaps on a spoon and rides away, and in the first edition he merely screams and 'lief zornig fort und kam nimmermehr wieder' [ran angrily away and never returned].¹⁴¹ Instead of belittling the tale for a children's audience, the Grimms deliberately added violence. Due to this grotesque end, moreover, Rumpelstilzchen's fate is memorable. As stated in Tatar's *Off With Their Heads!*, Wilhelm often intensified violence to highlight the violent ending of the bad characters to emphasise the heroes' happy ending.¹⁴² These additions impressed upon children that they have to behave and be good, or they will be punished.

'Rumpelstilzchen' is a tale about a name. However, the name appears to be of no particular importance, apart from its presence as a plot device. Instead, the tale captures various elements of deceit, links to the notion of female sensibility and male greed and displays the importance of motherhood. This tale significantly changed from the manuscript, especially in the difference in the girl's abilities and the role of the suitor. Whereas the manuscript presented the Prince as a liberator, the King represents an oppressor and prisoner. Similar to 'Der Froschkönig', the style of this tale has changed greatly, most notably by the addition of dialogue between the girl and Rumpelstilzchen. Through the dialogue, the tale became livelier and therefore increasingly suited for children. This childish playfulness was enhanced with the use of the name guessing. Although the ending became more violent, it added a certain moral to the tale by exhibiting how the wicked will be punished.

¹⁴⁰ Grimm, *Die handschriftliche Urfassung von 1810*, p. 128.

¹⁴¹ Grimm, *Band 1 (1812)*.

¹⁴² Tatar, *Off With Their Heads!*, p. 5.

2.5. 'Allerleirauh'

'Allerleirauh' is classified as ATU510B, thereby belonging to the Cinderella cycle, ATU510. The difference between A and B is the presence of the father's unnatural love in 510B instead of the mistreatment by a stepmother.¹⁴³ Interestingly, the version in the Ölenberg Manuscript corresponds more to the 510A, since instead of being persecuted by her father, Allerlei Rauch [Thousand Fume] is banished by her stepmother, because the duke is interested in Allerlei Rauch rather than her own daughter. The duke presents Allerlei Rauch with a ring as a token of love, which she then puts into the bread that accompanies the duke's soup. Thereby she is discovered and becomes the duke's wife. Additionally, this version does not depict Allerleirauh fleeing to be secure, but she is banished. The change in the action deprives the character of her liveliness and makes her a passive bystander to her fate. Because of her previous acquaintance with the duke, Allerlei Rauch is given a refuge where she can be safe and find her happy ending. This version appears more innocent than the final version, most likely because of its lack of incest. However, due to its similarities to 'Aschenputtel' [Cinderella], the brothers probably changed it to correspond to Perrault's 'Peau d'Âne' [Donkeyskin]. The change of the tale's main conflict and the resulting change in its supposed tale type highlights the fluidity of the tales; one tale does not necessarily belong into one category, thereby demonstrating the limits of the concepts of tale types.

¹⁴³ 'Aarne-Thompson-Uther Classification of Folk Tales, 510: Cinderella and Cap o' Rushes', *Multilingual Folk Tale Database* (2015), <<http://www.mftd.org/index.php?action=atu&act=select&atu=510>> [accessed 2 December 2015].

In their notes, the Grimms' noted down various other versions. Their tales come from the 'hessischen und paderbörnischen Erzählung' [Hessian and Paderbornian tale].¹⁴⁴ The one from Paderborn varies in the ending – Allerleirauh's coat is made not only of fur, but of moss and other plants from the forest, and when the King tries the soup, he tells her what a beautiful child she is, and wants her to sit down, he lays his head in her lap and says '[l]aus mich ein wenig' [delouse me a little].¹⁴⁵ She has to do this every day and one time he sees the star dress shimmering through her coat and then sees her in all her beauty. In another variant from Paderborn, Allerleirauh plays dumb and the King hits her once with a whip which tears the coat and he sees the golden dress. In both of these tales, the father has to speak justice on himself and declare himself unfit to be a King. A fourth tale starts differently: Allerleirauh is banished by her stepmother as the foreign Prince favours her and not the stepmother's daughter by giving her an engagement ring. She then goes to her beloved's castle and helps in the kitchen and puts the ring into his bread.¹⁴⁶ The presence of these other variants within the Grimms' notes, displays their scholarship and the subsequent awareness of the relationship to 'Aschenputtel' [Cinderella], Perrault's 'Peau d'âne' and Straparola's 'Doralice'.¹⁴⁷ In the Ölenberg Manuscript the tale is number seven, but from the first edition onwards it became number 65.

The most changes involving the plot happen between the first and the second edition. From the second edition onwards, only the style changed. The main difference is the existence of a bridegroom, other than her father, for the Princess. At first, when she

¹⁴⁴ Brüder Grimm, *Band 3*, p.131.

¹⁴⁵ Ibid., p.132.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

collects the ‘Geschenke, die sie von ihrem Bräutigam hatte’ [presents, that she received from her bridegroom] it is unclear that he is a different person than her father, until it is explained later in the tale.¹⁴⁸ In his translation of the first edition, Jack Zipes works on this instance, by clarifying that ‘she collected the gifts that she had received from her fiancé from another kingdom’.¹⁴⁹ Thus, because of her other bridegroom, Allerleirauh has a destination, when she thinks that ‘nun könnt’ ich einmal wieder meinen lieben Bräutigam recht sehen’ [now I could see my beloved bridegroom again].¹⁵⁰ Therefore, in the ball scenes, her bridegroom recognizes her. This recognition gives him a different incentive to find out who she is and who put the gifts he gave her into the soup. In fact, the first object – the golden ring – is his wedding ring. On the second night, he clearly knows that she is his bride because ‘niemand auf der Welt hatte außer ihr noch so goldene Haare’ [nobody in the world apart from her had such golden hair].¹⁵¹ Thus, he has an obvious motive for giving another ball: to find his bride.

There are other details in the first edition, which have disappeared by the second one. For instance, the Princess is introduced at the beginning: ‘sie hatten auch eine Tochter mit einander, die war so schön wie ihre Mutter, und ihre Haare waren eben so golden’ [they also had a daughter together, who was as beautiful as her mother and her hair was just as golden].¹⁵² From the second edition onwards, the Princess is introduced only when her father is unable to find a suitable bride. This change turns her into an object of desire, rather than an essential part of the family.

¹⁴⁸ Grimm, *Band 1* (1812).

¹⁴⁹ Jack Zipes, trans. and ed., *The Complete First Edition. The Original Folk & Fairy Tales of the Brothers Grimm* (Princeton: Princeton University Press, 2014), pp. 216-217.

¹⁵⁰ Grimm, *Band 1* (1812).

¹⁵¹ Ibid.

¹⁵² Ibid.

As with to the other tales, the version of the story in the first edition includes less dialogue than that of the final edition. Whereas the seventh edition has around 30 sentences of dialogue, the first one only has 8. Most of the later dialogue is presented as indirect speech. For example, instead of having the father announce that the wedding will be held tomorrow, it is stated that ‘Die Prinzessin sagte nun, sie wolle sich morgen mit ihm trauen lassen’ [The Princess now said, that she would marry him tomorrow].¹⁵³ Furthermore, the sentences and the existing dialogue in the first edition are convoluted and longer. For instance, when the King orders Allerleirauh into his chamber to question her, there is no play with various questions and their answers; instead Allerleirauh answers him:

“Ich bin nichts als ein armes Kind, dem Vater und Mutter gestorben sind, habe nichts und bin zu gar nichts gut, als daß die Stiefel mir um den Kopf geworfen werden, und von dem Ring weiß ich auch nichts,“ damit lief es fort.

[‘I am nothing but a poor child whose father and mother have died, I have nothing and am good for nothing but to have boots thrown at my head, and I know nothing about the ring either’, therewith she ran away].¹⁵⁴

This sentence does not read naturally and reflects its oral origin as there are no pauses, but an ever-streaming dialogue. In addition to the text’s eloquence, certain images have changed. For instance, in the first edition, the dress styled after the moon shall be ‘so weiß wie der Mond’ [as white as the moon] and the final dress is ‘reiner und glänzender als der gefallene Schnee’ [purer and shinier than the fallen snow].¹⁵⁵ From the second edition the

¹⁵³ Ibid.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

colour was altered from white to silver, thereby changing the dress from an ordinary object into a materially valuable one. The change in style from edition to edition is especially evident in the sequence when Allerleirauh makes herself ready for the ball and washes herself. Although each of the editions uses a similar image, that of her beauty coming to light, the expression varies:

1812: 'da kam seine Schönheit hervor, recht wie die Blumen, im Frühjahr' [there her beauty emerged, just as the flowers in springtime]¹⁵⁶

1819: 'daß ihre Schönheit hervorkam, recht wie die Sonne aus den Wolken' [that her beauty emerged, just as the sun from the clouds]¹⁵⁷

1837: 'daß ihre Schönheit hervorkam, nicht anders als wie der helle Tag aus schwarzen Wolken hervor kommt' [that her beauty emerged, not much different than the bright day emerging from black clouds]¹⁵⁸

1850: 'so daß ihre volle Schönheit wieder an den Tag kam' [that her full beauty came to light again]¹⁵⁹

Whereas the first edition uses an earthy metaphor, the others use the sky to highlight her otherworldly beauty. The expressions from 1819 and 1837 are the closest to one another, with the difference of the words of sun and day. Furthermore, the version from 1837 uses adjectives to enhance the differences between the bright day and the black clouds, thereby linking to the extreme difference between Allerleirauh's and the Princess'

¹⁵⁶ Ibid.

¹⁵⁷ Grimm, *Band 1 (1819)*.

¹⁵⁸ Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen – Band 1 (1837)*, Wikisource (2015), <https://de.wikisource.org/wiki/Kinder-_und_Hausmärchen> [accessed 5 November 2014].

¹⁵⁹ Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen – Band 1 (1850)*, Wikisource (2015), <https://de.wikisource.org/wiki/Kinder-_und_Hausmärchen> [accessed 5 November 2014].

appearance. The final version omits the simile and instead uses an established idiom to reveal her beauty. This sequence not only highlights the difference between the editions, but also reflects the development of language and expressions and Wilhelm's ability to adapt the tales to their surroundings.

Although 'Allerleirauh' belongs to the prominent Cinderella cycle, the tale is relatively unknown, especially the Grimms' version. By exchanging the stepmother in the manuscript for a father in the first and consecutive editions, the brothers link their tale to Perrault's better known version 'Peau d'âne'. The style itself became more fluent and livelier, not least because of the usage of common expressions. Similar to the other tales, the addition of dialogue adds spirit to the tale: indirect speech is changed into direct speech and instead of Allerleirauh delivering all her lines at once there is a playful back and forth between her and the King. The acquaintanceship between Allerleirauh and her groom in the first edition give her a place to go when fleeing from her father and the recognition of his fiancée appears more realistic. Thus, the omission of this previous relationship adds drama and romance to the tale: Allerleirauh is desperate for a place to go and the King falls in love with a complete stranger.

2.6. Conclusion

In *Toward a Science of Translating*, Eugene Nida comments on the differences between the verbal and the written word. According to him, written language appears more systematic and structured with additional elements to embellish the content.¹⁶⁰

¹⁶⁰ Nida, *Toward a Science of Translating*, p. 124.

Moreover, written language is more economical because of its precision with less of the clutter that is present in a verbal dialogue.¹⁶¹ Another characteristic is the avoidance of colloquial expressions, such as onomatopoeic utterances in a conversation.¹⁶² Some of these points are applicable to the Grimms' reworking of the tales. Overall, the language in the tales has become more structured and systematic and certain descriptive features have been added to embellish a tale. The structures of the stories have especially evolved over from edition to edition: whereas the Ölenberg Manuscript was rather bare and most likely closer to the verbal versions the Grimms had been told, the seventh edition consisted of polished tales, full of literary devices, which were non-existent in the manuscript. Although the Grimms attempted to include colloquial expressions, such as 'ach', overall the dialogue appears literary rather than realistic, because it is structured and without hesitations and changes. The only aspect of Nida's argument that does not quite apply in the case of Grimms' tales concerns the greater economy he attributes to written language, because with each edition the word number has risen. Whereas in a verbal dialogue and story, there might be additions and digressions that are irrelevant to the plot's progression, the majority of the Grimms' additions further the plot and are essential for its understanding.

The Grimms were men of their time and they adapted their tales accordingly. Despite the insistence upon authenticity from Jacob's side, in the end Wilhelm modified the tales and the commercial success of the new editions affirmed his changes. The preceding analysis of the three tales over seven editions has highlighted the various changes that occurred during Wilhelm's editing process – a process that also entailed a gradual appropriation

¹⁶¹ Ibid.

¹⁶² Ibid.

of the stories. Throughout the seven editions, the style changed through added drama and fluency, created by use of common expressions and the addition of dialogue. Changes from the manuscript were made when other versions proved to be more significant, or fell into an already established canon. Furthermore, certain changes, such as in titles, which shift the focus from the female to the male characters, thereby reinforcing the male dominated social context. Other modifications include the addition of morals and the de-eroticization of certain incidences, as well as providing a ghastlier ending for the villains to enhance the happy end experienced by the heroes. These changes in the tales enabled the success of the *KHM* in Germany. However, their worldwide success was initiated earlier by their first English translator.

3. Edgar Taylor

Edgar Taylor was the first English-language translator of the Grimms' *KHM* and contributed to their international success. His influence on the collection was enormous: he paved the way for its transformation into 'a popular and commercially viable form of reading material', which lead to the popularity of the collection and the genre.¹ His influence is visible in contemporary portrayals of fairy tales and the overall 'conceptions of the "true" nature of the traditional fairy tale'.² Aside from setting the course of subsequent English translations, Taylor's translations formed 'the basis for many

¹ Jennifer Schacker, *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England* (Philadelphia: University of Pennsylvania Press, 2003), p. 13.

² *Ibid.*, p. 45

translations into [known and] lesser known languages', including the first French translation.³

Ironically, while Taylor's anglicised translations were turned into popular classic fairy tales for children in Britain, in Germany the tales were struggling to survive, which challenged the Grimms' objective to 'preserve the role of authentic folk tales in the German cultural heritage'.⁴ One of the reasons for the success of Taylor's translation was that it 'clarified and distilled' the tales' overall intentions, and in doing so minimized the Grimms' scholarly orientation present in the first and second edition of the *KHM*. However, similar to the Grimms' first edition, Taylor includes scholarly notes at the back of the volume. In the notes Taylor links each tale to its German name, summarizes the Grimms' sources and added other elements that could be of relevance to an interested reader or scholar. Taylor's 'form, style, and spirit' influenced the Grimms' own publishing strategy in Germany, which established two separate, well-focused works: the child-oriented *Kleine Ausgabe* encompassing the most popular tales, and the *Große Ausgabe* of the complete tales.⁵

Even though his translations changed the overall reception of the tales, Taylor's impact has been mostly forgotten, mainly due to his anonymity as a translator and his practice of crafting a 'highly fluent and readable translation style in the stories themselves'.⁶ Although Taylor included a long preface and notes that show his critical engagement with

³ Michaelis-Jena, *The Brothers Grimm*, p.168; Cyrille Francois, 'Translating in the "Tongue of Perrault": the Reception of the *Kinder-und Hausmärchen* in France', in *Grimms' Tales around the Globe* (Detroit: Wayne State University Press, 2014) eds. by Vanessa Joosen and Gillian Lathey, pp. 179-198, p. 181.

⁴ Jack Zipes, ed. *German Popular Stories* (Maidstone: Crescent Moon, 2012), p. 40.

⁵ Schacker, *National Dreams*, pp. 45, 13; Dollerup, *Tales and Translation*, p. 293.

⁶ Schacker, *National Dreams*, p. 15.

the material, at least in the first edition he is not mentioned by name. The children's book critic Alderson declares that Taylor's translations read naturally and 'make [the tales] sound as though they had originated in English rather than in German'.⁷ Through his translation Taylor 'domesticated' the tales to suit the English household rather than representing their German original.⁸ Overall, Taylor's translation was popular in his time, not least because of George Cruikshank's masterful illustrations.

3.1. Background

Edgar Taylor was born in Norfolk on the 28th January 1793 into a wealthy family.⁹ Since he belonged to the dissenters, a group of Protestants who refused to conform to the Church of England, he was perceived as 'a cultural outsider'.¹⁰ However, through his education at Palgrave School, a Dissent Academy, and his knowledge of languages, he became 'an intellectual insider'.¹¹ He learned Italian, Spanish, German and French in school and his interest in literature was aroused by the 'cultural boom' happening in Norwich.¹² In 1814 he moved to London and founded a successful law firm with Robert Roscoe three years later, where he advocated the rights for his fellow dissenters.¹³

⁷ Ibid., p. 29.

⁸ Ibid., p. 31.

⁹ Alexander Gordon, 'Taylor, Edgar (1793–1839)', rev. Eric Metcalfe, *Oxford Dictionary of National Biography*, Oxford University Press, 2004; online edn, Oct 2006. Available at: <<http://www.oxforddnb.com/view/article/27024>> [Accessed 15.01.2015]; Zipes, ed. *German Popular Stories*, p. 27.

¹⁰ David Cody, 'Dissenters', *Victorianweb.org* (2002), <<http://www.victorianweb.org/religion/dissntns.html>> [accessed 29 January 2016]; Ruth B. Bottigheimer, 'Skeptics and Ethusiasts: Nineteenth-Century Prefaces to the Grimms' Tales in English Translation', in *Grimms' Tales around the Globe* (Detroit: Wayne State University Press, 2014) eds. by Vanessa Joosen and Gillian Lathey, pp. 199-218, p. 202.

¹¹ Bottigheimer, 'Skeptics and Ethusiasts', p. 202.

¹² Zipes, ed. *German Popular Stories*, p. 27.

¹³ Ibid., p. 27; Ruth Michaelis-Jena, 'Edgar und John Edward Taylor, die ersten englischen Übersetzer der Kinder- und Hausmärchen' in *Brüder Grimm Gedenke. Band 2* (Marburg: N.G. Elwert Verlag, 1975), pp.183-202, p. 185.

Despite belonging to the dissenters, his overall political views were pro-establishment, which he displays through his conservative and monarchist view on society in his translations.

One of Taylor's cultural acquaintances, Sir Francis Cohen, a fellow lawyer and scholar, was the likely source of his interest in the *KHM*.¹⁴ In 1819, Sir Francis Cohen published an article contemplating the decline of the children's chapbook in England and praising the Grimms' tales as being 'the most important addition to nursery literature'.¹⁵ In his review, however, Cohen anglicised the Grimms' names by calling them John and William.¹⁶ Despite the tales' German origin, Cohen appears to have to adapt the identity of the tales' authors for his audience. Taylor himself simply refers to the brothers as 'MM. Grimm', thereby neither domesticating nor foreignising the authors' names. According to Lothar Blum, another one of the influences by Cohen was likely his reference to the collection as 'German popular stories', which might have prompted Taylor to call his translation *German Popular Stories*.¹⁷ Another source was David Jardine, a theology student at the University of Göttingen, who assisted him in translating the tales, especially with the two tales written in Pomeranian and Hamburg dialect, 'The Juniper Tree' and 'The Fisherman and his Wife' respectively.¹⁸ Although Taylor does acknowledge Jardine's help in translating the tales, in all of the authored translations, only Taylor's name is mentioned.¹⁹

¹⁴ Michaelis-Jena, 'Edgar und John Edward Taylor', pp. 183-202, p. 185; Zipes, ed. *German Popular Stories*, p. 27.

¹⁵ Francis Cohen, Rev of *Fairy Tales, or the Lilliputian Cabinet, containing Twenty-four choice pieces of Fantasy and Fiction*, by Benjamin Tabart. *Quarterly Review* 21 (London: John Murray, 1819), pp. 91-112, p. 95.

¹⁶ Ibid.

¹⁷ Lathey, *The Role of Translators in Children's Literature*, p.86; Cohen, Rev of *Fairy Tales*, p. 95.

¹⁸ Zipes, ed. *German Popular Stories*, pp. 28-29; Michaelis-Jena, 'Edgar und John Edward Taylor', p. 185.

¹⁹ Michaelis-Jena, 'Edgar und John Edward Taylor', p. 187.

In *The Victorian Press and the Fairy Tale*, Caroline Sumpter claims that Taylor helped create 'a receptive audience of both kinds of reader [academic and casual readers] through his journal articles on 'German Popular and Traditional Literature' in the *New Monthly Magazine* (1821-2).²⁰ In these articles he introduced the public to various old German tales and his own English translations: his first article focuses on the Goth tribe and their influence of German poetry and the second article discusses the Grimms' and their connection to other European, especially Nordic, traditions. In his articles, Taylor summarises and translates several tales and songs, such as 'The King of the Golden Mountain', 'Aschen-puttel' and 'Lady-bird'.²¹ Thus, he created his potential audience and shaped their expectation of his translation and its significance.

His first translation was published in 1823 entitled *German Popular Stories, translated from the Kinder und Haus Marchen, collected by MM. Grimm, from Oral Tradition* and a second translation appeared shortly before his death in 1839 under the title *Gammer Grethel, or German Fairy Tales, and Popular Stories*.²² His translation is most likely based on the Grimms' second edition from 1819.²³ Apart from translating the Grimms' *KHM*, Taylor attempted to 'introduce medieval German lyric poetry to the English public' through his translation *Lays of the Minne-singers*.²⁴ His other publications include 'works concerning constitutional law, the Norman conquest, a revision of the Authorized Version of the New Testament' as well as *The Suffolk Bartholomeans: a Memoir of John Meadows*

²⁰ Caroline Sumpter, *The Victorian Press and the Fairy Tale* (New York: Palgrave Macmillan, 2008), p. 17.

²¹ Edgar Taylor, 'German Popular and Traditional Literature No. IV', *New Monthly Magazine*, 4, No. 13, pp. 289-296.

²² David Blamires 'The Early reception of the Grimms' Kinder- und Hausmärchen in England', in *The Translation of Children's Literature. A reader* (Toronto: Multilingual Matters LTD, 2006) ed. by Gillian Lathey, pp. 163-174, p. 164; Gordon, 'Edgar Taylor'.

²³ Donald Haase, ed., *The Reception of the Grimms' Fairy Tales. Responses, Reactions, Revisions* (Detroit: Wayne State University Press, 1993), p. 70.

²⁴ Blamires 'The Early reception of the Grimms' Kinder- und Hausmärchen in England', p. 165.

and various contributions in *Legal Observer*, *Westminster Review*, *The Jurist*, *Retrospective Review* and *Morning Chronicle*.²⁵

3.2. German Popular Stories 1823 and 1826

German Popular Stories was published in 1823 with a second volume in 1826. The volume from 1823 consist of thirty-one tales with twelve etchings by George Cruikshank and the 1826 edition adds twenty-four tales accompanied by ten etchings. Taylor himself de-emphasised his role as translator and created his own invisibility by referring to himself and Jardine as ‘the translators’ and ‘they’ in the introduction. The fluency of his translation further enabled his anonymity: the tales read as if they originated in English and the translator is rendered invisible under the author’s name.

One of Taylor’s motivations for translating the *KHM* was that the tales ‘illuminated earlier points in social and literary evolution’.²⁶ Despite their uniqueness to the German nation and culture, the tales still ‘provided keys to national history and progress’ and therefore should be made available through translation.²⁷ Taylor criticises the neglect of English tales, and his contemporaries’ view that they do not fit within this ‘age of reason’ and are ‘vain and frivolous’.²⁸

In his introduction, Taylor acknowledges the changes he made in the tales. He claims that the proposal was ‘to make no alteration whatever’ but that in a ‘few instances’ he had to

²⁵ Gordon, ‘Edgar Taylor’.

²⁶ Schacker, *National Dreams*, p. 140.

²⁷ Ibid.

²⁸ *German Popular Stories Translated from the Kinder und Hausmärchen collected by M.M. Grimm From Oral Tradition – Vol. I*, trans. Edgar Taylor (London: C. Baldwin, 1823), p. iv.

alter tales slightly.²⁹ According to him, the changes do not affect the plot or the tales' character, but merely consist of a few deductions.³⁰ However, according to Zipes and other critics, the changes that Taylor made were extensive. 'Taylor did not translate the tales', instead 'he *adapted* them'.³¹ These changes include the changing of the titles and characters, addition of rhymes, downplaying of violence and sexuality and eliminating Christian references.³² Furthermore, Taylor 'rearranged the plots, combined stories, and changed the tone of the language' thereby frequently changing the original German tales into an illogical and unrecognisable form.³³

In a letter to the Brothers Grimm, Taylor defends these changes by stating that 'the amusement of some young friends' was his main objective, therefore the priority lay in the conciliation of 'local feelings' which prompted him to 'deviate a little from strict translation'.³⁴ According to Zipes, this appropriation and 'anglicised transformation' of the tales provided the basis for the misapprehension of the tales in America and Great Britain.³⁵ This "'degeneration'" of the tales transformed them from their original scholarly *Naturpoesie* into the 'amusing popular reading matter for children', for which they are known today.³⁶

The Grimms themselves responded positively to Taylor's translation and that the translation is 'treu und liest sich gut' [true and reads well], and that with his objective his

²⁹ Ibid., p. xi.

³⁰ Ibid., p. xii.

³¹ Zipes, ed. *German Popular Stories*, p. 16.

³² Ibid., p. 35.

³³ Ibid.

³⁴ Michaelis-Jena, *The Brothers Grimm*, p. 176.

³⁵ Zipes, ed. *German Popular Stories*, p. 16.

³⁶ Ibid., p. 32.

cuts and changes are understandable.³⁷ Their praise especially went to Cruikshank's illustrations.³⁸ Their positive reception can further be seen in their creation of their *Kleine Ausgabe*, with the inclusion of illustrations and edited tales.

The major changes to the source text, the difference in Taylor's translation reflects the standards of translation in the nineteenth century, where the emphasis did not lie in a 'literal translation or exact fidelity to the original text', but instead in conveying the significance and sense of a text.³⁹ In his translation, Taylor draws upon three elements of adaptation: omission, situational equivalence and creation. 'Omission' concerns the reduction or elimination of sections and incidents in the text; 'the situational equivalence' adapts the tales to a familiar background for the target audience and 'creation' is the replacement of the original source with a version that conveys only its basic plot.⁴⁰ Thus, even though it reads fluently and enjoyably, *German Popular Stories* is 'a highly selective and inexact translation', especially through the change in the tales' content, which includes the omission of 'episodes of gory retribution, dangerous villains, premarital sex, and even references to the Devil'.⁴¹ However, through his adaptation the tales became acceptable for the rising middle class and the progressively literate population.⁴²

Instead of following the Grimms' intent and creating the volume solely for scholars as the Grimms did, Taylor created a volume that could attract children and their parents as well.⁴³ In the preface to *German Popular Stories*, Taylor states that the translators were

³⁷ Zipes, ed. *German Popular Stories*, p. 362.

³⁸ Zipes, ed. *German Popular Stories*, p. 362.

³⁹ Zipes, ed. *German Popular Stories*, p. 37.

⁴⁰ L. Bastin, 'Adaptation', p. 7.

⁴¹ Schacker, *National Dreams*, p. 27.

⁴² Zipes, ed. *German Popular Stories*, p. 31.

⁴³ Haase, ed., *The Reception of the Grimms' Fairy Tales*, p. 64.

inspired by ‘the eager relish’ of the children listening to the tales.⁴⁴ The elimination of certain explicit details, reinforces the claim that Taylor’s main audience was children. However, the alteration and deletion of these details, in addition to religious notes, could also be linked to the rise of Evangelicalism and the resulting insistence upon prudery.⁴⁵ Although footnotes were included, they were there ‘merely to direct attention to a subject little noticed, and to point, however imperfectly, at a source of interesting and amusing inquiry’.⁴⁶ These footnotes were not the main focus, but an addition to cater to a wider audience including scholars. Overall, Taylor’s edition is torn between the childish and academic audience, as the preface not only states the ‘eager relish’ of the children, but also addresses the history of the tales by mentioning their Italian origins and the state of English folktales.

Taylor’s reworking created an amusing and safe environment for children to enjoy and suited the nineteenth century propriety standards.⁴⁷ Through re-writing and re-conceiving the tales Taylor transformed them into ‘amusing stories’ which appealed to the children’s imagination as well as ‘the puritanical tastes and expectations of young middle-class readers and their families’.⁴⁸

3.3. *Gammer Grethel, or German Fairy Tales, and Popular Stories* 1839

Taylor’s second edition, *Gammer Grethel* uses a different framing and contains his ‘most

⁴⁴ *German Popular Stories – Vol. I*, p. iiv.

⁴⁵ Blamires, ‘The Early Reception of the Kinder- und Hausmärchen in England’, p. 71.

⁴⁶ Zipes, ed. *German Popular Stories*, p. xii.

⁴⁷ Schacker, *National Dreams*, p. 141.

⁴⁸ Zipes, ed. *German Popular Stories*, p. 16.

extreme revisions' for it was influenced by scholars' analysis and other transcriptions.⁴⁹ In his preface to *Gammer Grethel*, Taylor dedicated the new translation to the new generation of children, which had induced the translators to produce a new translation.⁵⁰ According to Taylor, the existing tales have been re-arranged and revised and new tales have been added to 'produce it in a new form'.⁵¹ He claims that the selection generally avoided those tales familiar to the English audience, thereby depriving English readers 'of the interest which comparison would afford'.⁵² Through this introduction, he takes his translation away from the academic and puts it into the hands of children and their parents. Similar to the preface of *German Popular Stories*, he adds that variations and changes are few and – if they are significant – they are documented within the notes.⁵³ The style was transformed in accordance to the suitability of his audience and also so it would appeal to 'the purely English elements of our language'.⁵⁴ Generally, the changes should vary to the same extent as if the tale would have been recounted 'according to the humour of the reciter'.⁵⁵ Furthermore, Taylor includes references to enhance the new edition's value; he mentions Sir Walter Scott's letter to the translators of *German Popular Stories* in which he has given them 'the sanction of his weighty authority'.⁵⁶ The letter is provided for the reader at the end of the volume and acts as an endorsement for the value and necessity of his translations.⁵⁷

⁴⁹ Schacker, *National Dreams*, p. 14.

⁵⁰ *German Popular Stories and Fairy Tales as told by Gammer Grethel*, trans. Edgar Taylor (London: Bell & Daldy, 1872), p. iiv.

⁵¹ *Ibid.*

⁵² *Ibid.*, p. vi.

⁵³ *Ibid.*

⁵⁴ *Ibid.*, p. vii.

⁵⁵ *Ibid.*, p. vi.

⁵⁶ *Ibid.*, p. iiv.

⁵⁷ *Ibid.*

Gammer Grethel consists of forty-two tales and mainly includes tales from *German Popular Stories*. However, there are four additions: two songs and two tales. The songs are 'Fairy Song' and 'Song to the Lady-Bird', a translation which he presented in his article from 1822. The additional tales, 'The Nose-Tree' and 'The Bear and the Skrattel', are connected to Grimm in the edition's footnotes. 'The Nose Tree' is a tale from Zwehrn and 'has been given to the Grimms only in an abridged form', and 'The Bear and the Skrattel' is an 'authentic antiquity' from the fourteenth century and abstracts of it are present in the Grimms' preface to the translation of Mr. Croker's *Irish Fairy Legends*.⁵⁸ Apart from these additions, Taylor changed the names from most of the tales in *German Popular Stories*; most are similar, but some are unrecognisable from their previous title, for instance 'Peter the Goatherd' is turned into 'Karl Katz', 'The Grateful Beasts' into 'Fritz and his Friends', 'The Golden Bird' into 'The Fox's Brush' and 'The King of the Golden Mountain' into the violent title 'Heads off'.

The tales are divided into twelve groups, which are entitled 'Evening the First', 'Evening the Second' and so on; thereby reflecting Boccaccio's *Decameron* and Straparola's *Le Piacevoli Notti* and the *Arabian Nights*.⁵⁹ In his preface to *Gammer Grethel*, Taylor displays his awareness of the Italian tradition, most notably Giambattista Basile's *Pentamerone*, Giovanni Francesco Straparola's *Le Piacevoli Notti* and their influence on the French and subsequently German tales.⁶⁰ Similar to these works, Taylor includes a frame-narrative around the tales, to introduce the audience to Gammer Grethel who 'was an honest good-humoured farmer's wife, who, a while ago, lived far off in Germany'.⁶¹ Through the

⁵⁸ Ibid., pp. 76, 115-116.

⁵⁹ Schacker, *National Dreams*, p. 41; Lathey, *The Role of Translators in Children's Literature*, p. 87.

⁶⁰ *Gammer Grethel*, p. vi.

⁶¹ Zipes, ed. *German Popular Stories*, p. 367.

Germanization of the name, Taylor links Gammer Grethel and his translations to the Grimms and the German fairy tale tradition. Furthermore, in this narrative, he 'fictionalizes the identity of the collector' by narrating his listening and recording of her tales, which she told each night for twelve days after Christmas.⁶² Alderson adds that the framework 'allowed [the tales] to be told over the twelve nights of Christmas', which ties in with Taylor's narrative.⁶³ Taylor highlights his involvement in the collection of the stories and the labour involved in writing the tales by noting that he 'begged her to let me write down what I heard, for the benefit of my young friends in England' and generously printed the collection 'for the benefit of all those who may wish to read it'.⁶⁴ Through this paratextual narrative, Taylor is making himself the book's 'star and authority', in contrast to *German Popular Stories*, where he remains invisible.⁶⁵

The ordering of the tales not only connects them to the early literary fairy tale tradition, but – according to Jennifer Schacker – involves shifting the reader's 'attention from tales to the teller'.⁶⁶ His focus on Gammer Grethel is the most direct 'reference to the Grimms' collection process', since they claimed to have recorded most of their tales from the peasant woman Dorothea Viehmann.⁶⁷ Thus, Gammer Grethel is an adaptation of the Grimms' fictional account of Dorothea Viehmann who was portrayed by the brothers as 'an authentic peasant storyteller'.⁶⁸ By linking his translation to the Grimms' story of

⁶² Schacker, *National Dreams*, p. 41; Lathey, *The Role of Translators in Children's Literature*, p. 41.

⁶³ Alderson, 'Grimm Tales in English', p. 4.

⁶⁴ Zipes, ed. *German Popular Stories*, p. 367.

⁶⁵ Schacker, *National Dreams*, p. 41.

⁶⁶ Ibid.

⁶⁷ Ibid., p. 43.

⁶⁸ Zipes, ed. *German Popular Stories*, p. 38.

collecting the tales from peasants, or in this case the wife of one, Taylor imitated the 'folk' style narrative that the Grimms' created in their, as Alan Dundes styled it, 'fakelore'.⁶⁹

Zipes claims that the change of the title portrays the tales as ancient and written down from the words of the folk.⁷⁰ *German Fairy Tales* links the translation to the fairy tale tradition and Gammer Grethel acts as a representation of an old peasant woman who is the teller of the tales and thereby represents the 'mouths of German peasants'.⁷¹ Moreover, the translation's focus shifted from a broad audience, to an audience of children.⁷² The addition of names for certain characters enabled his intended audience to identify more easily with the characters and by using the image of the peasant woman Gammer Grethel as the narrator of the tales, Taylor contributed to the fabrication of an "authentic" storytelling tradition.⁷³

In *National Dreams: The Remaking of Fairy Tales in Nineteenth-Century England*, Jennifer Schacker analyses the changes and the impact of Taylor's two editions: *German Popular Tales* and *Gammer Grethel*. Schacker claims that Taylor not only transformed the Grimms' distinctive German narration into a 'source of amusement and pleasure for the English common reader', but he also presented them as a 'source of cultural and historical insight'.⁷⁴ For Taylor, the significance of the tales lay in their capacity to provide evidence of the 'social, cultural, and literary development' of a society and give 'insight into [the

⁶⁹ Alan Dundes, 'Fairy Tales from a Folklorist Perspective' in *Fairy Tales and Society. Illusion, Allusion, and Paradigm* (Philadelphia: University of Pennsylvania Press, 1989) ed. by Ruth Bottigheimer, pp.258-269, p.260.

⁷⁰ Zipes, ed. *German Popular Stories*, p. 38.

⁷¹ *Gammer Grethel*, p. v.

⁷² Zipes, *Grimm Legacies*, p. 57.

⁷³ *Ibid.*

⁷⁴ Schacker, *National Dreams*, p. 16.

societies'] social and literary history'.⁷⁵ However, his free translation met with plenty of criticism, even during his lifetime. In the 1830s scholars complained that his translation was 'an insufficient resource for their comparative studies'.⁷⁶ From some critics' point of view, his impact on the popularisation of the Grimms' tales is regarded as 'insignificant, best forgotten'.⁷⁷ Nevertheless, according to Donald Haase, later translations, despite being more receptive to the Grimms' style and language, do not improve on Taylor's edition, since they 'lack the feeling for English prose that is one of Taylor's claims to acceptance'.⁷⁸ For example, they are often unable to find a suitable English equivalent for certain turns of phrase and lack the 'rhythms of English storytelling'.⁷⁹

As an example of Taylor's style with which he transformed the Grimms' narrative, the opening passage of 'Dornröschen' [Rose Bud] will be examined and the differences between this and Taylor's editions from 1823 and 1839 will be highlighted and inspected.

Grimm – 1819:

Vor Zeiten war ein König und eine Königin, die sprachen jeden Tag: „ach, wenn wir doch ein Kind hätten!“ und kriegten immer keins. Da trug sich zu, als die Königin einmal im Bade saß, daß ein Krebs aus dem Wasser ans Land kroch und zu ihr sprach: „dein Wunsch wird erfüllt und du wirst eine Tochter zur Welt bringen.“ Was der Krebs vorausgesagt hatte, das geschah und die Königin gebar ein so schönes Mädchen, daß der König vor Freuden sich nicht zu lassen wußte und ein großes Fest anstellte. Er lud nicht blos seine Verwandte, Freunde und Bekannte

⁷⁵ Ibid., pp. 19-20.

⁷⁶ Ibid., p. 15.

⁷⁷ Ibid.

⁷⁸ Haase, ed., *The Reception of the Grimms' Fairy Tales*, p. 69.

⁷⁹ Ibid., p. 70.

sondern auch die weisen Frauen dazu ein, damit sie dem Kind hold und gewogen würden.⁸⁰

[Ages ago, there were a King and a Queen who said everyday: 'Alas, if we but had a child!', but they never got one. Then it happened, when the Queen sat in the bath once, that a crab came out of the water to the land and said to her: 'your wish will be fulfilled and you will bring a daughter into the world.' What the crab had foretold happened and the Queen bore such a beautiful little girl that the King, out of joy, could not help himself and gave a great feast. He not only invited his relations, friends and acquaintances, but also the wise women so that they would be propitious and favourably disposed towards the child.]

Taylor – 1823:

Once upon a time there lived a king and queen who had no children; and this they lamented very much. But one day as the queen was walking by the side of the river, a little fish lifted its head out of the water, and said, "Your wish shall be fulfilled, and you shall soon have a daughter." What the little fish had foretold soon came to pass; and the queen had a little girl that was so very beautiful that the king could not cease looking on it for joy, and determined to hold a great feast So he invited not only his relations, friends, and neighbours, but also all the fairies, that they might be kind and good to his little daughter.⁸¹

The first difference to notice is the addition of the opening formula 'once upon a time'. In her essay, 'Nursery Politics: Sleeping Beauty or the Acculturation of a Tale', Karen Seago

⁸⁰ Grimm, *Band 1* (1819).

⁸¹ *German Popular Stories – Vol. I*, pp. 51-52.

describes the effect of 'once upon a time' as a 'yearning for nostalgia': for "'the good old times'" and childhood.⁸² Thus, by using this opening Taylor creates a world where the readers feel safe and at home and therefore let the story take them to different places where magic exists. One magical aspect is added with the transformation of the wise women into fairies. Real figures are turned into magical, non-existent beings. Ironically, up until the KHM's second edition in 1819, the Grimms wise women were fairies.⁸³ According to Cyrille François, the reason for the Grimms to change fairies into wise women was to reinforce their German narrative on the tales that they borrowed from other literary sources or that might have foreign links, in this case Perrault's 'La belle au bois dormant'.⁸⁴

Despite the magical aspect of the fairies, the encounter with the magical animal, has been made more realistic. Instead of taking a bath, the Queen walks along a river and meets the 'little fish', not a crab. The change from the bath to the river served another purpose: the elimination of any explicit, indecent detail, which makes the tale fitting for its audience. Overall, the language is easier to understand and more accessible than in the German. For instance, the dialogue between the King and the Queen is omitted in place of the plain explanation that they 'had no children' and therefore 'lamented very much'. The frequent use of 'little' in the description of the fish and their daughter evokes a childish perception, which might have been successful with his childish audience.

⁸² Karen Seago, 'Nursery Politics: Sleeping Beauty or the Acculturation of a Tale' in *The Translation of Children's Literature. A reader* (Toronto: Multilingual Matters LTD, 2006) ed. by Gillian Lathey, pp. 175-189, p. 175.

⁸³ Grimm, *Die handschriftliche Urfassung von 1810*, p.35; Grimm, *Band 1* (1812); Grimm, *Band 1* (1819).

⁸⁴ Cyrille François, 'Fées et *weise Frauen*. Les faiseuses de dons chez Perrault et les Grimm, du merveilleux rationalisé au merveilleux naturalisé', in *Des Fata aux fées: regards croisés de l'Antiquité à nos jours* (Lausanne: Etudes de Lettres, 2011) eds. by Martine Hennard Dutheil de la Rochère and Véronique Dasen, pp. 259-278, pp. 262-264.

Taylor – 1839:

A king and queen once upon a time reigned in a country a great way off, where there were in those days fairies. Now this king and queen had plenty of money, and plenty of fine clothes to wear, and plenty of good things to eat and drink, and a coach to ride out in every day: but though they had been married many years they had no children, and this grieved them very much indeed. But one day as the queen was walking by the side of the river, at the bottom of the garden, she saw a poor little fish, that had thrown itself out of the water, and lay gasping and nearly dead on the bank. Then the queen took pity on the little fish, and threw it back again into the river; and before it swam away it lifted its head out of the water and said, "I know what your wish is, and it shall be fulfilled, in return for your kindness to me - you will soon have a daughter," What the little fish had foretold soon came to pass; and the queen had a little girl, so very beautiful that the king could not cease looking on it for joy, and said he would hold a great feast and make merry, and show the child to all the land. So he asked his kinsmen, and nobles, and friends, and neighbours. But the queen said, "I will have the fairies also, that they might be kind and good to our little daughter."⁸⁵

In the second edition, the length of the opening paragraph has doubled from 124 words to 258 words. Taylor elaborates on many aspects and adds new occurrences to the tale. For instance, the opening sentence establishes the existence of the fairies as 'there were in those days fairies'. The repetition of plenty – 'plenty of money, and plenty of fine clothes to wear, and plenty of good things to eat and drink' – visualises their living in abundance

⁸⁵ *Gammer Grethel*, pp. 25-26.

and the repetition makes it easier for children to understand. However, Taylor not only visualised their living style, but also the locations, for instance the fish does not appear near the river, but the river is 'at the bottom of the garden'. The addition of repetitions and locations, illustrated the palace and its surroundings, thereby adding a sense of realism. Similar applies to the condition of the wish fulfilment: it does not simply happen, it happens as a consequence of the Queen's help by putting the fish back into the river, which indicated that selfless actions are rewarded. Another change involves the invitees to the feast. Although the King wants to 'show the child to all the land', the list of invitees consists mainly of the aristocratic population and excludes the commoners.

Taylor made significant changes to not only the tales' style, but also to their plot. Whereas *German Popular Stories* stays partially close to the Grimms' tales, *Gammer Grethel* takes many liberties. Some of these differences will be explored through the analysis of three tales: 'The Goose Girl' from 1823 and 1839, 'Hansel and Gretel' from 1823 and 'The Dancing Shoes' from 1839. Both versions of 'Goose Girl' were chosen to highlight the differences between the two editions, as the earlier edition in this tale stays closer to the Grimms' text, whereas the later on takes more liberties and adds magical elements. Taylor's translation of 'Hansel and Gretel' depicts how he used the Grimms' tales to form his own ones. Lastly, 'The Dancing Shoes' shows his stylistic changes to the tales and how he involved the audience in later editions. Through the analysis of the differences and their historical significance, this chapter will evaluate their proposed impact and demonstrate how through his translations, Taylor acted as an agent for the fairy tales, since the Anglicisation of the tales brought them closer to the English-speaking audience and secured the Grimms' place in the English-speaking household.

3.4. 'The Goose Girl'

3.4.1. 1826

Although the majority of Taylor's translations are only loosely based on the original tales, his translation of 'The Goose Girl' from 1823 is remarkably close to the Grimms' text, with certain distinctions. The main difference is the elimination of violence and sexual references. The omission of violence starts at the beginning when the Queen gives her daughter a lock of her hair instead of a handkerchief with the three drops of blood. However, the lock of hair is identified by the Queen as magical by her referring to it as a 'charm'.⁸⁶ This addition of magical items is present in most of Taylor's translation, especially in his later edition, *Gammer Grethel*. The addition of magic enforces the feeling of the story being set in another time and space; it takes the readers away to another place, without giving them the impression that these things can realistically happen.

The change in terms of sexuality concerns the maid's punishment at the end has been slightly altered to make it suitable for the intended audience. The maid still dictates her own punishment, that 'she should be thrown into a cask stuck round with sharp nails, and that two white horses should be put to it, and should drag it from street to street till she is dead'.⁸⁷ Although the punishment is mostly the same as in the Grimms' text, there is a significant change. In the Grimms' version she is 'splinternackt' [stark naked] and Taylor

⁸⁶ *German Popular Stories Translated from the Kinder und Hausmärchen collected by M.M. Grimm From Oral Tradition – Vol. II*, trans. Edgar Taylor (London: C. Baldwin, 1826), p. 2.

⁸⁷ *Ibid.*, p. 11.

omits this condition.⁸⁸ This change removes an indelicate detail in the German text, which might have appeared offensive to its audience.

The characters of the Princess and her maid have undergone small changes, through the addition of emotions and strength. After the Princess lost the lock of hair and the maid has her in her control, she is referred to as a 'treacherous servant' revealing her true nature.⁸⁹ In Taylor's translation she has a stronger character and even refuses the Princess' orders to fetch some water by clearly stating 'nay' before telling her to fetch it herself.⁹⁰ Additionally, the maid has more in control of the Princess than in the Grimms' version. Through his translation, Taylor has the opportunity to change the characters; to make them more villainous or demurer. Taylor's demonization of the maid furthers the audiences' dislike and leads to the eventual elevation of her discovery and punishment.

The maid is demonized even further because she threatens her life. Instead of torturing the Princess to swear an oath to stay silent, the maid in Taylor's translation threatens the Princess' life. This threat of violence though it appears less binding than the oath registers more dramatically and therefore emphasises the act of treachery and so intensifying the demonization of the maid.

Whereas in the Grimms' version the Princess becomes 'schwach' [weak], in Taylor's version the Princess does not weaken, but is simply 'in [the maids] power' because of the loss of hair.⁹¹ She refuses to be seen as a maid, and even the Princess does not directly

⁸⁸ Jacob and Wilhelm Grimm, *Kinder- und Hausmärchen – Band 2 (1819)*, Wikisource (2015), <https://de.wikisource.org/wiki/Kinder-_und_Hausmärchen> [accessed 5 November 2014].

⁸⁹ *German Popular Stories – Vol. II*, p. 4.

⁹⁰ *Ibid.*, p. 2.

⁹¹ Grimm, *Band 2 (1819)*; *German Popular Stories – Vol. II*, p. 4.

identify her as a maid, as she does in the German version. When the Princess asks for some water in her golden cup, the Grimms text includes the order 'den du aufzuheben hast' [which you have to pick up]. Taylor omits this, thereby eliminating the implied servitude. This element of the narrative depicts an act of rebellion on the part of the common folk against royalty – and action that would have had broader significance in the context and the various riots that had taken place in England in the period immediately prior to Taylor's translation, such as the food riots in 1812 and 1816.⁹² In a time filled with riots, the tension between the people and royalty was striking.

Not only has the maid's character changed, but the Princess' character varies as well; she became a stronger and more emotional person. First of all, instead of being referred to as the King's bride, which implies being owned by someone, she is described as the Princess. The only being that refers to her as a bride is Falada in her rhyme, when she indicates her true position. When thinking about her fate by the river, she asks '[a]las! what will become of me?'.⁹³ In contrast to the German, where she exclaims 'ach Gott' [alas God], Taylor's Princess is aware of her situation and asks for help.⁹⁴ Through this lamenting the Princess displays a spirit and a desire for change due to her awareness of her circumstances. The Princess' strength displays another liberty Taylor took in his translation. Ultimately however, Taylor is still confined by the time's gender roles and expectations and the Princess is unable to change her fate. Nevertheless, her question creates a dramatic moment that acts as a foreshadowing of the tragic events to come.

⁹² Kenneth Morgan, *The Birth of Industrial Britain. Social Change, 1750-1850* (Harlow: Pearson Education Limited, 2004), p. 76.

⁹³ *German Popular Stories – Vol. II*, p. 3.

⁹⁴ Grimm, *Band 2* (1819).

Furthermore, emotions are added to the Princess' character. Whereas in Grimms' tale she bribes the butcher, in Taylor's translation 'she wept, and begged the man to nail up Falada's head'.⁹⁵ Her emotions are further highlighted when she talks to Falada's head 'sorrowfully'.⁹⁶ This reaction evokes a feeling of sympathy for the Princess, that is absent in the Grimms' version. Similarly to the emphasis of evil in the maid, the generation of sympathy for the Princess heightens the audiences' involvement in the tale and pleasure in its resolution.

Her character, however, is not all that has changed: her golden hair turns into 'pure silver' in Taylor's tale.⁹⁷ In their notes, Grimms highlight that golden or silver hair is a sign of royal descent, which they link to the tale 'Vom klugen Schneiderlein' [The Cunning Little Tailor].⁹⁸ Still, this change may appear peculiar, since silver is less valuable than gold. On the other hand, silver hair on a young person is unusual and therefore she appears special. This special character is highlighted when she enters the hall in the end of the tale, as 'she was quite dazzling to their eyes' in 'her brilliant dress'.⁹⁹ Her beauty is singled out and there is less emphasis on the maid's failure to recognise her. Ultimately, her personality and her beauty are the reasons for the Prince to rejoice. Whereas beauty was the primary focus for the Grimms' Prince, Taylor makes him acknowledge her 'meek and patient' nature.¹⁰⁰ Therefore, her personality becomes an important factor as well. Her modesty and her patient nature have been highlighted earlier in the tale, by the extension of the journey's length. In the Grimms' version the Princess gets thirsty after a couple of

⁹⁵ *German Popular Stories – Vol. II*, p. 6.

