

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

Salah BOUREGBI
*Badji Mokhtar University,
Annaba, Algeria
salihbourg@yahoo.fr*

Received: 21/12/2016 Accepted: 25/02/2027 Published: 30/06/2017

Abstract:

Translating for children is very complex. It is a matter of an adult who translates for a child, who is innocent, curious and disposed to live in a world of never-never time and never-never land—a world of wonder and enchantment. The translator, thus, must take into consideration both the linguistic and cognitive abilities of the child. Unlike translating for adults, children’s translation makes the translator mentally a child and should look at any translation through an eye/ ‘I’ of a child, which is something unique. Tradaptation, translation through adaptation, for children is often considered a key issue in children's literature. Translation ought to be manipulated so that it holds its core, the original, and opens itself to the target language. Two perquisite principles are recommended for children’s translation: the first is the adaptation of the source text and makes it educationally useful for the child and the expectation of society. The second is the linguistic adjustment of the text to the child’s comprehension. For the sake of illustration, I have used the fairy tale: “Little Red Riding Hood” as a case study. This tale is both problematic in its roots /origins and its various differing translations.

Key words: Translation; Wonder; Adaptation; Children; Literature; Version.

Translation is not a mechanistic act – pertaining to texts as such, to the author's intentions and issues of language. If we view it this way, it becomes obscure, invisible and the translator's actions are subsequently relegated to ambiguity rather than straightforwardness. It is a kind of transfer process that takes into consideration the linguistic, cultural and even rhetorical aspects of the source text. "Translation is no longer considered a purely linguistic matter. Rather, it is affected by social, cultural, economic and political factors"(Fornalczyk: 94) Zohar Shavit maintains that translator is supposed to "manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it." (Shavit: 112) But such manipulation should not, in any way, step beyond, or transgress, the core meaning and signification of the text.

Translating for children is very complex: It is a matter of an adult who translates for a child, who is innocent, curious and disposed to live in a world of never-never time and never-never space—a world of wonder and enchantment. In other words, Children's literature translation is very complex: it takes into consideration both the linguistic and cognitive abilities of the child. Furthermore, there are some other challenges that condition the translator's freedom: the dialogical

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

relationship between picturing and wording, i e, how to harmonize pictures with words. Such harmonization should take into account cultural references, language use, dialect, register, names, and the mental development of the child.

Unlike translating for adults, children’s translation makes the translator mentally a child and should look at any translation through an eye/ ‘I’ of a child, which is something unique. Such uniqueness is ever-demanding: The translator conveys faithfully the original message and adapts it alongside with illustrations.

Adaptation for children is often considered a key issue in children's literature. It is, thus, taken to be different from a translation, which is supposed to be the same as, or in some way equivalent to, the original. In other words, translation ought to be manipulated so that it holds its core, the original, and opens itself to the target language. Translation, frequently, makes the story closer to the target language, its culture and society. “In transferring the text from the source into the target system,” Shavit maintains, “translators are forced to take into account systemic constraints.”(Shavit 112). The dilemma for the translator is how to be loyal to the reader and at the same time loyal to the original.

The translator colours his translation with the spirit of the child: How does the child experience the world and literature? How does he read stories? Besides, translators are constrained to harmonize between pictures and words and to accord the style to the mental development of the child. In other words, two perquisite principles are recommended for children's translation: the first is the adaptation of the source text and makes it educationally useful for the child and the expectation of society. The second is the linguistic adjustment of the text to the child's comprehension. In this context, the critic Shavit states that:

Unlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polysystem. That is, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it. (112)

For the sake of illustration, I have used the fairy tale: "Little Red Riding Hood" as a case study. This story is both problematic in its roots /origins and its various differing translations. Besides, its content is manipulated in various versions. Critical literature dedicated to the field of fairy tales study is extensive. Fairy tales are

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

social production, and thus, their artistic codes embody the cultural, ethical and historical background of society.

“Little Red Riding Hood” has many variants. Its multi-voiced, multi-cultural and multi-structured basis has problematized its interpretation. The tale has undergone progressive development through history and through different and differing variations of interpretation and translation.

