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Early English Translations of Grimms' "Children and Household Tales" as Children's Literature

1. Introduction

The *Kinder- und Hausmärchen*[1] (*Grimm's Fairy Tales*) by the Brothers Grimm are not only an integral part of German culture but have also become a global success over the last two centuries. Currently, the fairy tale collections in Kassel include translations into over 100 languages. Some of the translations were already written during the Grimms' lifetime. English editions in particular carry a considerable influence on the global reception of the KHM, since most readers receive the tales in a translation, rather than in the original language. Therefore, versions of the KHM in English play a significant role. However, readers of the KHM are often not aware of this. Many disregard the fact that a translation can rarely be described as faithful to its original and is subject to different factors such as the translation tradition, the target culture, or the translators' ideas. As the American fairy tale researcher and KHM translator Jack Zipes expresses, "When most children and adults hear or read "Hansel and Gretel," they rarely think that they are reading or listening to a translation, no matter what language is being used, even German" (Zipes 2006: 197). Nor are most readers of English versions aware of the degree to which the Grimms' texts were altered, and they assume that the stories in English are simply the same tales as the original (Lathey 83). Although the fidelity to the source material is critically

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1 In the scholarly discourse and in the following abbreviated with KHM.

discussed in the light of modern translational theory as it may be impossible for translators to create a copy of the source text, it should be considered that many original intentions of the Grimms' have been neglected during their translation into English.

Between 1812 and 1858, Jacob and Wilhelm Grimm published seven so-called "large" KHM editions and twelve "small" editions. Hence, for comparative studies of the original with its translations, the question of the source text is of particular relevance (Van Coillie 8). The brothers decided on many editorial changes to the work between their issues. Besides omitting or adding tales to the former editions, Wilhelm rewrote many tales by embellishing their style or removing content (Van Coillie 8). The first volume of their first edition, published in 1812, contained a total number of 86 tales and was intended as a scholarly book for an adult audience, as Jacob expressly stated in a letter to Arnim with "garnicht für Kinder geschrieben" [not written for children] (Hamann 16). As the Grimms mentioned in their preface of the first KHM edition, their collection primarily aimed to preserve German folk poetry. It contained detailed notes and comments alongside the tales to inform the readers about their philological origins and contributors (Grimm 1812: v-vxxi). However, the target audience as well as the aims of the work have been significantly expanded in the course of its publication history. Although the Brothers Grimm themselves later included several modifications from the second KHM edition, the fairy tales were already rendered in the first English translation in 1823. Edgar Taylor's first translation was titled *German Popular Stories* (1823). It was also the first time German fairy tales were introduced to Great Britain, where German literature was growing in popularity. Still, the reception of fairy tales up to that point was limited mainly to French works (Blamires 149). Nevertheless, there was a growing interest in folk and fairy tales among English readers, greatly benefiting Taylor. Consequently, *German Popular Stories* became a bestseller, which was reprinted three times before the second volume was published in 1826 (Sutton 7). However, there is consensus that Taylor changed not only the language, but also the tone and content of the tales (e.g. Blamires 154; Zipes 2014: 86–87). For instance, only a selection of fairy tales was initially adopted[2], illustrations[3] were added, and brutal and erotic connotations were omitted

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2   *German Popular Stories* includes 55 fairy tale translations, which is about one third of the titles of the source text, as the second KHM edition contains 161 fairy tales and nine children's legends.

3   This tendency particularly becomes apparent in his second translation *Gammer Grethel* (1839), a much more edited version of the KHM. In this translation, Taylor increasingly

(Blamires 150). Jack Zipes claims that Taylor fully adapted the tales to the expectations of the English middle-class family at the time while shaping the KHM into a children's book:

> He rewrote and reconceived [the fairytales] in such a careful and innovative way that they were transformed into amusing stories that emphasized the importance of freeing the imagination of children while catering at the same time to the puritanical tastes and expectations of young middle-class readers and their families. (Zipes 2014: 34)

Zipes even goes so far as to suggest that Taylor adapted rather than translated the tales (2014: 34).

