



**Reimagining Translated Children's Literature: Gender and Physical
Difference in Selected English Translations, Retranslations and
Re-Editions of *Le Avventure di Pinocchio* and *La Belle et la Bête*.**

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Abstract

Translated children's literature represents a cultural experience which intervenes in a child's perception of the world, and its social value is thus important to examine. The aim of this thesis is to understand how translated children's literature is deployed as a tool to communicate to young readers representations of gender and physical difference, two notions that are pivotal within contemporary discussions of identity. To do this, it engages with the theoretical conceptualisations of translation, retranslation, rewriting and re-editioning which are located in the field of Translation Studies.

The thesis turns to two classical European children's tales – *Le Avventure di Pinocchio* (1883) [*The Adventures of Pinocchio*] and *La Belle et la Bête* (1756) [*Beauty and the Beast*] – to explore how processes of translation affect the construction, transmission and transformation of gender and physical difference in stories for children. It examines how translation can intervene in the way in which these notions are exhibited in these two popular children's tales, both of which have travelled diachronically and diatopically. *Le Avventure di Pinocchio* and *La Belle et la Bête* have been passed from generation to generation and from culture to culture since their inception, and they are thus ideally positioned to investigate how the child reader has been presented with notions of identity at different moments in time and in different cultural contexts.

The analysis specifically considers how these two classics of children's literature have journeyed to and within Britain, carrying images of gender and physical difference with them. It aims to disentangle those images as they cross cultural, linguistic and temporal borders and are reshaped for young audiences in Britain over time. As its methodological approach, it uses retranslation, rewriting and re-editioning to unpack how translation can mediate in portrayals of gender and physical difference and how this, in turn, can shape children's narratives.

Table of Contents

Acknowledgments		i
Abstract		ii
Table of Contents		iii
List of Abbreviations		x
List of Figures		xi
<u>Introduction</u>		1-13
I.	Classics of Children's Literature: In Britain and Beyond	2
II.	Case-Studies Selected for the Thesis	4
III.	The Analysis of Translations as a Methodological Tool	8
IV.	Notions of Identity	10
V.	Structure of the Thesis	11
<u>CHAPTER 1</u>		14-51
From Childhood to Children's Literature to Children's Literature in Translation: The Theoretical and Conceptual Framework of This Thesis		
1.1	"Childhood": A Western Conceptualisation of the Notion	15
1.2	Children's Literature: The Creation of Classics	19
1.3	Children's Literature in Translation	24
	1.3.1 Approaches to the Translation of Children's Literature: Translation as Rewriting	26
	1.3.2 Approaches to the Translation of Children's Literature: Retranslation	28
	1.3.3 Approaches to the Translation of Children's Literature: Re-Editioning	31
	1.3.4 Approaches to the Translation of Children's Literature: The Role of the "Original" Text	33

1.4	Methodological Framework of the Thesis	35
1.5	Identity and Children's Literature	39
	1.5.1 The Representation of Gender in Children's Literature and Translated Children's Literature	42
	1.5.2 The Representation of Physical Difference in Children's Literature and Translated Children's Literature	47
1.6	Now to a Wooden Puppet and an Ugly Prince	49
SECTION I – LE AVVENTURE DI PINOCCHIO		
<u>CHAPTER 2</u>		52-69
An Italian Puppet in Britain: The Journey of <i>Le Avventure di Pinocchio</i>		
2.1	<i>Le Avventure di Pinocchio</i> : The History of the Tale	53
	2.1.1 <i>Le Avventure di Pinocchio</i> : A Tale of Intertextuality	58
2.2	Translations of <i>Le Avventure di Pinocchio</i> Selected for the Thesis	61
	2.2.1 Mary Alice Murray's <i>The Story of a Puppet, or The Adventures of Pinocchio</i> (1892)	62
	2.2.2 Re-Editions and Reprints of Mary Alice Murray's <i>The Story of a Puppet, or The Adventures of Pinocchio</i>	64
2.3	Chapter Conclusion	68
<u>CHAPTER 3</u>		70-94
Representations of Physical Difference in Carlo Collodi's <i>Le Avventure di Pinocchio</i> and Mary Alice Murray's <i>The Story of a Puppet, or The Adventures of Pinocchio</i>		
3.1	The Notion of Physical Difference	70
3.2	Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: Pinocchio	75

3.3	Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: Geppetto and Pinocchio	84
3.4	Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: il Gatto and la Volpe	86
3.5	Chapter Conclusion	93
<u>CHAPTER 4</u>		95-143
Representations of Physical Difference in the Illustrations of Carlo Collodi's <i>Le Avventure di Pinocchio</i>, Mary Alice Murray's Translation, and Its Selected Re-Editions and Reprints		
4.1	Pinocchio: A Visual Metaphor for Physical Appearance	97
4.2	Physical Transformation: A Growing Nose and a Human Body	114
4.3.1	A Visual Representation of Disability: il Gatto and la Volpe in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation	129
4.3.2	A Visual Representation of Disability: The Cat and the Fox in Re-Editions and Reprints of Mary Alice Murray's Translation	134
4.4	Chapter Conclusion	143
<u>CHAPTER 5</u>		144-167
Representations of Gender in Carlo Collodi's <i>Le Avventure di Pinocchio</i>, Mary Alice Murray's Translation, and Its Selected Re-Editions and Reprints		
5.1	The Anthropomorphic Application of Gender: il Gatto and la Volpe in Collodi's Text and the First Edition of Mary Alice Murray's Translation	147
5.2	The Anthropomorphic Application of Gender: The Cat and the Fox in Selected Re-Editions and Reprints of Mary Alice Murray's Translation	155
	5.2.1 A Visual Representation of Gender: The Cat and the Fox in Illustrations of Selected Re-Editions and Reprints of Mary Alice Murray's Translation	159

5.3	Chapter Conclusion	165
SECTION II – LA BELLE ET LA BÊTE		
<u>CHAPTER 6</u>		168-187
<i>La Belle et la Bête: A French Tale for British Girls</i>		
6.1	<i>La Belle et la Bête: The History of the Tale</i>	169
	6.1.1 The Role of Intertextuality in <i>La Belle et la Bête</i>	173
	6.1.2 <i>La Belle et la Bête: A Feminist Approach</i>	176
6.2	Translations of <i>La Belle et la Bête</i> Selected for the Thesis	177
	6.2.1 The First English Translation of <i>La Belle et la Bête</i> (1757)	180
	6.2.2 Minnie Wright's <i>Beauty and the Beast</i> (1889)	181
	6.2.3 Amelia E. Johnson's <i>Beauty and the Beast</i> (1921)	183
	6.2.4 Angela Carter's <i>Beauty and the Beast</i> (1982)	185
6.3	Chapter Conclusion	186
<u>CHAPTER 7</u>		188-228
The Construction of Gender through the Attribute of Beauty in <i>La Belle et la Bête</i> and Its Selected English Translations		
7.1	The Conceptualisation of Female Agency	189
7.2	Jeanne-Marie Leprince de Beaumont's <i>La Belle et la Bête</i> and Its First English Translation	192
	7.2.1 The Female Protagonist	194
	7.2.2 The Eldest Sister's Husband and the Prince	200
	7.2.3 The Complicated Relationship between Gender, Beauty and Agency	205
7.3	Other Selected English Retranslations of <i>La Belle et la Bête</i>	206

7.3.1	The Female Protagonist in Minnie Wright's <i>Beauty and the Beast</i> (1889)	207
7.3.2	The Female Protagonist in A.E. Johnson's <i>Beauty and the Beast</i> (1921)	215
7.3.3	The Female Protagonist in Angela Carter's <i>Beauty and the Beast</i> (1982)	216
7.3.4	The Eldest Sister's Husband in A.E. Johnson's <i>Beauty and the Beast</i> (1921) and Angela Carter's <i>Beauty and the Beast</i> (1982)	221
7.3.5	The Prince in Minnie Wright's <i>Beauty and the Beast</i> (1889)	223
7.3.6	The Prince in A.E. Johnson's <i>Beauty and the Beast</i> (1921) and Angela Carter's <i>Beauty and the Beast</i> (1982)	225
7.3.7	Gender, Beauty and Agency in (Re)Translation	226
7.4	Chapter Conclusion	228
<u>CHAPTER 8</u>		229-255
The Construction of Gender through the Attribute of Bravery in <i>La Belle et la Bête</i> and Its Selected English Translations		
8.1	Jeanne-Marie Leprince de Beaumont's <i>La Belle et la Bête</i> and Its First English Translation	229
8.1.1	The Female Protagonist	230
8.1.2	The Father of la Belle	234
8.1.3	Bravery Beyond Gendered Prescriptions	238
8.2	Other Selected English Retranslations of <i>La Belle et la Bête</i>	239
8.2.1	The Female Protagonist in Minnie Wright's <i>Beauty and the Beast</i> (1889)	239
8.2.2	The Female Protagonist in A.E. Johnson's <i>Beauty and the Beast</i> (1926)	243
8.2.3	The Female Protagonist in Angela Carter's <i>Beauty and the Beast</i> (1982)	247

8.2.4	The Father of Beauty in Minnie Wright's <i>Beauty and the Beast</i> (1889)	250
8.2.5	The Father of Beauty in A.E. Johnson's <i>Beauty and the Beast</i> (1926) and Angela Carter's <i>Beauty and the Beast</i> (1982)	252
8.2.6	Gender, Bravery and Agency in (Re)Translation	253
8.3	Chapter Conclusion	254
<u>CHAPTER 9</u>		256-274
La Bête: An Allegory of Physical Difference in <i>La Belle et la Bête</i> and Its Selected English Translations		
9.1	The Construction of la Bête's Physical Difference through the Eyes of the Female	258
9.1.1	Jeanne-Marie Leprince de Beaumont's <i>La Belle et la Bête</i> and Its First English Translation	258
9.1.2	Minnie Wright's, A.E. Johnson's and Angela Carter's Translations	262
9.2	A Return to "Normality"	266
9.3	A Positive Portrayal of Physical Difference: Angela Carter's Rewriting of <i>La Belle et la Bête</i>	269
9.4	Chapter Conclusion	272
Conclusions		275-286
I.	The Effectiveness of Diversifying Methodological Approaches	275
II.	Summary of Findings	278
III.	Avenues for Future Research	284
Bibliography		287-328
<u>Appendices</u>		329-410
Appendix A	English Translations, Re-Editions and Reprints of Carlo Collodi's <i>Le Avventure di Pinocchio</i>	329

Appendix B	English Translations, Re-Editions and Reprints of Gabrielle-Suzanne de Villeneuve's and Jeanne-Marie Leprince de Beaumont's <i>La Belle et la Bête</i>	376
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List of Abbreviations

<i>LAdP</i>	<i>Le Avventure di Pinocchio</i>
<i>LBelB</i>	<i>La Belle et la Bête</i>
SC	source culture
SL	source language
ST	source text
TC	target culture
TL	target language
TT	target text
<i>TTB</i>	<i>The Tiger's Bride</i>

List of Figures

Figure 1	A Visual Representation of Identity	40
Figure 2	A Visual Representation of the Notion of Physical Difference	71
Figure 3	Charles Folkard's Illustration of Pinocchio with the Talking Cricket taken from the 1911 Re-Edition of Mary Alice Murray's Translation	98
Figure 4	Charles Folkard's Illustration of Pinocchio with Geppetto taken from the 1919, 1926 and 1940 Reprints of the 1911 Re-Edition of Mary Alice Murray's Translation	99
Figure 5	Charles Folkard's Illustration of Pinocchio with a Villager taken from the 1919, 1926 and 1940 Reprints of the 1911 Re-Edition of Mary Alice Murray's Translation	100
Figure 6	Grahame Baker-Smith's Illustration of Pinocchio taken from the 2011 Re-Edition of Mary Alice Murray's Translation	101
Figure 7	Jim Dine's Illustration of Pinocchio taken from the 2006 Re-Edition of Mary Alice Murray's Translation	102
Figure 8	Pinocchio Sleeps whilst His Feet Burn – Enrico Mazzanti's Illustration taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	103
Figure 9	Pinocchio Sleeps whilst His Feet Burn – Charles Folkard's Illustration taken from the 1911 Re-Edition of Mary Alice Murray's Translation	104
Figure 10	Pinocchio Realises His Feet Have Caught Fire – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	104
Figure 11	Pinocchio's Feet Are Ablaze – Grahame Baker-Smith's Illustration taken from the 2011 Re-Edition of Mary Alice Murray's Translation	106
Figure 12	Pinocchio's Feet Have Burned to Cinders – Jim Dine's Illustration taken from the 2006 Re-Edition of Mary Alice Murray's Translation	107
Figure 13	Enrico Mazzanti's Illustration of Pinocchio with a Villager taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	109
Figure 14	Enrico Mazzanti's Illustration of Pinocchio with His Classmates taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	109
Figure 15	Charles Folkard's Illustration of Pinocchio with Geppetto taken from the 1911 Re-Edition of Mary Alice Murray's Translation	110
Figure 16	Charles Folkard's Illustration of Pinocchio with a Schoolboy taken from the 1911 Re-Edition of Mary Alice Murray's Translation	110

Figure 17	Pinocchio Pushes Geppetto in a Home-Made Wheelchair – Charles Folkard's Illustration taken from the 1919, 1926 and 1940 Reprints of the 1911 Re-Edition of Mary Alice Murray's Translation	111
Figure 18	Pinocchio Travels to Il Paese dei Balocchi – Grahame Baker-Smith's Illustration taken from the 2011 Re-Edition of Mary Alice Murray's Translation	112
Figure 19	Charles Folkard's Illustration of Pinocchio in a Puppet Theatre taken from the 1919, 1926 and 1940 Reprints of the 1911 Re-Edition of Mary Alice Murray's Translation	113
Figure 20	Enrico Mazzanti's Illustration of Pinocchio's Long Nose taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	116
Figure 21	Pinocchio's Nose Grows – Charles Folkard's Illustration taken from the 1911 Re-Edition of Mary Alice Murray's Translation	116
Figure 22	Pinocchio's Nose Grows – Charles Folkard's Illustration taken from the 1919, 1926 and 1940 Reprints of the 1911 Re-Edition of Mary Alice Murray's Translation	117
Figure 23	Pinocchio's Nose Grows – Jim Dine's Illustration taken from the 2006 Re-Edition of Mary Alice Murray's Translation	118
Figure 24	The Empty Shell of the Puppet – Enrico Mazzanti's Illustration taken from Carlo Collodi's Text (1883)	120
Figure 25	Pinocchio After His Transformation – Charles Folkard's Illustration taken from the 1911 Re-Edition of Mary Alice Murray's Translation	121
Figure 26	Pinocchio as a Human – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	122
Figure 27	Pinocchio as a Human – Jim Dine's Illustration taken from the 2006 Re-Edition of Mary Alice Murray's Translation	123
Figure 28	Pinocchio as a Human – Grahame Baker-Smith's Illustration taken from the 2011 Re-Edition of Mary Alice Murray's Translation	124
Figure 29	Geppetto Offers Food to Pinocchio – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	125
Figure 30	Geppetto Mends Pinocchio's Feet – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	126
Figure 31	Geppetto Extends an Arm Towards Pinocchio – Grahame Baker-Smith's Illustration taken from the 2011 Re-Edition of Mary Alice Murray's Translation	127
Figure 32	Pinocchio in Geppetto's Arms – Enrico Mazzanti's Illustration taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	127

Figure 33	Enrico Mazzanti's Illustration of il Gatto and la Volpe taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	131
Figure 34	Il Gatto Catches the Blackbird – Enrico Mazzanti's Illustration taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	132
Figure 35	Il Gatto, la Volpe and Pinocchio Eat – Enrico Mazzanti's Illustration taken from Carlo Collodi's Text (1883) and Mary Alice Murray's Translation (1892)	133
Figure 36	Pinocchio Encounters the Cat and the Fox for the Second Time – Charles Folkard's Illustration taken from the 1911 Re-Edition of Mary Alice Murray's Translation	135
Figure 37	The Fox Carries a Walking Stick – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	137
Figure 38	The Fox Carries a Walking Stick – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	137
Figure 39	The Cat and the Fox Walk Arm-in-Arm with Pinocchio – Kurt Wiese's Illustration taken from the 1939 Re-Edition of Mary Alice Murray's Translation	138
Figure 40	Kurt Wiese's Final Illustration of the Cat and the Fox taken from the 1939 Re-Edition of Mary Alice Murray's Translation	139
Figure 41	Grahame Baker-Smith's Illustration of the Fox taken from the 2011 Re-Edition of Mary Alice Murray's Translation	140
Figure 42	Grahame Baker-Smith's Illustration of the Cat taken from the 2011 Re-Edition of Mary Alice Murray's Translation	141
Figure 43	Jim Dine's Illustration of the Cat and the Fox taken from the 2006 Re-Edition of Mary Alice Murray's Translation	142
Figure 44	A Visual Representation of the Notion of Gender	145
Figure 45	Charles Folkard's Illustration of the Cat and the Fox taken from the 1911 Re-Edition of Mary Alice Murray's Translation	160
Figure 46	Kurt Wiese's Illustration of the Cat and the Fox taken from the 1939 Re-Edition of Mary Alice Murray's Translation	160
Figure 47	Grahame Baker-Smith's Illustration of the Cat taken from the 2011 Re-Edition of Mary Alice Murray's Translation	161
Figure 48	Grahame Baker-Smith's Illustration of the Fox taken from the 2011 Re-Edition of Mary Alice Murray's Translation	162
Figure 49	Jim Dine's Illustration of the Fox taken from the 2006 Re-Edition of Mary Alice Murray's Translation	163
Figure 50	Jim Dine's Illustration of the Cat taken from the 2006 Re-Edition of Mary Alice Murray's Translation	164
Figure 51	An N-Gram of the Prevalence of the Collocations 'Pretty Woman' and 'Handsome Woman' between 1850 and 1900	210

Figure 52	An N-Gram of the Prevalence of the Collocations 'Pretty Girl' and 'Handsome Girl' between 1850 and 1900	210
Figure 53	An N-Gram of the Prevalence of the Collocations 'Beautiful Woman', 'Pretty Woman' and 'Handsome Woman' between 1850 and 1900	211
Figure 54	An N-Gram of the Prevalence of the Collocations 'Beautiful Girl', 'Pretty Girl' and 'Handsome Girl' between 1850 and 1900	212
Figure 55	An N-Gram of the Prevalence of the Collocations 'Beautiful Woman', 'Beautiful Girl', 'Pretty Woman', 'Pretty Girl', 'Handsome Woman' and 'Handsome Girl' between 1850 and 1900	212
Figure 56	An N-Gram of the Prevalence of the Collocations 'Beautiful Woman' and 'Beautiful Girl' between 1950 and 2000	217
Figure 57	W. Heath Robinson's Illustration of Beauty and the Beast taken from A.E. Johnson's Translation (1926)	246

Introduction

This PhD thesis contributes to a vibrant and flourishing body of scholarly work that explores the social value of children's literature and, in particular, translated children's literature through spotlighting two areas that assume a central role in contemporary discussions of identity: gender and physical difference. It employs two classical European children's tales – *Le Avventure di Pinocchio* (1883) [*The Adventures of Pinocchio*] and *La Belle et la Bête* (1756) [*Beauty and the Beast*] – to examine how translation has enabled representations of gender and physical difference to traverse time and space and to consider the transformations that these culturally-constructed notions have encountered.

By tracing the multiple alterations that these two tales have experienced through translation, the thesis will address two interrelated research questions: In what ways do the translation, retranslation and re-editioning of *Le Avventure di Pinocchio* (*LAdP*) and *La Belle et la Bête* (*LBelB*) intervene in the representation of the mutable concepts of gender and physical difference? What images of gender and physical difference are presented to the child in these narratives and how are they reshaped for young audiences in Britain over time? These questions will help us to deconstruct portrayals of gender and physical difference as they traverse time and space, as well as investigate the influence of the two notions on the tales' narrative construction.

The thesis uses these research questions to establish a connection between the representation of gender and physical difference in classics of children's literature and the theoretical conceptualisations of rewriting, retranslation and re-editioning that are located within the field of Translation Studies. It considers how the act of translation shapes the way in which gender and physical difference are constructed in two popular children's stories which have travelled both diachronically and diatopically. The fact that *LAdP* and *LBelB* are renowned tales that have been passed from generation to generation and from culture to culture since their inception situates them in an ideal position to examine how configurations of identity have been presented to the child reader at different moments in time.

These research questions encompass the fundamental aim of the thesis: to understand how children's literature is employed as a tool to convey representations of gender and physical difference to the child reader. As Chapter 1 will illustrate, classics of children's literature are ideally positioned to examine this issue due to their intricate history, their longevity, and their enduring popularity. Born outside Britain, *LAdP* and *LBelB* belong to the wider European tradition of children's literature, but they have become children's classics within Britain. The fact that they are renowned tales which continue to be disseminated to myriad young readers throughout the country (a country from which they did not originate) is precisely the reason for which I have chosen to explore them in this thesis. The chapters that follow are underpinned with an analysis of the extent to which translation has allowed these texts to survive and thrive for centuries.

I. Classics of Children's Literature: In Britain and Beyond

Classics represent an important segment of the genre of children's literature across the global literary sphere. Many are products of the Golden Age of Children's Literature, which occurred between the 1860s and the early twentieth century (Stevenson, 2011; Bailey, 2016; Williams, 2017). It is an important period in the history of the genre since it saw the introduction into the Western world of entertaining stories that would continue to captivate young readers for centuries to follow. After all, tales created for the child prior to the mid-1700s were moralising in both tone and content as they were shaped by the belief that children were corrupted by Original Sin (British Library, 2019). Religious movements that were prevalent across Europe during the mid-sixteenth and early seventeenth centuries, such as Calvinism and, specifically within Britain, Puritanism, viewed the child as depraved and in need of salvation (Thane, 1981; Saxton, 2003; Goroncy, 2009), an interpretation that was reflected in the literature produced for children during this time. The decline of these religious movements in the late seventeenth and early eighteenth centuries prompted Europe to construct renewed images of the child and childhood (Reynolds, 2011), and the eighteenth century welcomed a focus on nurturing and educating children in order to produce decent adults (Plumb, 1975). Children's tales started to embody the Latin dictum of *docere et delectare* (to teach and to entertain), and literature that intended to delight young readers rather than purely instruct them appeared in Britain in the 1740s (Grenby,

2014a).¹ Authors writing during the Golden Age of Children's Literature continued to move children's stories away from thrusting morals on the young reader, signalling the birth of what has now become the rich and heterogenous genre of children's literature that simultaneously teaches and entertains the child.

European fairy tales are also an integral part of the history of children's classics. They tend to have first originated in an oral form (Frontczak, 1995; Acocella, 2012; Zipes, 2015a; Tehrani, 2016) but, as Joan Acocella notes, their exact origin cannot be known since 'they precede recoverable history' (2012). Some of the earliest written fairy tales appear in Giovanni Straparola's *Le piacevoli notti* [*The Pleasant Nights*] (1550-1553), whilst Giambattista Basile's *Lo cunto de li cunti* [*The Tale of Tales*], which was published in 1634 in Italy, was one of the first collections of fairy stories to enter Western Europe (Scala, 2014:2). Straparola and Basile paved the way for distinguished composers of fairy stories, including Charles Perrault and the Grimm Brothers. Perrault's volume of fairy tales, entitled *Histoires ou contes du temps passé* [*Histories or Tales from Past Times*], was composed in 1679 in France, and the Grimm Brothers published the first edition of their *Kinder- und Hausmärchen* [*Children's and Household Tales*] in 1812. Hans Christian Andersen also contributed to the sub-genre, travelling throughout Europe to collect fairy tales and creating new stories in the same style between 1835 and 1872 (Bredsdorff, 1975).

A. Montgomery Johnston (1963:412) defines "classics" as 'those books which: 1) have high literary quality; 2) have great child appeal; 3) effectively transmit important values; and 4) are universal in interest because they give insight into basic and persistent problems of living'. Her words illustrate that classics captivate the attention of the child reader and simultaneously impart fundamental morals that speak to societies globally. This confirms that tales that fall under this sub-genre of children's literature are ideally placed to be used as tools to dissect how texts present notions of identity to the child reader. Classics of children's literature assume a prominent position in national literary systems across Europe, including that of Britain. In a similar manner to other countries, Britain has continually reinterpreted these texts for new readerships at different moments in time, and they have a longevity in the country. Many of the

¹ John Newbery's *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (1744) is understood to be the first book specifically for children that appeared in Britain (Grenby, 2014a).

works that are considered the "best" children's books in Britain today are, indeed, classics that were first written in the eighteenth and nineteenth centuries.² That we continue to revert to such tales, which are underpinned by ideas that were prevalent more than a century ago, encourages us to question what is presented to the child through children's literature. This thesis employs two classic children's tales to examine specific aspects of this history and heritage by exploring how conceptualisations of gender and physical difference that originate from the eighteenth and nineteenth centuries have travelled to the present day through translation.

II. Case-Studies Selected for the Thesis

LAdP and *LBelB* are two classics of children's literature that entered Britain through translation. Collodi's *LAdP* was first published as a novella in 1883 in Florence, Italy. As a 'combination of the folklore and literary fairy-tale traditions' (Zipes, 1999:146), it can be considered a fusion of elements that belong to the folkloric tale, the fairy tale and the novella, all of which commingle to create a celebrated story that has been disseminated throughout the world. The story was first translated into English by Mary Alice Murray and issued in London in 1892. It has since been retranslated and adapted on numerous occasions, with Walt Disney's animated adaptation film *Pinocchio* (1940) proving one of the most renowned English language versions of the Italian tale. While abundant translations by various translators have appeared throughout the centuries, Murray's text has been re-edited and reprinted in Britain on numerous occasions. The fact that her translation has endured, with a re-edition emerging as recently as 2014, demonstrates that the act of re-editioning plays a vital role in the tale's survival. I therefore use the notion within this thesis in order to conceptualise an interpretation of translation that speaks to this particular case-study and concomitantly allows an exploration of how classics of children's literature travel through translation from different European traditions to and within Britain.

² Philip Womack's list of '30 Best Children's Books' (2019), published in *The Independent*, positions Carroll's *Alice* books (1865; 1871), the Grimm Brothers' *Kinder- und Hausmärchen* (1857), Andersen's *Fairy Tales* (1846), J.M. Barrie's *Peter and Wendy* (1911), and Kenneth Grahame's *The Wind in the Willows* (1908) amongst the top ten.

Collodi penned his tale when Italy was 'in search of a national culture that would authenticate and legitimate it' (Stewart-Steinberg, 2007:1). The country turned its attention to the young male population; the intention to create "new" Italians who would drive Italy forward and develop a national identity became entangled with the question of masculine performativity (ibid.:3). The fact that constructions of masculinity assumed a role in the shaping of national discourses following the country's unification underlies Collodi's text, manifesting itself through the narrative's demonstration of how young boys in Italian villages during the late nineteenth century should (or should not) behave. Yet, despite the political agenda on which it was founded, the tale became and remains a classic of children's literature in Britain; the story of the wooden puppet who transforms into a human might have been conceived as a series of narrative adventures for young Italian boys, but it was soon read as more than that. Collodi's tale is rooted in the concerns of post-Unification Italy, and its backdrop provides us with the opportunity to explore how its representations of gender have been transferred to another culture with a different political scene, as well as to moments in time dominated by distinct social ideals. The story's durability enables us to unravel how various renditions of the same text have reshaped notions of gender and physical difference for young readers in Britain.

LeBelB is a traditional fairy tale which, in a comparable manner to many fairy stories, has passed from the oral tradition to a written form and has journeyed across languages and cultures. Yet, the history of this particular tale is even more multifaceted: a written version of the story was first produced by Gabrielle-Suzanne Barbot de Villeneuve and published in *La Jeune Américaine, et les contes marins* [*The Young American Girl, and the Marine Tales*] in 1740; this text was abridged sixteen years later by Jeanne-Marie Leprince de Beaumont, who published her own rendition of the tale in her *Magasin des enfants* (translated into English in 1757 as *The Young Misses Magazine*). While de Villeneuve's text appeared first, it is de Beaumont's version that has proved more influential (Zipes, 1981; Hearne, 1989; Griswold, 2004; Lathey, 2010) and that is the text upon which numerous translations and adaptations produced in Britain have been based. Translation tends to be interpreted as a process that transforms a stable "original" text into another language. However, the notion of the "original" text is, in itself, unstable since, as this case-study will demonstrate, different versions of a text can be selected as the source text (ST) and considered the "original". This means that

'translators may need to negotiate multiple versions of a given "original"' (Emmerich, 2017:8) in order to create a new translation for a new audience. The complex history of *LBelB* challenges the concept of the "original" text that frames discourses in Translation Studies, and this, in turn, makes it a particularly notable case-study before we even start to explore the intricacies that underlie the translation process.

Similarly to Collodi's narrative, *LBelB* is underpinned with constructions of gender. The two tales differ, however, in that the French text is addressed at young girls situated in the eighteenth century. Ruth Bottigheimer (1989:8) claims that *LBelB* is 'a fable about coming to terms with the institution of marriage and with the person of a husband', whilst Jack Zipes asserts that it was intended 'to instruct young girls how to domesticate themselves and become respectable young women, attractive for the marriage market' (1996:3). De Villeneuve and de Beaumont used the fairy story as a tool to inform young female readers how society expected them to behave and to promote an adherence to social norms. While both versions of the tale are entrenched in eighteenth-century ideologies that state how girls at that time should conduct themselves, the story has become a classic of children's literature in Britain and beyond, and it continues to be reconstructed for new audiences. Indeed, as recently as 2017, Walt Disney Pictures and Mandeville Films co-produced *Beauty and the Beast*, a live-action adaptation of Disney's 1991 animated film *Beauty and the Beast*. Once again, the longevity of the tale allows us to examine how various versions of the same narrative pass a construction of gender that is embedded in another century through time and across space.

