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NO SLEEPING BEAUTY WITHOUT THORNS. A MODEL FOR COMPARATIVE ANALYSIS OF TRANSLATED FAIRY TALES

Abstract: Few stories have been translated so often and into so many languages as the classical fairy tales. As such, they are a true challenge for translation studies. This article proposes a methodology for investigating fairy tales in translation. The suggested method is essentially a comparative textual analysis, inspired by translation studies, literary theory, linguistic criticism and discourse analysis. It can be applied to the synchronic research of fairy tale translations within a restricted period as well as to the diachronic research of translations of one or more fairy tales over a longer period of time. A step-by-step model is presented, which makes it possible to classify and analyse changes in translations as well as adaptations. In order to bridge the gap between content and linguistic levels, a linguistic analysis is linked to focal points, grouped under categories from literary studies. The examples come from six recent Dutch translations of *Sleeping Beauty*, published between 1995 and 2007. In the final part of this study, a scheme is offered for the interpretation of the changes brought to light by the analysis. It takes into account individual as well as social factors and it is based on the concepts of norms, systems and functions. Such a structured method of analysis is hoped to offer new possibilities for the study of fairy tales in translation.

Keywords: children's literature, fairy tale, translation, linguistic criticism, norms, Dutch

Few stories have been translated so often and into so many languages as the classical fairy tales of Perrault, Grimm and Andersen. As such, they are a true challenge for translation studies. Still, research on the translation of fairy tales is fairly rare. Apart from the in-depth studies by Martin Sutton (1996) and Cay Dollerup (1999), only a few articles have been published in readers and periodicals. Sutton made a philological, textually based

study of English versions of the Grimm's *Kinder- und Hausmärchen* in the nineteenth century. Dollerup studied the translations of the Grimm's tales in Danish and international cultural contexts as an illustration of "some aspects of translations as a cross-cultural communication" (1999: ix). He meticulously tracked down the Danish translations between 1816 and 1986 and wrote a fine synthesis of the reception, impact and popularity of the Grimm tales in Denmark. In both studies, however, the methodological part is developed only to a limited extent. This article proposes a methodology for investigating fairy tales in translation. It does not focus on the selection nor on the reception, but on the texts themselves. The method is essentially a comparative textual analysis, inspired by translation studies, literary theory, linguistic criticism and discourse analysis. The method can be applied to the synchronic research of fairy tale translations within a restricted period as well as to the diachronic research of translations of one or more fairy tales over a longer period of time.

A comparative study of fairy tales and their translations must take into account certain restrictions and problems from the very start. First of all, there is the question of the source text, particularly relevant in the case of the Grimm Tales. The Grimm brothers published several editions during their lifetime. They not only added tales to the former editions, but also – particularly Wilhelm Grimm – rewrote many of them, omitting passages considered unfit for children and embellishing the style (Rölleke 1975; Seitz 1984; Tatar 1987; Bluhm 1995; Neumann 1996; Zipes 2007). Very often, translations do not mention the exact version of the source text. Therefore, the researcher can resort to one of the two most popular versions: the tenth edition of the *Kleine Ausgabe* (1858) or the *Ausgabe letzter Hand* (1857), for instance edited by H. Rölleke (1997).

Moreover, quite a few translations are based on an intermediate translation. In many countries, Andersen was translated from German and Grimm from English. Recently many lavishly illustrated international co-productions have an English source text. It is not always possible for the researchers to trace back the intermediate translation, let alone the source of that text. In those cases, they have to take into account that smaller changes may not be attributed to the translator of the target text, but rather to an intermediate version.

Finally, editions vary hugely in terms of shape, form and volume. There are rhymed versions, picture books, comics, baby books, dramatic texts, editions for children learning to read, to name just a few. The more these

versions differ from the source text, the more difficult it becomes to compare them in detail. Seago (2008) distinguishes translations, adaptations, rewritings and new tales inspired by fairy tales, but the borderline between these categories is difficult to draw, especially between translations and adaptations. In this article, I use the terms **version** or **translation** in a broad sense. From a functionalist point of view, the difference between translation and adaptation is not significant anyway: they are both translation procedures.

Analysis

My model of analysis is based on five transformations from classical rhetorics: addition (*adiectio*), omission (*detractio*), substitution (*immutatio*), rearrangement (*transmutatio*) and repetition or literal translation (*repetitio*). These categories are easier to handle than Chesterman's strategies (1997), which make studying a large corpus too time-consuming and prove inefficient when investigating adaptations that contain large additions or omissions.

My analysis proceeds in four steps. First, source text and target text are pasted into two columns, with comparable units next to each other. Optimal comparable units involve sentences (or clauses). In both columns empty sections can occur, in column one (ST) when a sentence (clause) has been added in the target text, and in column two (TT) when a sentence (clause) has been omitted from the source text.

In the second step, source text and target text are compared, and changes or shifts are marked. Omissions and additions are underlined in source text and target text respectively, and substitutions are put in bold. Literal translations are taken into account only when they are relevant to the specific focal points of the studied translation (see step four). In the third step, transformations are specified. In the third column, specific terms are added for linguistic markers (specifying linguistic units of interest to the focal points) and translation changes (specifying changes within substitutions and rearrangements).

