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Spinning a Tale:
English Translations and Adaptations of
La Belle au bois dormant
From the Enlightenment to
The Magic Kingdom

by

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ABSTRACT

The objective of this thesis is to describe the influence that changes in the target environment have on translations and adaptations. Two translations and two adaptations, belonging to different cultures and eras, of the fairy tale *La Belle au bois dormant* (1697) by Charles Perrault have been selected for contexualization and comparison. For each of the four target texts, I reconstruct the relevant historical, literary and translation context and describe the intended audience and purpose, drawing parallels between these external factors and the choices made by the translators and adapters in their respective texts. A discussion of Descriptive Translation Studies, polysystem theory, norm theory, the notions governing rewriting, and *Skopostheory* provides a theoretical framework for the thesis.

The analysis is divided into three chapters. In the first I situate the source text within its genre and historical context and outline the origins of the tale, the life of its author and how the tale reflects both its humble roots and the aristocratic audience to whom it was addressed.

The second chapter deals with two English translations: *The Sleeping Beauty in the Wood* (1729) by Robert Samber and *The Sleeping Beauty* (1957) by Geoffrey Brereton. Each of the translations is presented in relation to its era and a three-way comparison between the source text, the translations and their contexts brings forth some possible reasons for the differences in the target texts.

The final chapter looks at two famous adaptations of this well-known tale, the Brothers Grimms' *Dornröschen* (Briar Rose) (1812) and Walt Disney's *Sleeping Beauty* (1959), and demonstrates how these authors were influenced by various factors of their respective eras.

RÉSUMÉ

Le but de ce mémoire est de décrire l'influence possible des changements de l'environnement cible sur les traductions et les adaptations. Pour ce faire, j'ai choisi de remettre en contexte et de comparer deux traductions et deux adaptations de cultures et d'époques différentes, du conte de fées, *La Belle au bois dormant* (1697) de Charles Perrault. Pour chacun des textes cibles, je reconstruis le contexte historique, littéraire et traductif pertinent, et je décris les récepteurs visés et l'objet du texte, tout en établissant des parallèles entre les facteurs externes et les choix des traducteurs et des adapteurs dans leurs textes respectifs. Une discussion du modèle descriptif, de la théorie du polysystème, de la théorie des normes, des notions qui gouvernent la réécriture, et de la théorie du *Skopos* fournit le cadre théorique du mémoire.

L'analyse est divisée en trois chapitres. Le premier chapitre situe le texte source dans son genre et dans son contexte historique. Il y a aussi un compte rendu des origines du conte, de la vie de l'auteur, et de la façon dont le conte reflète ses racines humbles et ses lecteurs aristocratiques.

Le deuxième chapitre porte sur les deux traductions anglaises : *The Sleeping Beauty in the Wood* (1729) de Robert Samber et *The Sleeping Beauty* (1957) de Geoffrey Brereton. Chacune de ces traductions est présentée relativement à son époque, et une comparaison à trois entre le texte source, les traductions et leurs contextes soulève des raisons possibles pour les différences entre les textes cibles.

Le dernier chapitre examine deux adaptations bien connues de ce conte célèbre soit, *Dornröschen* (1812) des frères Grimm et *Sleeping Beauty* (1959) de Walt Disney, et démontre de quelles manières ces auteurs ont été influencés par les divers facteurs de leurs époques respectives.

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INTRODUCTION

This study of the changes that were made to the French fairy tale *La Belle au bois dormant* as it was translated into English and adapted into other cultures was born purely out of personal interest. I wanted to work on a project where I could explore my interest in literature and history by making a connection between these fields and the practice of translation and adaptation.

Having had it impressed upon me that there are as many different translations of a work as there are translators, I began to consider the reasons for this and discovered that translation scholars have offered a hypothesis that: “la traduction est foncièrement tributaire du lieu et du moment de sa réalisation.” (Brisset 1990: 23) To put this notion to the test, I have decided to compare two translations and two adaptations, belonging to different eras and cultures, of a single work to see what effects the changes in environment had on the target texts. In the hope of being able to offer possible explanations for the differences and similarities between the source text and the target texts, I have reconstructed the historical context in which each individual target text was written and compared it to the source text and its historical context. From there, it has been possible to speculate on the influence the socio-cultural, political and literary environments had on the target texts based on some of the choices the translators and adapters made.

To provide myself with a theoretical framework to guide and structure my research and to categorize my data and analyses, I have turned to some of the concepts developed by scholars working in the areas of Descriptive Translation Studies, polysystem theory and norm theory and *Skopostheory*. The inventory of possible influential factors that I have

chosen to examine in respect to each of the translations and adaptations are the political, religious, social, literary (both adult and children's literature) and translation contexts of each respective era. Where most applicable, the target audience, the purpose of the target text and the potential pressure exerted on the translator or adapter by patrons, publishers and editors is discussed. Moreover, choosing a variety of theoretical concepts in an attempt to explain the choices made by the translators and adapters allows me to explore a large number of potentially influential factors by applying them to my own analysis.

The choice to examine a fairy tale by Charles Perrault is based upon a number of factors. First, I wanted to work with a piece of French literature that was old enough that the English translations could be chosen from different centuries, but that was not so old that the source and target languages would be too far removed from modern French and English. I also wanted to examine a piece of literature whose length would permit me to work with it as a whole: in other words, Charles Perrault's fairy tales are short enough that they and their translations and adaptations can be dealt with in their entirety. Furthermore, the area of children's literature particularly interests me because of its unique history and more importantly, because of the evolving status of the child in the eyes of adults and the manifestation of this perception in literature for children. And finally, the decision to look specifically at *La Belle au bois dormant* is a personal one: this fairy tale has always been one of my favorites.

My selection of each of the translations and adaptations for the analysis is also based on a number of factors. I have chosen to look at Robert Samber's 1729 translation, *The Sleeping Beauty in the Wood,* because it is the first known English translation. The decision to use Geoffrey Brereton's 1957 translation, *The Sleeping Beauty,* is partly one of

availability: I have been able to locate an original copy of it, as well as a relatively large amount of information about the translator himself. Furthermore, Brereton's translation is the most recent English translation available to me. As for the adaptations, the choice is easy: the versions by the Brothers Grimm and Walt Disney are among the best known in the Western world.

The approach I have taken to the analysis is the following. In the first chapter, I set the foundations for the discussion of the translations and adaptations by providing information about the fairy tale genre itself. Then I develop the historical and literary context of the source text, including biographical information about Charles Perrault and some of the issues surrounding the publication of his tales. Next, I carry out an analysis of the source text itself, concentrating on how society, the intended audience and the effects Perrault wished to create on his readers are reflected in his original text. The second chapter deals with two translations and I proceed by briefly outlining pertinent aspects of the historical, literary and translation context of each translation, drawing parallels between the events and trends and the various features of the target texts and comparing the differences and similarities between the two. The same is done for the adaptations but with more emphasis on the ideologies, institutions and purpose of each of the adaptations.

Thus, as the story travels through time, languages and cultures, I show how the differences in ideologies and literary and translational norms that translators and adapters encountered, have left their mark on this classic French fairy tale.

CHAPTER ONE

Source Text Analysis:
A Contextual Description of *La Belle au bois dormant*

A discussion of the translations and adaptations of a work must begin with a description and analysis of the source text in order to establish a common point of reference for the target texts. The description of the source text at hand, *La Belle au bois dormant* by Charles Perrault will therefore open with a general outline of the characteristics of the fairy tale genre itself to provide a literary background to the tale. Next, because the analysis of the translations and adaptations of this well-known tale will focus on the historical and literary context that influenced the translators' and adapters' choices, it is necessary to present the historical and literary environment in which Perrault wrote his fairy tales. This will furnish a point of comparison for the evolution of the fairy tale's environment. Furthermore, it is also important to sketch out the life of the original author, some of the issues surrounding the publication of his tales, the speculations that have surfaced about the origins of his stories and most importantly the intended audience of his tales. Last, but certainly not least, a brief synopsis of *La Belle au bois dormant,* its possible origins and an analysis of its specific characteristics will be presented to complete the description of the source text.

The Fairy Tale Genre

Quite simply, a fairy tale is a fantastical story in which the characters are aided by or victim to magic usually, though not necessarily, performed by fairies. Fairy tales are characterized by several specific features by which readers can recognize the genre. Narratologists, like A.J. Greimas and Gérard Genette, have explained that each literary genre is marked by its own particular structures and elements that form a narrative contract

between the author and the reader. Furthermore, should the author not respect the narrative contract, by including atypical features or omitting characteristic components, the readers' horizon of expectation could be shattered, rendering the story unacceptable from an intertextual point of view (Brisset 2000). Thus, an analysis of the features of the fairy tale is essential to the discussion of the genre. Beside the supernatural element mentioned above, folklore researchers, like J. McGlathery and Iona and Peter Opie who have provided a sort of inventory of fairy tale themes, plots and characters, cite several other features as fundamental, timeless components of the fairy tale genre.

First, and foremost, fairy tales must be introduced by the formula: 'Once upon a time' ('Il était une fois'). These simple words are highly significant: at the sound of them the reader's mind immediately fills with all the elements in the framework that match his/ her perception of a fairy tale. But these words serve a dual purpose: other than signaling to the reader that what is to follow is a fairy tale, they make the tale more believable. Fairy tales always take place once upon a time and usually in an 'unspecified kingdom' or land. This indefinite, 'never-never' land ironically adds credibility to the story. If the narrator were to specify these details, the spell would be broken and the reader would be transported back to the real world, which would be detrimental to the acceptability of the story.

A fairy tale must elicit this vital reader response known as the suspension of disbelief. Therefore, the readers are encouraged to identify with the characters and accept with no astonishment, as the characters do, the naturalness of living in a land inhabited by fairies, witches, ogres and dragons. As pointed out, the typical setting 'once upon a time in a kingdom far away' goes a long way in making the tale believable.

Another clause in the narrative contract that also helps to suspend the reader's disbelief is the innocent quality or tone of the narration. The description of the characters is superficial, as the characters are stock, static figures. More specifically, they do not evolve during the story; their feelings are never developed; they generally fall into two categories (good or bad); they have generic names (the princess, the prince, the ogre…) and the hero(s) is (are) usually young. Moreover, the narrator is much more concerned with the structure of the plot and the devices that help to unravel it (suspense, timing, focalization) than with the description of the characters.

The characters do not need to be developed in the fairy tale because the reader knows what to expect from them, especially if the author respects the narrative contract. For instance, as McGlathery has remarked, the 'powerful-woman' positions are always filled by the old, the ugly and the wicked female characters. These women's main objective is to place obstacles in the paths of the young (often to prevent the fulfillment of love). Fairies, on the other hand, usually play a maternal role. They are the ones who help the young overcome the obstacles in their way. This dichotomy that is established between young and old and good and evil is essential to fairy tales because it sets up the classic ending where the good are rewarded and the evil are punished.

It is believed that the fairy tale has existed in oral tradition for centuries. Although little documentation exists to attest to the content of the constantly evolving oral tales, some of the presumed general motifs surface in writing dating from Antiquity through to the Renaissance. However, it was not until the 17th century in France that the literary genre, as

we know it, came into being and that the stories actually began to be called 'fairy tales' (conte de fées).[1]

17th-Century France

Life at court

By far, the most famous ruler of 17th-century France was Louis XIV (r. 1643-1715). Often referred to as the 'Sun King,' he is remembered for the construction of his luxurious palace at Versailles to accommodate his lavish lifestyle, for his absolute authority in all matters of religion, justice, and politics and his expensive, ambitious wars. Research has uncovered that Louis XIV's typical daily routine, which dictated life at court, began with mass and council meetings in the morning, followed by sporting activities, such as hunting and riding, in the afternoon and musical, theatrical or gambling entertainment in the evening, concluding with a late supper. "Even the king's retirement was a part of the day's spectacle. Fortunate nobles were permitted briefly to hold his night candle as they accompanied him to his bed." (Craig et al. (eds.) 1994: 635) Those close to the king, therefore, lived incredibly sumptuous lives. [2]

Life under the 'Sun King'

According to historians, Louis XIV maintained his absolute rule by disempowering the Catholic Church and declaring himself answerable to God alone. He also limited the nobles' authority and wealth by banning them from high government positions, raising taxes and setting expensive trends in fashion, home decoration and leisure activities such as

[1] Iona and Peter Opie (1974: 14-15) explain that the French term 'conte de fées' was first coined by Madame d'Aulnoy in 1698. Its appearance in English as 'fairy tales' is first mentioned in the *Oxford English Dictionary* in 1749.

[2] In this brief survey of French history in the 17th century, it is important to focus the description on the lifestyles of the rising bourgeoisie and the aristocracy because Perrault's readers came from these groups, as literacy among the lower classes was rare.

gambling. As Louis XIV's reign continued, hardships befell the country when crops failed and attempts to annex the Low Countries (1667-68, 1672) were fruitless and crippling to the economy. Louis XIV's reaction to these crises was to tighten his control on all facets of society. For instance in 1685, he revoked the Edict of Nantes, imposing the Catholic faith on all his subjects, which led to a massive exodus of Protestant families to Holland, Germany and England and further tarnished Louis XIV's reputation with these Protestant neighbours. Scholars also assert that Louis XIV became increasingly irrational and arbitrary in his policies and began imposing censorship on writers to prevent dissent in the upper classes. Thus, the splendor of court life became a highly expensive façade that was slowing dissolving as resentment towards absolutism began to germinate. The hierarchical structure of society had implications on the structure of the family unit. This warrants description because, in 17th-century France, the role of each member of the family and the perception of childhood were quite different from current Western views.

Life at home

Absolute power was carried out to its extreme definition in France in the 17th century. On the strength of the belief that the king was God's representative on earth and the father of his nation, the family unit became even more firmly patriarchal. According to Elisabeth Badinter, the husband/father was considered the "divine and royal ruler with regard to his children." (Badinter 1981: 17) Punishment of children was often very severe: although it became illegal to commit infanticide, because it was considered sinful to destroy one of God's creations, corporal punishment, imprisonment and abandonment were acceptable. This treatment of children seems terribly harsh today but in the 17th century it was deemed necessary. Research has revealed that children were not highly valued until after the French

Revolution. In fact, quite often children were considered not much more than an economic burden, especially girls who could not be married without a dowry. Moreover, children were believed to be evil and imperfect by nature and therefore should be punished for lack of judgement and reason, for as Badinter explains:

> Not only is childhood without value or unique characteristics, it is the sign of our fallen condition, that which places us under the sentence of damnation from which we must free ourselves. (Badinter 1981: 31)

Consequently, childhood was thought of as a condition that had to be surmounted through a repressive education and upbringing. Considering all of this, it is no wonder that women took little interest in raising their children, often sending them to live with wet nurses for the first few years. Wealthier women were able to hire wet nurses to come into the home and then have their children cared for by governesses and nannies. Besides being another mouth to feed, Badinter points out that over half of the children in the 17th and 18th centuries did not even live past the age of five. Given society's view of its children, it is not difficult to see why there was no literature written for, or even about, them at this time. In fact, children's literature is significantly disproportionate to the achievements in adult literature during Louis XIV's reign.

17th-Century French Literature

The flourishing of French language and literature

It was during the fleetingly glorious years in the second half of the 17th century that French literature flourished. Indeed, some of the greatest names in French literature came out of this era. Revitalized by the cultural energy that Louis XIV encouraged, writers like Corneille, Molière, Boileau, Racine, and La Fontaine, sensitive to the changing tides of life in France, turned to the Classics to escape the increasing chaos of society. Literary scholars

single out the period of the 1660s and early 1670s as the height of Classicism in France. New standards for literary tastes were set, as writers explored the possibilities of the French vernacular which were harnessed for the first time in grammar books like the *Grammaire raisonnée* de Port-Royal in 1660 and the first edition of the *Dictionnarie de l'Académie française* in 1694. Various academies were formed: the most famous was of course l'Académie française (1635), where learned men could discuss literature, language and the pursuit of scientific knowledge.

The literary salons

Upper class women also began to play a distinct role in literature around this time. Although they were not permitted to attend school or university, they were nevertheless interested in literature and began to invite other women, and eventually men, to their salons to discuss literature, art, fashion, love and marriage. These popular social gatherings produced many women writers such as Mlle de Scudéry, Mlle de Montpensier, Mme de Sévigné, Mme de Lafayette and Mme d'Aulnoy, who strove to "gain more independence for women of their class and to be treated more seriously as intellectuals." (Zipes 1999: 32) Zipes also explains that the salon movement created a very strict language code that sought to further elevate the upper classes and distinguish them from the lower echelons of society by their 'précieux' manner of speaking and writing. All vulgar, familiar, regional, archaic and peasant words were eliminated from the upper class' vocabulary:

> Les règles de bon usage suivies […] par tous ceux qui se piquaient d'appartenir à la bonne société ou qui voulaient y parvenir excluent beaucoup de mots jugés bas, qui ne doivent paraître ni dans la littérature ni dans la conversation. Ce sont des mots dont on disait qu'ils […] «paraissaient peuple». (Perret 1998: 59)

A sample of some of the banned words cited by Perret include: allécher, besogne, face, grommeler, m'amour, m'amie….

The rise of the fairy tale genre

In an era so preoccupied with its appearance and eloquence it is not surprising that rivalries began to form. Correspondences and descriptions written at the time have allowed scholars to conclude that, around the middle of the 17th century, a new form of entertainment emerged as the ladies of the salon began to invent games based on the telling of stories. The object of the challenge was to exploit one's eloquence in an attempt to spontaneously create the best, naturally told tale. As this pastime gained popularity the skills of the storytellers developed and the participants began to spend time inventing new themes, embellishing old ones and writing the tales down so they could be practiced ahead of time. By the 1690s a veritable fairy tale fashion swept through the literary circles as the tales were beginning to be published. It was thus for the entertainment of adults that fairy tales were given their written form. The notion of writing them for children may not have even entered the minds of the writers of the salons, as there was no literature for children. Such was the situation at the time when Charles Perrault wrote his fairy tales.

Charles Perrault (1628-1703)

The son of a lawyer, Charles Perrault was born on January 12, 1628 into a large bourgeois family. Two of his four brothers would also make names for themselves: Pierre Perrault (1611- 1680) became a tax collector for the city of Paris under Jean Baptiste Colbert, and Claude Perrault (1613-1688) drew the blueprints for the renovations of the east front of the Louvre and the Paris Observatory. Charles began his public life as a lawyer but decided early that he preferred to pursue his interest in literature. While working for his

brother Pierre, he composed his first poems "Portrait d'Iris" and "Portrait de la voix d'Iris," which were published in 1659. In 1660 he wrote a number of poems for Louis XIV and shortly after, in 1663, he was appointed Colbert's secretary. For the next twenty years, Perrault is described as being "one of the busiest men in the French kingdom." (Barchilon & Flinders 1981: 26) In 1671, he was elected to the Académie française and began writing in earnest. He married Marie Guichon in 1672, with whom he had three sons: Charles-Samuel (1675), Charles (1676) and Pierre (1678). He may have had a daughter, who is mentioned in a letter[3] by Marie Jeanne L'Héritier de Villandon in 1695, but there are apparently no records of her baptism.