This essay investigates the extent to which the KHM were modified in early English translations, and for what possible reasons this had been done. The main focus lies on the hypothesis of transforming the tales into children's literature. In the first step, the 'Gattung Grimm' (Grimm genre) will be defined to explore the constitutive specifics of the KHM which were preserved or changed during translation. The text transformations for a children's audience will be presented and analyzed through comparative text analysis. In this context, the various modifications are categorized into three subchapters. To describe precisely how the selected KHM tales were rendered during translation, the author applies Michael Schreiber's translation-theoretical approach of "Bearbeitung" (adaptation) to the English fairy tale translations.[4] Firstly, the KHM translations will be examined in terms of didactic adjustments. Secondly, aspects of the erasure of brutal scenes are addressed. In the third step, the censorship of erotic connotations is demonstrated. Finally, text examples that indicate a simplification of the stories will be discussed.

This paper focuses exclusively on selected nineteenth-century KHM translations to demonstrate how these early texts had already significantly influenced the subsequent reception and global marketing of the KHM as

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deviates from the original, meanwhile adopting an attitude toward translation that renders the tales to the desires of English speaking readers rather than remaining as faithful as possible to the original. He restructured the whole book as if the character "Gammer Grethel" was reading the fairy tales out to children over twelve evenings. The character of Gammer Grethel relies on the Hessian fairy tale contributor Dorothea Viehmann, whose portrait even features on the cover of this edition.

4 Eliza Pieciul-Karmińska (2009/2010) firstly introduced Schreiber's approach of "Bearbeitung" to analyze Polish translations of the Grimm's tales.

children's literature. The examples were drawn from comparing six different English fairy tale translations with their original Grimm texts.[5] Due to the great number of tales in the KHM, the decision had to be made on a few stories in favor of the comparative analyses.[6] The study firstly includes translations of "Die lange Nase"[7] (The Long Nose, KHM 122) from Edgar Taylor's works *German Popular Stories* (1826) and *Gammer Grethel* (1839).[8] "Die lange Nase" is a widely unknown KHM tale and has rarely been analyzed or considered in translations. Nevertheless, this tale particularly echoes Taylor's respective translational aims. Further contrasting approaches and key modifications are found in translations of KHM 25 "Die Sieben Raben" (The Seven Ravens) from *Household Stories*[9] (1853) as well as from Matilda Davis' *Home Stories* (1855). Furthermore, English versions of the frequently translated "Der treue Johannes" (Faithful John, KHM 6) in *Grimms' Household Tales* (1884) by Margaret Hunt and *Grimm's Fairy Tales* (1892) by Mara L. Pratt have been examined. Hunt and Pratt follow quite opposite translating methods, which become evident in their different versions of "Der treue Johannes." Since the chosen fairy tale translations have not been annotated in the above compilation, the work can serve particular relevance to the scholarly discourse.

5   Almost every English translation of the nineteenth century specified the most recent edition of the KHM as source text. This paper indicates if a different KHM-edition was used as source text.

6   Thus, the chosen texts represent other tales from the same edition. A larger number of KHM tales and their translation will be extensively examined in the PhD dissertation of the author.

7   "Die lange Nase" only appears in the KHM edition of 1812 and has rarely been translated. Scholars assume that Taylor used the second edition of the KHM from 1819 as source text for his translation. However, for his title "The Nose" and the beginning of "The Frog-Prince" he must have used the first KHM edition from 1812, since the source text "Die lange Nase" (KHM 122) was replaced by another fairy tale from the second edition of the KHM on, and the opening text of "The Frog- Prince" is similar to that from the first edition of "Der Froschkönig oder der eiserne Heinrich" (KHM 1).

8   *German Popular Stories* and *Gammer Grethel* are two different KHM translations of Taylor. *Gammer Grethel* was published over ten years later, while Taylor had progressed much further in his editorial work. The translation's preface describes that he allowed himself much more editing freedom.