In the fourth step, the linguistic analysis is linked to focal points, special points of interest stemming from the research questions: for example, female characters or taboo subjects, such as violence or death. In this phase, the researcher is interested in the questions how the marked linguistic units

specify or illuminate the focal points and how translations can change their effects on readers or listeners. It is possible to determine the focal points first and analyse the text with these focal points in mind. Hence, the research can be better targeted, which is vital in studying larger corpora. The main disadvantage, however, is that such a limited vantage point may lead to the oversight of relevant elements.

Tool kit

To be able to analyse translations as well as adaptations, I needed a **tool kit** that classifies not only translation changes, but also relevant linguistic units in passages that are added or omitted. Therefore, I combined translation strategies from the classification of Andrew Chesterman (1997) with linguistic markers borrowed from the linguistic criticism of Roger Fowler (1996) and the critical discourse analysis of Teun Van Dijk (1997) and of Norman Fairclough (2003). Linguistic criticism and critical discourse analysis assume that syntactic as well as semantic choices reflect the values and beliefs of the author and of the social group(s) he/she belongs to. As I will demonstrate, linguistic markers not only reveal such values and beliefs (the ideology) but also influence the functions of the text. For example, they can make the text more suitable for reading aloud or enhance humour or increase the chances that readers will immerse themselves in the book.

What follows is a list of linguistic markers the researcher can use to specify the various substitutions, omissions, additions and rearrangements in the target text:

- complex sentences
Complex sentences (with several clauses) are an important factor in determining the reading difficulty of the text.
- cohesion markers
Cohesion markers express referential or coherence relations: *he, her, because, and ...*
- intransitivity, passives and nominalizations
Intransitive verbs, passives and nominalization can indicate the avoidance of agency and responsibility; they can make subjects look passive or submissive.

- modal auxiliaries, adverbs and participial adjectives
 Modal verbs, adverbs and participle adjectives express the attitude of the sender towards the addressee. Examples include: *must*, *probably* and *required*. They are particularly relevant when the (authorial) narrator addresses the readers.
- verba sentiendi
 Verba sentiendi (e.g. *feel*, *believe* or *suppose*) have a similar effect as modal verbs.
- rhetorical schemes
 Repetitions, enumerations, pleonasm and tautologies are seen by Fowler as forms of overlexicalization, which are “areas of intense preoccupation in the experience and values of the group which generates it, allowing the linguist to identify peculiarities in the ideology of that group” (Fowler et al. 1979: 211–212). They can also affect the rhythm and sound of the text, which is even more evident with full rhyme, alliteration or assonance.
- contrast, paradox and antitheses
 Contrasts, paradoxes and antitheses can reveal (ideological) tensions, for instance when relations between men and women are described or the feelings of an adolescent.
- less frequent or abstract words
 Hofstat (court), Tugend (virtue) ...
- neologisms
 Neologisms sometimes appear in rhymes or magic formulas.
- taboo words
 naked, damned, death, Lord God...
- formal/informal register
To you far more fair than I should song so sweet be sung (K.F. Craft, *Sleeping Beauty*).
- non-standard language
 The Grimms included some tales in dialect in their *Kinder- und Hausmärchen*.
- cultural markers
 Words indicating countries, cities, personal names, currencies ...
- evaluative adjectives, adverbs, verbs and substantives
wild, *well*, *to hate*, *to sneak*, *good-for-nothing* ...
- intensifiers
very, “*brand*” in *brand-new*

- diminutives
Diminutives abound in stories for children, often “revealing” a condescending or mollifying attitude.
- tropes
Tropes are forms of figurative language like similes and metaphors.
- generic sentences and proverbs
Fowler defines generics as “generalized propositions claiming universal truth and usually cast in a syntax reminiscent of proverbs and scientific laws” (1996: 132).
- forms of address
Forms of address characterize characters and narrators. Especially interesting are passages where the omniscient narrator explicitly addresses the reader or listener. They can be used to increase tension, emotion or the moral tenor of the story.
- questions (especially rhetorical and suggestive questions), imperatives and exclamations
- direct/indirect speech

In translations, all of these markers can be substituted, omitted or added. With regard to **substitutions**, sentences can be split or joined, active sentences can become passive or vice versa, a pronoun can be replaced by its antecedent, a noun by a more frequent or a more concrete synonym or by a noun that is not a taboo word, a foreign name can be replaced by a local name (domestication), indirect speech can be changed into direct speech, and so on. In the following table, focal points (see below) are added in italics.

<i>et leurs tasses</i> (and their cups) ¹	<i>en de glazen van de schildwachten</i> (and the glasses of the sentries)	Substitution: cohesion marker + synonymy Style (more explicit)
<i>Un beau baptesme</i> (a nice christening feast)	<i>Een prachtig doopfeest</i> (a wonderful christening feast)	Substitution: intensifier Style
Sausse Robert	saus van uien en mosterd (sauce of onions and mustard)	Substitution: cultural marker Space (culture)

¹ English versions are provided by the author.

As for **omissions** and **additions**, a distinction must be made between omissions or additions of only one word (or a couple of words belonging to the same constituent, as in *a dark, dangerous room*) and larger omissions or additions of phrases, clauses, sentences or paragraphs. Additions or omissions of words are classified under the name of the linguistic marker, for instance, *addition of cohesion marker* or *evaluative adjective* or *omission of direct speech*.