After his wife died in 1678, Perrault assumed the responsibility of ensuring his children were educated. In 1683, when Colbert died, Perrault retired from his government post and devoted himself to his writing. In 1687, Perrault became entangled in one of the most famous literary debates in history: La Querelle des Anciens et des Modernes. This debate pitted writers like Boileau, La Fontaine and La Bruyère, who held that the works of Antiquity should be emulated in writing, against writers like Perrault and Fontenelle who urged their contemporaries to break free from the restraints of Classicism and treat modern themes, such as folklore and legends, in their works. The period over which the Quarrel spanned (1687-1697) brought Perrault much literary success. His better known works of that time are: *Parallèle des Anciens et des Modernes* (four volumes, 1688-1697); *Apologie des femmes* (1694) and a volume of three short tales written in verse *Grisélidis, Peau d'Ane* and *Les Souhaits ridicules*, which were published together for the first time in 1695. Of course, Charles Perrault's most famous work is *Histoires ou Contes du temps passé. Avec des*

[3] According to Barchilon & Flinders (1981) a letter addressed to Perrault's daughter accompanied the preface of Mlle L'Héritier's *Oeuvres meslées* (1695).

moralités (1697). Usually referred to by the popular title *Contes de ma mère l'Oye*, the book contained eight fairy tales written in prose, printed under the authorship of Pierre Perrault d'Armancour, Charles Perrault's son, and was dedicated to Elisabeth Charlotte D'Orléans (Louis XIV's niece).[4]

Les Contes de ma mère l'Oye

Legitimizing the new genre

When Perrault's first three verse tales were published two years prior to *Les Contes de ma mère l'Oye*, he wrote a preface to the manuscript justifying his reasons for writing them. Folklorists explain that it was not considered appropriate for serious writers to engage in writing fairy tales and so they often felt compelled to apologize for them. Although the preface pertained to the verse stories, it has since often accompanied various collections of Perrault's eight prose tales as the author's assertions may be considered relevant to all of his stories. In the preface to the tales, Perrault justified writing them by reminding readers that when the verse tales had appeared individually in print[5], they had been well received by the public, which led him to believe that "elles ne lui déplairont pas en paraissant toutes ensemble." (p.11[6]) He acknowledged the fact that some of his contemporaries had disregarded his tales as simple "bagatelles" but in reality he retorts that "les gens de bon goût n'en ont pas jugé de la sorte," recognizing the true instructive and entertainment value of the tales. (p.11) Furthermore, he asserts that authors supporting the Classics should not condemn

[4] The eight prose tales were: *La Belle au bois dormant, Le Petit Chaperon rouge, La Barbe-bleue, Le Maître Chat, ou le Chat botté, Les Fées, Cendrillon, ou la Petite Pantoufle de verre, Riquet à la Houppe, Le Petit Poucet.* More will be said concerning the authorship of the tales.

[5] Moetjens, a bookseller in The Hague, put out a magazine entitled "Recueil de pièces curieuses et nouvelles tant en prose qu'en vers" in which *Griselidis* (1681), *Peau d'Ane* (1694) and *Les Souhaits ridicules* (1694) were published.

[6] All quotes of Perrault are taken from the 1995 edition of the Folio Junior Edition Spéciale of Charles Perrault's *Contes de ma mère l'Oye* published by Gallimard. See Appendix 1.

the tales because highly respected Greek and Roman authors also wrote fables, naming *La Fable de Psyché* among others. From this he concludes:

> Je ne crois pas qu'ayant devant moi de si beaux modèles dans la plus sage et la plus docte Antiquité, on soit en droit de me faire aucun reproche. (p.13)

He then goes on to claim that his tales are worth telling more than most of the fables of Antiquity because his tales contain good, solid morals handed down from society's ancestors and used in the instruction of generations of children. This final point made by Perrault may seem somewhat paradoxical given the little attention that was afforded to children at the time. But perhaps it was Perrault's own interest in his children's education as well as his society's belief that the child's inherent immoral nature needed to be reversed that prompted him to underline the benefits of using literature to educate the young.

Perrault acknowledges therefore that his tales find their roots in oral folklore. But exactly how they found their way into his hands is still the subject of much speculation. Most folklorists advance the theory that the tales entered the Perrault household by way of his children's governess and that either Perrault or his son Pierre noted them down.

The authorship of the tales questioned

Although it is generally accepted that Charles wrote the tales, some scholars firmly believe that authorship of the tales should actually be attributed to Charles' son Pierre D'Armancour, whose name curiously appears at the end of the book's dedication to Louis XIV's niece. Supporters of the son as the real author prove their claim by pointing out that it was Pierre who officially held the "Privilège du Roy" (a 17th-century weak form of copyright) and that Charles never claimed to have written the tales himself. Moreover, all the editions of the tales published during the father and son's lifetimes accredited the authorship

to the son. Additionally, Mlle L'Héritier de Villandon (Charles Perrault's niece) dedicated a collection of essays, poems and stories to Charles' daughter. In the dedication she praises the charm with which Perrault's tales were written and the father for having educated his children so well. From this statement, Percy Muir (1954: 45-49) interprets that it was commonly accepted at the time that Pierre wrote the tales. Furthermore, as Muir concludes, it is far-fetched that Charles' niece was helping him conceal his authorship and therefore Pierre must have penned the tales.

Most recent research supports the father as the author of the tales. Modern scholars explain that Charles used his son's name as a cover because it was not appropriate for a member of l'Académie française to write fairy tales, much less in prose at the time. (Lang 1888 and Brereton 1957) Furthermore, it is thought possible that by placing his son's name at the end of a flattering dedication to Louis XIV's niece and sister of the future Regent (Phillipe, Duc de Chartres) Perrault would get Pierre recognized at court. (Lang 1888)

However, researchers who firmly believe that Charles Perrault should be accredited with the authorship of the tales are not opposed to advocating that there may have been some collaboration between father and son. They propose that it is highly probable that Pierre copied down some of the tales his nursemaid told him during his childhood. Charles then took his son's 'manuscripts' and polished them up. Moreover, it is the blend of wisdom and childish candor, peasantry and aristocracy in the stories that point to a combination of both the father's and the son's talents.

Many people at the time must have been familiar with some version or other of the tales as the various themes and events form a "patchwork of incidents, which occur elsewhere [in other nation's literatures] in different combinations." (Lang 1888: liv)

Folktales had been travelling around the countryside and from region to region in Europe, for hundreds of years, before Perrault finally wrote them down in the 1690s. There is much speculation among folklorists that Perrault embroidered the tales to a certain extent. When he recorded the stories, Perrault had stiff competition and the ladies of the salon were a very discerning audience. To please his readers, he bestowed upon the tales a moral purpose and dressed them up in courtly fashion to "reinforce the dominant social codes" of the time. (Zipes 1983: 19) To demonstrate just how Perrault's audience and era influenced his tales, I will now turn to *La Belle au bois dormant,* the tale that will occupy the remainder of the present study.

La Belle au bois dormant

Synopsis

A brief synopsis of the story is necessary, especially because there now exist several different versions of Perrault's original tale of the princess who slept a hundred years.

Once upon a time, there lived a King and a Queen who wished for a child. Finally, the Queen bore a daughter and to celebrate this happy event, the King held a great feast following his daughter's christening. All of the seven fairies in the kingdom were invited to attend. Just as they were about to sit down to dinner, an old fairy, whose whereabouts had been unknown, arrived and was very angry for having been overlooked. One of the younger fairies wisely hid behind a tapestry in the event that her powers should be required to overturn the evil of the old fairy. Meanwhile the fairies began to give the little Princess their gifts, bestowing upon her gifts of beauty, wit, grace, dance, song and music. Out of revenge, the old fairy stepped forward and announced that the Princess would prick her hand on a spindle and die. The young fairy then appeared from behind the tapestry and explained to the horrified King and Queen that she could only lessen the death sentence to that of a hundred-year sleep, at the end of which a Prince would arrive and wake her. In the hopes of preventing the prediction from coming true, the King banned the use of all spinning wheels in the kingdom.

Fifteen or sixteen years later, while the King and Queen were away, the Princess was playing about the castle and came upon a little room at the top of the great tower, where an old woman, who knew nothing of the ban on spindles was sitting, spinning. Naturally, the Princess was intrigued and asked if she could try her hand at spinning. As soon as she touched the spindle, she pricked her hand and fell to the floor. The old woman, terribly upset, called for help and people came running with all sorts of remedies for the Princess,

but to no avail. The King, who had heard the noise, realized that the prediction of the fairy had come true and arranged for the Princess to sleep in the most beautiful room in the palace. The fairy, who had changed the evil death sentence into sleep, was alerted by a dwarf in seven-league boots and arrived from the kingdom of Mataquin an hour later in a fiery chariot, pulled by dragons. So that the Princess would have servants to help her when she awoke, the fairy touched everyone in the castle (except the King and Queen) with her magic wand, putting them all to sleep. A quarter of an hour later, a thick wood of thorns grew up around the castle to protect the Princess, hiding all but the tops of the towers from sight.

A hundred years later, a Prince was hunting nearby in the forest and noticed the towers. Upon inquiring, he was informed by some that it was a haunted castle, by others that all the witches in the country gathered there for a weekly reunion, and still others explained that an ogre ate all the children he could catch there. Finally an old peasant came forward and explained that his grandfather had told him that a beautiful Princess was asleep in the castle, waiting for a Prince to wake her. Hearing this, the Prince decided to investigate and as he approached the castle the thorns bent aside for him to pass through the woods. Once inside, he saw the sleeping bodies of servants lying everywhere as if they were dead. Eventually, he came to a lavishly decorated room where, on a bed, was lying the most beautiful girl he had ever seen (even if she was dressed in clothing a hundred years out of fashion). As he kneeled down beside her she woke up and they instantly fell in love. Little by little the castle awoke and the servants, who were starving, prepared a feast for the Prince and Princess, and serenaded them with old tunes while they ate. After dinner they were quickly married before the Prince left the next morning to rejoin his father.

For two years the Prince kept his marriage, and two children (a girl named Dawn and a boy named Day) a secret from his parents. His mother suspected that he was having an affair and tried to make her son confess but the Prince dared not tell her because she was of ogreish descent. Though he loved her, he feared she would harm his children. But after his father died and the Prince became King, he decided to bring his wife and children to his castle to live with him and his mother. Shortly after, he went to war with his neighbour, and was forced to leave his wife and children in the charge of his mother. No sooner had the King left than the wicked Queen-mother sent her daughter-in-law and the children to live in the woods, where she would be able to satisfy her craving for human flesh more discreetly. She then ordered her cook to kill her granddaughter Dawn and serve her for supper dressed in 'sauce Robert.' The poor cook could not bring himself to kill the child and decided to hide her with his wife, and served the ogress a delicious lamb in place of the girl. A week later, unaware she had been deceived, the ogress ordered her grandson for her supper. This time the cook served a young goat in place of the boy, whom he hid with his sister. Not long after, the ogress asked for the Princess served to her in the same sauce as her children and the cook, though frightened he would not be able to trick the ogress again, hid the Princess with her children and served a deer to the wicked Queen-mother.

One night, while the ogress was prowling around the courtyards looking for something to eat, she heard the voices of the Princess and her two children coming from the cook's quarters. Furious to discover she had been duped, she ordered them all to be thrown into a huge vat filled with snakes and toads. Just as the executioners were about to throw them in, the King arrived back unexpectedly from the war and demanded to know what was happening. Enraged by the turn of events, the ogress threw herself head first into the vat and

was devoured by the hideous beasts. The King, though he missed his mother, lived happily ever after with his beautiful wife and children.

Origins of *La Belle au bois dormant*

According to folklorists, traces of the sleep motif in Perrault's tale can be found in the Greek legend Endymion and the idea of a maiden piercing her hand on a sleep-inducing, sharp object surfaces in Indian mythology. But the legends that most resemble *La Belle au bois dormant* are relatively recent. Two of note date back to the Middle Ages. The first, a 13th-century German folktale entitled *Volsunga Saga,* tells the story of a maiden who is "placed in a deserted castle, and surrounded with a massive barrier of flame, [and then touched with] the thorn of sleep so that her youth and beauty would be perfectly preserved" until a hero would brave the flames to rescue her. (Iona and Peter Opie 1974: 83) The second is the medieval legend *Perceforest*, which contains a chapter that parallels the plot of Perrault's tale with the occurrence of a feast for a new-born princess and the arrival of an angry, uninvited guest who places a curse on the baby, which causes her to fall asleep one day while spinning. (Iona and Peter Opie: 1974: 83)

But research has uncovered an Italian tale *Sun, Moon and Talia* in Giambattista Basile's *Pentamerone* (1634) that contains by far the most similarities to Perrault's story. Rather than re-describing the plot here[7], it is more interesting to signal the major differences. First, the sleeping princess, Talia, is discovered by a king who attempts to awaken her but failing to bring her to, decides to rape her and then leaves and forgets about her. Meanwhile, Talia gives birth to twins, Sun and Moon, who are cared for by fairies. One day, Talia is awakened when one of her children inadvertently pulls the splinter that is causing her sleep out of her finger. Some time later, the king remembers Talia and discovers her awake with

[7] For a complete description see Iona and Peter Opie 1974: 81-83.

their children. Still deeply in love with her, he continues to see her. His wife learns of his rendezvous and orders her cook to kill his children and serve them to her husband for dinner. But the cook cannot bring himself to perform the horrible deed and serves the king two goats. The treachery continues as the queen orders Talia burnt alive, but the king arrives in time to save his lover.

It is uncertain whether or not Perrault would have been familiar with this Italian story. Some researchers point out that it is highly unlikely because Basile wrote his tales in an obscure Neapolitan dialect that was not even translated into standard Italian until 1747, making it nearly impossible for Perrault to have been able to read them. But other scholars believe that the similarities are too numerous to be coincidental and assert that "it is impossible to assume that he was ignorant of the earlier, coarser versions." (Barchilon & Flinders 1981: 93) If indeed Perrault had heard a version of Basile's *Sun, Moon and Talia* then it becomes interesting to note that he removed the circumstances surrounding the conception of the princess's children, perhaps feeling that such a violent tale would displease his courtly audience. In fact, it is possible to explain the presence of a number of the story's features by making a connection between them and the tale's aristocratic audience.

17th-century France reflected in *La Belle au bois dormant*

Charles Perrault's fairy tale *La Belle au bois dormant* is particularly rich in traces of 17th-century French aristocratic culture. The most obvious are the detailed descriptions of the Princess's court. Vivid images form in the minds of the readers of the luxurious possessions of this fictional royal family:

> On mit devant chacune [des fées] un couvert magnifique,
>
> avec un étui d'or massif, où il y avait une cuiller, une

fourchette, et un couteau de fin d'or, garnis de diamants

et de rubis. (p.21)

The enormity of the castle is also impressive and Perrault takes every opportunity he can to add small details to further elaborate these images. For instance, the inclusion of a tapestry, which becomes the young fairy's hiding place, is significant not only because it adds the dimension of height to the walls of the royal dining room, but also because it reflects the fashion in home decorating at the height of the 'Gobelin' tapestry era in Paris. Furthermore, when the fairy puts the whole castle to sleep, Perrault takes this opportunity to extensively list all the servants, guards and ladies-in-waiting that fell asleep along with the Princess so they could be at her beck and call when she awoke. Likewise, when the Prince enters the castle in search of the Princess, the author guides him, as well as the readers, through the courtyard paved in marble, through numerous rooms filled with lords and ladies, and into the glittering room where the Princess awaits.

Another characteristic of the 17th-century French aristocracy is reflected in the use of religious symbolism. Catholicism was the only accepted religion during Louis XIV's reign: as mentioned above, after the revocation of the Edict of Nantes in 1685, it was even illegal to practice any other religion. Religious worship played a much larger role in people's lives before the Scientific Revolution in the 18th century, as people turned to the Bible to explain the unknown. As can be expected therefore, there are a considerable number of references to religious symbols and activities in Perrault's tale. For instance, the King and Queen turn to religious rituals in the hopes of conceiving a child: "Ils allèrent à toutes les eaux du monde, voeux, pèlerinages, menues dévotions,

tout fut mis en oeuvre…" (p.21). The language of the tale is also sprinkled with religious nouns and adjectives that evoke the pious overtones of the time: "baptême," "Marraines," "don," "sept" (a religious number), "Ange," "épines" (Jesus wore a crown of thorns at his crucifixion), "vin", "pain", "le grand Aumônier", "la Chapelle", "lumineux" and "divin."

The heroine of the story is also particularly significant, for Perrault's depiction of her reveals the view his society had of aristocratic women. At the beginning of the story the Princess is given the gifts of beauty, wit, grace, dance, song and music. As Zipes remarks in his chapter entitled "Setting Standards for Civilization through Fairy Tales: Charles Perrault and his Associates" (1983: 13-44) these are all qualities of the ideal 17th-century woman. Moreover, Zipes points out, she patiently waits for 100 years until her Prince comes to revive her (of course there is no question that she marry royalty, anyone less would be unthinkable). When she awakens, her elegant manner of speaking charms the Prince: "Le Prince charmé de ces paroles, et plus encore de la manière dont elles étaient dites…." (p.32) Her eloquence reflects the high value the ladies of the salon placed on the style of one's speech. Likewise, when her children are taken from her and their whereabouts unknown, she reacts passively, for as we have seen, aristocratic women took much less interest in the well-being of their children than we do today. The Princess's docility is thus rewarded with a happy ending, in the knowledge that her beauty adds some measure of comfort to her husband. And finally the moral at the end of the tale preaches the virtues of patience and passivity when waiting for marriage.

The social norms of the marriage itself are also revealing. The age at which the Princess is condemned to die (15 or 16) is the age at which most women married during the

17th century. Zipes remarks that dying before having the pleasure of being courted and married was a most terrible fate indeed, because a woman's life was incomplete and meaningless until she became a wife. Moreover, she does not choose her own husband because marriages were arranged for women in Perrault's day.

The language that Perrault used was also indicative of his era and social standing. Soriano's meticulous investigation into the matter led him to produce a 'lexique général' for the collection of Perrault's tales. In it he states that: "Les «tics» du langage de cour sont très présents dans le recueil de *Ma mère l'Oye*." (Soriano 1989: 439) He then provides examples of expressions, words and devices used in 17th-century aristocratic speech. Of his examples, the following (accompanied by the number of occurrences) are found in *La Belle au bois dormant*: 'car' (5), 'enfin' (2), 'assez' (3), 'joli' (1) and 'gros' (meaning 'grand') (2). Moreover, Soriano underlines the use of superlatives, in the scene where the baby Princess receives the fairies' gifts, as typical of courtly speech:

> La plus jeune lui donna pour don qu'elle serait la plus belle personne du monde […] La quatrième qu'elle danserait parfaitement bien, […] La sixième qu'elle jouerait de toutes sortes d'instruments dans la dernière perfection. (p.22)

What is even more interesting though is that, mixed in with all these images of high society and their speech, are traces of the tale's peasant roots. For instance, of the words figuring on Perret's list of words shunned by the court (cited on page 12), 'besogne', 'face' and 'grommeler' were used by Perrault in *La Belle au bois dormant.* In effect, there are several instances of decidedly 'un-courtly' characteristics in this tale, which casts some measure of doubt as to who Perrault actually intended his tales for.