9   The authors of this translation are unknown.

2. Characteristics of the "Grimm Genre"

For the analysis of English KHM translations, the concept of the 'Grimm genre' is of utmost importance since it represents an attempt to define characteristics of the Grimm's tales. Thus, by establishing common features of the KHM, it is possible to analyze the extent to which constitutive specifics have been preserved or altered in translation. The necessity of classifying the KHM into a genre of their own is often questioned since certain scholars argue that they belong to the genre of fairy tales (Stolt 17). However, the equation of the 'Grimm genre' with the genre of fairy tales often proves to be problematic. Lange claims that many of the KHM texts are not fairy tales at all (Lange 8). According to Heinz Rölleke (564), only 40 to 60 KHM entries can be titled as classic fairy tales since the rest of the texts are more likely to belong to the genres of the so-called "Schwank," saga, children's story, fable, or legend. Moreover, the style of the KHM cannot be described as unambiguous, especially since it has changed throughout the various editions.

Despite the Grimms' own editing and revisions of their work, many researchers try to characterize the typical style of the KHM.[10] André Jolles already defined the central characteristics of the 'Grimm genre' in 1968. For example, he emphasizes that the miraculous in fairy tales is not considered wonderful but natural (Jolles 243). Hence, no one is surprised when the seven little goats come out of the wolf's belly (Jolles 243), or when animals begin to speak. Another characteristic of the Grimms' stories is that no specific location is named and that events take place far away to maintain an emotional distance for the reader (Jolles 244). The same applies to the KHM characters, who are also not individuals or historical heroes, thus making it possible for the reader to identify with the characters (Jolles 244). In 1976, Bruno Bettelheim explained that tale characters are predominantly presented schematically and without any emotional depth (Bettelheim 9). In addition, situations are simplified, and details are only dealt with if they are indispensable for the plot (Bettelheim 15). According to Bettelheim (Bettelheim 15), brutal content is an essential part of the KHM, but evil is usually punished and succumbs to good, which creates the impression of a safe world. Similar views are expressed by Eliza Pieciul-Karmińska (2014: 85), who notes that the KHM often convey a black-and-white view of the world with a clear moral message. Like Jolles and Bettelheim, she puts emphasis on the symbolic language and the schematic depiction of the protagonists, as well as

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10 Certain specifics also apply to classic fairy tales as well, but the overall composition defines the superior number of KHM tales.

the creation of justice and security through the distance from the real world, as crucial fairy tale characteristics.

3. Transforming the Tales into Children's Literature

Scholars have been concerned with the practice and theory of translation for centuries, but there is no agreement on how books for children should be translated (Albińska 232). Translators of children's literature still face the dilemma of how far they can stray from the original, which Karolina Albińska describes as "translator-author dichotomy" (229). For years, translators have been dehumanized and expected to remain objective and uninvolved (Mazi-Lescovar 253). Many scholars dealing with children's literature translation still share this view that translators should fulfil the role of invisible transmitters, e.g. Anthea Bell, who describes them as "actor(s) on paper" (Bell qtd. in Jobe 782). However, children's literature must adapt to the needs and abilities of its young readers (O'Sullivan 117). Göte Klingberg (1986) and Riitta Oittinen (2000) both undermine the assumptions about the translator's obligation to remain as faithful as possible to the source text. According to Klingberg (10), several adaptations should be accepted but one must not intervene in the original, creating a literary book that has little in common with the source text. Oittinen, in turn, recommends full translator visibility and claims that only readjustments can ensure that the text is suitable for their young recipients' needs (Oittinen 69). Thus, translations will always be measured on a scale between word-for-word translation and free translation (Albińska 232).

This ambiguity is also found in the terminology of translation products. In addition to the term "translation", heavily modified texts are often described as "adaptation" (Albińska 233). As no clear border can be drawn between these terms, alternative concepts such as "rewriting," "reconstruction" (Albińska 233), "transediting" or "transcreation" (Dybiec-Gajer & Oittinen 3) are used in the subject literature. Joanna Dybiec-Gajer and Oittinen use the term "transcreation" to describe the process of freely "creating texts—translating texts—for a certain kind of situation and for a certain kind of purpose" (4).[11] According to Beate Sommerfeld, the term was primarily developed to paraphrase cultural

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11 A detailed terminology discussion would exceed the scope of the paper. For further information on contemporary discussions in children's literature translation and a definition of the concept of "transcreation," please consult Joanna Dybiec-Gajer's and Riitta Oittinen's essay "Travelling Beyond Translation. Transcreating for Young Audiences" (Dybiec-Gajer & Oittinen 2020: 1–9).