Larger omissions or additions are first classified under a focal point (e.g. *woman, relation man-woman, setting*) with a brief specification of the impact of the change. Sometimes new characters, spaces, objects, events or moral lessons are added or omitted, but more frequently spaces or outer appearances are described in more detail, or feelings, thoughts, motives, explanations are made more explicit. After larger omissions or additions have been classified and specified, linguistic markers relevant to the focal points are indicated and named.

<p>Na <u>langen langen</u> Jahren (after long long years)</p>	<p><i>Toen die honderd jaren <u>eindelijk</u> voorbij waren</i> (When these hundred years were finally gone)</p>	<p>Omission: trope (repetition) (substitution: more specific) Addition: intensifier Style</p>
<p><i>sprach die Königstöchter</i> (said the king's daughter)</p>	<p><i>Vroeg de prinses <u>nieuwsgierig</u></i> (the princess asked with curiosity)</p>	<p>Addition: evaluative adjective (substitution) Woman</p>
	<p>Onder de slagen van zijn sabel kreunde het oude hout, dat in de loop der jaren zo hard als steen was geworden, en de prins zweette na een paar minuten als een otter. <u>(Under the blows of his saber, the old wood, which in the course of time had become as hard as stone, moaned and after a couple of minutes, the prince sweated like an otter.)</u></p>	<p>Addition: <i>man</i>; action made explicit Tropes: two similes Style / man</p>

Rearrangement implies that a word, phrase or clause is transposed in a sentence, a sentence in a paragraph, a paragraph (or group of paragraphs) in a section or chapter, or a chapter in the story. This strategy can be used for emphasis (as in fronting) or it can enhance suspense.

Focal points

Focal points help researchers to focus on textual elements relevant to their research questions. Focal points are inevitably determined by the researchers' frame of reference. Philologists will choose focal points different from those selected by translation scholars, anthropologists, sociologists or psychoanalysts. A feminist analysis will deal with focal points different from those of a Marxist analysis. In this research model, focal points are grouped under categories from literary studies: themes and motives, characters, time and space, point of view, events/plot and style. The categories partly overlap; nevertheless, they do offer a useful tool for classifying concrete focal points.

Below I demonstrate how a linguistic analysis can be combined with the focal points. The examples come from six recent Dutch translations of *Sleeping Beauty*, published between 1995 and 2007. The Van Donckelaar version is a translation of the French version by Perrault (*La belle au bois dormant*); the other examples (Bos, The Tjong-Khing, Deltas, Van Daele and Vriens) are translations of the German version by the Grimms (*Dornröschen*). Bos's translation is based on an intermediate translation in English.

Themes and motives

In literary theory a motive is seen as a specification of a theme. A motive is a repeated and meaningful element in one or more literary works (e.g. the kiss, the quest for the beloved), whereas the theme of the text is a general basic concept (such as love) (Van Gorp et al. 2007). The boundary between both concepts is flexible. The best known classification of motives within the study of fairy tales is proposed by Aarne and Thompson. In their view, a motive can be any narrative element, such as a character, an action or an object. The Tales website (www.talesunlimited.com) presents the Aarne-

Thompson motive index with categories such as taboo, magic, society (e.g. the nature of the royalty, father and daughter), unnatural cruelty (e.g. the cruel stepmother), sex, religion, traits of character (e.g. laziness, active imagination) and humour. In *Sleeping beauty*, for instance, Aarne and Thomson (1928: 66–67) distinguish the following motives: the wished-for child, the fairies gifts (split up in different parts), the enchanted princess and the disenchantment.

In translation studies of fairy tales, the following themes turn up again and again: violence and cruelty, sex and corporality, death, religion and parental love (or the lack of it).

Violence and cruelty

Grimm's *Kinder- und Hausmärchen* as well as Perrault's *Contes de ma mere l'Oye* contain many cruel and violent passages. Bluebeard massacres his wives; Little Red Riding Hood and her grandmother are devoured by the wolf and the hunter cuts open the wolf's stomach (in Grimm's version); Snowwhite's (step)mother must dance in red-hot iron shoes until she dies. Research has made it clear that Wilhelm Grimm added many cruel details in his later versions (Zipes 2006).

Grimm's *Sleeping Beauty* does not contain that many violent or cruel passages, but Perrault's version does. The story does not end with the marriage and the obligatory "and they lived happily ever after." In a long extra storyline, the prince's mother, who is a cannibal, plans to devour her daughter-in-law and two grandchildren. She does not succeed in her evil plans, and eventually throws herself in the bath with snakes and scorpions she had prepared for her victims. This storyline also figures in Basile's *Lo cunto de li cunti* (1635) that inspired Perrault. The Grimms, too, knew the story: in the 1812 edition they published it as a separate tale (Scherf 1982), but later relegated it to a separate volume with scientific annotations.

