

REVIEWS OF

Cay Dollerup. *Tales and Translation: the Grimm tales from Pan-Germanic narratives to shared international fairytales*. Amsterdam: John Benjamins. 1999

Bibliography of Translation Studies. 2000 Edition. Manchester: St. Jerome, p. 7

Dollerup, Cay. *Tales and Translation. The Grimm Tales from Pan-Germanic narratives to shared international fairytales*. Amsterdam/Philadelphia: John Benjamins. 1999. 385. Monograph.

Evaluative summary. This book is concerned with the children's and household tales collected by Jacob and Wilhelm Grimm in Germany at the beginning of the 19th century. The study opens with a discussion of the Grimm brothers, their methods and approach to their work. Following an analysis of the impact of the tales and the strategies followed in the translation of the source texts, attention is drawn to the importance of illustrations, significant carriers of both the Grimm and Hans Christian Andersen tales. Translated first into each other's languages, then into further European languages, the tales are now viewed by readers as similar in kind. Thus the author provides us with an informative and very interesting account of how the fusion of the two genres, the German and the Danish, has in turn given us a new style of fairytale, which has become international, ceasing to be linked to any national literature.

Categories: Translation theory, translation and cultural identity. **Keywords:** Literary translation, translation of children's literature, folklore, linguistics. **Audience:** Postgraduate students, academics. Level: **Advanced:** Relevance: Supplementary.



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Fabula: Zeitschrift für Erzählforschung. 2000. Vol. 41. 328-329

Dollerup, Cay: *Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales*. Amsterdam/New York: John Benjamins 1999 (Benjamins Translation Library 30). 325 p. + notes, appendices, index, illustrations, figures, tables.

Denmark welcomed the Grimm Tales with open arms. Translated and re-translated into Danish, the tales made themselves so much at home in Germany's northern neighbor that in the 1980s, Cay Dollerup has noted, there were schoolchildren who believed that the Grimms themselves were fellow Danes (p. 153). Demand for the Grimm Tales rose when Andersen published his tales, and not even Denmark's mid-nineteenth century war against Prussia over Schleswig-Holstein diminished the sales of Danish translations of the Grimm tales (153). Since that time, demand for all editions of the Grimm Tales rises whenever a Grimm translation appears.

Such a phenomenon suggests a level of international connection more intense than usual, and that was indeed the case with the courts of Kassel and Copenhagen in the early nineteenth century. Kurfürst Wilhelm, Hesse-Kassel's ruler during the Grimms' stay there, had been reared at the Danish court between the ages of 13 and 20. So had his brother, who remained there and eventually rose to the rank of general in Denmark's military. Wilhelm's niece married the man who became Denmark's Frederick VI in 1808 (13).

Close politico-personal ties prefigured scholarly inclination, for nineteenth-century linguists held that the Danish language bore a particularly close relationship to Old Norse (13-14), a preferred subject of study among Germany's early historical linguists.

Despite the fact that many eighteenth-century tale collections included the word "Volk" in their titles, they were all manifestly literary tales. But in Denmark Rasmus Nyerup had published *Almindelig Morskabs-laesning i Danmark og Norge* (1795-1796), a bibliography of "the tales and humorous stories which have entertained the common people in Denmark and in Norway during the long winter evenings for the last two or three hundred years" (22). That sturdy foundation supported the Grimm tales, which began to appear in Danish translation just a few years after their German publication, first in a trickle, then in a flood. (See listings pp. 71-145.)

Dollerup's Danish perspective benefits Grimm scholarship by presenting familiar texts in a new light. Mainstream folk narrativists long ago gave up the notion that dialect tales such as "Von dem Fischer un syner Fru" (KHM 19) and "Machandelboom" (KHM 47) incontrovertibly equalled folk origins. But like the Grimms, the Dane Adam Oehlenschläger (1779-1850) regarded an ideal tale, such as those composed by Runge, as "authentic folklore when rendered in dialect" (150). Nonetheless Oehlenschläger's recollection of a middle-class oral tradition within which Philipp Otto Runge narrated those tales among friends "with deep emotion and enthusiasm" (150) undermines that very belief as it provides tangential confirmation for cultural trickle-down. With reference to "ideal tales" it is worth repeating Dollerup's brief discussion:

An 'ideal tale' is defined as a unique timespan of story-telling during which the audience listens to the narrator and affects the narration by its reactions; the audience may, for instance, inspire a narrator to dwell on certain episodes and items which are appreciated, and be brief about others which are not. The telling of an 'ideal tale' is thus circumscribed by a narrative contract' between the narrator and the audience ... No recording of an ideal tale' can cover all aspects of the narrative contract of that specific moment in space and time. (28-29)

Those "specific moments in space and time" had a class locus as well, and Dollerup affirms that the locus was not agrarian but was instead to be found in "the middle or the lower middle classes" (31). The Grimms' tale tellers "may have been hit by misfortune, but they were not low class" (31). With reference to Grimm tale-telling and class, Dollerup draws justifiably on Heinz Rölleke's research. (See notes 331 - 333).

Dollerup's study is a fine example of the ways in which book history has given teeth to latterday literary studies. He has explored in detail the effects of copyright on translation and of pricing and format on sales. In a book full of practical wit, he also cautions readers against calculating a book's "longevity" from its first and last published appearances, citing as a telling example one translation credited with a seventy-year lifespan, which was, in fact, published only twice, first in 1894 and second in 1964 (180)!



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**LANGUAGE. JOURNAL OF THE LINGUISTIC SOCIETY OF AMERICA. VOL. 77, NO. 4. p. 865
col. 1.-col. 2 (2001)**

Tales and translation: The Grimm tales from pan-Germanic narratives to shared international fairytales. By CAY DOLLERUP. (Benjamins translation library 30.) Amsterdam & Philadelphia: John Benjamins, 1999. Pp. xiv, 384.

This work concentrates on the mutual relationship between the brothers Grimm and Danish intellectual life in the early nineteenth century as well as the subsequent internationalization of the fairytale genre. In their collection and composition of the *Kinder- und Haus-Märchen* (KHM), Jacob and Wilhelm Grimm were heavily influenced by Danish linguistics and Norse mythology as mediated from Denmark, while their work conversely influenced folklore collecting and fairytale writing in Denmark and beyond. Dollerup's study 'focuses on the brothers' work on their tales at an intersection between folklore, linguistics and translation' (x).

The first section (3-68) describes the Grimm brothers' historical setting, their collecting and storytelling techniques, and their connections with Denmark. D argues that it is because of their correspondence and relationship with notable Danish scholars such as Rasmus Nyerup, professor of literary history, and the linguist Rasmus Rask, who had established the basis for the study of Indo-European linguistics, that the Grimms understood their tale-collecting as not only a recording of national heritage but of folklore with a common, pan-Germanic, narrative origin. This influenced their methods of collecting and editing their stories; in the seven complete editions and ten small editions of KHM from 1812-1857 (all completed by the Grimms in their lifetime), the editorial principles at work involved the assumption that behind any tale told to them by their upper-class female storytellers was an 'ideal tale', and therefore, any changes making the tale 'more perfect' were completely in line with the Grimms' scholarly goal of reproducing the authentic voice of the common people.