LAdP and *LBelB* have become classics of British children's literature through different routes: the former is a novella that exhibits elements of a fairy story; the latter is a traditional fairy tale that originates from the oral tradition. The two texts are inscribed with the ideas of the societies in which they were created, harnessing the concerns and priorities of those specific temporal and cultural contexts. Yet, despite the fact that *LBelB* and *LAdP* are rooted in the eighteenth and nineteenth centuries, respectively, they have the ability to continue to construct a dialectic relationship with forms of cultural production that are constantly evolving in accordance with social conventions, including literature, television, theatre, cinema and merchandising. Through retranslations and re-editions, the tales remain relevant to the new temporal landscape in which they find themselves, and they continue to speak to audiences across time. This

provides a rationale for employing them as case-studies within this thesis: they arguably reveal how important concepts have been presented diachronically and diatopically in various translated versions of each ST which, in turn, enables an examination of the ways in which translation and retranslation intervene in the representation of the mutable concepts of gender and physical difference. While their historical, temporal, linguistic and cultural contexts offer distinct points of departure for an exploration of identity, *LAdP* and *LBelB* share similarities that allow an appreciation of how the notion is constructed in classics of children's literature and transmitted in selected translations, retranslations and re-editions. The tales possess a longevity that is strengthened by retranslation and re-editing, which places them in an ideal position to unpack each of the research questions at the heart of this thesis.

LAdP and *LBelB* have been selected as the case-studies for this thesis precisely because their histories are underpinned by translation: translation has enabled them to enter Britain, be reconstructed for new audiences, and become classics of children's literature within the country. The role of translation in the history of these two narratives is essential to our understanding of their position as classics in Britain's literary sphere. These texts have negotiated time in order to occupy a central place in the country's literary landscape since the eighteenth and nineteenth centuries, but this cannot be unravelled or appreciated unless we look through the lens of translation. In his essay 'Why Read the Classics?', first published in *The New York Review of Books* in 1986 and, later, as part of the collection *Why Read the Classics?*, the Italian author Italo Calvino offers fourteen definitions of a classic, one of which proves particularly germane to this research. He states that:

classics are those books which come to us bearing the aura of previous interpretations, and trailing behind them the traces they have left in the culture or cultures (or just in the languages and customs) through which they have passed.

(Calvino, 1999:6)

LAdP and *LBelB* are read in translation by Anglophone readers in Britain. Calvino's suggestion that a target text (TT) influences the target culture (TC) because it carries with it aspects of another culture thus interacts with the first research question of this thesis; it allows us to query how the translation, retranslation and re-editing of

classical tales intervene in the representation of the cultural constructs of gender and physical difference. Have the messages of the ST been amended, deleted, emphasised or de-emphasised during the translation process? Do retranslations and re-editions of the TT portray the content of the ST in a similar way? That classics are constantly retranslated and re-edited for new readerships allows this thesis to examine these questions in detail.

III. The Analysis of Translations as a Methodological Tool

Within this thesis, I employ the analysis of translations as a tool to comprehend how the mutable concepts of gender and physical difference have been presented in versions of the same text published at different moments in time. To this end, a translation is envisaged as a new artefact whose creation is conditioned by the central ideologies, literary norms and societal ideals that were dominant at the time in which it was produced. Indeed, Gideon Toury maintains that a translation occupies 'a slot, in the appropriate culture, or in a certain section thereof' (1995:57). As this section will argue, the theoretical notions of rewriting, retranslation and re-editioning, which are framed by the idea that a TT is an independent object, are pivotal to my analysis of how these two classical tales have travelled through translation.

A text that is rewritten is produced on the basis of another text, with the intention of adapting that text to a certain ideology, to a certain poetics or, often, to both (Lefevere in Hermans, 2004:127). Each act of translation can thus be understood as rewriting since a text is always translated for a different social, cultural, linguistic and/or temporal context; a rewritten text is a new text intended for a new social, cultural, linguistic and/or temporal environment, and it can therefore be regarded as an independent object whose creation has been affected by the norms of the time in which it is embedded. Since it interprets each TT as a distinct artefact, the conceptualisation of translation as rewriting helps us to examine how children's classics are reconstructed in various linguistic, historical, and socio-cultural contexts and the position that they occupy in their new setting. Within this thesis, this premise functions as a theoretical platform that underpins the ideas of retranslation and re-editioning.

The notions of retranslation and re-editioning reveal how texts are reproduced to better assimilate the priorities of the time, culture and society in which they emerge.

Retranslation is the repeated translation of a given text into the same TL, a process that is often initiated when a translated text no longer encompasses the ideals of the society in which it is situated; it ensures that a tale remains relevant to new generations of readers. Each retranslation inhabits a unique position in the text's history since it differs from the previous translation(s), and the act of retranslation thus demonstrates how texts are reconstructed in order to present important ideas. A re-edition, however, will have similarities and/or dissimilarities with its predecessor(s). These similitudes and differences tend to be found in the text's paratext; a foreword or an afterword might be introduced, or new illustrations might be inserted. Paratexts enable us to examine intertextual connections between various re-editions of a translated tale and to better comprehend how a narrative has travelled through Britain. It is therefore pertinent to consider the paratextual elements that accompany the re-editions examined within this thesis, since these aspects help to form dialectic relationships between the story and its new setting; they become an influential part of the tale's journey and history.

Considering retranslation and re-editioning as underpinned by the principle of rewriting, the thesis positions selected translations, retranslations and re-editions as independent artefacts to illustrate how they have reconstructed representations of gender and physical difference in different linguistic and cultural contexts. This reveals aspects that are invisible when a text is considered in one language alone and at one moment in time: translation offers a diachronic and diatopic view of how the same message is presented in different versions of a classic of children's literature. As previously noted, the translated, retranslated and re-editioned texts that are examined in this thesis were selected, at least in part, due to the time in which they were produced; their longevity allows us to understand how certain strands of identity have been constructed in children's literature over a broad period of time. Analysing several translated versions of the same ST enables us to build an extended portrait that illustrates what was happening at certain junctures in the narrative's history.

IV. Notions of Identity

The notion of identity is a social and cultural construct which is composed of various strands that extend from ethnicity and religion, to gender and sexuality, to physical appearance and emotional attributes. This thesis zooms in on two aspects – gender and physical difference – in order to understand how images of identity are constructed in translated children's literature. Today, gender and physical difference assume an essential role in discussions of identity within society, particularly in relation to younger generations since, from a young age, individuals are encouraged to develop an awareness of their own identity. Gender and physical difference are conceptualised as fluid and multi-faceted; they are regarded as a continuum rather than classified as binary concepts. These ideas are particularly topical in discourses of identity that target children, and a consideration of gender and physical difference within this thesis thus proves especially timely. Yet, it is important to remember that these contemporary interpretations emerged after *LAdP* and *LBelB* were first penned. Gender and physical difference are social constructs; the way in which they are perceived concurs with the ideals of the society in which they are positioned, and these ideals evolve with time. This thesis explores the images of gender and physical difference that are presented to the child in these classical children's narratives and how they are reshaped for young audiences in Britain over time.

While scholars have investigated gender (Trites, 1997; Clark and Higonnet, 1999; Mallan, 2009; Clasen and Hassel, 2017) and physical difference (Baskin and Harris, 1977; Smith-D'Arezzo, 2003; Prater, 2003; Prater and Dyches, 2008; Dunn, 2010; Sayers Adomat, 2014) in isolation, this research explores the way in which the two concepts are presented in various translated versions of the same tale in order to offer a more comprehensive picture of identity. Classics have survived generations of young readers because they have the ability to engage with important themes. It is therefore particularly valuable to determine how the socially-constructed concepts of gender and physical difference have been (re)produced at different moments in time in selected renditions of these two classics of children's literature.

V. Structure of the Thesis

This thesis consists of nine chapters, each of which allows the research questions of this study to be unpacked. **Chapter 1** provides an insight into discussions within the fields of Children's Literature, Children's Literature in Translation, and Translation Studies that are central to the core arguments of this research. It presents a rationale for an exploration of two classics of children's literature through the lens of the theoretical conceptualisations of retranslation and re-editioning, foregrounding the way in which these processes intervene in the representation of gender and physical difference in stories for children. The chapter concludes with a consideration of how the social constructs of gender and physical difference interact with children's literature and its translation.

Chapter 2 sets the scene for this thesis' examination of *LAdP* and its translation into English. It outlines the story's journey in order to establish a platform for an exploration of how this classic of children's literature has travelled through translation from Italy to and within Britain. The chapter discusses the English translation that introduced the Italian tale to Britain, as well as the re-editions and reprints of it that have enabled the narrative to remain popular amongst generations of young British readers.

The concepts of physical appearance and physical disability are examined as branches of physical difference in **Chapter 3**. The chapter focuses on the Italian ST and the first edition of the first English translation of it, studying the way in which three core characters of the tale – Pinocchio, il Gatto and la Volpe – exhibit this notion of identity in the two texts. **Chapter 4**, with its exploration of how illustrations influence the portrayal of physical difference in selected re-editions and reprints of the first edition of the first English translation of *LAdP*, complements the discussions within Chapter 3. It offers a detailed deliberation of how the first English translation of *LAdP* and selected re-editions and reprints of it construct the notion of physical difference through a paratextual feature that assumes an influential role in stories for children.

The final chapter of the section of the thesis that looks at *LAdP* – **Chapter 5** – analyses the construction of socio-cultural gender through il Gatto and la Volpe. It examines Collodi's Italian text, the first edition of the first English translation of it, and selected re-editions and reprints of the first English translation. This not only highlights how

aspects of gender have travelled through translation to and within Britain, but it also reveals how the act of re-editioning has intervened in the representation of gender in translated versions of the tale.

Chapter 6 provides the point of departure for the thesis' analysis of *LBeIB* and its translation into English. It delineates how the narrative has traversed time and space in order to become a renowned classic of children's literature enjoyed by young Anglophone readers in Britain since the eighteenth century. The final part of the chapter outlines the English translations of *LBeIB* that have been chosen for the corpus of the thesis.

Chapter 7 uses the attribute of beauty as a lens through which to explore the portrayal of the triangular relationship between gender, agency and social structure in selected versions of this children's classic. It considers the characters of la Belle, the eldest sister's husband and the prince in order to examine how the presentation of the trait influences the construction of gender in de Beaumont's version of *LBeIB*, its first English translation, and three retranslations of the tale. The chapter questions the extent to which the ST and the TTs mirror gendered archetypes surrounding the attribute of beauty that emerge in other traditional fairy tales.

Chapter 8 continues this thesis' exploration of the relationship between gender, agency and social structure by employing the trait of bravery as an analytical tool. Traditional fairy tales tend to assign this personal quality to the courageous male, but *LBeIB* challenges this. The comparative analysis conducted in the chapter identifies how this defiance of gendered norms has travelled through translation from the ST to the first English translation and, later, to selected retranslations.

The final chapter of the thesis, **Chapter 9**, examines the construction of physical difference in *LBeIB* through the character of la Bête. It explores how translation and retranslation mediate in the conceptualisation of physical difference that is presented to the child reader of de Beaumont's text and how this conceptualisation has been reshaped for young audiences in Britain over time. It concludes with a discussion of how a rewriting of de Beaumont's narrative enables us to further comprehend the construction of physical difference in *LBeIB* and how it has been reshaped for young audiences in Britain.

Unpacking the multiple ways in which gender and physical difference are constructed and reconstructed through processes of translation will lead us to ponder upon wider questions. We might wonder why readers continue to revert to these classics of children's literature when they embody conceptualisations that are rooted in the eighteenth and nineteenth centuries. Translation has proved essential to the survival of *LAdP* and *LBelB*, but how does it ensure that these tales remain relevant and readable? This research will thus critically analyse editions of *LAdP* and *LBelB* in order to disentangle key issues that surround the translation of children's classics. It is also hoped that the findings will transcend these two case-studies and contribute to broader discussions within the fields of Children's Literature and Translated Children's Literature.

CHAPTER 1

From Childhood to Children's Literature to Children's Literature in Translation:

The Theoretical and Conceptual Framework of This Thesis

This thesis combines an exploration of two classics of children's literature – *LAdP* and *LBelB* – with a consideration of the theoretical conceptualisations of translation as rewriting, retranslation and re-editioning in order to examine how the act of translation shapes two strands of the notion of identity: gender and physical difference. This chapter thus provides an insight into certain dialogues within the fields of Children's Literature, Children's Literature in Translation, and Translation Studies that are pertinent to the key arguments of this study. It does not focus on the figure of the translator nor on who created a particular translation; these sociological aspects, which often occupy a central position in contemporary debates on translated literature, will not be discussed within this chapter (nor, indeed, within this thesis). Rather, this research is interested in *what* a translation *does*. It considers a translation as a new artefact whose creation is conditioned by the ideological thoughts, literary norms and societal ideals that were dominant at the time in which it was produced, and it is therefore concerned with the way in which each new product shapes images of identity presented to the young reader. The textual and paratextual elements of selected English translations of *LAdP* and *LBelB* are analysed in order to discern how gender and physical difference have been constructed and reconstructed in various translated renditions of these tales.

This chapter will first consider the concept of childhood within a Western and, more specifically, a European context since, as I will elucidate, the way in which it is interpreted forms the basis of how children's literature and its translation are understood in this environment. This will be followed by discussions of children's literature and children's literature in translation which foreground pertinent aspects of how classics of children's literature travel through translation from different European traditions to and within Britain.

I will then examine the theoretical notions within Translation Studies that underpin the key arguments of this thesis: translation as rewriting; retranslation; re-editing; and the role of the "original" text. These dialogues prepare us to explore the way in which processes of translation intervene in the representation of gender and physical difference in children's classics. The chapter will conclude with a consideration of how the social constructs of gender and physical difference interact with children's literature and its translation. This provides a point of departure for our analysis of the images of these two notions of identity that are offered to the young reader of children's classics and how they have been reshaped in Britain over time.

1.1 "Childhood": A Western Conceptualisation of the Notion

The notion of childhood is central to both children's literature and translated children's literature; the ideas that underlie childhood ultimately shape the literature produced for the young reader. A society's interpretation of childhood will determine the texts that are presented to the child: tales are often amended to reflect what society wants the child reader to encounter (Fernandez López, 2000), whilst imported literature might be adapted in order to emulate these thoughts.³ An awareness of the way in which European conceptualisations of childhood have developed over time is essential to our comprehension of the creation and dissemination of children's literature within Britain since, as this chapter will illuminate, certain characteristics of the British literary system are rooted in wider European perceptions of childhood.

The concept of childhood is a biological and psychological process which sees children develop physically, mentally, emotionally, intellectually and cognitively (Culbertson, Newman and Willis, 2003; Richter *et al.*, 2019; Su *et al.*, 2019). In the West, childhood has also been considered as a social construct (Qvortrup *et al.*, 1994; James and James, 2008) or, as Riitta Oittinen describes it, 'a social or cultural issue' (1993:11). Noirin

³ In her 'Nursery Politics: Sleeping Beauty, or the Acculturation of a Tale' (1995), Karen Seago offers an interesting account of how various versions of the tale *Sleeping Beauty*, which entered Britain during the eighteenth and early nineteenth centuries, were modified in order to echo the country's interpretation of the child and childhood at a particular moment in time. She notes that, since 'fairy tales were not primarily didactic, did not instil moral values and diverted children from their duties, they were not considered appropriate reading matter for children' (1995:17). These texts were, therefore, amended. Her analysis indicates that the introduction into Britain of what would become one of its most popular children's stories was framed by a rewriting that created texts that paralleled what adults wanted children to experience through literature.

Hayes highlights that childhood 'is not only defined by biology but also by a particular society, at a particular time, in a particular way which represents the views that society holds regarding childhood' (2002:21). The way in which the notion is construed varies through time and across cultures: '[c]hildhood changes from place to place, from time to time' (Hunt, 2005:4). It is dynamic and continuously evolving, conditioned by the ideologies of the society in which it is conceptualised. A single, static definition thus proves arduous to find.

Work on the way in which visual representations of childhood have constructed and reconstructed the concept in Europe over the centuries offers a useful historical perspective. Anthony Burton (1989), Patricia Holland (1992; 2004) and Anne Higonnet (1998) have each examined how childhood has been portrayed in paintings and visual media.⁴ Perhaps one of the most recognised academics to write in this area is the French historian Philippe Ariès who, in his *L'Enfant et la vie familiale sous l'ancien régime* (1960),⁵ uses artwork from the fourteenth to the seventeenth centuries in order to argue that childhood is a modern development. Focusing on medieval France, he avers that childhood was not acknowledged as an entity in its own right until after the Middle Ages and that, prior to the sixteenth century, children were represented as smaller versions of adults. Ariès' views not only foster the idea that the concept of childhood has evolved across time and through space (Cunningham, 1998), but they also corroborate the claim of scholars such as Meradith Tilbury McMunn and William Robert McMunn (1972), María Nikolajeva (1995), and Matthew Orville Grenby (2014a) that children's literature did not come into true existence, neither in Britain nor in Europe, until the eighteenth century.⁶

Calvinism, which was prevalent in Europe between the mid-sixteenth and the early seventeenth centuries, saw children as depraved and corrupted by Original Sin (Thane,

⁴ For further reading, see Burton, A. 1989. 'Looking Forward from Ariès? Pictorial and Material Evidence for the History of Childhood and Family Life.' *Special Issue: The Child in History. Continuity and Change.* 4(2), pp. 203–229; Holland, P. 1992. *What Is a Child?: Popular Images of Childhood.* London: Virago; Higonnet, A. 1998. *Pictures of Innocence: The History and Crisis of Ideal Childhood.* London: Thames and Hudson; Holland, P. 2004. *Picturing Childhood: The Myth of the Child in Popular Imagery.* London and New York: I.B. Tauris.

⁵ The title can be literally translated as *The Child and Family Life Under the Ancien Régime*. This work was translated into English in 1962 by Robert Baldick under the title *Centuries of Childhood: A Social History of Family Life*.

⁶ The emergence of children's literature in Europe, and, more specifically, in Britain, is discussed later in this chapter.

1981; Goroncy, 2009). Specifically within Britain during this time, Calvinism influenced Puritanism, a religious movement that highlighted the importance of obedience and religious education in the redemption of children from Original Sin. Puritans were concerned with the spiritual lives of children (Bingham and Scholt, 1980), and the conversion process was regarded as the pinnacle of a Puritan child's life (Saxton, 2003). Yet, the decline of these religious movements in the late seventeenth and early eighteenth centuries curtailed the conceptualisation of children as wicked and sinful and, as Kimberley Reynolds (2011) asserts, childhood started to be considered in new ways from the mid-eighteenth century. Interpretations of childhood that were framed by religion waned, and childhood became associated with ideas of freedom and innocence (ibid.). At the end of the seventeenth century, the English philosopher John Locke asserted, in *An Essay Concerning Human Understanding* (1689), that a child's mind is a *tabula rasa*, or a blank slate, which needs to be educated. This was followed by the thoughts of eighteenth-century theorists such as the Genevan philosopher Jean-Jacques Rousseau who, in his *Émile, ou de l'éducation* [*Émile, or On Education*] (1762), argued that children become corrupted through their experience with the world. He hinted (1762) that the opportunity to develop in nature and to obey one's own natural instincts creates adapted and respectable adults. The reformed attitudes of the eighteenth century resulted in a focus on nurturing and educating children in order to produce decent adults (Plumb, 1975), and this gave rise to new images of childhood in Europe.

The nineteenth century was 'characterized by acceptance and nurturing and caring attitudes' (Kaur, 2015:2). Europe had started to recognise that children are different to adults, with distinct needs and prerogatives. The introduction of compulsory education and the prohibition of excessive child labour during this period transformed the lives of European children, altering society's construction of the notion of childhood. Within the British context, 1802 saw the number of legal working hours reduced and working conditions regulated, first for pauper children and then for all working children, first in textile factories and then in other factories, workshops and places of work (Thane, 1981). In 1880, funded education for working-class children was made available, and schooling became compulsory to the age of twelve or thirteen years (Pinchbeck and Hewitt, 1973).

The rights of the child were further accelerated in Europe during the twentieth century, and a number of Declarations and Acts intended to protect children were welcomed. In 1919, the League of Nations (which would later become the United Nations) created a committee for child welfare and, in 1924, it adopted the Geneva Declaration of the Rights of the Child, the first international treaty on children's rights. Children's rights continued to advance following the Second World War: the Universal Declaration of Human Rights, which states that 'motherhood and childhood are entitled to special care and assistance', was recognised in 1948; the United Nations adopted the Declaration of the Rights of the Child in 1959; and, on 20th November 1989, the United Nations General Assembly ratified the Convention on the Rights of the Child. Ariès (1960:125) maintained that the concept of childhood emerged in the twentieth century, prompted by the child being placed at the heart of the family. John Clarke (2003:6) also noted that the twentieth-century family was centred on the welfare of the child which, he states, would have been inconceivable to those in previous centuries.

Whilst conceptualisations of childhood have altered significantly since the Middle Ages, a single, comprehensive definition still fails to exist in the twenty-first-century Western world due to the dynamic nature of the notion. The idea of childhood is now shaped by contemporary ideals and aspects that are considered pivotal within today's Western society. Tracey Burns (2016) highlights that the well-being of the child is central to modern childhood, with the twenty-first-century child better protected than children in previous generations due to improvements in safety regulations, advances in medicine, and technologies that enable parents and relatives to monitor children's activities. That interpretations of childhood continuously evolve in conjunction with the ideas that are considered salient at a particular moment in time continues to problematise the creation of a static definition of the concept. What we do know, however, is that childhood is determined by adults (Lathey, 2006:5); it is formed according to how adults want children to be. The following section unpacks how this conditions the production and dissemination of children's literature.

1.2 Children's Literature: The Creation of Classics

Children's literature functions as a tool to create a conceptualisation of childhood that reflects how adults want children to be, which is especially pertinent to this thesis since it analyses images of gender and physical difference that are presented to the child through literature. That adults use children's literature to mould the child is particularly evident in the two case-studies chosen for this thesis: as Chapter 2 and Chapter 6 will illustrate, these children's stories are centred on an adult's idea of how a child should behave within the societies in which the tales are situated. That adults condition the societal norms of childhood is central to the production and circulation of children's literature and translated children's literature: the way in which a certain culture interprets childhood at a particular time is reflected in its literature, and this, in turn, influences the position of the child in that social environment. This underpins the development of classics of children's literature, and it is thus important to the research questions of this thesis.

It has been outlined above that childhood became considered as a concept in its own right in Europe during the seventeenth century, triggered by the realisation that children are different to adults. Children started to be regarded as innocent and dependent on adults to protect and educate them (Shavit, 1986; Reynolds, 2011). These new interpretations of the notion of childhood coincided with the initial phases of the development of a separate genre of literature for children. The seventeenth-century belief that children were filled with Original Sin and had to learn obedience and reverence in order to be redeemed led to the production of books for young readers that denounced sinfulness, encouraged virtue, and were moralising in both content and tone (British Library, 2019). This was particularly the case in Britain where Puritanism was prevalent. While John Bunyan's *The Pilgrim's Progress* (1678) was not necessarily intended for children, it was one of the first texts to be adopted by them; they did not care much for the theological connotations that framed the tale, but they enjoyed the adventure of the story (Schmidt, 1990; Murray, 2018). Furthermore, James Janeway's *A Token for Children* (1671-1672) tells of the lives and "joyful" deaths of young characters in order to instruct the child reader how to enter Heaven (British Library, 2019). Bunyan and Janeway used the Puritan doctrine that children are born sinful and need to be cleansed as the premise of their literature.

Written fairy tales also appeared in Europe during the seventeenth century.⁷ Basile's *Lo cunto de li cunti* [*The Tale of Tales*], better known as *Il Pentamerone* [*The Pentamerone*], was one of the first collections of fairy stories to enter Western Europe (Scala, 2014:2). Published in 1634 in Italy, it contains variants of narratives such as *Cinderella*, *Puss in Boots*, *Rapunzel* and *Snow White*. In addition, Perrault's volume of fairy tales, *Histoires ou contes du temps passé* [*Histories or Tales from Past Times*], was composed in 1679 in France. It comprises versions of *The Sleeping Beauty*, *Puss in Boots* and *Cinderella*, amongst other popular fairy stories. It should be noted that several written fairy tales did emerge prior to this period. Some of the earliest occur in Straparola's *Le piacevoli notti* [*The Pleasant Nights*] (1550-1553); 15 of the 74 narratives included in his volume are fairy tales. While these stories were created for adults (Opie and Opie, 1974), many influenced later fairy tales (Canepa, 2008:926-927) that would become popular amongst children.

The eighteenth century saw the emergence of texts that embodied the Latin dictum of *docere et delectare* (to teach and to entertain). Literature that intended to delight young readers, rather than purely instruct them, appeared in Britain in the 1740s (Grenby, 2014a). Texts for children were created sporadically prior to this moment, but '[t]he 1740s saw the foundations laid for that tradition, which has been variably sustained down to the present time' (Alderson, 1999:178). Thomas Boreman's illustrated books, entitled *Gigantick Histories* and published between 1740 and 1743, are considered 'landmark publications in the history of children's books' (Barton, 2019). Newbery's *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (1744) is understood to be the first book specifically for children to circulate in Britain (Grenby, 2014a), whilst Mary Cooper's *Tommy Thumb's Pretty Song Book* (1744) is believed to be Britain's earliest surviving collection of nursery rhymes (British Library, 2019). That many of the rhymes in Cooper's volume, such as '*Hickory Dickory Dock*' and '*Sing A Song of Sixpence*', are still recognised today indicates the influence of the texts produced during this period. The technical advances in the production of books, the commercial expansion of the publishing industry, the

⁷ Fairy tales were already an established staple of storytelling before written versions started to emerge at this time. Indeed, Sara Graça da Silva and Jamshid Tehrani (2016) assert that some written fairy tales have their roots in stories that were told orally between 5,000 and 6,000 years ago. Zipes supports this idea through his words '[f]airy tales are rooted in oral traditions' (2015a).

growing wealth of the middle class, and society's transforming attitudes towards the notions of the child and childhood undoubtedly contributed to the developments within the genre of children's literature at this time (Alderson, 1999; Grenby 2014a). By the end of the eighteenth century, children's literature had assumed a new identity.

Fairy tales occupied a central position within the genre of children's literature during the nineteenth century. The Grimm Brothers published the first edition of their *Kinder- und Hausmärchen* [*Children's and Household Tales*] in 1812 and the seventh edition, which encompasses over 200 fairy tales, in 1857. They rewrote numerous acclaimed stories, such as *Snow White*, *Hansel and Gretel*, *Cinderella* and *Rapunzel*. Yet, it was not until the 1820s and 1830s that Europe accepted the fairy tale as appropriate literature for children (Zipes, 1999). With their gruesome and somewhat erotic passages, fairy stories had been considered as texts for an adult readership until this time. The Grimm Brothers' endeavours to "purify" the texts, combined with changing ideas of childhood that prompted children's literature to *docere et delectare* the reader, encouraged the literary fairy tale to be presented to the child. Following the path sketched out by the Grimm Brothers, Andersen penned his fairy stories between 1835 and 1872. He travelled through Europe, gathering fairy tales and creating new stories in the same style (Bredsdorff, 1975), and his fusion of the folkloric tradition with humour and morals produced narratives that simultaneously amused and instructed the reader. By the late nineteenth century, fairy stories attempted to teach the child reader suitable behaviour that corresponded to his or her gender. They reinforced the traditional gendered roles that frame a patriarchal society and manifested archetypal gendered personal qualities, such as the idea that men should be handsome and brave whilst women must be beautiful and submissive. These ideas are explored in detail within this thesis.

The increased availability and affordability of printing, combined with an improvement in literacy rates, encouraged other stories to appear in Europe during this time (Hunt, 1996). E.T.A. Hoffmann's 'Nussknacker und Mausekönig' ['The Nutcracker and the Mouse King'] was published in 1816 in the collection of children's stories entitled *Kinder-Märchen*, whilst Johann David Wyss' *Der Schweizerische Robinson* [*The Swiss Family Robinson*] was issued in 1812 and Charles Dickens' *Oliver Twist* was penned in 1838. The mid-nineteenth century welcomed the Golden Age of Children's Literature,

which is said to have occurred between the 1860s and the early twentieth century (Stevenson, 2011; Bailey, 2016; Williams, 2017). This literary epoch saw the birth of many of the stories that populate the modern genre of children's literature that we recognise today. Charles Kingsley's *The Water Babies* (1863), Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and Rudyard Kipling's *The Jungle Book* (1894) emerged in Britain during this period. Johanna Spyri's *Heidi* was published in two parts in Switzerland in 1880 and 1881, and Collodi's *The Adventures of Pinocchio* was issued in Italy in 1883. In America, Louisa May Alcott published her two-volume novel *Little Women* in 1868 and 1869, whilst Mark Twain produced *The Adventures of Tom Sawyer* in 1876. The Golden Age of Children's Literature brought tales that would continue to enchant generations of young readers into the Western literary sphere.

It is evident that changing conceptualisations of childhood have shaped the genre of children's literature, determining the type of texts presented to the child reader at different moments in time. Indeed, section 1.1 illustrated how scholars have identified the relationship between interpretations of childhood and the construction of children's literature. Yet, the evolving nature of the notion of childhood complicates attempts to offer a static and timeless definition of children's literature. We might describe it, rather simply, as a site of communication with young individuals; it is a tool that creates a relationship with the young reader or listener. Even this seemingly uncomplicated explanation raises several questions: What does the young reader or listener need and expect from literature? Who controls this communicative site? Who guides this relationship? Children's literature is created *for* children *by* adults. Adults are the ones 'who wield power and influence and it is they who decide what is written and, ultimately more importantly, what is published, praised and purchased' (O'Connell, 2006:17). The adult determines what the child should and should not experience, what he or she can and cannot comprehend. It can thus be questioned if children's literature is truly *for* children. Does it encapsulate what the child requires and desires from literature or, rather, does it reflect what the adult demands from the child? As Jacqueline Rose (1984:44) suggests, children's literature forges a world where the adult comes first and the child comes second.

Children's literature is 'fundamentally asymmetrical' (O'Sullivan, 2002:38). Authors, translators, publishers, critics, parents and teachers tend to be adults, and they are the

ones who determine which texts are presented to the child reader. Aida Alla (2015:15) affirms that '[w]hen the partners in communication are not equal, communication structures are asymmetric'. The unequal relationship between the adult, who controls the creation of stories for children, and the child, who is the passive recipient of those stories, causes children's literature to become a site of asymmetry. This asymmetrical partnership will influence the way in which the salient themes of a text, such as notions of identity, are framed and presented to the child reader or listener.