It is commonly acknowledged that the tale is derived from two literary sources: the 1697 version by Charles Perrault (1628-1703) contained in his collection *Contes du temps passé (Tales of Olden Times)*, published under his son’s name Pierre Darmancourt; and the collection by Jacob (1785-1863) and Wilhelm (1786-1859) Grimm *Die Kinder- und Hausmärchen (Children’s and Household Tales)*, first published in 1812. The important elements of this particular variant include its relative purity, because of its clear cannibalistic element, and sexual components. Jack Zipes calls attention to the change in representation of the heroine, who, in the oral tale, is crafty and able to save herself from destruction, to the representations in later versions in which she is eaten in the Perrault tale and saved via male agency in the Grimm tale (Zipes 1993, 348).

The basics of the narrative are familiar: The Little Red Riding Hood is sent by her mother to her

grandmother's house with a basket of goodies; her mother warns her not to stray from the path nor dally on the journey. In the woods, the Red Riding Hood meets the wolf who finds out where she is going and races off to beat her there and the girl continues on her journey. Arriving first at grandmother's house the wolf eats the woman and dons her clothes to fool Red Riding Hood. When the girl arrives at the house, the wolf continues his deception with the ultimate intention to eat the girl. The famous repartee ensues until—"Grandmother dear, what big teeth you have!" "The better to eat you with!" (Perrault 28)—and Red Riding Hood's fate is sealed. Whether the girl is eaten (as Perrault would have it) or is eaten but saved (according to the Grimms), the message is one of obedience and punishment." *Sarah Bonner, "Visualising Little Red Riding Hood"*

When discussing Little Red Riding Hood, it is also necessary to chart its journey from oral tale clearly connected with cannibalism, abjection and sexuality, to Perrault's French version whose Royal audience necessitated serious alteration of content, to the Grimm version which extends the Perrault alterations and significantly changes the moral point of the tale by changing the ending.

As many readers are unfamiliar with any oral variant of Little Red Riding Hood, it is of paramount importance to reproduce Paul Delarue's oral version

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

under the title of “The Story of the Grandmother”, and which seems to be the source material for the Perrault.

The context of the oral variant includes three women characters: The mother, the grandmother, and the wolf, which dresses as grandmother. The little riding hood faces two mothers of different natures: the first is the good mother who sends her with milk and bread. The second is the bad mother, symbolically represented in the wolf, which threatens to eat the child, or tricks her into eating her grandmother.

In the first written version of the oral tale, Perrault's, several major changes occur. The first and most obvious is the title, which becomes "Little Red Riding Hood" instead of “The Story of the Grandmother”. Perrault seemed to have fabricated the tale in adding the red cloak which did not exist in the oral original version. Even beginnings are different. While the oral starts by describing the girl as “the prettiest creature that ever was seen.” Her mother is mentioned explicitly in Perrault's version, where only a "woman" existed in the oral tale reported in his article, the oral tale is summed up by Griffith as follows:

“Once upon a time there lived in a certain village a little country girl, the prettiest creature that ever was seen. Her mother was very fond of her, and her grandmother loved her still more. This good woman

made for her a little red riding-hood, which became the girl so well that everyone called her Little Red Riding Hood. The child is to bring custards and butter to the grandmother, who is believed to be ill. On the way she meets the wolf, who wants to eat her right there, but fears the wood cutters near by. Instead, the wolf chooses the fastest path while the child dallies picking flowers. The wolf eats the grandmother and dons her clothing. When LRRH enters, she is told to leave her clothes and come to bed with the wolf. Missing in the written variant is the girl child's pressing need "to go," and she is not allowed to trick the wolf and escape. Instead, she is simply eaten by the "wicked" wolf. (10)

This version is taken, by Griffith, from *Classics of Children's Literature*. The changes made in Perrault's version have been discussed by scholars like Alan Dundes, John Ellis and Jack Zipes. Jack Zipes mentions the cannibalism in the oral tale, but attributes it simply to Little Red symbolically replacing her grandmother by eating her flesh and drinking her blood (Zipes 1993, 12). Alan Dundes has pointed out that "Perrault left out such 'crude' elements as the cannibalistic eating of the grandmother's flesh, the ritualistic striptease, and the ploy of going outside to defecate to escape the wolf's clutches" (21).