It is interesting to see that Van Donkelaar has kept this extra storyline, with all its cruel details. This decision conforms with her general translation strategy, which can be characterized as source-text oriented. There is only one larger addition and one omission of a sentence (apart from the *moralité*, which has been removed altogether). The language has been modernized, but linguistic adaptations to meet the needs of the young readers are rare. In this light, the following substitution is all the more striking:

<i>Il alla chercher le petit Jour, et la trouva avec un petit fleuret à la main, [...]</i>	<i>Hij ging de kleine Daglicht opzoeken, en vond hem met het dekentje in de hand, [...]</i>	Substitution: taboo word <i>Violence, child</i>
(He went looking for the little Daylight, and found him with a small sword in his hand)	(He went looking for the little Daylight, and found him with a small blanket in his hand)	

Obviously, the idea of letting a toddler play with a sword is unacceptable in the target culture.

Sex and corporality

Wilhelm Grimm also removed many references to sexuality and bodily functions in the later versions of his *Kinder- und Hausmärchen* (Seitz 1984: 59). Studies by Sutton (1996), Dollerup (1999), Blamires (2006), Kyritsi (2006), Thomson-Wohlgemuth (2007) and Seago (2008) show how translators frequently adapted and eliminated sexual or scatological references in translations of *Rapunzel*, *The Frog-Prince*, *Sleeping Beauty*, *Little Red Riding Hood*, *All-kinds-of-fur* (incest) and many other tales.

In Perrault's version, there are three relevant passages for this focal point. The first is about the queen becoming pregnant. In the translation, the activity of giving birth is toned down.

<i>Enfin, pourtant, la reine devint grosse, et accoucha d'une fille.</i>	<i>Eindelijk raakte de koningin <u>dan toch in verwachting</u> en kreeg een dochter.</i>	Substitution: taboo words (addition: cohesion marker) corporality
(Finally, however, the queen got pregnant (thick), and gave birth to a daughter.)	(Finally the queen still got pregnant and got a daughter.)	

The other two passages are situated in the extra storyline. The first might have sexual connotations. We learn that, after the princess awakes (without a kiss), *they slept only little: the princess did not really need it*. Van Donkelaar translates the passage literally. In the second passage Perrault says that the prince and Sleeping Beauty lived together for more than two years and had two children before he took his bride to his castle. This passage too is translated literally.

In the Grimm tales there is a passage about the bathing queen and the one with the famous kiss. The passage about the bathing queen and the frog crawling ashore is omitted in the translation of The Tjong Khing and substituted by the queen and king having a walk and talk in Vriens's version. In the translation by M.F. Craft and in the almost literal Dutch translation by T. Bos, the queen is hidden from indecent looks:

<p>[...], <i>als die Königin einmal im Bade saß</i> [...] (once the queen was sitting in her bath)</p>	<p>[...] <i>the Queen began</i> (to bathe <u>at a secluded pool</u> [...])</p>	<p><i>De koningin nam soms een bad in een beschutte vijver</i> [...] (the queen sometimes took a bath in a secluded pool)</p>	<p>Addition: place sexuality</p>
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In two of the Grimm translations, there is a small but significant change in the scene with the kiss. In the anonymous Deltas translation and in the version by Jacques Vriens, the prince bows over the sleeping princess, but she wakes up before he can actually kiss her. Vriens adds a humorous scene in which a minister freezes while trying to kiss a lady-in-waiting. To make it even funnier, he adds: *He got stuck with his lips on her blushing cheek*. When they wake up, she boxes his ears.

Death

Death is another taboo in many fairy tale translations. Klingberg (in Oitinen 2000: 91–92) as well as Øster (2006: 150–151) mention how in an American version of Andersen's *The Little Match Girl* from 1944 the girl does not die, but is taken in by an old lady who brings her up as her own grandchild.

The Grimm *Sleeping Beauty* mentions twice that several princes died in the thorn-hedge: *und starben ein jammerlichen Todes* (and they died a pitiful death). In three of the five studied versions (Van Daele, Deltas, The Tjong Khing) this clause is omitted. In the two others, the passage is modified. In the English version by Craft and in the Dutch translation, the unfortunate princes all disappeared without a trace. Jacques Vriens focuses on one of the princes whom he describes as covered in blood, scratched and bruised after his attempts to conquer the thorn-hedge, but he is not dead.

Religion

Religion is strongly present in the Grimm tales (Murphy 2002: 4). Sutton (1996) as well as Dollerup (1999) conclude that in the majority of the translations, religious references are omitted or changed. The same is true for the fairy tales of Hans Christian Andersen (Øster 2006). In her study of Grimm translations in East Germany, Thomson-Wohlgemuth even states that “religion presented an area which produced the greatest proportion of revision” (2007: 184). In the Grimm version of *Sleeping Beauty*, there are no religious elements, and in the translations, none are added. This comes as no surprise in our modern secular society. In the past, however, translations where the religious aspect was strengthened were no exception.

In Perrault’s version, the queen and king try anything to have children: *voeux*, *pelerinages*, *menuës devotions* (pledges, pilgrimages, small devotions). Van Donkelaar rearranges the devote actions (*vrome geloften en bedevaarten*: devout pledges and pilgrimages), but does not omit them. She also keeps the christening feast. Once again, this decision proves her overall source-text-oriented translation strategy.

(Lack of) parental love

Another delicate theme for translators is the unworthy parental behavior. Parents leave their children behind in the woods, give them away to strangers (which may lead to the children’s death) or even have incestuous plans. Soriano (1963) states that in none of Perrault’s tales the parents are loving and caring. In every tale a child is neglected or ignored.