⁹⁶ *Ibid.*

⁹⁷ *Ibid.*

⁹⁸ Grimm, *Kinder- und Hausmärchen. Band 3*, p. 175.

⁹⁹ *Ibid.*, p. 11.

¹⁰⁰ *Ibid.*

hours, it Taylor's text it takes her a day. Through this extension, her endurance of 'her maids ill behaviour' appears longer, which emphasizes her patience and demureness.¹⁰¹ Thus, the Princess is the perfect female according to Taylor's contemporary standards, since she obeys orders without complaining. Through the tale's status as a translation, Taylor was able to highlight these aspects, because – in contrast to the Grimms – he was not bound to the source material and therefore had the liberty to work on the material by changing and extending it.

One linguistic aspect that differs from the Grimms' text is the lack of a mention of God. The decision to omit the name of God is made by most Victorian translators. This omission displays the differences in worship in German and British culture: whereas the mention of God in the Grimms' text signifies an appeal to divine aid, the English were in fear of blasphemy when mentioning God's name. This fear was evoked through the third commandment, '[t]hou shalt not take the name of the Lord thy God in vain', and reinforced by the Toleration Act of 1689 and the Blasphemy Act of 1698, which were still in use during the eighteenth and nineteenth century and allowed the prosecution of 'actors who had used God's name as an expletive'.¹⁰² Moreover, an 'attack on religion' was also perceived as 'an attack on the state'.¹⁰³ Therefore, according to Donald Thomas, most writers were cautious and indicated profane expletives by 'no more than the first and last letter'.¹⁰⁴

¹⁰¹ Ibid., p. 4.

¹⁰² 'The Ten Commandments Listed, *Gods Ten Laws* (2016), <<http://www.godstenlaws.com/ten-commandments/#.VrDZYsdGSR8>> [accessed 2 February 2016]; Hugh Chisholm, ed., 'Blasphemy' in *Encyclopaedia Britannica*, 11th edn. (Cambridge: Cambridge University Press, 1911), pp. 43-44, p. 44; Donald Thomas, *A long time burning. The history of literary censorship in England*. (London: Routledge & Kegan Paul, 1969), p. 67; Sutton, *The Sin-Complex*, p. 34.

¹⁰³ Thomas, *A long time burning*, p. 66.

¹⁰⁴ Ibid., p. 68.

Translating poetry always produces changes, either in the meaning or in the rhyme and meter. The popularity of the literary nursery rhymes at the end of the eighteenth century might have influenced Taylor's decision to add rhyme in his translation of Falada's lamenting, and cater to a younger audience.¹⁰⁵ Similarly to fairy tales, nursery rhymes have an oral tradition.¹⁰⁶ According to Iona and Peter Opie, the oral songs and rhymes have endured longer than other compositions.¹⁰⁷ One aspect that aids the endurance of nursery rhymes is the musical aspect of the rhymes; they are pleasing to the ear and because of the rhythm easy to memorise.¹⁰⁸

Despite his changes, the rhyme has undergone only small changes and generally reflects the German structure. One of these small changes is the display of the Princess' first lament. In the Grimms' version this verse is incorporated in the text. Taylor, on the other hand, displays it as a rhyme which then links to the longer rhyme later on. In the first lines, which are spoken by the lock of hair and are repeated by Falada later on, Taylor adds an end-rhyme, the addition of which makes the tale sound more infantile, thereby making it more accessible to the nursery. In contrast to the German that omits a rhyme in these lines, the two lines form a couplet:

¹⁰⁵ Iona and Peter Opie, eds., *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1952), p. 7.

¹⁰⁶ Margaret Kinnell, 'Early Texts Used by Children' in *International Encyclopedia of Children's Literature* (London/New York: Routledge, 1996), ed. by Peter Hunt, pp. 136-147, p. 137.

¹⁰⁷ Iona and Peter Opie, eds., *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1952), p. 1.

¹⁰⁸ Iona and Peter Opie, eds., *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1952), p. 2.

Alas! alas! if thy mother knew it,
Sadly, sadly her heart would rue it.¹⁰⁹

The repetition of 'Alas' and 'Sadly' creates a sense of urgency and makes the Princess aware of her position, as well as evoking a change of her situation. In her exchange with Falada's head, the device of repetition is used again by the repeating of the Princess' and Falada's names. This repetition of the names stands in contrast to the Grimms' 'o du Falada' [oh you Falada].¹¹⁰ The end rhyme reflects the German, 'hanged' and 'ganged' in style and meaning.¹¹¹

"Falada, Falada, there thou art hanging!"
and the head answered,
"Bride, bride, there thou art ganging!"¹¹²

A substantial change in the rhymes is present in the Princess chanting to make the goose boy Curdken's hat fly away, while she is combing her hair. Taylor extends the five lines into eight by using repetition and elaborating on the description of where Curdken's hat is supposed to fly: '[o]'er hills, dales, and rocks'.¹¹³ Whereas in German only the last two lines rhyme, Taylor creates a cross rhyme throughout the chanting. The repetition of the first two lines, '[b]low, breezes, blow! / Let Curdken's hat go!' evokes the feeling of a magical chant.¹¹⁴ The change of the fourth line to 'Let him after it go!' evokes Curdken's

¹⁰⁹ *German Popular Stories – Vol. II*, p. 3.

¹¹⁰ Grimm, *Band 2 (1819)*.

¹¹¹ Grimm, *Band 2 (1819)*.

¹¹² *German Popular Stories – Vol. II*, p. 6.

¹¹³ *Ibid.*, p. 7.

¹¹⁴ *Ibid.*

action. The other four lines are adapted to suit the rhyme created by the first quartet:

O'er hills, dales, and rocks.
Away be it whirl'd,
Till the silvery locks
Are all comb'd and curl'd!¹¹⁵

With these changes, Taylor made the rhymes, and with them the tales, more accessible to the nursery, thereby linking them to the tradition of nursery rhymes. The chant and the dialogue are made more appealing to children, due to their infantility and memorable nature. Overall, the vocabulary is kept simple and short to ensure childrens' attention and amusement. Thus, Taylor's treatment of the rhymes is further evidence for his domestication of the tales.

3.4.2. 1839

In his version from 1839, Taylor adds various incidents, which make the tale appear more magical, remote and thereby more appealing to children as an escape from reality. In contrast to the Grimms' and the 1823 version, the tale starts when the King dies. This tragic beginning could be linked to the death of George IV in 1830, which signified an end of the Georgian era, or the death of his successor William IV in 1837.¹¹⁶ Similar to his earlier version, Taylor adds magic to justify the magical elements. For instance, the

¹¹⁵ Ibid.

¹¹⁶ Christopher Harvie and H.C.G. Matthew, *Nineteenth-Century Britain. A Very Short Introduction* (Oxford: Oxford University Press 2000), p. 152.

addition of a good fairy is used as a device to explain the charm as well as the talking horse Falada. The change of the material in the lock from the mother's to the fairy's hair explains the hair's protective attributes. Likewise, the fairy's presence gives an explanation of these otherworldly things, implying that magical things happen for a reason. The introduction of the character of the fairy also enabled Taylor to bring the horse Falada back to life, thus making the tale more suited to conceptions of children's innocence and demonstrating the moral that heroes live a long and happy life and that only villains die young.

Analysis of both Taylor's variants of 'The Goose Girl' reveal the changes in the plot during the course of two editions, influenced by their supposed readership. Taylor's childish audience provoked the addition of infantile rhymes and the overall lack of violence. The violent episodes were even further played down in the second edition, when the fairy resurrects Falada provide a happy ending. Additionally, through the freedom of translation, Taylor was able to change certain aspects in characters to adopt them to his target audience. The Princess' character is demure and beautiful and the maid's character is more outspoken and threatening. With his reinforcing of these character types, Taylor plays to his readers – mainly the bourgeoisie – and displays how a good woman should behave.

3.5. 'Hansel and Gretel' 1823

Although Taylor titled his translation 'Hansel and Gretel', he did not translate the Grimms' 'Hänsel und Gretel', but the tale 'Brüderchen und Schwesterchen' [Little Brother and Little Sister]. The tales have often been intertwined, not least because of the Grimms'

changes in the titles. In the Grimms' Ölenberg manuscript, 'Hänsel und Gretel' is entitled 'Das Brüderchen und das Schwesterchen' [The little Brother and the little Sister] and 'Brüderchen und Schwesterchen' [Little Brother and little Sister] is 'Goldner Hirsch' [Golden Stag]. In both of these tales, the siblings have no names. Yet, with the publication of the first edition, the Brothers Grimm settled upon their final titles and gave names to Hänsel and Gretel. Since Taylor worked with the 1819 version of the *KHM*, he deliberately used 'Little Brother and Little Sister's' plot and added the names Hansel and Gretel, thereby transforming them into identifiable characters.

Whereas 'Hansel and Gretel' pictures the abandonment of the children in the woods by their parents, the encounter, imprisonment and death of the witch and their reunion with their father, 'Little Brother and Little Sister's' plot is different. The siblings flee from their evil magical stepmother into the woods, Brother gets transformed into a fawn and Sister ends up marrying a King. Brother regains his human shape after the stepmother is caught trying to kill Sister and sentenced to death to burn at the stake. Taylor's translation focuses on the flight of the two siblings into the woods, the brother's enchantment and ends with the marriage of Gretel to the King. The unexplained instances of the Queen's death and her resurrection by the grace of God are left out. Similar to 'The Goose Girl', God's name is not mentioned again for fear of blasphemy. Yet there are references to Heaven, implying a religious attitude without the abuse of God's name. Furthermore, there is reduction of violence in Taylor's version, for instance there is no revenge killing at the end, as the stepmother's punishment is not clearly mentioned. Instead, the King speaks justice and creates the heroes' happy ending.

Moreover, there is a change of the evilness in the stepmother. Instead of being a witch, the 'cruel stepmother was a fairy'; thus she has a magical element without the evil connotation of a witch.¹¹⁷ This fairy follows them 'into the wood to work them mischief'.¹¹⁸ Yet, Taylor does not state exactly what she did, thereby creating a mysterious uncertainty to her actions. For instance, the reader is unaware of the transformative waters, thus the sister's plea '[b]rother, brother, do not drink, or you will become a wolf and eat me' creates suspense.¹¹⁹ The repetition of 'brother' creates a sense of urgency, to prevent him from drinking from the enchanted water. When he is turned into a fawn, the brother is not described as Hansel anymore, instead he is a 'poor creature', 'poor little thing' or simply a 'companion'.¹²⁰ Through the transformation he lost his identity as her brother; he is not human anymore, but an animal which is pitied for its existence. Although in the Grimms' text, Brother is also referred to as 'Rehlein' [little fawn], it is without pity.¹²¹ Through Sister's pitying of the animal, Taylor evokes empathy in the child reader.

The differences in Taylor's 'Hansel and Gretel' reflect certain changes in the Grimms' text as well. The inclusion of the names 'Hansel' and 'Gretel' give the characters a distinctive identity. Instead of using the original tale's plot, that depicts the parents as villains, Taylor decided to use a different tale's text that only focuses on the stepmother, the witch, as a villain.¹²² Although her evilness is downplayed by changing her from an evil witch into a fairy, she is still cruel and has mischief on her mind. The stepmother's evil nature

¹¹⁷ *German Popular Stories – Vol. I*, p. 189.

¹¹⁸ *Ibid.*

¹¹⁹ *Ibid.*, p. 190.

¹²⁰ *Ibid.*

¹²¹ Grimm, *Band 1 (1819)*.

¹²² The Grimms only changed the mother into a stepmother from the fourth edition in 1840 onwards.

combined with the pitying and sympathy for Brother, as well as Sister, creates an anticipation of the final resolution: the fairy's punishment, the disenchantment of Brother and Sister's marriage to the King.

3.6. 'The Dancing Shoes' 1839

Whereas Taylor's version of 'The Twelve Dancing Princesses' in *German Popular Stories* is relatively close to the Grimms' text, his version in *Gammer Grethel* takes more liberties and elaborates certain events and descriptions. Interestingly, the title 'The Dancing Shoes' is closer to the Grimms' title 'Die zertanzten Schuhe' [The Worn-Out Dancing Shoes], than the previous 'The Twelve Dancing Princesses'. The change in the tale is mainly present in the writing style, for instance Taylor's frequent use of direct address. This shift is especially visible in the beginning when Taylor introduces the characters. His version from 1823 begins similarly to the Grimms' text: 'There was a king who had twelve beautiful daughters'.¹²³ In 'The Dancing Shoes', however, Taylor elaborates and includes the setting of the tale:

Above the seas and far away there is a fine country that neither you nor I, nor anybody else that we know, ever saw; but a very great king once reigned there who had no son at all, but had twelve most beautiful daughters.¹²⁴

With this opening, Taylor envisions the setting in a way that allows the reader to immerse him or herself into the tale. The direct address intensifies this immersion, as the reader

¹²³ *German Popular Stories* – Vol. I, p. 43.

¹²⁴ *Gammer Grethel*, p. 231.

feels included in the tale. Through the inclusion of the reader, Taylor mimics the interaction of a narrator and an audience. This inclusion of the audience is also achieved by the change of the opening method for a secret passage that is used in the tale. Instead of knocking at her bed, the oldest Princess claps her hands. Thus, the narrator, or other audience members, can use this instance to physically interact with the story. The interaction with the audience is especially aimed at a younger audience, as their attention can be grabbed by actions from the storyteller.

In the opening sentence Taylor introduces the setting as a real place which is unreachable and so far away that 'neither you nor I, nor anybody else that we know, ever saw'. Although it is an imaginary place, Taylor evokes a feeling of reality, as if these things have happened. For instance, the importance of the female role in the house is exhibited in the additional remark that the King is helpless because he has 'no queen to help him to take care of all these twelve young ladies'.¹²⁵ A mother's role, no matter her social status, involved the organisation of the household and the upbringing of the children. Although women in the lower classes had to work, they were still the ones responsible for the children. The importance of family above status is further displayed by the main character – a soldier – who focuses on a wife as a price for solving the mystery about the danced through shoes, instead of a kingdom.

Moreover, Taylor gives an explanation of where the new shoes come from: the Princesses 'put on the twelve pairs of new shoes that the king had just bought them'.¹²⁶ Whereas in Grimms' text it is assumed that the King provides new shoes, or that they have an

¹²⁵ Ibid.

¹²⁶ Ibid., p. 233.

unlimited number, Taylor adds verisimilitude to the tale by giving an explanation why they can dance their shoes to pieces every night. This addition also gives a financial reason for the King to find out where they go, since he was 'very angry at having to buy so many new shoes'.¹²⁷ The King is displayed as not only caring about his daughters, but looking after the money and thereby an important component in controlling the economy.

The Princesses themselves are portrayed more realistically. For example, when they climb up the stairs after having danced the whole night, they are 'panting for breath and very much tired'.¹²⁸ This description adds a realistic dimension to the Princesses and presents them as ordinary human beings. Although the soldier is a commoner, he is portrayed as considerate and thoughtful, both good qualities for a King. For instance, when entering into the boat with the youngest Princess, he is aware that his 'company will not be very agreeable to any of them'.¹²⁹ Despite this thought, he goes through with his action, which displays a sense of determination, another amiable quality.

In contrast to the previous tales, Taylor downplays the magic. The only magic in the tale is the soldier's invisibility cloak and, again, the magic in the tale is explained by the presence of a supernatural being: an old fairy. Despite the addition of a magical fairy, Taylor omits the Princes' enchantment, and the only reason the Princesses sneak out is because they like dancing. This incident is reflected in the changed ending, in which Taylor not only eliminates the Princes' punishment, but also mentions the fate of the

¹²⁷ Ibid., p. 231.

¹²⁸ Ibid., p. 236.

¹²⁹ Ibid., p. 235.

remaining eleven Princesses by simply stating that he has never heard of what happened to either.

The translation of 'The Dancing Shoes' reveals Taylor's vivid use of imagination and the engaging nature of his second edition, which absorbs the reader by deviating from the original's simplicity. The inclusion of the reader furthers the connection to the tale. The problems depicted, despite their exaggerated nature, are perceived as realistic and the King – once again – is the ideal ruler. Furthermore, although the soldier, who is supposed to reign after the King, is established as a commoner, through his empathy and cleverness he possesses the essential qualities to govern a country.

3.7. Conclusion

Iona and Peter Opie assert that Taylor's volume was compiled for three purposes: it was 'a highly readable collection of stories for "young minds"', 'an instantly acceptable gift' and 'a learnedly annotated revelation of the antiquity and diffusion of traditional tales'.¹³⁰ As a result his translation appears to have appealed to a wide range of audiences. Although the volume certainly was a success with children, however scholars found no value in it, as the stories barely maintain the plot of the Grimms' tales. Nevertheless Taylor's translation of 1823 helped secure the success of the Grimm collection. The translation is targeted at a wide range of people: children, their parents and even academics. However, due to the cost of books, the audience was restricted to the members of the middle- and upper class. Thus, his translation avoids the portrayal of

¹³⁰ Iona and Peter Opie, *The Classic Fairy Tales* (London: Oxford University Press, 1974), p. 25.

certain things, such as violence, sexuality and the mention of God, to conform to the audience's standards. Furthermore, the good female characters were presented as the idealised girl, emotionally as well as in appearance. The naming of the heroes in the tale, especially the children, facilitates children's identification and involvement in the tale. Although the evil human characters are presented as more powerful, this power still leads to their doom. Evil supernatural characters, such as witches, are turned into fairies to take away their essential malignant nature.

Taylor's translation from 1839 builds on his earlier translation, and his changes are more prominent as he became bolder in editing, changing and merging the various tales. Since this edition is mostly focused on telling these tales to children, the writing style is more engaging and includes the reader by direct address. Moreover, the audience is reflected in the vigorous addition of magic, which enables happy endings, such as the reviving of the dead horse Falada. Although magical beings are added, they are used to explain otherworldly occurrences, such as the invisibility cloak and the talking horse Falada. Curiously, these explanations add logic to the tales, as there are explanations given.

Overall, the key to Taylor's success, apart from the illustrations, was his engaging style and his adaptation of the tales to suit the context of his readers. According to the Opies, 'rhymes enter the nursery through the predisposition of the adults in charge of it'.¹³¹ In this case, Taylor with the aid of Cruikshank's humorous illustrations, reworked the tales and added rhymes to make them more memorable and suitable for younger children.

¹³¹ Iona and Peter Opie, eds., *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1952), p. 6.

Thus, he linked the German fairy tale tradition in the Grimms with the popular genre of British nursery rhymes.

Schacker's view that Taylor's translation was one of the most influential in shaping the genre for the English audience appears accurate; by taking the scholar orientated *KHM* and forming them to suit the English nursery rhymes, Taylor brought the tales closer to the Children's audience, with which it is associated today. The status of translation enabled Taylor to incorporate and transmit his own views and thereby influence his audience. The changes in characters and their natures evoke anticipation for the heroes' happy ends. Although Taylor invokes the German origins of the tales in his prefaces, their imposed English characteristics cannot be overlooked: the German "peasant" tales were transformed into tales fit for the British bourgeoisie. The fluency of the writing not only enticed the audience to listen to and read the stories, but it domesticated the tales and therefore ensured their place in the English household.

4. E.H. Wehnert, or 'the Translators'

If Edgar Taylor paved the way for future translations of the Grimms' *KHM*, then the anonymous *Household Stories collected by the Brothers Grimm* added it permanently to the British household. According to David Blamires, it was one of 'the most popular nineteenth-century editions of the Grimms' *KHM* and has been reissued frequently since

then.¹ Although this work is not translated by Wehnert (the translators are 'Anonymous') this chapter will refer to this translation as Wehnert's, since his name is the only one used in connection with this edition and his illustrations were the publisher's main selling point. Additionally, the translation was likely written by his family members.² Despite being advertised as a 'Complete Edition', the work contains only 190 tales and four children legends; the remaining fourteen tales, which have been omitted, are 'mainly of a religious character'.³ Nevertheless, *Household Stories* is one of the first translations of the Grimms' tales 'to attempt to equal the scope and scale of the German original'.⁴ Martin Sutton remarks that 'its sheer size' made it stand apart from the earlier translations and therefore contributed to its popularity, since it allowed the English readers to 'gauge something of the magnitude of the Grimm's original collection'.⁵ However, the deciding factor to this edition's popularity were E.H. Wehnert's illustrations, which made the edition into an attractive gift. Overall the translation reflects Victorian propriety and aesthetic standards and caters to an increasingly religious audience.

4.1. Background

Edward Henry Wehnert was a British watercolour painter. He was baptised on the 14th

¹ David Blamires, *Telling Tales: The Impact of Germany on English Children's Books 1780-1918* (Cambridge: Open Book Publishers, 2009), <<http://books.openedition.org/obp/609>> [accessed 15 May 2016].

² Karen Seago, 'What's in a title? A bibliographical study of the marketing of Grimms' fairy tales in English translation in the nineteenth century', *New Comparison, A Journal of General and Comparative Literary Studies*, 35/36 (2003), 100-120, p. 110.

³ George Bell, ed., *Notes and Queries, Number 186, May 21, 1853: A Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, etc.* (2007), <<http://www.gutenberg.org/files/20409/20409-h/20409-h.htm>> [14 May 2016], p. 188; Blamires, *Telling Tales*.

⁴ Sutton, *The Sin-Complex*, p. 162.

⁵ Ibid., p. 163.

February 1813 in London as the son of the German tailor Henry Wehnert and Susanna.⁶ In 1825 he went to study in Göttingen, Germany, and returned to England in 1829.⁷ Subsequently, he studied drawing from sculptures in the British Museum in London.⁸ In 1832, he went to Paris and studied until 1834. Afterwards he worked in Jersey and returned to London in 1837, where he was admitted into the New Society of Painters in Water Colours.⁹ His main interest was in historical genre scenes and he exhibited three of his pictures at the Royal Academy from 1839 until 1863.¹⁰ However, he was most successful as a book illustrator. His drawings include editions of Coleridge's *Ancient Mariner* (1857), Hans Christian Andersen's *Fairy Tales* (1861) and the Grimms' *Fairy Tales*.¹¹ He never married and died in London on the 15th September 1868.¹²

4.2. Household Stories collected by the Brothers Grimm 1853

Although Wehnert's name is the only one mentioned in the title page of this edition of Grimms' tales, it is unclear if he was involved in the translation. The introduction, which precedes the translation, is written in the name of 'the Translators', thereby implying that it was a group that contributed to the translation. In his study, Sutton, highlights the irregularities in the quality of the translations in this volume, which further hints at the participation of more than one translator.¹³ Yet, the identity of these translators has never been disclosed. The most likely explanation has been offered by Brian Alderson, who

⁶ F.M. O'Donoghue, rev. Anne Pimlott Baker, 'Edward Wehnert', *Oxford Biography Index* (2004), <<http://www.oxforddnb.com/view/article/28973>> [15 January 2015].

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Sutton, *The Sin-Complex*, p. 163.

proposes that the translators might have been E.H. Wehnert's family members, because his parents were German.¹⁴ Another possibility could be that Wehnert, since he spent some time in Germany, had some acquaintances there who translated several tales. Since certain tales contain lapses in the word order, Sutton suggests that one of the translators was German and 'did not speak completely fluent English'.¹⁵ Thus, the possibility of a German acquaintance translating a selection of the tales seems likely.

Sara Hines claims, that if the translators were Wehnert's family members, the edition 'should be regarded as an exhibition platform for the artist' which prioritized 'the visual over the literary', similar to the editions illustrated by Walter Crane and Arthur Rackham.¹⁶ The advertisement and reviews of the edition support her claim as most of them only include Wehnert's name and the number of his illustrations, without referring to the translators.¹⁷ According to F. M. O'Donoghue, Wehnert's paintings were not that popular, but his illustrations were.¹⁸ Therefore, illustrating the Grimms' tales gave him a good opportunity to display his talent.

Household Stories was marketed and received as a gift book. Whereas in other editions the emphasis might lie on the translation, for the publishers of this edition the illustrations were the main selling point.¹⁹ This emphasis is further evident in the later publication of a 'de luxe' edition by Addey in 1854.²⁰ Additionally, when the volume was

¹⁴ Alderson, 'Grimm Tales in English', p.5; Blamires, *Telling Tales*.

¹⁵ Sutton, *The Sin-Complex*, p. 166

¹⁶ Sara Hines, 'German Stories/ British Illustrations' in *Grimms' Tales around the Globe* (Detroit: Wayne State University Press, 2014), eds. by Vanessa Joosen and Gillian Lathey, pp. 219-237, p. 226.

¹⁷ Ibid.

¹⁸ Ibid., p. 225.

¹⁹ Ibid., p. 221.

²⁰ Alderson, 'Grimm Tales in English', p. 5.

first published, the reviews of the edition were generally positive and focused mostly on the illustrations and its overall presentation. For instance, the review from *The Athenæum* mentions the value of 'Wehnert's admirable illustrations' and 'the general elegance of production', which makes the edition 'sufficiently seductive to the juvenile class of readers, to whom it is more particularly addressed'.²¹ The reviewer adds that Wehnert's illustrations are suitable for the 'vital spirit of German legendary romance—remote, unreal, grotesque, and suggestive; with strange bits of landscape'.²²

However, in recent years the illustrations have received more mixed reviews in regard to their quality, as has the translation itself. Alderson describes the illustrations as 'lively drawings' and Blamires asserts that they 'are agreeable period pieces and typical of the Victorian predilection for sentimentality and reassurance'.²³ Heinz Zirnbauer, on the other hand, criticises 'Wehnerts raumsprengende, historisierende, zudem unproportionierte Figuren mit ihren ausdruckslosen, stereotypen Puppengesichtern' [Wehnert's room bursting, historicising, disproportioned figures with their expressionless, stereotypical puppet faces] and claims that they are 'der personifizierte Widerspruch zum Geiste der Brüder Grimm' [the personified contradiction to the Brother Grimms' spirit].²⁴ Thus, for Zirnbauer the illustrations appear emotionless and artificial, in contrast to the Grimms' lively and often rural tales.

Although some of the illustrations do picture characters with expressionless doll-like faces, the majority of the illustrations are vivid and suitable for a gift edition. Especially

²¹ Bell, ed., *Notes and Queries*, p. 189.

²² *Ibid.*

²³ Alderson, 'Grimm Tales in English', p. 5; Blamires, 'The Early Reception of the Grimms' Kinder- und Hausmaerchen in England', p. 77.

²⁴ Sutton, *The Sin-Complex*, p. 164.

the illustrations to come of the animal tales, such as 'The Cat and Mouse in Partnership', 'The Wolf and the Seven Little Goats' and 'The Musicians of Bremen' are lively and suit the style of the tales. Additionally, there are the often humorous depictions, such as the scarecrow caricature for 'A Tale of one who Travelled to Learn what Shivering Meant'. Ultimately, the illustrations have to suit the style of the translations and appeal to the intended audience. In this respect, the illustrations succeed as they are exquisitely drawn suitable for a gift edition and correspond well to the tales they accompany.

Not only did the illustrations receive positive reviews during their time, but also the translation itself; although it has to be kept in mind that most reviews were published for publicity reasons and do not necessarily display the true reactions of their authors. *The Examiner*, for example, mentions that 'the translation is done in just the simple, homely way which suits best with the stories' and adds that '[e]very juvenile library should possess this excellent "Grimm"'.²⁵ However, in recent reviews, the translation does not fare so well. Sutton, for instance, questions whether the translation is written in 'the homely talk of our own country'.²⁶ He cites Alderson's review of the translation in which he claims the language is 'hopelessly bad English' and 'almost unreadable'.²⁷ His review is in stark contrast with the reception of the book at the time, since it 'was probably the most widely read English translation in the nineteenth century'.²⁸ If it was so popular, one wonders if it can have been as unreadable as Alderson claims. Similar to the positive reviews in the Victorian advertisement, the blurb for the reissue of the translation in 1984 deems the text 'clear' and 'readable'.²⁹

²⁵ Bell, ed., *Notes and Queries*, p. 188.

²⁶ Sutton, *The Sin-Complex*, p. 165.

²⁷ *Ibid.*; Alderson, 'Grimm Tales in English', p. 5.

²⁸ Sutton, *The Sin-Complex*, p. 165.

²⁹ *Ibid.*

The American edition of Wehnert's edition, entitled *German Popular Tales and Household Stories*, was published in 1853 by C.S. Francis & Co. and later reissued by Crosby, Nichols, Lee & Co. in 1861. The reissued edition was reviewed by *The North American Review* with glowing praise: '[t]he new and excellent translation now before us is published in such a style as to render it an attractive book for the holidays'.³⁰ However, as Sutton points out, the review was most likely not completely objective, since *The North American Review* was issued by the same publisher as the book.³¹ Sutton mentions another paradox of the translation's reception in B.Q. Morgan's evaluation. The 1853 and 1857 editions are presented ambivalently as being 'neither wholly good nor wholly bad', with the further observation in the 1857 edition that the translation 'fails in simple directness'.³² However, Morgan's review of *Grimm's Goblins*, published in 1867 with tales taken directly from Wehnert's edition, presents the translation as being excellent, and comprising 'a reasonably satisfactory rendering of the original'.³³ Sutton concludes that these different assessments throw 'doubt on the validity of Morgan's whole method of evaluation'.³⁴

In the 'Introduction' to *Household Stories* the translators state that their main objective was to 'render the homely talk' of the German people into the homely talk of the British.³⁵ This objective not only resulted in a change of the language, but in the elimination of certain tales due to their inappropriateness for children. According to the translators, the potential objections to the content also led to the alteration of four stories, which remain

³⁰ *The North American Review*, 92, No. 190 (1861), pp. 283-287, p. 283.

³¹ Sutton, *The Sin-Complex*, p. 165.

³² Morgan, *A Critical Bibliography*, pp. 3, 181.

³³ *Ibid.*, p.3.

³⁴ Sutton, *The Sin-Complex*, p. 165.

³⁵ *Household Stories collected by the Brothers Grimm*, trans. Anonymous (London: Addey and Co., 1853), p. iv.

undisclosed. One of the further changes the translators made was the sanitisation of religious aspects through the omission of mentions God and incest, since 'the mixture of sacred subjects with profane, though frequent in Germany, would not meet with favour in an English book'.³⁶ Thus, the translators declared their intentions to adapt certain tales to make them less controversial.

Overall the majority of the translation stays close to the Grimms' text. However, the writing style varies throughout, sometimes domesticating, other times foreignising the text. To illustrate how the translators changed the language and modified certain passages, the first paragraphs of Grimms' and Wehnert's 'Snow White' will be compared.

Grimm – 1850:

Es war einmal mitten im Winter, und die Schneeflocken fielen wie Federn vom Himmel herab, da saß eine Königin an einem Fenster, das einen Rahmen von schwarzem Ebenholz hatte, und nähte. Und wie sie so nähte und nach dem Schnee aufblickte, stach sie sich mit der Nadel in den Finger, und es fielen drei Tropfen Blut in den Schnee. Und weil das Rothe im weißen Schnee so schön aussah, dachte sie bei sich „hätt ich ein Kind, so weiß wie Schnee, so roth wie Blut, und so schwarz wie das Holz an dem Rahmen.“ Bald darauf bekam sie ein Töchterlein, das war so weiß wie Schnee, so roth wie Blut, und so schwarzhaarig wie Ebenholz, und ward darum das Sneewittchen (Schneeweißchen) genannt. Und wie das Kind geboren war, starb die Königin.³⁷

³⁶ Ibid.

³⁷ Grimm, *Band 1* (1850).

[It was once in the middle of the winter, and the snowflakes fell down like feathers from the sky, there a Queen sat by a window, whose frame was made of black ebony, and sewed. And while she was sewing and looking up to the snow, she pricked her finger with the needle and three drops of blood fell into the snow. And because the red looked so beautiful in the white snow, she thought to herself: if I had a child as white as snow, as red as blood and as black as the wood in the frame! Soon afterwards she bore a little daughter, which was as white as snow, as red as blood and black-haired as ebony and therefore was named Snow White. And when the child was born, the Queen died.]

Wehnert – 1853:

Once upon a time in the depth of winter, when the flakes of snow were falling like feathers from the clouds, a Queen sat at her palace window, which had an ebony black frame, stitching her husband's shirts. While she was thus engaged and looking out at the snow she pricked her finger, and three drops of blood fell upon the snow. Because the red looked so well upon the white, she thought to herself, "Had I now but a child as white as this snow, as red as this blood, and as black as the wood of this frame!" Soon afterwards a little daughter was born to her, who was as white as snow, and red as blood, and with hair as black as ebony, and thence she was named "Snow-White," and when the child was born the mother died.³⁸

³⁸ *Household Stories*, p. 253.

Despite remaining relatively close to the Grimms' text, Wehnert's translation has an awkward tone and feeling to it. It is a direct translation and, because it adapts some of the German structure, does not read fluently. Similar to other translations, the standard opening 'once upon a time' is used, thereby linking the translation to the fairy tale genre. Although it emphasises the Queen's status by portraying her sitting 'at her palace window', she does something which is – as Martin Sutton highlights – odd 'considering her position of regal wealth and authority': she is 'stitching her husband's shirt'.³⁹ In the German text she does sew, but nothing is specified. Through this specific activity, she sews something of supposed value that returns her to the domestic arena. Furthermore, by the end of the story the Queen is not defined by her royal status, but by her supposed "natural" status – she is 'the mother'. Other changes include the omission of religious motifs such as the snow coming from heaven which is replaced by snow coming from the clouds.

Despite the relative close translation of this opening passage, however, a number of take liberties, in particular 'Allerleirauh'; certain incidents in tale's plots have been transformed to appear harmless and to suit the prudish Victorian audience. To depict these changes and analyse this cultural impact, the following section will discuss the translations of 'Allerleirauh', 'The Twelve Brothers' and 'The Wolf and the Seven Little Goats'. The selected tales highlight the nature of different translators involved in the collection. Apart from the before mentioned content changes in 'Allerleirauh', the tale's style reflects that of a German translator, whereas both 'The Twelve Brothers' and 'The

³⁹ Sutton, *The Sin-Complex*, p. 167.

Wolf and the Seven Little Goats' appear to originate from native English translators, although with different skills.

4.3. 'Allerleirauh (The Coat of all Colors)'

'Allerleirauh' is one of the tales which has been heavily altered in this translation; not only because of the omission of the incest, but also because of a foreignisation of the language. However, there are linguistic continuities with the source text too: the translators did not shy away from using long sentences, which are similar to their German counterparts, and these sentences amplify the foreignness of the language. For instance, the introductory sentence which describes the daughter, her appearance and the King's realisation of the resemblance to his dead wife, is confined to one sentence:

Now, the King had a daughter who was just as beautiful as her dead mother, and had also the same golden hair, and, as she grew up, the King saw how like she was to his lost wife.⁴⁰

Through this composition, the sentence appears imprecise and the text sounds like a translation rather than fluent English. Additionally, the long, winded sentence hints at a German translator, as these kind of sentences are more common in German than in English.

There is one major change in the plot, that not only sanitises, but changes the whole

⁴⁰ *Household Stories*, pp. 336-337.

nature of the tale: instead of intending to marry his daughter himself, the King 'told his councillors that he wished to marry his daughter to his oldest councillor, and that she should be as Queen'.⁴¹ Thus, the whole reason for the Princess to run away and leave her home is less comprehensible. Since it was customary to be married to someone the father chose, which often was an older man, the Princess' flight seems less explicable. Considering the possibility of a German translator for this tale, this change is perplexing, since a German would have used the Grimm's version. Thus, this particular change might have come from an English editor, who switched the links to the King with the oldest councillor.

As stated in the introduction, tales that were deemed inappropriate and 'to which English mothers might object' were either omitted or altered 'for good and satisfactory reasons'.⁴² Since the early Victorian era is often depicted as a 'religious age', the translators were careful to adapt the work to its audience, by eliminating anything that might have been offensive.⁴³ The other changes in the plot are minor changes that further display the translators' sanitisation and adaption of the tale for their audience. For instance, instead of living 'bis an ihren Tod' [until their death], 'they lived happily to the end of their lives'.⁴⁴ Although both versions end with the mentioning of their death, only the German one specifically states it. Through concentrating on life instead of death, Wehnert's translation appears life affirming and less bleak than the Grimms' tale.

⁴¹ *Household Stories*, p. 337.

⁴² *Household Stories*, p. iv.

⁴³ J.F.C. Harrison, *Early Victorian Britain, 1832-51* (London: Fontana Press, 1988), p. 123.

⁴⁴ Grimm, *Grimms' Märchen*, p. 356; *Household Stories*, p. 341.

Despite their objective to ‘render the homely talk of Germany into the homely talk of our own country’, hints to the origin of the tale are still perceptible.⁴⁵ The German character of the tale is apparent from the use of the title ‘Allerleirauh’. Whereas other translators anglicise the heroine’s name and call her ‘Cat-Skin’ (Taylor, 1823), ‘Thousandfurs’ (Pullman, 2012), ‘Furrypelts’ (Tatar, 2004), ‘Manypells’ (Luke, 1983), or ‘All Fur’ (Zipes, 1987), in this translation the German name is used. Nevertheless, to explicate the name for English readers, the translation provides a clarification: ‘they named her “Allerleirauh,” because of her mantle’.⁴⁶ Furthermore, the additional title ‘The Coat of all Colors’ interprets the German title, and is reflected in the description of the hunters who tell the King that the beast in the tree has a skin that is ‘composed of a thousand different colors’.⁴⁷ Through focusing on the colour, the hunters perceive her as animalistic instead of a person with a mantle.

This rendering of ‘Allerleirauh’ strips the Grimms’ text of its main conflict: the Princess’ motive to run away. The only possible explanation would be her disgust at marrying the old councillor, yet historically this explanation seems unlikely. The earlier claim of the German translator involved in the translation appears likely in this tale, especially the use of the long sentences, complicate the structure and the legibility of the tales as well as the use of Allerleirauh instead of Manypelts or Cat-Skin. Yet, a German translator would have followed the Grimms’ text and included the incest. One possibility is an English editor who was responsible to make the tales conform to the existing propriety standard.

⁴⁵ *Household Stories*, p. iv.

⁴⁶ *Ibid.*, p. 338.

⁴⁷ *Ibid.*

Overall, the main redeeming aspect is the retention of the German name and its explanation, which references the translation's German roots. The inarticulateness of the language and the links to the tale's German roots suggests that the tale was translated by a native German speaker, who might not have possessed the fluency of a native English speaker.

4.4. 'The Twelve Brothers'

The translation of 'The Twelve Brothers' might not be as heavily sanitised as 'Allerleirauh', yet certain details are eliminated to comply with the propriety standards of its Victorian audience. In the language of 'The Twelve Brothers' a scarcely perceptible sanitation of the tales is visible. The German 'Totenkissen' [death pillows] become 'pillows' and the 'rote Blutfahne' [red bloodflag] turns into a 'red flag'.⁴⁸ This change spares the audience of children the links to death, making them more suitable for the nursery. The ending of the tale is also sanitised: the stepmother does not die a cruel death. In fact, she is not mentioned at all at the end. Instead, the conclusion focuses solely on the happiness of the characters.

The language itself causes disruption in the tale's flow, as is evident from the language used by Benjamin in his dialogue with the sister. In contrast to the otherwise plain language of the narration, Benjamin's utterances appear sophisticated and old fashioned. To his question '[w]hence dost thou come, and whither goest thou?', his sister replies 'I am a King's daughter, and am seeking my twelve brothers, and will go as far as heaven is

⁴⁸ Grimm, *Grimms Märchen*, pp. 60, 62; *Household Stories*, p. 45.

blue until I find them'.⁴⁹ This old-fashioned language only appears in a handful of the tales, mainly in connection with royalty, and suggests the hand of a specific translator. Within this tale, this language sounds out of place, as it is only used in this instance and changes into the same plain language as before when the other brothers arrive. The language might appear alienating to a younger audience and might only be appreciated by a more scholarly audience. Despite the sanitisation, the translator does not appear to have a clear audience in mind, and if they do, they have no understanding of its wants and needs.

Another disruption is caused by the idiom 'as far as heaven is blue', which is directly translated from the German, but lacks the same eloquence.⁵⁰ As Sutton points out, certain phrases in the translation 'exemplify W. H. Auden's description of "a bad reader/translator"', who 'interprets literally when he ought to paraphrase and paraphrases when he ought to interpret literally'.⁵¹ Instead of translating the German idiom, the expression should have been changed into an English equivalent or omitted. Most of the later translators have either changed the idiom completely, such as Mrs H.B. Paull (1868, 'search for them in every place under the sun') and David Luke (1982, 'I will go to the ends of the earth'), or have changed heaven into sky, so that the Princess will go 'as far as the sky is blue' (Hunt, 1884; Manheim, 1977; Zipes, 1987; Tatar, 2004 and Pullman, 2012).⁵²

⁴⁹ *Household Stories*, p. 46.

⁵⁰ *Ibid.*

⁵¹ Sutton, *The Sin-Complex*, p. 166.

⁵² *Grimm's Fairy Tales – A new Translation*, trans. Mrs. H. B. Paull (London: Frederick Warne and Co., 1868), p. 52; Jacob and Wilhelm Grimm, *Selected Tales*, trans. David Luke (London: Penguin, 1982), p. 112; Margaret Hunt, trans. and ed., *Grimm's Household Tales* (London: George Bell and Sons, 1884), p. 55; Ralph Manheim, *Grimms' Tales for Young and Old* (New York: Anchor Books, 1983), p. 36; Brothers Grimm, *The Complete Fairy Tales*, trans. Jack Zipes (London: Vintage Books, 2007), p. 45; Maria Tatar, *The Annotated Brothers Grimm* (New York: W.W. Norton & Company, Inc., 2012), p.39; Pullman, *Grimm Tales For Young and Old*, p. 41.

Additionally, there is one possible misunderstanding in the translation. The stepmother's accusations about the Princess and 'was für gottlose Streiche sie heimlich treibt' [what kind of godless tricks she practices secretly] is translated as 'what impish tricks she practised at home'.⁵³ As Freud pointed out in his essay about the 'Uncanny', 'heimlich' has two different meanings: 'familiar, tame, intimate, comfortable, homely' or 'concealed, kept from sight'.⁵⁴ In their dictionary, Jacob and Wilhelm discuss the relation between 'heimlich' and 'heimisch' and the consequential diversity of its meaning.⁵⁵ Thus, 'heimlich' can either mean homely or secretly. However, since the homely meaning is mostly associated with the word 'heimisch', in this context the meaning of the word would be that she does wicked things secretly. Although this mistranslation does not impact the tale in any great way, it does change the accusations. Whereas in the Grimms' tale, the focus is on what she continuously practices in secret, the accusations of the stepmother in Wehnert's version lies on what she *did*. Thus, the focus lies in the hidden past rather than in the present, which takes the urgency out of her crimes.

The slight sanitisations in 'The Twelve Brothers', in regard to the omission of the certain words and the stepmother's death, again highlight the importance of satisfying the standards of the audience and create a light and consoling read. Despite this focus on the audience, there are certain hindrances in flow that prevent a fluent read, such as the awkward translation of the blue sky idiom. The mistranslation of 'heimlich' hints at a

⁵³ Grimm, Grimms' Märchen, p. 64; *Household Stories*, p. 48.

⁵⁴ Sigmund Freud, 'The "Uncanny"', *Massachusetts Institute of Technology* (2015), <<http://web.mit.edu/allanmc/www/freud1.pdf>> [accessed 30 September 2015], pp. 2-3.

⁵⁵ 'Heimlich', *Wörterbuchnetz* (2015), <<http://woerterbuchnetz.de/DWB/?sigle=DWB&mode=Vernetzung&lemid=GH05502>> [accessed 30 September 2015].

certain unfamiliarity with German, as it lacks the precision a German translator would have displayed. Therefore, the tale was likely translated by a native English speaker, who lacked the eloquence of a writer.

4.5. 'The Wolf and the Seven Little Goats'

In contrast to 'Allerleirauh' and 'The Twelve Brothers', the translation of 'The Wolf and the Seven Little Goats' anglicises the text, by translating the idioms into a viable equivalent or completely omitting them, and by creating a vivid rhyme suited for the English nursery. The majority of the German expressions have been transformed into an English equivalent. For instance 'Haut und Haar' [skin and hair] is changed into 'skin, bones, and all'.⁵⁶ One image however has been directly translated: when the little goats come out of the wolf's belly, they 'hugged their dear mother, and jumped about like tailors keeping their wedding-day'.⁵⁷ The majority of the Victorian translators use this image as well, maybe due to the lack of alternative images, or because it plays a prominent role in the story. However, certain expressions are left untranslated. For example, when the wolf enters the goat's hut and devours the young goats, the Grimms' used the expression that he 'macht nicht lange Federlesen' [modern English translation: without further ado], yet Wehnert does not directly translate the passage, instead he draws out its implications: 'the Wolf found them all out, and did not delay, but swallowed them all up one after another'.⁵⁸

⁵⁶ Grimm, *Grimms Märchen*, p. 42; *Household Stories*, p. 25.

⁵⁷ *Household Stories*, p. 26.

⁵⁸ Grimm, *Grimms Märchen*, p. 43; *Household Stories*, p. 25.

Despite its fidelity to the Grimms' text, the wolf's rhyme departs in certain ways from the German.

'Was rumpelt und pumpelt	"What rattles, what rattles
In meinem Bauch herum?	Against my poor bones?
Ich meinte es wärm sechs Geislein,	Not little goats, I think,
So sinds lauter Wackerstein.'	But only big stones!" ⁵⁹
(Grimm 1850) ⁶⁰	(Anonymous 1853)

The rhyme starts with the repetition '[w]hat rattles, what rattles', which to an extent reflects the German line '[w]as rumpelt und pumpelt' as both words describe the same action. However, through the repetition, the wolf's guessing of what is inside him is visualised. The reader can sense his confusion. Whereas in the German rhyme, the last two lines are a couplet, linking the little goats with the stones, Wehnert uses a cross rhyme linking the wolf's condition with the stones. In order to produce the cross rhyme bones/stones, the belly is exchanged with bones. The additional rhyme reflects the nineteenth century translation convention of adding rhyme to fulfil an audience's expectations.

Overall this tale appears more domesticated in terms of language than the previous ones. The change in that language is particularly visible in the rendering of the majority of German expressions: instead of translating the German literally an English equivalent is used. The one idiom that has not been rendered thusly was used by other Victorian

⁵⁹ *Household Stories*, p. 27

⁶⁰ Grimm, *Kinder- und Hausmärchen – Band 1 (1850)*.

writers as well. The general fluidity of the text implies that the translator of this tales was a native English speaker who was either a hobby-writer or a professional; with the edition's emphasis on the illustrations the former is most likely.

4.6. Conclusion

The differences in the quality of the tales problematise the success of this edition. Nonetheless the translation remained popular, either because of the illustrations or because it was the edition with the most tales available. Not only does the quality of the translation vacillate from tale to tale, even the approaches vary: some tales appear to foreignise the translation by using and explaining German words, whereas others domesticate the text and adapt it to its audience. These differences could explain the varying perceptions of the volume, since the focus is not necessarily on all tales. Although the translated tales are mostly faithful to the originals, because of its close translation, the tone frequently appears awkward and there is an overall lack of fluency.

'Allerleirauh', due to the omission of incest, is one of the most transformed tales in this collection. Not only the plot, but also the language lacks in coherence, fluency and vividness, mainly due to the long sentences and the addition of indirect speech. The use of the German name and its explanation hints to the translation being done by a German translator, who therefore emphasized the tale's German nature. 'The Twelve Brothers', similar to 'Allerleirauh', omits several incidents, which might not be suitable for its audience, such as the stepmother's death. Through these omissions, the tale becomes a light read suitable for its audience. The mistranslation of 'heimlich' hints at an English translator, who is not a professional, since he otherwise would have translated the 'blue

sky' idiom more fluently. In contrast to the other two tales, 'The Wolf and the Seven Little Goats' is written in a fluent style and in a coherent language, which reflects its English audience. Despite these differences in the translation, the tales still cater to their intended audience of the Victorian middle class and their children. However, the edition's main selling point were the illustrations that with their childish and romanticised character instil beauty and novelty into the edition and turn it into a gift book.

5. Margaret Hunt

Margaret Hunt produced the first complete translation of the Grimms' *KHM*, the only one for nearly a hundred years until Ralph Manheim published his translation of the complete tales in 1977.⁵⁸⁹ Hunt's translation stays close to the Grimms' tales and rarely deviates. Through her focus on the scholarship surrounding the tales, the presentation of the tales is plain and without any illustrations. Although certain parts sound archaic and there is an 'occasional clumsiness of style', Blamires deems Hunt's translation as 'indubitably the most faithful of nineteenth-century English renderings of the Grimms'.⁵⁹⁰

5.1. Background

Margaret Hunt was born on the 14th October 1831 in Durham, England, as the second daughter of the antiquary and typographer James Raine and Margaret Peacock.⁵⁹¹ From

⁵⁸⁹ Alderson, 'Grimm Tales in English', p. 5

⁵⁹⁰ Blamires, *Telling Tales*.

⁵⁹¹ Max Saunders, 'Hunt, Margaret', *Oxford Dictionary of National Biography* (2004), <<http://www.oxforddnb.com/view/article/55789?docPos=31>> [15 Januar 2015].

1812 until 1827 James Raine was the second master at Durham school where he was ordained in 1818 and later became the 'librarian to the dean and chapter of Durham Cathedral'.⁵⁹² Thus, church and education dominated the family's careers. In 1834, her family moved to Crook Hall, where the likes of Walter Scott, John Ruskin and William and Dorothy Wordsworth frequently visited.⁵⁹³ She married Alfred William Hunt, the son of the landscape artist Andrew Hunt, in 1861. In London, the Hunt household was constantly filled with artists and writers, such as Robert Browning and Oscar Wilde, and Margaret's daughter Violet became a prominent writer, and through her mother's feminist influence founded the 'Women Writers Suffrage League'.⁵⁹⁴ According to Ford Madox Ford, Margaret was perceived as 'the wittiest woman in London', and she even managed to persuade him to sign a women's right petition.⁵⁹⁵

Hunt started writing to support her family's income. Apart from writing for *The Spectator*, *Longman's Magazine* and *Gentleman's Annual*, she worked on other works of fiction and on the Grimms' *KHM* with Andrew Lang. Her fiction was perceived as 'comic and satirical': her first novel *Magdalen Wynyard, or, The Provocations of a Pre-Raphaelite* (1872) caused a scandal and *The Leaden Casket* (1880) was a satire of London's artistic and literary scene.⁵⁹⁶ Overall she wrote twelve novels. After the Victorian age, her 'style of light Victorian fiction went quickly out of fashion' and she was almost forgotten.⁵⁹⁷ However, her translation of the Grimms' *KHM* is still used today.