text adaptation in translation, but is now rather associated with the claim of a "transcreational turn" in translation research (Sommerfeld 14). She favours the view that transcreation seems to initiate a paradigm shift in children's literature translation. Dybiec-Gajer and Oittinen argue that it goes beyond the dichotomy of faithful and free translation to focus on the "creative practices involved in transferring texts for younger audiences into new linguistic, cultural and historical contexts" (2). Nevertheless, the terminology is often inexact and "borderlines between these categories are repeatedly being questioned" (Mazi-Leskovar 254). Therefore, the author is aware of other terminological and methodical concepts, such as Jan Van Coillie's (2010) methodology of fairy tale translation analysis or Michał Borodo's (2011) "mitigation" and "infantilization." However, Michael Schreiber's subcategories of "adaptation" is included in the methodology[12] as they enable a detailed comparative analysis of the KHM in translation.

3.1. Didactic Adjustments

Several aspects demonstrate how the KHM have been transformed into children's literature. One major alteration involves the addition of didactic content. Certain adaptations for children are characterized by Schreiber's (291) definition of "pedagogization," in which translators pursue specific pedagogical goals. For example, educational statements such as "be obedient" or "learn diligently" are inserted into the source text or supplemented by moral additions (Schreiber 292). One can find many didactic modifications in Taylor's fairy tale translations of KHM 122 "Die lange Nase." Compared to the original tale, the translations add the importance of the characters' friendly interaction. In contrast to the source text, Taylor's versions repeatedly emphasize that the soldiers thank the little man who helped them out of their misery, for example, by adding, "They thanked their old friend very heartily for all his kindness." (Grimm, Taylor 1826: 173) In addition, the English versions describe how the soldier offers the man a place by the warming fire: "come, sit down and warm yourself." (Grimm, Taylor 1826: 165) The soldiers in "The Nose" and "The Nose-Tree" always behave in a friendly, polite, and social manner. Taylor explicitly mentions that the soldiers treat the man well: "the soldier treated him in a friendly way as his comrade had done" (Grimm, Taylor 1826: 165). Furthermore, the soldiers

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12 The author's methodology for comparative analysis of the KHM tales in translation unifies specifics of the "Grimm genre" and Schreiber's approach in self-developed tables. A detailed explanation of these was excluded as it would exceed the scope of the paper.

always remain friendly to each other, and they decide their further actions collectively. The joint decision is usually inferred by "they agreed to" (Grimm, Taylor 1826: 165). Such adaptations of Taylor might want to convey to children and adolescents that politeness, cooperation, and friendliness are rewarded. For this purpose, the importance of saying "thank you" is emphasized in particular. The children should be taught how to behave appropriately. Thus, Taylor's intention was also to create an educational book out of the first KHM edition, which in the original version mainly aimed at other goals and was first designed as a scholarly book. The translation thereby omits the specificity of the "Grimm genre," which usually shortly characterizes protagonists without any emotional depth.

3.2. Censoring Brutal Content

Besides these pedagogic modifications, English translations often abbreviate brutal contents of the tale. According to Schreiber, "purification" is a wide-spread method of adapting texts.[13] This method involves censoring all elements found to be offensive. The removals can be done to suit religious, ideological, moral, or commercial expectations of both the translator and the target culture (Schreiber 275). Purification can be applied to fulfil expectations of the specifically intended reading audience or as an adaptation to the values and ideas of the person doing the editing (Schreiber 275). In many English KHM translations, particularly cruelties are omitted. As a result, the tales could appear more appropriate for young readers. In the original text of "Die lange Nase," the long-grown noses are chopped off and cut into little pieces. Taylor replaces both actions by merely writing that the nose would "come right again," (Grimm, Taylor 1826: 172) as it could seem too brutal for children. Similarly, in KHM 25 "Die Sieben Raben," the protagonist chops off her little finger and uses it to unlock a door, thereby saving her seven brothers. The original scene demonstrates how far the sister is willing to suffer and sacrifice herself for the redemption of her brothers. However, this key sequence is heavily modified in several translations, as the following table shows. The author also included a philological word-for-word translation of the German source text to provide the original formulations.

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13 The term was firstly introduced in the discussion on children's literature translation by Göte Klingberg (Klingberg 58).