Seago (2001) focused on the passage in *Sleeping Beauty* where the king and queen are absent on the doomed fifteenth anniversary of their daughter. In nearly all the English versions she studied, this passage is changed. In three of the five recent Dutch translations I studied, the passage has been equally altered. In the versions of The Tjong Khing and Vriens, the parents stay in the castle. In the version of Craft (and the Dutch translation by Bos), a reason is added for the parents’ absence: they went out to buy a present for their daughter’s birthday. But even such changes do not please all the readers, as it becomes clear from the following quotation from a customer’s review on www.amazon.com:

Another strange element that didn’t seem to mesh tightly into the rest of Mr. Craft’s narrative was the negligence of Beauty’s parents on her 16th [sic] birthday. They leave her alone as they’ve gone out to buy her a very special gift.

How does that make any sense? They are characterized as having feelings for their daughter and they have been warned that she would be afflicted on this day. How could they have been so callous to have left her?

Morale

Perrault added one or two verses to each of his tales, presenting an explicit morale (*moralité*). These lessons appear to be problematic for contemporary Dutch translators. In none of the nine studied editions of *Puss-in-boots*, published for children between 1900 and 1996, the *moralité* was kept, as opposed to the source-text-oriented edition by Van Nimwegen, published in 1977 by Het Spectrum, which is not meant specifically for children. It is remarkable that the adequate translation by Van Donkelaar omits the *moralité* of *Sleeping Beauty*.

The Brothers Grimm did not add separate moral lessons to their fairy tales, although researchers such as Tatar (1987) and Zipes (2006) revealed that Wilhelm Grimm strengthened the morality of his tales in various editions. Jacques Vriens adds several generic sentences which contain lessons, although they are not presented in too obtrusive a way. The people of the village tell the unfortunate prince: *We hebben je toch gewaarschuwd? Wie niet horen wil, moet voelen* (We did warn you, didn't we? Advice, when most needed, is least heeded). At the beginning and in the end, the frog advises the impatient king and the princess: *Alles op zijn tijd, majesteit, alles op zijn tijd* (All in due course, Your Majesty, all in due course).

Characters

A second group of focal points deals with the characters in the tales, which are of course closely linked with themes and motives. Researchers can focus on the characterization of children, women, men, fantasy characters, kings and so on. They can study how the characters are typified in the translations and what changes have been made in the characters' appearance, behavior, feelings and thoughts. Of special interest is objectionable behaviour, such as telling lies, cheating or drinking alcohol (as in *Puss-in-boots*). Apart from the characterization as such, relations can be studied between children and parents or other adults, between brothers and sisters, men and women, rulers and the ruled or masters and subordinates.

Below are examples of translatory changes in the characterization and relations in *Sleeping Beauty*.

A great deal has been written about the passiveness and subordinate role of women in fairy tales (e.g. Zipes 1988: 64–69; Tatar 1987: 87–92). In numerous translations, women are rendered even more passive, subordinate and childish than in the original. In her study Karen Seago focused on the translation of gender roles in *Sleeping Beauty*. She found that “translations favour active constructions with the princess as the agent in the passages leading up to the fulfillment of the curse (stressing her ‘female’ curiosity) while using passives in a much more pronounced way to promote narrative episodes which are rewarded” (Seago 2001: 177). In the Dutch translations I studied, only one such change could be found. In all translations the clause *In dem Augenblick aber, wo sie dem Stich empfand* (But in the moment she experienced the prick) is translated as *ze prikte zich* or *ze prikte haar vinger* (she pricked herself; she pricked her finger). Both versions sound more natural in Dutch, making this change less relevant. More interesting is the finding that all the three versions render the “female” curiosity more explicit. Van Daele, The Tjong Khing and the anonymous translator of the Deltas edition add the evaluative adjective *nieuwsgierig* (curious). Van Daele also substitutes the verb *besah* (watched) by the intensifying verb *rond te neuzen* (nose about), strengthening her curiosity even more. Vriens stresses the princess’s inquisitiveness: *Omdat Roosje graag nieuwe dingen wilde leren, liep ze het kamertje binnen* (Because Roosje was eager to learn new things, she entered the little room).

In contrast, the prince is made stronger and more active in all versions. Van Daele’s prince hacks powerfully at the thorn-hedge. In the Deltas version he rushes up to it (instead of approaching it as in the source text). The Tjong Khing lets him heave his arm in order to start hacking. Bos’s prince wants to attack the hedge and Vriens’s lifts his axe.

Of special interest is the passage in which the fairies express their wishes. These wishes can be considered as “typical” positive female traits. The traits are repeated and completed when it is told how the princess grows up. The next table makes clear how these traits are rearranged, substituted, omitted or completed. As such, they are adapted to the target culture and the image of children and women of the translators.