⁵⁹² Ibid.

⁵⁹³ Ibid.

⁵⁹⁴ Joanne Shattock, *Oxford Guide to British Women Writers* (Oxford: Oxford University Press, 1993), p. 219.

⁵⁹⁵ Saunders, 'Hunt, Margaret'.

⁵⁹⁶ Ibid.

⁵⁹⁷ Ibid.

5.2. Grimm's Household Tales 1884

Margaret Hunt's *Grimm's Household Tales* is often perceived by scholars as the first 'scientific edition', since it was the first translation which sought to capture the Grimms' intent.⁵⁹⁸ In her introduction, Hunt herself states that she believes that her collection is the first to present the tales 'precisely as given by the Brothers Grimm'.⁵⁹⁹ Hunt's aim was to recount the tales as they are in the Grimms' final edition of 1857 and she claims that she added no embellishment, incident or feature to the tales and thus only portrayed the tales as she received them.⁶⁰⁰ According to Hunt, certain tales, which resembled each other closely, were combined into one, yet when the tales varied slightly, she kept the better version in the collection and the other was added to the notes.⁶⁰¹ This treatment of the tales resembles the Grimms' own approach of selecting, combining and editing the tales for their collection. Although Hunt admits to having 'slightly softened one or two passages', she states that her main intention of representing the Grimms' tales faithfully, had been fulfilled.⁶⁰² In Hunt's opinion, most translators have made changes to characters such as the devil, due to their intentions to translate them for children.⁶⁰³

Despite her academic knowledge and intent, Hunt is of the opinion that the Grimms 'wrote down every story exactly as they heard it', especially since they did not censor any of the religious tales.⁶⁰⁴ Another wrong assumption of her is that the tales 'were not

⁵⁹⁸ Michaelis-Jena, *The Brothers Grimm*, p. 177.

⁵⁹⁹ Hunt, *Grimm's Household Tales*, p. v.

⁶⁰⁰ *Ibid.*, p. iv.

⁶⁰¹ *Ibid.*

⁶⁰² *Ibid.*, p. v.

⁶⁰³ *Ibid.*

⁶⁰⁴ *Ibid.*, p. v.

providing amusement for children, but storing up material for students of folk-lore'.⁶⁰⁵

Although this was the Grimms' original intent, by the seventh edition, which is the edition Hunt most likely worked from, the audience had shifted and the KHM were aimed at broad audience of academics, children and other readers. So despite her academic knowledge, Hunt accepts the same truth as other translators.

However, like other translators, Hunt uses the story of Dorothea Viehmann to promote the idea that the Grimms transcribed the tales 'word by word' which illustrates the unmistakable fidelity in their work.⁶⁰⁶ Thus, although she was aware of the collection's scholarly background, she appeared to be unaware of the Grimms' editing practices and the mostly bourgeois' origins of the stories.

In his study, Sutton refers to Alderson's observation in a review that Hunt's translation exhibits an 'austereness' and is surrounded by 'an air of authority'.⁶⁰⁷ This 'air of authority', Sutton claims, most likely resulted from Hunt's scholarly background: she knew the prominent folklorist Andrew Lang, was connected to the folklore society and was the author of several novels.⁶⁰⁸ Blamires asserts that Lang's introduction, as well as the lack of illustrations, demonstrated 'the serious nature of Hunt's undertaking'.⁶⁰⁹ Nevertheless, although Hunt's translation was mainly aimed at scholars, in subsequent editions the notes were removed. For instance, in the American and British editions in 1944, 1959 and 1975, the notes are omitted.⁶¹⁰ According to Blamires, this deletion was

⁶⁰⁵ Ibid.

⁶⁰⁶ Ibid., p. iv.

⁶⁰⁷ Alderson, 'Grimm Tales in English', p. 5; Sutton, *The Sin-Complex*, p. 262.

⁶⁰⁸ Sutton, *The Sin-Complex*, p. 263.

⁶⁰⁹ Blamires, *Telling Tales*.

⁶¹⁰ Ibid.

most likely the publishers' attempt 'to return Hunt's translation to the field of children's books'.⁶¹¹

In addition to translating the whole collection, Hunt provided the first – and so far the only – translation of the Grimms' notes, thereby enabling English-speaking scholars to engage with the Grimms' intentions and the tales' background.⁶¹² However, she not only translated the Grimms' notes, she also included her own notes as footnotes within the tales. The inclusion of her footnotes further shows that Hunt had 'presumably no expectation that children would be reading them'.⁶¹³ Not only the footnotes, but the archaic language used by Hunt furthers the alienation of child readers.

Despite its usefulness as a complete and faithful edition, a modern reader might be alienated through the 'constant use of archaic or highly literary forms of speech', especially the use of the pronouns 'thou' and 'thee'.⁶¹⁴ In her archaism of the *KHM*, Hunt responds to a translational movement in the nineteenth century. According to Bassnett and France, the political focus in the study of Philology in the nineteenth century lead to linguistic connections being made between the Ancient Greek and Roman and Germanistic languages and the contemporary English.⁶¹⁵ These associations between the languages lead to a rise in archaising translations. This trend was especially noticeable in the translation of Anglo-Saxon poems, such as the *Nibelungenlied* and *Beowulf*. One of the reasons for archaising was the translators' desire to forge 'a link between contemporary

⁶¹¹ Ibid.

⁶¹² Hunt, *Grimm's Household Tales*, p. v.

⁶¹³ Sutton, *The Sin-Complex*, p. 263.

⁶¹⁴ Ibid., p. 274.

⁶¹⁵ Susan Bassnett and Peter France, 'Translation, Politics, and the Law' in *The Oxford History of Literary Translation in English. Volume 4 1790-1900* (Oxford: Oxford University Press, 2006), eds. by Peter France and Kenneth Haynes, pp. 48-58, p.51.

England and those ancient societies'.⁶¹⁶ Through the use of archaic language in their translations of ancient texts aimed to 'remind readers of that past continuity' and their place in history.⁶¹⁷

The main debate over archaism happened in the 1860s between Matthew Arnold and Francis Newman, the former criticising Newman's archaizing translation of the *Iliad*.⁶¹⁸ For Newman the text's archaism was meant as a reminder to the readers of 'the great gap between their own time and Homer's', therefore he aimed to 'retain every peculiarity of the original' by adjusting the English style to the ancient Greek.⁶¹⁹ Although Arnold thought the overall knowledge of Ancient Greek was desirable, he advocated for the use of modern English in translations instead of 'the faux-archaic English' present in Newman's translations to not alienate the reader.⁶²⁰ Through his challenge of archaizing, Arnold challenged the nineteenth century's use in the translation of ancient texts.⁶²¹

Although Hunt translated the tales after the discourse surrounding archaizing, Newman's idea of reminding the reader of a text's ancient origin, might have appealed to her. Thus, in her scholarly ambition, Hunt's archaizing might be result of her attempt to link the tales to the fairy tale genre's assumed ancient roots. Fairy tales were believed to be of medieval oral origin, which according to Stefan Neuhaus was an invention in the nineteenth century to create a unison through 'gemeinsamer kultureller Wurzeln' [shared cultural

⁶¹⁶ Ibid.

⁶¹⁷ Ibid., p.52.

⁶¹⁸ Matthew Reynolds, 'Principles and Norms of Translation' in *The Oxford History of Literary Translation in English. Volume 4 1790-1900* (Oxford: Oxford University Press, 2006), eds. by Peter France and Kenneth Haynes, pp.61-82, p. 68; Susan Bassnett and Peter France, 'Translation, Politics, and the Law', p.52.

⁶¹⁹ Susan Bassnett and Peter France, 'Translation, Politics, and the Law', p.52; Matthew Reynolds, 'Principles and Norms of Translation', p. 68.

⁶²⁰ Susan Bassnett and Peter France, 'Translation, Politics, and the Law', p.52.

⁶²¹ Ibid.

roots].⁶²² The myth surrounding the Grimms' tales might have been an invention for this goal, but there is no clear evidence of the genre's age and origin. Yet, Hunt's conviction of an ancient oral origin, might have influenced her to include archaic language in her tales.

Yet, the archaising of the tales is not the translations only perceived fault. Alderson claims that the edition's greatest flaws lie in the dialogue and the rhymes, which show 'her lack of "care for fluent English"'.⁶²³ In his analysis of Hunt's translation of 'The Juniper Tree', Sutton approves of Alderson's claim, maintaining that her translation shows 'no poetic awareness or ability' and is 'merely a literal and prosaic translation of the original lines of verse'.⁶²⁴ One flaw in Hunt's translation is that 'the very literalness of her translations undermines their readability'.⁶²⁵ Although she may be one of the most translators who stayed closest to the Grimms' text, her lack of eloquence and overall fluency, make it difficult to enjoy the tales. As Sutton said, Hunt 'may be faithful to the letter of the originals, but she is a traitor to [the Grimms'] spirit and style'.⁶²⁶

As observed above, Hunt's wooden translation can be traced back to her focus on fidelity. Eugene Nida argues that the nineteenth century's insistence on 'technical accuracy' created a 'spirit of exclusivism among the intelligentsia' and resulted in a pedantic attitude towards translations.⁶²⁷ For instance, Bible translation from 1881 and 1885 displayed 'literal, awkward syntax' and although 'the words may be English, [...] the grammar is not; and the sense is quite lacking'.⁶²⁸ This tendency is also visible in Hunt's

⁶²² Stefan Neuhaus, *Märchen* (Tübingen and Basel: A. Fracke Verlag, 2005), p.18.

⁶²³ Ibid., p. 293.

⁶²⁴ Ibid.

⁶²⁵ Ibid., p. 274.

⁶²⁶ Ibid.

⁶²⁷ Nida, *Toward a Science of Translating*, p. 20.

⁶²⁸ Ibid., pp. 20-21.

rendering of the *KHM*. The effect of her close rendering and the archaic address is visible in the opening sentences of 'Allerleirauh', one of the tales where Hunt kept the German title.

Grimm – 1857:

Es war einmal ein König, der hatte eine Frau mit goldenen Haaren, und sie war so schön, daß sich ihresgleichen nicht mehr auf Erden fand. Es geschah, daß sie krank lag, und als fühlte sie bald, daß sie sterben würde, rief sie den König und sprach: "Wenn du nach meinem Tode dich wieder vermählen willst, so nimm keine, die nicht ebenso schön ist, als ich bin, und die nicht solche Haare hat, wie ich habe; das mußt du mir versprechen!" Nachdem es ihr der König versprochen hatte, tat sie die Augen zu und starb.⁶²⁹

[There was once a King, who had a wife with golden hair and she was so beautiful that her equal could not be found on earth. It happened that she lay ill and, when she felt that she had to die soon, she called the King and said: "If you want to marry after my death, take no one who is not equally beautiful as I am and who does not have such golden hair as I have; this you must promise me!" After the King promised her this, she closed her eyes and died.]

Hunt – 1884:

There was once upon a time a King who had a wife with golden hair, and she was

⁶²⁹ Grimm, *Grimms Märchen*, p. 350.

so beautiful that her equal was not to be found on earth. It came to pass that she lay ill, and as she felt that she must soon die, she called the King and said, "If thou wishest to marry again after my death, take no one who is not quite as beautiful as I am, and who has not just such golden hair as I have: this thou must promise me." And after the King had promised her this she closed her eyes and died.⁶³⁰

Overall Hunt stays close to the source text and despite this closeness, the text reads fluently. However, the inclusion of the 'once upon a time' at the beginning sounds unnecessary in the combination with '[t]here', as if she was trying to find a neutral expression combining 'es was einmal' [there was once] and 'once upon a time'. The main change in Hunt's translation is the old fashioned address of 'thou' and 'wishest'. Nevertheless, this language is only apparent in dialogue and not in the description or the general plotline. In a way this address visualised the status of royalty of the speaker or the addressee, since in other tales, such as 'The Black and White Bride' and 'Snow White and Rose Red' thou or thee are rarely – if ever – used.

Despite remaining true to the letter, and consequently true to the content, there are still certain changes visible in Hunt's translation, not least because of her archaic style. The following section will analyse her translation choices in 'Mother Holle', 'Cinderella' and 'Little Red-Cap'. The selected tales display a variety of Hunt's translation approaches. Hunt's archaization of the tales is especially visible in 'Cinderella' with the addition of the archaic address and the oddity in the rhymes. On the other hand, 'Mother Holle' seems to be more adapted to the target language, since there is a fluency in the rhyme. Additionally,

⁶³⁰ Hunt, *Grimm's Household Tales*, p. 277.

she included the genre specific opening. Similarly 'Little Red-Cap' reads fluently, which might be a result of its popularity. The selection highlights that even in her close translation, Hunt shapes the tales to her own understanding. In addition, the editorial changes Frances Jenkins Olcott made to adapt Hunt's translation for the American market will be considered.

5.3. 'Mother Holle'

Of the three tales, 'Mother Holle' is the one that sounds least archaic and is more focused on pleasing its audience. One of the differences in the language is Hunt's addition of an opening formula. Whereas the Grimms' tale starts with the introduction of the woman and her daughters, Hunt adds 'there was once', thereby using established translation conventions.⁶³¹ The use of the canonical opening works against her intention to be close to the Grimms' tales, since it shows that she is adapting the translation to her readers' expectations. Furthermore, Hunt tries to make the language more literary by adding certain literary devices, such as alliteration: the industrious girl is 'scolded [...] sharply' by her stepmother and when she is at Mother Holle's house she has to make the 'feathers fly' to produce snow on earth.⁶³² Whereas in other translations, alliteration adds liveliness and fluency, in this translation it appears too literary and scholarly.

Generally, Hunt translates the idioms present in the Grimms tales; and when there is no English equivalent to the German word, such as 'Herzensangst', Hunt uses an English

⁶³¹ Ibid., p. 104.

⁶³² Hunt, *Grimm's Household Tales*, p. 105

phrase with a similar significance, in this case 'the sorrow of her heart'.⁶³³ However, in certain passages of the tale, it becomes evident that it is a direct German translation. For example, the passage in which the girl falls into the well and 'lost her senses; and when she awoke and came to herself again', is directly translated from the German and therefore sounds a little peculiar.⁶³⁴ The close translation of words and the adaptation of the German sentence structure might appear awkward for the target language reader, but it serves a specific purpose: to educate the reader. Hunt's translation appears to stay close to the notions in Victorian translation, that a translation should guide the reader towards a foreign text rather than the foreign text to the reader. Although the reader might feel alienated by the structure, it might also entice him or her to engage with the source language text.

On the other hand, Hunt anglicises the animal sounds and adapts the girls' address in the cock's rhyme.

"Kikeriki,

Unsere goldene Jungfrau ist wieder hie."

"Cock-a-doodle-doo!

Your golden girl's come back to you!" ⁶³⁵

"Kikeriki,

Unsere schmutzige Jungfrau ist wieder hie."

⁶³³ Grimm, *Grimms Märchen*, p. 139; Hunt, *Grimm's Household Tales*, p. 105

⁶³⁴ Hunt, *Grimm's Household Tales*, p. 105

⁶³⁵ Grimm, *Grimms Märchen*, p. 141; Hunt, *Grimm's Household Tales*, p. 106.

“Cock-a-doodle-doo!

Your pitchy girl’s come back to you!” ⁶³⁶

Although both of the cock’s rhymes are close to the German – the end-rhyme and the content are the same – the wording differs. There is a slight difference in the rhyme addressing the lazy girl, where she is described as a ‘pitchy girl’ instead of a ‘Schmutzige’ [dirty maiden], thereby hinting at the material stuck to her. To anglicise the tale, the sound of the cock has been translated from the German ‘[k]ikeriki’ into its English equivalent ‘[c]ock-a-doodle-doo!’. In contrast to Alderson’s and Sutton’s assessment of her other rhymes, her translation of this rhyme reads fluently and does not undermine its readability.

Hunt’s translation of ‘Mother Holle’ appears to be slightly adapted to the audiences’ taste, instead of closely following the Grimms’ text. The canonical opening and the anglicisation of idioms and sounds adapt the tale to suit the linguistic expectations of her English target audience. However, certain phrases are directly translated from German, which might occasionally alienate the target audience as the wording does not sound fluent. Nevertheless, in contrast to her other tales, ‘Mother Holle’ reads fluently.

5.4. ‘Cinderella’

Hunt’s translation of ‘Cinderella’ is close to the Grimms’ version plot wise, but has certain changes in the language. Throughout ‘Cinderella’, certain words are translated

⁶³⁶ Hunt, *Grimm’s Household Tales*, p. 107; Grimm, *Grimms Märchen*, p. 143

differently, thereby influencing the meaning. For instance, there is a switch from the King holding a Hochzeit [wedding] to a 'festival'.⁶³⁷ Although both are used to find a fitting bride for the Prince, a festival is not as binding as a wedding. A slight change is also visible in the Prince's remark about Cinderella. This time, however, Hunt's version is more binding than the German: she is his partner instead of his 'Tänzerin' [little dancer].⁶³⁸ Both of these word changes appear to have been made to make it accessible for the target audience, the festival because the celebration involves a festivity rather than a formal wedding, and the transformation from a dancer to partner to ensure that the Prince and Cinderella belong together. These changes transform the ball into a mating ritual: the Prince should find his bride, but without the pressure of calling it a wedding.

Furthermore, instead of a direct translation, certain descriptions and idioms are translated as closely as possible into their English equivalent. The 'Küchenmagd' [kitchen maid] is turned into a pitiful 'kitchen-wench' and the internal 'Herzensleid' [heartache] changed into 'every imaginable injury'.⁶³⁹ Whereas in Grimms' tale the stepsister 'verbiss den Schmerz' [bites the pain away], in Hunt's version she 'swallowed the pain', and for Cinderella the slipper 'fitted like a glove'.⁶⁴⁰ Due to the tale's popularity, Hunt might have felt compelled to adapt the tale to the target-language reader instead of remaining close to the source language text; she therefore anglicises these expressions.

Hunt's language in 'Cinderella' is full of literary devices, most notably alliteration. Cinderella is 'fair of face', but as a result of the stepmother's and sisters' treatment she is

⁶³⁷ Grimm, *Grimms Märchen*, p. 128; Hunt, *Grimm's Household Tales*, p. 94.

⁶³⁸ Hunt, *Grimm's Household Tales*, p. 96; Grimm, *Grimms Märchen*, p. 129.

⁶³⁹ Grimm, *Grimms Märchen*, pp. 126-127; Hunt, *Grimm's Household Tales*, p. 94.

⁶⁴⁰ Grimm, *Grimms Märchen*, p. 131; Hunt, *Grimm's Household Tales*, p. 94.

'dusty and dirty'.⁶⁴¹ The birds coming to Cinderella's aid 'alighted amongst the ashes' and there 'gathered all the good grains'.⁶⁴² The use of alliteration gives fluency to the translation and enhances its readability. This readability is also facilitated by Hunt's other uses of language. In comparison to earlier translations, Hunt does not use a simplistic vocabulary. On the contrary, the translation is filled with elaborate descriptions; the mother does not simply die, 'she close[s] her eyes and depart[s]', which resembles the German expression – 'verschied' [passed].⁶⁴³ In certain places, Hunt even adds scholarly vocabulary to the tale. Instead of a trick, the Prince uses a 'stratagem' to get hold of Cinderella.

The use of a more refined vocabulary further sets Hunt's translation apart from the commercial ones aimed at children, since the reader of her translation has to possess a wider vocabulary to actively engage with the text. This change is particularly visible in her archaic use of language. In contrast to 'Mother Holle', Hunt's archaic language is visible in 'Cinderella', principally due to her use of 'thee' and 'thou', which makes the addresses more formal and the tale old-fashioned. For instance, the mother tells Cinderella to 'be good and pious' so 'the good God will always protect thee' and the Prince offers to go 'with thee and bear thee company'.⁶⁴⁴

Similarly, the verses in 'Mother Holle', the verses in 'Cinderella' mostly resemble the German ones in their content and rhyme scheme. Nevertheless, the rhymes have been slightly altered to suit the target language, since the language has to work for its target

⁶⁴¹ Hunt, *Grimm's Household Tales*, pp. 93, 95.

⁶⁴² Ibid., p. 95.

⁶⁴³ Ibid., p. 93; Grimm, *Grimms Märchen*, p. 126.

⁶⁴⁴ Hunt, *Grimm's Household Tales*, p. 93.

audience. Small changes are made to keep the couplets intact, such as changing the order from 'Bäumchen, rüttel dich und schüttel dich'[little tree, shiver and quiver] to '[s]hiver and quiver, little tree'.⁶⁴⁵ The only verse in which the rhyme scheme is changed, is the dove's verse at the end of the story, in which the Prince is told to

"Rucke di guck, rucke di guck,	Turn and peep, turn and peep,
Blut ist im Schuck.	There's blood within the shoe,
Der Schuck ist zu klein,	The shoe it is too small for her,
Die rechte Braut sitzt noch daheim."	The true bride waits for you. ⁶⁴⁶

In this verse the end rhyme is changed from two couplets into one cross rhyme connecting the blood in the shoe with Cinderella who is waiting at home. Although the changes do not affect the verse' content, they affect its overall flow. 'The shoe is too small for her' is too long in contrast to the Grimms' 'Der Schuck ist zu klein' [The shoe is too small]. The clarification 'for her' distorts the flow. Similarly, to 'There's blood within the shoe', which would have been more fluently if it had been translated as 'There's blood in the shoe'. Similar to the rhymes highlighted by Alderson and Sutton, Hunt's rendition of this rhyme demonstrates her lack of poetic feel in translating the tales.

In contrast to 'Mother Holle', the language in 'Cinderella' appears more archaic and academic. This change of tone and vocabulary is perhaps indicative of the sophistication of the characters in the tale. Cinderella's parents and her stepmother and stepsisters

⁶⁴⁵ Grimm, *Grimms Märchen*, p. 129; Hunt, *Grimm's Household Tales*, p. 96.

⁶⁴⁶ Grimm, *Grimms Märchen*, p. 132; Hunt, *Grimm's Household Tales*, p. 98.

evidently belong to the bourgeoisie, since they expect to have a housemaid and have the resources to wear elegant clothes to the Prince's festival. Despite this archaic address, however, Hunt anglicises idioms by translating them into the English equivalent which is more suitable to the English audience. Furthermore, the rhymes are adapted to the target language, since the rhyme scheme has to appeal to the domestic audience. Instead of focusing on close translation, the Anglicisation loosens the academic tone and creates a more engaging text.

5.5. 'Little Red-Cap'

Hunt's changes in the language of 'Little Red-Cap' rendering the tale for its British audience. For example, certain references to God are omitted, such as her surprised exclamation: '[e]i du mein Gott' [oh, you my god] which is turned into the British sounding '[o]h dear!'.⁶⁴⁷ As with other Victorian translations, this may have been because Hunt was bound by the Blasphemy Act, though since she uses the characters of God and the Devil in other stories such as 'Godfather Death', Hunt's efforts to anglicise the language offers the more likely explanation.⁶⁴⁸ Whereas 'ei du mein Gott' was a common expression in Germany, its direct translation does not appear in English. Thus, the British equivalent is used. Furthermore, Hunt omits Red-Cap's dialogue with the grandmother in the second ending and instead uses indirect speech to reveal Red-Cap's feelings towards the wolf, who had 'such a wicked look in his eyes, that if they had not been on the public road she was certain he would have eaten her up'.⁶⁴⁹ The change to the indirect speech does seem

⁶⁴⁷ Grimm, *Grimms Märchen*, p. 149; Hunt, *Grimm's Household Tales*, p. 112.

⁶⁴⁸ Hunt, *Grimm's Household Tales*, p. 170.

⁶⁴⁹ *Ibid.*, p. 113.

more effective in this passage, as it allows as Red-Cap to recount the tale to her grandmother, who then reacts to it. In Grimms' ending, the indirect speech and the description of its impact disrupts the fluency of the tale.

The four main characters have changed slightly. Whereas in Grimms' version, Red-Cap defies her mother, Hunt portrays her as obedient, noting that she 'will take great care'.⁶⁵⁰ This change transforms her into a thoroughly good girl who brings food and drink to her sick grandmother. The grandmother is also more pitiful in Hunt's translation: she has become a 'poor sick grandmother', instead of only 'sick and weak'.⁶⁵¹ The pitiful tone makes Red-Cap's task more noble, as she is helping a poor elderly person. Red-Cap thus turns into a model child that willingly helps others.

Both, the wolf and the hunter have undergone certain changes in terms of their use of violence. In his dialogue with Red-Cap, the wolf appears less violent than in the Grimms' version. When asked why he has large hands, the wolf replies: '[t]he better to hug you with'.⁶⁵² In German, however the answer is '[d]ass ich dich besser packen kann' so [that I can seize you better].⁶⁵³ Because of the hug's positive connotation, in contrast to seizing, Hunt's answer is less alarming. Thus, the wolf's violence is diminished. Whilst the wolf's violence is tuned down, Hunt's hunter becomes more trigger-friendly: he thinks about the grandmother and Red-Cap being alive 'just as he was going to fire at him'.⁶⁵⁴ In Grimms' version by contrast he is just about to draw the rifle. This change highlights the

⁶⁵⁰ Grimm, *Grimms Märchen*, p. 148; Hunt, *Grimm's Household Tales*, p. 110.

⁶⁵¹ Hunt, *Grimm's Household Tales*, pp. 111, 110.

⁶⁵² Ibid., p. 112.

⁶⁵³ Grimm, *Grimms Märchen*, p. 149.

⁶⁵⁴ Hunt, *Grimm's Household Tales*, p. 112; Grimm, *Grimms Märchen*, p. 150.

drama of the moment, since the hunter, had he fired, would have killed both, Red-Cap and her grandmother in the wolf's belly.

Although Hunt's translation is accurate in the majority of the tales, there is the possibility of a slight mistranslation of the tale's second ending. Instead of ending with '[u]nd von nun an tat ihm niemand mehr etwas zu leide' [and from now on no one ever harmed her], the tale ends by indicating that Red-Cap 'never did anything to harm any one'.⁶⁵⁵ While the difference might appear minimal it is significant, as it turns Little Red-Cap from a victim into a predator. It is conceivable that Hunt has chosen to do this deliberately, in order to indicate that Little Red-Cap had no need to harm anyone anymore, since all of the wolves stayed away from her. The change could also have been intended to show Little Red-Cap's moral conversion. The implication is that she has learned not to harm her mother and grandmother rather than the wolves. Through this change, Hunt may have been seeking to highlight her 'good girl' qualities.

In her translation of 'Little Red-Cap', Hunt added several changes to the Grimms' text. changes. Not only are the German exclamations anglicised and stripped of their religious dimensions, but some dialogue was changed into indirect speech. Despite improving the tale's flow, this change deviates from the Grimms' style, which goes against her intentions. Although the changes in character do not impact significantly upon the narrative of the tale, they support the already established stereotypes – good girl, helpless grandmother and the active, ready-to-fire huntsman. The most transformed character is the wolf, whose violence has been toned down, maybe in an attempt to make

⁶⁵⁵ Grimm, *Grimms Märchen*, p. 151; Hunt, *Grimm's Household Tales*, p. 114.

the predator less frightening. In her rendering of the characters, Hunt appears to lean on the previous renditions and established features within the literary history of the tale. One peculiarity in her translation is the mistranslation at the end of the second ending. Since Hunt's German should have been good enough to understand the small differences, the change in the ending was likely deliberate. Thus, despite her intention to stay close to the Grimms' text without any changes, Hunt changed this ending, thereby inserting her own voice into the tale.

5.6. Conclusion

In general, Hunt's translation is an almost literal translation addressed to scholars who wish to study the texts. Because of these intentions, the translation remains close to the Grimms' text, which can disrupt its fluency. The three chosen tales each highlight certain aspects of Hunt's translation. Whereas 'Mother Holle' and 'Little Red-Cap' were rendered closer to the target audience expectations and language, 'Cinderella' sounds more archaic, especially through the formal addresses 'thee' and 'thou'. This difference may be a result of the characters' social position. Whereas 'Mother Holle' and 'Little Red-Cap' feature poorer characters, 'Cinderella' depicts a bourgeois household and royalty. Another change between 'Mother Holle' and 'Cinderella' is the rendition of the verses. Although both of these tales feature verses with rhyme, only the short rhymes in 'Mother Holle' and 'Cinderella' read fluently. The longer, more elaborate verse in 'Cinderella' lacks fluency and therefore suffers from Hunt's literalness.

Of the three chosen tales, 'Little Red-Cap' contains the most changes: German exclamations are anglicised and stripped of their religious nature, characters are

different and parts of the Grimms' dialogue is changed into indirect speech. Despite improving the tale's flow, these changes deviate from the Grimms' narrative methods and Hunt's intention of a close, translation 'precisely as given by the Brothers Grimm'.⁶⁵⁶ Although Hunt claims to stay close to the Grimms' text, expressions and idioms are generally adapted to the target audience. Ultimately, for an audience's acceptance a translation has to appeal to its target audience, rather than closely following the source text. Thus, though Hunt favoured what Bassnett deemed 'very literal, perhaps pedantic translations', elements of the text are nonetheless adapted for a British audience.⁶⁵⁷

5.7. Frances Jenkins Olcott and her differences to Hunt

Frances Jenkins Olcott was born on the 26th March 1873 in Paris to Franklin and Julia Olcott.⁶⁵⁸ Her mother was a translator of French children's stories, such as Madame Foa's *Little Robinson Crusoe of Paris* and Contesse de Ségur's *Happy Surprises*.⁶⁵⁹ She grew up in a multicultural and multilingual home, her father – an American who travelled a lot – taught her German and her mother, with her 'delicate feelings for words' had a strong influence on her writings.⁶⁶⁰ Despite her knowledge of German, she used Hunt's translation as a basis for her tales, editing it to suit the taste of her young American audience.

⁶⁵⁶ Hunt, *Grimm's Household Tales*, p. v.

⁶⁵⁷ Bassnett, *Translation Studies*, p. 77.

⁶⁵⁸ 'Frances Jenkins Olcott', *Find a Grave* (2014), <<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr/fg.cgi?page=gr&GRid=132454977>> [accessed 13 February 2015].

⁶⁵⁹ 'Frances Jenkins Olcott', *The Baldwin Online Children's Project* (2014), <<http://www.mainlesson.com/displayauthor.php?author=olcott>> [accessed 27 December 2014].

⁶⁶⁰ Ibid.

5.7.1. Grimm's Fairy Tales 1922

In her introduction, Olcott offers the translation to American girls and boys as an authentic version of the *Grimm's Fairy Tales*, by contrasting it to 'superficial and colorless' abridgements or 'insipid' retellings of the tales.⁶⁶¹ Olcott's main intention was to present the tales 'unmutilated in their literary perfection'.⁶⁶² She refers to the Grimms' own preface to explain their editorial and educational choices in eliminating anything which might be harmful for children.⁶⁶³ Despite the Grimms' existing eliminations in favour of propriety, Olcott claims that in the last hundred years educational and ethical requirements have changed, resulting in a need for further unsuitable parts to be omitted from the source text.⁶⁶⁴

Olcott's edition is based on Hunt's version, which was recognized as the 'most accurate English translation'.⁶⁶⁵ The use of an established translation was a common phenomenon in the nineteenth and twentieth century. Since it was cheaper to edit an established translation than engaging American translators, the majority of American editions were based on the translations of British translators, such as Margaret Hunt, Lucy Crane and Mrs Lucas.⁶⁶⁶ Instead of solely relying on Hunt's version, Olcott has used the German text of the *KHM* when Hunt's wording appears 'too stilted' or when sentences are too long.⁶⁶⁷ Thus, Olcott acted as an editor, reworking and updating Hunt's translation to suit her

⁶⁶¹ Frances Jenkins Olcott, ed., *Grimm's Fairy Tales* (Philadelphia: The Penn Publishing Company, 1922), p. 5.

⁶⁶² Ibid.

⁶⁶³ Ibid. p. 6.

⁶⁶⁴ Ibid.

⁶⁶⁵ Ibid., p. 5.

⁶⁶⁶ Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), p.58

⁶⁶⁷ Ibid.

American audience. The editing of the tale to give it a new appearance blurs the lines between the translators and the editors, so that translators themselves are often perceived as editors, as seen in the reviews of Tatar's translation (Chapter 8.2).

The key difference that guided Olcott's editing was the change in the audience; whereas Hunt aimed hers at scholars, Olcott's audience were children. In her preface, Olcott addresses three possible audiences: American boys and girls are invited to find delight in the old folktales, their parents are adjured to 'enjoy reading the tales aloud' and sharing the values and the humour embedded within, and teachers and storytellers are encouraged to use this 'sincere version' as it will kindle the imagination and feed 'the poetic fancy of their pupils'.⁶⁶⁸

Olcott used Margaret Hunt's translation and adapted the text to suit the American audience by changing certain words and even some characters' relations. In contrast to Hunt's edition, Olcott's *Grimm's Fairy Tales* is accompanied by several illustrations, indicating that children and their parents are her main audience. Since Olcott's edition contains only a selection of the whole collection, and it does not contain 'Allerleirauh', the following textual comparison will consider the opening passage of 'Mother Holle', which also contains the most stylistic changes.

⁶⁶⁸ Ibid., pp. 6-7.

5.7.2. 'Mother Holle'

Hunt – 1884:

There was once a widow who had two daughters – one of whom was pretty and industrious, whilst the other was ugly and idle. But she was much fonder of the ugly and idle one, because she was her own daughter; and the other, who was a step-daughter, was obliged to do all the work, and be the Cinderella of the house. Every day the poor girl had to sit by a well, in the highway, and spin and spin till her fingers bled.⁶⁶⁹

Olcott – 1922:

There was once a widow who has two daughters, one of whom was beautiful and industrious, whilst the other was ugly and lazy. But she was much fonder of the ugly and lazy one. Every day, the other, poor girl, had to sit by a well in the highway, and *spin, spin* till her fingers bled.⁶⁷⁰

Overall, Olcott's opening paragraph is shorter than Hunt's, mainly due to the omission of certain details. One main change is the switch from step-mother to simply mother or woman; indicating that the 'poor girl' who has to work all the time is not a stepdaughter, but one of her own daughters. This change makes the mistreatment of the industrious daughter even more tragic. One of the reasons for this change might be Olcott's

⁶⁶⁹ Hunt, *Grimm's Household Tales*, pp. 104-105.

⁶⁷⁰ Olcott, *Grimm's Fairy Tales*, p. 208.

knowledge of French fairy tales. The beginning of Perrault's 'Les Fées' is similar to 'Mother Holle' but both children belong to the widow.⁶⁷¹

Another omission is the link to 'Cinderella': there is no reference to the industrious girl as the 'Cinderella' of the house, and thus a clumsy and potentially distracting allusion is removed. In addition to these omissions, Olcott updates Hunt's language and makes it more accessible for her American audience (for instance 'idle' is turned into 'lazy'). Olcott also plays with the orality of the tale. Instead of stating that the girl has to 'spin and spin', Olcott – with the use of italics – implies a sound in the action: '*spin, spin*'.

Throughout 'Mother Holle', Olcott shortens many sentences, which makes them easier to understand and allows readers to follow the tale with less effort. For example, Hunt follows the Grimms' structure in the following passage: 'I have a longing for home; and however well off I am down here, I cannot stay any longer; I must go up again to my own people'.⁶⁷² By contrast, Olcott divides this passage into three sentences: 'I am longing for home. However well off I am down here, I cannot stay any longer. I must go up again to my own people'.⁶⁷³ The division of the sentences not only facilitates its understanding but makes the text less monotonous and more engaging.

5.7.3. 'Ash-Maiden' and 'Little Red-Cap'

Although there are only a few changes in 'Ash-Maiden' and 'Little Red-Cap', these stories

⁶⁷¹ Jack Zipes, ed. *The Great Fairy Tale Tradition: From Straparola and Basile to the Brothers Grimm* (New York: Norton, 2001), p. 564.

⁶⁷² Hunt, *Grimm's Household Tales*, p. 106.

⁶⁷³ Olcott, *Grimm's Fairy Tales*, p. 210.

nevertheless illustrate how the editing of the tales affected their significance. One of the changes in 'Cinderella' concerns the title. Instead of using Hunt's translation, 'Cinderella', Olcott adapts the German word 'Aschenputtel' and calls her heroine 'Ash-Maiden'.⁶⁷⁴ Thus, she anglicises the name, but not in a way that associated her with the more canonically familiar name 'Cinderella'. In addition, as with 'Mother Holle', Olcott eradicates any mention of 'stepchild', 'stepdaughters' or 'stepmother' in the tale. Yet, since Ash-Maiden's mother has died at the beginning of the tale, it is evident that the new wife and her daughters are not related to her. However, through omitting the terms 'stepmother' and 'stepsisters', Olcott avoids demonising these groups.

There are only small changes in 'Little Red-Cap'. Although Olcott alters the academic language, so that 'thus', becomes the modern English equivalent, she still uses the hunter's utterance from Hunt: "[d]o I find thee here, thou old sinner!" said he. "I have long sought thee!".⁶⁷⁵ The main change in 'Little Red-Cap' is the exclusion of the second ending, the removal of which casts doubt on whether Red-Cap has learned from her journey. Overall, Olcott's editing modernises and Americanises Hunt's archaic language. Certain words are changed into modern English, 'thee' and 'thou' become 'you', 'wouldst' is changed into 'would' and 'canst' becomes 'cannot'; while other words are simply turned into their American equivalent: 'afterwards' into 'afterward', 'grey' into 'gray' and the 'festival' turns into a 'feast'. Furthermore, Olcott removes certain words and phrases from Hunt's translation. For instance, when Ash-Maiden tries to leave on the last evening, the Prince does not use 'a stratagem', but merely causes 'the whole staircase to be smeared with pitch'.⁶⁷⁶ Thus, the text becomes less academic and more enjoyable for its young

⁶⁷⁴ Olcott, *Grimm's Fairy Tales*, p. 73.

⁶⁷⁵ Ibid., p. 143.

⁶⁷⁶ Ibid., p. 80.

American audience.

5.7.4. Conclusion

Whilst Olcott did not completely rework Hunt's translation, she changed certain incidences. Throughout her translation, the language has been modernised and even Americanised to make it accessible to children and their parents. One of the main changes concerning the characters has been the exclusion of the term 'stepmother'. This exclusion makes the tales more approachable for children who might have stepmothers themselves. The only tale in which she uses the figure of the stepmother is in 'Little Brother and Little Sister', where the stepmother turns out to be a wicked witch. Here, the focus lies on her witchcraft, rather than on her relationship to the siblings. Overall, the edition focuses on children and is therefore written and presented to appeal to them. The various illustrations in the edition further highlight Olcott's focus on children and their parents as the main audience, rather than the scholarly audience Hunt had in mind.

6. Wanda Gág

Wanda Gág was the first prominent American translator of the Grimms' *KHM*. The majority of the previous American editions, such as Francis Jenkins Olcott's translation, were based on British translations and only slightly edited for their American audience. Gág's *Tales from Grimm* was highly successful when it was published in 1936. In the *New*

York Times book review, Anne Eaton praises Gág for catching ‘the essence of the fairy tale, its drama, its wonder, its joy, and observes that with a fine freshness and zest she is bringing these qualities to boys and girls’.¹ Even thirty years later, Gág was still seen as ‘the most successful of all interpreters of Grimm because of her fundamental lack of sophistication’.² However, Gág’s translation of the tales is, in fact, an adaptation. Although she generally stays close to the outline of the tales, she creates new aspects, elaborates certain events and descriptions, transforms the language according to American slang and adds her feministic ideals to the tales.

6.1. Background

Wanda Hazel Gág was born on the 11th March 1893 in New Ulm, Minnesota as the oldest of seven children.³ Her mother and father both came from immigrant backgrounds: Elisabeth Biebl’s ancestors came from Czechoslovakia and Anton Gág’s came from Bohemia.⁴ Therefore, Gág grew up influenced by her European background, especially the German folktales told by her grandmother.⁵ In fact, German was the only language spoken at home and Gág did not speak English until she went to school.⁶ Her father was an artist and photographer and fostered Gág’s creative abilities. Unfortunately he died when she was only fourteen, and, as the oldest child, Gág ‘considered herself the head of the household’ and therefore raised her siblings and supported the family’s income by

¹ Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), p. 69.

² Ibid.

³ Denise Ortakales, ‘Wanda Gág’, *Ortakales* (2002), <<http://www.ortakales.com/illustrators/gag.html>> [accessed 16 February 2015].

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

illustrating and drawing for the Sunday supplement of the *Minneapolis Journal*.⁷ Despite her early success in selling her little pictures, Gág often wrote in her journal that she wished they had money. She even went so far as to state that – if she could not marry for love – she would ‘marry so that I won't have to bother myself with financial matters’.⁸

She attended the St. Paul Art School on a scholarship from 1914 to 1917 and continued her studies at the Minneapolis Art School.⁹ In 1917 she received a scholarship for the Arts Students League in New York and moved to New York.¹⁰ After her studies she became a fashion illustrator, which she abandoned in 1923 to focus on her drawings.¹¹ Her life motto represents this passion for drawing: ‘Draw to Live and Live to Draw’.¹² Her drawings and woodcuts were exhibited at the Weyhe Gallery, New York, in 1926, 1928, 1930 and 1940 and furthered her artistic career.¹³ Through these galleries the children’s book editor Ernestine Evans noticed her and subsequently published her first children’s book *Millions of Cats* (1928), which became a Newbery Honor Book.¹⁴ Her books provided her with a stable income, even during the Great Depression. In 1943 she married her long-time beau Earle Marshall Humphreys. Shortly afterwards she was diagnosed with lung cancer and died in New Jersey on the 27th June 1946.¹⁵ She has written and illustrated various children’s books, including *Millions of Cats*, *The Funny Thing* (1929), *Snippy and Snappy* (1931), *The ABC Bunny* (1933), *Nothing at All* (1941) and various editions of the

⁷ Ibid.

⁸ Wanda Gág, *Growing Pains. Diaries and Drawings for the Years 1908-1917* (New York: Coward McCann, Inc. Publishers, 1940), pp. 77, 98, 134.

⁹ *Ortakales*, ‘Wanda Gág’.

¹⁰ Ibid.

¹¹ Ibid.

¹² Gág, *Growing Pains*, p. 76.

¹³ Editors of the Encyclopædia Britannic, the, ‘Wanda Hazel Gág’, *Encyclopædia Britannica* (2015), <<http://www.britannica.com/EBchecked/topic/223422/Wanda-Hazel-Gag>> [accessed 16 February 2015].

¹⁴ *Ortakales*, ‘Wanda Gág’.

¹⁵ Ibid.

Brother Grimms' tales entitled *Tales from Grimm* (1936), *Snow White and the Seven Dwarfs* (1938), *Three Gay Tales from Grimm* (1943) and *More Tales from Grimm* (1947).¹⁶

6.2. *Tales from Grimm* 1936

Gág's childhood passion for fairy tales was re-awakened due to a commission for an illustration of 'Hänsel and Gretel' by the *New York Herald-Tribune*.¹⁷ Gág then re-read the Grimms' fairy tales to refresh her German and subsequently decided to illustrate and translate them.¹⁸ She started by producing literal translations of the selected tales.¹⁹ During this process the tales written in dialect came out with the same liveliness as in the Grimms' text, due to their simplicity and repetitions.²⁰ The non-dialect tales, however, appeared 'thin, lifeless and clumsy' to her.²¹ Therefore, these tales required a free translation to convey her impression of the Grimms' tales' liveliness.²² Gág's intention was to create a free translation that would be 'true to the spirit rather than the letter' and that would embody what the Grimms' *KHM* meant to her.²³ The end result was sixteen tales accompanied by over a hundred black and white illustrations.

During Gág's time, there was a movement against the frivolity of fairy tales in America, according to which it was claimed that they 'had no place in the modern instruction of

¹⁶ Ibid.

¹⁷ Ibid.; Wanda Gág, *Tales From Grimm - Freely Translated and Illustrated by Wanda Gag* (Minneapolis: University of Minnesota Press, 2006), p. vii.

¹⁸ Jack Zipes, *Sticks and Stones. The Troublesome Success of Children's Literature from Slovenly Peter to Harry Potter* (London: Routledge, 2001), p. 86.

¹⁹ Gág, *Tales From Grimm*, p. vii.

²⁰ Ibid.

²¹ Ibid., p. viii.

²² Ibid.

²³ Zipes, *Sticks and Stones*, p. 86.

children'.²⁴ Gág, however, disagreed and claimed that especially modern children need these stories, because 'their lives are already over-balanced on the side of steel and stone and machinery'; thus they 'should get back in touch with the old customs and ethics taught by folk literature', which include resourcefulness, modesty, kindness, humour, common sense and respect.²⁵ Despite the liberties she took in her tales and her intention to aim the tales at children, Gág never overly sanitized them, since she believed 'a little goriness never hurt anyone'.²⁶ In fact, Gág thought that sanitisation would give the tales 'a spineless quality which is not characteristic of these tales'.²⁷ However, frightening passages should be 'presented with a playful and not too realistic touch' in order to be accepted by children and their parents.²⁸

Instead of relying upon Grimms' oeuvre for all of the tales, Gág researched other versions of the tales.²⁹ She was therefore aware of alternative narrations of her tales, for instance, she used an alternative ending for her 'Frog-Prince', in which the Princess has to sleep in the bed with the frog for three nights, similar to Taylor's version. Furthermore, as indicated in her notes, she did not solely rely on her own understanding of the tales, but used other translations, such as those by Lucy Crane and Mrs Lucas.³⁰ Therefore, she might have also been familiar with Taylor's translation and incorporated his plots into certain tales. In her introduction, Gág states that she simplified the tales in order to adapt them for their younger audience, since the tales were originally written for children and

²⁴ Michael Patrick Hearn, 'Wanda Gág' in *A Dictionary of Literary Biography. Volume Twenty-Two. American Writers for Children, 1900-1960* (Detroit: Gale Research Company, 1983), ed. by John Cech, pp. 179 - 191, p. 187.

²⁵ Ibid.

²⁶ Ibid., p. 188.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid., p. 187; Alma Scott, *Wanda Gág. The Story of an Artist* (Minneapolis: University of Minnesota Press, 1949), p. 177.

³⁰ Lathey, *The Role of Translators in Children's Literature*, pp. 165 -166.

adults alike.³¹ Her assumption might display her obliviousness of Grimm scholarship as she was unaware of their scholarly origins. However, her 'original tales' most likely refers to the seventh edition of the KHM, rather than the first edition, thus her claim that those tales were written for a double audience of adults and children is mostly true.

For Gág, the simplification of the tales entailed three activities: the elimination of 'confusing passages', the use of repetition as a means of clarifying a passage and the addition of dialogue 'in places where the narrative is too condensed for children'.³² Her simplification likely originated in her personal knowledge of the Children's literature market. As a successful children's book author and illustrator, Gág was aware of her audiences' facilities and expectations and could shape the tales accordingly. Yet, her shaping of the tales was guided by the American perception of the tales. The American population was introduced to the anglicised renditions of the British translations, and when the American started translating the tales, often based on British editions, they reformed the fairy tale genre according to their own ideals. According to Zipes, the American appropriation 'led to a cultural hegemony of fairy tales', American standards and norms were imposed upon the tales.³³ The tales were often aimed at and therefore appropriated for children, especially once they were introduced to the medium of film. These Americanised tales with their American values were then exported into the world.³⁴ Although Gág did not intentionally impose any American values onto the German tales, like other translators, she rendered the tales according to her world view and to the values she prescribed to. Thus, her claim that she preserved the styles and the tempos of

³¹ Zipes, *Sticks and Stones*, p. 88.

³² Ibid.; Hearn, 'Wanda Gág', p. 188.

³³ Zipes, *Grimm Legacies*, p. 85

³⁴ Zipes, *Grimm Legacies*, p. 85

Grimms' tales and her translation therefore displays 'the true flavor' of the tales is questionable as she – like any other translator – added her own perceptive to them.³⁵

Since Gág believed that 'the age limit for reading fairy tales had decreased in an era of multi-media entertainment' and that the upmost age was eleven or twelve, she simplified passages to make them understandable for these ages.³⁶ Nevertheless, she objected to 'writing down' to children and even suggested that longer vocabulary is needed as long as the words 'have enough colour and sound-value'.³⁷ This mind-set resulted in one of her main focus points the creation of tales that could be read aloud, which is evident in the book's glossary entitled 'In Case You Want to Know: The meanings or pronunciations of the unusual words in this book'. In the glossary, Gág gives advice on the pronunciation of certain German words, such as the exclamations 'Ach!', 'Ei, Ei!' and 'Hei!' or the various names, Gretel, Hans, Liesl and Rapunzel.³⁸

According to Zipes, Gág's intention was to preserve the German style of the tales in her translation.³⁹ In his chapter 'Wanda Gág's Americanization of the Grimms' Fairy Tales' in *Sticks and Stones*, he claims that Gág' could not have preserved 'anything German or European', because she had never been to Germany and her familiarity was only based on books and the Grimms' tales.⁴⁰ Instead of preserving the tales, she created them anew from her perception of Germany and 'how American children should receive something European'.⁴¹ However, Gág was friends with Germans, such as her friend Armand and

³⁵ Ibid.; Haase, ed., *The Reception of the Grimms' Fairy Tales*, p. 73.

³⁶ Lathey, *The Role of Translators in Children's Literature*, p. 166.

³⁷ Gág, *Tales From Grimm*, p. ix.

³⁸ Ibid., p. 235.

³⁹ Zipes, *Sticks and Stones*, p. 88.

⁴⁰ Ibid.