Perrault's audience

There is mixed opinion among folklorists as to whom Perrault wrote for. The success of his tales among children was evident not long after he wrote them, as the tales began to circulate in inexpensive chapbooks for children around or before 1730. It has certainly been this younger group of readers who have ensured their continued success. The fact that they are primarily known as children's stories today and the relative simplicity of the plot and language (this will be developed further on) has, not surprisingly, led a good number of researchers, and especially editors of various collections of the tales, to take for granted that they were initially written for children. But as Jack Zipes so clearly explains:

> Numerous critics have regarded Perrault's tales as written directly for children, but they overlook the fact that at that time there was no children's literature per se and most writers of fairy tales were composing and reciting their tales for their peers in the literary salons. (Zipes 1999: 37)

Moreover, if we recall that Perrault was writing at a time when recounting fairy tales was in high fashion and the raconteurs were vying for the best storytelling reputation, then perhaps Perrault thought he needed an innovative tactic when recording the tales. Thus, it is possible that he chose simplicity and rustic charm to make his tales stand out against all the others. He may have tried to recreate the style of narration that his children had enjoyed, if indeed his source for the tales was their governess. We do know that Perrault's style was unique, for scholars have noted, upon comparison with some of the other fairy tales published at the same time by ladies such as Mme d'Aulnoy and Mlle L'Héritier (Perrault's niece), that the typical fairy tale was "long and rambling" (Zipes 1999:12).

Mother Goose as narrator

It is also possible that Perrault wanted to create the impression that the stories were being told by a storyteller known to the French as ‘la mère l’Oye,’ a hypothetical figure that had come to be associated with “fabulous or fictitious” stories. (Barchilon & Pettit 1960: 9) According to researchers the origin of the expression is anchored in provincial life:

> Most probably the task of keeping the geese was entrusted to older women in the French village, since it was not a very strenuous chore. As a stock teller of tales any one of these goose-keeping ladies could be called ‘ma mère l’Oye.’ (Barchilon & Pettit 1960: 10)

The first clue that Perrault may have intended to associate his tales with Mother Goose is on the frontispiece of the book *Histoires ou Contes du temps passé*. The illustration itself, which was designed by the author, features a nursemaid, sitting by the fire spinning with three children gathered around her with the words “Contes de ma mère l’Oye” engraved on a plaque hanging above them on the wall. This scene probably depicts the intimate atmosphere Perrault could have been trying to recreate when he wrote the tales.

The rest of the clues that point to Mother Goose as the ‘narrator’ of the stories lie in the tales themselves. One of the fundamental concepts surrounding any narration is the realization that the author of the story creates a narrator (or several narrators) through whom the story is delivered. In the case of Perrault’s fairy tales, the author has dressed himself in the garb of old Mother Goose. An analysis of *La Belle au bois dormant* reveals that certain elements of the story seem to coincide more with the way Mother Goose would have told a story than the way Perrault, lawyer, author, staunch supporter of ‘les Modernes’ and member of l’Académie française, would have. Besides incorporating the rustic language of peasants, as demonstrated above, Perrault uses various other literary techniques to spin an intimate,

enthralling and simple tale that charmed his peers and subsequently made them very popular amongst children.

For example, Perrault deliberately varies his use of verb tense to create suspense. Most of the story is told in the tenses that, in Émile Benveniste's (1971: 205-215) terms, constitute 'historical narration:' the past historic, the past anterior and the imperfect. But in passages where the narrator wants to create suspense he switches into the present, perfect, future, pluperfect, conditional and the conditional perfect tenses, which Benveniste collectively called 'discourse'. For instance an interruption in tenses occurs at one of the most climactic moments in the story, when the Prince is entering the enchanted castle and looking for the sleeping Princess. In this passage the narrator has switched from the past historic into the present.

> Il passe une grande cour pavée de marbre, il monte l'escalier,
> il entre dans la salle des Gardes qui étaient rangés en haie, la
> carabine sur l'épaule, et ronflants de leur mieux. (p.32)

Perrault surely knew that suspense was a fundamental element in the telling of folktales to children because "le lecteur enfant est moins patient que le lecteur adulte chevronné. Il faut offrir à l'enfant qui lit un hameçon plus solide ou du moins quelqu'appât pour le retenir à sa lecture." (McGillis 1993: 34)

As mentioned previously, another essential ingredient in effectively telling a fairy tale is to gain the audience's trust that what is being told is credible. To ensure the suspension of his readers' disbelief, Perrault sprinkled his tale with quotes of various characters' speech.

> Que faites-vous là, ma bonne femme? dit la Princesse. Je file,
> ma belle enfant, lui répondit la vieille qui ne la connaissait pas.

> Ah! que cela est joli, reprit la Princesse, comment faites-vous? donnez-moi que je voie si j'en ferais bien autant. (p.23)

Introducing dialogue at various intervals throughout the story temporarily shifts the role of narrator onto a character, bringing the characters to life for the audience and adding credibility to the events — almost as if the author were quoting an eyewitness.

In addition to the reproduction of the characters' speech, Perrault recreates Mother Goose's hypothetical style of narration by adding comments[8] throughout the story to make the tale more personal for his readers. For example, he clarifies the function of seven-league boots: "(c'était des bottes avec lesquelles on faisait sept lieues d'une seule enjambée)" (p.25). He also comments that "les Fées n'étaient pas longues à leur besogne." (p.28) and that "un Prince jeune et amoureux est toujours vaillant" (p.29). Perhaps most effective is the insertion of a short aside explaining that the fairy gave the Princess pleasant dreams while she slept, even though "(l'Histoire n'en dit pourtant rien)" (p.32). Narratologist Gerald Prince remarks that "intrusions commenting on some of the events recounted may bring out or underline their importance in a certain narrated sequence or their intrinsic interest; they may also delight us…." (Prince 1982: 13) Thus, Perrault's little asides are effective in creating an intimate relationship between the narrator and the narratee: they make the readers feel that they are participants in the storytelling act because the narrator becomes personified by addressing the readers directly. One can almost imagine old Mother Goose leaning forward in her rocking chair to whisper these personal insights to the children gathered at her feet.

Another feature of the tale that adds to its naïve charm is Perrault's attention to detail in recounting the story. Perrault, reincarnated as Mother Goose, knows just what kind of

questions the children will ask and so he fills his story with all kinds of specific information. For instance, each new event is clearly marked with a temporal indicator like “enfin”, “après”, “au bout de quinze ou seize ans”, “au bout d’une heure”, “huit jours après”… which provide precise indications concerning the time lapse between each event. Likewise, the narrator continually mentions the ages of the characters throughout the story. Moreover, the narrator anticipates the potential questions that could surface about the effects a hundred years of sleep would have on a person and takes advantage of the situation to incorporate a little simple humour into the tale. For example he explains that unlike the Prince and Princess, the servants “n’étaient pas tous amoureux [et] ils mouraient de faim.” (p.33). He also describes the Princess as being magnificently dressed and despite the fact that her clothes were a hundred years out of fashion, “elle n’en était pas moins belle.” (p.33). And finally, Perrault does not pass up the opportunity to comment that “les Violons et les Hautbois jouèrent de vieilles pièces, mais excellentes, quoiqu’il y eût près de cent ans qu’on ne les jouât plus…” (p.33).

To the suspense, the believability of the dialogue, the personalized comments, the frivolous naïve details and the gentle humour, Perrault adds one final endearing element: an abundant use of simple, plain language, characteristic of that used by and for children. A survey of the adjectives present in the story shows that the majority of them are simple and basic. For instance, there are approximately 19 occurrences (and different forms) of the adjective “petit”, 14 of “grand”, 10 each of “beau” and “jeune”, 8 of “bon”, 6 of “vieux” and 4 of “pauvre”. Moreover, of all the adjectives in the story to which the quality of either positive (i.e. “beau”, “tendre”, “magnifique”) or negative (i.e. “terrible”, “méchant”,

[8] The narrator’s comments may be likened to Gerald Prince’s concept of ‘intrusions’ which are the narrator’s manifestation of him/herself in the story. (Prince 1982: 10-13)

"épouvantable") can be attributed, approximately 17 of them are positive in connotation and 13 are negative. The choice of adjectives, as well as their rate of frequency, serves to polarize the story and balance it between good and evil. This sort of extreme categorization of reality gives the tale a naïve, child -like tone. Moreover, the fact that there are more 'good' adjectives than 'bad' supports the old adage that good triumphs over evil. This last point was imperative to Perrault; for as he explains in his preface, the value of the fairy tale lies in its ability to demonstrate "l'avantage qu'il y a d'être honnête, patient, avisé, laborieux, obéisant, et le mal qui arrive à ceux qui ne le sont pas." (p.14)

As shown, Perrault was able to masterfully weave both aristocratic, fashionable elements as well as rustic, simple features into his telling of La Belle au bois dormant. *Moreover, many of the characteristics of his tale, notably the unadorned language, the build up of suspense and the trustworthy tone of the narrative voice have become hallmarks in the fairy tale genre by setting the standard for authors of future fairy tales. The aristocratic and religious features of the tale did not survive as well as the narrative features however. Analyzing and describing some of the English translations and two well-known adaptations of* La Belle au bois dormant *will reveal just which elements of the story were altered and which were retained as the tale travelled through time and into the cultures and languages of its new audiences.*

CHAPTER TWO

A Comparative Description of Two English Translations Spanning Two Centuries of British History

Theoretical Framework

Descriptive Translation Studies is a branch of translation research that was born in the 1970s to provide translation scholars and translators with a new approach to discussing and analyzing their work. Contrary to most previous models for analyzing translations, the descriptive model or functionalist approach, as it is often called, is a target-oriented study whose goal is to describe translations in relation to the target language, literature and culture into which they are introduced. Furthermore, this model is not concerned with evaluating translations in order to prescribe rules to guide future translation practice: it looks at existing translations and attempts to describe their relationship to the context in which they were produced.

The key concept of the descriptive approach is the realization of and emphasis on the fact that translation is a communicative, social act that involves a series of decisions on the part of the translator. Viewing translation as a decision-making process implies that translators are faced with choices and this, in turn, brings to the fore several issues concerning the factors that influence their decisions. Because translation is viewed as a social activity that communicates between two different audiences, cultures, languages and possibly eras, it is subject to a potentially vast number of factors that may motivate the outcome.

Polysystem theory

In order to provide a framework and a basis for target-oriented translation analysis, the descriptive model draws on the concepts outlined in polysystem theory and norm theory. These tools allow translation scholars to explain the social behavior and evolution of their practice. Polysystem theory, first introduced by Itamar Even-Zohar in the early 1970s, was in part the result of a rejection of traditional, evaluative approaches to literature in which no concessions are made for marginalized literatures (i.e. translations and children's literature). Thus, polysystem theory aims to offer "a general model for understanding, analyzing and describing the functioning and evolution of literary systems." (Shuttleworth in Baker (ed.) 1998: 176) It views literature as a "system of various systems, which intersect with each other and partly overlap" and are organized around a dominant, canonical centre surrounded by peripheral works that constantly vie to replace the centre. (Even-Zohar 1979: 290) The works occupying the centre are selected by various influential individuals, groups or institutions based on the literary tastes at the time. Looking at literature historically renders the transfer of dominance and the evolution of poetics visible. In polysystem theory, translation is therefore viewed as one of many literary systems, making it possible to describe its relationship to, and its position within, the various other systems in the target culture. This is crucial to descriptive translation studies because it "provides a way of connecting translations with an array of other factors in addition to source texts." (Hermans 1999: 110) Although Even-Zohar's theory focuses on literary systems, it is also possible to view extra-literary events and forces as systemic. This makes it necessary to reconstruct (as much as possible) not only the literary system into which a translation was produced, but also aspects of the social, political and ideological systems of its historical era. Moreover,

polysystem theory is particularly useful for practical case studies, such as the ones I will carry out in this thesis, because as Milan Dimic points out:

> By its very nature the polysystem is an open, heuristic theory, oriented towards praxis, that is, towards its own verification and emendation in the process of historical studies, rather than towards continuous theorizing and the logical but abstract refinement of its hypotheses." (Dimic 1988: 6)

Norm theory

Another useful tool for describing decisions made in translation is norm theory. Gideon Toury laid the foundations for norm theory in translation studies in the late 1970s. He emphasized the importance of norm theory in descriptive translation studies by explaining that "[a]s strictly translational norms can only be applied at the *receiving* end, establishing them is not merely *justified* by a target-oriented approach but should be seen as its very *epitome*." (Toury 1995: 53) According to Toury, norms are like codes of behavior or "performance instructions" that regulate how individuals act in all facets of society. (Toury 1995: 55) Translation, too, is subject to the constraints placed on it by the target culture and for it to be communicatively effective it must adhere to the norms and regulations of the target systems. In other words, as Annie Brisset explains: "Pour obtenir droit de cité, il a notamment fallu qu'elle [la littérature en traduction] subisse les mêmes contraintes institutionnelles que la littérature originale de son milieu d'accueil." (Brisset 1990: 25) Moreover, "the internalized position of the translator" as a servant to both the source text and the target culture, makes him (her) all the more susceptible to the pressures he (she) encounters in the task of striking an acceptable balance between the source text and the target norms. (Simeoni 1998: 12)

Norms are related to polysystem theory in that the historicity and evolution of norms has direct impact on the centre of the system: norms act to reinforce the prestigious works and as the norms shift so too does the centre of the system, allowing marginalized works to gain more power. Norms are therefore highly regulatory, culturally specific and historically anchored. Because norms differ from culture to culture and era to era, the resulting differences are often visible in the translator's choices. Indeed translation theoreticians who have worked with norm theory have found that:

> La traduction soumet l'oeuvre à de multiples changements pour qu'une fois transférée, cette oeuvre soit *acceptable,* c'est-à-dire conforme à l'ensemble des codes qui régissent à des degrés divers le discours de la société-cible.
> (Brisset 1990:26)

Toury proposes to identify the norms of a time period by locating regular patterns in a corpus of translations produced of a specific genre in a particular culture, at a certain time. In this manner the focus of his method is to work from inside a corpus to demonstrate the outside norms that brought about the patterns in the translations. He is thus describing translation and history from the inside of the translation system out. In my analyses of two English translations of Charles Perrault's *La Belle au bois dormant,* the first by Robert Samber in 1729 and the second by Geoffrey Brereton in 1957, I intend to take the opposite approach. Treating each translation separately, I will describe the political, social, religious, literary and translation contexts prevalent in England in each of their respective centuries, drawing parallels between context and target text. This description will, at the same time, enable me to suggest possible reasons for the differences, similarities and changes between the source text and each target text. In this sense, I will be working from outside the translation system in. No matter what the approach to the analysis, norms of society remain

an essential force in governing translation choices because translation is fundamentally a social practice, affected by, and a function of, its context. As alluded to above, the translator is also inseparable from his era; thus the discussion of the context of the first target text, *The Sleeping Beauty in the Wood* (1729) will begin with the translator, Robert Samber himself.

The Sleeping Beauty in the Wood (1729): Context and Comparison

Robert Samber

Little information is available about Robert Samber's life. He was born in England circa 1682 and his name appears on various literary works from 1716 to 1731. What little we do know is what can be surmised based on his work. Samber had knowledge of French, Latin and Italian as is evident from some of his translations such as *The Praise of Drunkenness,* a translation of Albert-Henri de Sallengre's *L'Éloge de l'ivresse; New Improvements in the Art of Midwifery* (1724), translated from Latin and *The Courtier Written in Italian by Balthasar, Count Castiglione* (1724). Moreover, Samber has been described as "[a] hack writer who also translated the notorious *Venus in the Cloister or the Nun in her Smock,* [providing] not only for the Billys and Marys, but also for the Shamelas of the age." (Bator 1971: 1) Samber's most famous work was by far *Histories or Tales of Past Times: With Morals. By M. Perrault. Translated into English.*[9] Although we lack knowledge of the concrete details of Samber's life, his dedication to the Countess of Granville, featured at the beginning of his translation, offers a wealth of information about Samber's intended audience, his views of children and literature written for them, and of his regard for Perrault's original. Placing Samber's life, as well as his dedication and translation into the context of his era in England

[9] London: Printed for J. Pote, at Sir Isaac Newton's Head, near Suffolk-Street, Charing-cross; and R. Montagu, the Corner of Great Queen-Street, near Drury-lane. MDCCXXIX. *Mother Goose's Tales* is featured on a plaque on the frontispiece.

will shed further light on his translation choices.

17th and 18th-Century England

Upheaval and oppression

The century that followed the death of Queen Elizabeth I in 1603 was a period of political and religious upheaval. The 17th century in England saw no less than three foreign monarchs sit on the throne. The rule of the country passed from the hands of the Stuart kings to the Puritan republic (1649-1660), and their military dictator Oliver Cromwell (1653-1658), back to the monarchs (1660- 1689) and finally on to the Parliament. For every time the rulers changed so too did the laws of religion in this country that was split between Puritans, Protestants (supported by Parliament) and Kings, some of whom were secretly Catholic.

Robert Samber was born late in the reign of Charles II (r. 1660-1685), who had succeeded in restoring the monarchy to the country after a decade of stern Puritan, military rule. The monarch and the Parliament were at odds once again over religious rights: Charles II, a Catholic, believed in tolerance but his Protestant parliament passed laws that prohibited non-Anglicans from holding political and military positions. Despite these laws, the Catholic James II (r. 1685-1688) succeeded his brother and promptly dissolved Parliament and appointed Catholics to high positions. In 1687, when James II declared free worship for all his subjects, Parliament reacted by inviting William of Orange to invade England and restore Protestantism and parliamentary power. Samber's childhood was therefore marked by political tumult and shifting religious allegiances. Samber would be in his thirties before stability was restored to England; for over the next 25 years, his country would engage in wars with France.

William III (r.1689-1702) became king of England by agreeing to allow the Parliament to limit the rights of the monarchy, to outlaw the ascent of Catholics to the throne, and to revoke their right to worship. With the Parliament and the monarch finally in agreement, William, as ruler of England and Holland, was able to turn his attention to the international scene. His main concern was to stop France's Louis XIV's advances in North America, Germany and Holland. Anne, the Protestant sister of James II, followed William on the throne and the whole of her reign (1702-1714) was marked by the twelve-year War of the Spanish Succession, which ended with England's victory over France. In 1714, when Anne died leaving no children, the Elector of Hanover became King George I of England and so began the Georgian era.