After a catalog of the Danish translations of KHM based on Danish national bibliographies and catalogs (69-146), D develops the history of the tales in Denmark (147-96) and the direction taken by the Grimm repertory in Danish (197-252). The next to last section (253-86) documents the internationalization of the Grimms' tales as co-prints in further languages are made and as the tales gain new tellers with illustrators and other 'relayers' of the flexible tales. In his summary and conclusion (287-325), D highlights several im-

portant issues for translation studies in general and proposes that the strongest interaction in the translation process of these kinds of texts is not between the sender and recipient but between the translator and the target audience; the new culture of the translated text remodels it according to its own purposes and severs it from its original author.

While this book will be very valuable, unfortunately D states that ‘little prior work has been directly useful’ to him (xi), and one does miss certain sources that would have added to his analysis, such as Siegfried Neumann, ‘The brothers Grimm as collectors and editors of German folktales’ (The reception of Grimms’ fairy tales, ed. by Donald Haase, 24-40. Detroit: Wayne State University Press, 1993); and Karin Pulmer, ‘Zur Rezeption der Grimmschen Märchen in Dänemark’ (Brüder Grimm Gedenken 8: 181-203, 1988).

Engaging illustrations from various Grimm editions heighten the attractiveness of this book. It concludes with a bibliography, a subject index, and three important appendices: a translation of Jacob Grimm’s Circular of 1815, which inspired Danes to begin collecting their own folkloristic material; a translation of Wilhelm Grimm’s ‘Introduction’ to the 1819 edition, which gives his thoughts on the nature of fairytales; and an index of KHM numbers and titles.

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MARVELS & TALES. Journal of Fairy-tale Studies. Vol. 15 # 1, 119-123 (2001).

Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales. By Cay Dollerup. Benjamin's Translation Library 30. Amsterdam: John Benjamins, 1999. xiv + 384 pp.

Central to this ambitiously conceived book is a detailed study of the translation of the Grimms' *Kinder- und Hausmärchen* (KHM) into Danish. However, Dollerup not only charts the history, diffusion, and impact of Grimm translations in Denmark but also addresses the context which determined the emergence and status of the German source texts themselves as well as the role that translation played in the creation of fairy tales as an international genre. Hence, the two key terms "tales" and "translation" in the title outline not only the disciplines involved but more importantly their relationship with each other: Dollerup's discussion attempts to bring insights and conceptual frameworks from translation studies to folklore research, but it also proposes that the outcome of research into the translation of fairy tales is central to issues in translation theory.

The study is interdisciplinary in conception and its argument addresses itself to and evolves out of a range of conceptual strands. However, it is clear that translation studies is Dollerup's homeground, and it is here that the book is most authoritative. The Danish reception of Grimm is extensively documented with an impressive list of translations from 1816 to 1986. Giving detailed bibliographical data, information on texts translated, illustrations and publishing formats as well as comments on translators, reprints, unacknowledged prints etc., this is an invaluable resource. Dollerup's study is unusual in that it also addresses paratextual features such as the role of publishers, illustrations, or format as determining factors in the establishment of a "body translational" in the receptor culture. Indeed, as Dollerup's discussion shows, internationalization - that is, the establishment of a Grimm canon in translation - is largely determined by extratextual features such as international co-printing where layout determines how much space is available for the text regardless of how long the narrative might be in its source format or when realized in different languages. Dollerup convincingly shows how translation is instrumental in creating an international Grimm canon which is quite different from the German canon in terms of (a) its corpus and (b) the form and content of individual tales. The international canon reinforces the most popular stories which conform to the format of a happy ending and which foreground female heroines. Such standardization as well as uncontroversial linguistic reduction, a content cleaned of cruelty and other potentially offensive features, and a reliance on illustration mean that the international concept of a "typical" Grimm tale will show marked differences to the German Grimm corpus.

These outcomes are confirmed by research on Grimm translation into other languages (Marcia Liebermann's "'Some Day My Prince Will Come': Female Acculturation through the Fairy Tale"; Seago's "Some Aspects of the English Reception of the Grimms' *Kinder- und Hausmärchen* in the Nineteenth Century"; Martin Sutton's *The Sin-Complex*), but Dollerup also argues that the Danish translation history of the KHM is fundamentally different from the reception and translation into other cultures because of the high status accorded to early translations and their continuing influence on subsequent work. As a consequence, the body translational in Denmark shows an unusual preference for the first German edition of the KHM, considering it more authentic than later editions which had been heavily revised by Wilhelm Grimm. Thus some tales survive in Danish which have been superseded by substantially different versions elsewhere. Danish translations are also less marked by didactic considerations and do not have a problem with the depiction of cruelty which some translations even enhanced (after periods of war with Germany). Interestingly, there are also hardly any pirated versions claiming to be genuine translations as is the case in other countries; but to claim that translation practice, in England for example, is mostly "hack work" is overstating the case.

And while there are distinct differences in the Danish reception of Grimms' tales, they nevertheless do share with translations into other languages the need to develop strategies for how to deal with culturally sensitive or inappropriate subject matter and language contained in the KHM. Discussing the imposition of societal norms by the receiving culture in terms of "linguistic/cultural incompatibility" or "- gatekeeping," Dollerup establishes excellent, nonjudgmental criteria for his evaluation of the "adequacy" of a translation which avoid such conflicted notions as "fidelity" to the source text, or censorship operating in the receptor culture. He proposes a model of four overlapping layers with which to analyze textual changes between the source text and the translation on the structural, linguistic, content, and intentional level. The last level is particularly interesting and useful with respect to cultural specificities as it deals with the meta-

understanding of the text as it relates to and expresses human experience in terms of moral orientation, for example. With this model and a clearly defined terminology to discuss strategies such as exclusion (the omission of undesirable elements), inclusion (the decision to retain unpleasant intentionalities), or rewriting (deliberate changes on any or all levels), Dollerup provides a framework that allows discussion of perennially difficult issues in both folklore and translation studies: the authenticity and textual integrity of folktales and fairy tales in their transfer between different forms of mediation, and between linguistic, historic, or cultural contexts as opposed to the “authenticity” of the mediated, translated, or adapted version.