Grimm	Bos/Craft	Van Daele	Deltas	The Tjong Khing	Vriens
Tugend (virtue)	deugd (virtue)	schoonheid (beauty)	schoonheid (beauty)	heel mooi (very beautiful)	goede gezondheid (good health)
Schönheit (beauty)	wijsheid (wisdom)	geluk (happiness)	rijkdom (wealth)	heel lief (very sweet)	vriendelijkheid (friendliness)
Reichtum (wealth)	schoonheid (beauty)	wijsheid (wisdom)	deugd (virtue)	heel gelukkig (very happy)	zangtalent (talent of singing)

Wealth is only mentioned by Deltas, virtue only by Bos/Craft (in the first position, as in the source text) and Deltas. Beauty (second place in the source text) is made the first trait in three out of the five translations. Van Daele adds wisdom and Vriens gives three new wishes. The Tjong Khing uses adjectives, avoiding abstract concepts, such as virtue or wisdom.

Vriens adds the wishes of the other fairies, too: they wish the princess honesty, love for plants and animals, beauty, cleverness, eyes that radiate warmth, mirth and tolerance. Note that the talent of singing is one of the wishes in Perrault. Moreover, Vriens also explains how the little princess is at school, bringing the girl closer to the child reader or listener: *Toen ze naar school ging, had ze het daar erg naar haar zin. Ze snapte werkelijk alle sommen en vond het heerlijk om nieuwe dingen te leren* (When she went to school, she liked it there very much. She really understood all sums and loved to learn new things).

Time and space

It is typical of fairy tales that they take place in an undetermined time and place: *Once upon a time...* Therefore, almost no fairy tale contains cultural markers linked to a specific time or place. It is no different in *Sleeping Beauty*. Domestication of personal names is a well-known strategy in translations of children's books (Van Coillie 2006a). In the studied versions of *Sleeping Beauty*, only Vriens adds names, again bringing the characters closer to the readers. The princess is called *Roosje*, the prince *Willem* and the king and queen *Adelbert* and *Amalia*. *Dornröschen* is translated literally as *Doornroosje*.

Apart from the textual markers of time and space, illustrations can specify these two dimensions. They, too, may “translate” the story. They may omit, rearrange or substitute textual elements or fill in empty spaces. K.Y. Craft chooses a medieval setting, with obvious Jugendstil influences. The Tjong Khing draws a more sober medieval setting, whereas Philip Hopman mixes eighteenth-century crinolines with scenes inspired by Brueghel (of the sixteenth century). Undoubtedly, illustrations deserve analysis while investigating multiple versions of fairy tales (see Houliind 2001: 133; Blamires 2006: 165, Van Coillie 2007a). Dollerup goes as far as to call illustrators co-narrators (1999: 257).

Point of view

The study of the point of view is particularly revealing for the relation with the audience. Especially interventions of the omniscient narrator can manipulate the educational, entertaining and emotional functions of the text, for instance, by making the morale more explicit, adding humour, manipulating suspense or calling upon the emotions of the reader or listeners. By adding nine forms of address such as *Je begrijpt het al* (You understand it already), *En weet je door wie?* (And do you know by whom?) or *Zeg nou zelf!* (Admit it!), The Tjong Khing changes the visibility of the narrator and brings the text much closer to the reader or listener.²

Events, Plot

Having studied a hundred Russian fairy tales, Vladimir Propp concluded that they all had the same basic structure. He stated that fairy tales are constructed of “functions,” that is, actions important to the tale. In similar tales the same functions will occur in the same order, regardless of who performs the functions. In the beginning the hero is confronted with a problem or ignores a ban. He has to overcome many difficulties but in the end he always succeeds and is rewarded. In total, Propp distinguished 31 functions that are linked to action spheres or roles (villain, donor, helper,

² In several modern adaptations from 1980 onwards, fairy tales are being retold from another point of view. *Zwart als inkt* (Black as ink) by Wim Hofman (1998) contains all kinds of letters written by Snowwhite; in *Confessions of an Ugly Stepsister* (1999) Gregory Maguire lets one of Cinderella’s stepsisters tell her story; and Mini Grey (2003) lets the pea speak instead of the princess (Joosen 2007).

object such as princess, dispatcher, hero, false hero). Propp's study made it possible to compare the structure of (fairy) tales and categorize similarities and differences (Tatar 1987; Zipes 1999; Peresso 2006).

As we have seen, especially Jacques Vriens adds new events, although the basic structure is not changed. Not only the content and the order of the actions or events can be studied, but also repetition and parallelism. Dekker, Van der Kooi and Meder (1997) state that the basic schemes of fairy tales are threefold: three orders must be carried out, the hero must defeat three enemies, has three helpers or three magic objects and makes three attempts to solve the problem. These basic schemes can be the object of a comparative analysis, too.

Style

The researcher who wants to focus on style can take either the source or the target text as a starting-point. In the first case the analysis may indicate to what extent the "typical" style of the original author (Perrault, Grimm, Andersen) is transmitted or preserved; it may concentrate on specific stylistic features, such as sentence length and complexity, rhythm, rhetorical devices (schemes and tropes) or typical words and word combinations. Annette Øster focused on the way in which translators render Andersen's language. She concluded that most translations lack "in richness of detail and linguistic finesse" (Øster 2006: 154) and as such "lie closer to the plain, sober style of the folktale" (150).

Researchers can also examine the typical style of a translator and the degree to which stylistic features are influenced by the source text. Such an examination is all the more interesting when translators happen to be authors (for children), as is the case with Henri van Daele.