Corruption and flattery

Thus when Samber's translations began to appear in the 1720s, relative security had returned to England: the Parliament and the monarch worked together to pursue peace abroad and to preserve the status quo at home. In his work *Lettres sur les Anglais* (1734), Voltaire (1694-1778) praised the England of the 1720s for its religious tolerance, fair politics and intellectual and economic prosperity. In reality, however, the government was neither democratic nor representative, as it was made up of wealthy nobles and property owners who acted in their own social and political interest. Despite the writings of John Locke (1632-1704) and other *philosophes*, who postulated that social change was necessary and that all humans were equal and independent, class distinction prevailed as did the quest for power through corruption and favours. This social reality is reflected in Samber's dedication of his translation of Perrault's fairy tales to the Countess of Granville. Flattering the nobility was a way to gain public acceptance for one's publications and Samber did not miss his mark. In

his dedication he praises the Countess for her success as a mother and explains to her that Perrault had dedicated his original to a "Princess of the Blood of France"[10] thus implying that the Countess was as important. Moreover, he addresses her as "The Right Honourable, the Countess of Granville" and closes the dedication with "I am with intire submission, Madam, Your Ladyship's most humble, and most obedient Servant, Robert Samber." That Samber believes in the superiority of the highborn nobles, there is no doubt. In his dedication he speaks of the power of education to create well-reared individuals that "may become, in their respective Stations, serviceable and ornamental to their Country…." Furthermore, in his actual translation of *La Belle au bois dormant,* he embellishes certain addresses to royalty in English: "Rassurez-vous Roi et Reine" (p.22) becomes "Assure yourselves, O King and Queen" (p.36) and the simple "Mon Prince" (p.29) turns into "May it please your Royal Highness" (p.43). Besides being idiomatic in English, these forms of address demonstrate a high regard for royalty that Samber may have felt would please his noble readers.

The late 17th and early 18th centuries may best be remembered for the revolutionary and innovative ideas that were circulating in the writings of men like John Locke, Isaac Newton, Voltaire and Montesquieu. But these individuals' views did not represent popular opinion. Society for the most part was still very traditional in structure: most of the population lived in rural villages and practiced family economy, supporting themselves with what they could grow or make, and there were still strict demarcations between classes. The struggle between traditional values and enlightened thought is evident in the literature of the time.

[10] All quotes of Samber are taken from his 1729 text, reprinted in Barchilon & Pettit, 1960. See Appendix 2.

17th and 18th-Century English Literature

Tradition versus innovation

English literature of the late 17th century is marked by the continuing revival of the Classics, through translation, and by a wave of modern, innovatory thought especially in the areas of science and philosophy. The political and religious upheaval and constant shift in status quo caused writers like John Dryden (1631- 1700) to switch religious allegiances often in order to maintain public favour. The tumultuous period also led to experimentation with different genres of writing such as travel books, histories, biographies and essays. Religious friction and Puritanical power influenced prose, resulting in a rise in instructional books and sermons.

The 18th century opened with what is referred to as England's Augustan Age. This era spanning Queen Anne's reign featured a return to the order and balance of Greek and Latin works as well as a preference for moral poetry. But by the beginning of the House of Hanover, the satire and the novel were replacing poetry in popularity. Two of the most famous novels, published around the same time as Robert Samber's translations, were Daniel Defoe's *Robinson Crusoe* (1719) and Jonathan Swift's *Gulliver's Travels* (1726). Interestingly, although these two novels became extremely popular with children they were not originally written specifically for them. This crossover from adult to children's literature at this point in English history calls for a discussion of the state of children's literature in the 18th century.

English Children's Literature in the 17th and 18th Centuries

Education versus entertainment

The relationship between mainstream literature and children's literature is most important to the discussion of Samber's translation. As Peter Hunt remarks:

> there is a gap between […] what was going on in adult literature and in children's literature. When it is considered that the eighteenth century saw the rise of the novel—in a very robust and subversive form— and of sophisticated satire and political and periodical journalism, it is difficult to recognize any connection. (Hunt 1994: 41)

The reasons for this disconnection with mainstream literature are many. First, children's literature was at a completely different stage in its development. Researchers have attributed the official beginnings of children's literature in England to Geoffrey Chaucer who wrote *Treatise on the Astrolabe* for his son in 1391. Afterwards, English children's literature, though slow to establish itself, branched into two different currents early in its development: the educative and the entertainment varieties. In the 15th and 16th centuries a few educative 'Books of Courtesy' appeared in official print. Unofficially, amusing tales for children, which had begun to flourish since the Renaissance, continued to grow in the oral tradition of the commoners, who told their children fables, fairy tales and folk legends such as the stories of King Arthur and Robin Hood. The late development of a system of literature for children can be attributed to society's view of the child and the notion of childhood. Almost to the beginning of the Industrial Revolution the child was perceived as a smaller version of the adult, capable, at a very early age, of assuming a role in the workplace and community. Moreover, because the infant mortality rate was extremely high,[11] the idea of investing much time in the rearing of young children may have been of little practicality. Through the 18th

century, the rise of the middle class caused a change in the way childhood was spent. Because the occupations of the middle class became less artisan in nature and more abstract, with the rise in the number of merchants, lawyers and financiers, children were less able to participate in the family's work.

> Increasingly, then, childhood became a substantial fact—that is, it was recognized as a period of several years between infancy and the time of full-fledged employment in the older generation's affairs, a period during which one lived at home as part of a nuclear family, protected, educated, entertained. (Griffith and Frey 1992: 1)

The writings of John Locke, which introduced the idea that the human mind was actually a *tabula rasa* at birth and that it, as well as human nature, could be molded by their environment and experiences, influenced children's literature by placing an even greater value on education. Samber was doubtless affected by this view of the function of children's books since it characterized the type of children's stories he would have grown up with.

In Samber's childhood, the prevailing accepted form of children's literature was of the didactic kind. The Puritanical overtones of the time influenced such books as John Bunyan's *Pilgrim's Progress* (1678) and *A Book for Boys and Girls: or, Country Rhymes for Children* (1686), which reflected the popular assumption that "the child was a damned soul from birth, who needed to be saved." (Hunt 1994: 38) Three decades later, the moralistic function of children's books was still prevalent in works like Isaac Watts' *Divine and Moral Songs for Children* (1715). Samber's translation of the French fairy tales is indicative of this didactic grip that had a hold on children's literature. This is evident, first, by the very fact that he chose to translate Perrault's tales. What was unique about Perrault's tales was that each one was accompanied by morals written in verse. The suitability of these moralistic

[11] According to Nancy Fyson (1977), in 1762, 69% of children died before the age of five in England.

tales to the poetic norm of the time and thus to the audience's expectations may well have influenced Samber's selection of them. Samber explains the benefits of these morals in his dedication; in fact he opens with an anecdote that emphasizes the importance of educating children properly so that they may assume the leadership of the country:

> A Roman lady, by Way of Ostentation, shewed to Another of her Acquaintance her Jewels; who, in Return, shewed her her Children, saying, Those were her Jewels: And indeed, such are Children, when rendered brillant by a virtuous Education, whereby they may become, in their respective Stations, serviceable and ornamental to their Country;…

There are many instances in *The Sleeping Beauty in the Wood* where Samber chose to either add his own explanations or make particular passages of the French more explicit. These additions increase the moralistic value of the tale. For example, Samber felt it necessary to define the word 'ogre' to his target audience by adding:

> Now an *Ogre* is a giant that has long teeth and claws, with a raw head and bloody bones, that runs away with naughty little boys and girls, and eats them up.

The choice to include this particular explanation was motivated by the fact that the word did not yet exist in the English language.[12] Significantly, Samber did not neglect to emphasize the consequences of being naughty in his definition. In another passage when little Day is being whipped by his mother while his sister begs for her brother's forgiveness, Samber adds a promise, made by Morning on Day's behalf that: "he [Day] would be good, and would never do so anymore." (p.55-56) With this addition Samber succeeds in magnifying the value of being repentant. In yet another instance, Samber strays from the source in order to add the idea that it is a child's duty to tell his parents the truth about his whereabouts:

[12] *The Oxford English Dictionary* states that the word 'ogre' was first used by Charles Perrault in his fairy tales.

> *La Reine dit plusieurs fois à son fils, pour le faire expliquer, qu'il fallait se contenter dans la vie; (p.36)*
>
> The Queen spoke several times to her son, to inform herself after what manner he past his life, and in this he ought in duty to satisfy her… (p.49)

Samber's other additions seem to lend more to the instructive value of the tale than to its moral tone. For example, the Ogress orders her granddaughter, Morning, to be served to her for dinner in a "sauce Robert." (p.36) Samber keeps the reference to the same sauce in his translation but adds the following explanation in a footnote:

> *Sauce Robert* is a French sauce, made with onions shred, and boiled tender in butter, to which is added, vinegar, mustard, salt, pepper, and a little wine. (p.51)

Other examples where Samber expanded on the source text include the addition of short phrases to further clarify the referent or situation. For instance, "leur Sabbat" (p.29) becomes "their Sabbath, or weekly meeting" (p.42) in Samber's version and "Le Prince ne savait qu'en croire" (p.29) was expanded to "The Prince was in a brown study, not knowing what to believe". (p.43)

If Samber adhered to the didactic norms of 18th-century children's literature, to the point of making *The Sleeping Beauty in the Wood* even more moralistic than the original, it was not without good reason. As much as educative stories were in fashion for children, entertaining, imaginative fairy tales were not. In fact, the first children's books printed in England that were of the entertainment variety were translations of French fairy tales. In this way, Samber was breaking new ground with an innovatory, children's prose but he still felt he had to conform it to traditional norms to encourage its success. Much like Perrault did in

his preface, Samber builds an argument supporting fairy tales in his opening dedication. First he praises the classic fable in saying:

> I need not trouble your ladyship with a long Account of the Excellency of Instruction by Fable, which has been so successfully and profitably made use of by the greatest Sages in the World….

Then he reminds his readers that the fable, though once considered a frivolous form of prose, was nonetheless valuable:

> childish as its Appearances may sometimes be, [the fable] carries not withstanding in the Bottom, a most solid Sense…

and that the ancient Greeks recognized its value:

> THE Divine PLATO had such a Value and Esteem for this kind of Writing, that he seems to have preferred it to Poetry itself….

It is very interesting that Samber would appeal to his audience's traditional respect for writers of the Antiquity. It seems that by paralleling the fairy tale to the fable, he could somehow prove the merit of this new literary genre. But Samber does not stop there, he continues on in his dedication to claim that the fairy tale is actually superior to the fable:

> BUT however instructive the Stories of Animals may be,
>
> it is certain they do not make such strong Impressions on
>
> the Mind, nor move the Affections so much as those related
>
> to human Kind.

Samber also pays homage to the author of his source text, Charles Perrault, and to his stories suggesting that "nothing yet extant can equal them in the admirable Design and Execution" and that the tales are so well written and "told with such a Naiveté, and natural innocent Simplicity, that not only Children, but those of Maturity, will also find in them uncommon

Pleasure and Delight." Placing the source author on such a high pedestal is typical of what Daniel Simeoni views as the translator's perpetual image of himself in a subservient role. (Simeoni 1998: 7-14) Based on the remarks in his dedication, Samber clearly perceives himself as a servant, not only to Perrault, but also to the reverence of the classic moral tale and the traditional tastes of his audience.

Samber's final argument in favour of his fairy tales comes in the form of criticism of contemporary fabulists or nursery rhyme authors who:

> Content themselves in Venting some poor insipid trifling
> Tale in a little tinkling Jingle, adding some petty Witticisms,
> or insignificant useless Reflection, which they call a Moral,
> and think that they have done the business.

Samber presents a very persuasive argument. Significantly, unlike Perrault, Samber explicitly states that the tales are intended for children. But for as much as his translation of the tales was for the "Infant Relatives" of the Countess, he also knew he had to convince adults of the usefulness of the fairy tale, because it was parents who decided what was suitable for their children.

In this same vein, Samber chose to omit a reference to the religious ritual of paying homage to saints ("menues dévotions") in the target text, perhaps knowing that this was not a regular practice of his Protestant readers. To further render the tale more acceptable and at home in its new surroundings, Samber anglicized certain aspects of the narrative. For instance, he changed the name of the Princess's dog from "Pouffe" (p.28) to "Mopsey" (p.40) and specified that it was a Spaniel[13], he anglicized the spelling of the imaginary kingdom of "Mataquin" (p.25) to "Matakin" (p.39), and he changed the French servants

[13] According to the *Oxford English Dictionary*, a Spaniel is a common breed of English hunting dog.

"…Gardes, Suisses[14]…" (p.28) to "guards with their beefeaters[15]" (p.40). In terms of poetics or literary norms, Samber chose to maintain the past tense throughout the story in keeping with the English convention of narrating in the past tense, even when Perrault used the present tense in French to create suspense:

> La bonne vieille, bien embarrassée, crie au secours : on vient de tous côtés, on jette de l'eau au visage de la Princesse, on la délace, on lui frappe dans les mains on lui frotte les tempes avec de l'eau de la Reine de Hongrie ; (p.23)

> *The good old woman not knowing very well what to do in this affair, cried out for help: People came in from every quarter in great numbers, they threw water upon the Princess's face, unlaced her, struck her on the palms of her hands, and rubbed her temples with Hungary-water… (p.38)*

Samber also subscribed to the English literary tradition of using doublets, which paired the Latin and Germanic term for the same reality. Four such doublets are found in this translation: "sorciers" (p.29) became "sorcerers and witches;" (p.42) "beau" (p.36) turned into "handsome and beautiful;" (p.49) "maître" (p.36) became "lord and master" (p.50) and "serpents" (p.41) was expanded to "snakes and serpents" (p.56).

These additions and domestications are actually relatively few in the text as a whole. In fact, Samber generally tended to remain close to the French text and omitted next to nothing. He was so diligent in preserving the French that his efforts disrupted the English syntax in some cases. For example, Samber translated the fairy tale opening formula "Il était une fois" with "There was once upon a time." In so doing, he went against the English tradition of beginning a fairy tale with 'once upon a time' that had come into use at least as

[14] *Suisses* are porters or doorkeepers.
[15] *Beefeaters* is a term that designates guards at the Tower of London and/or Yeomen of the Guard, who act as bodyguards to the sovereign of England.

far back as 1595.[16] In another passage, he disrupts the usual English convention of placing adjectives before the noun and adopts the French adjectival order when "un petit chevreau fort tendre" (p.37) is rendered "a young kid very tender" (p.53).

Samber's readers may not have been as sensitive to nor as surprised by the French-sounding syntax as modern readers of Samber's version could be. Many of Samber's noble readers could very well have been quite familiar with French. Language historian Michèle Perret explains that after the Norman Conquest of England in 1066, "le français devient à la fois la langue des affaires et la langue de la Cour, du droit, de la littérature et de l'éducation." (Perret 1998: 65) It was not until Henry V (r. 1413-1422) that English would be used again in official documents, even though it had been restored to use in schools (1350), the courts (1362) and in Parliament (1399). (Delisle & Woodsworth (eds.) 1995: 43) The fact that French continued to be used longer among nobles and royalty may have lent to the perception that French was a prestigious language. This notion would prevail in England and be further reinforced by the perceived cultural and literary supremacy of France during the reign of Louis XIV and through the Enlightenment.

> Au XVII^{e} siècle, le rôle dominant de Louis XIV dans la politique européenne impose le français comme langue de la diplomatie. Mais c'est au XVIII^{e} que le français supplante en grande partie le latin comme langue internationale, en l'occurrence comme langue de communication intellectuelle entre membres de nations différentes et donc comme langue seconde des élites. (Perret 1998: 67)

This sentiment was demonstrated by British translators' frequent use of French translations as intermediary texts between the Classics and their English versions. For example, "Sir Thomas North's translation of Plutarch's *Lives* (1579) was based on Jacques Amyot's French

[16] According to the *Oxford English Dictionary,* G. Peele began his *Old Wives' Tale* (1595) with "Once uppon a time there was a King or a Lord or a Duke…."

translation." (Ellis and Oakley-Brown in Baker (ed.) 1998: 338) In Samber's era, Alexander Pope relied heavily on Mme Dacier's French version of Homer's *Iliad* in his English translation of it. Even in the composition of original works English writers would sometimes write in French: ironically, "the *Mémoires…du Comte de Gramont* (1713) were written in French by the exiled Anthony Hamilton, and translated into English (1714) by the French émigré Abel Boyer." (Ellis and Oakley-Brown in Baker (ed.) 1998: 334) Samber had a high regard for his French source text as well as its author, which his dedication attests to. Furthermore, he must also have been aware of the favour Perrault's tales had received at Louis XIV's court and of the fact that fairy tales were very much in vogue in France at the time. These considerations explain, to some extent, Samber's unwillingness to stray too far from the prestigious source text. Further explanations for Samber's faithfulness to the source come to light by placing his translation in relation to the general trends in translation at the time.

17th and 18th-Century English Translation Norms

The dawn of prescriptive translation

The influence of French thought on English writers can be seen again in British translation theory. At a time when no codified translation theory existed in England, French translators such as Dolet, Peletier and du Bellay had already, in the 16th century, begun to formulate prescriptive rules for translation in their various prefaces and essays. (Delisle 1999) George Chapman who translated Homer's *Seaven Bookes of the Iliad* (1598) was the first English translator to write about the practice of translating, "virtually [ending] English insouciance regarding theory…." (Steiner 1975:8) His recommendation that translators seek a balance between literal and free translation was not a novel suggestion in itself, but it was

his commenting on it at all that created the actual impact, as it set other translators thinking about their trade. The shifts in religious tolerance during the 17th century also proved fruitful for translation theory: royalist translators that were exiled in France during the Puritan Republic brought France's ideas on translation home with them to England after the Restoration. Sir John Denham and Abraham Cowley, in particular, who were especially influenced by Perrot D'Ablancourt's advocacy of free imitation, promoted the recreation of the spirit of the original but in a form that would ensure the audience's reading pleasure. It was John Dryden though who made the first major contribution to English translation theory in his preface to *Ovid's Epistles* (1680). His views, which gave "rise to the most stringent sets of conventional rules," were shaped by a desire to instill some form of rational order at the end of such a chaotic century. (Simeoni 1998: 9) By the end of his career, he had supplied translators with ten rules, according to which the translator must:

1. Be a poet.
2. Be master of both the language of the original and his own.
3. Understand the characteristics that individuate his author.
4. Conform his genius to that of the original.
5. Keep the sense "sacred and inviolable" and be literal where gracefulness can be maintained.
6. Make his author appear as "charming" as possible without violating his real character.
7. Be attentive to the verse qualities of both the original and the English poem.
8. Make the author speak the contemporary English he would have spoken.
9. [must] not improve the original.
10. [must] not follow it so closely that the spirit is lost.

(Dryden quoted in Steiner 1975: 28).