In his discussion of the genesis of the KHM themselves, Dollerup uses a similarly clearly structured approach to deal with the knotty issue of orality, folklore, and, the status of the Grimm texts as folktales or authored tales. Central to this is the concept of performativity and his proposed notion of the “ideal tale,” which introduces - to my knowledge - for the first time a conceptual model that allows comparison and analysis of fairy tales in all their many forms of mediation. Dollerup argues that an “ideal tale” exists only in the moment of its “performance,” that is, the time span during which it is mediated in a narrative contract established between the “sender” of the tale, its audience, and the elements which contribute to making up the message. “In relationship to the ‘collectors,’ ‘tellers,’ and audiences, the tales are thus in a fluid boundary area between orality and literacy; they are echoes of ‘ideal tales’ which are changeable both for the nonce as well as for future retellings. When tales are penned and eventually published, however, the ‘ideal tale released in the reading’ is a literary experience, bereft of the visual and auditory aspects which are indivisible components of the ‘ideal tale’ in a ‘narrative contract’ in the oral tradition” (292). The “ideal tale” is mediated through editorial filters which can be a storyteller adjusting delivery to the responses of the audience, a translator excluding elements because of cultural incompatibility, or a stylistic revision of a printed text.

The concepts of the “ideal tale,” the “narrative contract,” and, crucially, the performative notion underlying all tale transmission allow Dollerup to “solve” two major problems related to the status of the KHM as a collection of oral stories. The first problem is that the Grimms’ informants were in their majority bourgeois acquaintances rather than the simple folk as claimed by the brothers, and Dollerup negotiates this by postulating two different strata of storytelling traditions: the traditional, folk-based mediation and a layer at one remove from this where the well-educated ladies themselves engage in storytelling, either in communal gatherings or individually to the brothers, who note the versions down. This is a useful new perspective, although Dollerup’s insistence on oral mediation is carried too far when he claims that illiteracy was the reason why stories were told to the brothers by their female acquaintances rather than passed on in written form. This ignores the fact that these were educated women and that there are sufficient communications by letter to disprove such a belief. Furthermore, the “substantiation” Dollerup gives for this claim rather embarrassingly misinterprets a letter by Jacob to refer to their sister’s bad spelling when his comment is about a married woman named Grete; their sister was called Lotte and was unmarried at the time of writing.

A similar overinterpretation mars Dollerup’s potentially very interesting approach to the second problem, that of editorial intervention by, primarily, Wilhelm Grimm, who created in fifty years of continuing substantial revision the “Gattung Grimm,” the unique style and form of what is often seen as the German fairy tale. Dollerup proposes that Wilhelm’s editorial activity in itself was performative: telling his versions to his children and testing their performance in oral delivery, his revision was a continued act of storytelling. While this is an innovative proposition, I am not aware of any substantiating evidence for such a claim, and neither is it properly supplied by Dollerup. The notion is further undermined by the fact that the majority of revision was introduced between the first edition of 1812-15 and the second edition of 1819, but Wilhelm’s eldest child Herman was only born in 1828. And even though Dollerup’s phrasing could suggest that Wilhelm did not necessarily read the tales to his own children, only three pages previously he had claimed that the Grimms did not speak to children and took advice from parents on editorial policy (57-58). While it must be admitted that initially Dollerup only proposes performative revision as a supposition, nevertheless by the conclusion this has become a factual statement.

Unfortunately, these are not the only incidences of misleading interpretation, overstatement or actual mistakes. His claim that “virtually all material [in the KHM] was culled in that kingdom [Westphalia] during its short existence” (30) is not supported by contemporary research into informants or the brothers’ own attributions (problematic as these are). Dollerup’s argument also disregards the fact that the Kingdom

of Westphalia was dissolved in 1813, but a substantial proportion of tales were added to the collection after that date. The effects of Napoleonic occupation on the Grimms' work are generally acknowledged, but to suggest that they were obliquely referring to the loss of the oral tradition as a *result* of the French presence ignores not only Romantic re-evaluation of the folk and cultural and literary theories on *Naturpoesie* but also Wilhelm Grimm's own comments in his prefaces and his autobiography. These quite clearly refer to generations of neglect and to fairy tales as a "long forgotten literature." An unfamiliarity with folklore research is evident in the claim that folkloristic studies do not acknowledge changes in content in different editions of the KHM and ignores work by such eminent scholars as Ruth B. Bottigheimer, Jack Zipes, Lutz Röhrich, and Heinz Rölleke. And a certain haste is suggested by the inability to attribute to Zipes his reading of the Grimms' collecting activity as displacement activity for traumatic childhood experiences; as Dollerup states in an endnote: "I picked up the idea from somebody else but have been unable to locate the source again" (334). Insufficient copyediting is also evident in numerous instances of inaccurate footnotes, wrong referencing, even of his own work (his articles *in Fabula* have wrong volume numbers), and misspelling.

Thus, while there is much in this book that is new and inspiring, I also have serious concerns. These relate substantially to the folklore-related parts although overall the discussion tends to be repetitive, relying on detailed listing of facts which are not sufficiently interpreted so that some of the evaluations are little more than factual summaries. I have found Dollerup's various models for discussing fairy tales, for analyzing translations (or any variant text), and his information on publishers and international printing arrangements very interesting, and I will use him in my future work. Similarly, his focus on translational activity as ephemeral, in continuous flux, and reader-oriented, as well as his evaluation of the Grimms' achievement as creating "a splendid literary base for 'narrative contract' in their transfer from the oral to the written medium" (292), has introduced a new and valuable focus to both translation studies and folklore research. Nevertheless, I would caution readers to take this book with a pinch of salt and read it in parallel with other sources.

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META : Journal des traducteurs – Translators' Journal
2000. Vol XLV. 368-370.

DOLLERUP, Cay (1999): *Tales and Translation. The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales*, Amsterdam et Philadelphie, John Benjamins Publishing Company, coll. « Benjamins Translation Library », vol. 30, xiii-384 p.
 Translated by geolanguages.uk.com:

It is common knowledge that translation is not only multidisciplinary and so covers all sectors, but also has links to community systems, involving different aspects of a society in which it acts as mediator. The natural result of this is that translation studies are inevitably interdisciplinary or even multidisciplinary.

The book in hand naturally covers a very broad range of subjects: politics, history, folklore, philology, literature, comparative literature, librarianship, publishing, etc., and, of course, commercial aspects, as everything becomes intertwined and fits together and is a reflection of the society in which the activities take place. In this book, translation is by no means forgotten, as the author points out (*Introduction*, p. ix): "[...] the history of the *Grimm Tales*, in German, in Danish, and in international cultural contexts, illustrates some aspects of translation as cross-cultural communication. Moving from the textual level to question of publication, the role of translators, and social forces influencing translation, the present study is the most comprehensive study of translations of one type ever in the context of translation scholarship."

So the book is a true "reflection" of an era, illustrating the importance of translation in social change as well as change in the translator's status. The study therefore covers a wide range of aspects of the translation path, and, in our view, it is the model to follow for this type of research. It is a highly detailed work, extensively documented, with persuasive comparative studies with some illustrations of the period, and on top of this makes a very good read. We hope there will be plenty of authors wishing to expand on this area of research which the author calls: "Descriptive Translation Studies".