The "final" major reworking of the tale is performed by the brothers Grimm in their *Die Kinder-*

**Translation of Wonder/Wonder of Translation:
In “Little Red Riding Hood”**

und Hausmärchen (Children’s and Household Tales). Once again, in the re-telling of the tale there are some changes. These changes are not only of details, but also serious alterations in the plot. The tale opens as follows:

“Once upon a time there was a sweet little maiden. Whoever laid eyes upon her could not help but love her. But it was her grand-mother who loved her most. She could never give the child enough. One time she made her a present, a small, red velvet cap, and since it was so becoming and the maiden insisted on always wearing it, she was called Little Red Cap” (Complete fts, Zipes, 110)

Some seemingly insignificant changes have occurred. In the oral version and in Perrault's version, it is the mother, who is mentioned first. Whereas in Grimm’s she is absent in the beginning and she only appears in the second paragraph where she asks the child to bring cake and wine to her grandmother. Both cake and wine seem to be symbolic of the Christian communion/cannibalistic rite. Zipes maintains that: “This represents a curious shift from the oral variant in which the child brings bread and milk, which I would code as symbolic of the feminine/mother figure to the cake and wine, which may symbolize a patriarchal/religious context” (113).

Grimm's major change in the story is the addition of a male character—a hunter—, who comes in and rescues the two women from the wolf's belly. With a pair of scissors, he opens the belly and gets out Red Riding hood and Grandmother. So, as noticed, The Grimm's tale does not start with a female character, but ends with a male power. The hunter kills the wolf and liberates the two women.

The Grimm's version changes in interesting ways to include both mythic and religious references more explicitly than other versions. First, myth is evoked as rocks are placed in the wolf to replace the bodies that are reclaimed in the "birth" which has, as Bettelheim pointed out, a clear connection to the Cronos myth in which Cronos swallows his children to prevent his usurpation, and is tricked by a rock enclosed in a blanket which he eats. (Zipes 1993, 168). And second in the change from butter and custards to cake (or bread) and wine, closely connecting it to a kind of religious communion, which may have muted the cannibalistic overtones and moved them into a more acceptable realm (away from the terrifying idea of maternal incorporation).

In some Grimm versions of the tale there is an added section in which the women meet another wolf and are able to demonstrate what they have learned. The wolf waits on the roof to gain entrance to the cottage and is

**Translation of Wonder/Wonder of Translation:
In "Little Red Riding Hood"**

lured into falling in a cooking pot by the smell of sausage water that emanates from it.

I - A Little Red Riding Hood by Charles Perrault: "Take her a cake, and this little pot of butter." /

B Little Red Cap by Jacob and Wilhelm Grimm: One day her mother said to her, "Come Little Red Cap. Here is a piece of cake and a bottle of wine." /

C Little Red Hat Italy/Austria: After a while Little Red Hat set out for her grandmother's house, and she met an ogre, who said, "Hello, my dear Little Red Hat. Where are you going?"

"I am going to my grandmother's to take her some soup."

D The Grandmother France: There was a woman who had made some bread. She said to her daughter, "Go and carry a hot loaf and a bottle of milk to your grandmother." Where two paths crossed she met the bzuu [werewolf], who said to her, "Where are you going?"

E The True History of Little Golden-Hood by Charles Marelles "You shall take this good piece of cake to your grandmother for a Sunday treat tomorrow. "

II A The good grandmother "Pull the bobbin, and the latch will go up."

B "Just press the latch," called out the grandmother. "I'm too weak to get up."

C They left. He went inside, killed the grandmother, ate her up, and climbed into her bed. He also tied her intestine onto the door in place of the latch string and placed her blood, teeth, and jaws in the kitchen cupboard.

He had barely climbed into bed when Little Red Hat arrived and knocked at the door.

"Come in" called the ogre with a dampened voice.

D The bzou arrived at the grandmother's house and killed her. He put some of her flesh in the pantry and a bottle of her blood on the shelf. The little girl arrived and knocked at the door. "Push on the door," said the bzou. "It is blocked with a pail of water."

E Then he stands up on end, puts his two forepaws on the latch and the door opens. Not a soul in the house. The old woman had risen early to sell herbs in the town, and she had gone off in such haste that she had left her bed unmade, with her great nightcap on the pillow.

He shuts the door, pulls on the grandmother's nightcap down to his eyes, then he lies down all his length in the

**Translation of Wonder/Wonder of Translation:
In “Little Red Riding Hood”**

bed and draws the curtains. At last she arrives at the door.