Moreover, Dryden classified translation into three categories: metaphrase (literal translation), paraphrase (translation with some latitude) and imitation (free translation). He advocated that paraphrasing was the ideal method of retaining the source text's entire meaning, without

making the target text cumbersome. Alexander Pope, another influential translator who wrote in the same era as Robert Samber, situated 'correct' translation between Dryden's metaphrase and paraphrase:

> It is certain no literal Translation can be just to an excellent Original in a superior Language: but it is a great Mistake to imagine (as many have done) that a rash Paraphrase can make amends for this general Defect; which is no less in danger to lose the Spirit of an Ancient, by deviating into the Modern Manners of Expression. (Pope quoted in Steiner 1975: 90)

Both Dryden and Pope agree, therefore, that the message of the source text is the sacred focal point in the translation process. Samber's *The Sleeping Beauty in the Wood* demonstrates that he conformed to this general belief, as he left Perrault's entire tale intact. As explained earlier, linguistically he remained quite close to the French text and only strayed from it when forced to do so by the constraints of the English language. For example, in several instances the French naturally uses the pronoun "en" to avoid needlessly repeating a noun phrase. In English it is not always possible to remove this noun phrase without disrupting the coherency of the passage, and so in the interest of clarity and fluency, Samber chose to make the "en" explicit:

> …la Princesse se percerait la main d'un fuseau, et […] elle en mourrait. (p.22)

> …the Princess should have her hand pierced with a spindle and die of the wound. (p.35)

But for the most part, the translation follows the French extremely closely, as this passage shows (I have italicized the phrases that are particularly literal):

> Cependant les Fées commencèrent à faire leurs dons à la Princesse. *La plus jeune lui donna pour don* qu'elle serait la plus belle personne du monde, celle d'après qu'elle aurait de l'esprit comme un Ange, la troisième qu'elle aurait *une grâce admirable* à tout ce qu'elle ferait, la quatrième qu'elle danserait

> *parfaitement bien*, la cinquième qu'elle chanterait comme un Rossignol la sixième qu'elle jouerait de toutes sortes d'instruments dans la dernière perfection. (p.22)
>
> In the mean while all the Fairies began to give their gifts to the Princess. *The youngest gave her for gift* that she would be the most beautiful person in the world; the next, that she should have the wit of an angel; the third, that she should have *an admirable grace* in every thing she did; the fourth, that she should dance *perfectly well*; the fifth, that she should sing like a nightingale; the sixth, that she should play upon all kinds of musick to the utmost perfection. (p.35)

Samber therefore took Dryden's view of the source sense as "sacred and inviolable" to heart. Furthermore, the few alterations that Samber did make to the translation, to explain certain unfamiliar realities like an ogre or sauce Robert, enhanced and clarified the meaning of the source. His anglicizing of certain referents was also perfectly admissible according to Dryden, whose eighth rule encouraged translators to make the source author speak as though he were English.

This descriptive analysis of *The Sleeping Beauty in the Wood* reveals the extent to which the translator was influenced by, and subservient to, the norms of his time. Describing aspects of the social, literary and translation contexts surrounding this target text has shown that Samber's version reflects his society's traditional doctrine of class distinction; its growing concern for properly educating children; its expectancy that children's stories have a didactic purpose; its belief in the supremacy of French culture and its opinion that a translation should be source-centered. Samber's translation also manifests the transformations his society was experiencing, especially in the area of literature. The introduction of new genres was commonplace in the literary system at this time when new ideas from enlightened thinkers were causing writers to question the literary status quo through experimentation. The same was true for children's literature. Though the fairy tale

had been marginalized for its imaginary qualities, Samber's decision to break with the norm and translate an entertaining children's book was the first shock wave to hit this literary system, whose centre was about to shift from didactic works to those of delight. Samber's translations met with mixed reaction. Fairy tales continued to be frowned upon officially by "parents and educators [who] rallied against this 'dangerous' form of literature." (Bator 1971:2) But sales of his translation tell another story: it went through eight editions by 1780 and chapbook versions of the tales ensured an even wider reading audience. And finally, one has only to listen to the stories in modern-day nurseries to know that Mother Goose has survived the test of time.

Mother Goose may have survived, but Robert Samber's translation itself, has not. In fact, Charles Perrault's *Histoires ou contes du temps passé* has been translated in its entirety into English, at least ten times since 1729, with the most recent being in 1989.[17] The number of translations of individual tales as well as the various retellings and adaptations are countless, not to mention the operas, movies, plays and overtures also written for Perrault's tales.

The Sleeping Beauty *(1957):* Context and Comparison

Analyzing and describing another, more recent, English translation of Perrault's *La Belle au bois dormant*, along the same lines as were applied to Samber's translation, is informative because it brings some measure of perspective to the study. Because translation is an activity that is conditioned by the norms of its external environment and limited by the extent of the cognitive baggage of the individual translator, it is conceivable that the possible number of different translations of a work is equal to the number of different translators.

[17] As of 1995.

Therefore, it follows that Geoffrey Brereton's English translation, *The Sleeping Beauty* (1957), will differ in many ways from Robert Samber's because the translator's personal knowledge and experiences, as well as the target culture norms that influenced him, were the products of an entirely different era.

Indeed, Brereton's 20th-century England had drastically changed since 1729. Not only was the political, social, economic and religious context unlike Samber's but so too were the trends in literature, especially for children, and translation. Brereton himself presumably lived a very different life from Samber and the reasons for which he made his translation are also specific to his situation. A closer look at the historical, literary and personal contexts of the second translation will reveal in just which ways this particular version of *La Belle au bois dormant* was transformed into the 20th century.

Geoffrey Brereton (1906-1979)

Born in Liverpool in 1906, Geoffrey Brereton received a Bachelor of Arts from Oxford University in 1927 and a Doctorate in Arts from the University of Paris in 1932. He began his career in 1936 as a foreign correspondent for *New Statesman and Nation* and became a news editor and program writer in London from 1940-47. Briefly during World War II he was also a press and radio officer stationed to the U.S. Army headquarters in Algiers from 1942-44. Later in his life, from 1961-64, he worked as a visiting tutor at the University of Sussex.

Before translating Perrault's tales, he edited a number of books including *Concise French Verb Book* (1949) and *French Thought in the Eighteenth Century* (1953). He also wrote *Jean Racine: A Critical Biography* (1951), *A Short History of French Literature* (1954) and *An Introduction to the French Poets* (1956). *The Fairy Tales of Charles Perrault*

(1957) were his first published translation but he also went on to translate Arthur Adamov's *Paolo Paoli* in 1959 and he translated and edited Jean Froissart's *Chronicles* in 1968. His writing and editing career continued after his translation of Perrault with books such as *The Penguin Book of French Verse* (ed. 1958), *Les Mains Sales* by Jean-Paul Sartre (ed. 1963), *Principles of Tragedy: A Rational Examination of the Tragic Concept of Life and Literature* (1969), *French Tragic Drama in the Sixteenth and Seventeenth Centuries* (1973) and *French Comic Drama from the Sixteenth to the Eighteenth Centuries* (1976). It is clear, from this sizeable list of publications and by his education, that Brereton was very familiar with French language, culture, history and literature. Moreover, the introduction Brereton wrote to his translation of Perrault's tales includes a comprehensive summary of the fairy tale genre and the origins of various archetypal characters, as well as a discussion of Perrault's life and times followed by an account of the possible origins of each of the individual tales. The depth of Brereton's knowledge on the subject greatly surpasses that of Samber's. Samber cannot be entirely blamed for his lack of inquiry into the tales: Perrault's works were still relatively young in 1729, and this may have lead Samber to feel that there was no need to provide his readers with an historical account of the tales or their author. Additionally, the notion of retracing the roots of the tales was probably quite foreign to Samber as the interest in, and the importance of, the historicity of literature did not become a topic until the early 19th century, when Johann Gottfried von Herder (1744-1803) emphasized the existence of historical continuity in literature. Interestingly, it was the Brothers Grimm, through their collection of German folktales and research into the history of German folklore, who touched off a frenzy of inquiry into the subject. Andrew Lang mirrored the Grimms' activities in England in the late 19th century with his collection of fairy stories that accumulated into a

twelve-volume anthology, often referred to as the *Colour Fairy Books.* By the 1950s, literary research like that of Brereton's historical summary of Perrault's fairy tales was commonplace, if not expected.

Discrepancies in accuracy

Brereton's close acquaintance with the language, culture and literature of 17th-century France is reflected in the accuracy of his translation. Although the aim of Descriptive Translation Studies is not to subjectively judge translations, it is possible to objectively point out genuine mistranslations that resulted from misunderstanding the source language. There are a number of passages in which Samber committed such errors. For example, Samber translated the Princess's first words to the Prince, «Est-ce vous, mon Prince? […] vous vous êtes bien fait attendre.» (p.32) by "is it you my Prince, […] you have waited a great while" (p.46) However, it was not the Prince who had been waiting for the Princess but actually the opposite, as Brereton's correct translation reveals: 'Is it you my Prince? […] You have been a long time coming.'(p.13[18]) Another mistranslation by Samber is found shortly after in Perrault's description of the young couple's conversation: Samber translated "Ses discours furent mal rangés, ils en plurent davantage…" (p.32) by "Their discourse was not well connected, they wept more than they spoke…." (p.46). Samber (and even more recently Marianne Moore in 1963[19]) confused the past historic of the verb 'plaire' with the verb 'pleurer'. Brereton does not fall into this same trap as he translated the passage as: "His speech was halting, but it pleased her all the more…." (p.13)

Of course there is always the possibility that Samber deliberately chose to translate counter to the French meaning. For example he translated the Princess's daughter's name

[18] All quotes of Brereton are taken from *The Fairy Tales of Charles Perrault,* Edinburg: Penguin Classics, 1957. See Appendix 3.

"Aurore" by "Morning" where the more accurate rendering would be Brereton's translation "Dawn." Whether Samber misunderstood that *aurore* is actually the dawn of the day or whether he consciously changed the name of the little girl for reasons of his own, is impossible to know. This demonstrates the fine line between mistake and creative license. There are a number of examples of words and phrases that are either incorrect translations or choices in Samber's translation, but rather than making a potentially faulty judgement against them, the discussion of Samber's inaccuracies will not go beyond the above two examples.

Brereton's translation is therefore accurate in places where Samber's version was not. As mentioned above, this is likely due to the considerable knowledge Brereton possessed of the source language and literature. His cognitive baggage, much like Samber's, was formed by the society in which he lived. Reconstructing the historical context leading up to, and in which Brereton wrote, will further explain the choices he made in his translation.

England from Queen Victoria to Sir Winston Churchill

Urbanization and class distinction

The 18th and 19th centuries brought enormous change to England and indeed to all of Europe. Historians explain that by Queen Victoria's reign (1837-1901), England was an industrialized, imperial nation whose population lived mainly in urban centres and was still distinctly divided along class lines. Despite the growth of a social conscience and the awareness of individual, natural rights that had played such an important role in the French and American Revolutions, England was still characterized by four classes. These were the working class, employed mainly in the coal, steel, ship, steam engine and textile industries;

[19] Moore, Marianne, *Puss in Boots, the Sleeping Beauty and Cinderella*, New York: Macmillan, 1963.

the lower middle class, made up of white collar workers; the propertied class, consisting of the highly educated, and the aristocracy, which maintained its stylized, traditional persona as men and women of leisure. Victorian England was generally characterized by prosperity and progress, made possible by an economic policy that favoured the 'laissez-faire' philosophy of self-regulation. Although England suffered mild bouts of agricultural depression and unemployment, all of its classes benefited from improved diets and hygiene, increased wages and more leisure time, suburbanization and free, mandatory elementary education (1891). It was also at this time that England continued to expand its commonwealth by bringing large areas of Africa, the Far East and the Pacific into its sphere of power. These territorial annexations were justified by a new philosophy, predominant in the last twenty years of the century, called 'social Darwinism':

> The struggle for 'the survival of the fittest' began to be seen less in terms of individuals in the market-place and more in terms of the competition between nations. [The idea developed that] 'advanced races' could control their destinies by governmental, social, or perhaps even genetic organization. (Matthew in Morgan (ed.) 1992: 50)

For all the progress British society was making, there continued to be a longing for the old rural way of life. According to H.C.G. Matthew (1992), this nostalgia was reflected in paintings featuring the countryside, the court's preference for the work of the Romantic movement and even by the new fashion of having a garden in front and in back of one's house.

The birth of government intervention

When the 20th century dawned however, England was facing a new problem: how to deal with increasing poverty. For the first time, this condition was perceived as a social issue that could be remedied by society. But the crisis was put on hold when the First World War broke out, bringing about enormous industrial and social changes. All the major industries

came into the hands of the state, unemployment was eradicated and women began to work outside the home.

The inter-war period was marked by political and social tension as well as by intermittent prosperity. The tension was a result of society's attempt to recapture the glory of the Victorian era by re-implementing the old, self-regulating capitalistic systems. But it was soon realized that the fabric of society had irrevocably changed and that government intervention was necessary in the areas of health care, education and housing services. For southern England, historians describe the inter-war years as an economically stable time: wages rose and this allowed for the attainment of middle-class luxuries such as home and car ownership, leisurely pursuits and domestic comforts. However, the rest of the country did not fare as well. The rural population suffered from the decline in the agricultural market, unhealthy living and working conditions, followed by massive unemployment after the American stock market crash in 1929.

When World War II was declared, England chose once again to implement government regulations to control economic and social life. The long-term effects of the Second World War differed from those of the first however. Rather than attempting to restore society to its traditional Victorian values and philosophies, England's population was prepared to forge ahead by embracing social, political and economic changes. Historians remark that a new feeling of egalitarianism had sprung up as a result of the spirit of camaraderie among the troops and the hardships of rationing that had affected all classes. But perhaps most importantly, especially for the future of England, was the wartime evacuation of children to country schools, in the interest of their safety, which gave city and rural dwellers, from all walks of life, a chance to become acquainted with each other. On the

strength of this spirit of solidarity, the post-war years and the 1950s saw social welfare retained and expanded even further in the areas of health, pensions, housing and education resulting in the creation of a "balanced, compassionate society." (Morgan in Morgan (ed.) 1992: 119) Moreover, Britain's virtual withdrawal from the international scene and especially the decolonization of India, Pakistan, and several African countries, permitted the government to devote even more of its attention to domestic issues.

But when Brereton translated the tales of Perrault, society was really not as utopian as it aspired to be. Despite the Conservative government's efforts to provide equal services to all citizens, sociologists note that there still remained deep psychological inequalities between classes and racial discrimination plagued the new influx of people arriving from the old British colonies. Although Britain was still considered a Christian country, the number of churchgoers was hovering around the 20-percent mark, where it had been since the turn of the century. An interesting development had also occurred in the education sector in the 1940s, which bears mentioning here in light of the target audience of Brereton's translation.

English views on education

As mentioned above, elementary school education had become free and compulsory in 1891. At that time:

> it was believed that [children] should be strictly disciplined, severely punished when they were noisy, dirty, naughty or lazy, and that they should learn facts and spellings and figures by heart. […] In general, strictness, insistence upon sitting still and quiet, endless repetition and the learning of facts were thought to be the only way to teach, and the right one. (Blackie in Howson (ed.) 1969: 2)

Slowly, the writings of men like Jean-Jacques Rousseau, who emphasized the benefits of a well-rounded education, Friedrich Froebel, who believed in the importance of

"play as a means of learning" and Jean Piaget, who studied the phases of knowledge acquisition, began to influence teaching methods. (Blackie in Howson (ed.) 1969: 2-3) In 1926, this resulted in the abolishment of the centralized curriculum and standardized testing, which in turn afforded much more freedom to the individual teacher to tailor classes to the needs of the students. Then in 1944, the Butler Education Act was implemented primarily in reaction to the realization that many working-class people did not have any form of secondary education. The provisions of the act included an expanded secondary education system for all citizens that ensured a higher level of literacy, mandatory religious classes in public schools and it gave parents the right to "see that their children were educated according to their 'age, ability and aptitude'. (Blackie in Howson (ed.) 1969: 4) This last clause meant that school attendance was no longer compulsory in England. According to John Blackie (1969), the philosophy behind England's education system is quite unique in the Western world because it holds that centralized curriculums alienate and discourage the success of individuals who do not learn in the chosen, standardized way. Moreover, the individual talents and imagination of teachers cannot be realized to their full potential if they are forced to teach in a uniform, conventional manner. Thus the emphasis of England's educational philosophy is to serve the different needs of each individual child, instead of forcing them to conform to one system of learning. This spirit of individuality is reflected in Brereton's translation.

Unlike Samber, Brereton did not feel compelled to adhere to the restraints of the source language. Although he made no major content changes he was able to break free from the French-sounding syntax used by Samber. In fact, Brereton's translation rings very idiomatic. To begin with, he opened the story with the conventional, English fairy tale

formula: “Once upon a time.” Next, in the passage where the old fairy shows her displeasure over not being invited to the christening, Brereton translated the phrase: “[elle] grommela quelques menaces entre ses dents” (p.22) by “[she] muttered threats under her breath” (p. 6). ‘Under her breath’ is far more idiomatic in English than Samber’s “between her teeth,” (p.34) which is a literal translation. Another incidence of idiomatic use comes in the quote of the young fairy who softens the evil fairy’s death sentence. Brereton translated “«Rassurez-vous, Roi et Reine…»” (p.22) with “‘Set your minds at rest King and Queen…’” (p.7), which a much more typical English expression than Samber’s “Assure yourselves, O King and Queen….” (p.36) One final example worth mentioning is the passage where it is explained that the fairies are quick in carrying out their duties. Brereton uses the English expression “in a twinkling” (p.10) to render “en un moment” (p.28) where Samber sticks once again to the literal “in a moment.” (p.41) These few examples of Brereton’s decision to make the tale sound as English as possible are just one way in which he transformed the tale into its new surroundings: not only did he adapt the tale to its target language but so too did he bring it into the 20th century.

British modern society reflected in *The Sleeping Beauty* (1957)

As was explained above, British society had changed considerably since Samber’s era. To reflect this, Brereton modernized Perrault’s tale in a number of subtle ways. First, he chose to update a few of the realities of royal life. For instance, when Perrault explains that the King and Queen were away one day at “une de leurs Maisons de plaisance,” (p.23) Brereton translates this as “one of their country houses” (p.8). This change possibly reflects the massive urbanization during the industrial revolution, which made the countryside a popular vacation spot for city dwellers as well as the royal family. Another modernization,

demonstrated in Brereton's lexical choices is the translation of "le plus bel appartement" (p.25) by "the finest room" (p.9). In this case, Brereton chose not to use the slightly archaic term 'apartment' and opted for the more modern 'room' to describe the place where the Princess slept. In fact, Brereton uses very modern English throughout the tale. For example, where Samber translated the phrase "Donnez-moi que je voie si j'en ferais bien autant" (p.23) by "Give it to me, that I may see if I can do so," (p.37) Brereton uses the more modern structure: "Give it to me and let me try." (p.8) An equally revealing example is found in the comparison of the translations of the phrase: "…où son père devait être en peine de lui" (p.33). Samber's translation now sounds archaic to modern ears: "where his father must needs have been in pain for him" (p.48) whereas Brereton's reflects a more modern usage: "where his father would be growing anxious about him." (p.14)

And finally, Brereton demonstrates that he is well aware that his audience may not be familiar with some of the more archaic references. Instead of translating these with their actual English equivalent, he either uses an explanatory equivalent or adds extra information to the description to make the situation clear. For example, the remedy that is used in attempt to revive the Princess, "l'eau de la Reine de Hongrie," (p.23) which was translated with "*Hungary-water*" (p.38) by Samber, was replaced with an explanatory equivalent, "essence of rosemary." (p.8) by Brereton. In this same scene, Perrault describes that "on la délace" (p.23) hoping this would bring the Princess to consciousness. Because the 20th-century dress code gave women more freedom to dress in trousers and to abandon the use of corsets, Brereton anticipated that his readers might not know which article of clothing was unlaced (her shoes?), so to clarify he specified that they "unlaced her dress." (p.8) Lastly, the "sauce Robert," to which Samber provided the recipe in a footnote in his translation, was rendered

as “mustard-and-onion sauce” (p.16) in Brereton’s translation. The modern character of Brereton’s writing may further be explained by looking at the trends in the fields of mainstream and children’s literature at the time.