Table 1. Censoring Brutal Content in English Translations of KHM 25 "Die Sieben Raben"

Die Sieben Raben (Grimm 1850: 160) [The Seven Ravens]	Das gute Schwesterchen nahm ein Messer, **schnitt sich ein kleines Fingerchen** ab, steckte es in das Thor und schloß **glücklich** auf. [The good little sister took a knife, cut off one little finger, put it in the lock of the gate and happily unlocked it.]
The Seven Crows (Grimm, Household Stories 1853: 127)	The good little sister **bent her little finger,** and put it in the door, and **luckily** it unlocked it.
The Seven Ravens (Grimm, Davis 1855)	The good little sister then took a knife and **cut off her own little finge**r, and applying it to the keyhole, **had the pleasure of finding that it answered the purpose**, and that the gate was unclosed.
The Seven Ravens (Grimm, Paull 1872)	[…] she would **put her finger** into the lock instead of the key. After **twisting and turning** it about, which hurt her very much, she happily succeeded in opening it […]

As indicated in bold type letters in the synopsis above, the girl does not cut off her finger in the *Addey and Co.* version from 1853 to unlock the gate, but only bends it to fit into the lock. The erasure of the brutal content results in the inability to convey the good sister's willpower, loyalty, and self-sacrifice to the same extent as in the source text. The omission of this significant scene proves that the unknown authors of *Household Stories* (1853) considered that cutting off the finger was too cruel for their young target audience. In her version of the fairy tale, Davis decides to preserve the cutting off -sequence and also conveys the sister's feeling of happiness. Later editions of *Household Stories* do not translate this passage either. Another English translator of the KHM, only known as Mrs. Paull, paraphrases the scene by letting the little sister bend her finger to open the door, but she explicitly refers to her strong pain in doing so. However, psychologist Bruno Bettelheim

proposes that brutal contents of the KHM often do not appear cruel or frightening to children, since no pain or feelings are being mentioned (Bettelheim 15).

Likewise, an English translation of KHM 6 "Der treue Johannes" by Mara L. Pratt (1892) softens the killing scene of the king's children. Even though the translation mentions that the father murders his children, it eliminates any details from the original text. The original Grimms' fairy tale text describes how the king beheads his children with his own hands and then smears a stone with their blood. Pratt merely writes "And so with trembling hand he drew forth his sword from his belt and killed the two beautiful children," (Grimm, Pratt 1892: 61) as she probably considers the scene too violent for children. The removal of the detail "with his own hand" reduces the brutality of the situation by not reemphasizing that the father executes his children with his own two hands. Edgar Taylor also regarded it as too brutal to let the king murder his children. He cleverly removes the scene by having the stone speak out what is to be done. However, the curse is already lifted when the king decides to kill his children (Grimm, Taylor 1826: 25). In the original text, the king has to kill his children himself, because he has to do penance for his deed to John. The murder implies an archaic doctrine behind the action, which includes mythological features to the original of the KHM. If the murder by the father is omitted in the translation, the doctrine of doing penance is also missing in this aspect. Hence, the censorship of the brutality can also result in the change of the original message behind the tale and, in this case, in the lack not only of a typical "Grimm genre" trait but also in erasing the archaic ethos.

3.3. Removal of Erotic Connotations

In addition to omitting violent text passages, the English translations remove scenes that might be too sexually explicit for children. As explained earlier in the text, this can also be understood under Schreiber's method of purification and adaptation for the specific reading audience of children. Thus, of particular interest is a passage from the tale "Der treue Johannes" (KHM 6, Faithful John) that has already caused difficulties for several translators. The tale's original text describes how Faithful John sucks three drops of blood from the princess's right breast and then spits them out to bring her back to life. As the king notices this, he becomes angry and condemns Faithful John to death. In Pratt's version, Faithful John pierces the princess's right hand with a needle to extract three drops of blood. Consequently, the text passage is deprived of any offensiveness, since both the "sucking" and "spitting," as well as the eroticizing body part of