⁴¹ Ibid.

grew up in a community of German immigrants in New Ulm.⁴² Nevertheless, while she was raised speaking German at home, she did not experience German culture, besides her grandmother's German folktales. Although speaking the language does not include the understanding of that culture, Gág had a strong personal connection to the Grimms' tales. She might not have visited Germany, but the tales had a profound meaning for her. Thus in her retelling she aimed to preserve her own perception of the tales. Ultimately, her goal was to illustrate what the tales meant to her.⁴³

Zipes describes her style as 'succinct and idiomatically American' in its usage of concrete images with a colloquial and melodic tone, and comments on her ability to conjure up the impression of 'a storyteller sitting across from a child'.⁴⁴ Despite Gág's insistence on a free translation, the plots have not been radically altered, as in Taylor's translation.⁴⁵ Thus, the basic plot lines have been preserved, yet she injected them with 'her free-thinking ideas and feminist sensitivity'.⁴⁶ Due to her relatively close adaptation, Zipes claims that Gág's translation offers no new knowledge about the Grimm and their corpus since her adaptation is 'somewhat tame'.⁴⁷ He further adds that in her adaptation of the Grimms' tales, Gág resembled Walt Disney in that they both used the tales to convey their own agendas rather than focus on 'the concerns of children'.⁴⁸ Although Gág partly created her translation to defy Disney's contamination and present the tales in their true form, in the end she – similar to Disney – Americanised the tales.⁴⁹

⁴² Gág, *Growing Pains*, p. 148.

⁴³ Scott, *Wanda Gág*, p. 177.

⁴⁴ Zipes, *Sticks and Stones*, p. 90.

⁴⁵ *Ibid.*, p. 91.

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*, p. 89.

⁴⁸ *Ibid.*, p. 93.

⁴⁹ *Ibid.*

However, in contrast to Disney, who used fairy tales as a as ‘vehicle for animators to express their artistic talent’, Gág focused on conveying the Grimms’ spirit, or what she perceived as such.⁵⁰ Despite the generally positive reception of Disney’s motion picture *Snow White and the Seven Dwarfs* and its accompanying book in 1937, both were perceived negatively by librarians, especially by Anne Carroll Moore, the head of children’s work at New York Public Library, who called it ‘the saddest publication of 1937’.⁵¹ Moore had previously assisted Gág in her research for *Tales from Grimm* and ‘personally pressured’ Coward-McCann to make Gág produce her version.⁵²

Gág herself had not seen the movie when submitting her manuscript to Bruce Gould, the editor of *Ladies Home Journal*, with an accompanying note saying: ‘since the Walt Disney version seems to be causing considerable controversy both in England and in this country, it occurred to me that it might be interesting to present an actual translation for comparison’.⁵³ Although Gág’s *Snow White and the Seven Dwarfs* was also polished, for instance she added distinctive adjectives to the dwarfs’ beds, she closely followed the Grimms’ plot.⁵⁴ Thus, whereas Disney used the German tale to create ‘something peculiarly American’, Gág transferred her American influences unintentionally, also due to her focus on her child audience.⁵⁵

⁵⁰ Jack Zipes, *Fairy Tales and the Art of Subversion*, 2nd edn (New York: Routledge, 2006), p. 197.

⁵¹ Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), 73.

⁵² Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), 73.

⁵³ Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), 74.

⁵⁴ Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), 74.

⁵⁵ Jack Zipes, *Fairy Tales and the Art of Subversion*, 2nd edn (New York: Routledge, 2006), p. 203.

Zipes asserts that Gág's interpretations resemble 'self-projections' in that they – on a psychological level – might represent the creation of the 'idyllic childhood' she was deprived of, her general attitude towards life or 'the children she never had'.⁵⁶ Lathey adds to Zipes' arguments by clarifying that although Gág's upbringing 'was essential to her enterprise', it was the children who 'determined her translation strategies as well as her illustrative techniques', which is evident in the edition's choice of words and overall style.⁵⁷ Even in the selection of the specific tales, she chose those which were suitable and enjoyable for children.⁵⁸ Similar to Taylor, she made her translations tellable for children and also added a visual factor through the inclusion of her own illustrations.⁵⁹

Gág strived to make her illustrations 'warmly human, imaginative or humorous' and 'so clear that a three-year-old can recognize the main objects in them'.⁶⁰ Similar to his opinion on her translation, Zipes defines Gág's illustrations as 'naïve', 'boring' and 'for the most part a disappointment'.⁶¹ Again, Lathey disagrees, claiming that the images were not to Zipes' liking since the 'aim in his own translation was to return to the nineteenth-century cultural conditions in which these tales were written', but that Gág's illustrations present a certain folkloristic stylisation that transports her tales back to their rustic and rural past, which 'does not always result in cuteness'.⁶² Alderson adds that Gág's illustrations connect her translation 'with a European vernacular style in illustration'.⁶³ Because of her 'clear, witty prose' in connection with the illustrations, Michel Hearn calls

⁵⁶ Ibid., pp. 89, 87; Lathey, *The Role of Translators in Children's Literature*, p. 167.

⁵⁷ Lathey, *The Role of Translators in Children's Literature*, p. 167.

⁵⁸ Hearn, 'Wanda Gág', p. 188.

⁵⁹ Alderson, 'Grimm Tales in English', p. 6.

⁶⁰ Hearn, 'Wanda Gág', p. 189.

⁶¹ Zipes, *Sticks and Stones*, p. 91.

⁶² Lathey, *The Role of Translators in Children's Literature*, p. 167.

⁶³ Alderson, 'Grimm Tales in English', p. 6.

Gág's translation 'the perfect [edition] to introduce young children to the marvellous old stories'.⁶⁴

Since Gág adapted rather than translated the Grimms' *KHM*, the tales are written distinctively in her own writing style. As an example of her style, the passage in Grimms' *KHM* in which the witch is revealed in 'Hänsel und Gretel' [Hansel and Gretel] will be compared to her rendition.

Grimm – 1857:

Die Alte hatte sich nur so freundlich angestellt, sie war aber eine böse Hexe, die den Kindern auflauerte, und hatte das Brothäuslein bloß gebaut, um sie herbeizulocken. Wenn eins in ihre Gewalt kam, so machte sie es todt, kochte es und aß es, und das war ihr ein Festtag. Die Hexen haben rothe Augen und können nicht weit sehen, aber sie haben eine feine Witterung, wie die Thiere, und merkens wenn Menschen heran kommen. Als Hänsel und Grethel in ihre Nähe kamen, dalachte sie boshaft und sprach höhnisch „die habe ich, die sollen mir nicht wieder entwischen.“⁶⁵

[The old woman only acted friendly, but she was an evil witch, who ambushed children, and had built the little bread house to draw them in. When one got into her control, she killed it, cooked it and ate it, and that was her feast day. The witches have red eyes and cannot see far, but they have a good sense of smell, like animals, and notice when humans draw near. When Hansel and Gretel came near

⁶⁴ Hearn, 'Wanda Gág', pp. 188-189.

⁶⁵ Grimm, *Grimms Märchen*, pp. 93-94.

her, she laughed wickedly and said scornfully “I have them, they shall not escape me again.”]

Gág – 1936:

“Mh! Mh! Mh!” she said. “They’re mine for certain!”

Now why should she do that? Well, I must tell you the real truth about the Old One. She wasn’t as good and friendly as she pretended to be. She was a bad, bad witch who has built that sweet and sugary house on purpose to attract little children. Witches have ruby-red eyes and can hardly see at all, but oh! How they can smell with those long sharp noses of theirs! What they can smell is human beings; and that morning, as Hansel and Gretel were wandering around in the forest, the Old One knew it well enough. Sniff! sniff! sniff! Went her nose – she had been sniffing and waiting for them all day.⁶⁶

Although the main elements, such as the reason for the house and the witch’s half-blind red eyes, are the same, the tone in Gág’s text is livelier and more exciting. The witch’s words are put in front of the revelation, thereby producing tension before the revelation of the Old One’s true intentions. Furthermore, the question afterwards highlights the oddity of her words. Gág’s direct address invites the audience to participate in the tale and produces an intimate feeling, as if she is telling them a secret. Another feature that creates Gág’s lively tone is the use of the onomatopoeic ‘mh!’ and ‘sniff’, which visualise the witch’s desire and actions, and the use of various adjectives to describe the witch and

⁶⁶ Gág, *Tales From Grimm*, pp. 16-7.

her surroundings. The witch's house is 'sweet and sugary' in comparison to the bread house in Grimms' text. Even though Grimms' house consists of cake and sugary windows as well, it is not drawn out in the passage. The witch herself is described in detail: she has a 'long sharp' nose, 'ruby-red' eyes and is repeatedly 'bad'. Despite the fact that she cannot see very well, her sense of smell is even stronger. The addition of 'but oh!' raises the dramatic tension and depicts the hopelessness of the children's situation. Thus, this passage illustrates the difference of style and tone in Gág's translation: it is livelier and directly addressed to children.

Gág's adaption of the tales not only affects the style, but also has a certain impact on the tales' character and the plot. Although her changes are not as distinctive as Taylor's, they do impact on readers' perception of the tales. In order to assess the difference between the Grimms' tales and Gág's adaptation, the focus of the following discussion will be on three tales, 'Cinderella', 'Rapunzel' and 'The Musicians of Bremen'. 'Cinderella' according to Hoyle, was one of the most interesting heroines to Gág and she therefore put many of her own ideals into the tale. 'Rapunzel' and 'The Musicians of Bremen' displays the liveliness of Gág's language and her play with words and their sounds. Additionally, both of these tales include links to their supposed German origins.

6.3. 'Cinderella'

Gág's adaptation of 'Cinderella' offers many insights into her personal ideals and the situation of America in the 1930s. Her vivid and figurative language is one distinctive feature of her adaptation. She frequently uses onomatopoeic verbs and adjectives and her utilisation of alliteration creates a memorable effect. Overall, the language used

reflects the American English common during the 1930s, which was more accessible for the audience Gág had in mind: children and their parents.

With her choice of words, Gág Americanises the tale. For instance, the announcement of the ball creates a 'flurry', the stepsisters dress up as they are 'determined to dazzle the Prince' and Cinderella 'dashed away' on the first night and 'gave [the Prince] the slip' on the next night as well.⁶⁷ The Americanisation directly addresses and attracts her audience of American children and their parents by adapting the tale to their speech and into their cultural context. This effect is further enhanced by the use of modern expressions, such as transforming the ball into 'a big party'.⁶⁸ The frequent addition of adjectives further establishes certain distinctions and highlights differences in appearances, for example, Cinderella's 'pretty clothes' are taken in exchange for 'drab rags and clumsy shoes'.⁶⁹

One of Gág's personal views – her anti-materialistic outlook – is reflected in her use of certain adjectives. The expense of the 'rich gowns and sparkling jewels' the father brings for the stepdaughters is in stark contrast to Cinderella's 'fresh green hazel twig'.⁷⁰ With the additional adjective, the apparently worthless twig is given a greater value than the materialistic gifts the stepsisters wanted. Instead of receiving a gift that is enjoyed in one instant, Cinderella chose something that will last and will ultimately bring her fortune and happiness. This diminishing of the materialistic outlook can be seen as a partial consequence of the crash of 1929, caused by the materialistic society of the 'roaring twenties'.⁷¹ Gág and her circle of friends, including several poets, writers and artists,

⁶⁷ Ibid., pp. 104, 114, 112.

⁶⁸ Ibid., p. 103.

⁶⁹ Ibid., pp. 101-102.

⁷⁰ Ibid., p. 102.

⁷¹ Jane Bingham, *The Great Depression* (New York: New York Infobase Publishing, 2011), pp. 6, 10.

belonged to 'the young idealists of New York's early 1920's' who suffered socially and financially during the Great Depression.⁷² Although Gág was lucky enough to have work during the Depression, because of her picture books and the increasing value of children's literature, she witnessed the struggle of her artistic friends, since 'there was little demand for fine art'.⁷³

Apart from the adjectives, the language becomes vivid due to Gág's frequent use of alliteration. When preparing for the ball, Cinderella 'scrubbed and scoured herself until she was radiantly clean' and a 'shimmery silken dress' is put on her.⁷⁴ Through a 'whish and a whirr' the tree 'showered shimmery clothes' on her, thereby transforming her into her beautiful self.⁷⁵ The alliterations also aid in the visualisation of images in the tale, for example Cinderella wears 'clumsy clodhoppers', which emphasises the loud, clunky noise of the shoes, and the pans in which the birds put in the peas are 'heaped high with peas', visualising their hard work.⁷⁶ Alliteration is a crucial device to create Gág's lively language and memorable expressions (Cinderella's is 'maid of mystery' at the ball); furthermore, it highlights the artistic nature of her writing.⁷⁷ Thus, Gág's text is not simply a translation, but is crafted like a work of art.

One device Gág frequently uses is the address of the audience. Although she does not address the reader directly, she questions the events in the tale. For instance, after

⁷² Scott, *Wanda Gág*, p. 155.

⁷³ Maggie Kruesi, Christa Stefanski and Jessica Dodson, 'Wanda Gág papers', *University of Pennsylvania Finding Aids* (2014)
<http://dla.library.upenn.edu/cocoon/dla/pacscl/ead.pdf?id=PACSCL_UPENN_RBML_MsColl310>
[accessed 18 April 2016], p. 9.

⁷⁴ Gág, *Tales From Grimm*, p. 109.

⁷⁵ *Ibid.*, pp. 109, 112.

⁷⁶ *Ibid.*, p. 108.

⁷⁷ *Ibid.*, p. 111.

Cinderella was ordered to sort the peas, she received help because ‘she knew what no one else did – and what was that?’⁷⁸ This question produces a pause for the reader or listener to guess what will happen. Additionally, it creates a suspenseful consideration of what might follow. The other question asked concerns the Prince and his ignorance of the transformed Cinderella. When he does not recognise her in her poor attire, Gág questions: ‘How could he guess that this was his dainty little dancer?’⁷⁹ The question creates an understanding of the Prince’s failure to recognise Cinderella. These addresses generate a direct connection between the author and her audience. It keeps the chosen child audience engaged in the tale and its characters and encourages them to follow the tale’s plot.

To highlight the tale’s drama, there are constant side remarks that foreshadow the arrival of bad events. At the beginning, when the stepmother and her daughters move in, ‘all was different for the little girl’.⁸⁰ The wording implies that the change was not for the better, but for the worse. Hence, the subsequent sentences reveal how her situation has changed for the worse and how her stepmother and stepsisters treat her. Nevertheless, it gets worse still: ‘And that wasn’t all’.⁸¹ Even, when dancing with the Prince and overwhelmed with happiness, this happiness is destroyed because ‘she knew this happiness could not last long’.⁸² These passages all carry a negative connotation, thereby creating sympathy for Cinderella and, through these constant reminders of her condition, her situation is made to seem more helpless. Thus, her final ‘happily ever after’ stands out among all the negativity surrounding her.

⁷⁸ Ibid., p. 106.

⁷⁹ Ibid., p. 113.

⁸⁰ Ibid., p. 101.

⁸¹ Ibid., p. 102.

⁸² Ibid., p. 110.

One of the main plot changes in 'Cinderella' is the addition of the fairy dove, which substitutes Cinderella's dead mother. The dove is first introduced into the tale as a normal dove and is presented as 'the only friend [Cinderella] had'.⁸³ Yet, when Cinderella is in need of magical assistance, the dove's magical nature is revealed. Despite the inclusion of the fairy dove, Gág does not include Perrault's fairy godmother, but retains the motif used by Grimm of the tree that delivers dresses. However, the difference in Gág's version is the lack of the dead mother's presence. Instead of planting the hazel twig on the mother's grave, Cinderella plants it 'in the garden behind the house'.⁸⁴ Besides, the tree is not watered by her grieving tears, but with normal water, thereby eliminating any links to the dead mother.

Rhyme is an effective device to entice young readers and makes specific sequences memorisable. It is therefore a frequently used device in Gág's rendition. Cinderella's request to the dove and the other birds for help is divided into three parts: Cinderella's chant, the dove's question and Cinderella's instruction. Furthermore, the rhyme scheme varies in each section. Cinderella's initial chant is written in an enclosed rhyme, thereby linking the first to the last line and calling on the dove for help:

Fairy dove-friend in the tree,

Birds that fly

In the sky,

Come and help me!⁸⁵

⁸³ Ibid., p. 103.

⁸⁴ Ibid.

⁸⁵ Ibid., p. 106.

Since Gág's focus was on orality, the rhymes have to sound good and work well together. The dove's question '[r]ookety goo!/ What can we do?' inquires about the nature of the help.⁸⁶ This couplet is an addition to Grimms' tale, which provides a more humble way for Cinderella to tell the doves their task. Instead of directly stating what the birds must do, 'die guten ins Töpfchen/ die schlechten ins Kröpfchen' [the good ones in the little pot/ the bad ones in the little crop], the dove has to approve of her seeking for help first.⁸⁷ Cinderella's answer repeats the dove's rhyme scheme and adds one line at the end: 'The good peas in the pan/ As fast as you can./ Please help me'.⁸⁸

The rhyme in Gág's translation is in the same manner as in the German – a couplet. The only difference is in the meaning. Whereas in German Cinderella asks the tree to throw 'Gold und Silber über mich' [gold and silver over me], in Gág's version she only ask for 'shiny clothes'.⁸⁹ The shiny clothes have less material value than gold and silver, therefore again involve a rejection of the tale's materialistic side. Gág herself chose art over money. Although Gág started her career with commercial art, when she was given the opportunity, she left that area and concentrated fully on her own art.⁹⁰ In her various struggles 'between penny and pencil', the pencil always won.⁹¹

Gág's emphasis on rhyme and orality in her rendition, links the tale back to the oral origins of the fairy tale genre. The Grimms themselves added direct speech, onomatopoeia, alliteration and other literary devices to heighten the appearance of

⁸⁶ Ibid.

⁸⁷ Grimm, *Grimms Märchen*, p. 128.

⁸⁸ Gág, *Tales From Grimm*, p. 107.

⁸⁹ Grimm, *Grimms Märchen*, p. 129: Gág, *Tales From Grimm*, p. 109.

⁹⁰ Scott, *Wanda Gág*, p. 156.

⁹¹ Ibid., p. 157.

orality.⁹² Her focus on children as her audience, likely influenced the character of her tales as well. The emphasis on rhymes and the melodic language shows her awareness of other genres, such as nursery rhymes, and the added orality makes the tales more suitable for being read aloud to children.⁹³

However, the fairy dove is not the only change in Gág's adaptation. The main characters undergo various changes as well. For instance, Gág displays a clear dislike for the stepsisters. Whereas Grimms' version describes them as beautiful on the outside and haughty on the inside, Gág does not give them that quality. Instead, they are described as being 'as homely as they were haughty', and their ugly character is soon displayed by their decision to 'get [Cinderella] out of the way' because 'the little girl outshone them in beauty'.⁹⁴ Their ridiculousness is especially exaggerated in the description of their ball attire:

They were dressed in satin and silk. Their bustles were puffed, their bodices stuffed, their skirts were ruffled and tufted with bows; their sleeves were muffled with furbelows. They wore bells that tinkled, and glittering rings; and rubies and pearls and little birds' wings! They plastered their pimples and covered their scars with moons and stars and hearts. They powdered their hair, and piled high with plumes and jewelled darts.⁹⁵

⁹² Jan Van Coillie, 'No sleeping Beauty without thorns. a Model for Comparative analysis of translated fairy tales', *Przekładaniec. A Journal of Literary Translation*, 22-23 (2009/2010), 7-32, p. 23.

⁹³ Jan Van Coillie, 'No sleeping Beauty without thorns. a Model for Comparative analysis of translated fairy tales', *Przekładaniec. A Journal of Literary Translation*, 22-23 (2009/2010), 7-32, p. 24.

⁹⁴ Gág, *Tales From Grimm*, p. 101.

⁹⁵ *Ibid.*, p. 104.

Not only does the attire appear ridiculous, with 'glittering rings' and 'little birds' wings', but their outer ugliness is depicted, because they have to change vastly in order to appear 'worth looking at'.⁹⁶ Moreover, the text presents some interesting literary devices. Through the inner rhymes the text flows from one description to another. Not only is their appearance ridiculous, through the rhyme it also sounds ridiculous as if the text makes fun of them.

Although Cinderella is decorated in a similar fashion as her sisters with 'a diamond star which sparkled in all the colors of the rainbow' nestled in her hair, she possesses a natural beauty.⁹⁷ Natural beauty is valued over the material beauty of the dresses as these are 'nothing compared to her own winsome face, her modest air, and her graceful birdlike ways'.⁹⁸ Thus, her whole appearance is valued, her beauty as well as her demeanour. Throughout her life, Gág mostly focused on bringing out the naturalness of things, and was against artificiality, which explains her initial depressing impression of New York.⁹⁹ In her paintings, Gág focused on 'the beauty there is in simple, everyday things', therefore her focus on Cinderella was in exhibiting her natural beauty by opposing it with the sisters' artificiality.¹⁰⁰

Apart from being ugly and nasty characters, the stepsisters are also characterized as 'vain creatures'.¹⁰¹ When receiving their jewels and dresses from the father, they immediately started to prance 'before their mirrors, primping and preening themselves like the vain

⁹⁶ Ibid., p. 105.

⁹⁷ Ibid., p. 110.

⁹⁸ Ibid., p. 114.

⁹⁹ Scott, *Wanda Gág*, p. 145.

¹⁰⁰ Ibid., p. 161.

¹⁰¹ Gág, *Tales From Grimm*, p. 103.

creatures they were'.¹⁰² In contrast to the small, natural gift, Cinderella asked for and humbly planted in the garden, the sisters display their vanity for everyone to see. Furthermore, during the ball, Gág adds a dialogue between the stepsisters and the stepmother to display that they did not recognize the 'mysterious little beauty' and indicate that they talk spitefully about people behind their back.¹⁰³

The heightening of the stepsisters' vain and ugly nature makes them more dislikeable to the audience, especially in contrast to Cinderella's virtuous character. The audience's aversion to the characters of the stepmother and stepsisters increases their support for Cinderella's happy end. The extreme division of characters' traits is not necessarily only tied to the fairy tale genre, but the division between good and bad features prominently in fairy tales. In his definition of Märchen, Max Lüthi comments that the figures in fairy tales 'scheiden sich scharf in gute und böse, schöne und häßliche' [sharply divide into good and bad, beautiful and ugly].¹⁰⁴ Thus, with the exaggerations of their character traits, Gág uses traits of the fairy tale genre to enhance the tale and further the audience's engagement.

With the changes in Cinderella's character, Gág introduces certain feminist features. For instance, the dying mother's advice to Cinderella is left out. Therefore, Cinderella is not held back by her mother's intentions for her to be 'fromm und gut' [pious and good].¹⁰⁵ Instead she develops her own strong character. Cinderella is even depicted as being less emotional in terms of crying. For instance, she does not water the nut tree with her tears.

¹⁰² Ibid.

¹⁰³ Ibid., p. 111.

¹⁰⁴ Max Lüthi, *Märchen*, 6th edn. (Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1976), p.31

¹⁰⁵ Grimm, *Grimms Märchen*, p. 126.

One reason for this change might be the switch of the location: whereas in Grimms' version the tree is planted on her mother's grave; in Gág's version it is planted in the garden. Thus, there is not such an emotional connection with it. However, she is still crying and repeatedly begging when asking her stepmother to go to the ball.

In her essay 'A Hotbed for Feminists', Gág recounts her family life and how trapped she felt. She tried to discover to what extent she belonged to herself, and to what extent she could ignore 'that fiery thing inside which was always trying to get out and which made [her] draw so furiously'.¹⁰⁶ When she was twenty-one she had 'pretty firmly decided to be a spinster' mainly because – if she 'could not find the "right man"' – she would not marry 'just for the sake of escaping Spinsterhood'.¹⁰⁷ Her main focus was her art and if she 'could get Love and Art together, alright, otherwise [she] wanted Art'.¹⁰⁸ Thus, she only wanted someone who would agree to do the housework, while she was in one of her 'drawing moods'.¹⁰⁹ Ultimately, she wanted to be herself, not 'a second Any-body', although she did consider whether maybe this notion was 'too radical' and whether she had 'too little sense to conform to these things, or too much sense'.¹¹⁰

Oittinen implies that through reworking a text, translations often reveal the translator's moral values, which is visible in Gág's transference of her feminist ideals into the tale. Gág's feminist attitude is especially visible in one incident in the tale. When Cinderella is forbidden to go to the ball she 'did not mope and cry as you might suppose. Instead, she

¹⁰⁶ Wanda Gág, 'A Hotbed for Feminists' in *These Modern Women* (New York: The Feminist Press, 1989), ed. by Elaine Showalter, pp. 127-133, p. 130.

¹⁰⁷ Gág, *Growing Pains*, p. 186.

¹⁰⁸ Ibid.

¹⁰⁹ Gág, 'A Hotbed for Feminists', p. 131.

¹¹⁰ Gág, *Growing Pains*, p. 398.

suddenly became very busy'.¹¹¹ Instead of solely relying on the dove's magic, Cinderella is preparing herself for the ball by washing and making herself presentable before receiving the dress. She forms own destiny by becoming active rather than passively accepting what is happening to her.

Furthermore, Gág wanted to present a good role model for girls. For her, girls had to be strong and not be discouraged by hardships. According to Hoyle, Gág was interested in 'Cinderella' because 'the heroine resists the temptation to collapse under hardship', much like Gág herself.¹¹² However, her role model does not necessarily accord with the time's standards, but reflects her own view. The most important thing in Gág's life – apart from her art – was her freedom. She believed that she could never produce her art under a system, especially one produced by men, thus she thought 'if there must be a system, let it be myself that imposes it'.¹¹³ Despite Cinderella's stronger character, however the sisters do not enjoy the same advantage. Instead, they are further demonized and ridiculed. As a feminist, Gág might have objected to such a treatment. Yet, as Zipes notes, Gág's interpretations are tame in that they do play with the heroines and give them strength, but she still abides by the conventional and conservative misogynistic views concerning the sisters. In addition, the patriarchal structures are still in place, in that Cinderella ends up marrying the Prince. Thus, these changes create more agency for women in reflection of the female agenda in the 1930s, but do not actively advocate feminism.

¹¹¹ Gág, *Tales From Grimm*, p. 108.

¹¹² Karen Nelson Hoyle, *Wanda Gág* (Minneapolis: University of Minnesota Press), p.67

¹¹³ Gág, *Growing Pains*, p. 405.

The role of the Prince has transformed as well: he is not only described as ‘a young and handsome Prince’, but the reader is able to perceive his determined and loving character.¹¹⁴ His emotions are openly displayed. For instance, he is ‘wildly happy’ about dancing with Cinderella.¹¹⁵ When seeing her for the second time, the Prince is ‘completely bewitched’ and drops ‘on one knee before her and kissed her hand’.¹¹⁶ This intimate pose directly suggests his intention of marrying her. These emotions induce him to chase after her when she runs away from him. The elaborate description of the chase emphasizes his determination in finding his ‘sweet little princess’.¹¹⁷ Furthermore, the chase is the reason why he goes directly into the stepmother’s house to try on the shoe. The figure of the father is cut out of this scene, as well as any other male figure after Cinderella received the hazel tree branch, thus the Prince remains the only male authority in the tale.

The Prince’s determination is further highlighted when he inquires about Cinderella at her house. After the stepmother’s denial that there is another female in the house, he insists that he saw someone ‘go into this house two nights ago’, and although the stepmother dismisses Cinderella because of her appearance, the Prince orders that she be brought out with the words: ‘bring her out! It is my command!’, the exclamation marks further underlining his strong intent.¹¹⁸

One major change involves the recognition of Cinderella. Whereas in the Grimms’, and in all the other versions, the Prince only recognises her once she puts on the shoe, in Gág’s version he recognises her because of her face:

¹¹⁴ Gág, *Tales From Grimm*, p. 104.

¹¹⁵ Ibid., p. 112.

¹¹⁶ Ibid., p. 114.

¹¹⁷ Ibid., p. 115.

¹¹⁸ Ibid., pp. 118-119.

Now she raised her head shyly, and when the Prince saw her fair face and looked into her kind starry eyes, he cried, “How could I have ever been mistaken! This is my own, my true little Princess indeed!”¹¹⁹

Thus, it is his recollection that solves the mystery, rather than her fitting into the slipper. This change adds logic to the narrative sequence. The Prince does not solely take her to be his wife because she fits the slipper, but because he recognises her. Additionally, she shows him the other slipper, a device that is also present in Disney’s film adaptation *Cinderella* in 1950.

Since Gág’s intended audience was young children, she tones down the violence at the end of the tale. Although the cutting of the toe and heel is included, it does not appear as violent as in the Grimms’ version. Whereas in Grimms’, the sisters chop the toe and heel off, Gág’s stepsisters only have ‘to nip off a bit of her big toe to get in’.¹²⁰ In this way, the mutilation of the feet becomes less gruesome. Furthermore, it is not the stepmother urging her daughters to cut off their body parts, but their own desire to become a Princess that leads to the action. The playing down of the violence is also visible in the dove’s rhyme, when the Prince rides off with the sisters: ‘[d]ee rookety goo/ Just look at that shoe!’.¹²¹ There is no mentioning of blood in the verse. When the Prince stops to look at the shoe there is only ‘a little blood trickling out of the golden slipper’.¹²² Also, instead of providing a gruesome ending for the sisters, Gág completely ignores them and focuses on

¹¹⁹ Ibid.

¹²⁰ Ibid., p. 116.

¹²¹ Ibid., p. 117.

¹²² Ibid.

Cinderella's, the Prince's and the fairy dove's end which they spend in 'a charming castle on a hill where they had a long and happy life together.'¹²³

In her focus on the happy end instead of the villains' punishment, Gág goes against the Grimms own intentions. The violence in the tales is one aspect that the Grimms kept in their tales, or even enhanced, as in the ending of 'Rumpelstilzchen'. Although the violence sometimes affected the heroes, in the majority of the tales the villains were the ones severely affected by the Grimms' additions of violent incidents. The villains' gruesome end was aimed to highlight the morals of the tales and dissuade children and other readers from certain behaviours. Thus, instead of enforcing Grimms' intentions and morals in her ending, she chooses to emphasise Cinderella's happy end.

In her version of 'Cinderella', Gág uses her language and changes in the plot to adapt the tale for its new audience: American children. Through the use of alliteration, modern American slang and direct address she draws in her audience and transmits her views. By changes in the characters, Gág produces certain models of behaviour and their counterparts. Whereas the stepsisters are mean and ridiculous, Cinderella is diligent and strong, and is therefore a good role model for young American girls. The addition of the fairy dove provides a magical and otherworldly element to the tale, and transports the audience to a place where anything can happen.

¹²³ Ibid., p. 120.

6.4. 'Rapunzel'

Similarly to 'Cinderella', the language in 'Rapunzel' is one of the distinctive features of Gág's adaptation. Alliteration is the most prominent device used, because it creates a flow in the text and is easily rememberable. In 'Rapunzel', alliteration also aids in describing the characters and their dominant features. For instance, Rapunzel has 'long luxuriant tresses' which help Mother Gothel and the Prince to climb up the tower; and for the Prince, Mother Gothel is 'a hideous hag [which came] hobbling along'.¹²⁴ The mention of 'a sweet and sorrowful song' refers back to when the Prince first heard 'Rapunzel's sweet singing' and highlights her attributes.¹²⁵ This frequent infusion of alliteration makes the text sound livelier and more engaging for the young audience Gág envisioned.

Repetition is mostly used to visualise certain events. For example, when the mother tries to forget the rampion, 'try as she would, she could not, could not forget'.¹²⁶ The repetition of 'could not' underlines her extreme desire for the rampion. Another visualisation occurs when the witch climbs 'up, up, up' to the window.¹²⁷ Here, the three repetitions of 'up' indicate the enormous height of the tower. Furthermore, it invites the teller of the tale to emphasise it with gestures or exaggerated pronunciation.

One event that especially stands out in Gág's translation is the detailed description of the vegetable and the rampion and their effects on the woman. This description ensures that the audience understands the woman's attraction to the 'lovely flowers and luscious

¹²⁴ Ibid., p. 141.

¹²⁵ Ibid., pp. 140, 145.

¹²⁶ Ibid., pp. 136-137.

¹²⁷ Ibid., p. 141.

vegetables'.¹²⁸ The fateful event, the longing and the consequent stealing, takes place 'one summer's day, as the witch's garden was at its very best'.¹²⁹ The woman's lust for vegetables is aroused and 'her mouth watered as her eyes traveled from the long, crisp beans to the fat, green peas; from the cucumbers to the crinkly lettuce; from the carrots to the waving turnip tops'.¹³⁰ In the time when Gág was writing the tales, after the crash in 1929, many people were unable to afford food, thus the descriptions might have evoked a certain longing in them too.¹³¹

Instead of giving in to her desire for the vegetables, especially the rampion, the woman tries to overcome her urge and forget about the vegetables, because 'it's no use. No one can ever get any of the witch's vegetables. I might as well forget about it'.¹³² This addition transforms the woman into a thoughtful person, who knows about the consequences of stealing from the witch. However, her desire is only enhanced. Her growing desire for the vegetables is emphasised through the repetition of 'so' when describing the 'plants in the witch's garden that looked so fresh, so green, so tempting'.¹³³ Her desire is tangible, since Gág's description makes the plants appear fresh and highly desirable. Despite all her efforts, as in Grimms' version, her husband finally steals the rampion and starts the tale's action.

Another change is the mentioning of the evil witch's name. Whereas in the Grimms' tale her name is mentioned once in the middle of the tale, in Gág's version she receives her

¹²⁸ Ibid., p. 135.

¹²⁹ Ibid., p. 136.

¹³⁰ Ibid.

¹³¹ Bingham, *The Great Depression*, p. 15.

¹³² Gág, *Tales From Grimm*, p. 136.

¹³³ Ibid.

name, Mother Gothel, from the start of the tale. Thus, the evil figure is humanised by a name, by contrast Grimm refer to her only as sorceress. However, after Rapunzel's long imprisonment, Mother Gothel is mostly referred to as an 'old hag' or 'old witch'.¹³⁴ This change could have occurred due to a need to change the action. The Prince is the first one who sees her as an old hag, subsequently opening Rapunzel's eyes to the nature of her captor. Additionally, the switch creates a sense of hostility, thereby encouraging the audience to want Rapunzel to flee from the tower and her captor. Rapunzel's character has undergone a slight change as well. After accidentally revealing her meetings with the Prince, with her casual comment about how the Prince can climb up the tower in 'just a minute', she immediately realises her mistake and tries to cover it up.¹³⁵ This change displays her ability to recognise her mistakes, making her less naïve than the Grimms' Rapunzel.

In contrast to 'Cinderella', 'Rapunzel' displays certain Germanistic features. For instance, at the beginning, Gág recounts that the story takes place 'in a little German village'.¹³⁶ The setting is highlighted by revealing the title's German origins: when enumerating all the different vegetables in the witch's garden, the only one who receives a remark is 'rampion (which in that country is called *rapunzel*)'.¹³⁷ This remark is referred to later on when the witch calls the child 'Rapunzel after those very plants in her garden which had been the cause of so much trouble'.¹³⁸ Additionally, Gág uses the German sounding words 'ritsch, rotsch' when cutting Rapunzel's hair.¹³⁹ Although in German the words are 'ritsch, ratsch',

¹³⁴ Ibid., pp. 141-142.

¹³⁵ Ibid., p. 143.

¹³⁶ Ibid., p. 135.

¹³⁷ Ibid., p. 136.

¹³⁸ Ibid., p. 139.

¹³⁹ Ibid., p. 143.

Gág's translation nevertheless evokes a feeling of foreignness.¹⁴⁰ The words sound more violent than most English equivalents, such as 'snip, snap'. Through the mention of the German location and the use of German sounds, Gág hints at the German origin of the tales and displays her efforts to transport the German spirit into the American household.

In 'Rapunzel' Gág visualises the Germanness of the tales. Its setting is specifically in Germany and is underlined throughout the tale. The language is lively owing to various literary devices, such as repetition and alliteration in the characters' descriptions and their features. The detailed description of the witch, the creation and the suppression of the longing, generates understanding of the mother's character of the audience. Although the witch receives her name early on, she is demeaned throughout the tale, being described as old. Rapunzel, on the other hand, turns into a more positive character as she starts being self-aware and less naïve.

6.5. 'The Musicians of Bremen'

The language in Gág's adaptation of 'The Musicians of Bremen' is filled with repetition and alliteration. Repetition is used to enhance the dramatic elements in the tale. When the cock tells the other animals what will happen to him, he exclaims 'Tonight, my friends! tonight I am to lose my head'.¹⁴¹ The repetition of tonight highlights his anxiety and emphasises that there is no time to lose. Nevertheless, similar to 'Cinderella' and 'Rapunzel', the language is mainly enhanced with the use of alliteration. Alliteration is used in nicknames to accentuate features, such as the cat's byname 'Whisker-wiper',

¹⁴⁰ Grimm, *Grimms Märchen*, p. 79.

¹⁴¹ Gág, *Tales From Grimm*, p. 80.

which alludes to the way in which cats clean themselves.¹⁴² Furthermore, it is used as a descriptive device and to enhance the action of a situation. For example, the cock flies to the 'topmost twig' and takes a 'long look' around, thereby spotting the robber's house, and the animals create a 'crash and clatter' when bursting through the window to surprise the robbers.¹⁴³ Despite the fact that 'all seemed safe and silent' when the robber re-enters the house, soon afterwards the cat 'sprang at him, spitting and scratching'.¹⁴⁴

One noticeable addition to the tale is the constant mentioning of the animals' ages. He is an 'old, old donkey', and had to leave the mill 'while I can still use my legs'.¹⁴⁵ The dog suffers the same fate: he is 'old, half blind and deaf, and stiff of joints'.¹⁴⁶ Even the cat states that '*my eyes are dull* and my teeth are blunt'.¹⁴⁷ However, she states that one of her nine lives is still left and that she would 'dearly love to live out in some warm and cozy ingle-nook', indicating that she still has plans for the future.¹⁴⁸ The cock is the only one who is not clearly described as old, although this is implied by him stating that he is 'still good for something'.¹⁴⁹ The highlighting of the age could produce a surprise for the reader, since the old animals still manage to terrify the robbers. Thus, old creatures, whether they are animals or humans, are still of use to society and should be cared for. In a way, these characterisations involve a hint from Gág to her younger audience to appreciate their grandparents and older relations.

¹⁴² Ibid., p. 89.

¹⁴³ Ibid., pp. 91, 94.

¹⁴⁴ Ibid., p. 95.

¹⁴⁵ Ibid., p. 87.

¹⁴⁶ Ibid., p. 88.

¹⁴⁷ Ibid., p. 89.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid., p. 90.

Another change is the elucidation of how each of the animals can contribute to get money. In the Grimms' version, they only mention joining the Bremen town musicians; Gág on the other hand, identifies the quality each of them can contribute. First the band consists of the donkey playing the lute and the dog playing the kettledrum for which people surely will throw them 'a few pennies for it'.¹⁵⁰ To persuade the cat to join them, the donkey compliments her on her 'art of serenading' for which she 'won't even have to take lessons'.¹⁵¹ The cock will contribute with his 'fine lusty voice' by putting in 'a loud *keekerikee* here and there'.¹⁵² The *keekerikee* not only imitates the sound the cock makes, but gestures to its phonetic presentation in German. The specification of the animals' jobs not only livens up the description, it also encourages children to imagine how the animals might form a band and how it would sound.

Although Gág did not change the ending of the story, she mentions the original plan and adds a recap. In the end, 'they never went to Bremen-town at all' and stayed in the robbers' house since 'they were so satisfied with their new home'.¹⁵³ Thus, they 'lived out the days of their old age in ease and comfort'.¹⁵⁴ With her mention of Bremen, Gág links back to the title. Additionally, instead of using the German closing formula, '[u]nd der das zuletzt erzählt hat, dem ist der Mund noch warm' [and who told it last, his/her mouth is still warm], she provides them with a happy ending.¹⁵⁵ She visualises the happy end over an actual journey. Thus, one should be content, even if the goal is never reached.

¹⁵⁰ Ibid., p. 88.

¹⁵¹ Ibid., p. 89.

¹⁵² Ibid., p. 90.

¹⁵³ Ibid., p. 97.

¹⁵⁴ Ibid.

¹⁵⁵ Grimm, *Grimms Märchen*, p. 154.

‘The Musicians of Bremen’ is about animals rather than humans and the descriptive focus is on the overall plot. Therefore, literary devices, such as repetition and alliteration, are used for dramatic effects. However, Gág uses the animals’ age and their spiritedness to display that, even in their old age, they can still contribute to society and should be respected. Thus, after the dramatic beginning they deserve a happy ending. The mention of a happy ending for these old animals demonstrates that even if a situation appears hopeless, everything will turn out for the best.

6.6. Conclusion

Wanda Gág’s *Tales from Grimm* reflect the American view of the Grimms’ *KHM*. The tales have been crafted to suit their younger audience: the style is engaging and the violent incidences have been softened to create happy endings. The language is vivid, modern and memorable due to the use of alliteration, repetition, modern American slang and direct address. Plots changes occur when the Grimms’ texts appear too archaic or unpleasant and in need of magic to lighten the tales. Throughout her adaptation, Gág incorporates elements of social and historical significance, such as presenting the characters as older and poorer to evoke sympathy in the audience. Because of her feminist views, she creates heroines that have a stronger character than in the Grimms’ tales. Her heroines are self-sufficient and active; therefore, they are good role models for the new generation of girls. Although Gág’s intention was to present the tales as the German tales they are, ultimately, she domesticated them according to her audience’s and her own beliefs. Consequently, she displays the Americans’ perception of the Grimms’ *KHM*.

7. Ralph Manheim

Almost a hundred years after Margaret Hunt published her *Grimm's Household Tales*, the complete collection was translated anew by the renowned American translator Ralph Manheim. In contrast to earlier translations, which were written by amateurs, authors or academics, Manheim was a professional translator and therefore skilled in the art of imitating different voices and tones. In his translation, Manheim tried to stay close to the Grimms' style and revive their spirit for his modern audience. According to Brian Alderson, Manheim's *Grimms' Tales for Old and Young* can 'now be seen as the standard Anglo-American "complete Grimm"'.¹ This chapter will explore Manheim's remarkable background, his intentions in translating Grimms' tales and the significance of his skill as a professional translator of Grimms' the tales.

7.1. Background

Born in New York in 1907, Ralph Manheim was one of America's most prominent translators.² At the age of 19, he graduated from Harvard and then studied at Yale and at the Universities of Vienna and Munich.³ Subsequently he lived in Germany, Austria and France for four years where he started translating several works that interested him.⁴ In 1934, with the arrival of German refugees in New York, there was a need for German

¹ Alderson, 'Grimm Tales in English', p. 5.

² John Calder, 'Obituary: Ralph Manheim', *Independent* (1992), <<http://www.independent.co.uk/news/people/obituary-ralph-manheim-1554162.html>> [accessed 16 February 2015].

³ Bruce Lambert, 'Ralph Manheim, 85, Translator Of Major Works to English, Dies', *The New York Times*, 28 September 1992, <<http://www.nytimes.com/1992/09/28/us/ralph-manheim-85-translator-of-major-works-to-english-dies.html?sec=&spon>> [accessed 26 December 2014].

⁴ Calder, 'Obituary: Ralph Manheim'.

translators.⁵ Thus, Manheim started to translate manuscripts professionally, among others the works of Thomas Mann.⁶ One of his first commissions was Adolf Hitler's *Mein Kampf* in 1943.⁷ Despite his difficulties in rendering Hitler's crass style into English, his translation was a success that led to his transfer to the US Military Intelligence, where he translated military documents.⁸ The acquired military terminology helped him in his later translations of Günter Grass and Alfred Andersch.⁹ He moved to Paris in the early fifties and then to Cambridge with his fourth wife in 1985, where he supported young translators.¹⁰ He died in Cambridge on the 26th September 1992.¹¹

Manheim saw himself as “a rare bird” in his profession as a translator, since he – unlike his fellow translators – was only a translator.¹² Overall, he translated in excess of a hundred books from German, French, Dutch and Polish.¹³ He profoundly enjoyed the translation of correspondence as it enabled him to ‘enter the lives and minds of those who wrote the letters’, such as Sigmund Freud, Hermann Hesse and Marcel Proust.¹⁴ For him, translation resembled acting, since he saw it as the translator's part ‘to impersonate his author’.¹⁵ He won all the major translation awards, including the American PEN Award, the National Book Award, the Bollinger, the Schlegel-Tieck and the PEN medal for translation.¹⁶ Furthermore, in 1985 he was awarded a grant from the MacArthur

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Lambert, ‘Ralph Manheim’.

¹² Calder, ‘Obituary: Ralph Manheim’.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Lambert, ‘Ralph Manheim’.

¹⁶ Calder, ‘Obituary: Ralph Manheim’.

Foundation.¹⁷ In his honour, the 'PEN/Ralph Manheim Medal for Translation' was established in 1982.¹⁸

7.2. *Grimms' Tales for Young and Old* 1977

In his preface to *Grimms' Tales for Young and Old*, Manheim states that his reason for undertaking the new translation was that 'the times had caught up with the Tales, since there was no longer any reason to rationalize or bowdlerize them, and since they are such wonderful stories'.¹⁹ On these grounds he deemed it the right moment to 'attempt a new translation'.²⁰ According to James Dow, Manheim echoes the introduction to the Grimms' first edition.

In his translation of the Grimms' tales, Manheim attempted to be 'faithful to the Grimm brother's faithfulness'.²¹ Although he was aware of the Grimms' editorial changes to the tales, he perceived the Grimms' transcriptions and reworking of the tales as a 'true' presentation of their oral companion. Yet, in their reworking of the tales, the brothers changed the tales to an often unrecognisable extent from their initial notes of the oral renditions. Thus, in his perception of the tales as 'faithful' he mirrors the myth the Grimms' created and provides a translation of the Grimms' perception of the tales.

Manheim is one of the first translators who acknowledged the Grimms' revision of the

¹⁷ Lambert, 'Ralph Manheim'.

¹⁸ 'Pen/ Ralph Manheim Medal for Translation', *Pen America* (2015), <<http://www.pen.org/content/penralph-manheim-medal-translation>> [accessed 16 February 2015].

¹⁹ James R. Dow, 'Review', *The Journal of American Folklore*, 93, No. 369 (1980), 356-358, p.356.

²⁰ James R. Dow, 'Review', *The Journal of American Folklore*, 93, No. 369 (1980), 356-358, p.356.

²¹ Manheim, *Grimms' Tales for Young and Old*, p. 2.

oral tales, because he conceived that each proficiency experience and fluency varied.²² Nevertheless, he compliments the Grimms' fidelity in creating a style that sounds like 'a natural human voice', a voice which – according to him – is not present in the 'never-never, good-nursery, fairy-tale style prevalent in English translations of these and other folk tales'.²³ Instead of sanitising or simplifying the tales, he translated the tales with the details given in the Grimms' text. The language he used resembles a 'simple, natural language', although he crafted the tales according to the original's style.²⁴ He especially focused on the descriptions, since 'the tellers of these stories were close observers', who captured the life and the culture surrounding them.²⁵

In his rendition, Manheim rejects this style in the other English translations and claims that these child orientated 'gift-wrapped' editions are 'redundant in the twentieth century'.²⁶ Gillian Lathey asserts that through this resistance to the children's editions of Grimms' tales, 'Manheim respects a source text that appealed to all ages'.²⁷ This distance is also evident in the lack of illustrations, which increases the reader's focus on the text.

Overall, Manheim's translation was received very well. In her introduction to *The Hard Facts of the Grimms' Fairy Tales*, Tatar calls it a 'masterly translation of the collection'.²⁸ However, even this translation has its faults. One flaw Tatar mentions is Manheim's assumption that he translated the second, rather than the seventh edition. This mistake, she claims, was probably due to the Grimms' inclusion of the preface of the second edition

²² Ibid., p. 1.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid., p. 2.

²⁷ Lathey, *The Role of Translators in Children's Literature*, p. 163.

²⁸ Tatar, *The Hard Facts of the Grimms' Fairy Tales*, p. xxxiv.

in the seventh edition.²⁹ Thus, Tatar claims that Manheim's statement that he wanted to be 'faithful to the Grimm brothers' faithfulness' is somewhat undermined by the fact that the seventh edition is the one most heavily revised and 'the least faithful to the spirit of the folk originals'.³⁰

In his review, James Dow, who refers to Manheim as 'one of the most capable translators of German to English', deems the translation a 'smooth' and 'scrupulously careful rendering' of the tales into 'contemporary American English'.³¹ Despite its closeness to the Grimms' text, the translation 'does not sound like English words with German syntax'.³² Even with the tales' titles, Manheim has stayed close to the German, for instance the German 'Aschenputtel' is turned into 'Ashputtle' instead of the commonly used 'Cinderella'.³³ However, at times Manheim's close rendering, according to Dow, makes certain passages 'more suggestive'.³⁴ For instance, in 'Faithful Johannes' the merchant 'opened his apron and let her look' and in 'The Twelve Brothers', the sister 'wanted to give her brothers pleasure'.³⁵ For Dow the greatest weakness of the translation is the lack of notes. There are only two notes, one explaining the legend of Mother Holle and one giving an explanation for the translation of 'Zaunkönig' [Wren] to 'Hedge King-Wren'.³⁶ Thus, for scholars who desire access to the notes, this edition is useless, and the 1884 translation by Margaret Hunt is still the one most commonly used. Nevertheless, Dow asserts that through Manheim's 'close rendering of the German' the translation

²⁹ Ibid.

³⁰ Ibid.

³¹ Dow, 'Review', pp. 356-357.

³² Ibid., p. 357.

³³ Ibid.

³⁴ Ibid.

³⁵ Manheim, *Grimms' Tales for Young and Old*, p. 37.

³⁶ Dow, 'Review', p. 357.

contributes to the tales' scholarship, because 'for someone who speaks no German it is a careful and faithful rendering of the original, certainly the best yet'.³⁷

Generally, Manheim stays close to the Grimms' text. However, due to his experience as a translator, he imbues the tales' language with a new liveliness. For a close reading of the differences between the Grimms' and Manheim's text, the last half of 'The Golden Key' will be compared below.