III A The wolf pulled the bobbin, and the door opened, and then he immediately fell upon the good woman and ate her up in a moment, for it been more than three days since he had eaten. He then shut the door and got into the grandmother's bed, expecting Little Red Riding Hood

B The wolf pressed the latch, and the door opened. He stepped inside, went straight to the grandmother's bed, and ate her up. Then he took her clothes, put them on, and put her cap on his head.

C (void already summed up in II) A little while later Little Red Hat said, "Grandmother, I'm sleepy."

"Take off your clothes and get into bed with me!" replied the ogre.

Little Red Hat got into bed and noticed something hairy. "Grandmother, you are so hairy!"

(it should be in V??)

D

E

IV A The wolf cried out "Pull the bobbin, and the latch will go up."

Little Red Riding Hood pulled the bobbin, and the door opened.

The wolf"Put the cake and the little pot of butter upon the stool, and come get into bed with me."

Little Red Riding Hood took off her clothes and got into bed.

B When she arrived, she found, to her surprise, that the door was open. She walked into the parlor, and everything looked so strange that she thought, "Oh, my God, why am I so afraid? I usually like it at grandmother's." Then she went to the bed and pulled back the curtains. Grandmother was lying there with her cap pulled down over her face and looking very strange

C Little Red Hat tried to open the door, but when she noticed that she was pulling on something soft, she called out, "Grandmother, this thing is so soft!"

"Just pull and keep quiet. It is your grandmother's intestine!"

D "Get undressed, my child," said the bzou, and come to bed with me."

**Translation of Wonder/Wonder of Translation:
In "Little Red Riding Hood"**

"Where should I put my apron?" "Throw it into the fire. You won't need it anymore."

And for all her clothes—her bodice, her dress, her petticoat, and her shoes and stockings—she asked where she should put them, and the wolf replied, "Throw them into the fire, my child. You won't need them anymore."

E "Press your finger on the latch, then push and the door opens."

V A "Grandmother, what big teeth you have got!" "All the better to eat you up with."

And, saying these words, this wicked wolf fell upon Little Red Riding Hood, and ate her all up.

B "*Oh, grandmother, what a horribly big mouth you have!*"

"All the better to eat you with!" And with that he jumped out of bed, jumped on top of poor Little Red Cap, and ate her up. As soon as the wolf had finished this tasty bite, he climbed back into bed, fell asleep, and began to snore very loudly.

A huntsman was just passing by. He thought it strange that the old woman was snoring so loudly, so he decided to take a look. He stepped inside, and in the bed there lay

the wolf that he had been hunting for such a long time. "He has eaten the grandmother, but perhaps she still can be saved. I won't shoot him," thought the huntsman. So he took a pair of scissors and cut open his belly.

He had cut only a few strokes when he saw the red cap shining through. He cut a little more, and the girl jumped out and cried, "Oh, I was so frightened! It was so dark inside the wolf's body!"

The three of them were happy. The huntsman took the wolf's pelt. The grandmother ate the cake and drank the wine that Little Red Cap had brought.

And then the grandmother came out alive as well. Then Little Red Cap fetched some large heavy stones. They filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he fell down dead.

C Little Red Hat opened the door, went inside, and said, "Grandmother, I am hungry."

The ogre replied, "Go to the kitchen cupboard. There is still a little rice there."

Little Red Hat went to the cupboard and took the teeth out. "Grandmother, these things are very hard!"

"Eat and keep quiet. They are your grandmother's teeth!"

**Translation of Wonder/Wonder of Translation:
In "Little Red Riding Hood"**

A little while later Little Red Hat said, "Grandmother, I'm still hungry."

"Go back to the cupboard," said the ogre. "You will find two pieces of chopped meat there."

Little Red Hat went to the cupboard and took out the jaws. "Grandmother, this is very red!"

"Eat and keep quiet. They are your grandmother's jaws!"

.....

"Grandmother, you have such a big mouth!" "That comes from eating children!" said the ogre, and bam, he swallowed Little Red Hat with one gulp.

D When she had gone to bed the little girl said,

"Oh, grandmother, what a big mouth you have!" "The better to eat you with, my child!"

"Oh, grandmother, I have to do it outside!" "Do it in the bed, my child!"

"Oh no, grandmother, I really have to do it outside." "All right, but don't take too long."

The bzu tied a woolen thread to her foot and let her go. As soon as the little girl was outside she tied the end of the thread to a plum tree in the yard. The bzu grew impatient and said, "Are you doing a load? Are you

doing a load?" Not hearing anyone reply, he jumped out of bed and hurried after the little girl, who had escaped. He followed her, but he arrived at her home just as she went inside.