the breast, are omitted. The addition of the needle virtually creates the impression of a minor medical procedure. This change, however, again interrupts the fairy tale's logical plot line, as the king's anger over the salvation of his daughter is now unreasonable. Many other translators made severe changes to this rescue scene of the princess because they considered it too eroticizing. For example, Taylor preserves the location of the right breast in his translation but conceals how the drops of blood are taken. In *Grimm's Goblins* (1861), the blood is drawn from the right shoulder. The French version of the tale in *Contes Choisis de Grimm* (1836) preserves the sucking out of the blood but refers only to the right side of the princess' body from which the drops of blood are drawn. Pratt's translation comes closest to that of the publisher *Ward and Lock* since she lets Faithful John suck the blood from the princess's finger. Considering these various forms of paraphrasing and purifying the scene, it is even more remarkable that Margaret Hunt is the first translator to retain the complete content and translate it into English.

Table 2. Removal of Erotic Content in Translations of KHM 6 "Der treue Johannes"

Der treue Johannes (Grimm 1857: 37) [The Faithful Johannes]	[…] da legte[14] er sie nieder, kniete und sog die drei Blutstropfen aus ihrer rechten Brust und speite sie aus. [then he laid her down, knelt and sucked the three drops of blood from her right breast and spat them out.]
Faithful John (Grimm, Taylor 1826: 23)	He […] drew three drops of blood from her right breast.
Le fidèle Jean (Grimm, Gérard 1836: 49) [The Faithful Jean]	[…] lui tira trois gouttes de sang du côté droit et les chracha ensuite. [he drew three drops of blood from her right side and then spat them out.]
Faithful John (Grimm, Grimm's Goblins 1861: 8)	[…] he leant over her, and sucked from her right shoulder three drops of blood, which he immediately spat out.

14   The verb "(nieder) legen" (being laid [down]) is crucial for the erotic undertones of the scene, but is only found in Hunt's translation of the tale.

| Faithful John (Grimm, Hunt 1884: 29) | […] then he laid her down, and knelt and sucked the three drops of blood from her right breast, and spat them out. |
| Faithful John (Grimm, Pratt 1892: 59) | Seizing her white right hand, he pierced it with a needle and drew from it the three drops of blood. |

Many similar examples of scene reductions perceived as too explicit can be found in the English translations, although they are less obvious. For instance, in her version of "Der treue Johannes," Pratt also deletes the queen's reference to the birth of her sons. The source text states that the queen gave birth to twins, but Pratt only describes in the passive: "…two beautiful baby boys were born. (Grimm, Pratt 1892: 60). Thus, the readers are deprived of the natural birth by a woman. Whether this passage could be perceived as offensive by the reference to the sexual act or the mention of birth by a woman remains questionable.

3.4. Simplification and Trivialization of the Tales

Another form of editing that repeatedly occurs in the course of rewriting for children is the simplification of the source text. According to Schreiber (289), many adaptations for children include a "naivization" that softens the intellectual tone of the original and attempts to express mental images as accurately and naively as possible. The simplification of the texts results in many cases in the use of trivializations (Schreiber 289). Taylor's first translation already simplifies text scenes and adds passages that make the fairy tales seem easier to understand for children. In his translations "The Long Nose" and "The Nose-Tree," the added phrases like "through which they must pass" (Grimm, Taylor 1826: 164) or "which lay their road" (Grimm, Taylor 1839: 81) explain more precisely that the soldiers have to pass through the forest. Possibly, the description that they were traveling through a large forest for no particular reason seemed too incomprehensible to Taylor. Moreover, he could have added the passage to make the text more logical. In addition, both English versions of "Die lange Nase" explain the principle of being on guard. During the course of the story, further passages are edited, which also serves to make the tales more logical. For example, at one point, Taylor adds an explanation in parenthesis as to which wood is meant: "(now this was the same wood where they had met with so much good luck before)" (Grimm Taylor 1826: 170). Furthermore, Taylor inserts far more temporal adverbs into the narrative, possibly contributing

to better structuring and comprehensibility of the plot. Examples of this are the time indications "till evening began to fall" (Grimm, Taylor 1826: 171) or "morning dawned," (Grimm, Taylor 1826: 171) which cannot be found in the pretext. It is also noticeable that Taylor removes the pulverizing of apples and pears and changes it to "chopped up some of the apple" (Grimm, Taylor 1826: 175). As pulverizing fruit is an unusual process for humans, removing this makes the action seem more real. Since Taylor markets the KHM in England as children's reading, it can be assumed that he makes these adjustments so that children can follow the scene more easily. In general, structuring time adverbials are added by many English KHM translators of the nineteenth century. However, whether these explanations and adaptations are necessary to understand the plot of the fairy tale and whether the original text passages of the German original text contain errors in logic is open to discussion.