Grimm – 1857:

Nun glaubte er, wo der Schlüssel wäre, müßte auch das Schloß dazu sein, grub in der Erde und fand ein eisernes Kästchen. "Wenn der Schlüssel nur paßt!" dachte er, "es sind gewiß kostbare Sachen in dem Kästchen." Er suchte, aber es war kein Schlüsselloch da, endlich entdeckte er eins, aber so klein, daß man es kaum sehen konnte. Er probierte und der Schlüssel paßte glücklich. Da drehte er einmal herum, und nun müssen wir warten, bis er vollends aufgeschlossen und den Deckel aufgemacht hat, dann werden wir erfahren, was für wunderbare Sachen in dem Kästchen lagen.³⁸

[Now he believed, where there is a key, there must be a lock, he dug into the earth and found an iron casket. "If only the key will fit!" he thought, "there are surely precious things in this casket." He searched, but there was no keyhole, finally he discovered one, but it was so small that one could barely see it. He tried and the key luckily fit. Then he turned it around once and now we must wait, until he

³⁷ Ibid., p. 358.

³⁸ Grimm, *Grimms Märchen*, pp. 911-912.

completely unlocked and opened the lid, then we will discover what wonderful things lay in the casket.]

Manheim – 1977:

“Where there’s a key,” he said to himself, “there’s sure to be a lock.” So he dug down into the ground and found an iron box. “There must be precious things in it,” he thought. “If only the key fits!” At first he couldn’t find a keyhole, but then at last he found one, though it was so small he could hardly see it. He tried the key and it fitted perfectly. He began to turn it – and now we’ll have to wait until he turns it all the way and opens the lid. Then we’ll know what marvels there were in the box.³⁹

Overall, Manheim’s style makes the text more vibrant and fluent for his audience to enjoy. There are only a few changes to this sequence, most of them concerning the style. The most distinctive change is that Manheim has the boy talking to himself rather than engaging in an interior set of ‘beliefs’ and ‘thoughts’. Through the addition of the dialogue, Manheim adds a certain dynamism into this short tale. Another element that adds dynamism is Manheim’s combination of two sentences. Instead of stating that the boy searched but could not find the keyhole, Manheim fuses these sentiments. Through the shortening of the boy’s search, the hunt for the keyhole is made coherent and consequently more exciting. The majority of the sentences are abbreviated, thus facilitating understanding for their modern English audience. In addition, there are some

³⁹ Manheim, *Grimms’ Tales for Young and Old*, p. 614.

changes in the vocabulary. For instance, Manheim uses the less decorative term for 'Kästchen' – 'box', implying a simplicity and possibly devaluing the content by giving it a plain outside. Furthermore, he uses the word 'marvels' instead of 'wonderful things'. By using one word which carries a similar meaning to the two German ones, the text appears more fluent. The word 'marvels' however also suggests the magical and unbelievable nature of the things that might be in this box.

Due to Manheim's close rendering of the Grimms' *KHM*, there are no major changes in the plots. However, there are subtle changes within the language. This section will analyse the textual changes in 'Briar Rose', 'The Wolf and the Seven Young Kids' and 'Rapunzel'. The selected tales highlight Manheim's skill as a translator and how he adapts the tales style to his target audience. As a popular tale, 'Briar Rose' contains small yet significant changes in its style. Both 'The Wolf and the Seven Young Kids' and 'Rapunzel' feature a modern American tone and idiom, that help anglicise the tales.

7.3. 'Briar Rose'

Since Manheim's translation stays close to the Grimms' text there are hardly any changes in 'Briar Rose'. Nevertheless, certain details are changed or left out. For instance, whereas in German the tale is set in 'vor Zeiten' [ages ago], Manheim sets the tale 'long, long ago', thereby further emphasizing the remoteness of the time.⁴⁰ One detail that is left out is Briar Rose's roaming around the castle 'wie sie lust hatte' [how she liked], instead 'she went all over the castle, examining room after room'.⁴¹ According to this revision, she

⁴⁰ Grimm, *Grimms Märchen*, p. 258; Manheim, *Grimms' Tales for Young and Old*, p. 175.

⁴¹ Grimm, *Grimms Märchen*, p. 257; Manheim, *Grimms' Tales for Young and Old*, p. 176.

does not follow her instinct in going into several rooms, but appears to be logically guided in examining the rooms, one after another. Indeed, the use of the term 'examining' makes her roaming around appear like a chore, rather than a task she does out of her own free will. As a result, this exploration becomes mechanical and listless. Although, fairy tale figures are generally stock figures, most of the heroes and heroines have some character attributes, such as Cinderella's obedience, Rapunzel's naïveté and Briar Rose's curiosity.⁴² Arguably, in this change of detail, Manheim has overlooked certain subtleties of character.

Another small change appears in the recounting of Briar Rose's fate. Manheim changes the 'Sage' [legend] of Briar Rose, which is usually told as if it was true, into a 'story', which is understood to be invented.⁴³ Changing the legend into a story adds another dimension to the translation; it redefines what 'Briar Rose' is to the reader: an entertaining story, lacking the mythological and graver aspect of the legend. Furthermore, instead of being told 'im ganzen Land' [in the whole land] which specifies a coherent audience, the story is told 'far and wide' without a definite area.⁴⁴ Moreover, it is 'the story of Briar Rose' rather than the tale of the 'schlafendes Dornröschen' [sleeping Briar Rose].⁴⁵ Although she is then described as 'the beautiful sleeping princess', the act of sleeping is only mentioned retrospectively and not directly connected to her name.

Overall, Manheim anglicises this tale with the language he uses. For instance, he uses various literary devices to root the tales in English. Similar to previous translations, the

⁴² Cinderella's obedience is mostly present in Perrault's 'Cendrillon' and Grimms' 'Aschenputtel', not so much in Basile's 'La gatta Cenerentola' or modern adaptations; Most of these qualities are only present in Grimms' version.

⁴³ Grimm, *Grimms Märchen*, p. 259; Manheim, *Grimms' Tales for Young and Old*, p. 176.

⁴⁴ Grimm, *Grimms Märchen*, p. 259; Manheim, *Grimms' Tales for Young and Old*, p. 176.

⁴⁵ Manheim, *Grimms' Tales for Young and Old*, p. 176; Grimm, *Grimms Märchen*, p. 259.

most prominent literary device used is alliteration: there are the 'Wise Women' and Briar Rose 'smiled sweetly' at the Prince.⁴⁶ The alliteration makes the Wise Women more memorable and illustrates Briar Rose's beauty. Additionally, Manheim uses internal rhymes which make the language more vivid and enjoyable to read aloud. When the twelfth Wise Woman casts her spell over the thirteenth's curse: '[t]he princess will not die, but only fall into a deep hundred-year sleep'.⁴⁷ Through the internal rhyme, deep/sleep, the spell falls into a rhythm and appears more magical.

Repetition is another device that strengthens the orality of a tale. When the thirteenth Wise Woman interrupts the celebration, she enters in 'without a word of greeting, without so much as looking at anyone'.⁴⁸ The repetition of 'without' underlines her anger and helps present her as a fierce villain. The Anglicisation is not only visible in the additional use of literary devices, but the translation and adaptation of German expressions into English. For instance, instead of Briar Rose looking at the Prince with 'großen Augen' [big eyes], both – Briar Rose and the Prince – 'looked at each other in amazement'.⁴⁹ Both characters are involved in the action, since both are mesmerised by the other person's appearance. The use of literary devices, such as alliteration and repetition, and the change of expressions further the text's fluency and help make Manheim less visible as a translator.

Despite the use of modern American English from the 1970s, Manheim's language appears old fashioned in certain places, as he uses words that have since changed in their

⁴⁶ Manheim, *Grimms' Tales for Young and Old*, p. 177.

⁴⁷ *Ibid.*, p. 176.

⁴⁸ *Ibid.*, p. 175.

⁴⁹ Grimm, *Grimms Märchen*, p. 260; Manheim, *Grimms' Tales for Young and Old*, p. 177.

meaning, such as 'gaily'.⁵⁰ Whereas in the 1970s, gaily refers primarily to a state of happiness, in modern times the term has also become associated with homosexuality, and is often seen as derogatory.⁵¹ This change of meaning shows how quickly language has evolved. In a way, the translated tale has become a historical document visualising the evolution of language.

In 'Briar Rose', Manheim not only turns Briar Rose into more of a stock character, he also emphasises her mythological dimension. She becomes a story to be told without exhibiting distinct characteristics. The use of the modern American language further stylises the tale and adapts it to suit Manheim's audience. The addition of internal rhymes and the translation of expressions and words, turns the old German tale into a stylised tale for the new generation of American children. Nevertheless, even his own translation has become outdated, showing how quickly translations can lose their currency.

7.4. 'The Wolf and the Seven Young Kids'

There are only small changes in 'The Wolf and the Seven Young Kids'. Most of these concern changes in omission of words. For example, '[a]ch Gott' [oh, God] is replaced with 'gracious', omitting the reference to God.⁵² In contrast to the Victorian translations, the omission of God in Manheim's translation is not necessarily connected to religious concerns, but to literary style and the consequent expectations of his audience. Furthermore, certain descriptive details are left out. Manheim states that 'the stones

⁵⁰ 'Gaily', Urban Dictionary (2009), <<http://www.urbandictionary.com/define.php?term=Gaily>> [accessed 22 June 2016].

⁵¹ Ibid.

⁵² Grimm, *Grimms Märchen*, p. 43; Manheim, *Grimms' Tales for Young and Old*, p. 21.

made [the wolf] very thirsty', yet it is not specified that they are in his 'Magen' [stomach].⁵³ Similarly, Grimms' state that the wolf 'drowned', but Manheim spares him from drowning 'jämmerlich' [miserably].⁵⁴ The omission of these words, censors certain aspects of the text and ensures the text is a suitable reading material for a younger audience. On the other hand, these omissions could have been made in the interest of creating a flowing and engaging text. Thus, instead of presenting the text word-for-word Manheim takes liberties to adapt it to his audience and present a fluent tale.

One of the devices used to ensure the text's readability is the language's anglicisation through the use of alliteration and English idioms. Alliteration ensures a flow in the story: the wolf makes 'short shrift' with the kids and the mother goat is 'weeping and wailing' for her children.⁵⁵ The German expressions within the tale are substituted by English equivalents and other English idioms are added to further adapt the story to the audience's taste and to make it more evocative in English. For example, 'Haut und Haar' [skin and hair] is rendered into 'bones and all' and when the kids see the wolf they are not simply scared, but 'scared to death'.⁵⁶ Both, the replacements and the additions, transform the German tale into an American one by using common expression and conforming to an American norm.

Although Manheim's rendering of the tale stays close to its source, there are certain details that anglicise the tale and adapt it to his target audience. For instance, the omission of religious, descriptive – and often gruesome – details make the story more

⁵³ Manheim, *Grimms' Tales for Young and Old*, p. 22; Grimm, *Grimms Märchen*, p. 44.

⁵⁴ Manheim, *Grimms' Tales for Young and Old*, p. 22; Grimm, *Grimms Märchen*, p. 44.

⁵⁵ Manheim, *Grimms' Tales for Young and Old*, p. 21.

⁵⁶ Grimm, *Grimms Märchen*, p. 42; Manheim, *Grimms' Tales for Young and Old*, p. 21.

suitable for reading aloud to a younger audience. Furthermore, the addition of alliteration and the translation of English idioms, indicate that his translation is not literal but a 'translation of equivalence', which – rather than using a close translation from the source text – chooses the words and expressions according to a target audience, thereby anglicising the text.

7.5. 'Rapunzel'

Manheim's translation of 'Rapunzel' is close to the Grimms' text, yet he takes small liberties and uses a modern American tone. For instance, there is no traditional opening formula corresponding to the Grimms' opening, instead he uses 'once' to indicate the passage of time. Moreover, the whole first sentence differs. Whereas Grimms' opening sentence is divided into two different notions – the introduction of the characters and the wish fulfilment – Manheim merges these two notions so that one follows the other. Thus:

Es war einmal ein Mann und eine Frau, die wünschten sich schon lange vergeblich ein Kind, endlich machte sich die Frau Hoffnung, der liebe Gott werde ihren Wunsch erfüllen. [There was once a man and a woman, who long wished in vain for a child, finally the woman raised her hope that the dear God would grant their wish]

becomes 'Once after a man and a wife had long wished in vain for a child, the wife had reason to hope that God would grant them their wish'.⁵⁷ Therefore, the structure appears more intertwined and linked together.

The character of the sorceress has also been altered with the label 'witch'. This expression bears a more sinister and evil connotation than the literal translations for 'Zauberin': sorceress or enchantress. However, her evil does not have such wide reach; instead of stating that the whole world is afraid of her as the Grimms do, Manheim simply notes that everyone is afraid. Although the outcome is similar, 'the whole world' suggest a more global reach than 'everyone'. Additionally, the sorceress never receives a name. Whereas in the Grimms' tale, Rapunzel calls her 'Frau Gothel' [Miss Gothel], in Manheim's translation she only calls her 'godmother', which indicates a familiar relationship with her.⁵⁸ However, despite this familiarity, the sorceress is made more evil than in the Grimms' tale. When she exiles Rapunzel she is called 'unbarmherzig' [merciless] in German and became a 'heartless witch' in Manheim's translation.⁵⁹ The addition of 'witch' might suggest that her heartlessness lies in her being a witch, which further demonises her.

Similar to the other tales, Manheim shortens certain passages by combining sentences and subordinate clauses. For instance, when the Prince climbs up to Rapunzel's tower, Rapunzel's reaction is long and convoluted: '[a]nfangs erschrak Rapunzel gewaltig, als ein Mann zu ihr hereinkam, wie ihre Augen noch nie einen erblickt hatten' [initially Rapunzel

⁵⁷ Grimm, *Grimms Märchen*, p. 75; Manheim, *Grimms' Tales for Young and Old*, p. 46.

⁵⁸ Grimm, *Grimms Märchen*, p. 78; Manheim, *Grimms' Tales for Young and Old*, p. 48.

⁵⁹ Grimm, *Grimms Märchen*, p. 79; Manheim, *Grimms' Tales for Young and Old*, p. 48.

was tremendously frightened, when a man came to her, one whom her eyes have never laid eyes on before].⁶⁰ Manheim shortens this passage which enhances its fluency: '[a]t first, Rapunzel was dreadfully frightened, for she had never seen a man before'.⁶¹ The shortening of the passage makes the text more accessible for a modern audience because the sentences do not appear too convoluted.

Other instances in the tale have also been altered to adapt them to Manheim's modern American audience. The German sound of the scissors – 'ritsch, ratsch' – is replaced by the English sounds 'snippety-snap', with the additional comment that this is the sound the scissors made.⁶² The tale is also idiomatically American. Instead of translating that the Prince is at Rapunzel's window 'in einem Augenblick' with 'in an instant', Manheim writes that he 'hardly takes a minute'.⁶³ Furthermore, possible references to God, such as the exclamation '[a]ch du gottloses Kind' [oh, you godless child], have been eliminated and substituted with safer options, in this case Rapunzel has become a 'wicked child'.⁶⁴ The inclusion of these modern idioms further domesticates the tale for the reader, giving the impression it originated in English rather than German.

7.6. Conclusion

Manheim's translation, similar to Hunt's, is close to the Grimms' text. In contrast to Hunt, Manheim uses a modern American idiom and fully adapts the text to his modern audience. Therefore, the text became less academic and a more leisurely read, which is

⁶⁰ Grimm, *Grimms Märchen*, p. 78.

⁶¹ Manheim, *Grimms' Tales for Young and Old*, p.48.

⁶² Ibid.

⁶³ Grimm, *Grimms Märchen*, p. 79; Manheim, *Grimms' Tales for Young and Old*, p. 48.

⁶⁴ Grimm, *Grimms Märchen*, p. 79; Manheim, *Grimms' Tales for Young and Old*, p. 48.

emphasised in the lack of notes or the Grimms' introduction. However, due to the lack of illustrations, the translation is also not child friendly. Instead, it strikes a balance and is suitable for the ordinary reader, for parents to read aloud to children and for academics who want an updated translation of the whole collection.

Despite the title *Grimms' Tales for Young and Old* and its overall closeness to the Grimms' text, Manheim's translation sounds very English and its German origins are barely noticeable. The language has been modernised to suit the American audience in the 1970s, which he accomplished through the use of alliteration, the inclusion of American words, the translation and inclusion of English idioms and the shortening of the sentences. Nevertheless, certain words have already transformed in their meaning which changes our perception of them today. Further changes in the style are the omission of descriptive details to sanitise the tale, and the addition of an opening formula in certain tales, which connects the tales to the already established canon. Not only has the style changed, certain characters have undergone changes as well. For instance, Briar Rose has been transformed into more of a stock character and Rapunzel's captor has turned into a nameless witch.

Overall, Manheim transformed the tales in a way that is coherent and entertaining for his target audience. For this reason his translation, despite the lack of academic information, can be considered – at present – to be the definitive complete collection of the Grimms' *KHM* in English. Although Zipes' *Complete Tales of the Brothers Grimm* might be considered to be closer to Grimms' *KHM* – and certainly more academic – it lacks Manheim's fluent and engaging style. The main reason for Manheim's fluency is his status as a professional translator, used to imitating another person's voice and translating this

into a modern idiom. Thus *Grimms' Tales for Young and Old* presents the whole of the *KHM* for the audience to be enjoyed. Although the translation might not represent the spirit of Grimms' second edition, it certainly conveys the spirit of Grimms' final edition.

8. Maria Tatar

Maria Tatar, a renowned American scholar, published her selection of tales from the *KHM*, not only as a scholarly work, but as a Volume that would be attractive and coherent enough to be read by a wider audience. The edition contains scholarly notes by other academics, and Tatar offers her own analysis in side notes accompanying her translations. The translation itself is profoundly modernised, so that it will appeal not only to academics, but also the common reader.

8.1. Background

Born in 1945, Maria Tatar grew up 'in the shadow of the Holocaust' and was fascinated by it and German culture.¹ The family emigrated from Hungary to the US in the 1950s, her father was an ophthalmologist and her mother a housewife, and both spoke German and Hungarian at home.² Tatar was the third of four children and grew up in Highland Park near Chicago.³ When she was little, she often snuck into the adult section of the local

¹ Craig Lambert, 'The Horror and the Beauty', *Harvard Magazine* (2007), <<http://harvardmagazine.com/2007/11/the-horror-and-the-beaut.html>> [accessed 13 February 2015].

² Ibid.

³ Ibid.

library to read Danish fairy tales, which sparked her interest in this genre.⁴ While attending Denison University in Ohio, she learned German and afterwards lived in Munich and Berlin for a year.⁵ In addition to German, she is fluent in French and reads Danish and Latin.⁶

Throughout her studies she had a passion for the Brothers Grimm, although at Princeton she was informed that this topic was 'off limits' because it was 'not deemed worthy of scholarly attention'.⁷ Her other area of interest, Anne Frank, was also not acceptable, due to the anxiety it provoked about German culture.⁸ Instead she focused on nineteenth and twentieth-century German literature with a concentration on Romanticism and culture during the Weimar era.⁹ After finishing her doctorate at Princeton, she joined the faculty at Harvard in 1971 and focused on the study of fairy tales and folklore.¹⁰ Presently, Tatar is the Professor of Germanic Languages and Literatures at Harvard University. In addition she leads their program in Folklore and Mythology and teaches Children's Literature and German Studies.¹¹ She has published various works about fairy tales, including *The Hard Facts of the Grimms' Fairy Tales* (1987), *Off With Their Heads! Fairy Tales and the Culture of Childhood* (1993), *Enchanted Hunters: The Power of Stories in Childhood* (2009) and annotated versions of Hans Christian Andersen's and the Brothers Grimms' tales.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ 'Maria Tatar', *Harvard* (2015),

<http://www.people.fas.harvard.edu/~tatar/Maria_Tatar/About_Me.htm> [accessed 13 February 2015].

8.2. *The Annotated Brothers Grimm* 2004

In *Off with their Heads!*, Tatar claims that the tales are continuously rewritten, because they 'are not written in granite'.¹² Tatar's interest in the Grimms' tales started at a young age and it was not the glamorous and adventurous side of the tales that enticed her but the "dark side" filled with 'violence, sadism, revenge, and horrific punishments'.¹³ These tales ignited her desire to understand how a cultured nation can 'erupt in genocidal rage'.¹⁴ In fact, she considers that "violence might be the bridge that connects German folklore and the Holocaust".¹⁵ For Tatar, fairy tales represent an 'intersection of beauty and horror' since they show all the topics of everyday life, violent or religious, while simultaneously glittering with beauty.¹⁶

The Annotated Brothers Grimm is based on the 1857 edition of the tales and presents the reader with a selection of 46 of the 210 tales, arranged in the same order as the Grimm collection and accompanied by illustrations from various artists, such as Arthur Rackham, L. Leslie Brooke and Wanda Gág.¹⁷ Furthermore, it includes annotations and explanations of various events, names and themes in the Grimms' tales. The selection of the tales is diverse, they depict female as well as male protagonists to 'redress the gender imbalance' present in most selections.¹⁸ Tatar claims that fairy tales should never be identified as 'sacred texts', because the tales have been shaped by the various tellers to

¹² Tatar, *Off With Their Heads! Fairytales and the Culture of Childhood*, p. 20.

¹³ Lambert, 'The Horror and the Beauty'.

¹⁴ *Ibid.*

¹⁵ *Ibid.*

¹⁶ *Ibid.*

¹⁷ Mary Morgan Smith, 'Grimm, Jacob & Wilhelm Grimm. *The Annotated Brothers Grimm* (Book Review)', *Library Journal*, 129, No. 14 (2004), 149, p. 149.

¹⁸ Tatar, *The Annotated Brothers Grimm*, p. xx.

their specific audience.¹⁹ Hence, a story itself might be of less importance than the teller's interaction with the audience.²⁰ Tatar claim that by recounting the tale to an audience it is shaped by their reactions, thereby creating a 'collective product'.²¹ Tatar's own experience in translating the tales proves to her that 'we continue to rewrite the tales as we reread them, even though the words on the page remain the same'.²²

Similarly to Wehnert's illustrated volume, Tatar's edition is highly decorated and the inclusion of black and white and full coloured illustrations, by renowned artists, such as Kay Nielsen, Ludwig Richter and Arthur Rackham, make it into an attractive volume to own. By appealing to the general public as well as an academic reader Tatar creates a double audience with her edition. This appeal is achieved through the mixture of illustrations, the general attractive appearance of the volume and the scholarly additions in form of annotations, essays as well as a new translation of the prefaces to the first and second editions of the KHM.

Due to her fame as an academic scholar, the reviews of the edition generally focus on Tatar's scholarly contributions to the volume. In her review, Mary Morgan Smith praises Tatar's translation as 'an outstanding addition to folklore, children's literature, and Germanic studies collections'.²³ Smith claims that Tatar manages to balance 'male and female protagonists' as well as including modern favourites and lesser known tales, thereby giving a good overview over the collection.²⁴ Despite being only a selection of the

¹⁹ Lambert, 'The Horror and the Beauty'.

²⁰ Ibid.

²¹ Ibid.

²² Tatar, *Off With Their Heads!*, p. 20.

²³ Smith, 'Grimm, Jacob & Wilhelm Grimm', p. 149.

²⁴ Ibid.

stories, the addition of Tatar's side notes with accounts of various theories surrounding the tales' origins and meanings, 'makes this an important addition to the canon'.²⁵ In the anonymous review from the *Forum for Modern Language Studies*, the author firstly focuses on the appearance of the volume, calling it 'a very beautiful edition' which 'will prove an attractive present to children and adults alike'.²⁶ However, Tatar is merely referred to as the editor, rather than translator and editor.²⁷ Thus, there is little – to no – focus on how the tales have been translated; instead the focus lies in how they are presented with 'a set of notes, elegantly placed in the margins'.²⁸ The author then goes on to list the content in a systematic manner, and the attention to the content makes the edition appear impressive. Jackie Gropman, on the other hand, enthusiastically describes the edition's content, noting that it contains a 'thought-provoking introduction', 'a delightful compilation of brief essays' and ends with 'extensive bibliographies'.²⁹ As a result of these inclusions, the edition is 'academic enough for the scholarly and thoroughly engaging enough for general readers' and therefore 'will enchant fairy-tale lovers everywhere'.³⁰ The focus on the academic side of the edition, again highlight the value Tatar as a scholar adds to the corpus of the Grimms' translations. However, her contributions as a translator is rarely acknowledged. The omission of Tatar's status as a translator reflects the notion of the translator's anonymity. Yet, this perception might also be due to the cover. Whereas the title page states that the translations are by Tatar, the cover highlights the academic nature of Tatar's volume by 'edited with a new preface

²⁵ Ibid.

²⁶ 'Review', *Forum for Modern Language Studies*, 41, No. 3 (2005), 342, p. 342.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Jackie Gropman, 'Tatar, Maria, ed.: The Annotated Brothers Grimm: Bicentennial Edition (Review)', *School Library Journal*, 59, No. 2 (2013), 121, p. 121.

³⁰ Ibid.

and notes by Maria Tatar'. Thus, the importance of the edition lies in its translator's scholarly impact rather than on the translations themselves.

Conversely, Neil Gaiman's focus is on the translation of the tales, and he claims that Tatar's edition 'is difficult to overpraise'.³¹ For him the edition is fit for scholars, as well as parents and leisure readers, because it presents the tales as they are meant to be told, without reducing them to 'curiosities'.³² Additionally, the presentation of the edition, such as the colourful illustrations and the embellished cover, makes it 'a chocolate-box feast of multicolored inks and design'.³³ Gaiman claims that the translation, 'treats the stories as something important' because they 'are part of the way we see the world' and therefore 'should be told'.³⁴

Although Tatar stays close to the original text due to her academic background, she heavily modernises the language in the tales. In order to compare the language and the style of Tatar's with Grimms' texts, the opening paragraph of 'Little Brother and Little Sister' will be discussed below.

Grimm – 1857:

Brüderchen nahm sein Schwesterchen an der Hand und sprach: "Seit die Mutter tot ist, haben wir keine gute Stunde mehr. Die Stiefmutter schlägt uns alle Tage,

³¹ Neil Gaiman, "The Annotated Brothers Grimm': Grimmer Than You Thought', *The New York Times* (2004) <http://www.nytimes.com/2004/12/05/books/review/the-annotated-brothers-grimm-grimmer-than-you-thought.html?_r=0> [accessed 1 June 2016].

³² Ibid.

³³ Ibid.

³⁴ Ibid.

und wenn wir zu ihr kommen, stößt sie uns mit den Füßen fort. Die harten Brotkrusten, die übrig bleiben, sind unsere Speise, und dem Hündlein unter dem Tisch geht's besser, dem wirft sie doch manchmal einen guten Bissen zu. Daß Gott erbarm! Wenn das unsere Mutter wüßte! Komm, wir wollen miteinander in die weite Welt gehen!" Sie gingen den ganzen Tag über Wiesen, Felder und Steine, und wenn es regnete, sprach das Schwesterchen: "Gott und unsere Herzen, die weinen zusammen!" Abends kamen sie in einen großen Wald und waren so müde von Jammer, Hunger und dem langen Weg, daß sie sich in einen hohlen Baum setzten und einschliefen.³⁵

[Little brother took his little sister by the hand and said: "Since mother has died, we had no good hour. The stepmother beats us every day and if we go to her, she pushes us away with the feet. The hard bread crusts, which are left over, are our food, even the little dog under the table fares better, she sometimes gives him a good morsel. That God have mercy! If our mother knew this! Come, we want to go into the wide world together!" They walked the whole day over meadows, fields and stones and when it rained, little sister said: "God and our hearts cry together!" In the evening they came to a big forest and were so tired from their misery, hunger and the long journey that they sat down in a hollow tree and fell asleep.]

Tatar – 2004:

Little Brother took Little Sister by the hand and said: "Since the day that our mother died, we haven't had a moment of peace. Our stepmother beats us every

³⁵ Grimm, *Grimms Märchen*, p. 68.

day, and when we try to talk to her, she just gives us a swift kick and drives us off. All we get to eat are crusts of hard bread. Even the dog under the table is better off than we are. At least he gets an occasional tidbit. Our mother would be turning over in her grave if she knew what was happening. It's time for us to leave home and seek our fortune out in the world."

The two walked all day long across meadows and fields and over rocks. When it began to rain, Little Sister said: "God is weeping right along with our hearts!" When night fell, they reached the end of a forest, and they were so worn down by their hunger, their misery, and by the long journey that they just managed to crawl into the hollow of a tree, where they fell fast asleep.³⁶

Tatar's passage, despite remaining close to the text, takes some liberties with the use of modern idioms and expressions. For instance, the German 'keine gute Stunde' which would be literally translated as 'no good hour' is changed into the modern 'a moment of peace'. Moreover, the lament 'if our mother knew this' is elaborated: '[o]ur mother would be turning over in her grave if she knew what was happening'. Through these additions the language is made more vibrant. Although the presence of the mother is recognised, the plea for the mercy of God is omitted, thereby indicating that they have to find their own path. Nevertheless, God's reaction is used as a way to comment on their fate and their surroundings. Furthermore, the longer German sentences are broken up and formed into shorter English ones, which makes them more accessible and engaging. One main detail which has changed is the addition of a specific aim in their flight. Instead of wandering into the wide world aimlessly they want to 'seek their fortune'. Thus, they do

³⁶ Tatar, *The Annotated Brothers Grimm*, p. 45.

not just flee from their misery, but actively want to shape their future for the better. Although Tatar has modified some details within the text, the overall atmosphere of the tales is similar to the Grimms’.

To analyse the academic influence in her translation, this section will examine the tales ‘Little Red Riding Hood’, ‘The Bremen Town Musicians’ and ‘Mother Holle’. All of the selected tales depict Tatar’s modern reworking of the tales. ‘Little Red Riding Hood’ features a modern girl, ‘Mother Holle’ includes modern vocabulary in the rhyme and ‘The Bremen Town Musicians’ plays with English associations with the animal bynames and includes a variety of approaches when translating the German idioms.

8.3. ‘Little Red Riding Hood’

Although there are few critical changes to the plot of ‘Little Red Riding Hood’, the minor tweaks still alter certain aspects. For example, the character of Little Red Riding Hood is presented as being more childlike than in the Grimms’ tale: from the beginning of the tale she is described as a ‘dear little girl’ rather than just a ‘kleines süßes Mädchen’ [little sweet girl].³⁷ This diminutive description is further highlighted by the mother, who tells her to ‘look straight ahead like a good little girl’ when in the woods. Little Red Riding Hood shows she is a good girl by replying “‘I’ll just do as you say’” instead of the less demure ‘Ich will schon alles richtig machen’ [I will do everything properly].³⁸ However, in another instance she appears less childlike: instead of feeling ‘ängstlich’ [afraid] when

³⁷ Tatar, *The Annotated Brothers Grimm*, p. 148; Grimm, *Grimms Märchen*, p. 148.

³⁸ Ibid., p. 149; Grimm, *Grimms Märchen*, p. 148.

she enters her grandmother's house, she perceives that 'something feels really strange'.³⁹ She is made perceptive and therefore appears more like a mature young girl, than a little child who is afraid.

Details are also added to help readers visualise the events of the tale. When trying to distract Little Red Riding Hood from the path, the wolf specifically alludes to flowers: 'have you noticed the beautiful flowers all around? Why don't you stay and look at them for a while?', whereas in Grimms' tale he simply asks her: '[w]arum siehst du dich nicht um?' [why don't you look around].⁴⁰ The inclusion of the flowers not only sets the scene using a detail people might be familiar with, but also guides Little Red Riding Hood off her path more quickly, since it is the flowers she ultimately goes after in Grimms' tale. Instead of dwelling on the description of what is around her, Tatar directly guides the plot.

As in most translations, Tatar uses the established opening of 'once upon a time', instead of the direct translation 'there was once'.⁴¹ The use of the genre specific opening 'Once upon a time' positions the tale in the already established fairy tale canon, thereby fulfilling the readers' expectations of a fairy tale. In his definition of the German Märchen, Max Lüthi states that the Märchen themselves are formulaic and defined through 'starren Formeln' [fixed formulas], such as the use of certain numbers with magical connotations, the formulaic openings and endings and the rhyming verses in between.⁴² Tatar's use of the most popular translation for the French 'Il était une fois'

³⁹ Tatar, *The Annotated Brothers Grimm*, p. 139; Grimm, *Grimms Märchen*, p. 149.

⁴⁰ Tatar, *The Annotated Brothers Grimm*, p. 138; Grimm, *Grimms Märchen*, p. 149.

⁴¹ Tatar, *The Annotated Brothers Grimm*, p. 137.

⁴² Max Lüthi, *Das europäische Volksmärchen*, 11th edn. (Tübingen und Basel: A. Francke Verlag, 2005), pp.33-34

and the German 'Es war einmal' therefore further connects her translation with the fairy tale genre.

Yet, she does not use a canonical opening for the second part, the likely reason being that it is still part of a tale, rather than a new beginning. Instead of starting with '[e]s wird auch erzählt' [it is also told], Tatar changes it to '[t]here is a story about another time'.⁴³ Thus the beginning establishes it as another tale, rather than an alternative ending. Through this change, Tatar removes the double meaning present in the German, and establishes the story as a sequel to the first.

However, the majority of the language changes concern the modernity of the language. For instance, Little Red Riding Hood is not 'the least bit afraid' of the wolf who thinks of her as 'a nice dainty snack' and persuades her to go into the woods rather than staying on the path as 'it's really so much fun out here in the woods'.⁴⁴ When Little Red Riding Hood thinks about the idea she realises she has 'plenty of time', the hunter going into grandmother's house thought the snoring 'very odd', and when the wolf wakes up he wants to 'race off' but dies instead.⁴⁵ Exclamations have been modernised as well, for example '[e]i, mein Gott' [oh, my God] is translated as '[o]h, my goodness', thereby omitting the reference to God while still giving a sense of the original expression.⁴⁶ The inclusion of these modern expressions transform the tale into a twenty-first century text and therefore make it appealing for a modern audience, who would not have enjoyed the

⁴³ Grimm, *Grimms Märchen*, p. 151; Tatar, *The Annotated Brothers Grimm*, p. 154.

⁴⁴ Tatar, *The Annotated Brothers Grimm*, pp. 149, 151.

⁴⁵ *Ibid.*, pp. 151 – 152.

⁴⁶ Grimm, *Grimms Märchen*, p. 149; Tatar, *The Annotated Brothers Grimm*, p. 152.

antiquarian English in the Victorian translations or the Academic English in Zipes' translation.

Although 'Little Red Riding Hood' stays close to the Grimms' text, the minor additions and changes show how Tatar adapted the translation to her target audience. Despite the diminution of Little Red Riding Hood's character at the beginning of the tale, she grows in confidence and is not as easily scared when entering her grandmother's house – a modification calculated to appeal to a modern readership. Instead of the scared girl in Grimms' version, the protagonist has grown during her journey and has become self-reliant and strong. For modern girls, having a female protagonist who is not that afraid and can handle a frightening situation, provides them with a good role model.

8.4. 'The Bremen Town Musicians'

The changes in the plot of 'The Bremen Town Musicians' are minimal, but they nevertheless impact upon the reception of the tale. For instance, instead of suggesting that the animals could join him, the donkey asks the dog and the cock: '[w]hy don't you join me and become a member of the band?' and '[w]hy don't you come sing with us?'.⁴⁷ The questions make the forming of the band less forced, as the animals can still refuse. Additionally, Tatar adds bynames to certain animals or translates the names into an English equivalent, thus the dog becomes 'packer' and the cat transforms from 'alter Bartputzer' [old beard cleaner] into 'Mr. Tidypaws' – a transformation of the gender of the cat since in the German the female word for 'cat' (Katze) is used.⁴⁸ The addition of the

⁴⁷ Tatar, *The Annotated Brothers Grimm*, pp. 157-158.

⁴⁸ Ibid., p. 157; Grimm, *Grimms Märchen*, p. 152.

bynames creates a familiar atmosphere within the animal group. Through the Anglicisation of the names, the English reader becomes familiar with the animals and the characteristics as well.

Another adjustment that helps the reader picture events is the detailed description of the cock's potential fate: 'I heard her tell the cook that she was going to put me in tomorrow's soup and eat me up. They're going to chop my head off tonight'.⁴⁹ Through the precise identification of what is going to happen to him, the danger is made to appear imminent. Whereas in the Grimms' tale the cock simply agrees to join their band, in Tatar's translation the animals still had to 'let them talk him into it'.⁵⁰ Another action described in detail is the donkey's position when transforming into the monster to scare the robbers away: '[t]he donkey got up on his hind legs and put his front legs down on the window ledge'.⁵¹ Instead of only describing the action of the front legs, all four legs are accounted for, thereby aiding in the visualisation of the action and the eventual transformation. When looking for places to sleep in the hut, the short description that every animal looked for a place 'nach seiner Natur und Bequemlichkeit' [after his nature and convenience] is drawn out as they 'looked for a place that would be just the right size, and comfortable to boot'.⁵² These additions add liveliness to the tale and add a modern requirement of comfort.

'The Bremen Town Musicians' is highly modernised and conforms to modern fairy tale standards by including an opening formula: 'once there lived'.⁵³ The use of this opening

⁴⁹ Tatar, *The Annotated Brothers Grimm*, p. 158.

⁵⁰ Ibid.

⁵¹ Ibid., p. 159.

⁵² Grimm, *Grimms Märchen*, p. 154; Tatar, *The Annotated Brothers Grimm*, p. 161.

⁵³ Tatar, *The Annotated Brothers Grimm*, p. 157.

formula transports the reader into a different world, where animals can talk and magical things might happen. The modernised English ensures accessibility to the tale for readers who might have been deterred by an antiquarian English. Phrases such as ‘not a bad idea at all’, ‘having a good time’ and ‘scared out of his wits’ sound more appealing than their older German counterparts ‘hielt das für gut’ [thought it was good], ‘lassen es sich gut ergehen’ [do themselves well] and ‘erschreck gewaltig’ [tremendously frightened].⁵⁴

In contrast to most translations, Tatar does not simply use the English equivalent of German idioms and expressions; rather, she uses a variety of approaches: some are closely translated from the German, others are the English equivalent and others are added by Tatar. Thus, Tatar uses a mixture of domesticating and foreignising. The close translation foreignises the text for its domestic audience, while the English equivalent and the additions, domesticate it. The most prominent use of foreignisation is when the cat makes ‘a face as long as three days of rain in a row’, which is a common expression in German to signify a certain downcast expression, but is unknown to an English audience.⁵⁵

Overall, the majority of the idioms are close to the German equivalents: ‘kein guter Wind wehte’ [no good wind is blowing] becomes ‘trouble in the air’, and reaching ‘the point of exhaustion’ is relatively similar to ‘müde gelaufen’ [walked themselves tired].⁵⁶ However, there are a couple of idioms for which there is no close English equivalent and therefore they have changed. The cock’s crowing ‘could shatter glass’ instead of going ‘durch Mark

⁵⁴ Tatar, *The Annotated Brothers Grimm*, pp. 158, 160, 162; Grimm, *Grimms Märchen*, pp. 152, 154.

⁵⁵ *Ibid.*, p. 157.

⁵⁶ Grimm, *Grimms Märchen*, p. 152; Tatar, *The Annotated Brothers Grimm*, p. 157.

und Bein' [through marrow and leg].⁵⁷ Similarly, the robbers did not jump 'in die Höhe' [upwards], but 'jumped out of their skins in terror and fled into the woods'.⁵⁸ The most significant change is to the German idiom 'nicht ins Bockshorn jagen' for which there is no exact translation, yet Tatar's 'we shouldn't have abandoned ship so quickly', fits the intended implication.⁵⁹

In addition to adapting idioms, Tatar also deviates from the German and adds new English idioms. For instance, when the animals try to find a place to sleep, the rooster went on top of a tree 'just to be on the safe side'.⁶⁰ The mixture of idioms makes the tale an exciting read, as even those familiar with the German tale find something original. Through the domestication and addition of idioms, Tatar modernised them and made the tale fit linguistically into the modern era.

In contrast to 'Little Red Riding Hood', 'The Bremen Town Musicians' appears more domesticated, not least because of the addition of the animals' bynames. Despite the use of modern English language and expressions, there are still certain instances where the German origins are identifiable. Through the different approaches to the idioms, the tale appears not completely domesticated for its audience, but presents links to its German origins. Similarly to 'Little Red Riding Hood', the modernity of the idioms and the bynames might prove fatal to the translation's longevity.

⁵⁷ Tatar, *The Annotated Brothers Grimm*, p. 158; Grimm, *Grimms Märchen*, p. 152.

⁵⁸ Grimm, *Grimms Märchen*, p. 154; Tatar, *The Annotated Brothers Grimm*, p. 159.

⁵⁹ Grimm, *Grimms Märchen*, p. 154; Tatar, *The Annotated Brothers Grimm*, p. 159.

⁶⁰ Tatar, *The Annotated Brothers Grimm*, p. 158.

8.5. 'Mother Holle'

There are only a few changes in 'Mother Holle'. Most of the changes in the plot affect the reader's perception of the characters. For example, the industrious girl is portrayed as more emotional, but self-reliant. Her emotionality is highlighted by the change from 'weinte' [cried] to the more visual 'burst into tears'.⁶¹ Despite her emotionality, the girl takes the initiative: instead of not knowing 'was es anfangen sollte' [what it should do] when the spindle fell into the well, she actively 'tried to figure out what to do'.⁶² Through these modern additions, the girl resembles a modern woman with active thoughts which reflects Tatar's ideological perspective as a feminist writer.

When the industrious girl gets homesick and wants to go home, she tells Mother Holle: 'I have to see my family again'.⁶³ Whereas Tatar puts the focus on the family, the Grimms used the unspecific German 'Meinigen', which could refer to her family, but also to her people. Thus, by exchanging 'Meinigen' with 'family', the importance of her family is underlined, rather than the need to return to the human realm. One reason might be the change in her family. The stepmother appears less vicious in Tatar's translation, and her actions lose some of their malevolence. Instead of being 'unbarmherzig' [merciless], she is reduced to being 'nasty'.⁶⁴ This is made further evident in that, when the spindle falls into the well, the girl is 'terrified about having lost the spindle' rather than terrified of what her stepmother will do to her.⁶⁵ Instead of demonising the stepmother, Tatar humanises her.

⁶¹ Grimm, *Grimms Märchen*, p. 139; Tatar, *The Annotated Brothers Grimm*, p. 135.

⁶² Grimm, *Grimms Märchen*, p. 139; Tatar, *The Annotated Brothers Grimm*, p. 135.

⁶³ Tatar, *The Annotated Brothers Grimm*, p. 137.

⁶⁴ Grimm, *Grimms Märchen*, p. 139; Tatar, *The Annotated Brothers Grimm*, p. 135.

⁶⁵ Tatar, *The Annotated Brothers Grimm*, p. 135.

Even the lazy daughter has changed; whereas in Grimms' text she simply does not shake the bedding until the feathers fly, in Tatar's text she forgets "that she was supposed to shake it until the feathers flew around".⁶⁶ Thus, it is not entirely her laziness, but her forgetfulness that keeps her from doing her work. Furthermore, the lazy girl gets more active in her thoughts about the gold: instead of just thinking about the gold she 'really wanted to get her hands on all that gold'.⁶⁷ Her desire for gold is again referred to when she is showered in pitch and it is clearly stated that it is 'pitch – not gold –' that she is showered in.⁶⁸ Thus, both supposed antagonists in the tale are being humanised rather than presented as evil stock characters.

One of the major changes in the language is the domestication and modernisation of the cock's rhyme. The German sound of the cock is replaced by its English equivalent '[c]ock-a-doodle-doo', which is repeated twice, and instead of simply stating that they have returned, the cock describes the state they are in or mockingly gives advice. For instance, the industrious girl is greeted with '[g]olden-girl's here and she's well-to-do' and the lazy one with '[t]ar-girl's here and she needs shampoo'.⁶⁹ Not only does the cock use the modern word 'shampoo', but he also actively suggests an action that might help her clean off the pitch. The rhyme's modernity makes it appealing for a contemporary audience; especially through the use of 'shampoo' which imbues it with humour.

⁶⁶ Ibid., p. 139.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid., p. 149.

Apart from the rhyme, there are only a few changes in the language. Similar to the other tales, Tatar adds an opening formula. However, this one varies in the choice of words and closely resembles the German 'es war einmal': 'there was once'. The addition of an opening formula signifies a need for a traditional opening, and the deviation from the traditional 'Once upon a time' to the German references the story's German roots. 'Mother Holle' also displays various modern and American expressions: 'you won't be sorry', 'make a big fuss' and Mother Holle is 'fed up' with the lazy girl.⁷⁰ German expressions, which might not make much sense if translated literally, such as the undefined German expression 'über und über' [over and over], have been translated into an English expression, in this case the specific English expression 'from head to toe'.⁷¹ These modernised expressions and American equivalents make the text more engaging. However, in contrast to the other two tales, 'Mother Holle' appears more literary, especially through the addition of alliteration: 'the spindle slipped out of her hands', the 'apples are ripe and ready' and the 'feathers flew'.⁷² The addition of modern expressions and literary devices further the Anglicisation to make it relevant for its modern audience.

'Mother Holle' sounds distinctively modern and presents its characters in the same way. Although the industrious girl becomes more emotional, she becomes more active as well. Similarly, the lazy girl, is not merely lazy, but obtains her label through her forgetfulness. Although her heightened desire for gold gives her a motive for working hard, she forgets to do so. The reduction of the stepmother's viciousness is a surprising change, yet it suits Tatar's objective of presenting female characters as essentially good, but flawed. By presenting the female characters with diverse personalities, Tatar instils her own

⁷⁰ Ibid., pp. 136, 137, 139.

⁷¹ Grimm, *Grimms Märchen*, p. 140; Tatar, *The Annotated Brothers Grimm*, p. 137.

⁷² Tatar, *The Annotated Brothers Grimm*, pp. 135-136.

ideological approach to the representation of women into the translation. Therefore, the translation is influenced by Tatar's political orientation.

The language of the tale is, similar to that of the other two tales, adapted to suit the intended audience, by translating and modernising expressions and adding other literary devices. The most prominent modernisation and consequent domestication is apparent in the change of the cock's rhyme. Not only is the German animal sound replaced by its equivalent – which is often the case in translations – but it creates a modern twist, and imbues the rhyme with wit for its audience.

8.6. Conclusion

Overall Tatar's translation stays close to the German text. However, there are small changes regarding modern expressions and vocabulary. As in the majority of the English language translations, the German idioms are changed into their English equivalent. Apart from the linguistic changes, Tatar made significant changes in regards to her female characters by adjusting her political orientation to the source narratives. Thus, there are feminist traits visible in some of the tales. Although the translation is not as academic as Zipes', Tatar's translation is called *The Annotated Brothers Grimm*, indicating an academic purpose, which is fulfilled by various footnotes that present the tales as academic texts.

The three chosen tales exhibit the various changes enacted in Tatar's translation. Each of the tales begins with a canonical opening, whether it is the English canonical 'once upon a time', a direct translation from the German 'es war einmal', or simply the addition of 'once'. This traditional beginning signals to the reader that they are entering a new sphere, where anything might happen. Additionally, the language itself has changed in all

of the tales, as modern vocabulary is used, and German idioms are adapted into the English equivalent. One of the exceptions, which uses a variety of translation approaches for the idioms, is 'The Bremen Town Musicians', a story that includes a vibrant mixture of domesticated and foreignised idioms.

However, the language is not all that has been adapted to a new cultural background. In 'Little Red Riding Hood' and 'Mother Holle' the female characters have undergone small, yet significant changes. In the course of the tale, Little Red Riding Hood grows from a small child which is belittled and ordered to behave, into a child which is less scared when entering a frightening situation. The girls in 'Mother Holle' are made more active and given an incentive to work for their goals. Whereas the industrious girl's active and emotional character leads her to be hardworking, the lazy girl's forgetfulness is used to explain her laziness. These changes turn them into modern – if flawed – female characters.

9. Philip Pullman

For the 200th anniversary of the publication of Grimms' *KHM*, Penguin Classics published a new translation by the acclaimed author Philip Pullman. As Fiona McCulloch observes 'Pullman sees himself as a storyteller and, for him, the power of the story is everything'.¹ This power is used to infiltrate the Grimms' tales with his own distinctive style and plotting. Vladimir Nabokov comments that creative writers that do translations tend to

¹ Fiona McCulloch, *Children's Literature in Context* (London: Continuum, 2011), p. 119.

lack detailed knowledge of the original language and to rely on other translators' literal translations or know the language but lack 'the scholar's precision and the professional translator's experience'.² In the case of the latter Nabokov cautions that 'the greater his individual talent' the more he will transform 'the foreign masterpiece under the sparkling ripples of his own personal style'. '[I]nstead of dressing up like the real author', he therefore 'dresses up the author as himself'.³ Pullman is in many respects a translator in this mode: he transforms the tales into his own by instilling them with his personal style.

9.1. Background

Philip Pullman was born on the 19th October 1946 in Norwich as the son of Audrey Avelyn and Alfred Outram Pullman.⁴ His father was in the Air Force, and as a child Pullman frequently moved around, receiving his earlier education in England, Zimbabwe and Australia. The family finally settled in Wales when he was eleven, where he went to the school Ysgol Ardudwy, Harlech and afterwards studied English in Exeter College, Oxford, graduating in 1968.⁵ When he was twenty-five he taught at numerous Oxford Middle Schools for twelve years until he moved to Westminster College, Oxford, in 1986, where he taught courses on the folktale and the Victorian novel.⁶ Ultimately he stopped teaching in order to concentrate on writing full-time.⁷ He has published over twenty books, including *Count Karlstein* (1982), the *Sally Lockhart* quartet (1986-2000) and the

² Vladimir Nabokov, 'The Art of Translation. On the sins of translation and the great Russian short story', *New Republic* (1941), <<https://newrepublic.com/article/62610/the-art-translation>> [accessed 14 April 2016].

³ Ibid.

⁴ 'Philip Pullman', *FamousAuthors.org* (2012) <<http://www.famousauthors.org/philip-pullman>> [accessed 13 February 2015]

⁵ 'About Philip Pullman', *Philip Pullman Homepage* (2015), <<http://www.philip-pullman.com/about-philip-pullman/>> [accessed 13 February 2015]; 'Philip Pullman: Biography', *Scholastic* (2015), <http://www5.scholastic.co.uk/zone/authors_p-pullman-biog.htm> [accessed 15 February 2015]; 'About Philip Pullman'; 'Philip Pullman', *FamousAuthors.org*.

⁶ 'About Philip Pullman'; 'Philip Pullman: Biography'.

⁷ 'Philip Pullman: Biography'.