Scholars (Puurttinen, 1995; O'Connell, 2006; Lathey, 2006) have commented that the genre of children's literature is undervalued and afforded little attention. Zohar Shavit (1986) even maintains that it occupies a peripheral position within the literary polysystem. In his introduction to *Understanding Children's Literature* (2005), Peter Hunt emphasises the marginality of children's literature in stating that 'children's books – from writing to publication to interaction with children – are the province of that culturally marginalised species, the female' (1999:1). Furthermore, the experiences of certain authors and illustrators of literature for children reveal that those involved in the creation of children's books tend not to be held in high regard. In an interview with TIME in 1980, the American author and illustrator Maurice Sendak explained that, when he won a Caldecott Prize for his illustrations in his children's story *Where the Wild Things Are* (1964), his father asked him whether he would now be allowed to work on "real books".⁸ Literature for children is deemed less challenging and less valuable than literature for adults. Indeed, Shavit has termed it 'the Cinderella of literary studies' (1994:5) due to its marginalised position, a position that is perhaps fuelled by the fact that the audience for which it is intended occupies a marginalised position in society itself.

⁸ For the full interview, see: Stoler, P. 2012. 'From TIME'S Archive: Maurice Sendak on Children's Books'. *TIME*. 9 May. Available at: <http://entertainment.time.com/2012/05/09/from-times-archive-maurice-sendak-on-childrens-books/> [Accessed: 10 January 2019].

1.3 Children's Literature in Translation

Translators of texts for children construct bridges between the child and literature created in a different language and culture, exposing the young reader to what he or she would be unable to experience otherwise. To this end, the relationship between translation and children's literature is invaluable. Mildred L. Batchelder maintains that 'children of one country who come to know the books and stories of many countries have made a beginning toward international understanding' (in Metcalf, 2003:324), which highlights how the fact that translation enables monoglot children to encounter tales that originate from other areas of the world contributes to the child's global outlook. In a similar manner, Pat Pinsent asserts that:

there is an increased understanding that the search for global unity and peace demands a welcome to books from other languages and cultures. Translators who can make such books equally accessible to their young monoglot English-speaking audiences as they are in their source languages should be recognized as vital in the transmission of cultural values.

(2006:7)

She foregrounds the merit of foreign literature and emphasises the fundamental role of the translator in allowing the monolingual child to access tales from around the globe. Translated texts prompt the young reader to enhance his or her understanding of the world through the fact that they offer an insight into other countries and cultures.⁹

Translation has enabled numerous children's stories, particularly classics of children's literature, to enter Britain. Perrault's *Histories, or Tales of Past Time* (1729) and Antoine de Saint-Exupéry's *The Little Prince* (1943) were originally written in French. Hoffmann's 'The Nutcracker and the Mouse King' (1816), the Grimm Brothers' *German Popular Stories* (1823), Spyri's *Heidi* (1884), and Erich Kästner's *Emil and the Detectives* (1929) were translated from the German. Collodi penned *The Adventures of Pinocchio* (1892) in Italian, whilst Astrid Lindgren's *Pippi Longstocking* (1945) originated in Swedish. Many of the fairy tales that are popular in Britain today are also framed by a history of translation. Stories such as *Sleeping Beauty*, *Cinderella*, *Snow White*, *Puss in*

⁹ This, of course, assumes that the translated tale conserves its foreignness and does not become wholly domesticated to the norms of the TC.

Boots, and *Rapunzel* were written in the Neapolitan dialect by Basile and published in his *Il Pentamerone* in 1634. These tales were rewritten either in French by Perrault in 1697 or in German by the Grimm Brothers in 1812, and they have since undergone copious retranslation and adaptation, both written and visual, in various languages. *Sleeping Beauty* and *Cinderella* were, in fact, first rewritten by Perrault in 1679 and later rewritten by the Grimm Brothers in 1812. It is important to highlight that this is, by no means, an exhaustive or comprehensive list of the children's stories that have come into Britain through translation. These examples are simply intended to accentuate the fact that translation occupies a central position in the history and circulation of classics of children's literature. Indeed, it is precisely because of translation that *LAdP* and *LBelB*, the two texts selected as the case-studies for this thesis, have been able to become children's classics in Britain. They are underpinned by the notion of translation, which situates them in a perfect position to explore elements of the translation of children's literature.

The less positive aspects of the translation of children's literature have also been discussed by scholars in the field. Gillian Lathey claims that the 'low status of children's literature . . . has led to radical alteration and abridgement' of texts for children (2006:8), whilst Shavit, in her *Poetics of Children's Literature* (1986), argues that the peripheral position of children's literature within the literary polysystem has engendered the manipulation of translated children's literature. In addition, Tiina Puurtinen maintains that the fact that stories for children occupy a marginal position grants the translator a number of liberties within the text, which often means that 'faithfulness to the original is outweighed by other constraints' (2006:54). Birgit Stolt also highlights that faithfulness to the ST tends to be disregarded in the translation of children's literature. She notes that '*the* cardinal problem of faithfulness to the original text, which generally predominates in discussion, appears to take a back seat' when it comes to translating for children (ibid.:69, emphasis in original).¹⁰ Any participant involved in the translation of literature for children – from the editor and publisher to the translator to the parent and teacher – can prompt a text to be altered. It might be

¹⁰ This is not to suggest that "faithfulness" to the ST should be considered as the aim when translating children's literature. It merely highlights that the genre undergoes radical interventions because of its position in the literary field. Indeed, Eithne O'Connell (2006) discusses the movement of Translation Studies from a prescriptive to a descriptive approach which, within the context of translated children's literature, foregrounds the child reader situated in the TC.

amended to reflect what is considered educational or "good form", to mirror adults' assumptions of what children want to read and what they are able to understand, or to "prettify" the tale (Stolt, *ibid*:71). Adults can ultimately determine what children encounter through literature, modifying texts during the translation process to fit existing literary or ideological models in the TL and TC.

The issues of power, manipulation and control assume a central role in theoretical discussions on the translation of children's literature (Lindgren, 1969; Shavit, 1986; Von Stockar, 1996; Puurtinen, 1998; Lathey, 2006), which has caused the genre to be largely positioned within a framework that examines how texts for a young readership have been rewritten in accordance with the ideals of the society for which they were intended. This thesis also considers translations as products of the time and place in which they were produced, and this consequently enables it to unpack the theoretical dialogues of translation as a form of rewriting, the notions of retranslation and re-editioning, and the role of the "original" text in a manner that explores how the act of translation constructs and reconstructs strands of identity in different social, cultural and temporal contexts. These theoretical concepts are outlined in the following pages.

1.3.1 Approaches to the Translation of Children's Literature: Translation as Rewriting

André Lefevere, who proposed the theorisation of translation as the rewriting of an original text, affirms that a text that is rewritten is produced on the basis of another text, with the intention of adapting that text to a certain ideology, to a certain poetics or, often, to both (in Hermans, 2004:127). Lefevere's approach deems translation as a target-orientated process in which the TT, which is determined by the ideals of and the existing literary models within the TC at a particular moment in time, becomes a cultural product of the target system. Susan Bassnett similarly asserts that a translated text is so far removed from its original that it should be treated as an independent product of literature (1991). Within this thesis, I take up the views of Lefevere and Bassnett, and I understand a translation as a new artefact whose creation is conditioned by the societal principles of the time in which it was produced. This perspective enables us to explore how these two classics of children's literature have travelled through

translation from different European traditions to and within Britain. Translations are hybrid entities which are composed of various thoughts, literary norms and social ideals. Regarding a translation as a new object reveals how it is formed, how it negotiates linguistic and cultural borders, and how it is reconstructed within a different linguistic and cultural context. These aspects are fundamental to our appreciation of *LAdP*'s and *LBelB*'s journey through Britain.

When texts cross linguistic and cultural boundaries, they are re-appropriated, recontextualised and reinterpreted. They construct new relationships with different individuals situated in different linguistic and cultural environments who possess different conceptualisations of the world, and perceiving translation as rewriting and translated texts as objects that are created through the process of translation offers an insight into this relationality. The characteristics of these relationships, which can only be explored through the lens of translation, underpin another research question of this thesis: how does the translation of the classical tales *LAdP* and *LBelB* intervene in the representation of the mutable concepts of gender and physical difference? A translation might be rewritten for a new readership who, situated in another time period, possesses different ideas to those for whom the existing translation was produced. A consideration of each translated text as an independent object highlights how the same piece of literature can assume disparate connotations to mirror society's evolving convictions of gender and physical difference; this enables translations to continue to build relationships between new ideas and new readers. A translation must be a rewriting, and therefore a new object, because it cannot be *exactly* the same as the ST once it has been repositioned in another language and a different cultural context. Since each culture will arguably construct and disseminate distinct ideologies, translations 'nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to' (Lefevere, 2000:237).

Within this thesis, I consider every act of translation as rewriting. It is essential to highlight that my reading of the concept of rewriting does not suggest that it inevitably involves the radical amendment of a text. Rather, I see rewriting as positioning each translated text as a new object for a new readership. In fact, this thesis will illustrate that children's literature does not necessarily undergo extensive alteration during the translation process. Lefevere maintains that patronage, poetics, ideology and "the

universe of discourse" condition the act of translation (1992:13), but he also indicates that these constraints are not absolute: the translator can decide if he or she wishes to heed or to challenge them. While it is often assumed that children's literature is unavoidably distorted *because* it is children's literature, this thesis discusses how such a presumption is not always true, a discussion that is made possible due to the translations that have been selected; I do not consider translations and adaptations that have been deliberately amended for ideological or economic purposes. Turning to an existing theoretical notion within Translation Studies – rewriting – to examine a different type of text for the child encourages the genre of children's literature to be rethought.

1.3.2 Approaches to the Translation of Children's Literature: Retranslation

The phenomenon of retranslation – that is, the repeated translation of a text into the same TL – frames the genre of children's literature. Indeed, in her introduction to *La Retraduction en littérature de jeunesse / Retranslating Children's Literature* (2014), Florence Cabaret maintains that 'the metalinguistic dimension of the retranslation process casts relevant light on what is at work when one (re)translates a text for children' (2014:12).¹¹ The notion is pivotal to this thesis, which examines retranslations of *LBelB*. While scholars have highlighted various reasons for which retranslation occurs,¹² what is particularly relevant to this research is that retranslation is often associated with the fact that previous translations become outdated (Bassnett, 2000; Pieters, 2004, cited in Mathijssen, 2007:17). Siobhan Brownlie (2006) states that the constant evolution of society's ideologies prompts texts to be retranslated, whilst Enrico Monti (2012) and Jan Van Coillie (2014) similarly propose that the need to update a translation in order to address contemporary readers can give rise to retranslation. Monti and Van Coillie speak in the context of children's literature, and their argument is

¹¹ This collection of essays, edited by Virginie Douglas and Florence Cabaret, illustrates how retranslation has contributed to the canonisation of translated children's literature. Each essay provides a useful case for the importance of the notion in examinations of translated children's literature. For a detailed discussion, please see: Douglas, V. and F. Cabaret. eds. 2014. *La Retraduction en Littérature de Jeunesse / Retranslating Children's Literature*. Vol 1. Bern: Peter Lang.

¹² Lawrence Venuti (2003) relates retranslation to power, highlighting that new translations might be created in order to reassert the power of a particular authority in a certain social institution. Publishing houses also initiate retranslations of literary classics since such texts attract prestige, money and popularity (Milton, 2001; Koskinen and Paloposki, 2003; Venuti, 2003).

thus especially pertinent to this thesis. After all, this chapter has outlined how children's literature has been employed as an instructive tool to encourage young readers to conform to the ideals of the society in which they live. That retranslations are sought when existing translations no longer represent the thoughts and expectations of the TC underpins the notion of retranslation here.

In his preface to the special edition on retranslation of the translation journal *Palimpsestes*, Paul Bensimon affirms that essential differences between first translations and retranslations exist (1990:ix). Writing in the same issue of the journal, Antoine Berman highlights that the propensity of first translations to become outdated creates a demand for retranslations (1990:1-7). The thoughts of Bensimon and Berman form the basis of the 'Retranslation Hypothesis' (Koskinen and Paloposki, 2003; Brownlie, 2006; O'Driscoll, 2011).¹³ They regard retranslations as more effective versions of the ST than the first translation; the first translation will have somewhat introduced the reader to the 'otherness' of the ST, which will prompt retranslations to reveal the foreign origin of the text to a greater extent. This idea is, however, contentious since it is rooted in a conceptualisation of the act of translation as "adequate" or "acceptable" only when it reflects the foreignness of the ST.

While Lefevere (1992), Miryam Du-Nour (1995), Oittinen (1997; 2000), Maria Tymoczko (1999) and Pekka Kujamäki (2001) each consider retranslation, they have not explicitly discussed the Retranslation Hypothesis. And, while Kaisa Koskinen and Outi Paloposki have tested it, they claim that retranslation does not dictate a move from a domesticated first translation to later translations that are more foreignised than former versions (2004).¹⁴ Specifically within the context of translated children's literature, Kari Skjønberg challenges the Retranslation Hypothesis through her assertion that earlier translations of works for children tend to be closer to the ST than more recent translations of the same text (in Desmidt, 2009). Within this thesis, I do not evaluate retranslations based on whether they are closer to or further from the ST (and

¹³ The 'Retranslation Hypothesis', which was posited within the context of literary translation, argues that 'later translations tend to be closer to the source text' (Chesterman, 2004:8) since the first translation is often adapted to the norms and conventions of the TL and TC in order to be accepted. Once the first translation has gained popularity, new translations – retranslations – are encouraged. These retranslations are not strictly TC-orientated as the first translation has introduced the reader to the SC. Rather, they reveal the foreign origin of the text.

¹⁴ It is also important to highlight that work on the Retranslation Hypothesis has been conducted. Yves Gambier (1994), Anthony Pym (1998) and Andrew Chesterman (2000) each examine the notion.

thus more or less "adequate" than the first translation). Rather, I take Berman's suggestion that translations become outdated and equate this with the fact that a translated text eventually no longer encompasses the ideals of the society in which it is positioned. This is when a retranslation is necessitated. Through analysing the first English translation and subsequent retranslations of *LBelB*, this thesis will consider how various translations of the same tale reshape notions of identity for new readers.

In his *Retranslation through the Centuries: Jules Verne in English* (2011), Kieran O'Driscoll also dismisses the Retranslation Hypothesis. Influenced by Toury's *Descriptive Translation Studies* (1995) and Pym's work on the power of the translator (1998), he conducts a diachronic study of retranslations of Jules Verne's *Le tour du monde en quatre-vingts jours* (1873) [*Around the World in Eighty Days*]. His comparative analysis of written text, metatext and paratext proves a useful point of departure for my examination of retranslations of *LBelB*, since he emphasises how socio-cultural norms can affect the way in which messages are conveyed in retranslations of the same ST. O'Driscoll concludes that a retranslation is the product of the specific social, cultural and temporal context in which it was created, which resonates with the fact that this thesis considers a retranslation as an independent object. In a similar manner to rewriting, retranslation enables each translated text to be positioned as a new artefact within the TC. Indeed, Toury maintains that 'alternative translations are not even likely to occupy the exact same position in the culture which hosts them even if they all came into being at the same point in time' (1995:27). This thesis analyses each retranslation of *LBelB* from the perspective that it assumes a unique position in Britain's literary canon. It thus highlights the value of regarding retranslations as independent texts that introduce distinct images into the TC, rather than as additional versions of the first translation. This is particularly relevant if we consider Yves Chevrel's, Lieven D'Hulst's and Christine Lombez's definition of a translation as 'un objet historique' [a historical object] (2012:11). They assert that '[l]a succession des traductions d'une même œuvre dans le temps forme une histoire qui mérite d'être écrite: une traduction nouvelle ne remplace pas l'ancienne, mais vient s'y ajouter' (ibid.).¹⁵ These words resonate with the

¹⁵ '[t]he succession of translations of the same work through time creates a narrative that warrants being written: a new translation does not replace the former, but it adds to it' [my translation]

discussions within this thesis, pointing to the value of treating each TT as a text in its own right.

1.3.3 Approaches to the Translation of Children's Literature: Re-Editioning

Comparably to retranslation, the process of re-editioning assumes an appreciable role in the dissemination of children's classics. This is particularly important within this thesis, which turns its attention to re-editions of the first English translation of *LAdP*. That a re-edition is created on the basis of the existing edition or another re-edition in that TL constructs robust relationships between texts, highlighting that the act of translation is intertextual. This intertextuality is framed by the fact that a re-edition shares similarities and/or dissimilarities with its predecessor(s) which, in the context of children's literature, can be explored through what Gérard Genette (1998) terms 'paratextuality'. Positioning it as a category of intertextuality or, more specifically, 'transtextuality', Genette (1997) characterises paratextuality as the connections between the written words within a text and the devices that surround them. These peripheral features, such as the cover page, title, illustrations, font size, and font style, 'provide readers with points of entry into the text inside' a book (Harris, 2005). This is especially crucial to children's literature since it is often approached by its young readers through its visual (paratextual) aspects. Indeed, Pauline Harris (2005), in her analysis of children's picture books, asserts that visual elements 'can be as important as the text itself in how they mediate between the reader and the text'.

Due to the nature of children's literature, illustrations are a paratextual aspect that is central to its creation. Genette deems illustrations an 'accompanying production' to a text (1997:1). He emphasises their influence within a text through his assertion that:

although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book.

(1997:1)

Genette's words suggest that illustrations assume a central role in the dissemination of and a reader's reaction to a text. Other scholars (Kress and Van Leeuwen, 1996; Kress 2003; Kist, 2005; Albers, 2007) have also highlighted the importance of illustrations, maintaining that individuals often experience the world and construct their own ideas about it through a text's visual aspects. Peggy Albers (2008) situates this thought specifically within the context of children's literature. She advocates the merit of investigating the genre from 'perspectives that are often unassociated with the field of literacy, which provide additional insight into how readers make sense of their worlds' (2008:167). Illustrations arguably exhibit social, cultural and/or temporal nuances, and they therefore carry with them messages that belong to a certain social, cultural and/or temporal environment. These messages that are conveyed at the micro-level contribute to the message that is disseminated at the macro-level; scholars who have examined the representation of gender (Vallone, 2002; Roberts and Hill, 2003; Marshall, 2004) claim that pictures influence how readers read. It is therefore important to explore how this paratextual element presents ideas to the child reader who approaches a text through its visual aspects. An examination of the way in which illustrations exhibit conceptualisations of gender and physical difference in re-editions of the first translation of *LAdP* will help us to understand how re-editing intervenes in the representation of these notions for children in Britain at different moments in time.

It is often the case that the only feature of a translated text that changes from re-edition to re-edition is its illustrations. These amendments might stem from the fact that the way in which a society wants its youngest generation to view its constructs evolves over time. A comparative analysis of illustrations in re-editions of the same text therefore helps us to understand how ideas are mediated by visual aspects that foreground and evoke specific interpretations endorsed by society. Through analysing several re-editions of the first English translation of *LAdP*, this thesis will consider how re-editions of the same TT reshape notions of identity for new readers through their visual components. It uses illustrations as a tool through which to examine the relationship between re-editions of a translated text, enabling us to better comprehend how each one has travelled through time and space. In a similar manner to how I interpret retranslations, I examine each re-edition with the understanding that it assumes a unique position in Britain's literary canon. Every re-edition is considered an independent artefact within its new setting; it is not seen as an additional variation of

the first edition. This helps us to appreciate how any TT can introduce distinct images into the TC.

1.3.4 Approaches to the Translation of Children's Literature: The Role of the "Original" Text

Having examined the notions of rewriting, retranslation and re-editioning, it proves helpful to now return to the concept of the "original" text in order to illuminate how what is treated as the "original" tale fits into this framework. It is not uncommon for multiple versions of the same text to exist in the language in which it was first written. As Chapter 2 and Chapter 6 will elucidate, more than one rendition of *LAdP* and *LBelB* exists in Italian and French, respectively. Depending on the purpose of and the agents involved in the process, any of these could be considered as the "original" text in a given act of translation. In her *Literary Translation and the Making of Originals* (2017), Karen Emmerich challenges the idea of a static "original". She notes that each of the numerous versions of a text that exist in the language in which it was initially created can become an object of translation, and those translations can become further objects of translation. She thus argues that referring to the ST upon which the TT is based as the "original" is unhelpful. Translation tends to be regarded as a process that transforms a stable "original" text into another language. Yet, the notion of an "original" text is unstable since any edition of a text can be selected as a ST and considered the "original" in that particular translatorial act. Which text is *the* "original" text? Is the "original" text the one that is chosen as the ST or the first version of that text to be created? The process of translation is complicated even before it begins, and the fact that several "original" texts often appear should be brought to the forefront of discussions since this will arguably shape the translation, its circulation and its reception.

A text might also exist in multiple languages and forms before it becomes the TT that is analysed. Fairy tales are paradigmatic examples of this; they tend to originate in the oral tradition, be transferred to a written form, and become recreated in various formats and languages. Once again, depending on the aim of translation and the agents involved in the process, any version can be deemed the "original". The fairy tale *Puss in Boots* is an appropriate case-in-point since its history is framed by this multiplicity. While it is

not known when the first oral version of the tale emerged, the written renditions reveal a link to the European, Middle Eastern and Asian oral storytelling traditions (Zipes, 2012). Straparola used the Venetian dialect to produce the first known written version of the tale (c.1550-1553). Basile created another telling in the Neapolitan dialect in 1634 and, in 1697, Perrault adapted the tale in French. Many further translations and adaptations, including DreamWorks Animation's popular film *Puss in Boots* (2011), have since appeared. Straparola's, Basile's or Perrault's text, or an oral rendering of the tale, can be regarded as the "original". The animated adaptation might even be seen as the "original" to those who are unaware that the tale has a long history that precedes this visual version. What is determined the "original" will depend upon the context in which it is being considered. We can therefore appreciate why Emmerich affirms that 'translators may need to negotiate multiple versions of a given "original"' (2017:8). A particular text might be selected as the ST, but the relationship between that text and the other "originals" will have influenced its characteristics. The translator must navigate this.

The two case-studies that have been selected for this thesis echo Emmerich's recommendation. *LBelB* originally appeared in an oral form (Swahn, 1989). The novelist Gabrielle-Suzanne Barbot de Villeneuve transferred the tale into French in 1740, and her rendition was abridged by de Beaumont in 1756. De Beaumont's text is often considered as the "original" (Zipes, 1981; Hearne, 1989; Griswold, 2004; Lathey, 2010), but it is important to note that other versions of the story precede it.¹⁶ Collodi's *LAdP* also has an intricate history.¹⁷ He first told Pinocchio's journey in a series of short episodes which were published between 1881 and 1883 in the children's magazine *Il Giornale per i bambini* [*The Newspaper for Children*]. The episodes were assembled into a novella in 1883, and it is this text that tends to be regarded as the "original". Walt Disney has produced animated adaptations of both these tales, releasing *Pinocchio* in 1940, *Beauty and the Beast* in 1991, and a live-action adaptation of the 1991 film *Beauty and the Beast* in 2017. While these animated versions have enjoyed abundant popularity, the narratives themselves can be traced back to centuries before.

¹⁶ The complex history of *LBelB* is delineated in Chapter 6 of this thesis.

¹⁷ This is outlined in Chapter 2 of this thesis.

Emmerich's notion of the "original" text neatly encompasses the theoretical concepts of translation as rewriting, retranslation and re-editing in a manner that speaks to the genre of translated children's literature. That a translation is often framed by multiple "original" texts, as well as several other translations which each become texts in their own right and occupy their own position in the literary sphere, is particularly evident in children's literature since many versions of the same tale tend to exist. Emmerich's depiction of translation as 'a form of translingual editing, by which a translator both negotiates existing versions and creates a new one of her own, in a language other than that (or those) in which the work was first (or previously) articulated' (2017:2) is not wholly dissimilar to Lefevere's conceptualisation of translation as rewriting. Both suggest that the act of translation does not simply revise, restore or replicate a text that was written in another language but, rather, it constructs new objects within different linguistic and cultural contexts. Emmerich's interpretation of translation also resonates with the notion of retranslation. It has been mentioned above that a text is often retranslated when the existing translation no longer encapsulates the ideals of the society in which it is situated, which results in multiple translations of the ST. The translator must, to use Emmerich's term, "negotiate" these translated texts in order to produce another translation, and this retranslation becomes a new object that occupies a new position within the target literary system. That each TT will assume its own place in the target literary system is pertinent to this thesis since it enables the second research question to be addressed: it highlights how the images of gender and physical difference that are presented to the child in these classical children narratives are reshaped for audiences in Britain across time.

1.4 Methodological Framework of the Thesis

Now that we have explored these key theoretical concepts, we can proceed to outline the methodological framework of this thesis. My research questions seek to understand how translation, retranslation and re-editing intervene in the representation of gender and physical difference, and how images of these two social constructs that are presented to the child in *LAdP* and *LBeIB* are reshaped for young audiences in Britain over time. I adopt two closely related yet distinct methodological approaches in order to unpack these research questions: a contrastive examination of selected re-editions of

LAdP, and a comparison of selected retranslations of *LBelB*. I do not attempt to replicate the exact same analytical steps in order to explore the two case-studies, but I instead opt for a tailored approach that allows each text to be considered in a manner that best suits its individual textual and translational history. The same methodological technique could have arguably been adopted for both case-studies: retranslations of *LAdP* could have been considered in lieu of re-editions.¹⁸ However, the decision to discuss *LAdP* and *LBelB* through partly different methodological lenses will enable the construction of gender and physical difference in translated versions of the tales to be analysed in a way that speaks to the unique history of each tale. In this respect, this thesis is largely exploratory in its methodology; it examines each case-study through the approach that seems the most useful given its translational background. The suitability of these techniques will be evaluated in the conclusion of the thesis.

While the two methodological approaches are partly distinct, they are nevertheless united by the fact that they are both underpinned by the theoretical notion of rewriting. Understood from Lefevere's perspective, rewriting is particularly helpful to the way in which retranslation and re-editioning are conceptualised within this thesis as it prompts every translation to be interpreted as an independent object; every translation must be a rewriting since it cannot be exactly the same as the text from which it derives. This idea is in line with the fact that children's literature is malleable and dynamic: children's literature moulds itself and is moulded to fit the ideals of the time and place in which it is presented, and this is foregrounded once we consider that every translated text is an independent text. This definition of rewriting allows the processes of retranslation and re-editioning to be considered in a way that is functional to the research questions of this thesis: retranslation and re-editioning create further versions of classics which (presumably) speak to the new time and place in which they are consumed, and an examination of translated editions and re-editions issued in different social settings thus enables us to trace the journey of our case-studies through time and space.

Appendix A provides evidence of the numerous re-editions of Mary Alice Murray's translation of *LAdP* that have been published since it was created in 1892.¹⁹ The fact

¹⁸ Retranslations of *LAdP* that might have proved relevant to the discussions within this thesis are discussed on pages 67 to 68.

¹⁹ A detailed discussion of Murray's translation is offered in section 2.2.1 of this thesis.

that this translation, which was the first English translation of the Italian tale to be issued, has been re-edited on multiple occasions immediately captured my attention: I wondered what might have happened to the construction of gender and physical difference within this translated text as it traversed time. What proved particularly pertinent was that the illustrations in many of the re-editions were produced by different artists. Section 1.3.3 has highlighted the central role that illustrations assume in texts for children, drawing particular attention to Albers' (2008) suggestion that this paratextual aspect is an important area of investigation within the context of children's literature. I will, therefore, use the study of illustrations as the methodological tool through which to explore re-editions of *LAdP*. This will allow me to analyse several versions of the same translation – each of which are seen as individual objects – in a way that addresses the two key concerns of this thesis: 1) the impact of the act of re-editing on the representation of gender and physical difference in this classic children's tale; and 2) the way in which images of gender and physical difference presented in this Italian tale are reshaped for young audiences in Britain over time. This thesis examines seven re-editions of Murray's translation. Other re-editions of the TT have been published but, as Chapter 2 will elucidate, these are not investigated here since they were not suited to the specific aims of this thesis.

The decision to employ retranslation as the approach through which to examine *LBelB* also emanates from the data I uncovered during my primary research. Appendix B illustrates that no English translation of the French tale has been re-edited to the same extent as Murray's translation of *LAdP*. It does, however, reveal that *LBelB* has been retranslated on several occasions. I therefore felt that it was more appropriate to select an approach that speaks to the translational and publication history of the individual text rather than attempt to produce a mirrored analysis of the two case-studies.

In order to investigate how conceptualisations of gender and physical difference have been transferred in the selected retranslations of *LBelB*, I will use a number of tools, which include n-grams, dictionaries, and a rewriting of the tale by Angela Carter, the author of one of the retranslations. The examination of retranslations within this thesis relies on an analysis at the word level, since the central themes are portrayed differently in each TT due to the way in which certain phrases are rendered. N-grams

and dictionaries will allow me to investigate the repercussions of amendments to individual words during the retranslation process on the way in which a particular TT exhibits gender and/or physical difference. A consideration of Carter's rewriting of *LBelB* will also provide a helpful insight into the way in which physical difference is depicted in her retranslation. The fact that the examination of *LAdP* uses illustrations as a key analytical tool but the exploration of *LBelB* employs n-grams, dictionaries and a rewriting highlights how different methods can be combined to investigate the same themes whilst simultaneously acknowledging the distinct characteristics of a primary text.

That *LAdP* and *LBelB* are classics of children's literature is a principal reason for which they were chosen as my two primary texts. Classics are ideally positioned to examine the aims of this thesis due to their longevity and their enduring popularity. The fact that they impart fundamental morals that continue to speak to societies through time and space enables them to be used as tools to explore how notions of identity are presented to the child reader at different moments in history. *LAdP* and *LBelB* are, of course, not the only children's classics that could have been employed as my case-studies. I considered analysing two classic fairy tales instead of one fairy tale (*LBelB*) and one novella (*LAdP*), and I initially started to look at Perrault's *Cendrillon* [*Cinderella*] (1697). However, the analysis of two classics that belong to different sub-genres of children's literature offers a broader appreciation of translated children's literature, and I therefore selected the French fairy tale and the Italian novella.