E "Ahem! a little, a little . . ." replies the wolf, pretending to cough. "Shut the door well, my little lamb. Put your basket on the table, and then take off your frock and come and lie down by me. You shall rest a little."

The good child undresses, but observe this! She kept her little hood upon her head. When she saw what a figure her Granny cut in bed, the poor little thing was much surprised.

But she put down her head crying, "Mamma! Mamma!" and the wolf only caught her little hood. Thereupon, oh dear! Oh dear! He draws back, crying and shaking his jaw as if he had swallowed red-hot coals. It was the little fire-colored hood that had burnt his tongue right down his throat. Just at this moment the grandmother arrives, returning from the town with her long sack empty on her shoulder. "Ah, brigand!" she cries, "wait a bit!" Quickly she opens her sack wide across the door, and the maddened wolf springs in head downwards.

"Ah, scoundrel! You thought you would crunch my little grandchild! Well, tomorrow we will make her a muff of your skin, and you yourself shall be crunched, for we will give your carcass to the dogs." Thereupon the

**Translation of Wonder/Wonder of Translation:
In “Little Red Riding Hood”**

grandmother hastened to dress poor Blanchette, who was still trembling with fear in the bed.

"Well," she said to her, "without my little hood where would you be now, darling?" And, to restore heart and legs to the child, she made her eat a good piece of her cake, and drink a good draught of wine, after which she took her by the hand and led her back to the house.

Little Red Riding Hood

« Thread Started on May 12, 2003, 2:34pm »

Ashley Cser

Little Red Riding Hood

this tale all around the world, such as “Little Red Cap” in Germany, and “Little Red Hat” in France.

Little Red Riding Hood and most faerie tales usually house a ‘moral’ or a lesson in how society tells you to behave in a given situation. It would be possible to talk about Little Red Riding Hood (the character) as a lesson to children that they should not stray from the path society has set out for them.

Red Riding hood is also a social commentary. Red Riding hood (the character) is the product of being spoiled rotten (In many incarnations of this tale, the Grandmother is one to give her the red riding hood.)

The psychoanalytic approach would probably discuss the woods as a metaphor for the unconscious mind (as woods are wont to do in faerie tales) From a psychoanalytic perspective,

Little Red Riding Hood is about a young girl's budding sexuality and it's unsuccessful integration of it into her everyday life. The wolf represents her carnal desires (Her Id; the wolf obsesses over food and enlightens her to the sensual (sensory) pleasures that were just beyond the well-worn path, the flowers) The woods represent her unconscious and unexplored mind, the path is her conscious or knowable mind. The wolf, as a symbol of her own carnal desires, eventually destroy the established views and morals of the society she grew up in (represented by her ailing grandma) and eventually herself.

the hood and the significance of the color red (the color of passion applied to something you wear on your head, therefore a person who's mind is consumed by desires) I would also like to discuss the woods as the wild, unknown world, the path as the known or knowable world, the flowers as a form of temptation (themselves a symbol of fertility), the wolf as a tempter (a symbol of base carnality), grandmother, again as established ideals. There is also the aspect of the items Little Red Riding hood was bringing to grandmother's house (it is worth noting that in some versions, she brings bread and wine to her ailing grandma, possibly symbolic of body and blood of Christ which in this context might represent purity.

« **Histoires ou Contes du temps passé de Charles Perrault** » <http://littea.pagesperso-orange.fr>

Les contes de Perrault sont des récits assez brefs, quasiment dépourvus d'ajouts descriptifs et de développements psychologiques, qui suivent un schéma narratif simple et s'ancre dans une tradition populaire. La moralité qui les clôt

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

montre leur volonté didactique. Les jeux de mots, allusions, connotations, clin d'œil, métaphores, allégories, les variantes même sont autant de signes adressés à un public adulte, qui sera à même de décrypter les différents niveaux de lecture.

Les Contes de ma mère l'Oye avant Perrault/Le Petit Chaperon rouge (Grimm - Deulin)

< Les Contes de ma mère l'Oye avant Perrault (Redirigé depuis Le Petit Chaperon rouge (Grimm - Deulin))

Charles Deulin Les Contes de ma mère l'Oye avant Perrault

E. Dentu, 1879 (pp. 166-172)

Rothkaeppchen

Contes des Enfants et du Foyer, des frères Grimm, n°26.