The tales' beginnings and endings are also usually modified in translations,[15] as seen in the opening passages of Edgar Taylor's translation of "Die lange Nase":

Table 3. The Fairy Tale Beginning of KHM 122 "Die lange Nase" in Taylor's Translations

Die lange Nase (Grimm 1815: 185) [The Long Nose]	Es waren drei abgedankte Soldaten, die waren so alt, daß sie auch keine Libermilch[16] mehr beißen konnten, da schickte sie der König fort, gab ihnen keine Pension, hatten sie nichts zu leben und mußten betteln gehen. [There were three retired soldiers, who were so old that they could no longer bite into sour milk, so the king sent them away, gave them no pension, they had nothing to live on and had to go begging.]

15 Translations often rendered titles, beginnings and endings of the tales, which are important parts of the original KHM. More examples would exceed the scope of the paper and will be specifically discussed in the author's dissertation.

16 The term "Libermilch" is an obsolete, dialectal word which could mean sour milk or an old word for butter. As the word is not rendered in any of the discussed translations, one could hypothesize that translators were not familiar with it.

| The Nose
(Grimm, Taylor 1826: 164) | **Did you ever hear the story of** three **poor** soldiers, who, **after having fought hard in the wars**, set out on their road home begging their way as they went? |
| The Nose-Tree
(Grimm, Taylor 1839: 80) | Did you ever hear the story of the three poor soldiers, who, after having fought hard in the wars, set out on their road home, begging their way as they went? |

Taylor omits that the king sent them away without a retirement payment. The translator thus removes the exploitation of simple people and erases the social criticism of the source text while creating entertaining literature for children.[17] Consequently, the negative connotation of the court and the king is removed. Moreover, he includes "Did you ever hear the story of…" as an introductory sentence, which evokes the trivializing notion of someone reading the tale to an audience of children. Another observable tendency is that happy endings are often added or reinforced. For instance, Matilda Davis adds several words in her translation of KHM "Die Sieben Raben" such as "heartily" and "together" to embellish the happy ending: "they kissed and embraced each other heartily, and then all went home happily together" (Grimm, Davis 1855: 106). This allows us to suggest that the common misconception that the Grimms' fairy tales always have a clichéd happy ending may already have been fuelled by the English translations of the nineteenth century to adapt to an audience of young readers. More content is added to make the texts more enchanting and appealing for children. An example is a shower of gold added by Taylor in his first translation of "Die lange Nase," while in the German original, only money from a bag is counted (Grimm, Taylor 1826: 168). Likewise, the introduction of mystical figures such as fairies[18] and dwarfs in *Gammer Grethel* (1839) count as embellishing and trivializing additions to the tales.

17 This can be understood not only as trivialization, but also as a severe censorship of the pretext. Moreover, the social dimension of the original KHM is very important as the people found their voice in the texts to express criticism. If this is left out, it is a serious intervention in the text's intention.

18 It is a common misconception that the original Grimm tales included fairies as characters. The "fairy" was first introduced in Edgar Taylor's translation Grimms' *Fairy Tales* (1823) and willingly adopted by many other translators.

4. The KHM in English: Adaptation as a Children's Book or Translation?

The general perspective of the analyzed translations shows a high degree of changes from the original versions of the fairy tales. Examining the development of the "Grimm genre" in fairy tale translation makes clear that constitutive KHM features were already disregarded and averted from Taylor's first translation. Nevertheless, it must be mentioned that certain translations, like Margaret Hunt's, remained very faithful to the original. A great number of didactic adjustments were made to edit the tales for a child audience. The English versions abandoned translation-relevant specifics that stand for the uniqueness of the original KHM and censored brutal content or erotic connotations. References to intimate body parts or alcohol in particular appear as taboos, which is why the original moral message of the KHM is often overlooked. As the examples show, many translators heavily simplified the texts for younger readers, which resulted in the censorship of essential contents important for a logical narrative. These modifications represent the adjustment of the fairy tales to the English-speaking culture, which wanted to educate the young reading public through children's literary texts. Further evidence to prove that already Taylor transformed the KHM into a children's book is the implementation of illustrations which also supported the transformation in an aesthetic manner.