Another methodological approach that this thesis could have adopted is the analysis of adaptations, particularly multimedia adaptations. This is a rich area to explore due to the significant popularity of the Disney films *Pinocchio* (1940), *Beauty and the Beast* (1991) and *Beauty and the Beast* (2017); the constructions of gender and physical difference conveyed in these adaptations have arguably reached a wide audience. The aims and the methodological approach of the thesis did not allow for such an analysis to be included; a consideration of multimedia adaptations would have required different analytical tools to those which I selected, and it would not have addressed the research questions of this thesis. However, within the following chapters, I have highlighted moments in which a discussion of these films might advance our understanding of the construction of the two notions of identity. These occasional gestures serve to indicate

avenues for future research. This will be reviewed in detail in the conclusion of this thesis.

1.5 Identity and Children's Literature

Identity is a social and cultural construct that is largely forged through a society's cultural products. The way in which a given society interprets notions of identity will arguably be reflected in its literature and, more importantly, in its children's literature due to the formative intent of the genre. Children's literature represents a 'site of identification' (Coats, 2011) for the young reader. While Stuart Marriott (1998:9) states '[i]t has often been asserted that the interaction between children and stories has powerful implications for personal and social development', Tony Watkins (1992:183) highlights that 'the stories we tell our children . . . contribute to children's sense of identity, an identity that is simultaneously personal and social'. Ideas that underpin tales for children can shape certain aspects of a child's identity, which makes the deconstruction of the way in which identity is presented in examples of children's literature valuable.

Today, gender and physical difference assume an essential role in dialogues of identity within society, particularly in relation to younger generations. It thus proves especially timely to position these strands of identity at the centre of this thesis. It is helpful to use the analogy of a spider's web to outline the way in which gender and physical difference fit into the overarching concept of identity and to illustrate how this informs the discussions within this thesis. Figure 1 provides a visual representation of this.

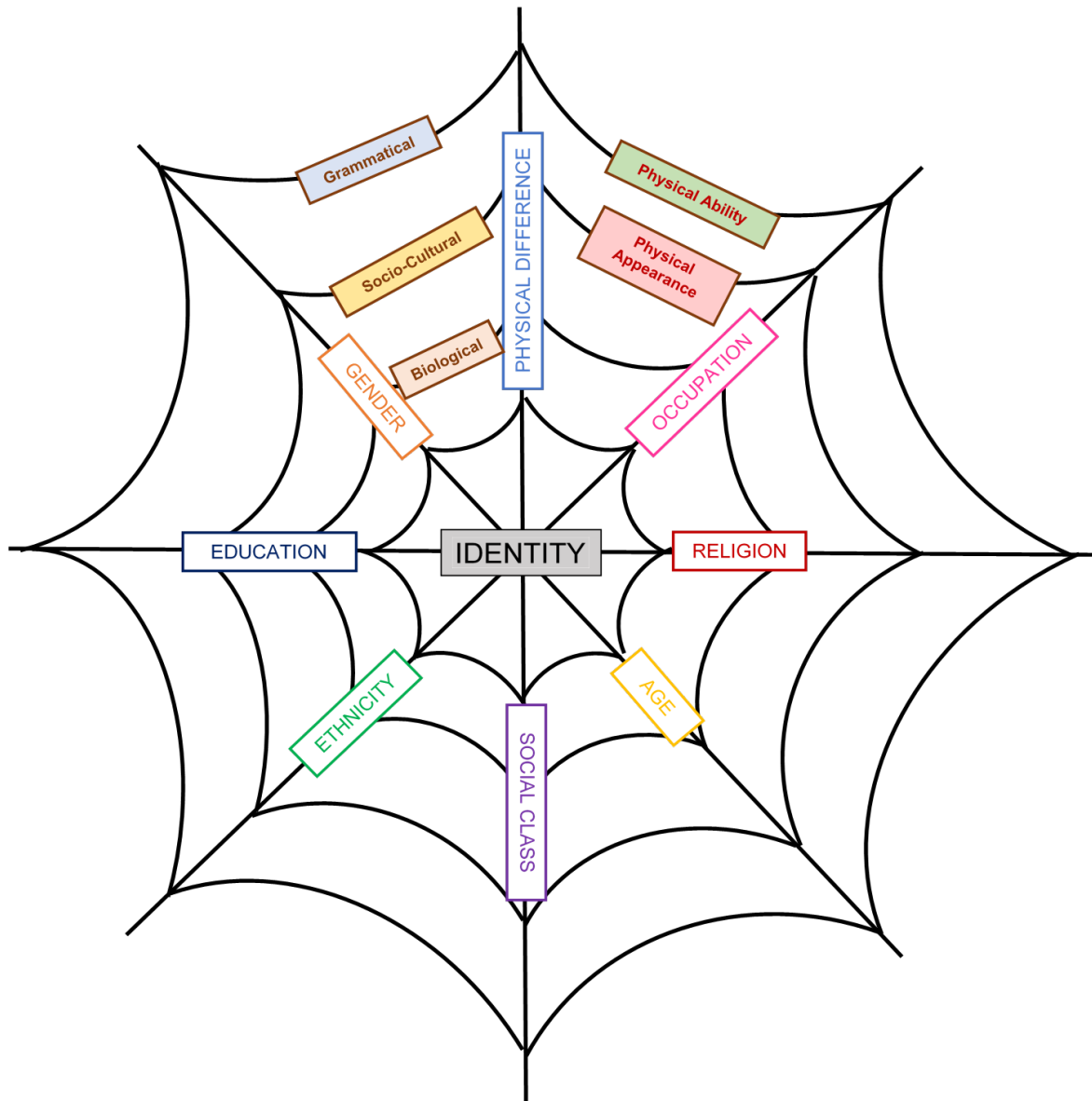


Figure 1: A Visual Representation of Identity

Identity is situated at the heart of the spider's web, holding together the strands of which the structure is composed. Gender and physical difference represent two of the vertical strands attached to the centre; together with aspects such as ethnicity, religion and social class, they are the fundamental concepts of which the broader notion of identity is constituted. The threads that connect these vertical strands horizontally are the concern of this thesis. The analysis zooms in on the characteristics of which gender and physical difference are comprised: it considers socio-cultural gender, grammatical gender and biological gender as strands of gender, and it interprets physical appearance and physical ability as strands of physical difference. These horizontal strands weave through each vertical strand of the web, encouraging the various branches of identity to become intertwined. The individual resembles the spider who inhabits the web. A spider makes its own silk in order to build its web, and an individual embodies each of these aspects in order to build his or her own identity.

Locke's (1690) conceptualisation of the child as a *tabula rasa* allows a reading of the notion of identity that speaks to the discussions within this thesis. He accentuates that the thoughts absorbed by an individual during childhood will remain imprinted upon him or her, which advocates that a child's identity can be conditioned by his or her interaction with the dominant ideologies of the society in which he or she lives. Identity can be considered as fluid and transient, as a mutable concept that is determined by society's convictions at a particular moment; it is a product of the time in which it emerges. As branches of identity, gender and physical difference have evolved to mirror how society perceives them. The twenty-first-century Western world has started to understand gender as a spectrum rather than a binary. The categories of gender are being rethought (Lorber, 1996), and contemporary gender theory recognises gender diversity (Westbrook and Saperstein, 2015). Similarly, society's perception of physical difference has transformed. Physical and mental difference used to be regarded as divine punishment for sin, a belief that developed from religious models (Turner, 2012:36) and prevailed in Medieval Europe (Barnes, 1991). However, explanations of the medical causes of disability began to materialise in the nineteenth century (Jarrett, 2012:21), moving conceptions of difference away from ideas of spiritual intervention and misconduct. It can, therefore, be questioned how classics of children's literature, which have been retranslated and re-edited, manage such transitions. To what extent do images of gender and physical difference change in versions of the same

classic reproduced at different times? Classics have survived generations of young readers precisely because they have the ability to engage with important themes. This thesis asks how the socially-constructed concepts of gender and physical difference continue to be reconstructed in versions of *LAdP* and *LBelB* created for new audiences.

1.5.1 The Representation of Gender in Children's Literature and Translated Children's Literature

The portrayal of gender²⁰ in children's literature has been examined by scholars in children's literature criticism.²¹ They have afforded particular attention to the way in which children's books construct and encapsulate prescriptive gender stereotypes, often focusing on the representation (or underrepresentation) of female characters. Within this thesis, I adopt a perspective that moves beyond these debates. Indeed, the fact that stories for children are dominated by male figures has already been well-documented.²² This thesis considers gender as a performative concept, exploring how the way in which gender identities are created and performed within a certain society at a given moment in time conditions a text's presentation of the notion of gender. I refer to Judith Butler's idea of gender performativity to explain my own understanding of the notion.

²⁰ The notion of gender can be divided into 'gender as a social construct' (which comprises the roles, behaviours and attributes that a particular society deems appropriate for men and women at a specific moment in time), 'grammatical gender' and 'sex' (as a biological characteristic of a human). This thesis will elucidate how socio-cultural gender, grammatical gender and biological gender intertwine to form the overarching notion of gender.

²¹ See: Trites, R.S. 1997. *Waking Sleeping Beauty: Feminist Voices in Children's Novels*. Iowa: University of Iowa Press; Clark, B. and M.R. Higonnet. eds. 1999. *Girls, Boys, Books, Toys. Gender in Children's Literature and Culture*. Baltimore and London: The John Hopkins University Press; Mallan, K. 2009. *Gender Dilemmas in Children's Fiction*. Basingstoke: Palgrave Macmillan; Flanagan, V. 2011. *Into the Closet. Cross-Dressing and the Gendered Body in Children's Literature and Film*. London and New York: Routledge; Pugh, T. 2011. *Innocence, Heterosexuality, and The Queerness of Children's Literature*. London and New York: Routledge; Clasen, T. and H. Hassel. eds. 2017. *Gender(ed) Identities: Critical Rereadings of Gender in Children's and Young Adult Literature*. London and New York: Routledge.

²² See: Bruegilles, C., I. Cromer and S. Cromer. 2002. 'Male and Female Characters in Illustrated Children's Books'. *Population*. 57(2), pp. 237-267; McCabe, J. et al. 2011. 'Gender in Twentieth-Century Children's Books'. *Gender & Society*. 25(2), pp. 197-226; Pappas, S. 2011. 'Pooh, Peter Rabbit & Clifford: Males Dominate Children's Books'. *Live Science*. Available at: <https://www.livescience.com/14078-males-dominate-childrens-books.html> [Accessed: 1 July 2019]; Ferguson, D. 2018. 'Must monsters always be male? Huge gender bias revealed in children's books.' *The Guardian*. Available at: <https://www.theguardian.com/books/2018/jan/21/childrens-books-sexism-monster-in-your-kids-book-is-male> [Accessed: 30 June 2019].

Butler posits that gender identity is formed through a set of acts that are repeated. It is the repetition of these acts that underlies the concept of gender performativity since this repetition is what constitutes gender (Butler, 1993:xii). She argues that 'gender is in no way a stable identity or locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*' (1988:519, emphasis in original). Gender is unstable precisely because it is performative; the acts that forge gender identity change over time and across cultures to mirror the evolving norms of the society in which it emerges. That certain clothes have been worn by children throughout the centuries is one example that illustrates this. Prior to 1920, boys in Western Europe wore dresses until they were given their first pair of breeches, which tended to happen between the age of four and eight years (Victoria and Albert Museum, 2019). It was customary for young boys to wear dresses; it did not challenge their masculinity. Ideas of masculine behaviour altered during the twentieth century, and dresses became equated with girls and women. The repeated practice of only females wearing dresses has prompted this item of clothing to become attributed to the female gender in the twenty-first century. We realise that conceptions of the actions and traits that become associated with each gender are socially constructed, which makes gender a socially-constructed notion that adapts with the prevalent ideas of the time. The acts that are deemed appropriate for men and women, boys and girls, create a social atmosphere that develops and nurtures conceptualisations of gender solicited by the society in which they are presented. Indeed, gender cannot be considered separately from the 'cultural intersections' that 'produced and maintained' it (Butler, 1999:6).

The socially-constructed prescription that women should be beautiful represents 'a circumscription of women's potential for power and control in the world' (Fox, 1977:816). That society suggests that women should epitomise the trait of beauty thus conditions the way in which they are able to perform. The fact that society has continuously instructed women to be beautiful has always been reflected in its cultural products, including tales for children. Whilst contemporary children's stories, such as Walt Disney's *Brave* (2012) and *Moana* (2016), have introduced a "new" female who is independent and does not require a man to rescue her, physical attractiveness remains

a constant feature. These modern female protagonists might be self-reliant, but their beauty continues to be evident; they are not necessarily depicted as ugly.²³

The normative trait of beauty assumes a pivotal role in numerous children's stories and conditions the construction of both male and female gender. We may recall popular fairy tales such as *Cinderella*, *Snow White* and *Sleeping Beauty*, each of which centre on the fact that the young women are beautiful and the men who come to their rescue are handsome. The narratives position the attribute of beauty as proffering power: Cinderella's father is unable to prevent his daughter from being forced into servitude by her step-mother and step-sisters, but the handsome prince does; the dwarfs cannot revive Snow White after she eats the poisoned apple, but the handsome prince brings her back to life; and only the handsome prince can awaken Sleeping Beauty.

The trait of beauty is not only prominent in such tales, but it is also rewarded. The *beautiful* female and the *handsome* male always escape the terrible situation in which they find themselves and live "happily ever after" together, whilst those who are unattractive are consigned to a life of gloom. The reader is informed that happiness can only be found through beauty; those who appear ugly are miserable. Many children's tales also seem to suggest that a couple can only be happily married if they are both beautiful. We may think of Victor Hugo's *Notre-Dame de Paris* (1831) in which the unsightly male protagonist, Quasimodo, is assumed to be unable to marry the beautiful female protagonist, Esmeralda. The way in which society expects men and women to look determines how characters are able to act in stories for children, and this shapes the portrayal of gender that is offered to the child reader. This thesis will employ the attribute of beauty as a lens through which to examine the relationship between gender, agency and social structure, placing particular emphasis on how the trait affects the ability of both male and female characters to perform.

²³ It can be argued that Princess Fiona, a central character of the animated children's film *Shrek* (2001), is a contemporary female protagonist who fails to embody the trait of beauty. Yet, while she resists the appearance of the archetypal princess, she remains dependent on a male to rescue her: the curse under which she suffers, which causes her to transform into an ogre each night, can only be destroyed by true love's kiss. That Shrek is an ugly ogre reverses the gendered ideal that a beautiful female and a handsome male always fall in love; here, the unattractive female and the unsightly male fall in love. Fiona must remain an ogre in order to marry Shrek, which encourages the film to exhibit a different gendered prescription: beauty cannot be partnered with ugliness, but ugliness must be coupled with ugliness.

While it is not uncommon for children's stories to ascribe beauty to both male and female characters, the attribute of bravery is often reserved for the heroic male who valiantly comes to the aid of the helpless female. One again, we might immediately recall traditional fairy tales such as *Sleeping Beauty*, *Snow White* and *Rapunzel* as examples of popular stories that echo this trend, advising their young readers that only a courageous man can rescue a woman (and that a woman needs a man to save her). A useful way of reading this is within the context of agentic traits and communal traits, which have been stereotypically attributed to conceptualisations of masculinity and femininity, respectively (Abele, 2003; Abele and Wojciszke, 2007; Ramsey, 2017). Agentic attributes, which include toughness, bravery and self-confidence, relate to assertiveness and independence, whilst communal attributes, which comprise compassion and selflessness, refer to concern for others and interpersonal sensitivity (Ramsey, 2017). Research on gender stereotypes shows that Western societies largely expect males to possess agentic traits and females to reflect communal traits (Bem, 1974, Carli *et al.*, 2016, Ramsey, 2017). Scholars have also discussed (Eagly, 1987; Bussey and Bandura, 1999) how, during their formative years, boys are often encouraged to display agentic behaviour and reject attributes that are deemed "feminine". This helps us to understand how bravery can become assigned to males alone in cultural products such as children's literature.

Having said this, fairy tales that challenge this gendered attribution of the trait of bravery do exist. Alison Lurie (1980:ix) asserts that 'there are thousands of folktales in the world' that negate the idea that 'girls are supposed to be beautiful and good and helpless and dull', and she contends that the girls in such tales 'are not only beautiful and good, but also strong, brave, clever, and resourceful'. The young girl in the Grimm Brothers' *The Peasant's Wise Daughter* saves her father after he is imprisoned by the king, whilst the servant girl in their *The Old Woman in the Wood* breaks the spell under which a pigeon is held and (re)transforms him into a prince. The character of Gretel in *Hansel and Gretel* is another popular example of a brave fairy tale female. She kills the witch who locks her brother in a cage, freeing the young boy and allowing them both to escape. Collections of children's stories such as Lurie's *Clever Gretchen and Other Forgotten Folktales* (1980) and Rosie Dickens' and Susanna Davidson's *Forgotten Fairy Tales of Brave and Brilliant Girls* (2019) assemble fairy tales that tended to be omitted from anthologies published in the nineteenth and early twentieth centuries. Lurie

explicitly relates this exclusion to the thought that, at that time, 'women and girls were supposed to be weak and helpless' (1980:xii). Such collections confront stereotypical assumptions that women cannot be brave and remind the young reader that courageous female characters do exist. It should also be noted that, as mentioned above, contemporary children's tales such as Disney's *Brave* (2012) and *Moana* (2016) have started to focus on central female characters who are courageous and do not require a man to rescue them.

Chapter 8 will highlight how *LBelB* also attempts to defy a socially-constructed image of gender in which the male is the (only) one who is brave. Children's literature functions as a site for gender performance (Mallan, 2001:58), providing a platform upon which images of masculinity and femininity play out. The way in which society's cultural products consider bravery might reinforce or challenge gendered prescriptions that determine the roles assigned to men and women within that society, as well as the agency that results from them. This proves a valuable area to explore since it questions a paradigm that underlies numerous narratives intended for young readers of different genders, nationalities and social classes. This nuanced understanding of bravery allows us to analyse how gender has been constructed and reconstructed in translated versions of this children's classic over time.

Butler indicates that one cannot "be" gender but, rather, one "does" gender. She explains that 'the "I" neither precedes nor follows the process of this gendering, but emerges only within and as the matrix of gender relations themselves' (1993:xvi). Her words elucidate that, since gender is performative, it can only exist when it is being performed. An individual does not possess gender until he or she partakes in the repeated actions that form it; gender identity can be expressed only when the acts that forge it are repeated. Contextualising gender as a performative notion that metamorphosises in parallel with the time provides a stronger understanding of how this strand of identity has shaped children's literature and how children's literature has shaped this strand of identity. It enables us to engage with a key research question of this thesis: how are the images of gender that are presented in *LAdP* and *LBelB* reconstructed for young audiences in Britain over time?

1.5.2 The Representation of Physical Difference in Children's Literature and Translated Children's Literature

As artefacts that embody and communicate the ideologies of the society in which they are situated, children's stories grant the young reader more than amusement; they present prescriptive conceptualisations of socially-constructed notions, one of which is physical difference. Within this thesis, I employ the term "physical difference" to examine how certain individuals appear physically "different" or act physically "differently" to what society views as "normal". I consider physical appearance and physical (dis)ability as branches of physical difference, and I interpret physical difference as a strand of the overarching notion of identity. Indeed, an individual's physical features and ability to perform certain physical actions constitutes part of his or her identity. Examining these two branches of physical difference allows the intricacies of the wider notion of identity to be explored.

The term "physical difference" does not have static boundaries; its instability derives from the fact that it reconstructs itself to concur with the way in which society understands the notion. Dianne Pothier and Richard Devlin (2006:5) argue that 'depending on what is valued (perhaps overvalued) at certain socio-political conjunctures, specific personal characteristics are understood as defects and, as a result, persons are manufactured as disabled'. Moreover, Vivian Yenika-Agbaw (2011:95) states that 'disability is a "loaded" term whose meanings evolve as our understandings of the socio-cultural, "medi-cultural," and socio-political realities and implications of bodily form deepen'. These two assertions might centre on disability, but their premise is congruous with my understanding of both physical (dis)ability and physical appearance: the concepts are conditioned by socio-temporal factors and adapt to conform to the priorities of the time in which they are situated. That they are deeply bound by time and place makes them particularly interesting to analyse from the perspective of translation.

Kathy Saunders and Lynn Kings (2004) offer two interrelated definitions of disability which, I believe, also speak to the notion of physical appearance and can, therefore, be employed within this thesis. Their first definition equates disability with a medical condition or stimulus, whilst their second definition proposes that conceptualisations of disability are determined by the way in which society views disabled individuals. As

Chapter 3 and Chapter 9 will elucidate, the physical differences of certain characters in *LAdP* and *LBelB* have a specific cause, but these differences are also characterised by the way in which the reader is encouraged to perceive them. This fusion of a distinct stimulus with a societal response underlies how physical difference is examined in this thesis.

Employing physical difference as a tool through which to examine children's stories provides an insight into how individuals negotiate power relations, both in literature and in reality. It illustrates how a character's "difference" determines the way in which he or she performs in his or her fictional environment, revealing the power dynamics between individuals (human and human; human and non-human) that are embedded in literature and demonstrating how they contribute to the construction of images of difference. That characters are "different" conditions their position in their fictional world, which is often reflective of the position occupied by individuals who are "different" in reality. Their difference can be considered, to borrow Sharon Snyder's, Brenda Brueggemann's and Rosemary Garland-Thomson's words, 'an alien condition' (2002:2); it increases their "otherness" and depicts them as subservient to "normal" individuals.

Writing in an issue of *Bulletin* for the Council for Interracial Books for Children, Douglas Biklen and Robert Bogdan (1977) discuss the ways in which children's literature represents disability, outlining ten stereotypes that stories for the young reader associate with disabled individuals. Given the traits of the characters in *LAdP* and *LBelB*, two of these stereotypes are especially pertinent to this thesis: 1) a disabled individual is sinister or evil; and 2) a disabled individual is his or her own worst enemy (he or she would get by if he or she removed any negative feelings) (Biklen and Bogdan, 1977). It seems that classics of children's literature often depict characters who exemplify physical difference as malevolent (Captain Hook in J.M. Barrie's *Peter Pan* (1911) does not have a hand; wicked witches in traditional fairy tales are depicted with crooked backs) or pitied (Tiny Tim in Charles Dickens' *A Christmas Carol* (1843)). These portrayals of physical difference are underpinned with the idea that outer attributes mirror inner attributes, a relationship that, as we will see, is central to *LAdP* and *LBelB*.

While connections between the events that take place in imaginary worlds and those that occur in the real world do exist, it should be remembered that portrayals of

physical difference in children's literature are often metaphorical. The reader of *LAdP* learns that the protagonist's nose grows when he lies, and the reader of *LBeIB* discovers that the prince is transformed into a beast by a jealous fairy. These stories do not intend to suggest that these actions will happen in reality. Rather, they use the notions of physical appearance and physical disability as metaphorical tools to fulfil the didactic purpose of children's literature which, in this instance, is to encourage the child reader to adopt exemplary behaviour. This reading of physical difference is particularly relevant to this thesis since the concept is primarily parabolic in the two tales; it is employed to allow the authors to achieve their didactic intention.²⁴ An examination of how physical difference is moulded to meet this instructive aim will unpack the second research question of this thesis: what images of physical difference are presented to the child reader in these classic children's narratives and how are they reshaped for young audiences in Britain over time?

1.6 Now to a Wooden Puppet and an Ugly Prince

This chapter has highlighted how Western and, more specifically, European conceptualisations of childhood have shaped the creation and translation of children's literature. Childhood is a social construct which is forged through the way in which a given society perceives it at a particular moment in time. It is transient and dynamic since it constantly reconstructs itself to echo the prescriptions of the society in which it is positioned, and it is this mutability that makes children's literature malleable. The relationship between childhood and children's literature is crucial because the way in which childhood is conceptualised determines the content of the texts presented to the child reader. The fact that childhood is unstable thus prompts the entity of children's literature to be unstable: texts are adapted to echo what a given society wants the child reader to experience, which causes the genre to be continuously redefined by evolving societal ideologies. This idea is pivotal to the analysis within this thesis.

Translations are independent artefacts which form part of the enlarged history of the text from which they derive; they are products of the time in which they were created

²⁴ The moral messages that the authors wanted the child reader to absorb will be discussed later in this thesis.

and the society for which they were destined. Interpreting TTs as new objects whose creation has been conditioned by the societal principles of the time in which they were produced allows us to unpack the theoretical dialogues within Translation Studies upon which this thesis hinges (translation; translation as rewriting; retranslation; and re-editioning) in a manner that elucidates how such concepts intervene in the representation of gender and physical difference.

Children's classics are constantly retranslated and re-editioned for new readerships situated in different socio-temporal contexts that are influenced by different ideas. By creating further versions of a translated text, retranslation and re-editioning arguably mediate the images of gender and physical difference that are presented to the young reader, which is the reason for which these theoretical concepts are central to the discussions within this thesis. The role of the "original" text is also particularly relevant to this research since multiple versions of *LAdP* and *LBelB* exist in the SL and the TL. Any of these texts can be deemed the "original" text, depending on the conditions that frame the act of translation that is being examined. That the translator must negotiate various renditions of a text in order to produce his or her TT encourages us to realise that the representation of gender and physical difference in classical children's narratives is often unavoidably reshaped for audiences across time and space.

Identity is a social and cultural construct which is disseminated through a society's cultural products. It is fluid and transient since it metamorphoses to reflect the thoughts of a certain society at a given moment in time, and this makes an examination of gender and physical difference valuable and purposeful; it allows us to explore how these mutable concepts are redefined in stories for children. The theoretical notions of translation, rewriting, retranslation and re-editioning prove consummate methodological lenses through which to consider how conceptualisations of gender and physical difference that are offered to the child in versions of *LAdP* and *LBelB* have been reshaped for young audiences in Britain over time.

This chapter has illustrated that the key aspects that are broached throughout the thesis – childhood, children's literature, notions of translation, and concepts of identity – are influenced by socio-temporal factors. The triangular relationship between children's literature, the ideologies of society, and a particular time period underlies the thesis, revealing how the act of translation reconstructs and reframes conceptualisations of

gender and physical difference in translated children's classics. The following chapter starts to explore this connection within the context of Collodi's *LAdP* and its selected English translations.

CHAPTER 2

An Italian Puppet in Britain: The Journey of *Le Avventure di Pinocchio*

Collodi's enchanting tale of a cheeky wooden puppet named Pinocchio has become a classic of children's literature in Britain. Its popularity can be attributed to the fact that it is a symbolic narrative of childhood (or, more specifically, boyhood) that transcends its Italian origin and informs both the young and old that admirable behaviour can lead to happiness (Zipes, 1996a). It is particularly pertinent to this thesis that, as Zipes highlights, the puppet's transformation into a "normal" boy is what provides the tale its "happily-ever-after" ending. Pinocchio's endeavours to become "normal" are ultimately underpinned by socially-constructed behavioural prescriptions; he seems to have invisible strings which compel him to adhere to the expectations of society. As we will see in this chapter, it has been noted (Zipes, 1996a; Stewart-Steinberg, 2007; Sinibaldi, 2011) that the tale is one of instruction which questions the development of society's youngest generation. The narrative's didactic tone makes it an even more appropriate tool through which to explore how the notions of gender and physical difference materialise in translations of Collodi's text.

This chapter sets the scene for this thesis' examination of the children's tale *LAdP* and its translation into English. It will first outline the story's journey – from its birth in Tuscany to its arrival in Britain to its continued dissemination within the country – in order to establish a point of departure for an exploration of how this classic of children's literature has travelled through translation from Italy to and within Britain. It will also trace the activities of the tale's prolific writer to delineate how his narrative has become a classic of children's literature that continues to be enjoyed in Britain today.

The chapter will then offer a detailed insight into the English translation that introduced the Italian tale to Britain, as well as the re-editions and reprints of it that have allowed the narrative to remain popular amongst generations of young British readers. This creates a framework to analyse how the processes of translation and re-editioning can intervene in the representation of the mutable concepts of gender and physical difference and how these concepts have been reshaped for children in Britain over time.

2.1 *Le Avventure di Pinocchio*: The History of the Tale

The wooden puppet Pinocchio made his first appearance in 1881 as the protagonist of a sequence of short tales published in the Italian children's magazine *Il Giornale per i bambini* [literally: *The Newspaper for Children*].²⁵ The character was the invention of the influential Italian writer Carlo Lorenzini, who is more commonly recognised under the pseudonym Carlo Collodi.

Born in Florence in 1826, Collodi launched his literary career at a young age, employing writing as a tool to voice his political opinions and to express his support for the *Risorgimento* (Britannica, 2019). In 1848, he founded the satirical-political newspaper *Il Lampione*.²⁶ He practiced musical criticism through reviews in journals such as Florence's *Arte* (1853) and Milan's *L'Italia Musicale* (1854 – 1859) (Spiridis, 2004:14; Marrone, 2007:1260), and he contributed to the newspapers *La Nazione*, *La Gazzetta del Popolo*, *Il Fanfulla*, and *La Gazzetta d'Italia* (Adami, 2007:483). He wrote a column for the theatrical newspaper *Lo Scaramuccia*, which he also edited between 1853 and 1856 (Spiridis, 2004:14), and he produced *Il Signor Alberi ha ragione!* in 1860. It was in this text, in which he proclaimed his support for a united Italy, that he first used the penname 'Collodi', after his mother's native village in Pescia, Tuscany.

Following the unification of Italy in 1861, Collodi concluded his involvement in the military and turned his attention to children's literature, a genre for which a sound tradition already existed in Florence.²⁷ Collodi translated several fairy tales into Italian which, in 1876, he published in a collection under the title *I Racconti delle fate* [literally: *Tales of Fairies*]. The volume comprised of fifteen stories that were originally written in

²⁵ *Il Giornale per i bambini* was a supplement to the weekly newspaper *Il Fanfulla della domenica*, which was published each Sunday in Rome. Founded by Ferdinando Martini, it was in circulation from 1881 to 1889 (Loparco, 2016). Martini was the editor for the first two years of its publication, and Collodi assumed the role of editor from April 1883 to December 1885 (ibid.). The renowned Italian writers Luigi Capuana, Gabriele D'Annunzio, Giuseppe Borghetti, Eugenio Cecchi and Adolfo Conti, amongst others, contributed to the magazine. Certain editions included Italian translations of famous literary works of the time, such as Rudolf Erich Raspe's *Baron Munchausen* (1785) and James Otis' *Raising the Pearl* (1884). The magazine exerted an emphasis on didacticism, particularly through the inclusion of "*le prove di traduzione*" [literally: translation exercises] which encouraged children to translate phrases from French and German into Italian.