The work starts by describing all facets in the life of the brothers Jacob and Wilhelm Grimm, with sociological and historical details that provide a clearer understanding of the facts. The Brothers Grimm, whose name is of course famous throughout the world, (everyone is familiar with *Snow White*, *Hansel and Gretel*, *Tom Thumb* and *Rapunzel*, to name just a few) came from Hesse, and were part of their local community. With the help of patrons, they were able to complete their studies at the University of Marburg, where, as a sideline, they started to study literature in Old German under the guidance of the professor Karl Friedrich von Savigny. He also invited Jacob Grimm to Paris for a brief period. On returning to Kassel, Jacob Grimm was appointed secretary at the Military College in Hesse. But things soon started to change, with the French army occupation of Prussia, and on 18 August 1807 Bonaparte created the kingdom of Westphalia, which was intended to be the model regime based on revolutionary principles. By all accounts this was only true in theory rather than in practice. However, Jacob Grimm was then appointed private librarian to the king of Westphalia, Jérôme Bonaparte, and this meant he had access to exceptional documentary resources. But politics then played an important role and Denmark, at that time in possession of Norway and Schleswig-Holstein, was forced into war alongside Napoleon after the bombardment of Copenhagen. Although there were already close relations between Hesse and Denmark, ties were strengthened between Copenhagen and Kassel, capital of the kingdom of Westphalia. This meant that the political climate was then favourable for trade between the two countries. The intellectual conditions were in turn auspicious too. As the Brothers Grimm were eminent "Germanic" specialists, this naturally implied an in-depth knowledge of German language and literature, Nordic countries and Iceland, in particular *Edda* and the *Nibelungenlied*. It was in fact the influence of Achim von Arnim and Clemens von Brentano, poets who collected songs and ancient poetry, (*Des Knaben Wunderhorn - The Boy's Magic Horn*), that drove the Brothers Grimm to edit stories for children (*Children's and Household Tales*). The Brothers Grimm also of course transcribed several stories from the oral tradition; others were taken from written sources, and from Perrault (such as *Puss in Boots*). They were in fact culled from a wide range of sources, from the Middle Ages through to the 18th century. They evidently had no intention of getting involved in scientific aspects, although some of the stories include "dialectal transcriptions", giving details of their sources in some instances. All the authors wanted to do was tell the story to preserve the "soul of the people" and human experience in its all its various forms.

The Brothers Grimm were living during a period of major changes. Firstly, it was the period of the French Revolution, disseminating "new ideas", gained first of all in Germany, with a great deal of enthusiasm, but the illusion quickly faded: France annexed the entire left bank of the Rhine and eliminated many of the German states (reducing these from more than 300 to fewer than forty). Napoleon had a deluded vision of a Confederation of the Rhine, an ally of the Empire. But Napoleon's decisions do seem to have initiated a move to centralise, creating the optimum conditions for unification of Germany, in which the brothers Grimm would also play a part (rejoining Schleswig-Holstein to Germany) and so also oppose the interests of Denmark. These matters were widely debated at the Congress of Vienna following Napoleon's defeat. But moving on from the political situation, we remember that Goethe is in Weimar, so this is the *Goethe period* when romanticism is still flourishing with Schlegel, Novalis, Hölderlin, Tieck, Kleist and a host of others, and also the idealist philosophy period with Fichte, Schelling, Hegel, etc., and it is also Beethoven's era.

Whilst this period marked the end of the German Holy Roman Empire (annexation to France of the left

bank of the Rhine and Bremen, Oldenburg and Hamburg and complete realignment of the map of Germany) and, to some extent, "the marginalisation of Germany", it was a period of extraordinary intellectual and artistic life. Gradually the German national conscience started to awaken. This would also explain the success of the stories. In 1812, a number of these stories started to emerge, and then in 1816 the first translation into Danish was published. In 1823, the stories started to spread "world-wide", with translations into Dutch, English, Swedish and French. An interesting point - it was these stories that initiated development of this literary genre and provided the direct inspiration for Hans Christian Andersen in Denmark.

These stories are now to be found in one form or another in school books throughout the world. As the author says, their success has remained constant: "In the process of translation, tales are selected for target cultures; in target cultures they increase a demand for new tales which is met by translation of other 'tales', most often either by Andersen or Grimm."

It is also true to say that the Brothers Grimm are quite clearly as well-known as "story-tellers" as they are as linguists. They are also famous authors of a German grammar book and an important German language dictionary. Any language student will be familiar with Grimm's law! They were also the originators of German philology and so ensured the development of Roman philology in Germany. It is no surprise that there was so much interchange with Rasmus Nyerup, professor at the University of Copenhagen, and with Rasmus Rask, the renowned linguist. Another important factor is the blockade of 1806 which saw the discovery of Sanskrit and comparative studies with Greek and Latin, which in turn initiated Indo-European studies.

We end our brief journey with the author's final words which perfectly summarise the work and are key issues for the future: "The present book has described the way in which their tales fared in translation. Like the telling of a tale, a text is translated only if it adapts to circumstances of time and space. Once the linguistically static translation stands out from the dynamic changes of society, in terms of its language, its value and even its view of other nations, new translations are called for." (p. 325)

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ORIGINAL : On sait que la traduction est non seulement multidisciplinaire et intéresse ainsi tous les domaines, mais qu'elle est également liée aux systèmes communautaires et fait donc intervenir les divers aspects de la société dans laquelle elle joue son rôle de médiatrice. Cela entraîne naturellement comme conséquence que les études de traductologie sont forcément interdisciplinaires ou même multidisciplinaires.

Le livre que nous présentons traite donc bien évidemment de domaines extrêmement variés: de politique, d'histoire, de folklore, de philologie, de littérature, de littératures comparées, de bibliothéconomie, d'édition... et bien sûr d'aspects commerciaux, puisque tout s'enchevêtre et tout se tient, et tout est le reflet de la société envisagée. Dans cet ouvrage, la traduction n'est en rien oubliée, comme le fait remarquer l'auteur (*Introduction, p. ix*): « [...] the history of the Grimm *Tales*, in German, in Danish, and in international cultural contexts, illustrates some aspects of translation as cross-cultural communication. Moving from the textual level to question of publication, the role of translators, and social forces influencing translation, the present study is the most comprehensive study of translations of one type ever in the context of translation scholarship. »

L'ouvrage est donc bien un « reflet » d'une époque et une illustration de l'importance de la traduction dans d'évolution sociale et même dans d'évolution du statut du traducteur. L'étude couvre ainsi de très nombreux aspects du parcours traductionnel et est, à notre avis, un modèle à imiter pour ce type de recherche. C'est un travail très fouillé, abondamment documenté, aux études comparatives convaincantes, avec quelques illustrations d'époque, et en plus agréable à lire. Espérons que de nombreux imitateurs suivront ce modèle et développeront ce domaine de recherche que l'auteur appelle: « Descriptive Translation Studies ».