— Viens, petit Chaperon, voici un morceau de gâteau et une bouteille de vin, porte-les à ta mère-grand ; va bien gentiment ton chemin sans courir à droite et à gauche ; autrement tu tomberais, la bouteille se casserait et la grand'mère n'aurait plus rien.

— Bonjour, petit Chaperon, dit-il.

Le loup pensait en lui-même : « Elle est jeune » elle est tendre, ce sera un bon morceau, bien meilleur que la vieille ; il faut m'y prendre adroitement pour les happer toutes les deux. »

Pendant ce temps-là, le loup alla droit à la maison de la grand'mère. Il frappa à la porte.

— Le petit Chaperon, qui apporte un gâteau et du vin. Ouvrez.

— Appuie seulement sur la clenche, cria la grand'mère, je suis si faible que je ne peux pas me lever. Le loup pressa la clenche, la porte s'ouvrit, et le rusé, sans dire un mot, alla droit au lit de la grand'mère et l'avalala. Puis il passa ses vêtements, mit ses coiffes, se coucha dans le lit et ferma les rideaux.

- Eh ! grand'mère, que vous avez une horrible bouche !

— C'est pour mieux te manger.

En disant ces mots, le loup sauta du lit et goba le pauvre petit Chaperon rouge.

Lorsque le loup eut apaisé son vorace appétit, il se recoucha, s'endormit et se mit à ronfler tout haut. Le chasseur passait par là ; il pensa : « Comme la vieille ronfle ! Voyons si elle n'a besoin de rien. »

— Te voilà enfin, dit-il, vieux pécheur ! il y a longtemps que je te cherche.

Il allait mettre en joue sa carabine, quand il songea que le loup pourrait bien avoir mangé la mère-grand, et qu'il serait encore temps de la sauver.

Au lieu de faire feu, il prit des ciseaux et commença de découdre le ventre au loup endormi. Après qu'il eut

**Translation of Wonder/Wonder of Translation:
In “Little Red Riding Hood”**

donné deux coups de ciseaux, il vit briller le petit Chaperon rouge ; deux nouveaux coups, et la fillette sauta dehors en s'écriant :

— Ah ! quelle peur j'ai eue ! comme il faisait noir dans le corps du loup !

Puis vint la vieille grand'mère encore vivante, mais à peine pouvait-elle respirer.

Le petit Chaperon rouge ramassa vite de grosses pierres, et ils en remplirent le ventre du loup. Quand le compère s'éveilla, il voulut sauter à bas du lit ; mais les pierres étaient si lourdes qu'aussitôt il retomba : il était mort.

Tous trois furent bien contents ; le chasseur prit la peau du loup et l'emporta ; la mère-grand mangea le gâteau et but le vin que le petit Chaperon avait apportés, et elle retrouva ses forces ;

— Prends le seau, petit Chaperon ; hier j'ai fait cuire des saucisses, va verser dans l'auge l'eau où elles ont cuit.

Le petit Chaperon charria tant d'eau que la grande auge en fut pleine. L'odeur des saucisses montait au nez du loup ; il reniflait et guignait en bas. Enfin il allongea tant le cou qu'il ne put se tenir et commença de glisser. Il glissa si bien du toit, qu'il tomba dans la grande auge et s'y noya.

Le petit Chaperon retourna joyeuse chez elle, et personne ne lui fit de mal.

Récupérée de «

[http://fr.wikisource.org/wiki/Les_Contes_de_ma_m%C3%A8re_1%E2%80%99Oye_avant_Perrault/Le_Petit_Chaperon_rouge_\(Grimm_-_Deulin\)](http://fr.wikisource.org/wiki/Les_Contes_de_ma_m%C3%A8re_1%E2%80%99Oye_avant_Perrault/Le_Petit_Chaperon_rouge_(Grimm_-_Deulin)) »

- Source: Christian Schneller, "Das Rothhütchen," *Märchen und Sagen aus Wälschtirol: Ein Beitrag zur deutschen Sagenkunde* (Innsbruck: Verlag der Wagner'schen Universitäts-Buchhandlung, 1867), no. 6, pp. 9-10. Translated by D. L. Ashliman. © 2007.

- The Italian title of this story is "El cappelin rosso."