²⁶ Its dissemination was forced to cease shortly after its inauguration; it was suppressed by the Tuscan authorities in 1849 (British Museum, 2019). Collodi revived the paper in 1860, and it ran until 1877.

²⁷ The pedagogue Raffaello Lambruschini founded the magazine *La guida dell'educatore* [literally: *The Teacher's Handbook*] in 1836, Pietro Thouar issued *Nuova raccolta di scritti per fanciulli* [literally: *New Collection of Writings for Children*] in 1868, and the Florentine school teacher Ida Baccini published *Le memorie di un pulcino* [literally: *The Memories of a Chick*] in 1875 (Adami, 2007:484).

French: nine by Charles Perrault, four by Marie-Catherine d'Aulnoy, and two by Jeanne-Marie Leprince de Beaumont.²⁸ Having translated some of the finest examples of French children's literature of the time, Collodi started to create his own tales for children. His interest in Italy's political scene continued to frame his narratives. Writers in the newly unified Italy were contemplating the political role of literature and how it could be used to create and educate a new country, but they simultaneously faced the challenge of producing literature that would unite people from different cultural and linguistic regions of the country (Adami, 2007:483). This meant that 'Collodi's work was inspired by a tradition of nostalgic and poetic description of Tuscan life, but it also reflected the strong pedagogical and ethical desire to help create a new world' (ibid.). Between 1877 and 1890, Collodi produced a series of didactic stories for schoolchildren which were issued under the Florentine publishing house Felice Paggi's *Biblioteca Scolastica* section. The books included *Giannettino* (1877), *La grammatica di Giannettino per le scuole elementari* (1883), *L'abbaco di Giannettino per le scuole elementari* (1884), and *La geografia di Giannettino* (1886). In 1881, Collodi introduced Italy to a fictional character who would capture the nation's heart for years to follow: Pinocchio.

Writing in *Il Giornale per i bambini*, Collodi published fifteen episodes under the series *La storia di un burattino* [literally: *The Story of a Puppet*], presenting a mischievous, disobedient and quick-tempered Pinocchio whom contemporary readers more familiar with Disney's visual adaptation *Pinocchio* (1940) might struggle to recognise. The tale commences with an old man named Geppetto who is gifted a piece of wood out of which he carves a puppet. While Geppetto is sculpting the puppet, which he calls Pinocchio, it starts to come to life: its eyes move, its nose grows and, as soon as its legs are finished, it escapes. Geppetto chases Pinocchio, is arrested by the *carabinieri* and taken to prison. Pinocchio tries to look after himself, but he does not have anything to eat. And, when he does find an egg, he does not know how to cook it. When Geppetto returns home, Pinocchio repents and promises to go to school. He needs a spelling book and so, even though it is winter, Geppetto sells his only coat to buy one for the puppet. On his way to school, Pinocchio hears music coming from the puppet theatre. He decides that he can start school the following day; today he will visit the theatre. At first, the puppet master

²⁸ Given that *LBeIB* is examined in this thesis, it is interesting to note that Collodi offered a translation of de Beaumont's version of the narrative within his collection of translated fairy tales.

wants to kill Pinocchio but, when he cries and pleads, the man becomes overwhelmed with compassion and gives the puppet five golden coins to take to his father. While he is making his way home, Pinocchio encounters the lame Fox and the blind Cat. They trick the puppet by telling him that he can multiply his golden coins if he accompanies them to *il Campo dei miracoli*, [literally: The Field of Miracles]. During the night, the Fox and the Cat disappear. The next day, they disguise themselves as assassins and chase Pinocchio in order to steal his coins. After an arduous pursuit, they catch him and hang him from an oak tree. The fifteenth tale concludes with the death of the puppet.

Young readers had become so enchanted with the wooden character that they urged Collodi to resurrect Pinocchio (Zipes, 1996a). Between 1881 and 1883, Collodi created a further twenty episodes, which he gathered under the title *Le Avventure di Pinocchio* [literally: *The Adventures of Pinocchio*]. The sixteenth tale commences with the Fairy saving Pinocchio from his untimely death. She assumes an influential role in the narrative from this moment as she regularly guides the puppet in his journey to become a respectable boy. Yet, Pinocchio's journey is slow and laborious: he continues to be misled by the Fox and the Cat; he spends time in prison; he is caught in a farmer's trap; he is forced to act as a guard dog; he fights with the other schoolboys; and he is almost devoured by a fisherman. After enduring so many unpleasantries that are fuelled by his misconduct, the puppet promises the Fairy that he will behave, but he soon succumbs to temptation once again and travels with his friend to *il Paese dei balocchi* [literally: The Land of Toys]. They believe that life is wonderful: they do not need to go to school, they are not reprimanded by their parents, and they spend the entire day playing. Yet, their disobedience and idleness eventually turn them into little donkeys. Pinocchio is forced to join the circus but, when he becomes lame and can no longer perform, he is thrown into the sea to drown. Whilst he is under the water, he is eaten by a shoal of fish who believe he is a dead donkey, and he reassumes his puppet form, only to be swallowed by a shark soon after. He finds his father inside the animal's stomach (Geppetto had been swallowed by the dogfish when he was searching for Pinocchio), and they help one another to escape. Pinocchio starts to support his ailing father and works tirelessly to earn money so that they can survive. He is finally rewarded for his respectable behaviour by being transformed into a boy. After the release of the final episode, which culminates with the puppet's metamorphosis into a (human) child, Paggi combined all thirty-five tales into a novella entitled *Le Avventure di Pinocchio*. It was published as a

book in 1883 in Florence. Ugo Fleres' illustrations, which accompanied the tales in *Il Giornale per i bambini*, were replaced with images completed by Enrico Mazzanti. This thesis considers this novella, which unites each episode in order to produce a comprehensive narrative, as the ST. All future references to Collodi's tale refer to this version of the text, unless otherwise indicated.

LAdP has been the subject of intense translation activity since it was first published as a novella in 1883. Translated into over 260 international languages and dialects (Gasparini, 1997), it is one of the most translated texts in the world (Christensen, 2014; UNESCO Index Translationum, 2019).²⁹ The tale possesses an endurance that has enabled it to traverse time and space and to remain relevant to the reader situated in different temporal and cultural contexts. The novella was first translated into English by Mary Alice Murray and published in London in 1892. A detailed discussion of this translation is offered later in this chapter. Here, it is pertinent to note that Murray's text allowed Collodi's story to enter the Anglophone world and, most significantly to this thesis, Britain. The translation has also been used as a foundation for other English versions of the tale; it has offered a platform for further translations and adaptations in Britain.

Collodi's narrative has inspired numerous written adaptations,³⁰ screen adaptations,³¹ and stage adaptations³² in Italy and Britain, as well as in other countries throughout the

²⁹ According to the *UNESCO Index Translationum* (2019), the Bible is the most translated book in the world. *LAdP* was considered the most translated non-religious text in the world (Christensen, 2014), but it appears to have been overtaken in recent years by Antoine de Saint Exupéry's *Le Petit Prince* (Oulton, 2017; Moore Devlin, 2018). What is important is that, depending on the source to which one refers, Collodi's tale is positioned as either the first or the second most translated non-religious text in the world. Its status as a popular object of translation thus remains.

³⁰ A few renowned examples include: Cherubini, E. 1903. *Pinocchio in Africa*. Firenze: R. Bemporad and Figlio; Della Chiesa, C. 1932. *Puppet Parade*. London and New York: Longmans Green; Marino, J. 1940. *Hi! Ho! Pinocchio!* Chicago: Reilly and Lee; Morpurgo, M. 2013. *Pinocchio by Pinocchio*. London: Harper Collins Children's Books.

³¹ Among various examples we find: 1. *The Adventures of Pinocchio* (1911), a live-action silent film in Italian directed by Giulio Antamoro. 2. The unfinished Italian animated feature film *The Adventures of Pinocchio* (1936). 3. Walt Disney's animated adaptation film *Pinocchio* (1940). 4. *Le avventure di Pinocchio* (1947), an Italian live-action film featuring Alessandro Tomei as Pinocchio. 5. *Un burattino di nome Pinocchio* (1972), an Italian animated film written and directed by Giuliano Cenci. 6. *Pinocchio* (2002), a live-action Italian film that was co-written by, directed by and starred Roberto Benigni.

³² Popular examples include: 1. *Pinocchio* by Carmelo Bene. This production has been played four times in Rome's Teatro Laboratorio (1961, 1966, 1981 and 1998). 2. Flavio Albanese's *La vera storia di Pinocchio raccontata da lui medesimo* (2011). 3. Vito Costantini's musical *L'altro Pinocchio* (2011). 4. *Pinocchio. Storia di un burattino da Carlo Collodi* (2012), which was directed by Massimiliano Finazzer Flory. 5. Dennis Kelly's musical *Pinocchio* (2017), which premiered in London's National Theatre.

world. The wooden puppet has also influenced other cultural products in Britain.³³ Perhaps one of the most famous by-products of Collodi's tale is Disney's animated adaptation film *Pinocchio*, which was released in 1940. This thesis does not offer a detailed analysis of the film since such a discussion would transcend its limits and focus. It is simply mentioned here as it forms an important part of the tale's journey.³⁴

Collodi's novella has not only been enjoyed as a story intended for children or considered as a basis to develop innovative fictional works. Critics and scholars (Volpicelli, 1954; Croce, 1957; Manganelli, 1977; Perella, 1986; Tommaso, 1992; Eco, 2009; Sinibaldi, 2011)³⁵ have analysed *LAdP* from a myriad of perspectives, raising discussions centred on the symbolic and allegorical qualities of the tale (Tommaso), the intricacies of the character of the Blue Fairy (Perella), the way in which humanity and benevolence are presented within the story (Croce), and the position of the tale in a politically-charged Fascist Italy (Sinibaldi). Gianfranco de Turrís' suggestion (2001:8) that such scholarly attention has prompted the narrative to become more than an entertaining children's story certainly seems convincing. This thesis illustrates how the richness of the tale provides a platform from which to examine the representation of the social constructs of gender and physical difference in a story aimed at children. Collodi's text allows an exploration of the production and dissemination of translated children's literature as part of the enlarged notion of translation, highlighting how a text that is considered a classic of children's literature in Britain has entered the country's literary

³³ 1. Tim Burton's *Edward Scissorhands* (1990) and Stanley Kubrick's and Steven Spielberg's *A.I. Artificial Intelligence* (2001) are re-conceptualisations of the fable of Pinocchio (McDonald and Clark, 2014). 2. Pinocchio is a popular supporting character in the *Shrek* films (2001; 2004; 2007). 3. An episode of *The Simpsons*, called "Itchy and Scratchy Land", includes a parody of Pinocchio in which Pinnitchio (Itchy) stabs Geppetto (Scratchy) in the eye after he lies. 4. Pinocchio assumes a role in the ABC television series *Once Upon a Time* (2011).

³⁴ Detailed discussions have been offered by: Forgacs, D. 1992. 'Disney Animation and the Business of Childhood'. *Screen*. 33(4), pp. 361-374; Sammond, N. 1999. 'Manufacturing the American Child: Child Rearing and the Rise of Walt Disney'. *Continuum: Journal of Media & Cultural Studies*. 13(1), pp. 29-55; Allan, R. 1999. *Walt Disney and Europe: European Influences on the Animated Feature Films of Walt Disney*. Barnet: John Libbey & Co.; Nel, P. 2004. 'O Puppet, Where Art Thou?: The Transformations of Pinocchio.' *Children's Literature*. 32(1), pp. 226-230; West, R. 2006. *The Persistent Puppet: Pinocchio's Heirs in Contemporary Fiction and Film*. The University of Chicago Library: Digital Collections. Available at: <http://fathom.lib.uchicago.edu/2/72810000/>.

³⁵ Other renowned critical works on *LAdP* include: Fazio-Allmayer, V. 1945. *Commento a Pinocchio*. Firenze: G.C. Sansoni Editore; Genot, G. 1970. 'Analyse structurelle de Pinocchio'. *Quaderni della Fondazione Nazionale 'Carlo Collodi'*. Pescia; Compagnone, L. 1971. *La vita nova di Pinocchio*. Firenze: Vallecchi; Teahan, J. 1985. 'Introduction'. In: J. Teahan. *The Pinocchio of C. Collodi*. New York: Schocken, xv-xxx; Gaylin, W. 1990. *Adam and Eve and Pinocchio: On Being and Becoming Human*. New York: Viking; and Tempesti, F. 1993. 'Prefazione', 'Chi era il Collodi' and 'Com'è fatto Pinocchio'. In: C. Collodi. *Pinocchio*. Milan: Feltrinelli, pp. 1-139.

sphere. As we will see, this speaks and contributes to broader debates on how gender and physical difference interact with children's literature and its translation and how translation intervenes in the construction of concepts that transform over time and through space.

2.1.1 *Le Avventure di Pinocchio: A Tale of Intertextuality*

Telling the tale of a piece of wood that transforms into a boy, *LAdP* is framed by the mythical notion of metamorphosis, an idea that, as this thesis demonstrates, underlies the tale's construction of physical difference. Indeed, in her introduction to the edited collection of essays *Pinocchio, Puppets and Modernity: The Mechanical Body* (2011), Katia Pizzi asserts that 'Pinocchio's life as a whole is the playground of metamorphosis', since he evolves into different 'bodies' on four occasions (2011:10). This mythic dimension has been interpreted from an ontological and a theological perspective (Jervis, 1968; Genot, 1970; Martella, 2000; Consolo, 2011). The narrative reminds the reader of stories that belong to Greek mythology, a genre in which physical metamorphosis assumes a central role. There are numerous instances in which gods transfigure themselves for their own advantage (Zeus turned himself into a bull, a swan and an eagle, amongst other animals, to approach women) or force humans to become animals or objects in order to punish them (Arachne was turned into a spider by Athena for disputing the god's ability to weave a tapestry; Ascalabus was transformed into a lizard by Demeter for deriding her). The reader is also invited to evoke examples of spiritual metamorphosis, many of which are found in the Bible. A story that might immediately come to mind is that of Saul, who later became Paul. A persecutor of followers of Jesus, he was visited on the road to Damascus and encouraged to change his ways. He later became a devout Christian. While Pinocchio's transformation and Saul's conversion are inevitably very different, they do share commonalities: as Saul listened to Jesus and converted his faith, the puppet eventually heeds Geppetto and the Fairy, which enables him to transform into a boy.

Collodi's tale might be underpinned by the idea of metamorphosis, but it also fuses several other storytelling traditions. The narrative incorporates elements that belong to

both the oral tradition (such as the dialogue between the narrator and the reader)³⁶ and the fairy tale tradition (such as the opening line 'C'era una volta...' [literally: Once upon a time...]). With its tongue-in-cheek remarks and its awareness of the harsh reality of life, the tale is also representative of the Tuscan tradition of the novella (Cambon, 1973; West, 2005). Depictions of heroic princes and beautiful princesses are replaced with portrayals of poor peasants who are trying to make ends meet. The opening lines of the story accentuate its realism. They read:

C'era una volta...

- Un re! - diranno subito i miei piccoli lettori.

- No, ragazzi, avete sbagliato. C'era una volta un pezzo di legno.

(Collodi, 1883:5)³⁷

While the phrase 'c'era una volta' is borrowed from the fairy tale tradition, the reader is immediately warned that this is not an archetypal fairy tale: there is no rich and powerful king; this is the story of a piece of wood.

LAdP is ultimately a tale of formation that was intended to educate the youngest generation of the newly unified Italy. Literature for children is primarily didactic in function. As Chapter 1 of this thesis has discussed, it is constructed in such a way as to instruct the child reader how he or she should behave, and these instructions are themselves determined by the thoughts of the society in which the text is created. The social construct of childhood thus shapes the context and the content of children's literature. The didactic backdrop of Collodi's tale is rooted in the political atmosphere of the time in which it was written. Following its unification in 1861, Italy was a country in search of not only a national identity but also economic development and industrial advancement. It became recognised that, in order to achieve this, "new Italians" needed to be created, and attention turned to the country's young male population (Stewart-

³⁶ The narrator often directly addresses the child reader with phrases such as 'No, ragazzi, avete sbagliato' (Collodi, 1883:5) [No, children, you are wrong] and 'Vi dirò dunque, ragazzi, che...' (ibid.:19) [I must therefore tell you, children, that...].

³⁷ 'Once upon a time, there was...

- A king! - my little readers will immediately say.

- No, children. You are wrong. Once upon a time, there was a piece of wood.'

All literal translations into English that are presented as footnotes or within the text are my own. They are intended to offer the reader of this thesis a literal rendition of the ST.

Steinberg, 2007; Sinibaldi, 2011). Collodi's text is, therefore, underpinned with a construction of masculinity that helped to sculpt national discourses during the late nineteenth century. The desideratum to establish a relationship between a nation state and civil society was captured by Massimo d'Azeglio, who famously declared '*L'Italia è fatta. Restano da fare gli italiani*'.³⁸ A fervent supporter of the unification of Italy, Collodi started to work with the newly formed Ministry of Education in 1868 to advocate education reform throughout the country (Medina Lasansky, 2018). His endorsement of a standardised language and uniform education is thus evident. He used *LAdP* as a tool to aid the formation of renewed and industrious (male) nationals (Stewart-Steinberg, 2007:19; Sinibaldi, 2011:53). Indeed, Suzanne Stewart-Steinberg asserts that the character of Pinocchio 'functions as a hinge' that allows the way in which the country's citizens were 'made' to be explored (2007:19-20).

Anna Valerio (2013:987) insists that *LAdP* is 'a metaphor of contemporary society' since, through Pinocchio's actions, it 'encloses a feeling of discontent and revolt'. From the moment in which the puppet is brought to life, he is disobedient: he runs away from home, he truants, and he ignores Geppetto's and the Fairy's pleas to behave as a 'ragazzo perbene' (Collodi, 1883:129).³⁹ The character's defiance of the way in which society expects him to act seems to serve as an allegory of the attitude of certain individuals in Italy who were opposed to its unification and the nationalisation of the state (Valerio, 2013). It has also been proposed (Adami, 2007) that Pinocchio's deliberation between rebellion and compliance mirrors Collodi's ruminations at this time. That the puppet ultimately reconciles himself to the fact that he must behave in accordance with the prescriptive norms of the society in which he lives in order to be content highlights that the tale essentially urges the reader to conform to social conventions. The idea that society ultimately controls the individuals within it is essential to the discussions in this thesis on gender and physical difference, two social constructs that are shaped and reshaped by the normative thoughts of the society in which they are positioned.

Despite the fact that Collodi's tale is entrenched in the political backdrop of a country that was grappling with its new unified status, the fundamental precepts that it exhibits

³⁸ This can be translated as 'We have made Italy. Now we must make Italians.'

³⁹ 'decent boy'

remain relevant to the child reader in the twenty-first century (and they would have proved apposite to the child reader located in any moment of time between the tale's creation and today). This is precisely the reason for which this tale has become a classic of children's literature. Collodi brings the puppet's unruly behaviour to the forefront of the story in order to instruct the reader that he or she should not act in an obstreperous manner. Indeed, Pinocchio suffers terrible consequences when he behaves mischievously. The narrative has traversed time and space, but it continues to address young readers situated in new socio-temporal settings. This is what makes Collodi's tale a perfect case-study for this research, which examines how classics of children's literature travel through translation from different European traditions to and within Britain.

2.2 Translations of *Le Avventure di Pinocchio* Selected for the Thesis

LAdP is an extremely popular piece of children's literature in Britain. While other children's stories have been translated from Italian into English,⁴⁰ none has enjoyed a success within the country that compares with that of Collodi's tale. It is translation that has enabled this Italian narrative to become a classic of children's literature in Britain. That translation assumes such a crucial and influential role in the history of the tale makes it a particularly pertinent case-study for this research.

Using tools such as *WorldCat*, as well as the *British National Bibliography* and the *UNESCO Index Translationum*, I retrieved the details of numerous English translations of the Italian text (Appendix A). I found 280 English translated editions of *LAdP* which were published between 1892 and 2017.⁴¹ Some of these were not appropriate within the context of this research for one of three reasons. First, this thesis is interested in the tale in its complete written form; it does not consider abridgments or adaptations in a

⁴⁰ Examples of Italian children's stories that have been translated into English include: Italo Calvino's *Fiabe italiane* (1956), which was translated by George Martin as *Italian Folktales* (1980); Gianni Rodari's *Novelle fatte a macchina* (1973), which was translated by Sue Newson-Smith as *Tales Told by a Machine* (1976), and his *Lamberto, Lamberto, Lamberto* (1978), translated into English by Antony Shugaar under the title *Lamberto, Lamberto, Lamberto* (2011); and Elisabetta Dami's *Geronimo Stilton* series (2000 – present), which has been published by Sweet Cherry Publishing and Papercutz in the UK (2004 – present).

⁴¹ I acknowledge that I might not have identified every translation of Collodi's tale that has emerged during this time. It is, however, hoped that the use of reliable search tools would have enabled the majority of translations to be discovered.

written or visual format but, rather, it focuses on direct translations of the text to reveal that translated children's stories are not always the subject of radical alteration.⁴² Second, this thesis explores how classics of children's literature travel through translation from different European traditions to and within Britain. Therefore, it disregards TTs that were created and published in other Anglophone countries, analysing only those that were disseminated in Britain.⁴³ Finally, certain TTs had first been translated from Italian into another European language and were later translated into English. An examination of this type of indirect translation requires a methodological approach into which this thesis does not delve, and these TTs were thus not selected within the corpus of this research.

2.2.1 Mary Alice Murray's *The Story of a Puppet, or The Adventures of Pinocchio* (1892)

The first English translation of Collodi's novella was completed by Mary Alice Murray and published in 1892 by T. Fisher Unwin (London) under the title *The Story of a Puppet, or The Adventures of Pinocchio*. It borrows the illustrations by Enrico Mazzanti that framed the ST. Included in Fisher Unwin's book series *The Children's Library*, this translated text was aimed at the child reader. It therefore enables an examination of an important premise of this thesis: how is children's literature employed as a tool to convey representations of gender and physical difference to the child? As the earliest English translation of the Italian text, Murray's tale allowed Collodi's narrative to enter Britain and made it accessible to young British audiences. That it has enjoyed notable longevity places it in an ideal position to facilitate a consideration of how a classic of children's literature travels through translation from one European tradition to another.

Chapter 1 of this thesis outlined how, with the publication of tales such as Kingsley's *The Water-Babies* (1863) and Carroll's *Alice's Adventures in Wonderland* (1865), the latter part of the nineteenth century saw the Golden Age of Children's Literature in

⁴² Examining certain adaptations of Collodi's text, particularly Walt Disney's animated adaptation film *Pinocchio* (1940), would have led the arguments within this thesis in a different direction. It does, however, indicate an avenue for future research.

⁴³ An exploration of these translations would have offered a fruitful discussion of how various cultures present the notions of gender and physical difference in their children's literature but, due to constraints of space, I could not examine this here. This does, however, signal an area in which future research can be conducted.

Britain. The genre was gaining prominence at the time in which Murray's translation was published, and ideas introduced in stories intended for the child would have arguably reached a wide readership and had a significant societal impact. The examination of Murray's translated text that follows will reveal how a classical children's tale, which would have been accessible to myriad young readers in Britain at the end of the nineteenth century, presented the notions of gender and physical difference to the child situated in this temporal and cultural environment. The emergence of Murray's translation coincided with the recognition that childhood is an independent and unique construct and that children's literature should take this into account. This brings the child reader to the forefront of this tale. Exploring this translation therefore enables a fundamental aim of this thesis to be fulfilled: it allows us to understand how children's literature is employed as a tool to convey representations of gender and physical difference to the child.

Murray's translation has been re-edited and reprinted on numerous occasions.⁴⁴ This proves especially pertinent to this thesis, which uses the notion of re-editing as one of its methodological tools to explore how children's stories present images of gender and physical difference. Analysing versions of Murray's tale that have been revised by different editors and/or publishers in Britain⁴⁵ will allow us to gain an insight into the way in which re-editing (and translation more broadly) intervene in how children's literature represents the mutable concepts of gender and physical difference. This will, in turn, evidence how the lens of translation can enhance our understanding of how multiple notions of identity are constructed and reconstructed in children's literature as it travels through time and space.

⁴⁴ Appendix A shows that re-editions and reprints of Murray's tale were published in Britain in 1911, 1919, 1926, 1939, 1940, 1941, 1943, 1946, 1947, 1951, 1961, 1963, 1965, 1968, 1973, 1975, 1981, 1996, 2002, 2005, 2006, 2010, 2011, 2014 and 2017.

⁴⁵ This thesis considers texts that have been published only in Britain. Other re-editions and reprints of Murray's translation have been published in America, but these are not discussed here. They are, however, noted in Appendix A.

2.2.2 Re-Editions and Reprints of Mary Alice Murray's *The Story of a Puppet, or The Adventures of Pinocchio*

The thesis considers seven re-editions of Murray's translation, each of which speaks to its research questions. I selected the first re-edition of Murray's translation, which was published in 1911 by J.M. Dent (London). That it incorporates illustrations created by Charles Folkard, the renowned British illustrator of children's books,⁴⁶ is significant to the discussions within this thesis. Paratextual elements can cause a tale to assume different connotations to those associated with the text itself.⁴⁷ Since this re-edition introduces new illustrations, it is plausible that the relationship between the textual and the paratextual aspects that frames the first edition of Murray's translation will become redefined. This re-edition might, therefore, offer a visual depiction of the notions of gender and physical difference that differs from that presented in the original translation. Reprints of this edition were produced by the same publisher in 1919, 1926 and 1940. They maintain the black-and-white line drawings of the 1911 text, but they also insert a number of colour illustrations composed by Folkard. The subtle changes in the visual aspects of these four versions of Murray's translation provide an ideal ground to explore the relationship between the verbal and the visual narratives and to examine how this shapes the representation of gender and physical difference in this example of translated children's literature.

Murray's translation was further re-edited in 1939 by Thomas Nelson and Sons (London). With illustrations by Kurt Wiese, it was primarily aimed at the young reader. This edition was reprinted in 1940, 1941, 1943 and 1947 by the same publisher; each of the reprints mirror the 1939 text. Another re-edition of Murray's translated tale was published by Macdonald and Company (London) in 1946. Intended for children, it emerged shortly after the ratification of Britain's 1944 Education Act, which raised the school leaving age to 15 years and introduced free secondary education for all (UK Parliament, 2019). Due to the year in which this re-edition was published, its analysis

⁴⁶ Folkard (1878-1963) created 'Teddy Tail' (1915-1974), one of the earliest British newspaper comic strips (Dalby, 1991). It was published in *The Daily Mail*. He is also remembered for his illustrations in classic novels, fairy tales and fables, including *Grimm's Fairy Tales* (1910), *Aesop's Fables* (1912), *Arabian Nights* (1913), *British Fairy and Folk Tales* (1920), and *Alice in Wonderland and Alice Through the Looking-Glass* (1921) (ibid.). For a detailed account of Folkard's life, see Knudde, K. 2017. *Charles James Folkard*. Available at: https://www.lambiek.net/artists/f/folkard_charles.htm [Accessed: 19 May 2017].

⁴⁷ The significance of paratextual elements, particularly in the context of re-editioning, is discussed in section 1.3.3 of this thesis.

within this thesis will evidence whether changes to the way in which Britain interpreted the social construct of childhood prompted the act of translation to intervene in the representation of the mutable concepts of gender and physical difference, concepts that are central to our discussion. This version features illustrations by Fritz Kredel,⁴⁸ whom Richard Wunderlich and Thomas Morrissey maintain depicted Pinocchio in a 'toddler-like' manner since 'there was an increasing focus on the cuteness and loveliness of young children during this period' (2002:114). That the illustrations appear to echo the way in which society conceptualised the child at that time makes this edition even more relevant to this thesis. A reprint of this re-edition was issued by the same publisher in 1961; it closely resembles the 1946 edition.

Murray's tale was re-edited once again in 1951. Published by J.M. Dent (London), it was revised by Giovanna Tassinari and includes the illustrations that decorate the reprints of the 1911 text. Wunderlich and Morrissey assert that this version is a 'modernization of Murray's translation' (ibid.:115). This re-edition is, therefore, particularly important as it will allow us to consider how Murray's initial portrayal of gender and physical difference has been updated to correspond to the way in which the notions are socially constructed in a later context. After all, this version was issued almost 60 years after the first edition of Murray's translation, and Britain's interpretation of gender and physical difference would have arguably transformed during this time. J.M. Dent (London) reprinted this re-edition in 1963, 1965, 1968, 1973, 1975 and 1981 within its *Children's Illustrated Classics* series; the reprints mirror the 1951 edition in both textual and paratextual content.

Three further re-editions of Murray's translation were published between 2005 and 2011, all of which contain illustrations that greatly differ in style from one another and from those included in previous versions of Murray's tale. The text that was issued in 2005 by Jonathan Cape (London) incorporates images by Roberto Innocenti, a Florentine illustrator who is renowned for his realistic representation illustrations in re-editions of classic children's stories such as *Cinderella* and *A Christmas Carol*. Jim Dine's illustrations decorate the version of the tale that was published in 2006 by Thames and Hudson (London). Dine is associated with the Pop Art movement of the

⁴⁸ Kredel is also recognised for his colouring of John Tenniel's illustrations in a 1946 edition of Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*.

1960s, and his illustrations produce a version of *LAdP* that is unlike the other translated renditions of the tale examined in this thesis.⁴⁹ Lastly, the Folio Society (London) issued a re-edition of Murray's translation in 2011. It features illustrations by the British illustrator Grahame Baker-Smith, who is renowned for his drawings in children's stories.