A central issue in the stylistic analysis of texts for children is that of the adaptation to the young readers or listeners. Such adaptations have always been a common practice in translations of fairy tales. In fact, Wilhelm Grimm started this practice. In the preface to the second edition, he writes: *Dabei haben wir jeden für das Kindesalter nicht passenden Ausdruck in dieser neuen Auflage gelöscht* (Thereby we have eliminated in this new edition any expression that is not suitable for childhood). In the later versions of his *Kinder-und Hausmärchen*, and even more in the *Kleine Ausgabe*, he added direct speech, repetitions, alliterations, onomatopoeia, proverbs, diminutives, similes and expressions typical of popular, spoken register (Seitz

1984: 59; Bluhm 1995: 27; Dollerup 1999: 48; Zipes 2007: 75). The majority of the translators continue this trend. Of special interest for the study of stylistic adaptation are sentence length and complexity, cohesion and lexical difficulty (less frequent and abstract words).

Another interesting stylistic aspect is the orality of the text, that is, the elements that make it suitable or attractive for reading aloud. The researcher can concentrate on linguistic elements such as repetition, intensifiers, interjections, direct speech, questions and exclamations, onomatopoeia and rhyme (Van Coillie 2006b). Of the studied versions of *Sleeping Beauty*, Vriens changes its orality to the largest extent. He adds no less than 139 instances of direct speech; moreover, he substitutes indirect for direct speech four times. By comparison, the Thjong Khing adds eight sentences with direct speech, and Van Daele only one. Furthermore, Vriens adds numerous intensifiers, questions, exclamations and even a rhyme: the old lady with the spinning wheel repeats three times an old children's rhyme: *In spin de bocht gaat in*. The Tjong Khing, on the other hand, adds several interjections: *hoor* (really), *maar ja* (but anyway) and addresses to the reader, in this case more likely to the listener: *En weet je door wie?* (And do you know by whom?).

From analysis to interpretation

Comparative analyses do not offer full explanations. In order to interpret the changes, the researcher has to refer to the context. Concepts central to the interpretation of changes in translations are norms, systems and functions. Just as any other text, a fairy tale can be studied as a social practice that incorporates and transfers norms and values and as such it is structurally and linguistically linked with other social practices and systems, fulfilling specific functions for the readers. I define functions as possible effects on the reader: they fulfill certain needs that readers have; they are related but not equal to the author's intentions (Van Coillie 2006a: 124, 2007b: 18–24, 2008: 556–559).

The changes a translator consciously or unconsciously makes are determined by personal and social events and ideas, which interrelate in many ways. In the case of (children's) literature, the context is complex, because other agents, such as the publisher or editor, can be responsible for certain choices. Therefore, it is important that the researcher is aware of the fact that

every attempt at interpretation is incomplete: it is impossible to know the complete context, with all its personal, situational, historical, political, social, cultural, literary and educational factors. Interpretation, in other words, always implies selection. For the study of children's literature (in translation) the pedagogical and the literary systems are most relevant, because they have been inextricably interwoven with the literature for children.

Individual factors

Specific changes in translations can often be explained by individual factors, although an individual is never completely isolated from society: he or she is always influenced by it and, in turn, can exert an influence on it. As stated above, changes can also be the result of personal decisions of editors and publishers, who traditionally play an important role in the production of children's literature.

Changes in a translation can result from a limited knowledge of the source (or target) language, nonchalance or inaccuracy. Relevant to the interpretation are translators' profession and status as well as other activities that link them to the literary or pedagogical system: are translators professional translators, authors (of children's books), teachers, scholars (specializing in fairy tales), actors? Documents that assist the study of such individual factors are prefaces, blurbs, biographies, letters, interviews, articles written by translators, or even their websites.

Many radical changes carried out by Jacques Vriens (such as the additions of humour and dialogue) can be explained by his experiences as a teacher, puppet player and actor. He stages his own fairy tale adaptations. According to the blurb of *Grootmoeder, wat heb je grote oren*, he finds it important that the stories are enjoyed by the child as well as by the adult who reads them aloud.

Social ideas: norms and functions

In their studies of the links between text, individual and society, translation scholars and literary scholars use the concepts of "norms," "systems" and "functions." In the examination of fairy tales, I distinguish pedagogical-didactic norms and literary norms. They can determine the selection of tales (see the preliminary norms of Toury 1995) as well as the choices and alterations translators (or publisher/editor) make (Toury's operational norms).

Pedagogical-didactic norms

Pedagogical-didactic norms determine what is good or suitable for the education of the child. A central concept in this respect is the **child image** that the translator has, that is, the translator's ideas about what is fit or good for children, what children can manage and what they (are) like. Riita Oittinen distinguishes a personal and a collective child image (a kind of "superaddressee," 2000: 4). She quotes Zohar Shavit, who explains that the differences between Perrault's and Grimm's versions of *Little Red Riding Hood* are caused by their different image of the child (Oittinen 2000: 87–88). The concept of the child image also plays a crucial role in the studies of Clark Peres (2000: 181), Øster (2006: 150) and Blamires (2006: 170).

Ideas about what is appropriate, useful or good for the child can relate to culture or language. They determine what is considered good or bad behavior or speech, what is a taboo for children and what is worth imitating. They influence the formative or pedagogical function of the text. Because of cultural norms and taboos, the sword is changed into a blanket, the unfortunate princes do not die in the thorn-hedge and the lucky prince does not kiss the sleeping beauty. Ideas about what is a good language for children can result in changing dialect into standard language or altering the use of non-standard (creative) language into "normal" language.