English Literature in the 20th Century

The advent of popular language and themes in literature

In the 20th century, a higher percentage of the population than ever before could read. This was largely due to the wider availability of free, basic education, which boosted the literacy rate. Furthermore, the advent of the shorter work week, as well as the lower cost of paperbacks, prompted more people than ever before to read in their increased leisure time, especially in the years before television. Better, faster communication had also made literature from other English-speaking countries readily available in England.

The century opened, therefore, with imperialist aspirations and colonial exploits as the major themes of a large number of novels and poems from writers like Rudyard Kipling, Thomas Hardy and Joseph Conrad. Literary scholars have noted that the First World War deeply impacted England’s writers, by deepening their sense of disillusionment with society and the impoverished life of the lower classes. This pessimism would continue through to the end of the Second World War. As literary themes generally swung from glory to disappointment, another interesting trend began in the first half of the 20th century: the use of spoken language, colloquialisms and dialects in writing to create authenticity in the new wave of common, everyday themes that were surfacing in literature. The restraints on form also loosened as free verse became more acceptable in poetry. Some of this movement away from traditional styles of writing may be attributed to the availability of higher education, which meant that readers and writers could come from all economical backgrounds. After

World War II, a veritable working class fiction sprung up to replace the void left by the deaths of many of the great writers of the first half of the century. This new literature was characterized by a continuation of unadorned, everyday language, made popular by Hemingway and by an increase in journalistic writing, made possible by improvements in mass communication. The 1950s was also a decade that saw the emergence of novels in which imaginary worlds were created and the realms of fantasy explored such as in William Golding's *The Lord of the Flies* (1954) and J.R.R. Tolkien's *The Lord of the Rings* (1954-56).

Brereton's translation appears to have been influenced by the trend toward straightforward language. In general, his sentences are much shorter, simpler and more economical than Perrault's and Samber's. For example, he is able to accomplish with one verb, what Perrault and Samber described in a phrase:

> …une si grande quantité de grands arbres et de petits, de ronces, et d'épines *entrelacées les unes dans les autres.…* (Perrault:28, my italics)

> …such a vast number of trees, great and small, bushes and brambles *twining one within another.…* (Samber:41, my italics)

> …such a number of big and little trees, brambles and *tangled* thorns… (Brereton:10, my italics)

Another example of Brereton's economical style shows that although the focus of the sentence changes slightly, the point is achieved much more succinctly by Brereton:

> …afin que la Princesse, pendant qu'elle dormirait, n'eût rien à craindre des Curieux. (Perrault:28)

> …that the Princess, while she slept, might have nothing to fear from the Curious. (Samber:41-42)

> …to guard the Princess from prying eyes while she slept. (Brereton:10)

In yet another case Brereton chose to remove details that he must have felt extraneous:

> …et qu'il avait toujours une raison en main pour s'excuser,
> *quand il avait couché deux ou trois nuits dehors*…
> (Perrault:33, my italics)

> …and that he always had an excuse ready for so doing,
> *though he had lain out three or four nights together*…
> (Samber:49, my italics)

> …and always had an excuse ready *when he did not come home at night*… (Brereton:14, my italics)

Brereton was also more exact in his use of verbs than Samber: he was able to use the English language's wealth of specific, explicit verbs to describe with precision the character's actions. For example, Brereton chose to translate the verb "faire" with the English "perform" in the passage:

> Tout cela se fit en un moment… (Perrault:28)
>
> All this was done in a moment… (Samber:41)
>
> All this was performed in a twinkling… (Brereton:10)

The verb "jeter" was translated in one case by "pounce" (p.15) and in another by "fling" (p.19) and the very general French verb "entrer" was translated, in two separate passages, by the more specific verbs "drive into" (p.15) and "ride into" (p.19), which indicate the exact manner in which the action was performed.

In keeping with the rational writing of the time, Brereton decided to add a couple of his own phrases to make situations more logical. First, there is a slight incongruity in Perrault's tale: he explains that the King and the Queen are away at one of their country houses on the day that the Princess pierces her hand. But as soon as the old woman calls out for help, after the Princess faints, the King comes up the tower upon hearing the commotion.

How could he have heard the noise and returned home so soon if he and his wife were out of town? Brereton recognized this inconsistency in the narrative and adds the following phrase to make up for it: "Then the King, *who had returned to the palace* and came up to see what the noise was about…" (p.8, my italics). In other cases through repetition of the subject or the addition of connecting words Brereton was able to make the tale more coherent for his readers, who unlike Perrault's audience, were mostly children. For instance, in one of the French sentences, the pronoun "il" does not refer to the proper noun immediately preceding it, giving the false impression that the King died and then pronounced himself master and publicly announced his marriage (which is impossible):

> Mais quand le Roi fut mort, ce qui arriva au bout de deux ans,
> et qu'il se vit le maître, il déclara publiquement son Mariage… (p.36)

Brereton, unlike Samber, who translated this sentence literally, clarified the reference by using the proper noun:

> But when the King died, as he did after two years, and the
> *Prince* became the master, he announced his marriage publicly…
> (p.15, my italics)

A final example of Brereton's quest for congruity is a sentence where he added a conjunctive to further emphasize the reasoning behind the cook's decision:

> Il prit la résolution pour sauver sa vie de couper la gorge à
> la Reine… (Perrault:37)

> *He took then a resolution, that he might save his own life,*
> *to cut the Queen's throat… (Samber:53)*

> *Since* his own life was at stake, he made up his mind to cut
> the Queen's throat… (Brereton:17, my italics)

Brereton's other choices to explicate and specify were possibly influenced by the trends in children's literature in the immediate post-war years.

English Post-War Children's Literature

The rise of the historical and imaginary novels

The post-war Baby Boom and improvements in education stimulated a massive expansion of the children's literary market. An increase in the production of paperbacks, thanks to cheaper paper and printing costs, made books more affordable for children from all economic backgrounds. Moreover, the general acceptance of the importance of education and the realization that children's literature was a valuable teaching tool made writing expressly for children a necessary and respectable occupation. Indeed, many mainstream literary authors began to write with children in mind. Brereton can be counted among this group with his translation of Perrault's tales.

Surveys of children's literature reveal that two trends emerged in writing for children in the 1950s. The first was the growth of the historical novel, whose aim was to promote international understanding by allowing children to become acquainted with other cultures and eras. This brought about a surge in the number of translations of children's books, of which Brereton's is one. His choice not to anglicize the spelling of the "Kingdom of Mataquin" (p.9) and to keep the name of the Princess's little puppy as "Puff" (p.10) in his translation, shows in some small measure that he was sensitive to society's desire to bring its children in contact with the Other.

Brereton's translation actually straddles both the historical trend and the second current in children's literature, which was the rise in imaginative or fantastic stories. At the head of this movement was C.S. Lewis, who took his cue from Tolkien's mainstream publications, when he wrote his *Narnia Chronicles*, starting with *The Lion, the Witch and the Wardrobe* in 1950 and concluding with *The Last Battle* in 1956. Mary Norton was another

writer who took part in the movement towards imagination, with the creation of the miniature world of the Clock family in her series *The Borrowers* (1952-61). In the United States, children were also reading imaginative books, many involving talking animals such as E.B. White's *Charlotte's Web* (1952).

Surrounded by these soon-to-be children's classics, it is possible that Brereton felt he had to give his translation of the well-known fairy tale a bit of an edge. This may explain Brereton's decision to intensify the images and the drama in certain parts of the story. For instance, in the passage where the Prince makes his decision to seek out the Princess, Brereton increases the Prince's conviction in English by translating the relatively passive French verb *voir* with the more aggressive "put […] to the test":

> …et poussé par l'amour et par la gloire, il résolut de voir sur-le-champ ce qui en était. (p.29)
>
> …fired by love and the desire for glory, he determined to put the story to the test there and then. (p.1)

He then strengthens the Prince's devotion to the Princess in the translation of the declaration:

> …il l'assura qu'il l'aimait plus que lui-même. (p.32)
>
> He swore that he loved her better than life itself. (p.13)

Brereton also uses the superlative to heighten the danger to the Princess's daughter when he renders the description of the cook's knife: "son grand couteau" (p.37) with "his largest knife." (p.16) He continues to increase the suspense in the scene where the cook is about to confront the Princess and kill her by translating the simple "[il] entra" (p.40) by "he burst into the room" (p.17) and then with the addition of a very dramatic image:

> «Faites, faites, lui dit-elle, en lui tendant le col…» (p.40)
>
> 'Do your duty, then,' she said, *baring her throat to the knife.* (p.17, my italics)

And finally, when the wicked Queen gives the order to have a huge vat filled with all sorts of hideous reptiles, into which she intends to throw the Princess and her children as well as the cook, his wife and the servant, Perrault describes her voice as “epouvantable” (p.40) but Brereton translates this with “in a voice of thunder” (p.18), emphasizing the magnitude of the sound of her fury. It is interesting to remark that most of Brereton’s dramatic additions are in the second half of the story—the half that, coincidentally, the Brothers Grimm and Walt Disney removed. Brereton’s slight changes to Perrault’s tale may be further justified by linking the translation to the post-war trends in this field.

Post-War Translation Trends

After the Second World War, translation became an industry of mass production fueled by advancements in communication (telephones, satellites) and global transportation as well as a growing number of international alliances such as the United Nations and NATO. Translations came to focus on accuracy, high intelligibility and practicality more than ever before. Translation also evolved into a profession rather than a past time with the institutionalization of training schools and the development of translation associations. But most importantly, concerning Brereton, in 1946 Penguin Classics commissioned “new translations of all works published.” (Ellis and Oakley-Brown in Baker (ed.) 1998: 343) Brereton, whose translation was published by Penguin, was therefore one of many authors to lend his pen to this wave of new translations. If Penguin’s aim was to presumably produce new, more comprehensive translations for modern readers then this too explains, to a large extent, Brereton’s deliberate use of modern, idiomatic language, his attention to accuracy and the infusion of drama into the narrative.

In conclusion, this application of a few of the concepts used in Descriptive Translation Studies and the reconstruction of some of the norms of the historical, literary and translation environments of Robert Samber and Geoffrey Brereton's respective eras has shown the extent to which a translation is a product of its context. 18th-century British society's preference for didactic books for children, its high regard for French culture and its expectancy that translations closely follow their sources, may have been what prompted Samber to choose to introduce Perrault's fairy tales to England in a relatively unchanged form. The few adjustments he did make seem to have been to increase the tale's moral and instructive value, or to make it more at home in England. Brereton, on the other hand, was preoccupied with different concerns altogether. In keeping with 20th-century trends in literature (both mainstream and children's) and translation, Brereton, in his translation, chose to employ unadorned, economical and modern language, to clarify a few illogical events and to heighten the drama of others. Comparing these two translations of Perrault's tale with each other also proved informative as it further magnified the visibility of the influence society and literature seem to have had on the target texts. The comparison also revealed the extent to which the translator's presumed knowledge base, in this case in the area of the French language, informed his rendering of the source text. Brereton's apparent wealth of experience with the French language and culture, was made visible by his accurate translations of passages where Samber had been incorrect. Finally, a global look at the various changes that were implemented in these two translations reveals that, generally speaking, the translators' choices seem to strongly co-relate with the trends in literature and translation of their respective eras.

In the chapter to follow, two adaptations will be studied along much the same lines as the above two translations. The difference being, however, that Perrault's tale will now be considered in terms of its German and American target cultures and systems within their respective centuries. This, and the fact that the next two target texts are adaptations and not translations, creates favourable conditions for the adapters to make a significant number of modifications to the tale.

CHAPTER THREE

The Forces that Motivate Adaptation: Contextual Studies of the Brothers Grimms' *Dornröschen* and Walt Disney's *Sleeping Beauty*

Studying adaptations presents another opportunity to observe the effects a change in the target culture may have on the target text. Generally speaking, adapters do not seem to consider themselves under the same obligations toward the source text, especially in terms of rendering the source language, as translators do. Because of this freedom, adapters may implement broad changes to the source text. Like translators, however, adapters are also faced with choices when creating the target text and their decisions too are influenced by their environment.

Applying some of the concepts of other translation scholars, I will describe the effects that the ideological, poetological and institutional factors of each of the target cultures seem to have had on the adaptations. Additionally, I will speculate on how the target audience, as well as the purpose the adapters may have wanted to achieve with their target texts, potentially played a role in the adapters choices. The two adaptations of Perrault's *La Belle au bois dormant* that I have selected to study are *Dornröschen*[20] (1812) by the Brothers Grimm and *Sleeping Beauty* (1959) by Walt Disney.

Theoretical Framework

Adaptation has been defined in different ways by various scholars and theoreticians. Some see it as a translation technique used to fill gaps in knowledge about lexical and cultural differences between the source and target texts, cultures and audiences. As will become clear, the Grimms' and Disney's adaptations did not result so much out of

compensation for missing cognitive or cultural elements, but more out of a deliberate choice to modify the tale to make it reflect the ideologies of its new culture. Thus the definition of adaptation that more accurately describes the techniques employed by the Grimms and Disney is "the 'reterritorialization' of the original work and an 'annexation' in the name of the audience of the new version." (Brisset quoted by Bastin in Baker (ed.) 1998: 6) To uncover the motivations behind the Grimms' and Disney's appropriation of Perrault's tale, I will now turn to the ideas of several translation scholars. The choice to outline a slightly different theoretical framework for the adaptations (as opposed to the translations) is motivated by the possible limitation that some scholars have pointed out in polysystem theory and norm theory. Edwin Gentzler states that:

> Both Even-Zohar and Toury still confine their analyses to entities called 'literary' and tend despite claims to the contrary, to divorce the evolving literary polysystem from other signifying systems in a culture. (Gentzler 1993: 133)

As will be demonstrated, the adaptations (unlike the translations described in chapter two) seem to have been more significantly affected by the extra-literary (ideologies, institutions, target audience and purpose) phenomenon in their respective cultures and eras than by the literary trends and translation views. Therefore polysystem theory and norm theory, while fundamentally useful, fall slightly short in supporting a discussion of extra-literary factors. To compensate for this limitation, I have chosen to follow André Lefevere's categories and apply some of the concepts brought forth in *Skopostheory* to structure my exploration of the adaptations. Although these concepts were primarily developed for translation and not adaptation per se, they are nevertheless applicable to adaptation.

[20] This tale is usually known in English as *Briar Rose.*

André Lefevere offers specific guidelines for explaining the forces that govern translations/adaptations in his book entitled *Translation, Rewriting & the Manipulation of Literary Fame*. For him, rewriting implies any activity in which ideologies and values influence the presentation of an original work, and he lists "plot summaries in literary histories or reference works, reviews in newspapers, magazines, or journals, some critical articles, performances on stage or screen, and last but not least, translations" as examples. (Lefevere 1992: 6-7) He postulates that rewriting is motivated by several different forces, of which ideology, poetics, and editors and publishers, will be considered in this chapter.

Ideologies as forces that motivate adaptation choices

Ideologies are defined as ideas, beliefs and values that are related to a political body, culture, social class or religious group[21]. Whether enforced by a patron, editor or a publisher or integrated into the author's subconscious, the target culture's ideologies have a profound impact on the adapter's decisions. As Lefevere explains: "all rewritings, whatever their intention, reflect a certain ideology […] and as such manipulate literature to function in a given society in a given way." (Lefevere 1992: vii) Adaptation, like translation, is a social act. Because it is a form of communication between people of one culture, language and time period and people of a different culture, language and time period it is inescapably influenced by and inseparable from its political, social, economic and religious context. If an adaptation is to fit into its new surroundings, the adapter must adhere to the ideological norms of the target society. Therefore any descriptive analysis of adaptations should take into account the ideological backdrop against which they were produced.

[21] *The Oxford Canadian Dictionary*

The role of poetics in adaptation

Because the adaptations at hand involve literature (each to their own extent), they form a relationship with the literary polysystem of their respective eras. Therefore, it is necessary to reconstruct the basic literary currents, or poetics, surrounding each of the adaptations. The notion of poetics comprises two components. The first are the technical elements of "literary devices, genres, motifs, prototypical characters and situations, and symbols; and the other is a concept of what the role of literature is, or should be, in the social system as a whole" (Lefevere 1992: 26). The latter idea of poetics, as a concept of what is 'acceptable literature,' is particularly relevant to the present study of adaptations because of the possible implications it may have on the adapters' choices. The poetics of a culture and an era can be considered as "the yardstick against which current production is measured" (Lefevere 1992: 19). The works that receive 'yardstick status' are those that are canonized by different cultures at different periods in time. But poetics is not necessarily culture or language-bound. Many cultures may be affected by a single poetics at any given time, such as the case of the Romantic Movement, which affected much of Europe during the 19th century. Lefevere also explains that a poetics very often affects the form authors will give to their works and it can influence trends in symbolism, subject matter and motifs.

Trends in translation practices may also be considered a form of poetics that can affect adapters' choices as they may feel pressure to conform to the dominant perception of translation in their era. Thus the adaptations at hand will also be considered in relation to the general trends in translation at the time of their appearance, in order to describe any possible parallels or discrepancies.

Editors, publishers and patrons as regulators of choice

Editors, publishers and patrons are three extremely powerful groups. Lefevere explains that through economic sanctioning and the refusal to print works perceived to be ideologically and poetologically unacceptable, they act as filters, censors and promoters of a culture's thought. Thus a brief discussion of the institutional influences on the adapters will complete the look at Lefevere's theories on rewriting.