Children's literature often addresses a dual audience: children and adults. As Sandra L. Beckett (2012:xii) affirms, '[s]ince the boundaries between adult and children's fiction were first drawn in the mid-eighteenth century, authors have been crossing them in both directions'. Collodi's tale is no different. Indeed, the puppet can be interpreted as a metaphor of Italian resistance against a national identity (Valerio, 2013) and, with its politico-socio backdrop, its satire and its humour, it 'was intended to appeal to children *and* adults' (Zipes, 2002:xiv, my emphasis). Beckett (2012:xv) continues that 'paratext can be crucial in determining the target audience of a text'. Several of the re-editions and reprints of Murray's translation detailed above were illustrated by illustrators of children's stories, which suggests that they were intended for children. In addition, the fact that the 1951 re-edition and its reprints were published in J.M. Dent's *Children's Illustrated Classics* series indicates that they were primarily aimed at the child reader. It is unclear if the 2005 and 2006 re-editions were created for children alone, but the introduction of vibrant illustrations and the absence of other paratextual features written for a scholarly or adult audience make the two texts accessible to the child reader. Each re-edition and reprint of Murray's translation that is examined in this thesis has been presented to a young readership, and they thus allow consideration of how images of gender and physical difference that are offered to the child have been reshaped in Britain over time.

I encountered other re-editions of Murray's translated text, but they did not prove suitable for the corpus of this thesis due to the audience at which they are aimed. The 1911 re-edition was re-edited once again in 2014 and published by MacMillan Collector's Library (London). This version contains the same black-and-white illustrations that appear in the 1911 text from which it derives, but it introduces an afterword by Anna South which reveals that, unlike the 1911 re-edition and its reprints,

⁴⁹ It is interesting to note that Dine's artistic representation of Pinocchio transcends this text. He has produced several depictions of the character, including a twelve-foot bronze statue which is displayed at the Cincinnati Art Museum in his hometown of Cincinnati, Ohio.

it is not primarily intended for children. The afterword is scholarly in nature: it highlights examples of intertextuality within the tale, making reference to Hilaire Belloc's *Cautionary Verses* (South, 2014:216) and William Shakespeare's *King Lear* (ibid.:223), and it compares Collodi's text with Disney's animated adaptation (ibid.:215). While this re-edition maintains the body of the 1911 re-edition, it has been redesigned for a scholarly adult audience, which suggests that it is not wholly relevant to the discussions within this thesis. Moreover, the re-edition that was revised by Tassinari in 1951 was further re-edited in 1996 by Signet Books (London) and, again, in 2002 by Penguin (London). These two versions include a new introduction by Zipes, the acclaimed scholar of children's literature who has written countless critical pieces on children's stories including *LAdP*.⁵⁰ It is scholarly in nature, reflecting upon aspects that frame Collodi's narrative, such as the oral tradition of storytelling, the fairy tale tradition, the novel of development, the European attitude towards children, and the importance of corporal punishment. It also suggests that Collodi used the tale to question 'how we "civilize" children in uncivilized times' (Zipes, 1996:xviii). It is evident that these two re-editions, unlike the 1951 re-edition from which they originate, are not destined for children alone, and it is for this reason that they do not form part of the corpus of this research.

While I have chosen to examine Murray's translation and its re-editions, several other English translations of Collodi's tale would have also enabled the research questions of this thesis to be explored. One example is E. Harden's translation, which has been re-edited on multiple occasions from the moment it first appeared in 1944 to the publication of the most recent version in 2016.⁵¹ In a similar manner to the versions of Murray's translation, the various re-editions of Harden's translation would highlight how re-editioning can be employed as an instrument through which to investigate translated children's literature. In addition, it is worthwhile to note that Innocenti, who illustrated a re-edition of Murray's translation, also created the illustrations in some re-editions of Harden's translation. A comparison of the way in which his images present

⁵⁰ See Zipes, J.D. (1996). 'Towards a Theory of the Fairy-Tale Film: The Case of Pinocchio'. *The Lion and the Unicorn*. 20(1), pp. 1-24.

⁵¹ For details of these re-editions, see Appendix A.

the notions of gender and physical difference in texts by two different translators could further develop the discussions in this thesis.⁵²

Murray's translation, however, proves invaluable to examine precisely because no other translated text plots the position of Collodi's tale in Britain over such a broad time span. This made her tale stand out from the other translations of *LAdP* that I had identified and immediately highlighted that it would speak to the core premises of this thesis. Murray's text enables us to contemplate how a classic of children's literature has travelled through translation to and within Britain. It evidences how the process of re-editioning intervenes in the way in which gender and physical difference are exhibited in a classic of children's literature, and it allows us to consider how the images of gender and physical difference that are presented to the child continue to be reshaped for young audiences in Britain over time.

2.3 Chapter Conclusion

Paratextual elements might form the peripheral aspects of a text, but their role can be as significant as that of the translated text itself.⁵³ Each re-edition of Murray's translation either introduces new paratextual features or borrows those from previous editions of the text and positions them in a new socio-temporal context. Examining the illustrations within these re-editions will, therefore, offer a more comprehensive appreciation of how representations of gender and physical difference are constructed and re-constructed in a classical children's story that is reproduced for young audiences in Britain at different moments in time.

Employing Murray's translation and its re-editions and reprints as case-studies enables an exploration of the way in which textual and paratextual elements have negotiated changes to society's ideologies. This, in turn, reveals how translated children's literature intended for young readers in Britain has conceptualised and exhibited the social

⁵² This is simply one among a number of further case-studies that would have been compatible with the approach adopted in this thesis. Due to constraints of space, however, I had to restrict the number of translations that I considered. Other translations that could have been examined are indicated in Appendix A.

⁵³ The value of paratextual elements, particularly in the context of re-editioning, is discussed in section 1.3.3 of this thesis. Chapter 4 also offers a detailed consideration of the influence of illustrations in stories for children.

constructs of gender and physical difference through time. Indeed, the next chapter will investigate how Murray's translation contributes to the reinforcement of certain conservative ideas and how these aspects have been managed in subsequent re-editions of Murray's text published in different socio-temporal environments. The fact that her translation and its re-editions were primarily addressed at Britain's youngest generation makes them especially appropriate to consider within this thesis since it considers how images of gender and physical difference are reshaped for children in Britain over time.

CHAPTER 3

Representations of Physical Difference in Carlo Collodi's *Le Avventure di Pinocchio* and Mary Alice Murray's *The Story of a Puppet, or The Adventures of Pinocchio*

3.1 The Notion of Physical Difference

Identity is a complex concept which is composed of numerous threads, from ethnicity and religion to gender and race to age and physical ability. Chapter 1 has illustrated how the analogy of a spider's web helps us to understand the notion of identity more generally, and it also proves particularly useful in delineating how identity speaks to this chapter specifically. A spider's web is constructed of strands which stretch in a multitude of directions but are ultimately interwoven and intertwined. While these strands deviate in their own manner, points of intersection must exist in order to allow the web to be formed. The notion of identity can be compared to a spider's web. The various aspects – or "strands" – of which it comprises might be specific to a given area (such as gender or religion), but they are essentially entwined to form an individual's identity. This chapter will focus on one strand of identity – physical difference⁵⁴ – in order to extrapolate how the notion is represented in translated editions of a children's classic. It divides physical difference into two further branches: physical appearance and physical (dis)ability. If we turn again to the spider's web (Figure 2), we see that physical difference is a principal strand of identity and that physical appearance and physical ability are branches of physical difference. Physical appearance and physical ability constitute physical difference, and all three aspects form part of the web or, in this context, part of the overarching notion of identity.

⁵⁴ For clarification of how I use the term 'physical difference' in this thesis, please refer to section 1.5.

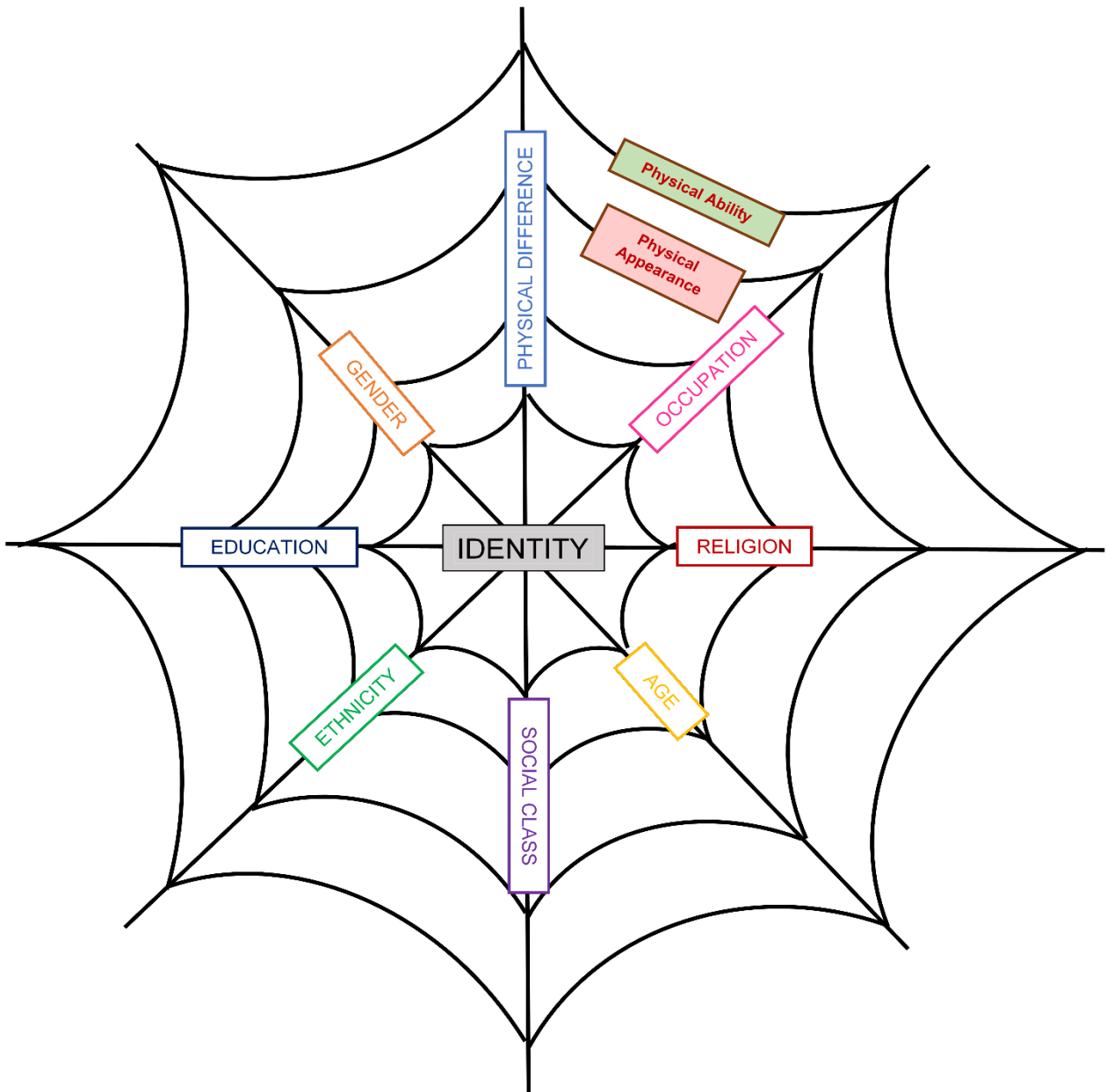


Figure 2: A Visual Representation of the Notion of Physical Difference

A society's cultural products play an influential role in the way in which identity is constructed. Indeed, its strands are social constructs whose characteristics are determined by the way in which a particular society conditions them at a particular moment in time. Cultural objects are powerful agents in the creation, reflection and dissemination of cultural norms; they have the power to reinforce or to challenge the way in which society forges notions of identity. Literature is a pivotal cultural product which has shaped – and continues to shape – various strands of identity. The attitudes, thoughts and stereotypes that are exhibited in written texts can influence the way in which the reader interprets identity. This is especially true about the child reader, who develops the ability to think, analyse and compare when he or she is presented information as a story (Wells, 1986). After all, understanding and awareness are 'socially mediated as a result of cultural experiences' (McRobbie and Tobin, 1997:194), and literature represents a "cultural experience" which intervenes in a child's perception of socially constructed notions of identity.

Fictional representations have often encouraged physical difference to embody unpleasant connotations. It is plausible that such depictions simultaneously reflect and affect the way in which society considers this aspect of identity. As this chapter will highlight, Hugo's *Notre-Dame de Paris* (1831) and Andersen's *The Ugly Duckling* (1843) create negative conceptualisations of physical and mental difference. These are classics of children's literature which have been handed to generations of young readers, and their portrayal of physical difference, which is rooted in the thoughts of the nineteenth century, has potentially played a part in the way in which the notion has been approached by readers at a later date. Addressing the primary research questions of this thesis, this chapter examines how Collodi's tale exhibits physical difference through its central characters and how these representations are transferred to Murray's translation. It investigates how translation mediates in the portrayal of the mutable concept of physical difference and how images of physical difference that are presented to the child in the ST are reshaped for a young audience in Britain, exploring how this classic of children's literature has travelled through translation.

The concept of the "Other" is central to postmodern approaches to the field of Disability Studies (and, as Chapters 5 and 7 of this thesis elucidate, the field of Gender Studies). Postmodernism rejects a conceptualisation of identity as a prescriptive and static

notion. Indeed, Stuart Hall (2000:595-634) argues that individuals today possess multiple identities that are fluid. Identity is constantly constructed and re-constructed, negotiated and re-negotiated, appropriated and re-appropriated, and this paves the way for the existence of the "Other".

Michel Foucault (1970; 1972) argues that "othering" is closely associated with knowledge and power; knowledge and power assume a fundamental role in the act of "othering" and in the subsequent marginalisation of the "Other". Interpreting discourse as the production of knowledge through language (Hall, 2002:202), Foucault explores how certain groups of individuals are "othered" through discursive practices. We realise that the discourse of "othering" is rooted in expressions of power: those who "other" another individual or group of individuals doubtlessly possess more power. These demonstrations of "othering" tend to materialise at classic sites of discrimination such as gender and ethnicity, where power differences are prevalent. The act of "othering" is a manifestation of power in which the oppositional relationship between "we" and "they" serves to delegitimise others. This presents the "Other" as different, subservient and marginal.

Referring to the work of the structuralist Claude Lévi-Strauss, who maintained that culture and language both function as systems, Diana Dimitrova (2014) provides a useful conceptualisation of how the "Other" is formed. She argues that 'national cultures acquire their strong sense of identity by contrasting themselves with other cultures' (2014:6). Those cultures that are different are seen as the "Other". We can therefore understand the idea of the "Other" as a social construct that is determined by what a particular society considers as "normal". This reading of the "Other" proves very helpful to the discussions within this chapter, particularly within the context of the character of Pinocchio. Indeed, each contribution in Pizzi's edited collection of essays entitled *Pinocchio, Puppets and Modernity: The Mechanical Body* (2011) highlights how the fluid identity of the puppet is characterised by the idea of "otherness" because he assumes a mechanical-human form. Examining the character's "otherness" through perspectives of literature, theatre, film, radio and the fine arts, this anthology adopts a multidisciplinary and largely intertextual approach to emphasise Pinocchio's physical difference and the way in which it impacts how he is received. Similarly to certain children's tales such as Andersen's *The Ugly Duckling* and de Saint-Exupéry's *Le Petit Prince* (1943), *LADP* can

therefore be read as a narrative of "otherness" and "othering" through its portrayal of a wooden puppet who desperately wishes to become a human.

Literature is now adopting an increasingly positive attitude towards those with disabilities (Prater and Dyches, 2008), a move that can perhaps be equated with the fact that society's conceptualisation of physical difference is changing. Rebecca Butler states that:

The depiction of disabled characters in books for young readers has changed in the most fundamental way in the past century and a half. . . . In nineteenth century texts, disabled characters were sometimes being justly punished for their misdeeds "in God's school of pain" or being prepared solely for a graceful exit from life. Today . . . disabled characters are presented as people who can live useful and productive lives, whatever the nature of their impairments. The change in the way disability is handled in texts is as fundamental and significant as the change in the way women were traditionally depicted.

(2011)

Jacqueline Wilson's *Katy* (2015) is a rewriting of Susan Coolidge's *What Katy Did* (1872), a tale that presents a young girl who is left unable to walk after falling off the swing that she is instructed not to use. Her cousin tells her that she has now become a student in the "School of Pain" and she must learn to be patient, obedient and cheerful. While Coolidge's tale contains passages that are 'famously inappropriate' (Butler, 2018), Wilson quashes the association between disability, divine punishment and saintliness by tracing the journey of a girl who learns to accept her disability and discusses the reality of it (rather than it being magically removed by her exemplary behaviour). Stories such as *Susan Laughs* (2000) by Jeanne Willis, *My Travelin' Eye* (2008) by Jenny Sue Kostecki-Shaw, and *King for a Day* (2014) by Rukhsana Khan are further examples of children's tales that challenge common stereotypes about physical difference. Yet, it proves difficult to eradicate socially constructed ideas that are embedded in literary classics which traverse time and are constantly re-read by new audiences. The next chapter of this thesis will therefore examine if the re-editions and reprints of Murray's translation have been reshaped by the fact that the social construct of physical

difference has transformed. It questions whether society's evolving perception of physical difference has encouraged the tale's written words and paratextual elements to become amended, exploring how translation mediates in the representation of physical difference and how images of the notion that are offered to the child in this classical children's narrative are reshaped for young audiences in Britain over time.

This chapter will first consider how the concept of physical appearance, as a branch of physical difference, emerges through the tale's protagonist, Pinocchio, in the written words of Collodi's text. It will simultaneously examine how this construction of physical appearance manifests itself in Murray's translated tale, analysing how the act of translation can reshape the representation of notions of identity. This chapter will then employ the characters of *il Gatto* and *la Volpe*, or the Cat and the Fox,⁵⁵ to explore physical disability as a further strand of physical difference. Once again, it will reflect upon the way in which this notion is exhibited in the written words of Collodi's text and how this depiction is transferred to Murray's translation.

3.2 Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: Pinocchio

The notion of physical difference can be fruitfully examined through the story's protagonist, Pinocchio. His "puppetness", or the fact that he is a wooden puppet who was carved and brought to life by an old man who regards his invention as his son, is what makes him different from a human child. Collodi's narrative and Murray's first translation of it inform the reader that Pinocchio does not physically resemble a boy: he is a 'pezzo di legno' (Collodi, 1883:7)⁵⁶ or a 'piece of wood' (Murray, 1892:3), and he wears 'un vestituccio di carta fiorita, un paio di scarpe di scorza d'albero e un berrettino di midolla di pane' (Collodi, 1883:36),⁵⁷ or 'a little dress of flowered paper, a pair of shoes from the bark of a tree, and a cap of the crumb of bread' (Murray, 1892:34). In addition, his body can withstand conditions that a human would not be able to endure. He does not feel his wooden feet burning to cinders when he falls asleep in front of the

⁵⁵ Where this thesis refers to the Italian text, the Italian names of characters are used. Where this thesis refers to the English text, the English names of characters are used.

⁵⁶ 'piece of wood'

⁵⁷ 'a little dress of flowered paper, a pair of shoes from the bark of a tree, and a little hat of breadcrumbs'

fire (Collodi, 1883:28; Murray, 1892:26), and he runs continuously for several hours whilst being pursued by assassins (Collodi, 1883:65-68; Murray, 1892:64-67). While these particular scenes are rooted in the storytelling tradition of make-believe and can be considered misrepresentative of reality, they are ultimately underpinned by the fact that Pinocchio is "different" to a boy.

Other moments in the tale portray Pinocchio's physical difference in a more realistic manner, prompting him to become the subject of the process of "othering". The readers of both the ST and the TT learn that the puppet is mocked by the other children. When he first arrives at school:

Fu una risata, che non finiva più. Chi gli faceva uno scherzo, chi un altro : chi gli levava il berretto di mano : chi gli tirava il giubbettino di dietro ; chi si provava a fargli coll'inchostro due grandi baffi sotto il naso, e chi si attentava perfino a legargli dei fili ai piedi e alle mani, per farlo ballare.

(Collodi, 1883:132)⁵⁸

Murray translates this as:

They set up a roar of laughter that never ended. They played him all sorts of tricks. One boy carried off his cap, another pulled his jacket behind; one tried to give him a pair of inky mustachios just under his nose, and another attempted to tie strings to his feet and hands to make him dance.

(Murray, 1892:134)

The character is ridiculed by the other boys, in both the ST and the TT, because he does not resemble them; he is bullied because he is "different" to what they consider as "normal". That he does not possess the same physical characteristics as the children causes Pinocchio to be perceived as the Other. To use a Foucauldian nomenclature, this performance of "othering" is positioned in a cultural system that exhibits hierarchies of power: the puppet is treated as subordinate to the children due to his physical difference. The fact that the boys are not reprimanded for their actions and Pinocchio

⁵⁸ 'There was a guffaw that never ended. One [boy] played a trick on him, and one [boy] played another. One [boy] took off his hat with his hand. One [boy] pulled off his little jacket from behind. One [boy] tried to draw two big whiskers under his nose, and one [boy] even attempted to attach strings to his feet and his hands to make him dance.'

must endure their bullying corroborates this. This narrative implements physical difference as an ideological tool that supports normative societal behaviour which, in this instance, is to reject physical difference.

Collodi's novella and Murray's translation of it also illustrate how the multifaceted notion of physical difference runs deeper than what can be seen on the surface. *LAdP* can be interpreted as embedded in the traditional thought that physical difference is a result of divine punishment for sin. Developed from religious models, this supposition can be traced back to the Old Testament (Hubbard, 2006:93; Turner, 2012:36) and prevailed in Medieval Europe (Barnes, 1991). It was further exacerbated at the time by the conviction that children born with an impairment were the product of their parents' misconduct (Haffter, 1968). While scientific explanations of the medical causes of physical difference began to emerge in the nineteenth century (Jarrett, 2012:21), the belief that it had a celestial instigator continued to exist. The idea was extant at the time in which *LAdP* was created, and the character of Pinocchio appears to exemplify the conceptualisation that physical difference is a form of divine punishment for wrongdoing. This is apparent in both Collodi's text and Murray's translation. The moment Pinocchio tells a lie, his nose grows involuntarily. The first time in which this occurs, la Fata [the Fairy] immediately recognises that the puppet is lying and states '[l]e bugie, ragazzo mio, si riconoscono subito, perchè ve ne sono di due specie: vi sono le bugie che hanno le gambe corte, e le bugie che hanno il naso lungo' (Collodi, 1883:83).⁵⁹ Murray translates this as '[l]ies, my dear boy, are found out immediately, because they are of two sorts. There are lies that have short legs, and lies that have long noses' (Murray, 1892:83-84). La Fata's words, in both the ST and the TT, directly relate Pinocchio's lengthening nose to the act of lying. That the puppet tells an untruth is what causes his nose to grow, and this physical transformation is thus characterised as a consequence of his (mis)behaviour.⁶⁰

⁵⁹ '[l]ies, my boy, are recognised immediately because there are two types: there are lies that have short legs and lies that have long noses'

⁶⁰ Jill Fell (2011) offers an alternative, yet interesting, discussion of the 'theme' of Pinocchio's nose. She discusses how it may be interpreted as a symbol of death, an idea that can be paralleled with the thought that this physical difference has a divine instigator. For a detailed discussion, please see Fell, J. 2011. 'The Manufacture of a Modern Puppet Type: The Anatomy of Alfred Jarry's Monsieur Ubu and its Significance'. In: K. Pizzi. ed. *Pinocchio, Puppets and Modernity: The Mechanical Body*. New York and Oxon: Routledge.

Children's tales often portray envious witches or wicked fairies as forcing punishments upon other characters. In Perrault's *La Belle au bois dormant* [*Sleeping Beauty*] (1697), the bad fairy puts a spell on the baby princess so that she will one day prick her finger on a spinning wheel and die whilst the evil queen, in the Brothers Grimm tale *Schneewittchen* [*Snow White*] (1812), becomes jealous of Snow White's beauty and attempts to have her killed. A similar individual does not exist in *LAdP*; we are simply told that Pinocchio's unruly actions prompt his nose to grow. The story thus infers that physical difference is a form of retribution for bad behaviour that has a spiritual instigator. It is depicted as something that an individual has brought on himself or herself through acting unscrupulously. The reader is encouraged to equate the manifestation of physical difference with misconduct, and this construction of the notion frames the entire tale.

Collodi's novella frames the idea that physical difference is a form of divine intervention for misconduct with characteristics of the cautionary tale. The cautionary tale 'is a narrative that demonstrates the consequences of wrongdoing and thus reinforces moral and behavioural norms' (Valk, 2008:170). It proved a popular didactic tool in the nineteenth century since its content could be used to instil in children the behaviour expected by society at a particular moment in time.⁶¹ The child reader is warned of the repercussions of disobedience, typically through a character who ignores the advice of others, carries out the forbidden deed, and meets an unpleasant fate. This highlights the ramifications of bad behaviour (DiEleuterio, 2014), and *LAdP* can therefore be seen as embodying elements of this genre.⁶² The fact that Pinocchio's nose grows because he lies reveals that the story uses physical difference as an instrument to educate the child reader: the puppet behaves inappropriately, and his body subsequently undergoes a physical metamorphosis. To be sure, the idea that an individual's nose can instantly

⁶¹ Heinrich Hoffmann's *Der Struwwelpeter* (first published in German in 1845; translated into English in 1848) is amongst the most renowned volumes of cautionary tales to emerge in the nineteenth century. The ten stories warn the child reader of the undesirable consequences of misbehaviour. While the pervasiveness of Hoffmann's tale has been highlighted (Zipes, 2000a), this style echoes the trend of other popular tales of the time which intended to educate children. See, for example, a version of the Grimm Brothers' *Aschenputtel* [*Cinderella*] (1812) which tells that the stepsisters cut off parts of their own feet to fit into the glass slippers and subsequently have their eyes pecked out by birds.

⁶² In contrast to the cautionary tale, the moral tale tended to centre on the rewards of good behaviour (DiEleuterio, 2014). It can therefore be argued that Collodi's story also resembles a moral tale since Pinocchio's wish to become a boy eventually comes true due to his righteous actions.

grow 'in un modo così straordinario' (Collodi, 1883:82-83),⁶³ or 'to such an extraordinary length' (Murray, 1892:83), is entrenched in the storytelling technique of make-believe. What is important is that this image acts as a metaphor for the tale's depiction of physical difference as a negative repercussion of misconduct in order to ingrain in the child reader that it is immoral to tell lies. Once again, we realise that the characterisation of Pinocchio as the "Other" is employed as a didactic tool to endorse the normative directives of society. The young reader of the ST is told that the puppet's nose grows so much that he 'non poteva più girarsi da nessuna parte. Se si voltava di qui batteva il naso nel letto o nei vetri della finestra, se si voltava di là, lo batteva nelle pareti o nella porta di camera, se alzava un po' più il capo, correva il rischio di ficcarlo in un occhio alla Fata' (Collodi, 1883:83).⁶⁴ The reader of Murray's translation similarly learns that Pinocchio 'could not move in any direction. If he turned to one side he struck his nose against the bed or the window-panes, if he turned to the other he struck it against the walls or the door, if he raised his head a little he ran the risk of sticking it into one of the Fairy's eyes' (Murray, 1892:83). This alarming portrait warns the child that lying has terrible consequences and, perhaps more significantly, prompts the notion of physical difference to be underpinned by the idea of "Otherness".

The relationship between the cautionary tale and the notion of physical difference also underlies other scenes in *LAdP*. In Chapter 32 of the novella, Pinocchio and his friend Lucignolo are transformed into donkeys. They run away from their homes to *il Paese dei Balocchi* [literally: The Land of Toys], a land that appeals to children who hold a dislike for schooling and authority but a passion for fun and games. Their disobedience towards their parents, their decision not to attend school, and their desire to spend each day playing games ultimately turn them into little donkeys. Here, Collodi fuses the features of the cautionary tale with the literary tradition of metamorphosis, and this partnership frames the tale's construction of the notion of physical difference.

Metamorphosis is a characteristic element of Greek mythology, and this scene reminds us of Homer's *Odyssey*, where the temptation of Odysseus' men to indulge in the feast that Circe has prepared leads them to eat the food that she has laced with potion, giving

⁶³ 'in such an extraordinary manner'

⁶⁴ 'could no longer turn anywhere. If he turned this way, he hit his nose against the bed or the window pane; if he turned that way, he hit it against the walls or the door; if he raised his head a little more, he ran the risk of sticking it in one of the Fairy's eyes'

her the opportunity to transform them into pigs. Pinocchio's desire to travel to *il Paese dei Balocchi* reflects Odysseus' men's temptation to feast. That the puppet and the men are turned into animals positions physical difference as a result of metamorphosis that ensues from actions that challenge society's expectations. La Marmottina [the Little Marmot] explains to Pinocchio that:

è scritto nei decreti della sapienza, che tutti quei ragazzi svogliati che, pigliando a noia i libri, le scuole e i maestri, passano le loro giornate in balocchi, in giochi e in divertimenti, debbano finire prima o poi col trasformarsi in tanti piccoli somari.

(Collodi, 1883:181)⁶⁵

Murray closely translates this phrase as:

It is written in the decrees of wisdom that all boys who are lazy, and who take a dislike to books, to schools, and to masters, and who pass their time in amusement, games, and diversions, must end sooner or later by becoming transformed into so many little donkeys.

(Murray, 1892:184)

Through these words, the ST and the TT employ physical difference as a tool to educate the young reader. As we will see below, Pinocchio's transformation into a donkey is regarded as unfavourable. He does not want to become an animal, and this indicates to the child reader that succumbing to temptation leads to undesirable consequences. Collodi's text and Murray's translation articulate this idea, which has its roots in the cautionary tale, in an identical manner.