L'ouvrage commence par décrire le cadre dans lequel se situe la vie des frères Jacob et Wilhelm Grimm, en fournissant les indications sociologiques et historiques qui permettent de bien comprendre les faits relatés. Les frères Grimm, dont le nom, on le sait, est célèbre à travers le monde - qui ne connaît *Blanche Neige, Hänsel et Gretel*, le *Petit Poucet* ou encore *Rapunzel*, pour ne citer que quelques titres? -, sont

originaires du pays de Hesse et appartiennent à la petite bourgeoisie locale. Grâce à certains protecteurs, ils peuvent compléter leurs études à l'Université de Marbourg ou ils subissent l'influence du professeur Karl Friedrich von Savigny, qui les pousse vers des études de la littérature en vieil allemand. C'est aussi lui qui invite Jacob Grimm à Paris pour un court séjour. Revenu à Kassel, Jacob Grimm obtient un poste de secrétaire au Collège militaire de Hesse. Mais la situation évolue rapidement, les armées françaises occupent l'Allemagne et Bonaparte crée, le 18 août 1807, le royaume de Westphalie qui, pour le reste de l'Allemagne, devait être le modèle de régime basé sur les principes révolutionnaires. Cela fut de toute évidence plus vrai en théorie qu'en pratique. Quoi qu'il en soit, Jacob Grimm est nommé bibliothécaire privé du roi de Westphalie, Jérôme Bonaparte, ce qui lui donne ainsi accès à des moyens documentaires tout à fait intéressants. Mais la politique joue un rôle important, et le Danemark, qui possède à ce moment la Norvège et le Slesvig-Holstein, se voit obligé d'entrer en guerre aux côtés de Napoléon après la défaite de Copenhague. Même s'il y avait déjà d'étroites relations entre la Hesse et le Danemark, les rapports s'intensifient entre Copenhague et Kassel, capitale du royaume de Westphalie. Les conditions politiques sont donc propices à des échanges entre les deux pays. Les conditions intellectuelles sont également favorables. Les frères Grimm étant d'éminents spécialistes en « germanique », cela suppose bien entendu une étroite connaissance des langues et des littératures d'Allemagne, des pays nordiques et d'Islande, notamment des *Edda* et du *Nibelungenlied*. C'est en fait sous l'impulsion d'Achim von Arnim et de Clemens von Brentano, poètes collectionnant les chansons et les poésies anciennes (*Des Knaben Wunderhorn*), que les frères Grimm éditeront les contes pour enfants (*Kinder- und Hausmärchen*). On sait que les frères Grimm ont transcrit un certain nombre de contes d'après des sources orales, d'autres ont été tirés de sources écrites, d'autres proviennent de Perrault (*Le chat botté*, par exemple). En fait, ils utilisent les sources les plus diverses, du Moyen Âge au xviii-e siècle. Il est clair qu'ils n'avaient nulle intention de faire oeuvre scientifique, même si certains contes donnent des « transcriptions dialectales » et signalent quelquefois leurs sources. Les auteurs ne voulaient que raconter et préserver ainsi l'« Ame populaire », l'expérience humaine dans ses divers états.

La vie des frères Grimm se passait à une époque de grands changements. Tout d'abord, c'est la période de la Révolution française propageant les « idées nouvelles », accueillies d'abord en Allemagne avec enthousiasme, mais l'illusion fut rapidement perdue: la France annexe toute la rive gauche du Rhin et supprime de nombreux États allemands (ils passent de plus de 300 à moins de quarante). Napoléon se berçait de l'illusion de la Confédération du Rhin, alliée de l'empire. Mais il semble bien que les décisions de Napoléon amorcent un mouvement de centralisation et les conditions les plus favorables à une unification de l'Allemagne étaient ainsi créées, sous laquelle les frères Grimm joueront également un rôle (rattachement du Slesvig-Holstein à l'Allemagne) et s'opposeront ainsi aux intérêts du Danemark. Questions largement débattues au Congrès de Vienne, après la défaite de Napoléon. Mais laissons la situation politique et rappelons que Goethe est à Weimar, c'est donc ce qu'on appelle le *Goethezeit*, que c'est encore la floraison vigoureuse du romantisme avec Schlegel, Novalis, Hölderlin, Tieck, Kleist et bien d'autres, que c'est aussi la période de la philosophie idéaliste avec Fichte, Schelling, Hegel, et que c'est en plus l'époque de Beethoven.

Même si c'est la fin du Saint Empire romain germanique (annexion à la France de la rive gauche du Rhin et de Brême, Oldenburg et Hambourg et remaniement complet de la carte de l'Allemagne) et même si, d'une certaine façon, « la mise entre parenthèses de l'Allemagne » marque cette époque, c'est une étonnante période de vie intellectuelle et artistique. Peu à peu, l'éveil de la conscience nationale germanique se fait jour. Cela explique également le succès des contes. En 1812, paraissent donc un certain nombre de contes et, dès 1816, est publiée une première traduction en danois. En 1823, les contes « s'internationalisent » et sont traduits en hollandais, en anglais, en suédois et en français. Fait intéressant: les contes donnent naissance au développement de ce genre littéraire et inspirent directement, au Danemark, Hans Christian Andersen.

De nos jours, on retrouve ces contes, sous une forme ou une autre, dans les livres de lecture scolaires de très nombreux pays. Leur succès ne s'est jamais démenti, comme le note l'auteur: « In the process of translation, tales are selected for target cultures; in target cultures they increase a demand for new tales which is met by translation of other 'tales', most often either by Andersen or Grimm. »

On nous permettra de rappeler que les frères Grimm sont de toute évidence aussi bien connus comme « conteurs » que comme linguistes. On sait, en effet, qu'ils sont, entre autres, les auteurs d'une grammaire allemande et d'un important dictionnaire de la langue allemande. Tout étudiant de linguistique connaît bien

sûr la loi de Grimm! Ils sont également à l'origine de la philologie germanique et, par répercussion, permettent à la philologie romane de se développer en Allemagne. On n'est donc nullement surpris de constater que de nombreux échanges aient lieu avec Rasmus Nyerup, professeur à l'Université de Copenhague, et avec Rasmus Rask, linguiste célèbre. Rappelons également que le blocus de 1806 a permis la découverte du sanskrit et les études comparatives avec le grec et le latin, travaux qui ont donné naissance aux études indo-européennes.