The target audience's influence on the adaptation process

The discussion of the final two influential factors that will be explored in the present study will draw on some of the notions outlined in *Skopostheory*. This theory is useful for describing motivational factors behind adaptations because it is target oriented, in that it proposes that translation is partially a function of the receivers' needs. In other words, the importance of taking into consideration the target audience's expectations in translation/adaptation is of primary importance in *Skopostheory* because the target audience may influence, to a certain extent, the choices made by the translator/adapter. Or as Christiana Nord explains: "The translator [/adapter] offers this new audience a target text whose composition is, of course, guided by the translator's assumptions about their needs, expectations, previous knowledge, and so on." (Nord 1998: 35)

The function of purpose in adaptation

The word *Skopos* is Greek for 'purpose.' Thus "according to *Skopostheory* […], the prime principle determining any translation [/adaptation] process is the purpose (*Skopos*) of the overall translational action." (Nord 1998: 27) If this is true, then decisions in translation or adaptation may be based on the purpose of the target text. Thus, a discussion of the respective purposes of each of the two adaptations will be included in the analysis in order to

describe any effects this may have had on the target versions. Although *Skopostheory's* concepts are aimed at prospective translations, its underlying premise that audience and purpose may influence the translator's or adapter's choices is nonetheless applicable and interesting to consider when working with post-facto translations and adaptations. As will be demonstrated, the respective target audiences and purposes of the Grimms' and Disney's adaptations seem to have played a fairly major role in their decision to make modifications to Perrault's tale.

Though I have tried to define the proposed categories of analysis, it is necessary to note that in any translation or adaptation, some motivational forces will be more complex and possibly more relevant than others, therefore requiring more development. Furthermore, the notions of ideology and poetics are potentially very broad subjects that tend to encompass and overlap with other motivational aspects like audience and purpose. Therefore, the notions of audience and purpose will be treated as they arise within the discussion of ideology, poetics and institutional forces. This being stated, I will now separately provide a synopsis of the two adaptations, followed by a description of their respective ideological and poetological contexts and a discussion of the institutional forces, intended audiences and purposes that seem to have governed the adapters' choices.

The Grimms' *Dornröschen* (1812): Context and Comparison

Synopsis

The aim of this brief synopsis[22] is to provide readers, who are not familiar with the Grimms' version, with a summary of the plot as well as to refresh the memories of those who know the story. Moreover, this synopsis will ensure a common point of comparison between Perrault's original tale (summarized on page 18-19), the Grimms' version and subsequently Disney's adaptation (summarized on page 88-89).

Long ago there lived a King and a Queen who longed for a child. One day while the Queen was bathing, a frog hopped out of the water and told her that within a year she would bear a daughter. Sure enough, less than a year later a Princess was born and to celebrate this joyous occasion, the King invited friends, relatives and fairies to a great feast. There were thirteen fairies in the land but the King only had twelve golden plates to offer them and so one fairy was not invited. After the feast, the fairies began giving their magic gifts to the baby. One gave her virtue, another beauty and a third riches and so forth until the Princess had everything she could ever hope for. Just before the twelfth fairy was about to speak, the thirteenth appeared to take revenge for having been left out. She announced in a loud voice that the Princess would prick herself on a distaff in her fifteenth year and die. The crowd was appalled. Then the twelfth fairy stepped forward and explained that though she could not entirely overturn the death sentence, she could lessen it by turning it into a hundred-year sleep. The King was so anxious to protect his daughter that he ordered all the spindles in the kingdom burned.

As the Princess grew, all the wishes of the fairies came true: she became a beautiful, modest, kind and clever young woman. On her fifteenth birthday the King and Queen happened to be away from home. The Princess wandered alone about the castle and came upon a little room at the top of a tower. There she found an old woman spinning flax. Being curious, the Princess asked if she could try. Barely having touched the spindle, the curse was fulfilled and she pricked her finger and fell into a deep sleep on the bed behind her. The entire castle also fell into a deep slumber: the King and Queen and their courtiers, who had just returned home, fell asleep. Even the horses, the dogs, the doves, the flies and the cook, who was scolding the scullion, went to sleep. Around the castle a hedge of briar roses grew up, every year getting taller until the castle could no longer been seen.

A legend sprang up in the kingdom about a beautiful, sleeping Princess, who was named Briar Rose. Many princes tried to get through the hedge to catch a glimpse of her but died terrible deaths, tangled in the thorns. Many years later a Prince arrived in the country and heard the legend. Despite attempts to dissuade him, the courageous Prince approached the hedge. Because the hundred years had just ended the thorns blossomed into beautiful flowers, which parted letting the Prince through. Once inside the castle, the Prince walked past the sleeping horses and saw the dogs, doves and flies asleep alongside the whole court. In the kitchen he saw the cook asleep with his hand raised, about to strike the scullion. At last he reached the tower and went through the door of the little room where the Princess

[22] This synopsis (and any quotes of this story in this chapter) are based on a translation of the Grimms' *Dornröschen* by Mrs. E.V. Lucas, Lucy Crane and Marian Edwardes, New York, Grosset & Dunlap Publishers, 1945.

was asleep on the bed. He was so taken by her beauty that he bent down and kissed her. Briar Rose awoke and fell in love with him. Meanwhile the King and Queen and the whole court woke up. The horses and dogs began moving about and the doves and flies flew around, while the cook hit the scullion so hard he cried out. Not long afterwards, the Prince and Briar Rose were married and they lived happily together until they died.

A comparison of this synopsis of *Dornröschen* and that of *La Belle au bois dormant* reveals a number of changes made by the Brothers Grimm. The differences in the two versions can be categorized as additions, modifications and omissions. Some of the most obvious additions are the naming of the Princess as 'Briar Rose', the repetition of the list of animals and the cook, who fall asleep with the Princess, and the description of the death of the princes who try to get through the hedge. There are a number of major modifications. For instance, instead of the Queen performing a number of religious rituals, she is informed by a frog that she will conceive. The Princess receives the gifts of virtue, beauty, riches and all that she could ever want from eleven fairies instead of six. Furthermore, the castle falls asleep (the King and Queen included) on its own accord and the hedge grows up spontaneously, not at the hand of a fairy. When the Prince approaches the hedge, it turns to flowers. And finally, Briar Rose is awakened with a kiss. There are also many minor omissions, too numerous to list here (they will be explained in the analysis) but the largest and most noticeable one is the removal of the second half of Perrault's tale. To suggest possible reasons for these sweeping additions, changes and omissions, it is necessary to describe the target culture into which this new version was introduced as well as the adapters themselves who implemented the changes.

Jacob Ludwig Grimm (1785-1863) and Wilhelm Carl Grimm (1786-1859)

The two eldest of a family of five brothers and one sister, Jacob Ludwig Grimm and Wilhelm Carl Grimm were born in Hanau, Germany. Sons of a lawyer, they were members

of the bourgeois class, which at that time in Germany meant that they needed special permission to study law at the University of Marburg because their social standing was too low for them to gain admittance on their own merit. Fortunately, their aunt was a lady-in-waiting to a German princess and she came to their aid socially and financially, especially after their father suddenly died in 1796. The brothers were inseparable and both academically inclined. In their lifetimes they would both become librarians, professors of German literature at the University of Göttingen and the University of Berlin. In the final years of their lives they were elected to the civil parliament and were very prominent men in Germany having "made scholarly contributions to the areas of folklore, history, ethnology, religion, jurisprudence, lexicography and literary criticism." (Zipes 1999: 68)

Over the span of their lives their publications were numerous, Jacob published 21 works, Wilhelm 14 and together they wrote eight. Some of these include Jacob's *On the Old German Meistergesang* (1811), *German Grammar* (vol. 1.1819, vol. 3. 1831), *Ancient German Law* (1828), *German Mythology* (1835), *The History of the German Language* (1848) and Wilhelm's *Old Danish Heroic Songs* (1811), *The German Heroic Legend* (1829), and joint ventures such as *German Legends* (1816), *Irish Elf Tales* (1826) and the *German Dictionary* (they only reached the letter F before they died). By far their most famous work was *Kinder-und Hausmärchen* (*Children's and Household Tales*). It went through seven editions by 1857. The first two volumes in 1812 and 1815 contained 156 tales and by 1857 they had collected 211, of which *Dornröschen* was one. How and why the Grimms got involved in folk tales is a story in itself.

History shows that while studying law at university at the turn of the 19th century, they became interested in the historical and philological aspects of the legal field. This led

Jacob, in 1805, to decide to abandon law in favor of studying ancient German literature and folklore, while working for the Kassel War Commission. Wilhelm finished his law degree in Marburg. From 1806-1810 the Brothers Grimm began collecting folktales and researching the field of folklore upon the request of a friend, Clemens Brentano, who was a Romantic author planning to publish tales. By 1812, it became clear that Brentano was unreliable and the Grimms decided to publish the tales themselves. There is some controversy over the sources of the Grimms' tales but Jack Zipes postulates that:

> Contrary to popular belief, the Grimms did not collect their tales by visiting peasants in the countryside and writing down the tales that they heard. Their primary method was to invite storytellers to their home and then have them tell the tales aloud. […] Most of the storytellers during this period were educated young women from the middle class or aristocracy.
> (Zipes 1999: 69)

Moreover, Zipes writes that the Grimms' informants were mostly from the region of Kassel and Hessia and told their stories based on both the oral and literary traditions that they had been exposed to. Significantly, many of the tales had French origins because one of the families who supplied stories to the Grimms was of Huguenot descent. Given this information and the fact that Perrault's fairy tales had been translated into German in 1746, it is most likely that the Grimms were well acquainted with Perrault's version.

Legitimizing the rise of the German middle class

The Grimms lived in Germany at a time when the country was still divided into principalities. The Napoleonic Wars touched the Grimms close to home when Kassel was invaded by the French in 1807 and became part of the Kingdom of Westphalia until 1813. The Grimms, who were staunch supporters of a growing desire for a united Germany, were deeply upset by this turn of events and by the outcome of the Congress of Vienna (1815)

which saw the reestablishment of the rule of monarchs throughout Europe in an attempt to prevent a single nation from controlling the Continent again. The Grimms therefore strove in their scholastic work and through the publication of their tales to gain recognition for a common German heritage that was manifest in the German language and literary traditions. Thus, the purpose of presenting the tales to their fellow Germans was to elevate the status of "the rich cultural tradition of the common people" and in turn to give the rising German middle class a literature that would legitimize their desire for national unity. (Zipes 1983: 47) As we have seen, the Grimms did not leave their tales in the exact form in which they received them. Many of their omissions reflect the ideologies of their middle-class audience.

One of the most striking changes the Grimms made to Perrault's *La Belle au bois dormant* was the elimination of nearly all the supernatural and imaginary aspects of the original. For example, the fairies in the Grimms' version play a very restricted role in the story, the dragon-drawn chariot scene is removed, the castle falls asleep and the thorns grow up around it without the intervention of magic, the references to imaginary kingdoms are erased, the dwarf in seven-league boots never appears and there is no mention of spirits, witches or ogres. These wide-sweeping omissions of supernatural elements are possibly a reflection of the progress of science since the days of Charles Perrault. The quest to explain the unknown through science that had begun in the 16th and 17th centuries, with scientists and philosophers like Copernicus, Galileo, Newton and Locke, meant that divine will and magic were no longer acceptable solutions to mysteries. The fact that in the Grimms' version the Princess does not magically awaken but must be brought out of her sleep by a kiss (a more realistic explanation than magic) demonstrates the growing preference for rational, cause and effect explanations by the 19th century. Researchers note that many superstitions were

eradicated by scientific discoveries during the Enlightenment.[23] Therefore, the Grimms may have felt that the supernatural features of Perrault's tale did not accurately reflect the more scientific-minded middle class.

Other noticeable omissions are of the religious kind. For instance, the numerous religious rituals that Perrault's King and Queen perform in order to help them conceive a child are replaced by a frog that informs the Queen she will bear a daughter within the year. The Grimms' King does not hold a baptism for his daughter, only a great feast and there is no mention of the fairies being Briar Rose's godmothers. The religious number seven was removed in favor of the number twelve, when the Grimms decided on the number of fairies to invite to the feast. The likening of the Princess to an angel in two different passages in Perrault's version was also eliminated. These omissions may be attributed to the fact that the Grimms, as members of the Reform Calvinist Church, and perhaps many of their middle-class friends, were Protestant. Therefore many of the religious symbols that were significant to Perrault's Catholic audience, may have been much less meaningful to a Protestant audience.

The lavish descriptions of the luxurious palace in Perrault's tale are also left out in the Grimms' version. The grandeur of the castle, its furnishings, the long list of servants it housed and the bejeweled clothes of the Princess, so prevalent in the original, are removed in the German adaptation. Given that the Grimms did not support the restoration of German monarchal rule, as was resoundingly evident by their refusal to take an oath of allegiance to the king of Hanover in 1837, it is not surprising that they would choose to leave out the glorious descriptions of royal life in their version of the fairy tale. Moreover, Perrault's King and Queen escaped the fairy's spell that put the castle to sleep, thus ensuring that the

[23] For example, witch-hunts and burnings had generally ended by the mid-1700s.

kingdom would not be left without a ruler. In the Grimms' adaptation, the King and Queen fall asleep with the Princess for the duration of the hundred years, leaving the country without a monarch. This did not seem to bother the Grimms, whereas this leaderless situation would have been unthinkable for a staunch supporter of absolutism like Perrault.

These omissions demonstrate therefore how *La Belle au bois dormant* was taken from its superstitious, Catholic, royal society and adapted to a scientific-minded, Protestant, middle-class society in search of democratic power. These ideologies and values of 19th-century Germany, subscribed to by the Grimms are therefore possible explanations for some of the various changes that Perrault's fairy tale underwent in becoming *Dornröschen*.

Literary and Translation Trends in 19th-Century Germany

The influence of Romanticism

The Grimms collected and published their fairy tales in an era in Germany when Romanticism was the dominant literary trend. This movement, born out of works by Lessing, Herder, Schiller, Hölderlin and Goethe, was characterized by an emphasis on nature, its role in the universe, the goodness of man and writing that aimed at creating nationalistic pride. Some of the adaptations the Grimms made to Perrault's story reflect the influence of the Romantic Movement.

The Grimms appear to have been sensitive to the Romantic preference for natural motifs as they chose to replace Perrault's reference to the religious rituals performed by the King and Queen with a clairvoyant frog who foretells the birth of a daughter to whom they give the name of a plant: Briar Rose. Another example of the inclusion of nature in the Grimms' tale is the transformation of the hedge of thorns into flowers as the Prince approaches the castle. Moreover, where there is an emphasis placed on the servants in

Perrault's list of people who fall asleep along with the Princess ("gouvernantes, filles d'honneur, femmes de chambre, gentilshommes, officiers, maîtres d'hôtel, cuisiniers, marmitons, galopins, gardes, suisses, pages, valets de pied" p.25-28), the Grimms' list focuses on the animals ("The horses went to sleep in the stable, the dogs in the yard, the doves on the roof, the flies on the wall." p.103) This decision, to remove most of the servants, reflects yet another prominent feature of German literature in the second half of the 18th century: the rising criticism of class distinction.

The very fact that the Grimms decided to record and publish the tales reflects the influence that Johann Gottfried von Herder's work had on his contemporaries and those who followed him. Herder was the first scholar to look at literature as a historical, evolving continuity. Once the historical link between modern literature and older works had been emphasized by Herder, scholars turned to the past to reconstruct literary roots to better understand the present. Of this realization was born the Grimms' idea to research the German language, legends and folktales in order to present the German people with a collection of stories representing their common heritage. The Grimms' collection of folktales was therefore not an isolated incidence of nationalistic writing.

The decision to omit the entire second half of Perrault's story is perhaps best explained in this section. The 18th-century revival of Classicism stressed the value of art. Literary historians point to Schiller (1759-1805), as the writer who set the tone for aesthetic quality by proposing that humankind's sense of morality was heightened by the contemplation and creation of beauty. A high value was therefore placed on aesthetically pleasing works and it has been argued that Perrault's ending may not add to the tale's quality. In fact, Bettelheim suggests that Perrault's story "falls into two incongruous parts"

and that the role of the ogress is unbelievable because the explanation of pure cannibalistic desire is neither a convincing nor a logical reason for her to want to eat her grandchildren. (Bettelheim 1977: 229). Thus, Perrault's ending may have been viewed by the Grimms as a parasitic detraction that endangered the aesthetic quality and logical integrity of the tale.

Pioneering German children's literature

The Grimms' tales are not solely related to mainstream literature. Even though their folktales were not initially intended for children, by 1819 they realized the popularity of the stories amongst this younger audience and subsequent editions were published without any historical annotations. Therefore, it is necessary to compare the Grimms' work to the trends in children's literature at the beginning of the 19th century.

Compared with England, Germany's interest in children's literature began relatively late. It was not until after the Enlightenment that it was accepted that children's books could be anything other than didactic. Achim von Arnim and Clemens Brentano were among the first to write material for the purpose of entertaining children. Their collection of old German songs and verses, *Des Knaben Wunderhorn* (1806-08; "The Boy's Magic Horn") was published just prior to the Grimms' folktales. The absence of entertaining children's literature before this period meant that the Grimms did not have any pre-established conventions to inform their writing. In this way, the Grimms were actually pioneers in German children's literature and their tales set the standards in this genre for future generations.

Breaking with translation protocol

Although the Grimms had no intention of actually translating Perrault's tale, mentioning the perception of translation techniques in the 19th-century in Germany is

nevertheless interesting for the present study. The Romanticists supported a source-oriented approach to translation. Writers and translators such as Herder, Schlegel and Schleiermacher believed that "[o]nly by taking note of and translating every detail could justice be done to the original in its entirety, whereas any change distorted and destroyed the perfect organism." (Kittel and Poltermann in Baker (ed.) 1998: 423) The fact that the Grimms' version of *La Belle au bois dormant* does not reflect the popular views of translation of the time further confirms its adaptation status.

Censorship in 19th-century Germany

The Grimms' relatively slight deviance from the ideologies of their era and the noticeable influence Romantic motifs and aesthetics had on their adaptation brings up the possibility that they were controlled by a regulatory force. Editing and publishing regulations were very strict in 19th-century Germany. "The German states were legally entitled to have recourse to 'preventative censorship as well as censorship after publication, holding the editors responsible for what they published, forbidding publication, deportation.'" (Hauschild 1985: 165 quoted in Lefevere 1992: 150) These conditions may have ensured that the Grimms adhere to acceptable German ideologies and further explain why they made Perrault's fairy tale conform to the values of its new audience.

As outlined above, the changes that were made in *Dornröschen*, such as the elimination of Catholic references and monastic features, as well as the emphasis on nature and scientifically explainable realities, not only reflect some of the ideologies and poetics of the time but also the taste and values of their intended readers. In what follows, I will demonstrate that the changes Disney made to Perrault's tale also reflect the realities of his era.