Ideas about what children can manage, what is too difficult (or too easy) for them, influence the informative or didactic function. Translators adjust the text to what they consider to be the child's level of comprehension or reading ability. These norms, too, can relate to cultural concepts and language. Foreign cultural references may be omitted or replaced; the language, plot and characterization may be simplified or rendered more concrete or explicit.

Finally, ideas about what children are like and about what they like can change the emotional and entertaining function. Because of these norms, translators make emotions more explicit and add references to the target culture in order to enhance the identification. The addition of adjectives such as *sweet*, *nice*, *kind* or *dear* and of diminutives is caused by such norms as well. In the Grimm version of *Sleeping Beauty*, there are only two diminutives: *blätchen* (leaflet) and *Köpchen* (little head). Both are omitted in all five translations. On the other hand, Van Daele adds 8 diminutives, Deltas 9, the Tjong Khing 26, Bos/Craft 9 and Vriens no less than 42. Most significant is the form *prinsesje* (little princess). All translators use it next to the form *prinses* (princess), even when the girl is fifteen.

The addition of humorous or thrilling details influences the entertaining function. They, too, reveal the translators' attitude towards the public. Van Daele as well as the Tjong Khing and Vriens add funny details, especially to the scenes when the spell starts and ends, when everyone in the castle *freezes* and *unfreezes*. Again Vriens outdoes the others. A minister sticks with his lips to the blushing cheek of a lady, courtiers fall asleep with a piece of cake in their mouth and so on. Some of the additions by Vriens and Van Daele aim at the adult reader. In Vriens's version the prince tells the village people that he wants to kiss the princess, adding *Daar ben ik toch een prins voor* (That's why I am a prince, am I not?). When the prince finds everyone asleep in the castle in Van Daele's version, he is startled by the sight, except for the sleeping ministers, *want hij had wel vaker ministers in vergadering gezien* (because he had seen more ministers in meeting before).

Literary norms

Literary norms are developed within the literary system and determine what is considered to be good or bad literature. There are specific norms for children's literature (De Vries 1989), fairy tales, literature in general and translations (in general or its subgenres). The striking differences between the versions of Van Daele and Vriens can partly be explained by different literary norms. Van Daele is an exponent of the text-oriented movement that dominates the system of children's literature since about 1980, stressing aesthetic values. In many interviews he states that he does not consciously write for children, he wants to write literature. Vriens is much more reader-oriented. He clearly adapts his stories to the young readers. As such, he is an exponent of a countermovement that has gained in strength from the 1990s onwards. Authors as well as critics put the reader more in the centre again.

Often, literary examples play an important role in this respect. Translators are influenced by well-known translations with a high status, but also by adaptations to other media. The appearance of little mice in Vriens's version is probably influenced by Walt Disney. All studied translations of the Grimm *Sleeping Beauty* are equally influenced by genre conventions. In all of them, the beginning and end sequence are adapted to the **typical** fairy tale format. *Vor Zeiten war...* (Before, there were...) is changed into *Er was/waren eens...* (Once upon a time ...), *Lang, lang geleden leefden eens...* (Long, long ago there lived...) or *In een land hier ver vandaan,*

leefden eens... (In a country, far away from here, lived...). In four of the five versions, the prince and princess “lived happily ever after” (instead of “lived happily until their end”). Van Dale adds that they had many children and Craft that the story has become famous all over the world. The Tjong Khing adds a new ending, possibly inspired by Perrault. He says that the little princess always goes to bed late at night and wakes up early in the morning, because “she had been sleeping enough.”

Social reality

Changes of ideas and norms are always intertwined with changes in society. Ultimately, the researcher who wants to interpret the changes in translations must concentrate on changes in society. Omitted passages with irresponsible parents bear witness of changed relations within the family. The (rare) active and self-confident heroines attest to the altered position of women in society. Vriens’s eloquent, inquisitive and spoilt Roosje is a child of her time. Of course, stories do not simply **reflect** what happens in society. In her study of Portuguese translations of *Little Red Riding Hood* in Brazil, Anne Maria Clark Peres (2000) found that the translations barely differed, regardless of the radically different social status of children. In most of them, the heroine was presented as a sweet, obedient girl. Obviously, the child image of the translators and the influence of the former versions were stronger than changes in society.

Conclusion

Fairy tales have enthralled generations of scholars: folklorists, anthropologists, philologists, psychoanalysts, sociologists and more recently also translation scholars. Particularly their mysterious origin and their worldwide and ever-lasting popularity continue to fascinate. Because fairy tales are part of the popular heritage, they have been adapted time and again. Their different versions share a number of features, but the deviations and changes illustrate well how translations do not only translate a text, but also a culture. By presenting a structured method of analysis, I hope to suggest new possibilities for the study of fairy tales in translation. The method can be applied to translations as well as adaptations, which abound in fairy tale

versions. Moreover, this method foregoes the division between content and linguistic levels by combining linguistic markers with focal points. Such an approach also allows a more detailed comparison of versions created in different cultures.

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