Pour terminer notre rapide parcours, nous aimerions reprendre la phrase de conclusion de l'auteur qui résume bien l'oeuvre entreprise et situe l'avenir: « The present book has described the way in which their tales fared in translation. Like the telling of a tale, a text is translated only if it adapts to circumstances of time and space. Once the linguistically static translation stands out from the dynamic changes of society, in terms of its language, its value and even its view of other nations, new translation are called for. » (p. 325).

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Montreal skyline

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Perspectives: Studies in Translatology. 2000. Vol. 8. 67-69.

Dollerup, Cay, 1999. *Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales* (=Benjamins Translation Library, 30). Amsterdam & Philadelphia: John Benjamins. ISBN 90-272-1635-5 (Eur.)/1-55619-789-6 (US), xiv + 384 pp.

The ephemerality of a popular literary genre and its eternal survival is warranted and argued in all its intents and purposes in this new book, authored by the widely published translation-theoretician Cay Dollerup. The volume takes as its object the translational vicissitudes of folkloristic discourse with reference to the Brothers Grimm's fairytales *Tales* and hence educational *Kindermärchen*, which were designed to be read by children, who could enjoy the stories *per se*, and also by adults, who could appreciate the deeper philosophy behind them. In translational terms, this book emphasizes one language and culture pair, from German into Danish. However, this "interdisciplinary" book (ix) transcends the given situative contexts - *Tales and Transaction* - and underscores general(ized) points in time/place displacements in theoretical translation studies, with reference to the subtitle *The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales*.¹

This book starts with an *Introduction* (ix-xiv), followed by *Germany: Telling the Tales* (1-68) where the biographies of the folktale scholars Jacob and Wilhelm Grimm are told, the two volumes of the *Tales* were

published in 1812 and 1815, the Danish fairytales' connection is studied linguistically and culturally, following H. C. Andersen who met the Brothers Grimm and was at that point unaware that the historical-reconstructional interest and the purist philology into the German *Volkseele* of the Grimms in the one camp were really not extensive with the poetic "literariness" of Andersen's *Eventyr* (called *Fairytales* in English) in the other. Yet both traditionalities would be subject to various translations, the *Tales* in recycled, oral-written media. Chapter 1, *Tracking Danish Translations* (69-146), identifies the translations by years (1816-1986), mentioning bibliographical data and other remarks. *Denmark: Reception, Impact, and Sales of the Tales* (147-196) describes the translation process from German to Danish educational mythology, akin the German *Nibelungenlied*, the Icelandic *Edda* and Norwegian sagas (later Wagner's operatic *Ring* cycle). *Embedding the Tales in Danish* (197-252) focuses on the (un)popularity of Grimm's fairytales in Denmark, using three specimen translations syntactically, semantically and pragmatically (*The Domestic Servants*, *The Old Man and his Grandson*, *Hansel and Gretel*).

The argument in Grimm's repertory abounds in violence, cruelty and censorship, see widely reproduced and translated *Tales* such as *Snow White*, *Cinderella*, *Hansel and Gretel*, and many other *Zaubermärchen*, hence the author's discussion of cannibalism, abandonment by parents, bodily mutilation, ill-treatment of animals, and other taboos in children's (and adults') eyes. Here, religious and ethical features (in)directly (re)write "the option of exposing the barbarity of the source culture" (247) (i.e., German culture). The following chapter, *New Tellers of Tales: Internationalisation* (253-286) adds the interplay of texts and illustrations in Danish versions, see also the enclosed Danish pictures (black-and-white or colours). Illustrators are, states the author, "co-narrators" (252). Yet how the interaction between textual and pictorial terms does work efficiently would be interesting in the discipline of fairytales.

The End of the Tale is the last chapter. It is more than an apologetic *Summary and Conclusion* (287-326) and is a translation-theoretical essay. The volume ranges from "the genius, the linguistic and intentional layers of the source texts and changes in these layers, to a thorough analysis moving from individual realisation to the societal imprint on translation" (322), including the problem of non-textual information. Dollerup advocates that the many factors he encountered, overflow the single thematic units encountered in translation theory. In addition to occasional remarks to Vermeer, Koller, Toury, Levy and other modern scholars, we could within the translation of fairytales expect maybe more of Lefevere and Even-Zohar. "A translation survives by performing a balancing act, with the constant threat of being brought down by the conspiracy of circumstance" (314). This balancing act can perhaps be levelled by Jakobson's doctrines: the relative lack of "fixedness" and "fidelity" in fairytales and its constituents, possessing no "final form" and collective oral (i.e., anonymous) rather than written collections, culturally rooted with virtual heroes and heroines, many subtexts and added paragraphs, textual doubles/revivals and "apocryphal" stories, double and "gateway" languages, pseudotranslations and pictorial contexts. Following Jakobson, fairytales float around in an unlimited number of variants and are identified as labyrinths of novelettes (Peirce's *semioses*). This never-neverland and its modifications and mutilations are explained by Dollerup, not following Jakobson's writings, but equally driven by "missionary zeal" (323). To conclude, *Notes*, *Works Cited*, *Index* (327-384) and *miscellanea* provide exhaustive material for inspiring scholarly inquiries now and in the future. *Works Cited* offers in 6 pages an overview of consulted books and articles. No Lüthi, Jolles and Propp. No Moe and Asbjørnsen.

Let us briefly turn to *Little Red Riding Hood*, and make concluding remarks, which can also be applied to other fairytales. The Grimms title is *Rotkäppchen*, in English *Little Red Riding Hood* (a Perrault version of which appeared in 1697) also known as *Little Red Cap*, in Danish *Lille Rødhætte* also called simply *Rødhætte* (362-363). Are the changes in titles claims about foreign names or modifications? Importantly, Dollerup endows this story with "changes in peoples' view of children and changes in the roles of women [and] combined with a feminine slant" (297). *Rotkäppchen* is of neuter sex in German language and culture, and is provided with the English *Little* and/or Danish *Lille* for this loss and gain of womanhood. In other languages the situations is different. This gender discrimination dominates the masculinity of the wolf (269), hence the questions asked by him after having swallowed the grandmother, and the deliciously horrible series of bodily questions about the size of ears, eyes, and teeth. This "mental game" (183) leaves precious little to anybody's imagination: an innocent girl, seduced by a male beast, becomes a "fallen woman." Dollerup schemes language and culture paradigmata on the femininity of the Grimm *Tales*. The relevance of this gender-built approach provides a "happy hunting ground" (334) for all inquirers hunting after the (a)sexual

tones of educational fairytales. Interestingly, Dollerup makes with powerful persuasion a case for the following vocabulary in the *Index*: asexuality (371), sugary features (383), sentimentality (382), sexuality (382), stepmother/mother (382), role of women (384), etc., without worrying too much over how it all fits together in some coherent system of folkloristic discourse. Well done.

An exciting book, full of trenchant, innovative analyses and scholarly interactions between a well-known genre, but viewed from a highly informed and insightful *rapprochement*. Brilliant in its attention to thousands and thousands of minute overlapping details, it is salutary reading (and good entertainment) for translation scholars and their advanced students.