Endnotes

Works Cited

- Conte de la mère-grand, from a website sponsored by the Bibliothèque nationale de France. Translated by D. L. Ashliman. © 2007.

- Collected by folklorist Achille Millien (1838-1927) in the French province of Nivernais, about 1870.

- Marelles, Charles. "The True History of Little Golden-Hood," *The Red Fairy Book*. Ed.

- Andrew Lang. 5th edition. London, and New York: Longmans, Green, and Company, 1895. [215-19]

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

- Tabbert, R. « Approaches to the translation of Children’s Literature : A Review of Critical Studies Since 196, » Target 14 2 (2002) : 303-51.
- Shavit, Sohar. Poetics of Children’s Literature. Athens, London: The University of Georgia Press, 1986.
- Yamazaki, Akiko. “Why Change Names? On the Translation of Children’s Books,” Children’s Literature in Education 3 1 (2002): 53-62.
- Algeo, J. On Defining the Proper Names. Gainesville: University of Florida Press, 1973.
- Puurtinen, T. Linguistic Acceptability in translated Children’s Literature. Joensuu: University of Joensuu, 1995.
- Klingbeg, G. “Children’s Fiction in the Hands of the Translator,” Studia Psychologica et Paedagogica. Series Alterna LXXXII. Lun: Boktyckeri, 1986.
- Mc Dovell qtd P. Hunt, Criticism, Theory and Children’s Literature (Cambridge: Blackwell Inc., 1991): 63.
- Clark, M. Writing for Children. London: A & C Black Publishers, 1993.
- Oittinen, R. I am Me—I am Other: On the Dialogics of Translating for Children. Vammalan Kirjapaino Oy: University of Tampere, 1993.
- Snell-Hornky, M. Translation Studies: An Integrated Approach. Amsterdam: John Benjamins, 1988.

- Burns, M. "Rates of Exchange," Times Educational Supplement, 25 March/1994.
- Shavit, Zohar. "Translation of Children's Literature as a Fiction of Its Position in the Literary Polysystem," Poetics Today 2 4 (1981): 71-2.
- Bravo-Villasante, C. "Translation Problems in My Experience as a Translator," Children's Books in Translation: The Situation and the Problems. Eds. G. Klinberg, and M. Owing, et al. Stockholm: Almqvist & Wiksell International, 1978.
- Trim, Mary. Growing and Knowing: A Selection Guide for Children's Literature. Munchen: K. G. Saur, 2004.
- See Zipes, J. Ed. The Trials and Tribulation of "Little Red Riding Hood". 2nd Edition. New York: Routledge, 1993.
- See Hunt, Peter. Ed. Understanding Children's Literature. London: Routledge, 1999.
- Genette, G. Collection poétique: Les titres. Paris : Seuil, 1987.
- Vigner, Gérard. « Une unité discursive restreinte : le titre ; Caractérisation et apprentissage, » Le Français dans le monde 156 (1980) : 1
- « Analyse du « Petit chaperon rouge, » Accessed 20/12/2011
[www.http://avea.net/utopia/litteratureenfantine.htm](http://avea.net/utopia/litteratureenfantine.htm)

Translation of Wonder/Wonder of Translation: In “Little Red Riding Hood”

- Heather, Bellingham. «Literary Analysis : The Significance of Clothing in Little Red Riding Hood,» Accessed 26/11/20011
[www.http://helium/channels/102-Literature](http://helium/channels/102-Literature)

- “Little Red Riding Hood,” Oxford Companion to Fairy Tales. Accessed 16/11/2011
[www.http://answers.com/library/Fairy Tale Companion-Cid-131973](http://answers.com/library/Fairy Tale Companion-Cid-131973)

- Oittinen, Rutta. Translating for Children. New York: Garland, Inc., 200.

- Bonner, Sarah. “Visualising ‘Little Red Riding Hood’,” Accessed 10/10/2011
[www.http://.uc/.ac.uk/english/graduate/issue/2/2htm](http://.uc/.ac.uk/english/graduate/issue/2/2htm).

- Hulme, David. “Society and Culture: The Moral of the Story,” Accessed 13/09/2011
[www.http://vision.org./visionmedia/David-Hlme.aspx](http://vision.org./visionmedia/David-Hlme.aspx)

- “Histoires ou contes du temps passé de Charles Perrault,” [www.http://Litteraepagesperso-orange.fr](http://Litteraepagesperso-orange.fr)