His Dark Materials trilogy (1995-2000) for which he won the Carnegie Medal, the Guardian Children's Book Award and the Whitbread Book of the Year Award.⁸ In 2002, he received the Eleanor Farjeon Award for children's literature.⁹

9.2. *Grimm Tales for Young and Old* 2012

Pullman's translation consists of fifty-three tales, with a mixture of well-known and lesser-known tales. The tales were selected by Pullman according to his personal preferences and were those that he regarded as the most interesting story wise or that he thought might be unfamiliar to the readers.¹⁰ One striking difference to the majority of the Grimms' *KHM* previous editions is the lack of pictures.¹¹ This is partly because of the Penguin Classics policy of having of no illustrations, and partly because Pullman does not believe that 'illustrations tell the right kind of story or add the right kind of atmosphere', since the illustrators turn the characters into people, which – to him – they are not.¹² Pullman claims that there is 'no psychology in a fairytale' and that they do not as a consequence need a background or an explanation of their motives.¹³ Therefore, the focus in the collection lies in the text and the pictures it creates in its readers' minds.

Pullman's main interest is in the tales '*as stories*', thus his objective was to 'tell the best and most interesting of them' and to present them as 'clear as water' in order to let the

⁸ 'About Philip Pullman'.

⁹ Ibid.

¹⁰ Appendix C.

¹¹ Emma Saunders, 'Philip Pullman turns to Grimm task', *BBC News* (2012), <<http://www.bbc.co.uk/news/entertainment-arts-19624841>> [accessed 18 February 2015].

¹² Ibid.

¹³ Ibid.

tales run freely.¹⁴ He dismisses the idea of modern settings, a poetic variation or a personal interpretation.¹⁵ Instead he was guided by the already established swiftness and the lack of obscured imagery in the fairy tales.¹⁶ His guiding question, 'how would I tell the story myself, if I'd heard it told by someone else and wanted to pass it on?', reflects the changes he made in order to let the tales emerge naturally in his own voice.¹⁷ Occasionally, he made improvements on the story in the form of either making a small change directly within the tales or suggesting an extensive change in the notes following the tale.¹⁸ With the notes at the end of each tale, Pullman adds further value to the edition, providing the interested reader with background material for each of the tales. According to Pullman, the various translations and adaptations of the tales are filled with the 'dark obsessions, or brilliant personality, or political passions' of the translators.¹⁹ He believes that it is almost impossible to achieve a sincere tone, since the translators' 'personal stylistic fingerprints lie impressed on every paragraph without [them] knowing it'.²⁰ However, for him, this adaptability is in the nature of the tales. Therefore, his guidance was to aim for simplicity and to enjoy the telling of these tales.²¹ As a writer, he did not have to '*invent*' the tales, but to tell them with 'lightness and swing'.²² Ultimately, Pullman sees writing, like storytelling, is a performance that should be enjoyed by the teller as well as the audience.²³

¹⁴ Philip Pullman, *Grimm Tales For Young and Old* (London: Penguin, 2012), p. xiii.

¹⁵ *Ibid.*

¹⁶ *Ibid.*, pp. xiv, xvi.

¹⁷ *Ibid.*, p. xiii.

¹⁸ *Ibid.*

¹⁹ *Ibid.*, p. xix.

²⁰ *Ibid.*, p. xx.

²¹ *Ibid.*

²² *Ibid.*

²³ Philip Pullman, 'The challenge of retelling Grimms' fairy tales', *The Guardian* (2012), <<http://www.theguardian.com/books/2012/sep/21/grimms-fairy-tales-philip-pullman>> [accessed 18 February 2015].

In my interview with Philip Pullman on the 28th October 2015, he recounted his approach and working process.²⁴ For him, the main motivation in taking on the translation was that he was asked to do it by his publisher and, since he had always loved fairy tales, he welcomed the chance to get to know Grimms' *KHM* more closely. In his translation, he wanted to go back to the origins of storytelling. Story narrative is something that he is fascinated by and – as an author – thinks about on a daily basis. Therefore, his intention was not only to translate, but to tell again. He approached the stories as if he heard them told in English by someone and wanted to tell them again. Thus, according to Pullman, his edition is not a translation, because fairy tales are not a literary text, they are – as he describes them – ‘the snapshot of a particular telling on a particular day’.²⁵ In fact, Pullman said that he would have been unable to translate the tales since he does not speak German that well. Instead, he worked with translations by Ralph Manheim, Jack Zipes and D.L. Ashliman to understand the tales. However, he did use the German text of the seventh edition ‘to get a feel of what that the German sentences were doing’.²⁶ Additionally, he ‘wanted to feel close to [the tales], even though [he] had to do it through the English’.²⁷ Pullman admits that while writing he never thinks about his readers, since ‘it is none of their business’.²⁸ He writes the stories for himself, and when the book is published, it is open for them to respond in their own ways. According to Pullman, fairy tales have a ‘strange power [that] compels us to listen, no matter how old or sophisticated we are’.²⁹ This power comes mostly from the simple way they are told,

²⁴ The full interview can be found in Appendix C.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

their lack of descriptions, the character's psychology or overall literary quality. The tales are 'pure, pure story, and people are always fascinated by that'.³⁰

The act of translating offers authors creative stimulation, since they work with a fully established world or context and use the oralised style of another author.³¹ For Pullman it was refreshing to work on these already established tales, especially because retelling gave him the feeling that he did not have to invent anything as it is all there. Not only this, but when translating fairy tales, in contrast to novel writing, he did not need to think about the surroundings, the atmosphere and the characters' inner life. Fairy tales, on the other hand, 'are not interested in that at all. They don't care'.³² Nevertheless, he would not have translated the tales if his publisher had not asked him to, since 'you can only embark on a job like that if you know it's going to result in it being published'.³³

In her review of his translation, 'Philip Pullman's Twice-Told Tales', Maria Tatar asserts Pullman's faithfulness to the Grimms' text, despite certain twists and turns.³⁴ According to her, Pullman's translation displays the mobility and the magnetic nature of the tales by bestowing them with 'gleeful bursts of improvisational energy', which are non-existent in other translations, and providing them with a vividness while staying true to the Grimms' texts.³⁵ She perceives Pullman's changes in the text, such as a changed ending in 'Thousandfurs', an additional name in 'Rumpelstiltskin' and the addition of feelings for

³⁰ Ibid.

³¹ Ibid., p. 30.

³² Appendix C.

³³ Ibid.

³⁴ Maria Tatar, 'Philip Pullman's Twice-Told Tales', *The New Yorker* (2012)

<<http://www.newyorker.com/books/page-turner/philip-pullmans-twice-told-tales>> [accessed 18 February 2015].

³⁵ Ibid.

the Queen in 'Snow White', in a positive way.³⁶ Furthermore, Tatar claims that his translation is free from Freudian, Jungian, Marxist and feminist readings, thereby producing an "'unseasoned telling'" to let the story 'flow freely'.³⁷

Although Pullman does not change the tales to the extent Taylor and Gág do, he infuses them with his personal style. To illustrate the textual differences between the Grimms' and Pullman's text, their respective beginning of 'Aschenputtel' [Cinderella] is presented and analysed below:

Grimm – 1857:

Einem reichen Manne, dem wurde seine Frau krank, und als sie fühlte, daß ihr Ende herankam, rief sie ihr einziges Töchterlein zu sich ans Bett und sprach: "Liebes Kind, bleibe fromm und gut, so wird dir der liebe Gott immer beistehen, und ich will vom Himmel auf dich herabblicken, und will um dich sein." Darauf tat sie die Augen zu und verschied. Das Mädchen ging jeden Tag hinaus zu dem Grabe der Mutter und weinte, und blieb fromm und gut. Als der Winter kam, deckte der Schnee ein weißes Tüchlein auf das Grab, und als die Sonne im Frühjahr es wieder herabgezogen hatte, nahm sich der Mann eine andere Frau.³⁸

[The wife of a rich man became ill and when she felt that her end was near, she called her only little daughter to her bed and said: "Dear child, stay pious and good, then the dear God will always support you, and I will look down to you from

³⁶ Ibid.

³⁷ Ibid.

³⁸ Grimm, *Grimms Märchen*, p. 126.

heaven and will be around you.” Thereupon she closed her eyes and died. The little girl went every day to the grave of her mother and cried, and stayed pious and good. When the winter came, the snow laid a little white blanket on the grave and when the sun in the springtime pulled it down again, the man took another wife.]

Pullman – 2012:

There was once a rich man whose wife became ill. When she felt she was near to death, she called her only daughter to her bedside.

'My dear child,' she said, 'be as good as gold and as meek as a lamb, and then the blessed Lord will always protect you. What's more I shall look down from heaven myself and be close to you.'

When she had said these words, she closed her eyes and died.

Every day the girl went to her mother's grave near the dovecote and wept, and she was as good as gold and as meek as a lamb. When winter came the snow lay like a white cloth over the grave, and when the spring sun came and took the snow away, the man married another wife.³⁹

Although Pullman's text is more of a free translation, he stays relatively close to the Grimms' text. Yet, he does add certain incidences and changes the wording to give the tale its particular vividness. For instance, Cinderella is not merely asked to stay good and pious, but 'good as gold and as meek as a lamb'. These similes give her a more challenging goal to work towards and so add to her characterisation for the reader. As a reward, God

³⁹ Pullman, *Grimm Tales for Young and Old*, p. 116.

will not only support, but actually protect her, which provides her with a stronger reason to behave. Furthermore, the dove's aid which is provided later in the tale is already anticipated at the beginning, through the indication that the mother's grave is near a dovecote. Pullman also skips an image in his translation: the blanket-like snow. He sets up the first part of the image, 'the snow lay like a white cloth over the grave', but instead of picturing the sun pulling the blanket down, the sun simply 'took the snow away'. This omission is possibly made because the original German consists of too much imagery, or because the image does not quite work stylistically in an English context. Overall, the style is fit for his audience. The long sentences are divided into two, and modern idiom, such as 'what's more' is added to suit the modern English style.

Although it could be argued that Pullman's changes occurred because of his reliance on other translations, this is not the case. In his interview, Pullman mentions that he used Ralph Manheim's, Jack Zipes' and D.L. Ashliman's translation of Grimms' *KHM* as a guide. However, the majority of literary devices used by Pullman are not present in these three translations. For instance, Pullman is the only one who added similes. In contrast to Pullman, all of the three translations link to the image of the sun taking down the snow blanket: Zipes writes 'by the time the sun had taken it off again in the spring' and Manheim uses the shorter version 'when spring took it off'.⁴⁰ Ashliman is closest to Pullman's version, but still 'the sun had removed it again'.⁴¹ Thus, while Pullman has based his adaptation on other translations, he instilled his own style into the tale.

⁴⁰ *The Complete Fairy Tales*, trans. Jack Zipes (London: Vintage Books, 2007), p.107; *Grimms' Tales for Young and Old*, trans. Ralph Manheim (New York: Anchor Books, 1983), p. 84.

⁴¹ D.L. Ashliman, 'Cinderella', *University of Pittsburgh* (2011), <<http://www.pitt.edu/~dash/frog.html>> [accessed 12 February 2018].

Pullman not only changes the style of the tales, he also polishes their plots: if certain incidents do not appear plausible, he reworks them. This will become apparent in the following discussion of 'Little Brother and Little Sister', 'The Twelve Brothers' and 'Rumpelstiltskin'. Out of the collection, 'Little Brother and Little Sister' is one of the tales that includes the most reworking within a tale, especially in its conclusion. 'The Twelve Brothers' features some reworking of small incidents and an overall polishing of the plot, and in 'Rumpelstiltskin', Pullman plays with the language of the tale, particularly with the names and Rumpelstiltskin's rhyme. All of these tales highlight how Pullman reworks the tales and forms them to his own ideal.

9.3. 'Little Brother and Little Sister'

In his translation of 'Little Brother and Little Sister', Pullman has modernised the tale, added and changed passages to improve the tale's overall flow and comprehensibility. Although he did not have a certain audience in mind, he did cater to his audience by infusing his language with modern style and expressions. Similar to the other translations, Pullman adds certain stylistic devices, such as alliteration and repetition. The alliteration highlights emotions and relationships and emphasises surroundings. For instance, Brother, as the fawn, is Sister's 'constant companion', whom she lets go with a 'heavy heart' to join the hunt, where he will run through the 'wild woods' and through 'brakers and briars'.⁴² Additionally, the alliteration allows the text to flow and engage its audience. Repetition is used to underline emotions and intensify the drama. Sister's repetition of 'What have you done?' when Brother drinks from the enchanted spring,

⁴² Ibid., pp. 52, 51.

emphasises her displeasure at her brother for not listening to her. On the other hand, it displays her despair at being the one in charge, without having someone to rely on.⁴³ This repetition engages the audience further, as they are anticipating the distress that will follow and wondering how the siblings' situation can improve.

The frequent use of adjectives makes the language lively, highlighting feelings and impressions, to evoke a sense of reality and compassion. When Brother sees the 'fresh cold water glistening' the water becomes appealing and his thirst justifiable.⁴⁴ A similar effect is achieved with Sister's impression of the King: since 'he smiled kindly', he appears trustworthy and her trust in the stranger becomes reasonable.⁴⁵ Verbs are also used to make the actions livelier. For example, instead of talking the characters are whispering, and the witch following the children is not simply walking behind them, but creeps 'after them, as witches do, flattening herself close to the ground'.⁴⁶ Although there is no narrative need for this elaborate description, it enables readers to visualise the outer appearance of the stepmother. Furthermore, the verbs normalize the King: when he is asked to let the Queen rest, he 'tiptoed away' – a form of motion one would not usually associate with royalty.⁴⁷

In general, Pullman modernises the language and the tales to suit the audience of the twenty-first century. For instance, when the deer runs through the door to join the hunt, he does so 'in a flash'.⁴⁸ Antiquated German idioms, such as 'aus den Schuhen springen' [jumping out of one's shoes], are replaced by their modern English equivalent. In this case

⁴³ Ibid., p. 49.

⁴⁴ Ibid., p. 48.

⁴⁵ Ibid., p. 51.

⁴⁶ Ibid., p. 48.

⁴⁷ Ibid., p. 54.

⁴⁸ Ibid., p. 50.

Brother feels 'every atom of [his] body leaping with joy'.⁴⁹ The information that the stepmother receives the news of the Queen's wellbeing by reading the newspaper also reflects the change to a more modern setting. In the Grimms' version she simply hears the news; Pullman's addition of the newspaper is entirely original.

In his adaptation, Pullman not only makes the language more literal, he adds elements to the plot to make it more understandable and realistic. For instance, the one-eyed daughter is included right at the beginning of the tale, rather than randomly appearing as a plot device towards the end. Thus, when the daughter appears later on in the story, the reader is already aware of her and how she mistreated the siblings. Despite Pullman's assertion that fairy tales lack detailed descriptions, he elaborates many passages of the tale in their description and dramatic action. The siblings' departure from their stepmother's place is described in detail: '[t]hey waited till their stepmother was having a nap, and then they left the house, closing the door very quickly behind them'.⁵⁰ Pullman further adds that the stepmother can 'see through her eyelids, and [...] was watching the children all the time as they tiptoed out of the house'.⁵¹ This addition explains how the stepmother noticed the children leaving and how she could have followed them quickly enough to enchant the springs along their route. These elaborations further reflect Pullman's background as a writer who is used to illustrate scenes in the minds of his readers.

⁴⁹ Grimm, *Grimms Märchen*, p. 71; Pullman, *Grimm Tales for Young and Old*, p. 52.

⁵⁰ Pullman, *Grimm Tales for Young and Old*, p. 47.

⁵¹ *Ibid.*, p. 48.

Not only does Pullman add elements to the tales, he also elaborates key scenes. For instance, the incident with the enchanted spring is played out more than in Grimms' version. When they get thirsty, Brother and Sister kneel 'down to drink', yet it is Sister who stops them from drinking because she has 'learned how to listen to what running water was saying' and therefore realises that they are enchanted.⁵² This explanation of her understanding makes the whole process less magical, as it appears to be an art that can be learned. On the other hand, it explains why Brother cannot hear the water's warnings. Although Sister understands the water, her warning comes 'just as little brother was raising his cupped hands to his dry mouth'.⁵³ Dramatic elements are added and Sister manages to stop him just in time. The exclamation marks and the repetition of 'put it down' highlight her fear of him being turned into a tiger and tearing her to pieces. Furthermore, Sister is displayed as more self-reliant and clever than in the Grimms' version, since she realises that it was the stepmother who had 'put a spell on it'.⁵⁴

With the second spring, Pullman adds dialogue. Instead of accepting Sister's warning, Brother tries to persuade her to let him drink, disregarding his possible transformation into a wolf. However, since Brother's only argument is that he will promise not to eat his sister when he is a wolf, Sister dissuades him from drinking since 'wolves don't remember promises'.⁵⁵ The additional dialogue adds liveliness and energy to the story and gives the reader an understanding of the characters. She ends this argument by leading him on to find a spring that the stepmother has not bewitched. In the scene featuring the final – and fatal – spring, dramatic tension is added. Instead of drinking from the spring, Brother

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

‘throw[s] himself full length and plunge[s] his face into the water’, when Sister is just about to warm him.⁵⁶ The overemphasis on the action of drinking highlights his desperation.

In contrast to the Grimms’ text, Pullman then describes Brother’s transformation in detail, thereby visualising this action for the reader:

And at once his face changed, and lengthened, and became covered in fine hairs, and his limbs changed into a deer's legs and he stood up, tottering uncertainly – and there he was, a young deer. A fawn.⁵⁷

Brother’s reaction is shown: he looks ‘around nervously, about to flee’ and only because of Sister’s reaction and her exclamation ‘[b]rother, it's me! Your sister!’ does he stay.⁵⁸ Whereas she was hesitant before, through her brother’s transformation, Sister gains strength; she is in control and optimistically pulls Brother with her, telling him to ‘make the best of this’.⁵⁹

Another aspect that highlights Pullman’s literary adaptation is the detailed description he gives not only of actions, but also objects and situations. When they stumble upon the little house in the woods, Pullman writes: ‘they came to a clearing, and in the clearing there was a little house’.⁶⁰ The addition of the clearing and its repetition aids in visualising the picturesque idyll. Sister even ensures that the house is empty by calling: ‘[i]s anyone

⁵⁶ Ibid., p. 49.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

at home?'.⁶¹ Overall the condition of the house stands in stark contrast to the stepmother's house they have fled from. Whereas this house is 'delightful' and 'the neatest and cleanest little home they'd ever seen', the stepmother's house is described as 'cold and dirty' since the stepmother 'didn't care for housekeeping, and her house'.⁶² Through this contrast their newfound home is highlighted as a warm and welcoming sanctuary.

Similar to the hut in the woods, the castle is also displayed as a sanctuary. Not only is Sister safe, enjoying her life as Queen, the fawn is surrounded by servants who care for his every need: 'the Groom of the Grass, the Valet of the Horns and the Hooves, and the Maid of the Golden Curry Comb'.⁶³ These various roles visualise the splendour in which they live now. As a device to tell the story, this might prompt children to try to come up with other suitable roles, thereby including them in the tale. Apart from creating and playing with the kind of servants a fawn could possibly need, these servants exhibit the King's wealth and the luxury they now live in, in comparison to their earlier poverty.

The passage, which has been changed the most by Pullman, is the Queen's murder, her appearances and her subsequent resurrection. In his notes at the end of the tale, Pullman states that the Grimms' tale's final section contains 'several unhelpful gaps and transitions which leave this reader at least puzzling' and with many unanswered questions, such as the whereabouts of the Queen's body, the deer's silence and its overall passivity.⁶⁴ These unanswered questions reflect – in Pullman's terms – 'clumsy storytelling', therefore he tried to solve them to improve the story.⁶⁵ Firstly, instead of

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid., p. 52

⁶⁴ Ibid., p. 56

⁶⁵ Ibid., p. 57

only calling her a 'Kranke' [sick person], the Queen's state of health is stated explicitly: she 'was lying weak and exhausted in her bed' thereby being the perfect victim for her stepmother and sister.⁶⁶ The crime itself is similar to the Grimms' version. However, Pullman solves the question concerning why no other servant found the Queen's body: '[t]o hide their crime they closed the wall up by magic where the door had been, and hung a tapestry over it'.⁶⁷ The magical aspect of the Queen's demise and its concealment would also explain the fawn's loss of voice. Pullman explicitly states that the fawn 'lost the power to speak' due to the Queen's death.⁶⁸ In the Grimms' version, the fact that the fawn does not utter a word after his sister's death, is never explained.

Whereas in the Grimms' tale the Queen appears for several nights without uttering a word, Pullman only includes the final three appearances where she announces her leaving. Additionally, over the course of the three nights, the Queen's appearance changes: on the first night she is 'wet from head to foot, as if she'd just come from the bath', on the second night she is 'covered in little flames' and on the last night she is 'wreathed in thick black smoke'.⁶⁹ These changes emphasise her slow demise. This state is enhanced with the Queen's speech. In general, the verse she uses has barely changed from the German, but the ending of her last rhyme, reflects the sense of the Queen's disappearance: 'I've come for the last time – I must disappear ...'.⁷⁰ The ellipsis creates a pause, thereby indicating the speaker's disappearance. The change to the three nights and her appearance also highlights the drama of the tale. The reader can see that something cruel will happen to her if no one interferes.

⁶⁶ Grimm, *Grimms Märchen*, p. 71; Pullman, *Grimm Tales for Young and Old*, p. 53.

⁶⁷ Pullman, *Grimm Tales for Young and Old*, p. 53.

⁶⁸ *Ibid.*, p. 54.

⁶⁹ *Ibid.*, p. 55.

⁷⁰ *Ibid.*

In contrast to the Grimms' version, the King's embrace does not resurrect the Queen, instead 'she faded into smoke and drifted out of his arms and mingled with the air'.⁷¹ The deer, not the King, is the Queen's final saviour, as he guides the King to the wall where the bathroom is hidden. The deer has an active role; instead of accepting his sister's disappearance and waiting for the King to react, he discovers her body's location and is actively involved in her resurrection. Despite his atheism, Pullman retains the religious elements in the Grimms' story when the King embraces the Queen's body she is resurrected by the 'grace of God'.⁷²

'Little Brother and Little Sister' is one of the most reworked stories in Pullman's collection, mainly because the tale in its original form leaves many unanswered questions. Not only does he modernise and embellish the language, he actively changes and enhances sections in the plot. He modifies small parts of the tale, such as the early introduction of the daughter and the inclusion of the newspaper, elaborates on descriptions and dramatic scenes, and changes most of the tale's conclusion in order to make it intelligible. These changes reflect his professional background as an author: he has not simply replicated the source material of the Grimms' stories, but transformed the tale and made it his own.

⁷¹ Ibid.

⁷² Ibid.

9.4. 'The Twelve Brothers'

By contrast there are relatively few changes made in Pullman's 'The Twelve Brothers'. These changes mainly occur in the language and in small details which give the plot a more coherent structure. These changes also highlight Pullman's ability as an author: he fills gaps within the tale to enhance the story's logic and flow. Similar to 'Little Brother and Little Sister', 'The Twelve Brothers' is endowed with verbs and adjectives to make the tale livelier. When the Queen tells Benjamin about his father's plans she weeps while she speaks, openly displaying her sorrow at the King's plans. Moreover, repetition is used to increase desperation and excitement. For instance, when the Queen hesitates to tell her daughter about her brothers, the daughter exclaims: '[t]ell me! Tell me, please!', thereby urging the Queen to reveal the brothers' fate.⁷³ This exclamation reflects the reader's desire to hear what has happened and for the action of the tale to begin.

One significant change made by Pullman is the introduction of the old woman in the cottage earlier in the tale. Whereas the Grimms' version only introduces her after the brothers have been transformed into ravens, Pullman's version introduces this figure when the twelve brothers reach the cottage in the woods, at which point the woman highlights the importance of the flowers: 'as long as those lilies bloom, you will be safe'.⁷⁴ For Pullman, the Grimms dealt 'clumsily with the matter of the magic cottage and the lilies'.⁷⁵ He therefore introduced the old woman and her warning about the lilies earlier in the text. Although the lilies' significance is mentioned by Grimm, over the course of the tale it is forgotten, thus the sister is unaware of their importance and still picks the

⁷³ Ibid., p. 43.

⁷⁴ Ibid., p. 41.

⁷⁵ Ibid., p. 46.

flowers. The earlier introduction of the old woman not only solves the mystery of the cottage, but also works as a foreshadowing of the events to come. Her comment on the lilies also creates suspense about what will happen to the brothers if the lilies are picked.

Most of the changes, however, are used to enable readers to visualise events in the tale and to explain certain developments. For instance, the first meeting between the sister and her brothers is drawn out with elaborations, exclamations and emotions. In the sister's initial meeting with Benjamin, he joyfully exclaims '[y]ou've found us!' before remembering 'what his brothers had vowed'.⁷⁶ Yet, when they finally embrace 'they all wept with joy'.⁷⁷ This appeal to the sentiments gives the tale's stock characters emotions and forms a connection. A similar humanisation occurs in the Princess. Instead of portraying the Princess like a stock character, she is humanised. For example, when she has to be silent for seven years, she motivates herself by thinking 'I *can* do it! I *know* I can do it!' and reminds herself: '[d]on't speak! Don't laugh!'.⁷⁸ These motivational sayings dramatise her struggle and transform her from a two-dimensional fairy tale character into a lively personality who has to motivate herself to live through the ordeal of staying silent.

Another, mostly modern addition is the marriage out of love. Although this sentiment has evolved from the late Victoria era, it has now – at least in the western world – become a common concept for marriage. In contrast to the Grimms' version, the King in Pullman's translation does not want to marry her only for her beauty, but because he has formed an

⁷⁶ Ibid., p. 42.

⁷⁷ Ibid., p. 43.

⁷⁸ Ibid., p. 44.

emotional attachment to her. With the addition of the King's love, however, the sister's death sentence appears even more illogical than in the Grimms' version. Pullman tries to explain this death sentence by indicating that the court is 'packed with the old woman's favourites', who 'didn't hesitate to sentence her to death'.⁷⁹ Through this change, the King's love for the sister remains intact, while the blame lies solely with the old woman and her favourites.

Although Pullman stays relatively close to the German version and does not hesitate to draw out acts of violence, the death of the stepmother is softened. He does use the same sadistic method of killing the stepmother as the Grimms, she is 'put into a barrel filled with poisonous snakes and boiling oil', however, his wording of her ultimate death is not as severe. Instead of stating that she 'starb eines bösen Todes' [died a vicious death], Pullman only states that 'she didn't last long after that'.⁸⁰ Through this wording, the tale ends on a lighter note than the declaration of a vicious death. Another change concerns her identity: whereas Grimms call her a stepmother, Pullman identifies her as 'mother' or 'old woman'.⁸¹ In his notes, Pullman records that the Grimms first call her 'Mutter' and later on 'Stiefmutter' and argues on this basis that the decision concerning her identity must ultimately be the storyteller's.⁸² Through labelling her as the King's mother, her motives become maternal: she only wants to keep him safe from a suspicious silent woman. This potential rationale for her behaviour makes her less of an evil character.

Overall, Pullman's adaptation of 'The Twelve Brothers' displays, yet again, his craftsmanship in creating characters and visualising their struggles and surroundings.

⁷⁹ Ibid., p. 45.

⁸⁰ Grimm, *Grimms Märchen*, p. 64; Pullman, *Grimm Tales for Young and Old*, p. 45.

⁸¹ Pullman, *Grimm Tales for Young and Old*, p. 43.

⁸² Ibid., p. 46.

The language is vivid and aids in the crafting and visualisation of the tale. The introduction of the old woman before the brothers' transformation not only foreshadows their eventual fate, but explains the empty cottage and how they came to live there. Although the siblings' reunion is portrayed as emotional, as in the Grimms' text, the added dialogue and their embellished reaction deepens their attachment, as does the later mention of love. Through these additions, the tale becomes a lively account of human struggles – even if it is only in an imaginary world.

9.5. 'Rumpelstiltskin'

Similar to 'Little Brother and Little Sister' and 'The Twelve Brothers', the language used in 'Rumpelstiltskin' is colloquial and modern. The poor miller is able to address the King, by saying: '[y]ou know, your majesty' and the King replies to him – after the miller claims that his daughter can spin straw into gold: 'I like the sound of that'.⁸³ Other utterances, such as 'there you are', 'all right' and 'oh, well', firmly position the text in its modern context.⁸⁴ Pullman also domesticates the language by changing certain expressions. For instance, the messenger does not find the little man where the fox and the hare say good night, but 'in the thickest part of the forest'.⁸⁵ The removal of the image is designed to make the text more fluid and readable.

Although Pullman stays close to the German in the opening '[t]here was once', overall, he shortens the story. For instance, to emphasize the hopelessness of her situation, the girl

⁸³ Ibid., p. 221.

⁸⁴ Ibid.

⁸⁵ Ibid., p. 224.

says to Rumpelstiltskin, that 'if I don't [spin gold] they're going to kill me!'.⁸⁶ Her desperation is further enhanced by the King's second reminder to '[s]pin all this in one night, or lose your life'.⁸⁷ Both additions compound the direness of her situation and build empathy for the blameless girl. Throughout the tale, the girl appears more desperate in Pullman's translation. For instance, when she runs out of jewellery to give to the little man, her shorter utterance 'I've got nothing left' sounds more desperate than the German '[i]ch habe nichts mehr, das ich geben könnte' [I have nothing more, that I could give to you].⁸⁸ The use of exclamation marks in most of her utterances intensify this sense of urgency. Despite this desperation, she does not promise the little man the child 'in der Not' [in this distress], but 'she promised the little man what he asked for'.⁸⁹ Thus, she promises him her first born in exchange rather willingly, assuming it will not happen.

Furthermore, the little man does not simply take the jewellery from the girl before helping her, he says '[l]ets have a look at it' and examines the jewellery prior to accepting it. Like a merchant, he is measuring its value. Whereas in the Grimms' tale, Rumpelstiltskin is not mentioned after spinning all the straw into gold until the next night, Pullman describes his departure: 'the little man left without another word'.⁹⁰ Although this addition does not add anything to the story, it explains the little man's absence. Pullman thereby fills the gaps in the story left by the brothers.

⁸⁶ Ibid., pp. 221, 223.

⁸⁷ Ibid., p. 222.

⁸⁸ Ibid.; Grimm, *Grimms Märchen*, p. 287.

⁸⁹ Pullman, *Grimm Tales for Young and Old*, p. 223; Grimm, *Grimms Märchen*, p. 287.

⁹⁰ Pullman, *Grimm Tales for Young and Old*, p. 222.

An impression of orality in fairy tale may be created through the incorporation of direct speech. In his adaptation of 'Rumpelstilzchen', Pullman elaborates on the direct speech in order to intensify the appearance of oral delivery. Instead of describing the action, Pullman adds dialogue between the Queen and Rumpelstiltskin in which the Queen begs for her child: '[o]h, no, no, please, anything but that!'.⁹¹ Another instance in which Pullman heightens the sense of orality is in the elaboration of the guessing text. Whereas the Grimms' dialogue has twenty-seven sentences, Pullman includes forty-two sentences of direct speech. This expansion is mainly owing to his elaboration of the Queen's name guessing with Rumpelstiltskin. Instead of stating the guesses in indirect speech to the reader, the Queen asks them directly to Rumpelstiltskin. These additions help dramatize the scenes and create empathy with the Queen. The dialogue also reveals why Rumpelstiltskin is not interested in 'all the wealth of the kingdom': because he 'can spin gold from straw'.⁹²

Pullman's translation also adds comical and entertaining associations and sounds to the names guessed by the Queen. For Pullman, his status as an author rather than translator gives him a license to rework the names so they sound comical in English: 'Pickleburster', 'Hanky Dank' and 'McMustardplaster'.⁹³ These names introduce an element of fun and appear to be especially designed for reading out loud, since they are full of consonants and are entertaining to pronounce and listen to. Although, the names are without obvious rationales, they sound deformed, without linking directly to any illness. In the Queen's last set of guesses, in which the names are more common and simple, Pullman domesticates the names and even adds another one: Kunz becomes Tom, Heinz becomes

⁹¹ Ibid., p. 223.

⁹² Ibid.

⁹³ Ibid., pp. 222-223.

Dick and Harry is added. The domestication of the names not only makes them less memorable, but also displays their exchangeability: the teller of the tale does not have to use these names, but can use other popular ones.

Pullman's translation differs from the original as he is using two repetitions throughout the guessing game. Instead of only giving the reader Rumpelstiltskin's one-sided denial, Pullman creates a dialogue wherein the Queen begins each question by asking: '[i]s it ...?' with Rumpelstiltskin constantly denying: '[n]o, that's not my name'.⁹⁴ A change occurs within the last section of guesses, where the Queen's delight in playing with Rumpelstiltskin is portrayed. For instance, she does not simply repeat the second question in the same manner as the first, she adds a prolonging '– let me see –'.⁹⁵ Additionally, the actual guessing appears like a side remark, thereby underlining the Queen's play with Rumpelstiltskin. The dialogue between the Queen and Rumpelstiltskin makes the scene livelier and more active. The reader, who is aware of her knowledge, can wonder about her strategy and, if reading aloud, can add other names and involve the audience in Rumpelstiltskin's denials.

Since the rhyme is a prominent part of the tale, it has been frequently revised in translations. In the majority of translations, the literary devices present in Grimms' version have been adopted in the verse: the listing of activities for instance and the presence of a rhyme. However, Pullman's rhyme scheme differs markedly from the German. Whereas in the Grimms' version there is only one rhyming couplet at the end of the verse, in Pullman's translation there is an additional couplet at the beginning, which

⁹⁴ Ibid.

⁹⁵ Ibid., p. 223.

ensures that the rhyme sounds balanced. Pullman's rhyme consists of four lines, containing two rhyming couplets.

One more day and then she'll see

The royal child belongs to me!

Water, earth, and air and flame –

*Rumpelstiltskin is my name!*⁹⁶

Although Rumpelstiltskin does not list all of his activities, he mentions his activity for the next day, intimating that it is only 'one more day' until he gets the child. Furthermore, the rhyme links to Rumpelstiltskin's otherworldliness by listing the four elements, '[w]ater, earth, and air and flame', in a rhyming connection with his name. Through his connection to the elements, Rumpelstiltskin's magic and otherworldliness are highlighted.

Despite similarities in certain incidents of the tale, Pullman's translation of 'Rumpelstiltskin' has been modernised and domesticated. The modern exclamations, and also the use of names and changes in the idioms reflect the contemporary audience. Through the addition of dialogue and literary devices, the tale and its characters appear livelier. The additional repetition of the death threat for the miller's daughter adds suspense and creates empathy for this character. The significant change in the rhyme further displays the freedom with which Pullman reworked these tales. With the additional details, dialogue and the changed rhyme, Pullman turned this tale into one of his own.

⁹⁶ Ibid.

9.6. Grimms Märchen 2013

One development arising from Pullman's translation is its retranslation into German by the German publishing house Aladin in 2013, shortly after the original publication. This re-translation displays how the tales are developed in a dialogue through translation. Although, essentially they remain the same tales plot wise, their context and modernity change, as they are brought into the twenty-first century. In contrast to the English publication, the German edition includes illustrations. These illustrations are minimalist, but expressive clay figures by the Australian artist Shaun Tan. Despite Pullman's reservations about illustrations, he welcomed Shaun Tan's illustrations since they were 'small, suggestive, peculiar and expressive' and therefore more suitable for the tales than "traditional" illustrations.⁹⁷ Shaun Tan agreed with Pullman that the 'elaborate, decorative style' present in most illustrated editions, does not suit the – in his opinion – minimalistic, almost abstract tales.⁹⁸ Pullman himself was included in every step of their creation and happily agreed.⁹⁹

The editor, Nina Horn said that the company has been persuaded to publish the tales after receiving the manuscript and being 'auf Anhieb begeistert' [instantly excited].¹⁰⁰ However, due to the *KHM*'s status as a 'deutsches Nationalheiligtum' [German national treasure], the project carried a certain risk.¹⁰¹ Ultimately, they decided that re-translating Pullman's rendition was legitimate because the tradition of the Märchen itself consists of their retelling in voices from different tellers, and it was Pullman's voice they and their

⁹⁷ Appendix D.

⁹⁸ Ibid.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

readership wanted to hear. The title was changed to *Grimms Märchen* to position it in the market, and to create a combination of Grimm and Pullman.¹⁰²

This combination of Grimm and Pullman is also visible within the text. Instead of working with the Grimms' text and inputting Pullman's changes, the translator, Marina Tichy, worked directly from Pullman's text to convey the same liveliness. The final product reads like a modernized rendition of the Grimms' text with Pullman's new additions. Additionally, the tales' titles are the original titles from the Grimms' *KHM*. For instance, the title 'The Shoes that were Danced to Pieces' is not translated; rather its German title 'Die zertanzten Schuhe' [The danced-through shoes] is retained. The titles even reflect the Grimms' original as far as including parallel title translations; in 'The Fisherman and his Wife' the title in Plattdeutsch is written in brackets after the title: 'Der Fischer und seine Frau (Von dem Fischer un syner Fru)'. Even when titles have been translated after Pullman's titles, the original *KHM* title is stated in brackets, so that 'The Nixie of the Millpond' becomes 'Die Nixe im Mühlteich (Die Nixe im Teich)'. Through the use of Grimms' titles, the edition is still rooted in its Grimm heritage, but modernised with Pullman's style.

9.7. *Grimm Tales* 2014 – 2015

Another interesting development from Pullman's translation is its adaptation onto the stage, the process of transmediation that transforms the written text back into an oral one. The theatrical adaptation of Pullman's translation, *Grimm Tales*, played at London's

¹⁰² Ibid.

Bargehouse from the 21st November 2014 until the 11th April 2015.¹⁰³ The director and adapter of *Grimm Tales*, Philip Wilson, said that in this production he emphasised the elements of wonder in 'wonder tales' to ensure that 'audiences coming to the Bargehouse will find themselves plunged into a parallel universe in which extraordinary adventures happen', which also highlights the darker side of the tales.¹⁰⁴ Pullman himself had little to do with the production, but he talked to the adaptors about any issues and thought the way they shared the narration worked well.

Val Coward, the producer of *Grimm Tales*, commented that the setting in the Bargehouse added to the atmosphere of the tales, because it produced 'a real flesh-and-blood rendering' and transported the audience into the tale. Thus, the audience is 'literally in the witch's cottage with Hansel & Gretel' and therefore 'can really sense the magic and delight in the players and audience as each story unfolds'.¹⁰⁵ There are two different tours of the play; each group sees five out of the six chosen tales: 'Thousandfurs', 'The Three Little Men in the Woods', 'The Frog King or Iron Heinrich', 'The Goosegirl at the Spring', 'Faithful Johannes' and 'Hansel & Gretel'.¹⁰⁶ Overall, the performed tales are close to Pullman's texts, if not identical. The tales are told through various people: there are three male and three female actors. The actors speak their own part, but also narrate the tale; and their text is identical with Pullman's translation. This separation of the narration adds further drama in the stories. For instance, the opening sentence of 'Thousandfurs':

¹⁰³ 'Philip Pullman's Tales for young and old', *OXO Tower* (2015),

<<http://www.oxotower.co.uk/events/grimm-productions/>> [accessed 20 September 2015].

¹⁰⁴ *Philip Pullman's Grimms Tales* (2015), <<http://www.grimm-tales.co.uk>> [accessed 20 September 2015].

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

'[o]nce there was a king whose golden-haired wife was so lovely that her equal couldn't be found anywhere in the world' is divided into four characters:¹⁰⁷

THE SECONG KING. Once

THE KING. there was a king

THE FIRST COUNCILLOR. whose golden-haired wife was so lovely

THE SECOND COUNCILLOR. that her equal couldn't be found anywhere in the world.¹⁰⁸

The audience consisted of all ages and is included in the tales: they sit on benches in the room where a tale is performed and then follow the actors into the next room for the next tale. They are transported into the tales, starting in the two different waiting rooms. One of them is styled after 'Snow White' in a military fashion: there are seven beds, seven sets of clothes and seven rucksacks. There is a glass coffin containing a red apple in the bar area, where candy apples are served. The walls in the main room are covered with old British maps and several places, such as 'Grandmother's house', are labelled and connected by a red thread. The second waiting room is based on two tales: 'Little Red Riding Hood' and 'Rumpelstiltskin'. 'Little Red Riding Hood' is present in the main waiting room with a forest like atmosphere, and sounds of howling and gunshots. Additionally, a bed is nailed to one of the walls and chairs and lamps decorate the other walls. 'Rumpelstiltskin' is reflected in a spinning wheel that can be found in the bar area. Both rooms are connected through a staircase, which displays a glass slipper.

¹⁰⁷ Pullman, *Grimm Tales For Young and Old*, p. 247.

¹⁰⁸ Philip Wilson, adapted, *Philip Pullman's Grimm Tales* (London: Nick Hern Books, 2016), p. 87.

The props used in the play are minimalist, but they represent the essential elements in the story. In 'Hansel and Gretel' the fire is shown in a bucket labelled fire, and the gingerbread house is displayed using a ladder with a cake prop on each step. The witch wears a long coat and an eye patch and resembles a military officer. Despite the simplicity of the setting and the storytelling, the audience is immersed in the fairy tale world.

9.8. Conclusion

In his translation of the Grimms' *KHM*, Pullman forms the tales after his own interpretation. Although he does not change the tales as extensively as Taylor and Gág, he plays with the source material. Stylistically, he modernises and embellishes the language of the tales, which creates a vibrant and engaging style. In all of the three discussed tales, Pullman demonstrates his craftsmanship in creating lively and engaging stories with his source material. With the display of struggles and the added humanity, the characters become realistic and create sympathy.

Through the addition of notes at the end of each tale, Pullman shows his awareness of the tales' background and gives the reader an insight into his translation process, where he explains the liberties he takes. Through his additions within the tales, Pullman resolves gaps within the tales' logic, such as the unanswered questions in 'Little Brother and Little Sister' and the appearance of the old woman in 'The Twelve Brothers'.

In his success, enabled by his dominant style and international reputation, Pullman's translation surpasses the usual stigma of translations. In 2012 he was shortlisted for the 'The *Sunday Times* Fiction Book of the Year', which is proudly stated on the cover of the

paperback from 2013.¹⁰⁹ Additionally, it has been translated back into German. The German rendition of his text highlights the fluidity of the Grimms' tales themselves. There is no original; and much like Edgar Taylor has influenced the Grimms', Pullman had generated a new German edition of the Grimms' *KHM*. Furthermore, the transmediation of his translation into *Grimm Tales* had brought the tales back into the realm of the oral performance, back to the listening and experiencing of the tales.

However, the main reason for this translation's success, apart from the text itself, is Pullman's previous fame. He is a successful author whose stories and style is well received. Ultimately, Pullman's translations of the Grimms' tales became his own work. He is not rendering the tales according to Grimm, but according to his own understanding and preferences. In this way he transformed the tales and made them his own: Philip Pullman's *Grimm Tales for Young and Old*.

10. 'Der Froschkönig'

As the previous analyses have shown, the translations have all changed the tales to a certain extent, whether to accommodate their audience or because of the translator's own understanding of the tales. To bring all of the translations together, this chapter will

¹⁰⁹ Peter Kemp, 'The ones you can't put down', *The Sunday Times* (2012), <<http://www.thesundaytimes.co.uk/sto/culture/books/fiction/article1166250.ece>> [accessed 7 May 2016].

discuss the changes made in all the translations and adaptations of the first tale of the Grimms' *KHM*: 'Der Froschkönig'.

10.1. Background

'Der Froschkönig oder der eiserne Heinrich' [The Frog King or Iron Heinrich] is the first tale in the Brother Grimms' *KHM*. It has been in this position from the first edition in 1812 and has therefore been one of the tales heavily revised by the brothers in their succeeding six editions from 1819 to 1857.¹

In his book, *Wage es, den Frosch zu küssen. Das Grimmsche Märchen Nummer Eins in seinen Wandlungen*, Lutz Röhrich lists elements that are evident in most fairy tales and their occurrence in 'The Frog King', such as the device of the Dreizahl [triad] and the tale's overall consistent structure.² These narrative devices can be divided into two categories: one concerns the style and the other the story. One of the elements in the style is the tale's 'Formelhaftigkeit' [stereotyped nature], especially its prominent beginning.³ Belonging to this element is the 'Gesetz des Abschlusses' [principle of completion] which concerns the added story of Heinrich to round up the tale's ending.⁴ As claimed by Dollerup, the style is where the majority of the translators have left their imprint. On the other hand, the majority of the translators do not alter the plot. The two main elements in the story are the device of repetition, for instance the frog's knocking, and the tale's concentration on one protagonist – the Princess.⁵

¹ Grimm, *Band 3*, p. 458.

² Röhrich, *Wage es, den Frosch zu küssen*, pp. 19, 21.

³ Ibid., p. 19.

⁴ Ibid.

⁵ Ibid.

Jack Zipes claims that the tale of 'The Frog King' 'exists as a meme in millions of brains'.⁶ His definition of meme is based on Richard Dawkins' concept of the meme as a 'cultural artefact that acts as a cultural replicator or cultural adaptor that manages to inhabit our brains'.⁷ Thus, it is an image or theme that is adapted to a cultural context that stays in the public's mind. This 'cultural significance' of the tale determines the tale's success and thereby its memetic value.⁸ Furthermore, he states that 'The Frog King' perseveres as a meme 'on two levels'.⁹ First, the Grimms' version from 1857 is regularly being 'retold, reprinted, and re-presented in images' and is therefore present in the people's consciousness.¹⁰ Second, there are many variants produced in 'specific cultural discourses as cultural artefacts' to situate elements of the tale, such as the frog's courtship, in a cultural context.¹¹

Since its first translation by Edgar Taylor in 1823, the tale has undergone various changes in its translation, reflecting literary, social and historical contexts. The literary aspects include the addition of literary devices, such as rhyme and the transformation of language itself. Culturally, there also have been variations, such as the oppression and liberation of sexuality and the resulting changes in attitudes to the female role. To extract and assess the differences in these translations, the focus will be on four themes in the tale: the beginning, the frog's verse, the enchantment and the ending.

⁶ Zipes, 'What Makes a Repulsive Frog So Appealing', p. 137.

⁷ Ibid., p. 110.

⁸ Ibid., p. 114.

⁹ Ibid., p. 130.

¹⁰ Ibid.

¹¹ Ibid.

10.2. The Beginning

The beginning of a story sets its style, vocabulary and its overall atmosphere. Thus, it is a vital device for a writer and translator to introduce the reader to the story and its narration. Since 'Der Froschkönig' is the first of the tales in the *KHM*, its beginning is of particular importance. In contrast to most translations, Edgar Taylor's translation from 1823 is based either on the 1812 or the 1819 edition, thus it reflects the earlier version of the Grimms' tale and thereby differs from the other translations. Instead of an introduction which indicates a time long ago and introduces the characters, Taylor's translation starts with the action of the Princess going into the woods and sitting 'down by the side of a cool spring of water'.¹² In this aspect, his translation is closer to the first edition of 1812 than the 1819 version. Similar to the 1812 version, Taylor offers no description of the Princess, whether she is beautiful or not – the only information about her is her status as a Princess. One difference is the opening, instead of using the formulaic 'once upon a time', Taylor starts with 'one evening', thereby indicating that this could have occurred anywhere. Although 'one evening' is similar to 'once upon a time' it is a deliberate deviation from the canonical opening.

Taylor's revised edition from 1839 starts in a similar way: the youngest Princess goes into the woods and sits down by a well. However, in this version, Taylor embellishes the short sentence, so that it almost doubles in length. Instead of just going into the woods, the Princess is getting dressed before going out by putting 'on her bonnet and clogs'.¹³ Additionally, there is an added emphasis on her being alone, as she is taking 'a walk by

¹² *German Popular Stories – Vol. I*, p. 205.

¹³ *Gammer Grethel*, p. 214

her self in a wood'.¹⁴ Through these descriptions, the action seems lifelike and therefore easier to grasp for the reader. Thus, a common ground with the reader is established through the inclusion of these details.

The other translations, which are likely based on the 1837 or later version, mostly use the Grimms' opening '[i]n the olden time' and its variations. For example, in the modern versions 'olden times' is occasionally exchanged with 'old days', such as in the translations by Gág and Pullman. From the modern versions, Tatar's beginning is one that stands out, because, in contrast to the other versions, she used the formulaic 'once upon a time', the most used opening in her collection.¹⁵ With the add-on 'when wishes still came true', she mirrors the fairy tale world created by Disney or other adapted fairy tale material. In her essay, 'Nursery Politics: Sleeping Beauty or the Acculturation of a Tale', Karen Seago describes the effect of 'once upon a time' as 'yearning for nostalgia': for 'the good old times' and childhood.¹⁶ Thus, by using this opening Tatar creates a world where the readers feel safe and at home and therefore lets the story take them to different places. Additionally, by using the most traditional opening for fairy tales, Tatar links her translation with the established genre.

The aspect of wishing sets the world of 'Der Froschkönig' apart from our world. It is a time 'wo das Wünschen noch geholfen hat' [where the wishing still helped], yet apart from Hunt and Manheim, most translators add another dimension to these helpful wishes. Some translators, such as Gág are vague about the wishing; it is 'still of some use'.¹⁷

¹⁴ Ibid.

¹⁵ Tatar, *The Annotated Brothers Grimm*, p. 4; Tatar uses the opening 'Once upon a time' in 14 of her 43 tales.

¹⁶ Seago, 'Nursery Politics: Sleeping Beauty or the Acculturation of a Tale', p. 175.

¹⁷ Gág, *Tales From Grimm*, p. 179.

In contrast to these versions, the translations in the mid-nineteenth century give wishing immense power and create immediate wish fulfilment. For instance, the anonymous edition equates wishing with having.¹⁸ The modern translations by Tatar and Pullman also create this sense of working wishes. Pullman states that during that time 'wishing still worked' and Tatar uses the Disney sounding version of 'when wishes still came true'.¹⁹ Due to the omnipresence of fairy tales and their adaptation in the modern world, the fulfilment of wishes becomes a necessary element for inclusion in this new fairy tale canon. Thus, because it is a convention in earlier translations, the magical aspect in fairy tales survives in modern translations.