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Today's Books Abstract & Index Public News Service; March 6, 2000

Grimm Fairy Tales Bridge German/Danish Literature, Become International
!!! Very Good.

Tales and Translation: The Grimm Tales from Pan-Germanic Narratives to Shared International Fairytales (Benjamins 1999 \$ 85 ISBN 1-55619-789-6 Hardcover 384 pp.) By Cay Dollerup, University of Copenhagen. Illustrated: Art, tables, charts, graphs. Non-Fiction: Fairy tales, German literature, Danish literature, folk literature, Benjamin Translation Library series, Brothers Grimm, publishing, oral tradition, universality, story illustration, translation, books, British literature, Hansel and Gretel. Notes, Works Cited, Appendixes, Index.

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Review of *Tales and Translation* by Nina Nikolaeva. In: Khairouline I.V. et al. (eds). *Language and Law. The Identification of Codes of Culture. Proceedings of an International Conference*. Ufa: Bashkir State University. 2011. 179-186.



The equestrian statue of Salavat Yulaev

UDC 811.1/.8

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Review of the monograph: Dollerup, C. Tales and Translation. The Grimm Tales from Pan-Germanic Narratives to Shared International Fairy Tales. Amsterdam-Philadelphia: John Benjamins, 1999. p. 384

(Translated by geolanguages.uk.com)

THE ORIGINS OF THE EUROPEAN FAIRY TALE

The fairy tale is one of the oldest forms of folk art. The fairy tale, as an oral art form, has endured for centuries, despite changes in society and in literature.

The fairy tale is a carrier of the national wealth of a people, a repository of folk wisdom, ethics and aesthetics. Therefore, the translation of a fairy tale requires a particularly careful approach, which must be sensitive to both the effect of the sound of the narrative and the age of the main readers and listeners of fairy tales – children.

The translator is responsible for ensuring that the images and ideas of the fairy tale remain accessible to children. He or she seeks to convey, as precisely as possible, the fairy-tale world of folk wisdom, and popular ideals, morals and aesthetic values through language, the material that constructs the images of national culture.

All languages have culture-bound lexical items. Comprising precedent names, realities, anthroponyms and toponyms, appeals, proverbs and sayings, these can be referred to as non-equivalent lexical items. ‘Non-equivalent lexical items are words that express concepts that do not exist in another culture and another language, words that relate to individual cultural elements that are specific to culture A and do not exist in culture B, and also words that do not have an equivalent outside of the language to which they belong’ ((translated from) Vereshchagin and Kostomarov, 1977, p 53). For example, in Japanese, there are very few profane or coarse lexical items. As the modern linguist V.I. Zhelvis observes, the Japanese translation of Chekhov's *The Fool* is Like a Foul Insect to a Woman (Zhelvis, 1977).

Clearly, a translation must be sensitive to the culturally-specific ways of reflecting the circumstances, phenomena and processes described in a fairy tale. The content must be conveyed adequately in the translation, preserving the characteristic features of the original culture. At the same time, the translation seeks to take into consideration the attributes of the new reader, that is to say the translation of a fairy tale might be adapted to a different culture (Khairullin, 2011). Therefore, the issue associated with preserving and conveying the cultural information contained in a fairy tale is particularly significant.

A number of academics and research institutes are working on various issues and aspects of translation, and are conducting research into translation activities, lexicography and terminology. As an example of this, I would like to cite the series of publications, the Benjamins Translation Library, published by John Benjamins Publishing Company, Amsterdam, Philadelphia.

The library offers the opportunity to raise for consideration different academic views, occasionally conflicting, in a historical, theoretical, applied and pedagogical context. Cay Dollerup's book *Tales and Translation. The Grimm Tales from Pan-Germanic Narratives to Shared International Fairy Tales* was issued by this publishing house.

The book analyses the collection Children's and Household Tales (author's translation), compiled by the Grimm brothers at the beginning of the nineteenth century in Westphalia, Germany. Tales from this period are of particular interest because, together with the tales of the Danish writer Hans Christian Andersen, they formed the basis of a new genre, the fairy tale.

The book has five parts. In the first part entitled, 'Germany: Telling the tales. The Brothers Grimm, their Tales and the Pan-Germanic cultural heritage' the author describes the biography of the Grimms, a biography presented against the backdrop of the significant events in the history of France, Germany and Denmark which occurred between 1785 and 1871. Jacob was born in 1785, and Wilhelm in 1786. They were born, grew up and later started to work in a time of change. This was the time of French revolutions, of the Emperor Napoleon, of war and of Napoleon's defeat at Waterloo.

However, circumstances meant that the brothers had the opportunity to conduct research, collecting and studying folk narratives and fairy tales, process them, prepare the first publications, 'filter', that is to say work on the public and ideological reorientation of the folk narratives, and meet with useful, educated people. Cay Dollerup describes the Grimm brothers' cultural collaboration with Denmark, when they were acquainting themselves with the German to Danish translations of the tales to determine whether their original intent had been preserved. The author has compiled a table of connections between the brothers Grimm brothers, Danes, and the response to their tales which led to the first publication of a collection of the Grimm tales outside Germany between 1809 and 1823. 'It is no coincidence that the most resonant literary response to the German tales should come from Denmark, for the brothers' tales were translated into Danish before any other foreign language', writes the author.

Cay Dollerup compares the 'original', 'adapted' and printed narratives. The first collection of folklore and fairy tales for children was prepared and published in 1812. The first part of the book concludes by listing and describing all Danish translations of the Grimm brothers' tales from 1816 to 1986. This list, which spans a period of 170 years, includes over 600 publications. What is staggering about this information is just how many translators translated the Grimm brothers' tales into Danish. The translations became a marker of intercultural exchange and translation activity in Danish society. This topic is discussed in the subsequent parts of the book.

The second part is entitled 'Denmark: reception, impact and sales of the Tales'. In this part, the author explores the role of the *Tales* in Danish society. He speaks about the scholarly value of the *Tales*, the Danish translations, the translators' careful handling of the material, and also about certain transformations in the texts.

The world's first translator of the *Tales* was the poet Adam Oehlenschläger. He was the founder of Denmark's translation traditions and had an ideological, sometimes critical, view of the *Tales* and a highly selective approach to choosing stories. Despite the discussions that evolved around the *Tales* regarding their origins and the various interpretations of the translations, the *Tales* of the Brothers Grimm were gaining popularity. By 1890 several publishing houses were competing, offering up their publications, including 'deluxe' versions, which were distinguished by their colourful illustrations. Gradually, more illustrated editions began to appear. They were intended for children, but, according to academics of the time (Chamberlain Lindencrone, Professor K. Molbech, Professor R. Nyerup etc.), the adult audience was not neglected. *The Tales* were considered not only from the perspective of their scholarly value, but also as a means of entertainment and solace for the Danes after their country's defeat in the war with Napoleon.