The portrayal of physical difference as a result of metamorphosis causes the notion to be depicted as undesirable. Upon discovering that he has grown the ears of a donkey, Pinocchio sees 'quel che non avrebbe mai voluto vedere' (Collodi, 1883:179).⁶⁶ From the onset, the reader is encouraged to consider the puppet's transformation as an unpleasant and unwanted event. Murray's translation intensifies this idea: the reader of the English translation learns that Pinocchio sees 'what he **certainly** would never have

⁶⁵ 'it is written in the decrees of wisdom that all indolent boys who become bored with books, school, and teachers and who spend their days with toys, games, and amusement must end up, sooner or later, turning into lots of little donkeys'

⁶⁶ 'what he would have never wanted to see'

wished to see' (Murray, 1892:183, my emphasis). The insertion of the word 'certainly' reinforces the ST's depiction of the puppet's physical alteration as unwelcome. In addition, Pinocchio's reaction to the fact that he has become a donkey furthers the conceptualisation that his transformation is unappreciated. Collodi's phrase '[l]ascio pensare a voi il dolore, la vergogna, e la disperazione del povero Pinocchio' (Collodi, 1883:179)⁶⁷ speaks to the reader directly, persuading him or her to attribute the negative sentiments of heartache, embarrassment and despair to the notion of physical difference. Murray's rendition of these words – '[o]nly think of poor Pinocchio's sorrow, shame, and despair!' (Murray, 1892:183) – acts in a similar manner, encouraging the reader to actively associate these emotions with physical difference. The nouns 'dolore', 'vergogna' and 'disperazione' in the ST and 'sorrow', 'shame' and 'despair' in the TT present physical difference as an affair about which one should feel ashamed and distressed. That the puppet attempts to hide his ears with a cap (Collodi, 1883:182; Murray, 1892:185-186) reinforces the tale's connection between embarrassment and physical difference, implying that such difference should be concealed.

At the end of the novella, we learn that Pinocchio has turned into a human and that his "puppetness" has disappeared. He has become 'un ragazzo come tutti gli altri' (Collodi, 1883:229),⁶⁸ or 'a boy, like all other boys' (Murray, 1892:230). Yet, this sudden transformation offers an unrealistic representation of the realities of physical difference since, while some differences can be "remedied" to a certain extent through medical procedures and the use of aids, it is arduous to "eradicate" difference in its entirety. The idea that Pinocchio's physical difference vanishes is, of course, rooted in magic; his metamorphosis from a wooden figure to a human is not intended to represent reality in factual truth. What is significant to this discussion is the allegorical framework of this scene since it prompts the notion of physical difference to continue to function as a didactic device (it simply functions in a different way to how it functioned at previous moments in the tale). The child reader discovers that Pinocchio's "puppetness" has disappeared because he has renounced misconduct and started to behave in a principled manner (he now cares for his elderly and weak father, and he sends money to La Fata so that she is able to purchase food). The narrative therefore suggests that

⁶⁷ 'I will leave you to imagine poor Pinocchio's heartache, embarrassment and despair'

⁶⁸ 'a boy like all the others'

physical difference can be eliminated through behaviour that concurs with the expectations of society. We have seen how the story implies that physical difference is brought about by behaviour that is regarded as immoral, and we now discover that the story simultaneously intimates that such difference can be erased by virtuous behaviour. Collodi's ST and Murray's TT both present the eradication of Pinocchio's physical difference as a reward for the fact that he acts how society demands.

The disappearance of Pinocchio's "puppetness" is indicated by the empty shell of the puppet that has been abandoned in the corner of the room. The depiction is not attractive, but it ultimately represents the concept of physical difference since Pinocchio's "otherness" was marked by the fact that he was a puppet. The reader of the ST observes 'un grosso burattino appoggiato a una seggiola, col capo girato sur una parte, con le braccia ciondoloni e con le gambe incrocicchiate e ripiegate a mezzo, da parere un miracolo se stava ritto' (Collodi, 1883:230).⁶⁹ The word 'appoggiato' [leaning] implies helplessness and a need for support, whilst the term 'ciondoloni' [dangling] invokes an image of lifelessness. In addition, the phrase 'ripiegate a mezzo' [folded in half] suggests disfigurement and encourages the discarded figure to assume a sorrowful state. These terms collaborate to form an unpleasant picture of a puppet who was once daring and energetic.

The way in which Murray renders these words creates a comparable image. Her translation tells of 'a big puppet leaning against a chair, with its head on one side, its arms dangling, and its legs so crossed and bent that it was really a miracle that it remained standing' (Murray, 1892:232). In a similar manner to the Italian tale, the English text presents a lifeless and disfigured puppet whose cheekiness and vigour have been suppressed. Specifically, the term 'big' insinuates that the shell is a hindrance that is simply occupying space, whilst the idea that the puppet is 'so bent' implies a sense of uselessness. The imagery within the ST and the TT constructs a negative portrait of the notion of physical difference. After all, Pinocchio's difference was once represented by the fact that he is a puppet, but the puppet is now displayed in a distasteful light.

The final sentence of the novella exacerbates this image. Upon seeing the puppet, Pinocchio states '[c]om'ero buffo, quand'ero un burattino! e come ora son contento di

⁶⁹ 'a big puppet leaning against a chair, with its head turned to one side, its arms dangling, and its legs crossed and folded in half; it seemed a miracle that it stayed upright'

essere diventato un ragazzino perbene!' (Collodi, 1883:231).⁷⁰ Murray renders this as '[h]ow ridiculous I was when I was a puppet! and how glad I am that I have become a well-behaved little boy!' (Murray, 1892:232). Pinocchio's words, in both the ST and the TT, encourage physical difference to be ridiculed and regarded as greatly undesirable, which highlights the complexity of the notion. Throughout the tale, Pinocchio's physical difference does not prevent him from doing anything. He challenges those who mock him and uses the fact that he is a puppet to his own advantage. In Chapter 26, for example, we see that Pinocchio is able to severely hurt the schoolboys who tease him by kicking and hitting them with his wooden legs and elbows. Yet, the final moment of the tale contradicts this buoyancy that is attributed to the concept of physical difference. Pinocchio sneers at his own "puppetness", and physical difference is portrayed in a sorrowful manner through the lifeless shell of the puppet. Despite all of this, the reader cannot help but be happy for Pinocchio who has finally achieved his dream of becoming 'un ragazzo come tutti gli altri' (Collodi, 1883:229),⁷¹ or 'a boy, like all other boys' (Murray, 1892:230). The story's conclusion could be interpreted as optimistic and encouraging or pessimistic and dejecting but, regardless of the way in which it is approached, it certainly highlights that physical difference is a complex concept.

As a final observation, the fact that Pinocchio desperately wants to become a child throughout the tale indicates that *LAdP* chases "normality". Children's stories often encourage the young reader to dare to be different. It initially seems unconceivable that Perrault's Cinderella, the servant girl who wears tattered clothes and is confined to her house by her stepmother and stepsisters, even dreams of marrying the handsome prince, but the pair live happily ever after. Peter Pan, the protagonist of Barrie's play *Peter Pan, or The Boy Who Wouldn't Grow Up* (1904), refuses to age. And Disney's animated film *Brave* (2012) tells the story of a princess who defies the ancient custom to marry the man whom her parents have chosen for her. While these tales urge the child reader to be the exception, *LAdP* praises "normality" and portrays it as the ultimate goal. Pinocchio wishes to become a "normal" boy; he does not want to appear different to other children. Collodi's narrative thus reminds us of a fairy tale that perhaps contradicts the essence of many others: Andersen's *The Ugly Duckling* (1843). The story

⁷⁰ 'how funny I was when I was a puppet! and how happy I now am to have become a decent little boy!'

⁷¹ 'a boy like all the others'

presents a little bird who is perceived by the other birds and animals on the farm as ugly. In a similar manner to Pinocchio, he is taunted because of his appearance (we have seen how the schoolchildren laugh at the way in which the puppet looks). At the end of the tale, the little duck transforms into a beautiful swan: just as Pinocchio turns into a boy who resembles any other boy, the duckling becomes a swan who looks like any other swan. The story concludes happily because "normality" has been attained and physical difference has been eradicated.⁷² Andersen's and Collodi's tales portray the concept of physical difference as unpleasant and undesirable, and a prettified reality is sought by their protagonists. This engenders a construction of physical difference as the "Other" which, as we will observe in the next section of this chapter, is in stark contrast to the image of physical difference that emerges from one of the most important aspects of Collodi's narrative: the relationship between Pinocchio and his father.

3.3 Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: Geppetto and Pinocchio

Pinocchio's relationship with his father, Geppetto, offers a construction of the notion of physical difference that deviates from those presented at other moments in the tale. It exhibits a complex, and even a conflicted, conceptualisation of physical difference. It does not position Pinocchio as the "Other" but, rather, it raises an emotional response from the reader to the instinctive and universal nature of mankind. One of the most recognised fictional representations of disability that emerged in the nineteenth century appears in Hugo's *Notre-Dame de Paris* (1831). Quasimodo, the tale's protagonist, is deserted by his parents at birth due to his physical and mental disabilities. His adoptive father forces him to live alone in the bell tower of the Notre Dame Cathedral and tells him that no one will ever love him because he is "different". While Hugo's novel portrays physical (and mental) difference as a cruel and lonely condition that instigates abandonment and isolation, the relationship between Pinocchio and Geppetto in *LAdP* challenges this negative literary portrayal of the concept. The fact that Pinocchio is a

⁷² A similar idea also emerges in Charles Klopp's 'Workshops of Creation, Filthy and Not: Collodi's *Pinocchio* and Shelley's *Frankenstein*' (2011). His essay compares Collodi's *LAdP* with Mary Shelley's *Frankenstein* (1818), drawing distinctions between the characters of Pinocchio and Frankenstein. He regards Pinocchio's ascent as triumphant and, therefore, distinctly different from the descent of Shelley's Monster, highlighting how the fact that the puppet overcomes his physical difference results in triumph.

puppet who is carved from wood does not dissuade Geppetto from pursuing his natural inclination to treat him as his own child.

Several moments within Collodi's text and Murray's translation highlight how Geppetto does not allow Pinocchio's physical difference to affect his sentiments towards him. The employment of the possessive pronoun in the phrase 'quando vide il **suo** Pinocchio sdraiato in terra' (Collodi, 1883:30, my emphasis),⁷³ which Murray renders as 'when he saw **his** Pinocchio lying on the ground' (Murray, 1892:28, my emphasis), suggests that Geppetto views the puppet as his own child. In addition, Geppetto's use of the term of endearment 'Pinocchiuccio mio' (Collodi, 1883:30),⁷⁴ or 'my little Pinocchio' (Murray, 1892:28), illustrates the affection that he exhibits towards the puppet.

The elderly man's actions also demonstrate that Pinocchio's "puppetness" does not prevent him from caring for the puppet as a parent presumably would for his or her child. He makes sacrifices for the puppet: in Chapter 7, he gives Pinocchio the only food he possesses; in Chapter 8, despite the harsh weather, he sells his only coat in order to buy the puppet a spelling book. Later in the novel, Geppetto carries out the ultimate act of parenthood as he risks his life to search for Pinocchio. He goes out to sea, which is 'molto cattivo' (Collodi, 1883:117),⁷⁵ to find the puppet. The waves are so strong that the boat is taken beneath the water, and the reader is left wondering if Geppetto is still alive. It is evident that Geppetto is not influenced by the fact that Pinocchio appears "different" to other children. He assumes the role of a father and treats the wooden puppet as his child. We are reminded of the relationship between Tiny Tim and his father, Bob Cratchit, in Charles Dickens' *A Christmas Carol* (1843). The rapport between the two characters reflects disability in a manner that is more heartening than Hugo's depiction. The reader sees Tiny Tim, who walks with a crutch and uses an iron frame to support his limbs, resting on Cratchit's shoulders, an indication of the physical and emotional support that the father offers to his son. Furthermore, Cratchit works tirelessly and in unpleasant conditions to save funds for the medical assistance that Tiny Tim desperately requires. The family is reflective of the impoverished conditions of the nineteenth century, and they toil to make enough money to keep Tiny Tim alive. Cratchit's sacrifice for and devotion to his son, despite the child's physical disability,

⁷³ 'when he saw **his** Pinocchio lying on the floor'

⁷⁴ 'my little Pinocchio'

⁷⁵ 'very nasty'

parallel what Geppetto does for and how he feels about Pinocchio. This father-son relationship, portrayed by both Dickens and Collodi, foregrounds the performance of the "Other", but it dispels any negative connotations through constructing physical difference as a notion that cannot affect this bond.

This chapter has thus far centred on the way in which physical appearance is constructed in Collodi's text and Murray's translation of it through the character of Pinocchio and how this contributes to the tales' construction of the overarching notion of physical difference. The remainder of this chapter will examine how the concept of physical ability conduces to the way in which the two texts forge physical difference. This idea will be explored through the characters of il Gatto and la Volpe.

3.4 Representations of Physical Difference in Carlo Collodi's Tale and the First Edition of Mary Alice Murray's Translation: il Gatto and la Volpe

We are first introduced to il Gatto and la Volpe in Chapter 12 of the tale, when we learn that Pinocchio:

incontrò per la strada una Volpe zoppa da un piede e un Gatto cieco da tutt'e due gli occhi, che se ne andavano là là, aiutandosi fra di loro, da buoni compagni di sventura. La Volpe, che era zoppa, camminava appoggiandosi al Gatto: e il Gatto che era cieco, si lasciava guidare dalla Volpe.

(Collodi, 1883:51)⁷⁶

Murray translates Collodi's words in a close manner. She writes that Pinocchio:

met on the road a Fox lame of one foot, and a Cat blind of both eyes, who were going along helping each other like good companions in misfortune. The Fox who was lame walked leaning on the Cat, and the Cat who was blind was guided by the Fox.

(Murray, 1892:50)

⁷⁶ 'met on the road a Fox, lame in one foot, and a Cat, blind in both eyes, who were going along here and there, helping one another like good companions in misfortune. The Fox, who was lame, walked leaning on the Cat; and the Cat, who was blind, let itself be led by the Fox.'

The way in which Collodi and Murray portray these two disabled⁷⁷ characters prompts the reader to adopt a sense of sympathy towards them. The narrative foregrounds the notion of physical difference and blends it with an appeal to one's emotions: that the animals are unable to support themselves physically encourages the reader to feel saddened. The words 'aiutandosi fra di loro' [helping one another], 'appoggiandosi a' [leaning on], and 'guidare da' [led by] in the ST and 'helping each other', 'leaning on', and 'guided by' in the TT depict disability as a cause of limited independence and considerable vulnerability. In a similar manner, the term 'sventura' [misfortune] in the ST and the word 'misfortune' in the TT persuade a lack of physical ability to be viewed as an ill-fated occurrence; the readers of the two texts are invited to consider the characters' disability as an inopportune happening since these words conjure images of tragedy and ill luck. All of these sorrowful connotations construct a depiction of physical difference as negative; il Gatto and la Volpe appear to be burdened by their disabilities. The reader is persuaded to feel a sense of pity towards them and to view disability as an instigator of suffering. Yet, this sentiment is soon transformed into something that is less sympathetic.

As the chapter progresses, it becomes apparent that il Gatto and la Volpe are feigning disability. The reader first realises this only moments after being introduced to them. Collodi tells that, when Pinocchio reveals his five golden coins to il Gatto and la Volpe, '[a]l simpatico suono di quelle monete, la Volpe, per un moto involontario, allungò la gamba che pareva rattrappita, e il Gatto spalancò tutt'e due gli occhi, che parvero due lanterne verdi' (Collodi, 1883:52).⁷⁸ Murray translates these words as '[a]t the sympathetic ring of the money the Fox with an involuntary movement stretched out the

⁷⁷ The use of the term 'disability' within this section (and within this thesis) is in line with current conventions. A number of sources advocate this terminology. Examples include but are not limited to: UK Government. 2018. *Inclusive language: words to use and avoid when writing about disability*. Available at: <https://www.gov.uk/government/publications/inclusive-communication/inclusive-language-words-to-use-and-avoid-when-writing-about-disability> [Accessed: 3 February 2019]; The National Disability Authority. *Appropriate Terms to Use*. 2014. Available at: <http://nda.ie/Publications/Attitudes/Appropriate-Terms-to-Use-about-Disability/> [Accessed: 3 February 2019]; and Equality Training. 2019. *The art of respectful language*. [Online]. Available at: http://www.equalitytraining.co.uk/images/news/language_of_respect.pdf [Accessed: 3 February 2019]. While various words have been employed over time to denote this evolving concept, 'disability' and 'impairment' are considered the accepted terms in Britain today. Current literature suggests the avoidance of the word 'able-bodied' to reflect a person who is not disabled. Rather, the terms 'non-disabled' or 'enabled' should be used. This chapter conforms to these trends. It also considers the term 'disability' as synonymous with the phrase 'a lack of physical ability'.

⁷⁸ 'at the pleasant sound of the coins, the Fox, in an accidental movement, stretched out the leg that had seemed numb, and the Cat opened wide both eyes, which looked like two green lanterns'

paw that had seemed crippled, and the Cat opened wide two eyes that looked like two green lanterns' (Murray, 1892:51). This sentence informs the readers of both the ST and the TT that il Gatto and la Volpe pretend to be blind and lame, respectively. The notion of physical ability starts to be conceptualised in a different manner to how it was depicted a few moments earlier. It quickly transforms from an unfortunate condition that initiates sorrow to a falsehood that is underpinned by deliberate deception.

The fact that Pinocchio remains oblivious to the animals' untruthfulness intensifies the connotations of artifice and mistrust that have become equated with physical disability (and physical difference more broadly). The reader of the Italian tale learns that il Gatto closed its eyes 'subito'⁷⁹ to ensure that 'Pinocchio non si accorse di nulla' (Collodi, 1883:52).⁸⁰ Similarly, the reader of Murray's translation discovers that the Cat shut its eyes 'so quickly that Pinocchio observed nothing' (Murray, 1892:51). Indeed, Pinocchio does not realise what has happened and continues to believe that il Gatto is blind.⁸¹ The concept of physical difference is once again foregrounded, but it is now commingled with ideas of deceit and rascality in order to create a construction of the notion that is framed by negative aspects.

Il Gatto and la Volpe employ disability as a tool to trick Pinocchio, which reminds the reader of the relationship between physical appearance and lying that frames the entire tale through the puppet.⁸² Here, however, the act of telling untruths does not instigate physical difference. Rather, physical difference is characterised by lies. Stephen Hawking maintains that those who are disabled are amongst the most vulnerable in society (2014). While this conviction was clearly not expressed within the context of Collodi's tale, il Gatto and la Volpe seem to adopt this thought and portray themselves as objects of pity. That they ultimately wish to defraud Pinocchio of the golden coins he was gifted by the puppet master prompts the reader to perceive them as deceitful and cunning which, in turn, allies disability with untrustworthiness and dishonesty. What is particularly concerning is the fact that the animals' exploitation of the notion of physical difference to benefit themselves has the potential to encourage the young reader to develop a sense of mistrust towards those who are disabled in reality. Yet, we must read

⁷⁹ 'immediately'

⁸⁰ 'Pinocchio did not notice anything'

⁸¹ In fact, this is the case until the end of the tale.

⁸² This has been discussed earlier in this chapter. Please see pages 77 to 81.

backwards and consider Collodi's tale and Murray's translation of it within the socio-temporal environments in which they were penned. In doing this, we realise that the perception of disabled individuals as deceitful and unscrupulous was prevalent at the time in which the texts were written. During the nineteenth century, disability was associated with fraud, idleness, and beggary (Bergen, 2004: 354). The construction of the notion through *il Gatto and la Volpe* is thus characterised by the dominant ideology of the time. The texts did not intend to disseminate new or experimental ideas to the child. Rather, they mirrored the pervasive thoughts of society. The way in which disability is interpreted has transformed since the nineteenth century, and it will prove worthwhile to examine how this idea that is presented in the ST and the first translation has been transferred to more contemporary versions of the tale. This will be explored in more detail in the next chapter.

The idea that physical difference derives from divine punishment for misconduct is not only reflected through the character of Pinocchio in this tale, but it also emerges through *il Gatto and la Volpe*. The concluding chapter of the novella reveals that *il Gatto* has truly become blind and *la Volpe* has become paralysed. The words '*il Gatto, a furia di fingersi cieco, aveva finito coll'acciecare davvero: e la Volpe invecchiata, intignata e tutta perduta da una parte, non aveva più nemmeno la coda*' (Collodi, 1883:220)⁸³ in the ST and 'the Cat had so long feigned blindness that she had become blind in reality; and the Fox, old, mangy, and with one side paralysed, had not even his tail left' (Murray, 1892:222) in the TT explicate that the animals' physical difference is retribution for their fakery; their pretence has now become a reality. Just as Pinocchio's growing nose encapsulates the belief that physical difference can emanate from lying, *il Gatto's* blindness and *la Volpe's* paralysis propose that deceitfulness and dishonesty can effect physical difference. That this happens in the same chapter as Pinocchio's transformation into a boy juxtaposes the occurrence of physical difference as penance for immoral behaviour with the eradication of the notion as a reward for the behaviour encouraged by society. The fact that both the ST and the TT construct physical difference as punishment for wrongdoing is epitomised in this scene.

⁸³ 'the Cat, by pretending to be blind so much, had ended up truly blind; and the Fox, old, with ringworm, and completely paralysed on one side, did not even have a tail anymore'

That *il Gatto's* and *la Volpe's* true disabilities are positioned as punishment for their misconduct intensifies the fact that Collodi employs the concept of physical difference as a tool to morally educate the young reader. Three proverbial phrases, each of which is underpinned by the fact that the animals' predicament has derived from their unjust behaviour towards the puppet, appear in the ST to warn the child reader of the consequences of misconduct. The phrase '[i] quattrini rubati non fanno mai frutto' (Collodi, 1883:220)⁸⁴ implies that ill-gotten wealth will not make a person content. *Il Gatto* and *la Volpe* might have stolen *Pinocchio's* coins, but they have now become miserable and physically incompetent. Murray renders this expression as '[s]tolen money never fructifies' (Murray, 1892:223). While this is not a proverb in English (the equivalent proverb would be 'ill-gotten goods seldom prosper'), her words echo the effect of the ST phrase, capturing Collodi's intention of teaching the child reader that stealing is wrong.

The second proverb that *Pinocchio* utters – '[l]a farina del diavolo va tutta in crusca' (Collodi, 1883:220)⁸⁵ – indicates that those who behave unjustly will get what they deserve. Since this phrase is used within the context of *il Gatto* and *la Volpe*, it strengthens the idea that the animals' physical difference is depicted as punishment for the fact that they pretended to be disabled. *Pinocchio* also vocalises the Tuscan proverb '[c]hi ruba il mantello al suo prossimo, per il solito muore senza camicia' (ibid.:221)⁸⁶ in this scene. Here, the phrase suggests that *il Gatto* and *la Volpe* antagonise *Pinocchio* by taking his coins, but they ultimately suffer to a greater extent. Both of these proverbs encourage the child reader to appreciate that lying has terrible consequences. Murray does not translate these two proverbs, and they are omitted from her version of the tale (as well as its re-editions and reprints). The reason for which they are ignored is impossible to decipher; Murray did not write any translation notes, and we are now unable to interview her. However, the effect of this omission should be considered. That these proverbial phrases do not appear in the TT weakens its didactic intent. Their inclusion in the Italian text foregrounds the fact that the tale cautions the child reader of the ramifications of dishonourable behaviour, but this is diluted in the translation. The

⁸⁴ 'stolen money never yields a return'

⁸⁵ 'the devil's flour is all bran' An equivalent English proverb is 'the devil's meal is half bran'.

⁸⁶ 'he who steals his neighbour's coat usually dies without a shirt'

removal of these proverbs attenuates the translated tale's construction of physical difference as punishment for misconduct.

The language used to reflect il Gatto's and la Volpe's true disabilities assumes a different nuance to that which describes their fake disabilities. While the readers encountered a sorrowful and sympathetic tone when they first met the pair, the narrative now exhibits connotations of wickedness and visual unpleasantness. The following examples illustrate this.

During il Gatto's and la Volpe's final appearance, the pair are depicted as 'due brutti ceffi' (Collodi, 1883:220),⁸⁷ or 'two villainous-looking individuals' (Murray, 1892:222). These words fuse malicious actions with unpleasant aesthetics, establishing a direct link between the fact that the animals acted in an immoral manner and their unsightly appearance. Collodi's and Murray's tales relate the concept of physical difference to unpleasantness, both in moral and visual terms, which furthers the idea that physical difference emanates from an individual's behaviour. The reader is simultaneously told that the pair are 'in atto di chiedere l'elemosina' (Collodi, 1883:220)⁸⁸ or 'begging' (Murray, 1892:222), which imports a sense of desperation into the ST and the TT; il Gatto and la Volpe seek alms because their lack of physical ability prohibits them from being able to earn money or obtain food. Yet, this sorrowful connotation becomes overruled by the texts' emphasis on the animals' malevolence. That their malice is now highlighted reveals that the pair exploited disability in an attempt to benefit themselves, positioning the notion as a stimulus of suspicion and mistrust.

The thought that physical disability results in visual unpleasantness is particularly apparent in the description of la Volpe that emerges in the last chapter of the novella.⁸⁹ That the animal is depicted as 'intignata' (Collodi, 1883:220)⁹⁰ strengthens the idea of disability as a cause of unsightliness. The word 'intignata' proves difficult to translate into English. The literal meaning of the verb 'intignare' is 'to contract ringworm', whilst the noun 'la tigna' signifies the fungal infection *tinea corporis*, more commonly known as ringworm. Since the infection causes an animal's hair to become weak and break off,

⁸⁷ 'two ugly mugs'

⁸⁸ 'asking alms'

⁸⁹ This illuminates that the strands of physical ability and physical appearance are connected. They collaborate to form the overarching notion of physical difference.

⁹⁰ 'with ringworm'

leaving a bald patch, the word 'intignata' seems to imply that la Volpe has lost some fur as a result of ringworm. While Murray's translation erases the allusion to the infection by rendering the term as 'mangy' (Murray, 1892:222), it mirrors the premise of the ST, and the unpleasant image of a dirty and diseased animal that is presented in the Italian text is echoed in the English tale. The juxtaposition of this adjective with the revelation that la Volpe has become 'tutta perduta da una parte' and 'non aveva più nemmeno la coda' (Collodi, 1883:220),⁹¹ or was 'with one side paralysed' and 'had not even his tail left' (Murray, 1892:222)', implies that disability has overwhelmed the character. The notion of physical difference is once again constructed as a consequence of divine punishment for misconduct.

As a final point, the reader discovers that la Volpe has fallen into 'la più squallida miseria' (Collodi, 1883:220) or 'the most squalid misery' (Murray, 1892:222). While the word 'misery' in this phrase infers that disability triggers suffering and sorrow, the use of the superlative form of the adjective 'squalid' accentuates the idea that la Volpe is dirty, ridden with disease, and poor. In addition, la Volpe describes itself and il Gatto as 'due poveri infermi' who are 'poveri e disgraziati davvero!' (Collodi, 1883:220).⁹² The fact that the animal speaks in a 'voce di piagnisteo' (ibid.)⁹³ signals an attempt to gain empathy from Pinocchio and the reader alike. La Volpe's self-pity is transferred in Murray's translation, which reads 'two poor infirm people' who are 'poor and unfortunate indeed!' (Murray, 1892:222-223). Yet, the translated tale ignores the words 'voce di piagnisteo', and the phrase '[o] Pinocchio, - gridò la Volpe con voce di piagnisteo' (Collodi, 1883:220)⁹⁴ is rendered as '[o]h, Pinocchio!' cried the Fox' (Murray, 1892:222). A close English translation of 'piagnisteo' is 'whining' or 'whimpering' (Collins, 2018); these words truly capture la Volpe's lament and sorrow. That the term 'cried' is used alone causes la Volpe's actions to appear less pitiful in the TT which, in turn, prompts physical disability to be portrayed in a slightly different manner. Having said this, Murray's translation does not wholly omit the pitifulness that emerges in the ST since the word 'cried' promotes a sense of sadness. The underlying tone of the cautionary tale remains evident in Murray's text: physical difference is

⁹¹ 'completely paralysed on one side' and 'did not even have a tail anymore'

⁹² 'two poor invalids' who are 'poor and wretched indeed!'

⁹³ 'whines'

⁹⁴ '[o]h, Pinocchio, whimpered the Fox'

depicted here as a consequence of misconduct, and the employment of negative words encourage the child reader to acknowledge this.

3.5 Chapter Conclusion

This chapter has illustrated how physical appearance is a fundamental player in the act of "othering". Pinocchio is depicted as the "Other" when he is a wooden puppet, but this "otherness" immediately disappears when he becomes 'un ragazzo come tutti gli altri' (Collodi, 1883:229),⁹⁵ or 'a boy, like all other boys' (Murray, 1892:230). The narrative intimates that the fact that the puppet is "othered" causes him misery, and it therefore encourages the young reader to seek "normality" in order to avoid becoming predisposed to what it depicts as the unpleasant process of "othering". *LAdP* does not dare the child to be different, as tales such as Perrault's *Cinderella* (1697), Barrie's *Peter Pan* (1904), and Disney's *Brave* (2012) do. Rather, it constructs (physical) difference as the "Other" and prompts this idea to be disseminated in a classic of children's literature that is presented to young readers alongside other classics (*Cinderella*; *Peter Pan*) and contemporary stories (*Brave*) that praise diversity and promote an individuality that originates from it. Perhaps this implies that we should reconsider the way in which we approach classics and rethink how they speak to the social constructs of the time in which they are consumed. This does not mean to suggest that all texts for children should (or, indeed, should not) be rewritten with a socio-political incentive. After all, this thesis is not prescriptive; it does not instruct the reader but, rather, it intends to inform him or her. The discussions within this chapter have highlighted *how* translation operates in an attempt to communicate to those who translate for children that there is an underlying aspect to consider in the context of classics, particularly those that broach the notion of physical difference. The next chapter will also touch upon this idea since, by examining the re-editions and reprints of Murray's translation, it will explore how the portrayal of physical difference that emerges through the character of Pinocchio in Collodi's and Murray's texts is constructed for new generations.