Walt Disney's *Sleeping Beauty* (1959): Context and Comparison

Synopsis[24]

Once upon a time there lived a King and a Queen who wished for a child. After years of waiting a daughter was born, whom they named Aurora. A holiday was proclaimed throughout the land and among the many that came to see the baby were King Hubert, ruler of the neighbouring kingdom, and his young son Prince Phillip. King Stephan, Aurora's father, wanted to unite his country with King Hubert's and so they decided that Prince Phillip and Aurora would one day marry. Three good fairies, Flora, Fauna and Merryweather, also arrived to bestow wishes upon the baby Princess, giving her the gifts of beauty and song. But before the third fairy could give her gift to the Princess, lightning flashed and the wicked fairy, Maleficent, appeared out of a ball of flame. She was angry for being excluded from the celebration and so she placed a curse on the Princess, promising that before the sun set on her sixteenth birthday, she would prick her finger on a spinning wheel and die. Merryweather, who still had her gift to give, could not overturn the evil prophecy, but only diminish its effects. She explained that the Princess would indeed prick her finger but would only fall into a deep sleep until a kiss from her true love would break the spell. King Stephan, still fearful for his daughter's life, ordered all the spinning wheels in the kingdom burned. Flora also devised a plan: she and the other two fairies would transform themselves into peasant women and raise the Princess in a cottage in the woods until her sixteenth birthday. With heavy hearts the King and Queen let their daughter go.

For sixteen years the fairies raised the Princess, whom they called Briar Rose, never revealing her identity to her. Meanwhile, Maleficent's henchmen scoured the countryside for Aurora, discovering nothing.

On her sixteenth birthday, the fairies, wanting to prepare a surprise party for Briar Rose, sent her off into the woods to pick berries. While in the forest, she met a handsome man who was out with his horse. They instantly fell in love but when the man asked the Princess her name she remembered that she had been warned never to speak to strangers. Before she left though, she invited him to the cottage that night. Meanwhile, back at the cottage the fairies were having difficulties with the preparations for the party and so they took out their magic wands, which had been hidden for so many years, to help them make everything perfect for Briar Rose. Unfortunately, they forgot to close the flue of the chimney and Maleficent's pet raven flying overhead saw the sparkles of the wands and flew back to his mistress. When Briar Rose returned home, she told the fairies about the stranger she had met. The fairies decided they had to tell her the truth about her identity and took her back to the castle to meet her mother and father. At the palace, the fairies left Aurora alone, while they went to fetch her parents. Suddenly a strange light appeared, and as if under a spell, Aurora followed it up the stairs to a hidden room, where Maleficent was waiting with a spinning wheel. The fairies found the Princess asleep on the floor and knew that it was Maleficent's doing. Worried that her parents would be heartbroken upon the news, they cast a spell over the whole castle, putting everyone to sleep. Before King Hubert, who had come to celebrate the Princess' return, fell asleep, Flora overheard him tell King Stephan that his son Phillip wanted to marry the peasant girl that he had met that afternoon in the forest. The

[24] This synopsis is based on Walt Disney's *Sleeping Beauty*, Disney Enterprises, Inc., 1996.

fairies realized that the Princess had met and fallen in love with Prince Phillip and rushed back to the cottage to fetch him. But they were too late. Maleficent had already met the Prince there and taken him back to her dungeon, where she told the Prince what had happened to his true love. Shortly after, the fairies arrived and used their magic to free him and armed him with the Shield of Virtue and the Sword of Truth. As they fled the castle, Maleficent's guards shot arrows at the Prince, but Flora turned them into flowers. Then as the Prince approached the castle, Maleficent cast up a forest of thorns around the palace, but Prince Phillip was able to cut his way through. When the Prince arrived at the castle's bridge, Maleficent transformed herself into a dragon and blasted flames at him. Finding himself on the edge of a precipice, the Prince flung his sword at the dragon, hitting her in the heart. At last, Prince Phillip rushed to Aurora's side, waking her with a kiss. Everyone in the castle awoke and the Princess was reunited with her parents. Not long after, Prince Phillip and Princess Aurora were married and they lived happily ever after.

As this synopsis shows, the Disney version is drastically different from Perrault's original tale. A few of the major differences include: the naming of each of the characters, the reduction in the number of fairies, the expansion of the roles of the fairies, Maleficent and Prince Phillip, the development of a love story between the Prince and Princess, the addition of a battle between Prince Phillip and the dragon and a modification of the length of time the Princess is asleep. Interestingly, although Disney credited Charles Perrault as the author of the original, his story actually blends in some of the features of the Grimms' version. For instance, Aurora's peasant name is Briar Rose, the King ordered that all the spindles be burned and Prince Phillip kisses the Princess to wake her. Disney also chose to end the story after the wedding. There may have been some similarities between the Grimms' and Disney's versions, but the context and circumstances in which Disney's adaptation was created as well as the adapter himself were radically different.

Walt Disney (1901-1966)

Disney's life is representative of the "core of American mythology" (Zipes in Bell, Haas and Sells (eds.) 1995: 34). He was born in Chicago and spent his youth with his parents, brother and sister in Missouri and Kansas City. By the time he was 16 he had

realized his talent for drawing cartoons and his interest in the new genre of animated films. Walt Disney did not know instant success: he was forced to declare bankruptcy in 1923 and very nearly again in 1928. Henceforth, Disney maintained total control over all productions. The years of the Depression allowed Disney to advance his animation techniques and capture the hearts of Americans with characters like Mickey Mouse, Donald Duck, Goofy and Pluto. His short animated features *The Three Little Pigs* (1933), *The Big Bad Wolf* (1934) and *The Three Little Wolves* (1936) and his first feature-length animation *Snow White and the Seven Dwarfs* (1939) made Disney a household name in America by unifying the destinies of "desperate Americans who sought hope and solidarity in the fight for survival during the Depression of the 1930s." (Zipes in Bell, Haas and Sells (eds.) 1995: 35) After a rocky start in the 1940s, which were marked by an employee strike at Disney Studios over low wages and no screen credit, followed by the box-office flops of *Fantasia*, *Dumbo* and *Bambi*, Disney battled back with nature documentaries, television programs and the building of his theme park 'Disneyland,' which opened in 1955. Disney's achievements and wealth provided an example to the country that hard work, perseverance, and ingenuity were the keys to success and the fulfillment of the 'American dream.'

Post-War American Ideologies

Several parallels may be drawn between the changes that Disney implemented in his production of *Sleeping Beauty* in 1959 and the ideologies of post-war America. The world had irrevocably changed since the days of the Grimms: it had been through two World Wars, from which America had emerged victorious and relatively unscathed. By the 1950s the United States was the most powerful nation on the planet and had comfortably installed itself as the leader of a new empire. The 1950s were not without conflict however. The Korean

War (1950-53) and the Cold War occupied the international arena. At home, America was prosperous and enjoying the benefits of the Baby Boom, and the advancements in media, communication and technology. Democracy and capitalism were firmly entrenched ideologies that fueled the increasing materialistic values and hedonistic sentiments that gripped this nation finally enjoying wealth and prosperity after years of economic depression, rationing and grief over lost lives. America was a multicultural, multi-religious country whose masses had flocked to its shores in search of wealth and prosperity.

Like the Grimms, Disney did not preserve the original form, symbols and story line of the fairy tales he produced. In fact, he altered them so much that "his signature has obfuscated the names of Charles Perrault [and] the Brothers Grimm." (Zipes in Bell, Haas and Sells (eds.) 1995: 21) Critics declare that Disney sanitized the fairy tales he animated by removing most of the violence and ensuring a happy ending in which the 'good' characters met their challenges straight on and were always successful. This requirement was fulfilled by the character of Prince Phillip in Disney's *Sleeping Beauty.* Unlike Perrault's or the Grimms' version, Disney's Prince plays an instrumental role in the story's plot. His hero status is unquestionable as he is entrusted with the task of rescuing the Princess, destroying evil and restoring order to the kingdom through marriage. In fact, the whole focus of the second half of Disney's plot is centered on this tall, handsome Prince. Zipes argues that the development of the male hero served several purposes; it "perpetuated the male myth" thus reinforcing the patriarchal ideology that was present in Perrault's original, and it made the female characters appear even more "pale and pathetic [and] helpless" than the source version. (Zipes in Bell, Haas and Sells (eds.) 1995: 37) In fact, most of Disney's major additions to the story line of *Sleeping Beauty* serve the purpose of explicitly widening and

emphasizing the gap between good and evil. For example, unlike Perrault's and the Grimms' versions, the three[25] good fairies play a continual role in the plot and in the Princess's upbringing. Prince Phillip's role is also expanded (as explained above) as well as Maleficent's (whose name is significantly close to the French 'mal faisant'). Her function in the story and her physical appearance emphasize the role of evil. And if there is any doubt left as to Disney's intended message in this film, the climax of the story is marked by a spectacular battle between Prince Phillip, fittingly armed with the Shield of Virtue and the Sword of Truth, and Maleficent, transformed into the form of a dragon who shrieks: "Now you shall deal with *me*, O Prince, and all the Powers of Evil!" (Disney 1959: 21) The ideologies reflected in these character developments mirrored the nation's self-image because the audience could identify themselves with the good, righteous, victorious characters and they could see their world-role of 'eradicators of evil' (i.e. communism and Nazism) legitimized on the big screen.

The addition of the love story also reflects western values of the acceptable protocol for choosing a mate in the 20th century. In the versions by Perrault and the Grimms, the Princess does not choose her husband and only meets him a short time before they are married. This situation was probably not that uncommon, certainly in Perrault's day, when marriages were most often arranged without the eligible parties' consent. In the 20th century, the majority of marriages took place after the couple had already known each other for an acceptable period of time and had ideally fallen in love. Therefore, Disney's emphasis and invention of the love story aspect in this tale coincides with the courting rituals of his era. Furthermore, the fact that it is foretold that Aurora will prick her finger on her sixteenth

[25] Three is a popular number in many folktales such as *The Three Fairies, The Three Brothers, The Three Little Birds, The Three Black Princesses…* and must have been a more logical choice than seven or twelve for

birthday is significant in American culture, which seems to have a fascination with the age 16, as is reflected in popular songs such as *She Was Only Sixteen, You're Sixteen* and *Sixteen Candles.*

Disney's decision to have the fairies give the Princess the gifts of beauty and song were also well chosen for his film: they allowed him to produce a visually pleasing heroine and to develop the musical score with such songs as *I Wonder* and *Once Upon a Dream*. The latter is a duet she sings with Prince Phillip, who apparently too had the fortune of receiving the gift of song. In fact, several of Disney's choices seem to have been made for the purpose of allowing him to show off his latest advancements in animation techniques. For instance, the climactic duel between good and evil may have been included partly to allow Disney to display his new "wide-screen Technirama process and the aural stereophonic sound system" which blasted out an adaptation of Tchaikovsky's *Sleeping Beauty Ballet.* (Maltin 1973: 154)

Situating *Sleeping Beauty* in the ideological context into which this story was reborn and considering the animation effects that Disney intended to create through his changes brings to light some of reasons behind Disney's modifications of Perrault's tale. Looking at the poetics of the era into which Disney's version was adapted will shed further light onto the forces behind the changes.

Literary and Translation Trends in Post-War America

Optimism, experimentation and domestication

The extent of the impact of literary trends on Disney's work is difficult to determine because he adapted into a different medium. Disney's work does however fall into line with some general trends. Literary historians remark that mainstream American literature

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Disney, who kept the fairies present throughout his story.

underwent a noticeable shift in outlook from the inter-war period to the years immediately following the Second World War. The works of writers like Hemingway, Faulkner and Steinbeck were decidedly pessimistic, disillusioned and distrustful of society in the late 1920s, but turned more optimistic with a renewed faith in humankind after the war. Disney's happy endings reflect this post-war optimism in literature.

In terms of children's literature, the American tradition was still relatively young, having only discovered an independent voice that freed it from British influences in the late 19th century. Once it began to develop autonomously, it was more experimental (much like mainstream literature) than England's and its successes were marked by such books as *Huckleberry Finn, Little Women, The Wonderful World of Oz* and *Charlotte's Web.* Disney was breaking his own ground in the area of children's animation and preferred to use stories he knew were already successful in his experimentation with new cinematic technologies. Through the combination of animation, music and the injection of American values, Disney was able to revive old fairy tales. Within his own genre, animation, Disney led the way in technology, quality and entertainment; Disney's work, like the Grimms', formed the yardstick against which future animators would measure their work.

The American approach to translation in the 20th century was generally one of domestication, "in which the foreign text is inscribed with cultural values that prevail in contemporary America." (Venuti in Baker (ed.) 1998: 310) Although Disney did not produce a translation per se of *La Belle au bois dormant,* he did follow the American protocol of adapting foreign works to comply with American ideologies.

Controlling the Masses

Walt Disney formed Buena Vista in 1954 to distribute his films. He was, in this sense, his own patron, editor and publisher, which gave him complete regulatory power. His policy of total control over all productions turned into total control of the masses from an animated entertainment perspective. His renditions of the fairy tales replaced all previous versions in his audience's minds. Zipes (1995) explains that he transformed what had become a written, and therefore elitist tradition, into a visual experience and gave it back to the masses. By portraying the fairy tales on the big screen, Disney was responsible for communicating his interpretation of the tales to the audience. He was able to gain control of how the nation interpreted the fairy tales by depriving his audience of the opportunity to decode the meaning for themselves as previous audiences had done when they read. Although Disney wielded enormous power, he still remained responsible to his audience and had to consider their expectations when he created his films.

Disney's intended audience was primarily children. This proved to be a very lucrative decision thanks to the Baby Boom. Giving each of the characters a name made the fairy tale more personable, allowing the audience to identify with the characters. The Prince's name, Phillip, was particularly well chosen, as it coincided with the name of the Prince Consort of the recently-crowned Queen Elizabeth II. Disney was also well aware that he had to reach adults, because they control what children are allowed to watch and read. "[…] Walt Disney constantly searched for elements in entertainment that would trigger the child in adults." (Leebron and Gartley 1979: 8) Because Disney's audience potentially came from all age groups, all levels of society and had different religious and cultural backgrounds he had to keep the story simple and explicit. He offered his audience "nonreflective viewing [where]

everything is on the surface, one-dimensional…." (Zipes in Bell, Haas and Sells (eds.) 1995: 40) This easy entertainment was very appealing to Disney's audience who was wrapped up in post-war hedonism.

Despite the changes that Disney made to adapt Perrault's tale to American ideologies, poetics and its new audience, *Sleeping Beauty*, the most expensive film Disney had ever made, was not an immediate success. Unlike the Grimms' collection of tales, which by the 20th century were second only to the Bible in sales in Germany, Disney's fairy tales were losing their appeal. After *Sleeping Beauty*, whose heroine was likened to 'Snow White's little sister', and whose lack of action made it unappealing to boys, Disney realized that "the fairy tale was no longer a viable format." (Maltin 1973: 157) Disney Productions did not attempt another fairy tale until *The Little Mermaid* in 1989.

In conclusion, the major changes orchestrated by the Brothers Grimm and Walt Disney in their respective versions of Perrault's famous tale reflect the differences in the tales' surroundings as it travelled through time from France to Germany and on to America. The traces of its aristocratic, Catholic French origins seem to have been all but erased when the tale was introduced to its German middle-class audience, striving for a democratic, united country. By the time it reached American audiences in 1959, Disney, with his penchant for total control, had single-handedly, and irreversibly Americanized the tale, ensuring that future generations of North Americans might never know the name Charles Perrault.

CONCLUSION

Juxtaposing and comparing various translations and adaptations of the same source text, makes it evident that alterations in the environmental variables surrounding the tale, namely the author, the audience, the cultural ideologies, the literary and translation trends and the era, produce significant changes in the story's features, references, images, and plot. Furthermore, reconstructing each of the environmental variables that conditioned the writing of each target text, provides possible explanations for the additions, omissions, explications and modifications made by the target texts' authors.

As we have seen, Charles Perrault, to whom the many aspects of the fairy tale genre may be accredited, created *La Belle au bois dormant* in the image of life in 17th-century France. He infused the story with vibrant images of luxuriously furnished castles, references to religious and marital rituals, allusions to the proper behaviour of women and illustrations of the acceptable manner of speaking. But Perrault did not completely betray the tales' humble roots: he maintained the simplicity of the plot, wove in personal comments, rustic language, naïve humour and brought the characters to life to create a charming and believable story, designed for his aristocratic peers, but loved by all.

From its French literary beginnings, the tale travelled to England, where in 1729, Robert Samber, recognizing its instructional value for children, translated it for the first time into English as *The Sleeping Beauty in the Wood.* Samber's translation appears to reflect the generally source-oriented translation approaches of his time as he remained very close to the original text, perhaps in the interest of doing justice to the French masterpiece. Any changes that he did make, either helped to boost the moral or educative value of the tale, as per the

Puritanical conventions for children's literature at the time, or made the original author sound slightly British, a technique that was not uncommon in Samber's time.

When the tale reached Geoffrey Brereton in 1957, it was considered one of the classics of children's literature. Interest in the history of the tale and its origins prompted researchers to write extensive books and articles on the subject, such as the introduction that accompanies Brereton's translation of Perrault's tales. Possibly taking his cue from contemporary language trends in mainstream and children's literature as well as from the emphasis on the functional value of translation, Brereton's translation, entitled *The Sleeping Beauty*, focused on ensuring accuracy, rendering the text in idiomatic, economical English, modernizing some of the archaic realities and producing a coherent, logical plot. Moreover, the tale's readers were larger in number than ever before and Brereton's translation seems tailored to address this wider, more varied reading audience.

Audience was a large factor in the Brothers Grimms' changes to the story. *Dornröschen* (1812) was written for German, middle-class, Protestant, scientifically enlightened individuals, a group that contrasted sharply with Perrault's French, aristocratic, Catholic, superstitious audience. These alterations in the tale's environment possibly explain the Grimms' omission of many religious and supernatural references as well as the lavish portrayal of the monarchy in their target text. The Grimms' addition of natural symbols and their deletion of many of the references to servants as well as the entire second half of Perrault's story, may have been influenced by the predominant Romantic Movement, which valued a return to nature, criticized class distinction and emphasized aesthetic writing. The purpose of the Grimms' collection of stories may have also brought about these different changes: the Grimms were interested in providing their middle-class audience with an

anthology of folk tales representing their common heritage and legitimizing their claim to increasing power in society.

Walt Disney's *Sleeping Beauty* (1959) resembles Perrault's original tale the least of all the target texts analyzed. This is perhaps not surprising when we compare post-war American society to 17th-century France. America in the 1950s was a democratic, capitalist, multi-cultural, multi-religious society characterized by prosperity, growth in technology and communications and a boom in the population, which resulted in a general feeling of optimism. These characteristics are reflected in the changes Walt Disney made to Perrault's tale. Because Disney was targeting a wide and varied audience, he developed the role of several characters to make explicit the difference between good and evil and further emphasized the happy ending where the good characters are triumphant. He also altered the courtship of the Prince and Princess to conform to American values. Unlike the other translators and adapters discussed in this study, Disney had total control over all productions and distribution of his films, making him free to modify Perrault's story in any way he felt expedient.

Examining different translations and adaptations in the context of their respective historical, literary and translation environments and in relation to the target audience and purpose shows the extent to which translation and adaptation are influenced by their surroundings. When the contextualized translations and adaptations are juxtaposed with one another the significance of these influencing factors is further magnified. Findings like these support the convictions of translation scholars that translations and adaptations are often products of the circumstances in which they take place.

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