This part of the book explores the history of publishing activities and sales. It discusses the transformation of the texts, their focus and format and so on. The ultimate aim of all transformations was to increase sales and distribution of the publications. In concluding this chapter, the author reworks a familiar saying: "All's well that sells well".

The third part is entitled 'Embedding the Tales in Danish'. Here, the author carries out a painstaking analysis of translations of, for example, the same tale prepared by Danish translators from different years and translators from different nations, and discusses the process of adaptation of a text to the target culture. He concludes that each period introduces something of its own or eliminates the unfamiliar.

It is no coincidence that even in the latest works of Wilhelm Grimm himself, the father, the hero of the tale, and his wife discuss family problems, which reflects the growing awareness of gender equality.

Every nation interprets events in its own way. It is not surprising that in the Italian publication of 1973, we see a traditional little blonde girl and a patriarchal family dynamic. This is evidence of cultural traditions. This also explains the absence of detailed description of the marital bed in the works of Greek and Italian translators. Here, we are referring to the tale of Hansel and Gretel.

Much attention is paid to the discussion of the issue of cruelty in the Grimm brothers' tales. The elements of cruelty appearing in the *Tales*, such as the death of a child, transformations of people or animals, cannibalism, severe punishments, mutilations, murder and arson, determined the justification for the selection of a particular story for translation or for publication.

The author identifies three types of book: expensive for the 'select' audience, inexpensive books for ordinary readers and cheap publications for quick sale. The first type of book does not conceal the cruel endings of the stories. In books of the second type, as a rule, only some elements of cruelty will appear, although there may be exceptions. The third type comprises the publications of lesser-known publishing houses in which the cruelty is highly veiled or is excluded altogether. This distinction becomes even sharper over time and as the *Tales* gain more popularity worldwide.

The Danish traditional translation tends to adopt certain elements of cruelty and vindictiveness at the end of the stories, although it is quite rare for the shocking descriptions that appear in certain narratives to be selected for translation and publication. However, although cruelty was a reason for not translating and publishing certain stories, it was not the main reason, and the Danish audience was not overly disapproving of the cruelty of the Grimms' tales.

It can be noted that particularly cruel narratives were published in periods of German aggression, as the number of nationalistically minded purchasers increased and, later, when these people reached old age, became grandparents and purchased the tales to read aloud to their grandchildren. However, in general, Danish translators presented the German narrative collections as 'fairy tales'.

The author describes and compares the Danish and German collections based on content, the main protagonists and whether they tend to be male or female etc., and concludes that all retellings underwent changes and were refined and tailored towards female tastes as a result of the many retellings by female narrators of the bourgeois middle class in the late 18th early 19th century in Kassel, Westphalia.

The fourth part is entitled 'New Tellers of Tales: Internationalisation'. In this part, the author analyses the role of illustrations. The first black and white illustration appeared in 1822 in a Danish publication for children, which contained a single tale. Only 30 years later did illustrations appear in the collections. The first books with colour illustrations date from the 1880s. In the 1920s, illustrations became more popular, and by the 50s their popularity had grown even more.

The author draws attention to a direct interplay between the text and illustrations and the practice of translation. Discrepancies can often be observed between what is portrayed in a picture and what is written in the Grimm brothers' texts. For example, in the picture for the tale 'Hansel and Gretel' (1973 edition), Gretel has blonde hair, whereas there is absolutely no mention of her hair colour in the Grimms' text. In the 1965 edition of the same tale, the parents in the Grimms' text are talking in bed, but in the picture, they are depicted as sitting at the table speaking.

The issue of reissuing the collections in other languages is examined. In the process of translation, the tales are 'adjusted' to other cultures. The author identifies the tremendous international popularity of the tales and refers to them as a symbol of familial unity, as they represent a communicative link between children and parents through reading aloud. Demand for all new tales is growing and translators worldwide are actively responding to it by translating the tales of the Grimm brothers and, subsequently, Hans Christian Andersen.

The fifth and final part is entitled 'The End of the Tale: Summary and Conclusion', in which the author reviews his own analysis of translation activity – a significant factor in the development of intercultural relations. The main historical events are briefly listed, the results of his research into folklore, literature and translation studies are set out, and conclusions are drawn.

The complexity of the topic, as revealed by Cay Dollerup, lies in the fact that historical distance makes it difficult to interpret certain facts, which appear entirely obvious in the context of those former times, but are difficult to comprehend today.

It is safe to say that through the use of multiple charts, diagrams and tables based on historical facts the author has succeeded in this task.

The author is convinced that translation was the most important factor in the process of creating the genre because translation involves a certain adaptation of the translated artistic material, and this process of transformation is most evident in translations of literary texts, including fairy tales.

The translation activities, as the author of the book rightly points out, began to develop as a result of the close relations between the Grimm brothers and prominent members of the Danish intellectual society, which formed at the beginning of the nineteenth century. The Danish translations of the *Tales* of the Brothers Grimm, spanning almost two hundred years, reflected the numerous changes in Danish perceptions of culture, language, history and national attitudes.

The brothers' learning in respect of Scandinavian mythology and the academic research of Danish linguists influenced the Grimm brothers' work in the field of linguistics and on the translation of Danish ballads and Norse poetry. And, conversely, the brothers' activity inspired Denmark to be the first in the world to start to compile collections of the earliest folklore and, ultimately, inspired Hans Christian Andersen to write his fairy tales.

As the Grimm brothers' tales were translated into numerous languages, the author recognises translation as a feature of intercultural communication.

The book also discusses the influence of translators and prevailing public opinion on the content of the texts. By providing facts and examples, the author both supports and challenges certain aspects of contemporary trends in translation theory and practice.

This work is not a study aid for folklore. It focuses on the study of the tales from the perspective of folklore, linguistics and translation, paying particular attention to the 'reorientation' (author's term) of the content of the tales and their subsequent fate in other countries. In this respect, the connection and interplay between the tales, which were primarily collected by Jacob and Wilhelm Grimm in their native Westphalia, and the modern print editions of these tales, which have spread throughout the world, is clear.

Indeed, in a time of unprecedented development in communications and extensive economic, social, cultural and political links and exchange, translation has a leading role. The increase in the number of countries joining the European Union, growing interdependence between countries and also a general interest in the joint resolution of global issues have resulted in rising demand for translators and interpreters.

The comprehensive study and comparison confirms the notion that it was the translation of the Grimm brothers' tales that made them accessible and recognisable to so many readers. They attained worldwide recognition and became a universal heritage. The author recalls the close cultural interactions between Germany and Denmark, and considers Andersen and the Grimms to be some of the most translated writers, consequently, translation is a core factor in the emergence of the 'fairy tale' as a literary genre.

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