One detail which has been added by the Grimms is the sun admiring the youngest Princess' beauty. In comparison to German, the English language lacks a gender for objects such as the sun, therefore translators have had to create the sun's gender. Although in German the sun is female, it is never translated as such: in most versions the sun is male, and in the others neutral – as it would be for an English readership. In the translations discussed in this chapter, the sun is four times male and two times neutral. The neutrality is present in the two academic translations: in the modernised version by Tatar and in Margaret Hunt's literal version from 1884. In the anonymous translation, Gág, Manheim and Pullman it is presented as male. The tendency to masculinise the sun illustrates the general dominance inscribed to a male presence. Presenting the sun as male or neutral also enables translators to avoid the culturally uncomfortable depiction of a female sun gazing admiringly on a female protagonist.

¹⁸ *Household Stories*, p. 1.

¹⁹ Pullman, *Grimm Tales*, p. 3; Tatar, *The Annotated Brothers Grimm*, p. 4.

Another source of variation concerns the sun's reaction. Although it cannot be completely demarcated in term of the period, there is a trend visible in the modern versions. Whereas in the older translations the sun is surprised, astonished and wonders, contemporary translators have elaborated on the sun's reaction: Manheim and Tatar have the sun 'filled with wonder' and in Pullman's translation it is 'struck with wonder'.²⁰ This development illustrates the freedom as well as the literary agility these writers use in their translations. Through these elaborations the translations do not lose the authentic feeling, but gain liveliness which makes them more appealing to a modern audience.

In most translations the youngest Princess' beauty is distinguished from her sisters' beauty with the addition of 'so' to beautiful or lovely. However, some translators use different words to describe the sisters and the Princess. The sisters are seen as handsome while the youngest is beautiful, or, when the sisters are described as beautiful, the youngest Princess is either lovely or fair. Gág's translation even highlights her beauty by stating that the sun does not just perceive many things, it 'sees so many wonders', and the Princess' beauty stands out among all the various wonders in the world. The anonymous edition particularly emphasises her beauty – she is 'exceedingly' beautiful.²¹ Thus, beauty becomes the main aspect of the Princess' character.

In the course of its translation, the beginning of the story has undergone certain changes. The Grimms' formulaic opening in the first edition has become more sophisticated by the third edition, and has been translated as such by a great extent of the translators. Embellishments have occurred in Taylor's more action-oriented beginning as well as in the sun's reactions in modern versions. The female German sun and the neutral English

²⁰ Manheim, *Grimms' Tales for Young and Old*, p. 3; Tatar, *The Annotated Brothers Grimm*, p. 4; Pullman, *Grimm Tales*, p. 3

²¹ *Household Stories*, p. 1

sun have been transformed into a male sun in most translations to re-frame its reaction to the Princess. The importance of the wishing element is mostly valued in the Victorian and twenty-first century translations. Apart from in Taylor's version, the emphasis of the Princess' beauty is unchanged and it stays as one of her main qualities. Thus, the beginning provides evidence for certain changes that have been imposed upon the tale over time.

10.3. The Frog's Verse

When the frog approaches the King's castle to redeem the Princess' favour, he not only knocks on the door, but also speaks to her, reminding her of her promise.

Grimm 1857	"Königstochter, jüngste, Mach mir auf, Weisst du nicht, was gestern Du zu mir gesagt Bei dem kühlen Wasserbrunnen? Königstochter, jüngste, Mach mir auf!"	[King's daughter, youngest Open up for me, Don't you know, what yesterday You said to me By the cool water well? King's daughter, youngest, Open up for me!] ²²
Taylor 1823	"Open the door, my princess dear, Open, the door to thy true love here! And mind the words that thou and I said by the fountain cool in the greenwood shade." ²³	
Anonymous 1853	"King's daughter, youngest, Open the door. Hast though forgotten Thy promise made At the fountain so clear 'Neath the lime tree's shade King's daughter, youngest, Open the door." ²⁴	

²² Grimm, *Grimms Märchen*, p. 20.

²³ *German Popular Stories – Vol. I*, p. 207.

²⁴ *Household Stories*, p. 3.

Hunt 1884	"Princess! youngest princess! Open the door for me! Dost thou not know what thou saidst to me Yesterday by the cool waters of the fountain? Princess, youngest princess! Open the door for me!" ²⁵
Gág 1936	Youngest daughter of the King, Open the door for me. Mind your words at the old well spring; Open the door for me! ²⁶
Manheim 1977	"Princess, youngest princess, Let me in. Don't you remember what You promised yesterday By the cool spring? Princess, youngest princess, Let me in." ²⁷
Tatar 2004	<i>"Princess, little princess, Let me in. Think back now To yesterday's oath Down by the cold, blue water. Princess, little princess, Let me in."</i> ²⁸
Pullman 2012	<i>'Princess, princess, youngest daughter, Open up and let me in! Or else your promise by the water Isn't worth a rusty pin. Keep your promise, royal daughter, Open up and let me in!'</i> ²⁹

The main literary devices used in the frog's verse are repetition, enjambment and rhetorical question, as well as the specification of time and location. One of the main differences between the Grimms' verse and its translations is that there is no rhyme present in the Grimm version. The repetition of the first two lines at the end of the verse encompasses and structures the verse. Additionally, because of the use of the exclamation

²⁵ Hunt, *Grimm's Household Tales*, p. 3.

²⁶ Gág, *Tales From Grimm*, p. 183.

²⁷ Manheim, *Grimms' Tales for Young and Old*, p. 4.

²⁸ Tatar, *The Annotated Brothers Grimm*, p. 9.

²⁹ Pullman, *Grimm Tales for Young and Old*, p. 5.

mark at the end of the last line, the request to '[o]pen up for me!' becomes more demanding than pleading, thereby urging the Princess to take action. The enjambment is used to drag out the frog's question of remembrance. With the rhetorical opening '[d]on't you know' the frog is taunting the Princess for forgetting her promise. However, he does not specifically mention the promise, just hints at it by reminding her 'what yesterday/ You said to me', thereby keeping the details of their arrangements secret. The specific details of their conversation, such as the location, '[b]y the cool water well', and the time, 'yesterday', give validity to the frog's claims. These devices make their conversation appear true, and remind the Princess of her promise.

Although Taylor's translation, especially the one from 1823, takes liberties in the translation his verse does mirror certain elements of the Grimms' version, including the use of enjambment, repetition and the location. The repetition in Taylor's verse is focused on the first two lines, where the opening starts with the frog's plea '[o]pen the door'. In the first line, the frog then addresses his 'princess dear' and in the second, he identifies himself as her 'true love'. By introducing rhyme into these lines, Taylor further highlights the connection between the Princess and the frog, because the first two lines are connected as a couplet. Furthermore, the location of the promise is enhanced: instead of meeting by the well, they met 'by the fountain cool in the greenwood shade'. The time, on the other hand, is not mentioned. Similar to the Grimms, the enjambment encompasses the allusion to her promise. However, due to the utterance 'mind your words' it comes across as a warning, rather than a reminder.

The anonymous translation closely follows the Grimms' text. The first line is a close literal translation and the same is true for its repetition at the end, with the exception of the lack

of exclamation in the last line. There is also a rhyme incorporated into the verse: the fourth and the sixth lines rhyme, thereby catering to the Victorian audience and linking the promise to its locations. Thus, the frog mentions the promise directly and does not just hint at it. However, the question that is incorporated within the enjambment has a different wording to the Grimms' version. Instead of the taunting 'don't you know' she is asked if she had 'forgotten' the promise. Although the same thought is expressed, the use of 'forgotten' has a less negative connotation and therefore appears more sympathetic to the Princess. Similar to Taylor's verse, this one also expands on the location: '[b]y the banks of the streamlet, /Beneath the beech-shade' and lacks the mention of time. For the modern reader, this use of language might appear old fashioned, due to its use of 'hast thou' and 'thy', yet this language reflects the time and its writing style and is also present in the translation by Taylor.

Apart from Taylor, Hunt is the first translator to call the protagonist a Princess instead of a King's daughter, therefore making her stand on her own, instead of in her father's shadow. Additionally, the exclamation mark after Princess in the first line creates urgency and therefore emphasises the idea that the frog is trying to get her attention. Apart from this detail, Hunt's translation is rather literal, except for the archaic language. The enjambment encompasses the question of the promise, its time and location and the first two lines are repeated at the end. Additionally, Hunt gives lines to the frog: before knocking he utters his first lines, which are then repeated twice in the main verse. This foreshadowing appears like a warning to the Princess about what is about to come. However, this first line varies significantly from its repetition in the main verse. Whereas in the first lines the frog demands that she '[o]pen the door!', in the main verse this becomes 'Open to me!'. Thus, in the first line he is a stranger and the Princess does not

know who is outside. However, in the main verse, the Princess is already aware of the frog waiting outside for her, thus the frog has no need to appear like a stranger and therefore appears like a friend. Instead of a continuous question, which the other translations used, Hunt interrupts the sentence by adding pauses. Nevertheless, through the repetition at the end, the lines form a unity.

Gág also foreshadows the frog's lines by including two lines concerning the frog's first knocking. Yet, in contrast to Hunt, she does not change the wording on the last line. Apart from the lines concerning the opening of the door, the other two lines rhyme, thereby connecting the Princess with her promise once again. Because of the verse's shortness, the reminder of the Princess' promise and its location is concise. Similar to Taylor, she uses the formulation 'mind your words' as a warning that the Princess will have to keep her promise. Thus, the emphasis lies on the keeping of her promise and the opening of the door.

Most of the modern translations are relatively similar. For example, from the first modern translation by Manheim onwards, the Princess is no longer referred to as the King's daughter, but as the Princess, therefore there is no association with the King. Pullman further highlights this aspect of the story by repeating Princess in the first line; thereby urging her to listen and follow the frog's pleading. Although Manheim mostly translated the verse following to the Grimms by using the phrasing 'don't you', he also modernises the location to a 'cool spring', instead of the older sounding well.

In contrast to the other modern versions, Tatar and Pullman create their own version by building on the Grimms' verse. In Tatar's translation, instead of the rhetorical question,

the frog asks the Princess to ‘think back now’, and lets her remember rather than accusing her of forgetting her promises. The promise is referred to as ‘yesterday’s oath’. Through using oath instead of promise, Tatar emphasises the seriousness of the commitment, making it something the Princess cannot avoid. Additionally, Tatar alludes to the Princess’ age by calling her a ‘little princess’. Although this naming could also refer to her delicateness, it is most likely linked to her status as the youngest Princess. The location has also shifted: there is no mention of a well, only of its ‘cold, blue water’. Similarly to the Grimms’ verse, Tatar includes no rhyme, thereby staying true to the Grimms’ text, but simultaneously creating a less fluent verse.

Pullman plays with the structure and adds modern expression to his verse. As an author of children’s fiction, Pullman is used to creating a lively and energetic atmosphere, which he projects in his adaptation. For instance, he creates a flow in the verse through the addition of a cross rhyme connecting daughter/water and in/pin. Through this end-rhyme the verse becomes more playful. Furthermore, the modernised expressions ensure a modern audience can relate to the text more easily. One modernised aspect is the value placed on a broken promise: it ‘isn’t worth a rusty pin’. This expression visualises the promise for the Princess and evokes her guilty conscience. Additionally, the pin’s rusty state stands in contrast to the golden ball, since gold does not rust. Thereby, the frog opposes his deed of retrieving her golden ball with her unworthy promise to him. Alternatively, Martine Hennard Dutheil de la Rochère suggests that the rusty pin has another connection. It connects the breaking of the Princess’ promise with the faithful Iron Heinrich who bound his heart with iron bands.³⁰ The image of the rusty pin and the

³⁰ Martine Hennard Dutheil de la Rochère, ‘Comment changer une grenouille en prince? Les métamorphoses traductives de «Der Froschkönig oder der eiserne Heinrich» en anglais, d’Edgar Taylor a Philip Pullman’, *Ondina/Ondine. Revista de Literatura Comparada Infantil y Juvenil. Investigación en*

iron bands stand in stark contrast to one another: whereas one stands for the breaking of a promise, the other stands for loyalty. In connection to the iron bands, the rusty pin emphasises the tale's moral – to keep your promise.³¹ Thus, the 'rusty pin' stands in opposition to Heinrich's incorruptible iron bands.

Overall, there is an explicit emphasis on the promise in Pullman's verse, as it is mentioned twice: once to remind her of the promise and its value if she does not keep it, and a second time to insist she keeps her promise. By changing the repetition from 'Princess, princess, youngest daughter' to 'Keep your promise, royal daughter', the emphasis lies on the promise. Additionally, the frog acknowledges her status as 'royal daughter' and plays with the importance of royals keeping their promises to their people.

The frog's verse carries a certain weight in each translation, as it is the tale's turning point in which the frog enters the Princess' domain. Although not all translations present it as a verse, the connotation is the same. The change of the written language from the nineteenth to the twenty-first century is clearly visible within the verse: whereas the first translations use old-fashioned expressions, such as 'thou' and 'thy', the translations by Manheim, Tatar and Pullman are modernised, which is apparent in the use of phrases such as 'don't you remember' and 'rusty pin'. The repetition of the Princess's name in their translations further provides the verse with a sense of urgency for her to react.

The biggest difference between the translations and the Grimms' version concerns the rhyme: whereas the Grimms excluded rhyme in the frog's verse, the translations usually

Educación, No. 1 (2018), 55-73, p.69.

³¹ Ibid.

included it. This change could be attributed to the mnemonic effect of rhymes.³² If there is a rhyme or a certain rhythm in a verse, it is easier to remember and therefore stays in people's minds. Whereas the Grimms were bound to the verse given to them by the Wild family, the adaptors and translators could add rhyme to suit their target audience.

10.4. The Enchantment

The enchantment and its resolution are one of the main themes in 'Der Froschkönig'. One of the principal features associated with the 'Frog King' is the redeeming kiss. Contrary to popular belief, there is no mention of a transformative kiss in the Grimms' versions and their translations. Nevertheless, this kiss is present in the minds of most children and adults in Western cultures and is also reflected in the modern proverb which states that 'one must kiss many frogs to find one's prince'.³³ In his essay, "'You Have to Kiss a Lot of Frogs (Toads) Before You Meet Your Handsome Prince": From Fairy-Tale Motif to Modern Proverb', Wolfgang Mieder discusses the motif of the kiss and its origins. Whereas Tatar and other critics place the development of the proverb 'you have to kiss a lot of frogs before you meet your handsome prince', in the Americanisation of the tale, Mieder claims that 'the motif of the kiss originates in the proverb and not the tale'.³⁴ He proposes that the proverb originated in the feminist movement during the 1970s, 'when women no longer felt it necessary to marry' and therefore illustrated that most men are not worth the trouble.³⁵ For Mieder, the proverb developed with the first printed version

³² Jeffrey Wainwright, *Poetry. The Basics* (London: Routledge, 2004), p. 193.

³³ Wolfgang Mieder, "You Have to Kiss a Lot of Frogs (Toads) Before You Meet Your Handsome Prince" From Fairy-Tale Motif to Modern Proverb, *Marvels & Tales*, 28, No. 1 (2014), 104–126, p. 108.

³⁴ *Ibid.*, pp. 108, 105.

³⁵ *Ibid.*, p. 119.

found in the *Coshocton Tribune* from the 10th February 1976: '[b]efore you meet your handsome prince, you'll probably have to kiss a lot of toads'.³⁶

Aided by the media, the kissing motif was imposed on the collective consciousness of the fairy tale.³⁷ Among other variants, Disney's adaptation *The Princess and the Frog* (2009) in which the kiss of a non-royal has the opposite effect, further imposed this image 'into the minds of millions'.³⁸ Even in Germany, where the "'old" Grimm variant' is still seen as the true version, the influence of the 'Anglo-American media' has pushed the motif of the kiss into the foreground.³⁹ During the 1970s the kissing motif started to appear in advertisements, cartoons, parodies, poems and other forms of artistic expression.⁴⁰

The Brothers Grimm have changed very little about the disenchantment of the Prince in 'Der Froschkönig'. As early as the Ölenberg Manuscript, the frog is thrown against the wall in order to transform back into a Prince. However, in their version of 'Der Froschprinz', which was included in the second volume of the 1815 edition, the frog transforms back into a Prince after sleeping with the Princess in the same bed for three nights. This version was later erased due to the similarities to 'Der Froschkönig'. The majority of the translations use the disenchantment method of the first edition and picture the Princess throwing the frog against the wall 'intending to kill him'.⁴¹ Lutz Röhrich states that the complete absence of 'erlösenden Liebe' [redeeming love] characterizes this scene, as 'Mitleid' [compassion] and 'Nächstenliebe' [benevolence] are not the liberating elements, but the action is created by the Princess' wrath and anger.⁴²

³⁶ Ibid., p. 120.

³⁷ Ibid., p. 121.

³⁸ Ibid., p. 117.

³⁹ Ibid., p. 118.

⁴⁰ Ibid.

⁴¹ Ibid., p. 108.

⁴² Röhrich, *Wage es, den Frosch zu küssen*, p. 40.

Furthermore, this detail makes the transformation completely coincidental, as the Princess does not intend to release the Prince from his spell.⁴³ Thus, this 'Erlösungshandlung' [act of redemption] follows the 'Gesetz der das Gegenteil bewirkenden Anstrengung' [principle of the opposite effort] in which an action has the opposite effect.⁴⁴

From the socio-historic point of view, Jack Zipes claims that this disenchantment alludes to the rituals of 'mating and marriage' within the Grimms' period, when marriages were arranged for women in the upper classes.⁴⁵ Women were often married against their will to older men, they did not find appealing and did not care for.⁴⁶ Zipes further asserts that the frog might be 'symbolic of an old, ugly aristocrat', whom the father wants to marry his daughter to.⁴⁷ The Princess' reaction, therefore, signifies her rejection of an unsuitable companion and her will to find someone who has 'good genes and qualities'.⁴⁸ Thus, only when the frog changes his appearance does he become her ideal partner. In the end, however, she still chooses the companion her father has chosen.⁴⁹

In *Princes, Frogs & Ugly Sisters. The Healing Power of the Grimm Brothers' Tales*, Allan Hunter looks at the Princess' reaction from a psychoanalytic point of view. Hunter points out that only when the Princess gets angry do things start to change for the better.⁵⁰ Instead of following her father's demand, which would have shown her to be a 'person of

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Zipes, 'What Makes a Repulsive Frog So Appealing', p. 115.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Allan G Hunter, *Princes, Frogs & Ugly Sisters. The Healing Power of the Grimm Brothers' Tales* (Forres: Findhorn Press, 2010), p. 30.

no spirit at all' and made her unsuitable and uninteresting for marriage, she defies her father's will and 'finds her inner strength'.⁵¹ She insists on deserving better and thereby displays her 'real quality'.⁵² Thus, the lesson for the Princess is that 'anger can be productive' and that opportunities can only 'occur when we decide not to accept less than we deserve'.⁵³

This point of deserving better is emphasised through the various descriptions of the frog. Not only is he described as a nasty and cold frog with a thick ugly head, as in the Grimms' version, the translators add their own details to his description: he is depicted as a 'disgusting', 'odious' and 'clammy frog' with a 'cold skin'.⁵⁴ Especially imaginative are Gág's descriptions: the 'horrid old frog' has a 'fat ugly head' and is 'so wet and ugly and his eyes bulge out!' and 'the creature' is a cold, clammy, 'horrid, damp, google-eyed frog'.⁵⁵ With her various descriptions, Gág visualises the frog's appearance and illustrates in detail the disgust the Princess feels.

In contrast to the frog's description, the Prince is not portrayed in detail. In the Ölenberg Manuscript and the first edition he is simply a 'junger schöner Prinz' [young handsome Prince] and in the final version of 1857 he is a 'Königssohn mit schönen und freundlichen Augen' [King's son with beautiful and friendly eyes].⁵⁶ The translations mostly adapt this representation of the eyes. Taylor bestows on him 'the most beautiful eyes that ever were seen' in his first translation and later on slightly alters this description to 'the most

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Disgusting frog, Odious frog (Hunt, p. 3), Clammy frog (Tatar, p. 10) and Frog's cold skin (Pullman, p. 6).

⁵⁵ Gág, *Tales From Grimm*, pp. 183, 180, 186.

⁵⁶ Grimm, 1810, p. 46; Grimm, *Grimms Märchen*, p. 21.

beautiful eyes she had ever seen'.⁵⁷ The other translations are less exaggerated than Taylor's version, the Prince usually has 'beautiful eyes', 'beautiful kind eyes', 'handsome friendly eyes', 'beautiful smiling eyes' or 'beautiful, bright eyes'.⁵⁸ This focus on the eyes is intriguing; as eyes are often seen as the mirror of the soul, the kind, friendly and bright eyes might be understood to reflect the Prince's character. In *National Dreams*, Jennifer Schacker states that Taylor represents the Prince as a decoration to the Princess, since he is 'standing decorously "at the head of her bed"'.⁵⁹ Thus, he is perceived as an object rather than a companion. As a result of this lack of detail, the Prince becomes an 'every man', who can fit any ideal and is displayed as the perfect groom for the Princess and other women and girls in search of a husband.

In contrast to the other translations, Taylor and Gág present the frog's disenchantment in terms similar to those of 'Der Froschprinz' from 1815. Zipes mentions that this motif of the three nights 'was common in European and American literature throughout the nineteenth century', thus their usage of this motif links to another literary tradition.⁶⁰ Additionally, since their translations generally take more liberties, the device of the three nights helps expand the story's action. Mieder points out that in Taylor's version, the Princess transforms the frog by conforming to 'what *he* wants' and thereby 'accepting him as he is'.⁶¹ She has no will of her own and abides by her father's and the frog's demands. In Taylor's adaptation she does so without a complaint. In Gág's adaptation, however, she does as she is told, yet with a sense of disdain. For instance, on the first two

⁵⁷ *German Popular Stories – Vol. I*, p. ; 209; *Gammer Grethel*, p. 217.

⁵⁸ 'beautiful eyes' (*Household Stories*, p. 4), 'beautiful kind eyes' (Hunt, p. 4), 'handsome friendly eyes' (Gág, p. 188), 'beautiful smiling eyes' (Manheim, p.5, Pullman, p. 6) and 'beautiful, bright eyes' (Tatar, p. 11).

⁵⁹ Schacker, *National Dreams*, p. 28.

⁶⁰ Zipes, 'What Makes a Repulsive Frog So Appealing', p. 121.

⁶¹ Mieder, "You Have to Kiss a Lot of Frogs (Toads) Before You Meet Your Handsome Prince", p. 108.

nights she restricts the frog to sleeping at the end of the bed, at her feet. On the third night, when the frog is not content to sleep at the end of her bed and demands to sleep under her pillow, she complies, but cries herself to sleep.⁶² These emotions display the Princess' reluctance to obey the frog's demands, yet she is powerless to resist her father's demands. Since Gág introduces various feminist points of view into her translations, the Princess' strong reaction to spending the night near a frog could be related to her objection to enforced sharing of her bed with a man.

Although the enchantress transforms the Prince, she is of almost no importance in the rest of the tale. In the manuscript, as well as in the first edition, there is no mention of an enchantress and the spell is forgotten after the frog is transformed back into a Prince. The 'böse Hexe' is only introduced in the fourth edition in 1840.⁶³ Over the course of the translations there have been many identifications for the enchantress. The anonymous and Pullman's version are the ones using the literal translation of 'evil witch'.⁶⁴ Most of the other translations tend to use 'wicked witch' due to the impact of the alliteration. However, in the earlier versions by Taylor, the witch has been replaced with a fairy, thereby making the story less threatening for this audience. For Taylor, the enchantress is a 'malicious fairy' who later becomes a 'spiteful fairy'.⁶⁵ Gág even removes the magical aspect of the enchantress and turns her into 'an old woman', although magic is still implied due to the transformation.⁶⁶ Overall, the enchantress is only mentioned to explain the Prince's enchantment. The use of adjectives and nouns to describe her, give the translators an opportunity to create and alter her evil nature.

⁶² Gág, *Tales From Grimm*, pp. 186-187.

⁶³ Grimm, *Band 1 (1840)*.

⁶⁴ *Household Stories*, p. 4; Pullman, *Grimm Tales*, p. 6.

⁶⁵ *German Popular Stories – Vol. I*, p. 209; *Gammer Grethel*, p. 217.

⁶⁶ Gág, *Tales From Grimm*, p. 188.

Linked to the Prince's disenchantment are its consequences and his subsequent actions. In most of the translation up to the beginning of the twentieth century, there is no mention of the Princess and the Prince going to bed together. In those that do imply the spending of the night by stating 'the next morning' the Princess and the Prince get married immediately. Only in Taylor's version is the wedding held in the Prince's kingdom, to which they travel as soon as the spell is broken. Taylor is also the only one who includes a declaration of love by the Prince who promises to love the Princess as long as she lives.⁶⁷ The only exception during this time is Hunt's translation which translates the text almost literally from the Grimms' 1857 edition.

Although one of the stereotypes of Victorian society is prudery, the historian Michael Mason states there was a 'close affinity between the behaviour which led to marriage and that which led to non-marital conceptions and births' up until the late 1860s.⁶⁸ Instead of getting married, courting couples often participated in full intercourse before the marriage ceremony. If a couple 'declared themselves married' they were allowed to share a bed and documentary evidence was not required.⁶⁹

Linda Nead endorses the view that the Victorian age was a 'paradigm of sexual and moral hypocrisy' and was 'characterized as a period of public purity and private vice' with respectability on one side and 'pornography and prostitution' on the other.⁷⁰ There was a clear 'double standard' between the 'active male sexuality and passive female sexuality'

⁶⁷ *Gammer Grethel*, p. 217.

⁶⁸ Michael Mason, *The Making of Victorian Sexuality* (Oxford: Oxford University Press, 1994), pp.126, 67.

⁶⁹ *Ibid.*, p. 144.

⁷⁰ Linda Nead, *Myths of Sexuality. Representations of Women in Victorian Britain* (Oxford: Basil Blackwell, 1988), p. 2.

were the men's sexual drive was seen as an expression of 'masculinity' and the female drive was despised as prostitution.⁷¹ The ideal woman was seen as 'guardian of the private sphere' to keep the 'domestic and social order'.⁷² Thus, the female's 'moral purity became a metaphor for a stable society'.⁷³ This ideological code is reflected in the absence of the mention of intercourse in the story. Since the Princess is seen as a role model for young females, she should be chaste and in control of her sexual urges.

However, this demand for prudery lessens in the modern editions. From Hunt's translation onwards, it is clearly stated that the couple 'went to sleep' or 'fell asleep' together, after they got married.⁷⁴ In Pullman's translation, however, the marriage is only implied. The Prince has been 'accepted as her companion', yet there is no formal union.⁷⁵ Additionally they clearly went to bed 'side by side'.⁷⁶ Gág, on the other hand, makes a different choice. Instead of getting married, the Princess and the Prince become playmates and after years of companionship they get married. Thus there is no sexuality implied and both keep their childish innocence. From Gág's quasi feminist point of view, the friendship and the resulting marriage out of love, provide a more acceptable ending.

The frog's disenchantment signifies a change in the Princess' character: she displays her own will by defying her father. The translations draw variously upon both of the resolutions from the Grimms' versions, either the throwing against the wall in 'Der

⁷¹ Ibid., p. 6.

⁷² Ibid., p. 24.

⁷³ Jeffrey Weeks, *Sex, Politics & Society. The regulation of sexuality since 1800*, 2nd edn (London: Longman, 1989, p. 87.

⁷⁴ Hunt, *Grimm's Household Tales*, p. 4; Manheim, *Grimms' Tales for Young and Old*, p. 5; Tatar, *The Annotated Brothers Grimm*, p. 10.

⁷⁵ Pullman, *Grimm Tales*, p. 6.

⁷⁶ Ibid.

Froschkönig' or the three nights in her bed from 'Der Froschprinz'. Whereas most translations take the solution from the Grimms' final version, the freely translated versions by Taylor and Gág both choose the less violent disenchantment of the three nights. The explicit description of the frog and the vague description of the Prince contrast ugliness with beauty. Additionally, it signifies the Prince's status as an iconographic Prince, whose main character traits are his beauty and his social standing, similar to that of the conventional Princess. In the earlier versions, the enchantress has often been changed into fairy instead of a witch, which downplays the female evil. Apart from diminishing the role of female evil, the translations also emphasise female virtue. This change contributes to the de-eroticisation of the story up until Ollcott's version in 1922. By reflecting the image of the pure woman, the translators create a role model for young females and encourage them to wait for their Prince. Gág's Americanised version amplifies this purity by creating a happy end without any sexual tension displayed.

10.5. The Ending

The ending of this tale also deserves a closer look, as it has been adapted and changed in certain translations. Since the ending in the translations by Hunt and Manheim are fairly close to the Grimms' text, they will not be included in this discussion. There is only one name given in the story: the one of the faithful servant Heinrich. This incidence is surprising considering that he is a minor character who – apart from in the title – only appears right at the end. Lutz Rörich questions whether the story of the faithful Heinrich should be seen as building a 'harmonisches Ganzes' [harmonic whole] or if it is simply a

‘verkümmerten Anhängsel’ [withered attachment].⁷⁷ However, since the tale has been edited and reworked and is therefore in the Grimms’ desired state, the first is more likely. The critic Agnes Gutter even contemplates whether iron Heinrich should not be seen as the tales’ ‘Ichträger’ and ‘eigentlicher Held’ [true hero].⁷⁸ Tatar claims that Heinrich was important for the Brothers Grimm as they saw him as ‘a quintessentially Germanic figure, combining fidelity with strength’.⁷⁹ Thus, the Grimms highlighted that character to display desirable qualities and to ‘emphasize natural virtues’.⁸⁰ Furthermore, through the attribution of ‘faithful’, or ‘trusty’ in the anonymous translation, Heinrich’s loyalty to the Prince is placed in comparison to ‘the princess’s betrayal of trust’.⁸¹ Thereby this essential quality is further highlighted.

Throughout the centuries, the servant’s name varies. Translations before the 1970s tend to domesticate and translate the name into English: Henry and Harry. Overall, Henry is the most frequently used translation of the name, with a span from 1823 to 1922. Conversely, the modern versions, and Taylor’s 1839 edition, use the German name Heinrich. The anglicised translation indicates a hint of nationalism and the translators’ desire to make the tale their own. By contrast, modern translators’ translations appear to aim for a more literal and authentic tone, hence the use of the German name.

Associated with iron Heinrich are the iron bands that he put around his heart. Maria Tatar claims that the iron bands are a symbol for ‘the sense of liberation felt by all three

⁷⁷ Röhrich, *Wage es, den Frosch zu küssen*, p. 47.

⁷⁸ *Ibid.*

⁷⁹ Tatar, *The Annotated Brothers Grimm*, p. 3.

⁸⁰ *Ibid.*

⁸¹ *Ibid.*

characters'.⁸² It is not only the Prince who is liberated from a spell, but also those surrounding him. The Princess' liberation comes from finding her own will by defying her father and throwing the frog against the wall. Röhrich identifies the motif as an example of how 'innere Vorgänge nach außen sichtbar gemacht [werden]' [inner processes are made visible on the outside], and how feelings are expressed in a material way.⁸³

Whereas most translations locate Heinrich's iron bands in his heart, in Tatar's translation they are bound around his chest. This alteration is stimulating from the visual point of view, since the bands are more imaginable for readers if they are visible from the outside. By changing the location of the bands, she diminishes this threat: instead of evoking a serious image by being bound around his heart, they are only bound around his chest. She also replaces iron bands with 'hoops', which have a less forceful implication.⁸⁴ Furthermore, because of their roundness, the hoops suit Tatar's theory that they can be connected to the image of the sun and the golden ball, which are 'two other powerful symbols in the tale'.⁸⁵

In the same manner as in the Grimms' version, the focus of most translations is on faithful Heinrich's feeling about his master's salvation. However, there are slight differences in some of the translations. For instance, in the anonymous version, the feelings of freedom and happiness are expressed by Henry, rather than being connected to his master.⁸⁶ Therefore, Heinrich's feelings are not defined by his master's feelings, instead they are taken into account before considering his master's feelings. Although in both versions it

⁸² Ibid., p. 12.

⁸³ Röhrich, *Wage es, den Frosch zu küssen*, p. 19.

⁸⁴ Tatar, *The Annotated Brothers Grimm*, p. 12.

⁸⁵ Ibid.

⁸⁶ *Household Stories*, p. 5.

might be implied that his master's happiness is the reason for his own, this is not explicitly stated.

Pullman's version follows the Grimms' structure and meaning, yet it stands out due to its style. In contrast to the majority of translations, Pullman translates Heinrich's rhymed speech into prose and elaborates on Heinrich's reason for the iron bands, thereby giving him a background.⁸⁷ His reason for the bands is that 'iron is stronger than grief' and that the bands are falling off because 'love is stronger than iron'.⁸⁸ Another addition is that Pullman includes the Princess in the last sentence, by adding that not only the Prince but both ('they') heard the cracking. Thus she is included and is of equal importance in the action as a gesture to the modern notion of gender equality. However, Pullman also leaves out the aspect of the servant's happiness by stating that 'his master was safe again', no comment being given as to his mental state.⁸⁹ It can be suggested that safety equals happiness, since he is no longer a frog and therefore safe from harm.

Conversely, in both of Taylor's translations, the focus has shifted. There is no mention of Heinrich in the final sentence; instead the story concludes with the modern 'happily ever after'. The focus is on the couple and how they 'lived happily a great many years'.⁹⁰ The only difference between the two versions is, that in his translation from 1839 Taylor elaborated on the action. Instead of simply setting out for his kingdom, they 'took leave of the king, and got into the coach with eight horses'.⁹¹

⁸⁷ Rochère, 'Comment changer une grenouille en prince?', p.69.

⁸⁸ Pullman, *Grimm Tales*, p. 7.

⁸⁹ Pullman, *Grimm Tales*, p. 7.

⁹⁰ *German Popular Stories – Vol. I*, p. 210; *Gammer Grethel*, p. 218.

⁹¹ *Gammer Grethel*, pp. 217-218.

The only one of the translators who does not follow the Grimms' ending is Gág. In her version the Prince and the Princess become 'the best of friends and the happiest of playmates' and it is after years of companionship that they 'married and lived happily ever after'.⁹² Thus, there is no Heinrich figure present and their love develops out of friendship. This twist in the ending indicates a modern approach to marriage; rather than being forced to marry someone the father approves of, women are looking for love and companionship in a partner.

The main difference in the translations is the domestication of the ideal German character of Heinrich. Within the timespan from 1823 to 1922, Heinrich has been transformed into an everyday English man by changing his name into either Henry or Harry. In the earlier anonymous version, Heinrich turns into a character whose feelings are directed towards himself, not just for his master. Thus, his individual wellbeing precedes those of the master. However, there is also a lack of feeling for Heinrich: Taylor eliminates the image of the iron bands and gives the couple a happily ever after without displaying feelings of sorrow. Whereas most translations use the mystifying iron bands around Heinrich's heart, Tatar creates a plausible visualisation for modern audiences and places the iron hoops around his chest. Again Gág's translation displays its American influence and the couple is visualised growing up together and becoming the best companions before getting married.

⁹² Gág, *Tales From Grimm*, p. 188.

10.6. Conclusion

As the first tale in the *KHM*, 'The Frog King' is a suitable tale for the analysis of the translators' works. These eight versions reveal the literary and social changes happening within the last two hundred years, reflecting the cultural setting in which the tales were translated, and showing shifts in approaches to the issue of sexuality and the roles of women. Furthermore, the influence of Disney films and the general Americanisation of the tale are visible in modern translations, as well as in the presumption of the all-changing kiss.

In contrast to the other chapters in this thesis, the methodological approach in this chapter varies. The change of the method allowed for a comparison of all discussed translations of one tale, and the division into the four themes helped identify specific changes, as these are the instances that evoked the most changes in translation.

The analysis of the opening in the translations depicts how the translations adapt one of the most established conventions in the fairy tale genre. Interestingly, apart from Tatar, who used the canonical opening 'Once upon a time', most translations follow the Grimms' less conventional opening. Although the Grimms' used 'Es war einmal' in their first edition, they created a new opening to take their audience to the old, magical times and the translations follow.

The change in the verse especially highlights the additions translators made to produce a more fluent text and to appeal to their perceived audience. While the Grimms were obliged to use the verse given to them by the Wild family, translators were free to create

their own version of the verse and add rhyme. The addition of the rhyme in the majority of the translations hints to an intended audience of children and their parents.

One of the main changes within the Prince's disenchantment is the de-eroticisation by the Grimms and the further censoring by the translators. In this aspect, there is a tendency visible, as the modern translations are not bound by restrictions regarding explicit remarks. In the ending there is also a tendency noticeable. Whereas in the earlier translations, Heinrich's name has been anglicised into Henry or Harry, the modern translations used the German name. Due to her change in the enchantments resolution and the overall omission of Heinrich's character, Gág's rendition detracts herself from these observations.

Overall, this chapter helped visualising the fluidity present in translations and that there is not one specific, or right, approach to translation. Within the translations of 'The Frog King', there was no chronologically specific change or evolution of a specific aspect, apart from the issue of bowdlerisation. Every translation has highlighted and changed a different aspect in the source text. 'Der Froschkönig' has transformed over time: it has been translated, adapted and appropriated to suit the respective audiences. Each translation has added a different dimension to the tale and displays how an audience's taste and expectations vary over time.

11. Conclusion

This thesis investigated the translators' impact on a translated literary text. In the selected translations, each translator translates the tales according to his or her own experience, understanding of the tales and the intended target audience. These influences in the translation indicate that there is not one definite approach to translation. Whereas some editions are translated freely to be successful commercially others might be translated in a more scholarly manner for an academic audience. Each translator refigures the tales to depict their version of the tales, the version they want to share with the audience.

Fairy tales are an ideal medium to shape to their own ideas. Fairy tales are ever changing and since they are not stable texts, they allow adapters, translators, authors, tellers and others to adapt them to their own perception. It is the nature of the genre to evolve with and adapt to the times in which they are told. Although a general style was established with the French Contes de Fées by Marie-Catherine d'Aulnoy and Charles Perrault and the Brother Grimm in their creation of the Gattung Grimm, the nature of the genre remains fluid.

In their reworking of the tales, the translators not only affected the target language and culture, but also the source culture. The constant act of engaging with a text opens a dialogue. This dialogue is not only visible in the translations between languages, but in the translation between different media. The translation process of the *KHM* begins with the Grimms themselves who transcribed the oral and written tales and reworked them

until they represented their ideal of a collection of fairy tales. In this process they engaged in two methods of translation: the translation from oral into written text and the adaptation of the written text to the expectations of their anticipated audience. During the adaptation and editing process the tales lost some of their oral character, which the Grimms then tried to recreate through the addition of dialogue in the subsequent editions. Instead, the tales were imbued with literary devices and morals and any obscene elements were eliminated to suit the moral priorities of their audience. This newfound audience was created by the first English translator Taylor, who saw the tales as amusing stories that could be enjoyed by families.

However, by referring to themselves as a translation of the Grimms' *KHM* and using the name in their title, a closeness to the Grimms' version of the tales is expected. Thus, although they can contain deviations, they should still be recognisable as "Grimms". Despite changes within the tales, the discussed translations are still predominantly perceived and recognisable as Grimms' *KHM*. Throughout his editions, Taylor's name was not mentioned, which puts the focus on the Grimms' own name. In the first edition of *German Popular Stories*, the impression is even given that it is a close translation of the Grimms' *KHM*. *Gammer Grethel* does not mention the Grimms' names, but presents "Gammer Grethel" as an authentic story teller with Taylor in the role of the collector. However, since both editions present Taylor's own view on the tales and how he wants them to be perceived, he created his own tales under the Grimms' name.

The anonymity of the translators in the 1853 edition emphasised the presence of the Grimms' *KHM* and Wehnert's illustrations. Hunt's and Manheim's editions fare similarly, albeit in different ways. Whereas, Hunt's translation is close to the source text in a way

that often highlights their German origin, Manheim's fluency creates a translation that gives the illusion of originating in America not Germany. Yet in both editions, the Grimms' name is included in the title, thereby closely linking the tales to the brothers. Similarly in Tatar's translation. Despite her prominence as an academic, the edition is foremost the *Annotated Grimm*. Thus, Tatar's own role is downplayed in so far as she is even referred to as an editor rather than the edition's translator by some reviewers.

The only exceptions to anonymity are Gág and Pullman. Gág made the tales her own, with her distinct style and illustrations. Due to her background as a successful illustrator and writer, Gág was knowledgeable in the art of telling an engaging story fluently and with a certain charm. Her familiarity with her audience, due to the success of her picture books, enabled Gág to adapt the tales to her audiences' needs and wants. Since her name is clearly stated on the cover, the tales are not only Grimms', but hers. Furthermore, the title *Tales from Grimm* implies that they are a retelling of their tales rather than a close translation.

Pullman is also a seasoned writer and knows how to tell stories in his own distinct style. Rather than imitating the Grimms' style, he uses his own voice to tell the tales. Additionally, his experience and confidence as a writer enabled him to change incidents and boldly produce his version. As an established author, he knows how to cater for his audience: by writing what he enjoyed. Since Pullman does not speak German, he used several translations to capture what he regarded as the essence of the tales, which he used to make them his own. In contrast to other translations, Pullman's name is clearly visible on the cover and it is apparent that the tales are told and written by him. Even the theatre production was advertised as Pullman's *Grimm Tales*, making him an important

part of its marketing. Ultimately Pullman created his own tales, by telling them how he would tell them instead of precisely following the Grimms' text. Therefore, his *Grimm Tales for Young and Old* will undoubtedly live on as 'his' work, rather than as a translation of the Grimms' *KHM*.

Every one of the discussed translation has added something to the Grimm canon. While the chapters on Taylor, Wehnert and Hunt heavily rely upon previous studies, the approach and analyses differ and add a new dimension to the understanding of the translators' choices and their impact on the tales. Edgar Taylor's translation is analysed in more detail and compared to the later edition as well on his impact on and exchange between him and the Brothers Grimm. Edgar Taylor has not only shaped the English perception of fairy tales, but influenced the Grimms' editing and publishing of the tales. From its publication in 1823, Edgar Taylor's translation of the *KHM* was popular, producing several editions in the following years and a second volume on 1826. The changes to his *German Popular Stories*, have been enhanced even more in his *Gammer Grethel* published in 1839, in which he further deviates from the source text and anglicises the tales to suit his English audience. Overall, Taylor's translation is very audience focused. Although it was written with scholars as well as families in mind, its style and sanitisation implies that children and their parents were his main audience. The language is childish, engaging with rhyming sequences that captivate his focus. Throughout the translation, Taylor conformed to the expectation of his audience: he eliminated the tales' violence and references to sexuality and God. Due to the expense of books in the early nineteenth century, his audience was restricted to the middle- and upper class, who were inclined to be prudish. Additionally, Taylor fulfilled the expectations associated with fairy tales through the addition of magical elements, whilst

at the same time providing the reader with an explanation of the magic's origin, thereby catering for sceptical parties. With his changes, Taylor laid the path for other translations.

The Anonymous edition from 1853 illustrated by Wehnert, was a popular when it was published and is an example of how illustration took preference over translation, as that was the edition's selling point. The translation is interesting itself as it consists of a mixture of voices and approaches. Overall, the translators adapted and sanitised the tales for their audience, which led to certain incidents being censored that distorted some tales. Although the translators' backgrounds remain unknown, the presence of German vocabulary in some and English fluency in other tales, hints at a mixture of German and English translators. Due to the different translators, the translation approach varies. Whereas, certain tales are anglicised for their audience, others appear foreign and closer to the language of Grimms' text. The lack of fluency in certain instances leads to the conclusion that the translators were not professional writers or translators, but rather amateurs, who were commissioned to provide tales to accompany Wehnert's illustrations. The style of the collection is relatively close to Grimm, especially the use of long, entwined sentences, which makes the language lack fluency and sound like a translation. Despite their linguistic closeness to the German text, the tales reflect the Victorian standards in their sanitisation of indelicate details and overall domestication of the content.

As a milestone in the English translation history of the Grimms' KHM, Margaret Hunt's translation is of importance since she provided the first complete edition as well as translation of the Grimms' complete notes. Despite the academic language and the closeness of her translation to the Grimms' text, Hunt used the established canonical

opening formula and removed certain religious references and adapted German expressions for her English audience. The style of Hunt's text itself is often archaic and antiquarian, as is evident in the use of the archaic addresses 'thou' and 'thee', and might be alienating to a modern audience. However, there are tales in her collection that read fluently, without an archaic address, which disproves previous claims to the solely archaic nature of her translation. Albeit including archaism in her translation, not all of the tales are affected by it, but Hunt applies a different approach to each tale, depending on its nature. The tone of the edition is not so much of archaic, but of academic nature. The edition's distinctly academic tone with the inclusion of footnotes makes it less suitable for younger readers. Furthermore, her edition provided a popular basis for other translations, such as Francis Olcott's American edition in 1922, and has been republished with illustrations and without footnotes to appeal to a wider audience.

Although the background on the translations by Gág, Manheim and Tatar is informed by existing research, their translations of the tales have not been analysed in detail before. The observations on the language and its changes from the source to the target language underline the translators' impact on the tales. The illustrator and children's book author, Wanda Gág provides her own distinct impression of tales and makes it accessible for children, hence it is idiomatically and stylistically aimed at children. Her style is distinctively American and certain idioms and expressions used are even situated within her era. Additionally, her translation is suitable for children's linguistic skill, because she uses the tales to adapt them linguistically to her young American audience. The tales are written in a vivid and lively language, with a detailed, elaborated description and often directly address the reader, thereby capturing their attention and drawing them into the story. Nevertheless, Gág included German words and expressions and therefore did not

eradicate the origins of the tales but indicated the tales' German roots. Furthermore, Gág transcribed her own views into the tales. For instance, the female heroines are stronger and more active, and the descriptions and characters are focused on natural beauty rather than the materialistic value of things.

In his translation, Ralph Manheim presents an updated text of the complete *KHM*. As one of the few professional translators tasked with the translation, his changes and style choices are of particular interest, as he knows how to closely translate a text while adapting it to the target audience. Despite conforming to an American audience, Manheim's tone and style are close to the Grimms' own. Although there are no overt linguistic modernisations visible in this edition, certain aspects in the language are clearly Americanised and suited to its audience. The language of the edition is vivid and contains literary devices and idioms. Small details from the source text have been omitted, but they are rarely noticeable. As an experienced translator, Manheim knew how to translate and write fluently and adapt his style to certain authors' voices. German expressions are flawlessly translated and domesticated to suit the American audience. Ultimately, Manheim's profession as a translator is visible in his invisibility. The tales are lucidly translated and read fluently as if they originated in English.

Maria Tatar's translation is distinctively modern and displays Tatar's own research and knowledge. The inclusion of the footnotes and essays let her translation appear academic in its nature, yet the style itself does not sound especially academic. The edition's language is noticeably modernised and is rooted within her time in terms of language, idioms and vocabulary. The mixture between the modern language and the academic notes add a new direction to the tales, and display how they can be transformed to suit

the modern audience as well as adding academic value. Despite her modern translation, Tatar still conforms to the genre's style. Oftentimes, the translation even varies from the Grimms' text to add elements of the literary tradition of fairy tales. For instance, the canonical 'once upon a time' opening was used, rather than a literal translation.

In contrast to the other chapters, Philip Pullman was available for an interview, which provides an inside into his approach and mindset while translating the tales. Similarly to Gág, Philip Pullman also presented the takes in his own style, with suggested and also implemented changes, which he justifies in the notes at the end of each tale. In his translation Pullman plays with the source by creating new incidents, making sense of certain scenes and offering answers to open and unanswered questions. Although Pullman claimed that he did not seek to adapt the tales to his audience, the stories nevertheless have a significant appeal. He has his own lively style with which he manages to capture his audience. The language used is engaging and therefore suited to reading aloud. The tales are full of literary devices, some of which are adapted from the source, others are added. Additionally, Pullman added dramatic action and detailed description to enhance the tales' readability. Remarkably, Pullman's translation is the only one that has been translated back into German. The interview with publisher revealed that the interest in his rendering of the tales was due to his personal style. With this retranslation into German, Pullman's translation has gone back to Grimms and intertwined the German with the English fairy tale narrative.

Overall, a translation appears to be more accessible when the text is domesticated for its audience, because the text reads fluently and the reader can enjoy it without difficulty. Yet, despite the benefits of a fluent text, domestication poses a threat to the source text

as its heritage is often changed to resemble that of the target culture. The domesticated text is also perceived as being too bound to its initial target audience and therefore will become outdated. Therefore, according to Venuti, a translation has to be re-translated anew to avoid being outdated. However, that is not necessarily true, especially with the translation of fairy tales, as the fairy tale is a fluid literary form and varies from writer to writer; and from translator to translator. Each translation adds a new meaning to our understanding of the tale, and gives us an insight of the tales' meaning for the translations' audience. Although new versions are created, older translations are constantly re-edited, illustrated and published for a modern audience and therefore remain present and relevant.

All of the selected editions are still in print today. Interestingly, the ones which were popular in their time of publication, are mostly reissued now as academic reference or historical texts. Taylor's translation was republished in 2012 edited and with a foreword by Jack Zipes. Although Cruikshank's etchings and Taylor's foreword to Gammer Grethel are included, the edition's overall appearance is more scholarly and not aimed at a wider audience. As the first English language translation of the *KHM* and is significant for scholars of the Grimms *KHM* as well as those who wish to understand the evolution of the fairy tale in England. However, there are many other translations that provide a wider scope of the tales. The anonymous edition, despite being popular at the time of its publication, has only been reissued as a scholarly edition. Although it was reissued with the illustrations, it is presented as an historical document, not a gift edition.

On the other hand, Hunt's translation is still published by traditional publishers and distributed as a whole collection. However, instead of the pure academic look of the 1884

edition, the majority of them are illustrated and without footnotes. One of the reasons for its continued republication is certainly that the translation is in the public domain and therefore freely available for publishers to reedit. Although many other translations are in the public domain as well, Hunt's translation is the only one of the whole *KHM* that is in the public domain. Therefore, Hunt's translation is used in many complete and illustrated editions today, including the Wordsworth edition (2009), Canterbury classics (2011) and Race Point Publishing's Knickerbocker Classics (2013). Additionally, despite the often old-fashioned sounding language, Hunt's translation is the translation others are often based on. This is the case with the edited version by Olcott, who only slightly changed the tales, by modernising the language and changing incidents to make the tales appropriate for her American child audience. Similar to the recent publication of Hunt's whole collection, illustrations are included.