Thus, one could conclude and agree with Zipes' thesis that many of the English translations from the nineteenth century can rather be titled as an adaptation for children instead of a translation. However, these tendencies are frequently found in children's literature translation. Due to the variety of texts and inexact terminological borderlines, it is almost impossible to categorize the translational products. The term "transcreation" might also apply to certain English versions, as some were created for the special audience of children and have been creatively rendered for their target culture. The transformation of fairy tales into literature for children also served commercial purposes. Zipes explains that the Grimms' tales became commercialized, trivialized, and "disneyfied" (2014: 74). Some of these tendencies can already be discerned from the available analyses.

Although many of the early translations deviate from the source text and neglect the original author intentions, the adjustments might not be entirely negative, as they did not only influence further Anglo-Saxon translations but also shaped the KHM edition history and global reception. Since Taylor prompted the Brothers Grimm to increasingly address young readers, Zipes expresses that Taylor's edition can be seen as a further impetus for the Grimms' publishing strategy and the global success of the KHM (2014: 35). Nevertheless, to what extent Jacob and Wilhelm Grimm would have approved the far-reaching

adaptations of the translations is open to debate. There is no agreement on how far the translators are allowed to domesticate the source text or to "protect" the young readers (Albińska 235ff); but what if the translational product is received as an entirely new work? Moreover, it must be considered that the first KHM edition was ultimately not intended as an entertaining children's book. The brothers never completely disregarded their scholarly approach, which was highly ignored in the foreign language translation and global marketing of Grimms' fairy tales.

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| Abstract

ISABEL KIANI

Early English Translations of Grimm's Children and Household Tales as Children's Literature

The *Children and Household Tales* (Kinder- und Hausmärchen, KHM) by the Brothers Grimm are not only an integral part of German culture but have also become a global success over the last two centuries. Currently, the collections of the Grimm brothers include translations into over 100 languages, some of which were written during the lifetime of the Brothers Grimm. English editions in particular carry a considerable influence on the global reception of the tales, since most of the tales are received in a translation instead of the original language. However, many readers of the Grimms' tales are not aware of this. It is often disregarded that a translation can rarely be described as identical to the original and is subject to different factors such as the translation tradition, the target culture, or the translator's own ideas. The following essay investigates how and why the tales were edited in English translation to be modified as children's literature.

Keywords: fairy tale translation, Brothers Grimm, Grimm research, Translation Studies, fairy tale research, children's literature

| Abstrakt

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Wczesne angielskie tłumaczenia zbioru *Kinder- und Hausmärchen* braci Grimm jako literatura dla dzieci

Baśnie dla dzieci i dla domu (oryg. Kinder- und Hausmärchen, KHM) braci Grimm są nie tylko integralną częścią niemieckiej kultury, ale w ciągu ostatnich dwóch stuleci odniosły światowy sukces i zostały przetłumaczone na ponad sto języków. Część tych przekładów powstała jeszcze za życia braci Grimm. Zwłaszcza wydania

angielskie mają znaczący wpływ na globalną recepcję кнм, gdyż baśnie te czytane są przede wszystkim w tłumaczeniach, a nie w języku oryginału. Wielu czytelników кнм nie zdaje sobie jednak z sprawy z tego, że obcuje z przekładem. Tymczasem tłumaczenia nie są tożsame z oryginałem i podlegają różnym czynnikom, takim jak tradycja przekładu, kultura docelowa czy własne pomysły tłumacza. Niniejszy artykuł pokazuje, w jaki sposób i dlaczego oryginalne baśnie Grimmów we wczesnych przekładach na język angielski zostały dostosowane do potrzeb odbiorcy dziecięcego.

Słowa kluczowe: tłumaczenie baśni, bracia Grimm, badania nad Grimmami, badania nad przekładem, badania nad baśniami

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