Although this thesis did not go into detail about the illustrations of each of the editions, they are a vital part of most editions successes and are something that evolved with the translations. Illustrations help underline the translation's intended audience; whereas Cruikshank's etching were humorous and added a joyous element to Taylor's translation, Emil Grimm's were more romantic and added Christian elements, which were not necessarily included in the tales, to underline the morals in the tales. Wehnert's illustrations are specifically aimed at the visual culture of the editions' intended audience: the Victorian middle and upper classes. Similarly, Gág's simple illustrations underline the childish nature of her intended audience. Despite the lack of illustrations of Pullman's edition in the UK, the German publisher Aladin included illustrations, as their main audience consists of children. However, the abstract and modern figurines by Shaun Tan appear less child friendly than previous illustrations. In contrast to the majority of the

collections, Tatar's edition features a mixture of illustrations and therefore appears like an exhibition of the most popular ones. Ultimately, the illustrations create an edition's intended audience, similar to the translations.

While there is no single overarching translational trend visible in the course of the translation of Grimms' Tales, the analyses in this thesis have highlighted how each translator adds her or his own perception of the tales and thereby influences their audiences understanding of fairy tales, especially those by the Brothers Grimm. Although many translators claim to translate the Grimms' style, each translator translates the tales and the text in accordance with the dominant poetics of the time as well as the intended audience's expectations. Thus, the translations of the Grimms' *KHM* do not exist without outer influences. Even the first translation by Taylor used elements of the English nursery rhymes and the style created by the translation of French fairy tales. In turn, Taylor's and other translations became the basis for new translations and influenced new translators by creating and enforcing a stylistic canon.

To a certain extent, by reworking the tales, the translators continued the Grimms' ambition. The tales are not forgotten, but continue to thrive and influence. Based on the existing knowledge, translations evolve; they build on previous cultures and add new elements, formed by the translators and the audience's expectations. Every retranslation adds a new aspect to the tales, inserting ideas of other cultures, times and contexts. These additions not only make them relevant to their contemporary audience, but they impact future translations by laying the basis for a future translator's perception of the tales. Thus, continuous engagement with the tales and their translation widens our knowledge of the fairy tale genre.

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13. Appendixes

13.1. Appendix A: Selection of translations of the Grimms' *Kinder- und Hausmärchen*

Author	Date	Title	Publisher	Status	Illustrations
Jacob and Wilhelm Grimm	1810	Ölenberg Manuskript	Unpublished (later Reclam)		No
Jacob and Wilhelm Grimm	1812	Kinder- und Hausmärchen, 1st edn	Realschulbuch-handlung		No
Jacob and Wilhelm Grimm	1819	Kinder- und Hausmärchen, 2nd edn	G. Reimer		No
Jacob and Wilhelm Grimm	1837	Kinder- und Hausmärchen, 3rd edn	Verlag der Dieterichschen Buchhandlung		No
Jacob and Wilhelm Grimm	1840	Kinder- und Hausmärchen, 4th edn	Verlag der Dieterichschen Buchhandlung		No
Jacob and Wilhelm Grimm	1843	Kinder- und Hausmärchen, 5th edn	Verlag der Dieterichschen Buchhandlung		No
Jacob and Wilhelm Grimm	1850	Kinder- und Hausmärchen, 6th edn	Verlag der Dieterichschen Buchhandlung		No
Jacob and Wilhelm Grimm	1857	Kinder- und Hausmärchen, 7th edn	Verlag der Dieterichschen Buchhandlung	Complete	No
Edgar Taylor	1823	German Popular Stories	C. Baldwyn	Selection	Yes
Edgar Taylor	1839	Gammer Grethel or German Fairy Tales and Popular Stories	Bell & Daldy	Selection	Yes
Anonymous	1843	Popular Tales and Legends	I. Burns	Selection	Yes
Anonymous	1853	Household Stories collected by the Brothers Grimm	Addey and Co.	Selection	Yes
Matilda Louisa Davis	1855	Homestories, collected by the Brothers Grimm	G. Routledge & Co.	Selection	Yes
Anonymous	1857	Household stories	Bogue	Selection	Yes
Anonymous	1862	German Popular Tales and Household Stories	Crosby & Nichols	Selection	Yes
Mrs. H. B. Paull	1868	Grimm's Fairy Tales – A new Translation	Frederick Warne and Co.	Selection	No
Dinah Craik	1870	The Fairy Book: The best popular stories selected and rendered anew	Harper & Brothers, Publishers	Selection	Yes

Anonymous	1872	Grimm's Fairy Tales	Scribner & W.	Selection	Yes
Anonymous	1878	Grimm's Tales. Selected and Translated especially for use in schools	George Bell & Sons	Selection	N/A
Lucy Crane	1882	Grimm's Fairy Tales	Macmillan & Co.	Selection	Yes
Margaret Hunt	1884	Grimm's Household Tales	George Bell & Sons	Complete	No
Anonymous	1885	Grimm's Fairy Tales	Routledge	Selection	N/A
Alfonzo Gardiner	1889	Household Tales collected by the Brothers Grimm	John Heywood	Selection	Yes
Ella Boldey	1890	Household Fairy Tales	McLoughlin	Selection	Yes
Mara L. Pratt, ed.	1892	Grimm's Fairy Tales	Educational Publishing Company	Selection	No
Mrs. Lida Brown McMurry	1894	Classic Stories for the Little Ones	Public School Publishing Company	Selection	Yes
Sara E. Wiltse, ed.	1894	Grimm's Fairy Tales	Ginn and Company	Selection	Yes
L.L. Weedon	1898	Grimm's Fairy Tales	Dutton	Selection	Yes
Beatrice Marshall	1900	Grimm's Fairy Tales for Children and the Household	Ward, Lock & Co	Selection	Yes
Edna Henry Lee Turpin	1903	Grimm's Fairy Tales selected and edited for Primary Reader Grades	Maynard Merrill, & Co.	Selection	Yes
Anonymous	1904	Old Fairy Tales for Children	Nister	Selection	Yes
James Baldwin	1905	The Fairy Reader	American Book Company	Selection	Yes
N.J. Davidson	1906	Grimm's Fairy Tales	James Nisbet & Co.	Selection	Yes
Amy Steedman	1908	Stories from Grimm	Collins	Selection	Yes
Charles W. Eliot, ed.	1909	Folk-Lore and Fable: Aesop, Grimm, Andersen	P. F. Collier and Son Company	Selection	No
Sowerby, Githa	1909	Fairy Tales selected and retold by Githa Sowerby	Richards	Selection	Yes
Mrs. Edgar Lucas	1909	The Fairy Tales of the Brothers Grimm	Doubleday, Page, and Company	Selection	Yes
Marian Edwards	1912	Grimm's Household Tales	E.P. Dutton & Co.	Selection	Yes
Kathleen Fitzgerald	1920	Grimm's Fairy Tales. Retold by Kathleen Fitzgerald	L. B. Hill	Selection	No
Frances Jenkins Olcott	1922	Grimm's Fairy Tales	The Penn Publishing Company Philadelphia	Selection	Yes

Anonymous	1931	Fairy Tales by the Brothers Grimm	Limited Editions Club	Selection	Yes
Wanda Gág	1936	Tales From Grimm - Freely Translated and Illustrated by Wanda Gag	Pook Press	Selection	Yes
Iona and Peter Opie	1974	The Classic Fairy Tales	Oxford University Press	Selection	Yes
Ralph Manheim	1977	Grimms' Tales for Young and Old	Anchor Books	Complete	No
Lily Owens, ed.	1981	The Complete Brothers Grimm Fairy Tales	Avenel	Selection	Yes
Peter Carter	1982	Grimms' Fairy Tales	Oxford University Press.	Selection	Yes
David Luke	1982	Selected Tales	Penguin	Selection	No
Jack Zipes	1987	The Complete Fairy Tales	Vintage	Complete	Yes
Maria Tatar	2004	The Annotated Brothers Grimm	Norton Antology	Selection	Yes
Philip Pullman	2012	Grimm Tales for Young and Old	Penguin	Selection	No
Jack Zipes	2014	The Original Folk and Fairy Tales of the Brothers Grimm	Princeton University Press	Complete	Yes

13.2. Appendix B: Summaries of the Tales

Der Froschkönig – KHM1

A King's daughter goes to a well and while playing with her golden ball it falls into the water. After promising a frog to be her playmate, the frog goes down the well and retrieves the ball. The Princess then runs off with the ball, but the frog follows her to the palace. After her father's orders, the frog becomes the Princess' playmate and sits and eats at her table. In the evening the frog demands to sleep in her bed, but instead of following his order the Princess gets angry and throws him against the wall. This action transforms him back into a Prince and they subsequently get married. The next day the Prince's servant Heinrich, comes with a carriage which brings them to the Prince's palace. Out of joy for the Prince's disenchantment, three iron bands break from Heinrich's heart, which he put there to live through the sorrow about his master's transformation.

Der Wolf und die sieben jungen Geißlein – KHM5

An old goat with seven kids goes into the woods to gather food, leaving her children behind in the house. Before she leaves, she warns them about the wolf, who often disguises himself, yet they can recognise him from his rough voice and black paws. Shortly after the goat leaves, the wolf comes knocking at the door, pretending to be her. However, the kids recognize him. Subsequently he goes to a shopkeeper for chalk to make his voice softer. When they still recognise him because of his paws, he goes to a baker for dough and flour. After he tricks the kids into opening the door for him, he eats six of them and lies down on a meadow and falls asleep. When the goat returns, she finds the seventh

child and together they cut open the wolf's belly, where they find the other six kids still alive. They fill him up with stones and when the wolf wakes up and wants to quench his thirst by the well, the stones pull him towards the water and he drowns, leaving the goat and the seven kids dancing merrily around the well.

Die zwölf Brüder – KHM9

A King has twelve sons, whom he wants to sacrifice if the Queen bears a girl in order that she can inherit the throne and the kingdom's wealth. The twelve brothers go into the woods and when the Queen signals them that she bore a girl, they flee deeper into the woods. When the girl is older she asks her mother about the twelve shirts she found and when the mother tells her about her brothers, she goes into the woods, finds them and lives with them. One day, when she is preparing their food, she sees twelve lilies and picks them to give to her brothers. However, the flowers are charmed and the brothers transform into ravens and fly away. In order to transform them back, she has to be silent for seven years. During those years, she meets a King, marries him and they live happily until his mother complains about her not talking and laughing. Consequently, the Princess is sentenced to death and when the flames are about to consume her, her brothers come down, transform back into humans and explain the whole incident. The King's mother is then sentenced to death in a barrel filled with eels and snakes.

Brüderchen und Schwesterchen – KHM11

Little Brother and Little Sister flee from their evil stepmother into the woods. However, their stepmother is a witch and has bewitched all the springs in the whole forest, so when

Brother becomes thirsty and tries to drink, his sister has to save him from turning into a tiger and a wolf. In the end, however, he is overcome by his thirst and one of the springs turns him into a fawn. Together the siblings move into a small abandoned hut. When the King holds a hunt, the fawn urges his sister to let him go. They agree on a password and on the third night, instead of the fawn, the King knocks at her door and asks her to marry him. When she sees that the fawn is in good health, she accepts and they move to the castle. After some time, Sister bears a child and the evil stepmother and her one-eyed daughter hatch a plan to ruin their happy lives. They kill the Queen in her bathtub and the one-eyed daughter is transformed to look like her. In the next nights, the ghost of the dead Queen appears in front of the chambermaid. She tells the King about these events and when he sees the ghost he embraces it and the Queen comes back to life. The stepsister is sentenced to death by wild animals and the stepmother is sentenced to death to burn at the stake. As soon as the stepmother is burned, the fawn turns back into Brother and they live happily until their end.

Rapunzel – KHM12

A man and a woman wish for a child, and when the wife is finally pregnant she constantly looks into an enchantress' garden and longs for her rapunzel. The man then climbs over the wall and retrieves some rapunzel, which the woman readily devours. However, she is not satisfied and when the man tries to steal some more, the enchantress catches him and in order to spare his life and to give him all the rapunzel his wife desires, she demands the child. When the child, called Rapunzel, turns twelve, the enchantress locks her into a high tower and only when saying 'Rapunzel, Rapunzel, let down your hair', does Rapunzel let down her hair so that the enchantress can climb up the tower. One day a Prince hears

Rapunzel's singing and while observing the tower, he sees the enchantress and what she says to enter the tower. After the enchantress leaves, he uses the words and visits Rapunzel. They fall in love and talk of marriage and running away. However, before they manage to do so, Rapunzel betrays their plan by asking the enchantress why she is so much heavier than the Prince. Out of rage for the betrayal, the enchantress sends Rapunzel away and when the Prince comes and sees that Rapunzel has disappeared, he throws himself off the tower into a thorn hedge and pricks his eyes out. The Prince then wanders around blindly until he reaches the place where Rapunzel lives with twins in misery. He recognizes her voice and when her tears fall down on his eyes, he can see again. They then depart to his kingdom, where they live happily for a long time.

Aschenputtel – KHM21

The wife of a rich man falls sick and on her deathbed she advises her daughter to be pious and good. A year after the wife dies, the man marries again. The new wife has two daughters, who mistreat the girl until she becomes their kitchen maid whom they call 'Aschenputtel' or 'Cinderella', because she has to sleep by the ashes. When the father goes to the market and asks what he should bring each of them, the stepdaughters demand dresses and jewellery and Cinderella asks for the first twig that brushes his head. After he gives that to her, she plants it near her mother's grave and it grows into a big tree. A white dove lives in the tree and whenever Cinderella wishes for something the dove gives it to her.

When the King gives a ball for three days to find a bride for the Prince, Cinderella wants to go as well. As a requirement to join them, the stepmother gives her two tasks to sort

out lentils from the ashes. Cinderella manages this in time, thanks to the help of the birds. However, she is still not allowed to go, because she has no dress. Thus, they leave without her. In her distress she runs to her mother's grave and asks the tree for a dress, which it produces. When she goes to the ball, the Prince has only eyes for her. When the dance is over, she flees and turns back into Cinderella. These events are repeated on the next two nights. Yet, on the last night the Prince puts pitch on the stairs, so that her golden slipper gets stuck in it. The Prince declares that whomever fits the shoe, becomes his wife. When the stepsisters try on the shoe, it does not fit. The first one cuts off her toes and the other one her heel to fit into the shoe. However, when each of them is on the way to the castle, the dove makes the Prince aware of the blood in the shoe. In the end, Cinderella tries on the shoe and it fits her perfectly and they get married. When the stepsisters attend the wedding, doves pick out both of their eyes.

Frau Holle – KHM24

A widow has two daughters, one beautiful and industrious, the other ugly and lazy. However, the ugly one is her own daughter and therefore the beautiful girl has to work as their maid and go to the well to spin the whole day. One day, when the spindle is bloody and she wants to wash it, it falls into the well. Rather than providing a new spindle, the stepmother orders her to fetch the old one. Thus, the beautiful maiden jumps into the well. When she wakes up, she lies in a meadow. She walks on a path and when she hears the bread in the oven cry, she takes it out. Later on she shakes the ripe apples from a tree. At the end of the path, there is a house and a woman with large teeth, called Mother Holle, who asks her if she wants to stay, work in her household and live a good life. One of the girl's main duties is to shake Mother Holle's bed to make the feather fly, so that snow falls

down on earth. She lives there happily for some time until she gets homesick. Mother Holle then brings her to a gateway and when the girl walks through it, gold rains down on and sticks to her. When she comes back to her stepmother's house, they inquire about her good fortune. Consequently, the stepmother sends her own daughter out with the spindle and lets her jump into the well. In contrast to the industrious girl, the lazy one does not help the bread nor the apple tree. When she comes to Mother Holle she only works on the first day and gets lazier day by day. When her service is done, Mother Holle also brings her to the gateway, yet – instead of gold – pitch rains down and sticks to her for the rest of her life.

Rotkäppchen – KHM26

A young girl, called 'Rotkäppchen' or Little Red Cap because of a red cape her grandmother gave her, goes into the woods to bring her sick grandmother some cake and wine to make her feel better. On her way she meets a wolf who asks her where she is going and, after walking and talking for some time, he shows her beautiful flowers which makes her leave the path. The wolf then runs straight to her grandmother, devours her, puts on her nightgown and lies in the bed, waiting for the girl. When Little Red Cap finally reaches her grandmother and sees her lying in her bed she asks the wolf questions about his/her outer appearance. When she asks about the big teeth, the wolf jumps out and eats her whole. He then goes back to sleep and snores loudly. A hunter hears the snoring and sees the wolf in the grandmother's bed. Instead of shooting him dead, he cuts open his belly and retrieves Little Red Cap and her grandmother who are both still alive. Afterwards, they fill the wolf's stomach with stones and when the wolf wakes up and wants to run away the stones pull him down and he falls down dead. The huntsman gets

the wolf's pelt, the grandmother eats the cake and drinks the wine and Little Red Cap will never forget to stay on the path.

There is a second story, where Little Red Cap meets another wolf, but instead of running off the path, she runs straight to her grandmothers'. There they prepare a trough full of sausage water and put it under the window. When the wolf, who jumped on the roof to wait for the girl, smells the meat he leans over and falls into the trough and drowns.

Die Bremerstadtmusikanten – KHM27

An old donkey leaves his farm to avoid being killed. On the way to Bremen to become a town musician, he meets a dog, a cat and a cock who join him on his way. When they stop in the woods for the night, the cock sees a light that belongs to a house where robbers are celebrating their success with loads of food. The animals make a plan and by standing on top of each other they breach through the window and chase the robbers away. Then they feast on the food and go to sleep. When one of the robbers returns during the night, he wakes them up, and after being bitten and scratched, he runs away in horror. The animals decide to stay at the robber's cabin and live there comfortably for the rest of their lives.

Dornröschen – KHM50

A King and a Queen are desperately wishing for a child. When the Queen finally gives birth to a girl, they put on a big feast and invite all their friends, acquaintances and also the wise women. Since they only have twelve golden plates, they can only invite twelve and one has to stay away. At the end of the feast, the wise women bestow the girl with gifts of beauty, virtue, wealth and other things. After the eleventh gives her gift, the thirteenth

woman appears and curses the Princess to prick her finger on a spindle on her fifteenth year and fall down dead. Luckily the twelfth woman can lessen the effect so that the Princess would only sleep for a hundred years. Nevertheless the King burns all the spindles in his kingdom. When the day of her fifteenth birthday arrives, the Princess is alone in the castle and finds a hidden chamber in which an old woman is weaving. When the Princess tries to do it, she pricks her finger and falls down into a deep sleep. With her, the whole castle and all its inhabitants fall asleep and a thorn hedge grows around the castle. Many Princes try to save the Princess, but they all lose their lives in the hedge. One day a young Prince tries to enter the hedge and since a hundred years have passed, the hedge opens and the Prince enters the castle and awakes the Princess with a kiss. As soon as she wakes up, the whole castle stirs again. They are soon married and live happily until their end.

Schneewittchen – KHM52

One time in winter, a Queen sits by her window and when she pricks her finger and blood lands in the snow she wishes for a child 'as white as snow, as red as blood and black as the window frame'. After the child is born the Queen passes away. After a year, the King takes a new wife, who is very haughty and vain. She has a magic mirror which she asks about being the most beautiful person in the land and it replies that she is the most beautiful, until Snow White grows older and surpasses the Queen's beauty. The Queen becomes envious and orders a huntsman to kill the girl in the woods. However, he lets her go and she finds shelter with seven dwarfs. When the Queen finds out about her survival, she disguises herself as a peasant and tries to kill Snow White with a lace and a poisoned comb, yet Snow White is always saved by the dwarfs. The Queen then creates a

poisoned apple and when Snow White takes a bite she falls down dead. The dwarfs are taken by grief and because she was so beautiful, they create a glass coffin to display her beauty. Shortly afterwards a Prince passes by and when he sees Snow White he wants to have her. After persuading the dwarfs that he can not live without seeing her, he takes the coffin and while driving over stones, the piece of apple escapes from Snow White's throat and she comes back to life. They get married and invite the Queen to their feast. When she arrives they give her red hot slippers in which she dances to her death.

Rumpelstilzchen – KHM55

A miller boasts to the King that his daughter can spin straw into gold. Subsequently, the King locks the daughter into a room full of straw overnight and commands her to spin it into gold, or else die. During the night a little man comes and offers to spin the straw into gold for her in exchange for her precious possessions. On the first night she gives him her necklace, on the second her golden ring, but on the third night she has nothing to offer him. Therefore, the little man demands her first-born child when she is a Queen, and she reluctantly agrees. She becomes Queen and a year later a child is born. When the little man appears and demands her end of the bargain, she offers him all the wealth in the kingdom, but he refuses. Moved by her emotions, he offers her a chance: if she can guess his name in three nights she can keep her child. In the first two nights she is unable to guess the name, but on the third day a messenger comes to the Queen and tells her about a little man chanting and singing that his name is Rumpelstilzchen. Thus, the Queen guesses his name and Rumpelstilzchen tears himself in two.

Allerleirauh – KHM65

A King has a Queen who has golden hair and is beautiful beyond measure. When she falls ill, she makes the King promise that he would not marry anyone who is not as beautiful as she, then she dies. After years of mourning and searching, the King cannot find someone as beautiful and with such golden hair as the old Queen. However, one day the King realizes that his daughter looks just like her mother and intends to marry her. The daughter is shocked and demands three dresses of moon, sun and stars and a coat made of thousands of furs. After the King has them made and demands that she now marries him, she dresses herself in the coat, blackens her face and hands and escapes. On her way, she is discovered by another King and thenceforth works as a kitchen maid at the palace. When the King holds a ball, she persuades the cook to go and watch and dresses herself in the moon dress. The King only dances with her. After the dance she escapes and goes back to being 'Thousandfurs'. She then prepares a bread soup and hides a small ring in it. For this she is questioned by the King, but she denies everything. Another ball is held and the events repeat themselves. When a ball is held for the third time, she wears the star dress. The King secretly puts the ring on her finger and prolongs the dance so that she is unable to completely cover herself again. Thus, when she is called to the King, he sees the ring and the white finger and takes off her coat, thereby displaying her whole beauty. They get married and live happily until their death.

Die Gänsemagd – KHM89

The daughter of an old and widowed Queen has to travel to marry a Prince from a far away kingdom. To keep her safe on her travels, the Queen gives her a handkerchief with

three drops of blood and a maid. Additionally, the Princess rides on her talking horse Falada. When they have travelled for a while, the Princess gets thirsty, but the maid refuses to give her the golden cup, therefore she has to bend down to drink from the water. When she is thirsty again and drinks from the water, the handkerchief falls into the water. From then on, the maid is in control and demands that they switch clothes and horses and the Princess has to swear an oath not to tell anyone about it. When they arrive at the Prince's palace, the maid is seen as the Princess and the Princess is degraded to help Kürdchen tend the sheep. Since the maid is afraid that Falada may talk, she has her beheaded. The Princess manages to save Falada's head and everyday when she walks to the meadow she greets it. While tending the geese, the Princess often combs her golden hair and to prevent Kürdchen from pulling them out she chants into the wind which blows Kürdchen's hat away. After this occurs a couple of times, Kürdchen goes to the King and complains about her. The next day the King observes her and later on questions her about her actions. She tells him that she is not allowed to tell him. The King tricks her into telling her troubles to an iron stove, where the King can listen. Thus, he discovers her true identity and the Prince rejoices when he sees her. They celebrate a feast where the King asks the maid a riddle that tricks her into choosing her own fate: being put stripped naked into a barrel full of nails and then being dragged through the street by two white horses until she is dead. After this is executed, the Princess marries the Prince and they rule the kingdom in peace and blissfulness.

Die zertanzten Schuhe – KHM133

A King has twelve beautiful daughters who all sleep in one room and every morning their shoes are danced to pieces. To solve this mystery, the King declares that whoever explains

it, can marry one of his daughters and inherit the kingdom. Each candidate has three nights, after which he will lose his life if he cannot solve the mystery. Many men try and many lose their lives. A soldier who is unable to fight and is looking for work, meets an old woman who gives him advice on how to solve the mystery: he should not drink the offered wine and follow the Princesses with an invisibility cloak that she gives him. Thereupon the soldier goes to the castle to solve the mystery. At night he sleeps in a chamber next to the Princesses and after he pretends to drink the wine, he pretends to sleep. The Princesses dress themselves and go into an underground stairway, pass trees of silver, diamond and gold to meet twelve Princes and dance with them all night in a castle to break a spell. The soldier follows them for three nights and takes a branch from each tree and one golden goblet. Then he goes to the King and describes the happenings. Since he solved the mystery, he marries the oldest Princess and becomes King. The twelve Princes were bewitched further for as many days as they had danced with the Princesses.

Der Goldene Schlüssel – KHM200

‘Der Goldene Schlüssel’ is the last and one of the shortest tales in the collection. During winter, a young boy has to collect wood. When he is done he warms himself by the fire. Then he finds a key and shortly afterwards a box with the fitting keyhole. However, only when he opens the lid will we know what is inside the box.

13.3. Appendix C: Philip Pullman interview in Oxford – 28th October 2015

There are many translations available. What was your motivation to translate the selected fairy tales?

The main motivation was that I was asked to do it by my publisher. Actually it wasn't my publisher, it was another publisher – Penguin Classics – and I was delighted to say yes, because I've always loved fairy tales and I welcomed the chance to get to know Grimm more closely. I wanted to go back to the origins of storytelling. Story narrative is something that I am fascinated by and that I think about on a daily basis: every day I am wondering what this is, what I might allow, what one has in the big pattern of a book. So story and thinking about story is a perpetual preoccupation of mine, and I thought that studying and working on the Grimms' tales would be interesting and that I would love to try. So I began by reading every story and making a plan of them in some detail and that process helped me to make a first sort of selection of the ones I liked best. They wanted the 200 and something stories, to be shortened to around 50, so I chose the ones that I'd liked best, that were the most interesting from the story point of view or that I thought the readers might enjoy and might not have met before. So it was enormous fun and I learned a lot about folktales and the enormous Aarne-Thompson Index of folk-types. I was so fascinated by it, it is on the shelf next to me. So that was how the job came about.

When did you first come across the tales?

My childhood. I was trying to think about which edition I've seen first, if it was a complete or collected one. It was probably a selection of stories; it might have even been one of the

little Ladybird books. They do the individual stories. Or it might have been a pantomime, but I don't think it was, as we didn't go to the theatre that often. They are just things I've seem to have always known. I've been talking to other people about it and their memory is the same. They seem to have known the stories, but they can't remember when they first encountered them. For a lot of people, of course, 'Snow White' comes to them first of all in the Disney film, which is a wonderful film and a wonderful piece of storytelling, but it is not the same as Grimm. So we have to put those things aside and work on the source.

Yes, that is the case with most Disney adaptations.

Yes, they are terrible. Well, they are terrible in that they are false. I think I say in my notes on that particular story, that the little men, the dwarfs, are not individually characterised in the Grimm at all. But Disney had to make them Grumpy, Sleepy and Sneezy and all those things, but that was Disney. He couldn't help make a little teapot come alive.

Were you influenced by any of the previous translations?

I tried not to be, but at the same time you can't pretend that they are not there. With me when I was doing each story there was Ralph Manheim's translation, which is very close even to the lack of paragraphs. There was also another version of Jack Zipes', and there was Ashliman. On his website he's got all the texts: the first edition all the way through to the seventh edition. You can compare them, in German and in English, so they were really useful. I also had the German text of the seventh edition, which was the only one I could get. My German isn't really good, but I looked at the German text sentence by sentence, to

get a feel of what that sentence was doing. I also wanted to feel close to it, even though I had to do it through the English. But those are my main sources.

There is one little thing that amuses me, and I can't remember which story it is. Anyway, there was a lame horse and it makes a peculiar sound which in the German was 'hunkepuus, hunkepuus', there are all sorts of translations 'clipdeclock', 'bobbidy clock', 'clippidy clip', so that was just funny to look at. You have to know what you are going to do with this. In 'The Juniper Tree', which is one of my favourites, the bird says 'Keewitt Keewitt'. The little rhymes come with several of the stories and are often badly translated in that they don't rhyme or their natures are wrong. I didn't have a high opinion of those songs, so I've tried to make the best. In 'The Juniper Tree' I had: 'Keewitt Keewitt/ My mother cut my head off,/ My father swallowed me,/ My sister buried all my bones/ Under the juniper tree/ Keewitt Keewitt! You'll never find/ A prettier bird than me!' which makes at least a little bit of rhyme. This is such a wonderful story, and looking at that in the close way I was doing, it was easy to see that that was not an oral story, but a written one.

Was it one of those by Runge?

Yes.

Because it is also written in dialect, which is really difficult to read in German.

In one of the translations in English by David Luke, he translated these tales into Scottish or Irish dialect, which makes it difficult for us! And I wonder what the point is.

Maybe to give the spirit of the original?

But is that really what we want? We want the stories. So I did away with all that, I wrote it in straightforward English. But the way 'The Juniper Tree' is constructed and also the other one from Runge, 'The Fisherman and his Wife', they are very carefully shaped, constructed, which is part of their power, but it makes them unlike all tales. But interesting none the less. They have similar stories than those in British tradition and the Italian tradition. Do you know Italo Calvino's collection?

No.

They are wonderful. If you are at all interested in fairy tales you must look it up. What I like about the Calvino's stories is that he's been properly frank about where he's changed: 'I thought the ending of this was a bit weak so I changed it', and he quotes the Tuscan proverb that I quote in my introduction 'a story is not beautiful if nothing is added to it' so you'll make it your own, by telling it your own way. And there is a very good collection of British folktales by Katherine Briggs, which would be well worth to look at. She made a collection in the 1940s and 50s, not all of them orally, she took earlier collections and took the best ones. There is an earlier collection by Joseph Jacobs. Well, some of the British tales are very good. I love the version of Cinderella that we have.

What was one of the main difficulties in transforming the antiquarian German into Modern English?

Well, I wasn't really translating. I had to get through all of the English translations to get to the original, and to find out what the original meant. I was working triangular, so the truth must be somewhere in the middle. That's what I was aiming to do. But I wasn't only trying to translate, so much as to tell again. It was as if I heard the stories told in English by someone and I wanted to tell it again, that's what I had in mind. So it wasn't a translation, because after all this is not a literary text, it is something else. It is the snapshot of a particular telling on a particular day, and so I thought it was right to do it like that.

What prompted the changes in some of the tales, for instance 'Little Brother and Little Sister'?

If I thought I could improve the story, I did. In 'Little Brother and Little Sister' the ending does not quite work and I thought it would be better to change it the way I did. 'Oh there is a discovery there' which gives little brother something to do: he can bang on the wall and show them that there's something hidden. So a simple matter of improving stories. There was a little improvement in 'The Three Snake Leaves'. It's a wonderful story. I think I made it a little bit tighter, so that when the wicked Princess and her lover sail back and the King says 'they are alive after all', the young man and the servant come and produce the cord as evidence. But that's just my idea. Little things like that. And I made a bigger change to the story called 'Thousandfurs'.

It is one of my favourite tales. I focus on it in some of the translations as they leave out the incest part.

It is the most interesting part. And very unsatisfactory, it is just forgotten about. In my notes, I didn't do it in the story itself, I said how I would end it differently. Well, I might one day make that a whole book, put illustrations alongside it.

I find the tale very interesting, and not that many people know it.

When I asked people, as I did when I was talking about the book, you know in University, to University classes or to other people: 'How many stories do you know come from Grimm?' They came up with 'The Frog King', 'Cinderella', 'Little Red Riding Hood' maybe. They knew about six or seven, which everybody knows. But they don't know stories like 'The Juniper Tree' or 'Thousandfurs' or 'The Three Snakeleaves', and that are such good stories. So it was such a pleasure to do those and bring them in front of a public.

Did you picture a specific reader or audience to tell the stories to?

No, I never do. I never think about my readers at all, it is none of their business. I don't write for them, I write for me. It is when the book is published, then the reader is allowed to look at it, think what they like, say what they like, read it how they like. They can see 'Hansel and Gretel' as a Marxist's critique, I don't mind. If they want to argue about it, they have to argue with all the tool of literary criticism and use evidence from the text. But they can read it like that, I don't mind. Some writers I know, are very sure that their books must be read in a particular way. William Golding was like this, people would say this and

that, and he would answer 'no, no, no you've got it all wrong, it means this...' Well that is something I would never say, because the book is published now, it belongs to them, not to me anymore. But I don't think of them when I'm writing it. 'The book is going to be aimed at children from the age 8 to 10, and therefore I can't do this, must do that'; I never do that thing. I always resisted people, especially publishers, trying to say 'this is a book for 10 year olds or 13 year olds' as it always seems to me like shutting down everyone else. 'No it says 10 to 13, you're 14 go away' and it's very bad. Especially for children whose reading is a little bit less than their age. You might have a book, which is absolutely perfect for the reading skill of a child of 8, but on the book it says 5-6 and they might love it, they might be able to really get a lot from it, but they wouldn't carry it around because others would say 'oh you're reading baby books, you're a baby'. It's a very, very bad idea. A few years ago there was a big argument between the publishers and writers about whether to put the reading age on the books. And we said 'no, don't do it' and finally they backed off. The reason they wanted to do it was so that supermarkets, who were selling more and more books, could know what shelf to put it on. That's all it was. Now, I don't mind a bookseller or librarian putting my book in a shelf that says '6-7 years old', but I don't like the book to say it, just so that supermarket people, who know nothing about books and are not going to read them and make decisions for themselves, they want the book to say it on itself, so that they can give it to the work experience people to stake the shelves. That's all they wanted it for. And we said to the publishers 'Look, if you do this you are shutting the door. We are trying to tell a story to as many readers as possible, no matter how old or young they are, and you say 'keep out, its nothing for you''. Terrible idea.

Do you have a favourite fairy tale?

I always loved 'The Juniper Tree' because it's so beautiful and so horrible, but it ends in such a happy way. I love 'The Three Snakeleaves' because of its very Mediterranean feel, it could come straight out of Calvino. Then there is a good story called 'The Moon', where four men took the moon down. Those three I like very much.

What do you think creates this ongoing fascination with fairy tales?

They have a strange power to compel us to listen, no matter how old or sophisticated we are. If someone says 'Once upon a time, there was a poor father who had two sons', we want to know 'what of the sons? What happened to them?'. Only because of the simple way they are told, because of the lack of literary quality. We don't have to admire the descriptions of the scenery; it doesn't have those. You don't have to think about the mood or psychology in the character of Jack or the tailor who killed the seven flies. There is no character, there is no literary quality there. That's not what they are for; they do something else. Because they are pure, pure story, and people are always fascinated by that. In the 20th century, probably beginning with Vladimir Propp in the 1920s, people started theorizing about fairy tales and protecting folktales as a subject matter for academic examination. They are very good for that. You can see a lot of things happening very clearly in fairy tales. Of course, there are many illustrators, so publishers can always do a new edition with new illustration by this and that illustrator. And they are infinitely adaptable: we can have Cinderella in Jazz-age New York or wherever we like. So all those reasons really.

*How does this project rank with your other works? Do you still work on it,
think back about it?*

I don't know. I hope they stay in print for a long time. I have certainly been grateful for the experience of working on these stories. I think I did learn a lot. Mainly, it was a great source of pleasure for me, I don't know how it looks to other people. But it was always fun.

Have you considered translating other fairy tales?

I have, not translation, but I got two things I'd like to do. One is to take the best stories from Catherine Brigg's collection and tell them in my voice, because those are terrific stories. And the other thing I'd like to do is to look at the English and Scottish ballads, which are magnificent stories. Have you read much of the ballads? (*Unfortunately not*) Not many people have. Sir Patrick Spens, for example, "The King sits in Dunfermline town,/ Drinking the blood-red wine;/ "O where shall I get a skeely skipper./ To sail this ship or mine?" / Then up and spake an eldern knight,/ Sat at the King's right knee:/ "Sir Patrick Spens is the best sailor/ That ever sailed the sea." And so on. It's so swift, such a good way of telling stories. In these eight lines a story unfolds. But I don't think many people know about this, so I'd like to do my own collection of ballads where I would do the same thing with them. That's what I would like to do, I haven't suggested it to any of my publishers yet.

Your usual work is so original. How did it feel to work on something already well-known?

That is a good question. It was very refreshing. The feeling that you don't have to invent anything is very pleasant and a refreshing change. All I had to do is take a story and had to tell it as well as possible. You don't have to invent anything it's all there and I enjoyed that very much. I think the other difference concerns the point we made about literary and oral tradition. When I'm writing a novel, as I was this morning, I try to keep in mind a number of basic questions about the scenery, that help me clarify; 'where are we? What does it look like? Where is the light coming from? What is the weather like? Who else is present?' Little basic questions like that, because I find that when I'm reading, those are the things I would like to know. Some writers don't bother with that, others take too much time and give a very long description of what we are only going to see for one scene. It's about keeping a balance between all those. Fairy tales aren't interested in that at all. They don't care. Take the forest – you know what the forest looks like, you've seen a forest – it's the forest. 'She was beautiful' – 'but how?' – 'Nevermind that – she's beautiful. And she has blonde hair. That's all'. Which is very very different. And it's a pleasure from time to time do to something different. To tell a story from a different viewpoint or in a different voice. So, it was always very enjoyable. Would I have done this on my own if my publishers had not asked me? Probably not. Would I have thought – 'Oh I'd like to do that' – I'm not sure I would. I might have thought about it but would have hesitated to suggest it to a publisher, in case they say 'it's a nice idea but we can't afford it', and you can only embark on a job like that if you know it's going to resolve in it being published. To do it speculatively, depends on how rich you are feeling, as you might not make any money from it.

Have you ever been to Germany before?

Alas no. I have been to Italy, France, the Scandinavian countries, but I've never been to Germany. I don't know why. If the publishers want me to come, I come. *(The German publisher for 'His dark materials' is based in Hamburg)* Carlsen? *(Yes)* Have you seen the books 'Aladin' publishes? *(No)* Aladin is the publishing house set up by Klaus Humann, who was my publisher at Carlsen, and he set up his independent publishing company. He is very good. He did the Grimm with a couple of very good illustrations by Shaun Tan. I wished I'd thought about bringing it along. So, I've never been to Germany, but I'd like to very much. *(I actually travelled on the Grimm Route, to see where they lived)* They lived very quiet lives, very dull lives. The only thing of excitement came when they refused to take the oath of loyalty to the new King. So they moved on to Berlin, and their lives became very quiet again. Such an admirable pair. *(In recent years there has been a real boom in Germany about the Grimms)* Yes, because of the 200th anniversary. *(We actually had a conference with Jack Zipes in Kingston because of it. We had storytellers which were fantastic)* I like Jack, I like him a lot. He is a good man and friend. His views are quite distinctively Marxist, but it's interesting. We need someone with that kind of view, as well as others. But this limits him in the way he can respond to the tales.

So did the publisher specifically say 'It's for the 200th anniversary'?

No, I think they'd forgotten about it. They suggested it to me about three years before that and while I was doing that I realized that it's close to the anniversary and called the publishers and they said 'ah yes, we'd let the marketers know'. *(I went to the talk you gave at the Southbank Centre in 2012, which was really interesting)* When I do a talk I prefer to

have someone there to lead the conversation rather than to stand and do it. It's more informal, it's easier and it's just more enjoyable. I did a talk the weekend before last in Durham, they had a book fest there and they wanted me to talk about *Nothern Lights*, as they call it in German *The Golden Compass*, they bought 3,000 copies and gave it to people around the town to read it, so it was a very good audience and that was fun.

Why did you include 'The Golden Key'? It's such a short and relatively unimportant tale?

It's the one where the boy finds a key, opens the box and then ends. That was a last minute thought. I could have gone with others, but it seemed like a nice way to end. So that made sense.

On the adaptation:

What is your opinion on the Southbank's adaptation, its setting and execution?

They found an interesting way of doing it. Everybody sort of shared the narration. And I think it worked. Yes, I think it worked pretty well, and the setting was terrific. It must have taken them weeks and weeks to put it up, and then they have to put it all down. I think they did it very well.

Where you involved in the script?

No, I was happy to see it, when it was ready and I was happy to talk to them on the way through it, but I haven't got time. I've got my own work to do. There is an opera based on my story *The Firework Maker's Daughter* which is opening in December 2015 in London. That's going to be at the Royal Opera House. I'm glad that people do this, but I don't really want to be involved. When they did *His Dark Materials* at the National it was different, since it was a very big production. They never did anything like it before. They did it about as well as you can on the stage. Everything that they needed to do they did, and in the first run they had a marvellous cast. The cast in the second run was okay. My regret was that they couldn't take the production to any other theatre, because it was so complicated. With *War Horse* it is an easier production to manage; so they can move it to other theatres, which people have done. Films and television are a different kind of thing. I like the theatre because I like working with actors, I like the rehearsal process. For a big movie, there is no rehearsal time. They don't rehearse at all. They just turn up, stand there, say this, do that and they shoot it fifteen times and then they get on to the next scene. It's an industrial process, but the pay is good.

13.4. Appendix D: Questions to Aladin, the German Publisher of Pullman's *Grimms Märchen*, 13th September 2016

Answered by the Editor Nina Horn.

1. *Wie kam es dazu, dass Sie sich entschlossen haben Pullman's Grimm Tales for Young and Old zurück ins Deutsche zu übersetzen?* [Why did you decide to translate Pullman's *Grimm Tales for Young and Old* back into German?]

Das Manuskript wurde uns angeboten, wir haben es gelesen und waren auf Anhieb begeistert. Selbstverständlich barg dieses Projekt ein gewisses Risiko, denn bei den Märchen der Brüder Grimm handelt es sich geradezu um ein deutsches Nationalheiligtum, das es aus Sicht vieler Märchenfans unbedingt vor ausländischen Einflüssen zu schützen gilt. Andererseits liegt es in der Tradition der Märchen selbst, dass sich in Ihnen die Stimmen der Erzähler aus verschiedenen Jahrhunderten mischen. Und wenn es einen grandiosen Erzähler gibt, dann ist das sicherlich Philip Pullman. Und seine Stimme wollten wir hören. Und scheinbar auch viele deutsche Leserinnen und Leser.

Mit Martina Tichy haben wir darüber hinaus eine hervorragende Übersetzerin gefunden, die sehr akribisch am Text gearbeitet hat und für Ihre Übertragung sehr gelobt wurde.

[The manuscript was offered to us, we read it and were immediately inspired. Of course, the project involved a certain risk, because the fairy tales of the Brothers Grimm are almost a German national treasure, which, from the point of view of many fairy tale enthusiasts, must be protected from foreign influences. On the other hand, it is in the tradition of the fairy tale itself that the voices of the narrators from different centuries

mix. And if there is a grand narrator, then that is certainly Philip Pullman. And we wanted to hear his voice. And apparently so did many German readers.

With Martina Tichy, we have found an excellent translator who has worked very meticulously on the text and has been highly praised for her transmission.]

2. *Wieso wurde der Englische Titel, der auch etwas doppeldeutig aufgefasst werden kann, nicht direkt ins Deutsche übersetzt, sondern mit Grimms Märchen ersetzt?*

[Why was the English title, which can be interpreted as ambiguous, not directly translated into German, but replaced with *Grimm 's Märchen*?]

Eine Titelfindung ist immer auch eine Positionierung am Markt. Uns erschien es bei diesem Titel angemessen, dass der Schwerpunkt auf der Kombination Grimm + Pullman liegt. Die Märchen gehören in Deutschland fast schon zum Allgemeinwissen, da muss man nicht noch darauf hinweisen, dass es sich um düstere oder grimmige Geschichten handelt. Vermutlich hätte eine solche Titelformulierung auch dazu geführt, dass der Titel in der Grusecke verschwindet. Wir haben uns für die schlichte und ergreifende Variante entschieden. Aus unserer Sicht hatte es mehr Wucht als ein kleines Wortspiel.

[A title is always positioned in the market. For us it seemed appropriate for this title that the focus was on the combination Grimm + Pullman. The fairy tales in Germany are almost general knowledge, therefore you do not have to point out that these are dark or grim stories. Presumably, such a title formulation would have led to the disappearance of the title in the scary corner. We chose the simple and moving version. From our point of view it was more powerful than a small word game.]

3. *Im englischen Original sind keine Illustrationen. Warum haben sie sich dazu entschlossen die Märchen zu illustrieren?* [In the English original there are no illustrations. Why did you decide to illustrate the fairy tales?]

Dazu schicke ich Ihnen die Broschüre, die Frage wird dort ausführlich beantwortet.

[I will send you the brochure, which will answer the question in detail.]

Brochure:

Leseprobe – Philip Pullman, *Grimms Märchen* (Hamburg: Aladin Verlag, 2013)

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Die Frage, ob er sich vorstellen könne, Philip Pullmans »Grimms Märchen« zu illustrieren, beantwortete Shaun Tan am 31. Oktober 2012 folgendermaßen:

[To the question of whether he could picture Philip Pullman's "Grimm's Märchen", Shaun Tan answered on the 31st October 2012 as follows:]

Hallo Nina und Klaus,

ich würde liebend gern am Grimms Märchen arbeiten, denn Philips Auswahl hat mich sehr beeindruckt (meiner Meinung nach die beste Version, die ich je gelesen habe). Also ja, gute Nachrichten, ich werde mein Bestes geben, damit etwas daraus wird.

Hier zunächst einmal einige Überlegungen, die ich mit allen Beteiligten abklären möchte.

Ich stimme vollkommen mit Philips einleitenden Kommentaren zum Thema Illustrationen überein; der ausgefeilte, dekorative Stil, den man in vielen illustrierten Ausgaben finde, war für mein Gefühl nie stimmig, weil die Märchen so minimalistisch und fast schon abstrakt daherkommen. Die künstlerisch passendste Lösung wäre sehr

schlicht. Mir sind dazu Tonfiguren in den Sinn gekommen – keine Plastiken, die ich ein wenig wie Schachfiguren aussehen lassen und dann abfotografieren oder nachzeichnen würde, je nachdem, wie aufwendig und schwierig sich dies jeweils gestaltet. Ich müsste die Probestücke machen, um zu sehen, wie sie wirken. Ich könnte mir vorstellen, dass der ganz schlichte Stil beispielsweise von antiken europäischen oder präkolumbianischen Figuren perfekt zu den Grimm'schen Märchen passt, in denen die Gestalten oft wie Schachfiguren in

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einem rätselhaften Spiel erscheinen. Dabei können sie durchaus faszinierend und modern aussehen, ohne buchstäblich illustrativ zu sein. Bildhauerei war meine erste Leidenschaft als Kind, inzwischen komme ich aber kaum noch dazu, mich auf diesem Feld praktisch zu betätigen – das wäre also eine schöne Gelegenheit.

So, das werfe ich einfach mal so in die Runde und bin gespannt auf Ihre und Philips Reaktionen.

Schöne Grüße,

Shaun

[Hello Nina and Klaus,

I would love to work on the Grimm's fairy tales, because Philip's selection has impressed me (in my opinion, it is the best version I've ever read). So yes, good news, I will do my best to make something out of it.

First of all, here are some considerations which I would like to clarify with everyone concerned. I completely agree with Philip's introductory comments concerning illustrations; the elaborate, decorative style, which can be found in many illustrated

editions, was never in harmony with my feelings, because the fairy tales are so minimalistic and almost abstract. Artistically the most appropriate solution would be very simple. I have come up with figurative figures – no sculptures, that I would make to look like little chess figures, then I would take pictures or trace them, depending on each one's complexity and difficulty. I would have to make a sample to see how it works. I could imagine that the very simple style of ancient European or pre-Columbian figures fits perfectly with Grimms' fairy tales, in which the figures often appear like chess figures in an enigmatic game. They can look fascinating and modern without being literally illustrative. Sculpture was my first passion as a child, but I hardly get to work on this field – so that would give me a nice opportunity.

I just throw this into the group and am anxious on your and Philip's reactions.

Best regards,

Shaun]

Liebe Nina,

das sind ja fantastische Neuigkeiten. Shaun Tans Überlegungen finde ich faszinierend und warte ungeduldig auf die Ergebnisse. Bitte bedanken Sie sich in meinem Namen bei ihm für seine Freundlichen Worte und richten Sie ihm aus, dass ich sehr angetan bin.

Mit den besten Wünschen für alle,

Philip

[Dear Nina,

This is fantastic news. I find Shaun Tan's reflections fascinating and am waiting impatiently for the results. Please thank him on my behalf for his kind words and point out, that I am keen.

With the best wishes for all,

Philip]

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Am 17. Dezember 2012 trifft Philip Pullmans Rückmeldung zu Shaun Tans Skizzen ein:

[On the 17th December 2012, Philip Pullman responds to Shaun Tan's sketches:]

Liebe Nina,

(...) Diese Skizzen gefallen mir außerordentlich gut – sie sind genau so, wie ich mir die Illustrationen erhofft habe – klein, suggestiv, eigenartig und aussagekräftig – völlig anders und viel passender als »traditionelle«, kunstvoll hübsche Märchenillustrationen. Ich freue mich schon sehr darauf, sie in meinem Buch zu sehen.

Ihr Philip

[Dear Nina,

(...) I like these sketches very much – they are just as I hoped the illustrations would be – small, suggestive, peculiar and expressive – quite different and much more appropriate than “traditional” artistically pretty fairy tale illustrations. I am looking forward to seeing them in my book.

Your Philip]

Als Shaun Tan am 19.02.2013 sechs Abbildungen seiner Märchenskulpturen schickt, sieht endgültig fest: es gibt für dieses Projekt keinen geeigneteren Künstler als Shaun Tan. Philip Pullman hat sich gern überzeugen lassen und stimmt der weltweit einzigen illustrierten Ausgabe seiner »Grimm Tales« zu.

[When Shaun Tan sent six pictures of his fairy tale sculptures on the 19th February 2013, we could see that there is no one more suitable for this project than Shaun Tan. Philip Pullman enjoyed being convinced and agrees to the world's only illustrated edition of his "Grimm Tales".]

Liebe Nina,

diese Illustrationen sind wunderbar. Sie haben jenes Groteske, jene Kraft und brillante Originalität, die man sich nur wünschen kann. Bitte danken Sie Shaun ganz herzlich von mir.

Was für eine Freude!

Ihr Philip

[Dear Nina,

These illustrations are wonderful. They have that grotesque, that power and brilliant originality that one can only wish for. Please thank Shaun very much.

What a joy!

Your Philip]