This chapter's examination of the character of Pinocchio reveals that Collodi's tale and Murray's translation of it portray physical difference as divine punishment for

⁹⁵ 'a boy like all the others'

misconduct. The two texts strongly associate the puppet's physical appearance with his behaviour: his nose grows the moment he tells a lie, and he is turned into a donkey after he runs away from home. This idea is rooted in the characteristics of the cautionary tale, and it becomes employed as a tool to achieve the didactic aim of the ST: to teach the child reader to act in an exemplary manner. Yet, it also points to a broader discussion of how classics are understood. The thought that physical difference is the product of a triangular relationship between misbehaviour, retribution and celestial intervention might have been prevalent at the time in which Collodi penned his tale and Murray translated it, but the way in which society constructs physical difference has evolved. As a classic of children's literature, *LAdP* is constantly re-read by new generations of young readers who are situated in societies that conceptualise physical difference in a different way to previously. This will be explored in the next chapter, which considers the re-editions and reprints of Murray's translation.

The fact that disability is used as a ploy by *il Gatto* and *la Volpe* to trick Pinocchio prompts the notion of physical difference to become equated with sentiments of deceit and mistrust. That the animals become disabled at the end of the tale, an event that is presented as retribution for their immoral behaviour, is juxtaposed with the eradication of Pinocchio's physical difference, and this further removes the ST and the TT from stories that applaud diversity. The two narratives borrow a typical characteristic of the fairy tale – the "happily-ever-after" ending – but this only materialises because the puppet has become a "normal" boy. The final image of the disabled animals thus corroborates the miserable depiction of physical difference with which the reader is presented through Pinocchio, and we discern that all three characters are ultimately allegories for the fact that *LAdP* constructs physical difference in a negative manner. The act of translation has allowed this conceptualisation of the notion, which frames the ST, to traverse time and space and become reflected in the English TT.

CHAPTER 4

Representations of Physical Difference in the Illustrations of Carlo Collodi's *Le Avventure di Pinocchio*, Mary Alice Murray's Translation, and Its Selected Re-Editions and Reprints

While paratexts might form 'the "fringe of the printed text"' (O'Sullivan, 2005:65), they decorate the main body of a tale and assume a fundamental role in the way in which a reader approaches it. In this respect, a text can be compared to a bedroom. Whether a bedroom is furnished and painted or empty and unadorned, its size and location do not alter. Yet, a guest will acclimatise to a decorated bedroom in a different manner to how he or she will acclimatise to one that is undecorated. Similarly, whether a text does or does not contain paratextual features will not interfere with its written words, but it will shape the way in which a reader approaches those words. Indeed, these 'typographical and other morphological features of a book are as important to the link between author, meaning and reader as the words which they convey' (McKitterick, 1993:27). As Chapter 1 has outlined, the French literary critic Gérard Genette coined the term *paratext*, and the concept has been usefully and influentially explored in different areas of translation research in recent years. Scholars (Tahir-Gürçaglar, 2002; Watts, 2012; Pellatt, 2013; Summers, 2013; Pingping, 2013; Batchelor, 2018) have analysed paratext in the context of translation, with Yvonne Tsai (2013) specifically looking at paratextual elements in translated children's literature. Genette maintains that 'paratext is what enables a text to become a book' (1997:1). This is particularly pertinent in the case of children's literature since visual paratexts, especially illustrations, enchant the young reader and prompt a text to become more than words on a page. In her *Translation and Paratexts* (2018), Kathryn Batchelor accentuates the importance of Genette's ideas to the field of Translation Studies. Her analysis of three case-studies foregrounds the consequential value of this relatively underexplored area of Translation Studies and reveals that there is space to further examine it. Batchelor's work prompts us to realise that our focus on children's classics can add a new dimension to our understanding of how paratexts or, more specifically, illustrations intervene in representations of identity through translation.

Illustrations play an integral role in stories for children. Margaret Higonnet (1990:47) asserts that a children's book 'continuously opens itself up through the functioning of devices extrinsic to the work and to the narrative'. That '[t]he material existence of children's books has an importance that is virtually absent in serious literature for adults' (ibid.) highlights that children's literature offers a rich platform from which to explore the impact of illustrations on representations of key ideas in various translated versions of a tale. Perry Nodelman (1988) advocates that the illustrations and the written words within a text influence each other because they each frame the way in which the reader interprets the other, whilst Lawrence R. Sipe (1998) views the relationship between written words and illustrations as a 'synergy' since the two aspects combine to create an effect that is greater than that produced by either alone. It is also particularly relevant to this thesis that Joseph Schwarcz (1982) outlines two types of relationship that can develop between the visual and verbal aspects of a text: (1) illustrations can add to or expand upon the written words; and (2) illustrations can challenge the written words. The comparative analysis within this chapter will evidence how illustrations in various translated editions of *LAdP* shape the construction of physical difference within that particular version of the narrative by adding to, expanding upon or challenging the connotations attached to the notion through the written words.

This chapter, with its exploration of how paratextual components influence the portrayal of physical difference, complements the discussions within the previous chapter, helping us to gain a more comprehensive understanding of how the notion is exhibited in various re-editions and reprints of Murray's translation of *LAdP*. It will thus examine how illustrations intervene in the way in which Collodi's text, the first edition of Murray's translation, and selected re-editions of the first edition of Murray's translation construct the notion of physical difference. In a similar manner to Chapter 3, this chapter will first investigate how physical appearance is depicted through Pinocchio, and it will then explore how physical ability is presented through *il Gatto and la Volpe*. It will analyse how different illustrations in different re-editions of the same TT present the notion of physical difference to the child reader. This will enable it to speak to the two research questions of this thesis since the discussions will highlight how elements of this classic of children's literature have negotiated time and space to offer representations of physical difference to young audiences.

The re-editions and reprints of Murray's translation that form the corpus of this research each preserve the written text of the first translation and do not amend Murray's translated words. The way in which the notion of physical difference is portrayed through the written words of these re-editions and reprints thus does not deviate from the first edition of Murray's translation. Yet, the illustrations that frame these re-editions and reprints are different to those incorporated in Murray's translated text and to one another. The notion of physical difference thus develops a different nuance in each version and this, in turn, prompts physical difference to be constructed in an alternative manner. Given that the written words in each of these re-editions and reprints mirror those within the first edition of Murray's translation, an examination of these texts through their illustrations proves a suitable way to investigate whether they introduce any changes in the representation of physical difference.

As Chapter 2 of this thesis has highlighted, Collodi's tale and the first edition of Murray's translation of it incorporate the same illustrations by Mazzanti. These illustrations tend to be of equal dimension and identically positioned in the two texts. This chapter will, therefore, discuss the illustrations in Collodi's and Murray's texts together; it does not provide a separate analysis of the two texts as the previous chapter does, since the illustrations are identical.

4.1 Pinocchio: A Visual Metaphor for Physical Appearance

The illustrations within Collodi's tale and each edition of Murray's translation examined here mirror the written text's assertion that Pinocchio is made of wood. A particularly striking example appears in the 1911 re-edition.⁹⁶ Figure 3 demonstrates that Pinocchio's body is formed of the same material as the wooden hammer with which he kills *il Grillo Parlante* [the Talking Cricket], which accentuates the fact that the character's physical appearance does not resemble that of a human.

⁹⁶ Folkard's illustrations that appear in the 1911 re-edition also frame the reprints that were published in 1926, 1968 and 1975. Hence, where this chapter makes reference to the 1911 re-edition, it also refers to these reprints.

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Folkard's colour images that are incorporated within the 1919, 1926 and 1940 reprints of this re-edition further emphasise the fact that Pinocchio does not bear a physical resemblance to a young boy. Figure 4 and Figure 5 both position the puppet next to a human, which draws attention to the fact that he is composed of wood. The 2011 re-edition, which features illustrations by Baker-Smith, also offers a similar visual depiction of the puppet. Figure 6 might picture Pinocchio in vibrant clothes, but the fact that he is perched on a workbench and surrounded by the tools with which he was created foregrounds his woodenness. By giving prominence to the character's physical appearance, each of these illustrations echo the written text's portrayal of Pinocchio as a wooden puppet and, therefore, as the "Other".

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Unlike the other re-editions and reprints that form this corpus, the re-edition published in 2006, which incorporates illustrations by Dine, does not visually depict Pinocchio without clothes at any point. His woodenness is less apparent, and a fundamental premise of Collodi's tale and the first edition of Murray's translation – that the puppet is a wooden object – becomes downplayed in this re-edition. Figure 7 shows how this re-edition visually portrays the character. That the Disney film *Pinocchio* (1940) influenced Dine's illustrations within this version of Murray's translation will be revisited in Chapter 5 of the thesis since it encourages the text to assume different gendered nuances due to the way in which the animated tale treats gender. Here, it is sufficient to highlight that this visual representation of Pinocchio, which is based on a "Disneyfied" image of the character, weakens the narrative's suggestion that his appearance causes him to become subjected to the repressive process of "othering".

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The illustrations that depict the scene in which Pinocchio's feet burn to cinders also evidence the written words' indication that the character embodies the notion of physical difference. Collodi's text and the first edition of Murray's translation (Figure 8) and the 1911 re-edition (Figure 9) each incorporate an image of the puppet sleeping undisturbed while his wooden feet disintegrate. This reinforces the fact that this scene "others" Pinocchio: it is almost impossible that a "normal" human would not be roused by the fact that his or her own feet are burning, but he does not stir. That Folkard's illustration in the 1911 re-edition features the caption '[w]hilst he slept his feet took fire' amplifies the written text, which affirms that Pinocchio's feet are 'burnt off' (Murray, 1911:27) and 'burnt away' (ibid.:29). The caption's employment of the word 'fire' foregrounds the reality of the scene, encouraging the reader to realise that part of the puppet's body is ablaze. This image truly strengthens the written text's conceptualisation of Pinocchio as the "Other". The process of re-editioning has introduced this illustration into the narrative, and the reader sees the puppet as "othered" to a greater extent than those who read the previous version of the tale.

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An alternative visual representation of this scene emerges in the 1939, 2006 and 2011 re-editions, and the concept of physical difference becomes constructed in a different manner within these versions of Murray's translation at this particular moment in the story. Wiese's illustration within the 1939 re-edition (Figure 10) suggests that Pinocchio realises his wooden feet have caught fire. Yet, the written text maintains that the puppet becomes aware that his feet have burned away only *after* he attempts to walk (and subsequently falls because he no longer has feet). The reader learns that:

Pinocchio, whose eyes were still half shut from sleep, had not as yet discovered that his feet were burnt off. The moment, therefore, that he heard his father's voice he slipped off his stool to run and open the door; but after stumbling two or three times he fell his whole length on the floor.

(Murray, 1939:32)

Even after he notices that his feet are absent, Pinocchio does not know that this part of his body was on fire; he believes that his feet have been eaten by Geppetto's cat (ibid.:33). The illustration is positioned directly above these words, but it implies a different sequence of events, and this causes the notion of physical difference to be constructed in an alternate manner. The puppet's facial expression highlights his horror, and his reaction is comparable to what the reader might expect in this situation. He is depicted with the reactions of a human. The idea that he can tolerate that which a human cannot is downplayed through this illustration, and the character's "otherness" is curtailed. The power of paratext is evident here: despite the fact that the written words are the same as those within Murray's 1892 translation, Wiese's illustration prompts this re-edition to weaken the relationship between the notion of physical difference and the idea of the "Other".

The contemporary style adopted by Baker-Smith in the 2011 re-edition produces a vivid and almost life-like visual depiction of this make-believe scene (Figure 11). The puppet is shown strewn across the floor with flames flickering from his feet, an image that arguably instigates a sense of shock and fright within the young reader. The fact that realistic flames consume a part of Pinocchio's wooden body stresses the thought that he is unlike a "normal" individual. What is perhaps more significant here, since it elucidates how the process of re-editioning can cause a text to assume different nuances, is that this illustration furthers the didactic intention of Collodi's tale and the first edition of Murray's translation. The written words equate Pinocchio's burning feet

with his unruly behaviour (he ran away from home which resulted in Geppetto being arrested and him being left alone). Baker-Smith's powerful illustration reinforces this association through a vivid visual suggestion that misconduct provokes undesirable consequences.⁹⁷

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⁹⁷ This illustration also emphasises the fact that the tale positions physical difference as divine intervention for sin. Indeed, the written words suggest that the puppet loses his feet and is unable to walk because he has misbehaved. That he has become physically unable is presented as a result of his own actions and is strengthened by this vibrant illustration. The way in which this idea emerges through the illustrations will be discussed in detail later in this chapter.

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Dine's illustration in the 2006 re-edition depicts Pinocchio as emotionless and expressionless at this point in the tale (Figure 12), which mirrors the written words and highlights that the puppet is unaware that his feet have burned to cinders. The way in which the notion of physical difference is portrayed in the written text emerges through this illustration: Pinocchio is not a "normal" child since he does not realise that his feet are on fire. Yet, this is simultaneously challenged by the fact that blood pours from the puppet's legs: he bleeds as a human would. Dine's illustration positions Pinocchio on a different part of the continuum between "normal" and "other" to the written text. By merging the understanding that he is devoid of pain with the tangibility that he bleeds, it attempts to strike a balance between the narrative's depiction of the puppet as the "Other" and the idea that he can be compared to a human. The reader is pulled in one direction and concomitantly pushed in another, presented with an illustration that offers a representation of the notion of physical difference that assumes an alternate connotation to the written text.

Pinocchio's "otherness" is further emphasised by the visual juxtaposition of the puppet with other characters in the tale who are unmistakably human. Collodi's text and the first edition of Murray's translation incorporate an illustration of Pinocchio stood beside a villager (Figure 13) and an illustration of him running with his classmates (Figure 14). In a similar manner, the 1911 re-edition pictures Pinocchio with Geppetto (Figure 15) and with one of the schoolchildren (Figure 16). These visual depictions stress the puppet's "puppetness". Indeed, when the reader sees him next to a human, he or she realises that he does not resemble a human at all. The final colour illustration in the 1919, 1926 and 1940 reprints contrasts the puppet with a child who marvels at the sight of Pinocchio pushing his elderly father in a home-made wheelchair (Figure 17). The young reader is invited to look through the eyes of the child in the image, but the fact that the child stares at Pinocchio encourages the reader to ponder upon the unusualness of his physical appearance. Once again, the puppet is portrayed as the "Other". This illustration, which has been introduced through the process of re-editioning, urges the reader to observe the character's "otherness", and this causes the notion of physical difference to be depicted as an undesirable concept.

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An illustration of Pinocchio travelling to *il Paese dei Balocchi* alongside a crowd of children appears in the 2011 re-edition (Figure 18). The image runs over two pages: the first page shows all of the children sitting inside the coach, whilst the second page pictures the puppet riding on a donkey. The elaborate detail of this illustration by Baker-Smith portrays the children in a life-like manner, which emphasises Pinocchio's "puppetness". Yet, what is even more pertinent is the fact that the puppet does not sit in the coach with the other children. Rather, he is pictured alone, which accentuates the fact that the written words position him as the subject of the process of "othering". While there might not be any space inside the coach for Pinocchio and he must ride on a donkey, none of the children – not even his friend Lucignolo, the person who persuades the puppet to run away to *il Paese dei Balocchi* – travel beside him on another of the donkeys. We are reminded of Quasimodo, the protagonist of Hugo's *Notre Dame de Paris* (1831), whose physical difference forces him to become segregated from others. In a similar manner, the dissociation between Pinocchio and the children not only highlights that he is different, but it also demonstrates that society constructs the notion of diversity in a way that forces those who are considered as different to be isolated.

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As a final observation, it is important to note that a version of Murray's translation offers an illustration that attempts to dilute the "otherness" that is associated with the puppet. This shows how the act of re-editioning can change the ideas of a text. Folkard's illustration of Pinocchio that appears in the 1919, 1926 and 1940 reprints of the 1911 re-edition normalises his "puppetness" by depicting him in a puppet theatre alongside a number of other puppets (Figure 19). The illustration exhibits a sense of belonging and naturalness; it is evident that Pinocchio feels comfortable amongst these characters and that they welcome him. This offers a complicated portrayal of the notion of physical difference through the lens of the "Other". The character's "otherness" is removed since he is the same as the other puppets and they accept him. However, he is simultaneously moved further away from a human, and he becomes "othered" to an even greater extent by the reader. Folkard's illustration also challenges the fact that Pinocchio's physical difference is central to the tale. It depicts a puppet who is different to the figure whom the reader encounters through the written words: an individual who desperately wishes to become a young boy and abandon his wooden roots. This example illuminates how the act of re-editioning can change the way in which a tale constructs the notion of physical difference.

4.2 Physical Transformation: A Growing Nose and a Human Body

Chapter 3 has discussed the way in which the written text enables Pinocchio's physical difference to be interpreted as divine punishment for misconduct. While the illustrations in Collodi's tale, the first edition of Murray's translation, and the re-editions and reprints of Murray's translation do not visually highlight a celestial instigator,⁹⁸ they do reflect the fundamental idea of the written narrative: that Pinocchio's physical transformation is retribution for his unruly behaviour.

Each version of the tale examined here offers a visual depiction of Collodi's words 'il naso gli si allungò in un modo così straordinario, che il povero Pinocchio non poteva più

⁹⁸ While the 1911 re-edition exhibits a celestial tone through its endpapers, it seems that this derives from the publisher's preferred style. These endpapers featured in each of Everyman's Library publications from 1906 to 1935 (Steinberg, 1961:356-360). The words that appear on the back page have been taken from the play *Everyman* (c.1510), a piece that is rooted in religion and centres on the belief that all actions will be counted by God. The fundamental message of this play – that engaging in misconduct results in punishment – paradoxically fits Collodi's tale. The endpapers also include a depiction of a pious female who resembles Our Lady, as well as intricate designs which incorporate angels.

girarsi da nessuna parte' (Collodi, 1883:82-83),⁹⁹ which are rendered in the first edition of Murray's translation and in each re-edition and reprint of it as 'his nose grew to such an extraordinary length that poor Pinocchio could not move in any direction' (Murray, 1892:83). The fact that this moment is presented to the child reader in a visual manner furthers the didactic intention of the narrative, reinforcing the idea that it is wrong to lie. Indeed, illustrations intend to 'elaborate and clarify the meaning of the text' in order to encourage the child to remember the story (Maa Illustrations, 2016). Collodi's text (1883) and Murray's translation (1892) include an image by Mazzanti that renders Pinocchio's lengthened nose as an ugly and cumbersome facial feature (Figure 20). That the picture is shaded entirely in black strengthens the negative repercussions of lying. The 1911 re-edition incorporates an illustration that depicts the moment in which the puppet's nose grows with the caption '[h]is nose had increased so much' (Figure 21). The words 'so much' emphasise the extent to which Pinocchio's nose has elongated, indicating that his lying has triggered truly terrible consequences. Yet, the puppet's facial expression in Folkard's image is comical; it almost trivialises the fact that his nose has lengthened to such a great length. The serious tone that emerges in the written text at this point is overshadowed by the way in which the character is illustrated. The seriousness of Pinocchio's disobedient actions and the weightiness of the scene are diluted by this illustration, and the young reader, who might heed visual interpretations in a more meaningful manner than the written words, does not consider this in the same way as the reader of Collodi's text and the first edition of Murray's translation.

⁹⁹ 'his nose stretched in such an extraordinary manner that poor Pinocchio could no longer turn anywhere'

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The 1919, 1926 and 1940 reprints incorporate a colour illustration to reflect the first time in which the puppet's nose grows (Figure 22). Folkard depicts Pinocchio with an excessively long nose, which urges the child reader to appreciate that unruly behaviour carries truly negative repercussions. That the illustration shows birds pecking at Pinocchio's nose furthers the idea that immoral actions have unpleasant consequences. The juxtaposition of real animals with the make-believe idea that an individual's nose can elongate as a result of telling lies prompts the implicit moral of the scene to become tangible and reinforces the message of the written text.

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The 2006 re-edition visually depicts this scene through an image of Pinocchio surrounded by text (Figure 23). The words 'punishment', 'lie' and 'longer' are accentuated through the use of a larger font, which stresses the cause and the extent of Pinocchio's physical transformation. This illustration captures the idea of the written text, namely that the puppet undergoes a significant physical alteration as a result of his misconduct. Yet, it is important to note that Dine's illustrations within this version portray Pinocchio with an unusually long nose even *before* he begins to lie, a visual interpretation that seems to emanate from Disney's animated adaptation film which constantly portrays the puppet with an obtrusive nose. Since the puppet is depicted with an overly large nose from the beginning of this re-edition, the subsequent growth of this facial feature becomes less striking than what is described in the written text. The idea presented in Murray's translated tale – that Pinocchio's nose becomes "different" due to his misconduct – is undermined through the visual representation of the character.

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Collodi's Italian text concludes with an image of an empty shell of the puppet (Figure 24). Mazzanti's illustration mirrors the written text and contrasts a smartly-dressed and respectable boy with a lifeless puppet. The juxtaposition of the confident and dynamic child with the inert and sorrowful puppet reinforces the written words' premise that physical difference can be eradicated. However, neither the first edition of Murray's translation nor the re-editions and reprints that are examined in this chapter visually portray the empty shell of the puppet that has been abandoned in the corner of the room. This is a defining moment in the story since it indicates the disappearance of Pinocchio's physical difference, but the fact that the illustrations ignore it downplays the written text's insinuation that physical difference can be eradicated. This is one time in which the illustrations within Collodi's text and the first edition of Murray's translation differ. An essential aspect of Collodi's narrative is disregarded, which impacts the way in which the notion of physical difference is transferred through translation and re-editioning.

While the written words affirm that Pinocchio becomes a boy at the end of the tale, Folkard's illustration in the 1911 re-edition encourages the reader to interpret the scene in a different manner. Figure 25 shows the image of the character's face that appears at the end of the final chapter of this re-edition. We note that his facial features compare to those of a human, but he continues to wear the clothes of a puppet. This visual representation of Pinocchio challenges a fundamental aspect of the written text: it ignores the idea that the puppet's "puppetness" has completely vanished and that physical difference can be entirely eradicated. The notion of physical difference becomes ambiguous here: Pinocchio has transformed into a boy, yet he maintains a connection with his former puppet-self. This illustration therefore presents a construction of physical difference that disagrees with the written words in the text: the final sentence informs the reader that Pinocchio has become 'a well-behaved little boy' (Murray, 1911:268), but Folkard's image implies that the character will never be able to completely remove his "puppetness". The narrative's portrayal of physical difference is amended through the act of re-editioning.

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Other re-editions and reprints of the first edition of Murray's translation incorporate an image that depicts Pinocchio as a child and removes any indication that he was ever a puppet. The 1939 re-edition is the earliest of the re-editions and reprints examined in this chapter to offer a visual representation of the character as entirely human. The reader sees a boy with an average-sized nose in ordinary clothes towards the end of the tale (Figure 26). This mirrors the narrative's suggestion that physical difference can be eradicated. The 2006 re-edition (Figure 27) and 2011 re-edition (Figure 28) also incorporate an illustration of Pinocchio as a human at the end of the tale, implying that his "puppetness" has disappeared. These illustrations each support the written text in signalling that physical difference can be removed.

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The way in which the notion of physical difference is constructed through the relationship between Pinocchio and Geppetto has been discussed in Chapter 3 of this thesis. Here, it is important to highlight that certain illustrations in the various versions of the tale contribute to the written words' portrayal. Two of Wiese's illustrations in the 1939 re-edition echo the idea that Geppetto assumes the role of a father and does not allow the fact that Pinocchio appears physically different to other children to deter him from caring for the puppet. Figure 29 shows the moment in which Geppetto offers Pinocchio the only food he possesses, whilst Figure 30 depicts the elderly man tenderly mending the puppet's feet. Wiese's images reflect the warm actions of Geppetto that are demonstrated in the written text and corroborate the understanding that the puppet's "otherness" does not prevent him from treating the puppet as his own child.

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Baker-Smith also illustrates Geppetto's affection towards Pinocchio in the 2011 re-edition. Figure 31 depicts the carpenter extending an arm towards the puppet who is led on the floor with smouldering feet. While he points a finger of his other hand at Pinocchio in an attempt to scold him, his open arm reflects his compassion. The illustration accurately captures the sequence of events that unfold in the written word: Geppetto initially reprimands Pinocchio as he believes that the puppet is playing games but, when he discovers that his wooden feet are truly absent, he feels empathy and concern. Perhaps more significantly, it juxtaposes the didactic intention of the tale with the idea that physical difference is not a reason to be "othered", offering a visual depiction of these two premises of the written text to the child reader.

Mazzanti attempts to depict Geppetto's affection towards the puppet in visual terms in Collodi's text and the first edition of Murray's translation (Figure 32). Yet, unlike Wiese's and Baker-Smith's illustrations incorporated in the 1939 re-edition and the 2011 re-edition respectively, Mazzanti's image is neither comfortable nor pleasant: Pinocchio struggles in his father's arms whilst Geppetto appears deeply troubled and weary. That the puppet's feet are absent heightens the sense of unpleasantness. This illustration mirrors the written text since it demonstrates Geppetto's affection towards Pinocchio. His facial expression is not an indication of a hostile relationship with the puppet: the carpenter looks distressed due to concern for Pinocchio, and his weariness is triggered by the fact that he has recently emerged from prison. In a similar manner, Pinocchio's uncomfortableness is instigated by his painful feet as opposed to his sentiments towards Geppetto. However, it does seem that the illustration challenges the written text's idea that the relationship between the pair is natural. Mazzanti's image amends the connotations of the written text, and the young reader is offered a visual conceptualisation of physical difference that is different to that presented through the written words.

This section has explored how the illustrations in Collodi's tale, the first edition of Murray's translation, and its selected re-editions and reprints shape the written text's construction of physical difference through the protagonist, Pinocchio. The remainder of this chapter will consider the influence of illustrations on the way in which *il Gatto* and *la Volpe* embody the notion of physical difference.

4.3.1 A Visual Representation of Disability: *il Gatto* and *la Volpe* in Collodi's Tale and the First Edition of Murray's Translation

Chapter 3 of this thesis has discussed how the written text within Collodi's novella and the first edition of Murray's translation undoubtedly demonstrates that *il Gatto* and *la Volpe* feign disability. However, we realise that Mazzanti's illustrations that appear in these two works neglect the fact that the animals are supposedly disabled. While *il Gatto* and *la Volpe* are central figures in the written word's construction of the concept of disability, the visual representation of the characters ignores this, which seems to emphasise to the reader that the pair are lying. Literature that explores the creation of Mazzanti's illustrations is limited, and it proves problematic to construe the reason for which an indication of disability is not present. It is thus more pragmatic to examine the way in which this absence influences the notion of disability in Collodi's text and the first edition of Murray's translation of it.

We note that the disabilities of *il Gatto* and *la Volpe* are not symbolised by a non-verbal indicator, such as a walking stick, white cane, or eyepatch. Yet, it is important to contextualise the illustrations of both Collodi's and Murray's texts in the period in which Mazzanti created them: the nineteenth century. While it is true that the cane has existed for many centuries (Prima, 2007), it has not always been associated with disability. It instead formed an essential part of the European male's wardrobe from the seventeenth century until the mid-twentieth century (Snodgrass, 2014), and its use by European kings to assert their authority encouraged it to become popular amongst men throughout the continent (Prima, 2007). It thus represented the power of males rather than physical inability.¹⁰⁰ Since the stick would not have proved a primary marker of disability during the time in which the two texts were created, the blindness of *il Gatto* and the lameness of *la Volpe* are not characterised by such an aid. In addition, this visual manner of reflecting disability is largely invisible in other literary representations of disability. It is difficult to recall popular children's stories that portray a character's disability through aids, and online searches generate few results.¹⁰¹ While a limited

¹⁰⁰ This idea is rooted in the Bible, which portrays the staff as a symbol of a man's power. Numerous passages reflect this, including the Book of Exodus in which Moses uses a staff to part the Red Sea (Exodus 14:21) and to form a spring of drinking water from a rock (Exodus 17:5-7).

¹⁰¹ Conducting searches with phrases such as 'children's books with characters with mobility aids', 'children's books with characters with walking sticks', and 'children's books with characters with eyepatches' via online search engines, including *Google* and *Yahoo*, does not yield favourable results.

number of contemporary texts that are relatively unknown emerge, no classics of children's literature appear. Yet, it would be erroneous to suggest that individuals with sticks are absent from works of children's literature. Indeed, we often see elderly characters with hunched backs who lean on a cane. Sticks are not non-existent but, rather, they tend to be an indicator of age and illustrate the elderliness of the character. The use of a tangible indicator of physical disability within texts for children seems restricted.

A character's disability can be depicted through his or her mannerisms and expressions, such as the way in which he or she stands, his or her posture, and his or her facial expressions. The written words in Collodi's text and the first edition of Murray's translation exhibit the disabilities of *il Gatto* and *la Volpe* in such a manner. In Chapter 12, we learn that the pair lean on one another for support since their impairments prevent them from walking unassisted. However, Mazzanti's illustrations of *il Gatto* and *la Volpe* do not wholly mirror the way in which the two animals are presented in Collodi's words and Murray's translated phrases. The first illustration of *il Gatto* and *la Volpe* is framed by the words that inform us that the animals physically support each other. The reader of the Italian text notes that *la Volpe* 'camminava appoggiandosi al Gatto' (Collodi, 1883:51)¹⁰² and *il Gatto* 'si lasciava guidare dalla Volpe' (ibid.),¹⁰³ whilst the reader of the English translation discovers that the Fox 'walked leaning on the Cat' (Murray, 1892:50) and the Cat 'was guided by the Fox' (ibid.). The pair are seen 'aiutandosi fra di loro' (Collodi, 1883:51),¹⁰⁴ or 'helping each other' (Murray, 1892:50). Mazzanti's illustration (Figure 33) ignores this idea of dependence and neediness and instead depicts the animals as self-supporting and physically able. They walk unaccompanied and unassisted; *la Volpe* does not rest on *il Gatto*, and *il Gatto* is not led by *la Volpe*. At this point in the tale, the reader is unaware that the animals feign disability and the illustration thus serves as a pre-emptive warning. It modifies the meaning of the written text since it ignores the fact that the pair are disabled and offers an indication that something is not right.

¹⁰² 'walked leaning on the Cat'

¹⁰³ 'let itself be led by the Fox'

¹⁰⁴ 'helping one another'

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A later illustration in Collodi's Italian text and Murray's first translation (Figure 34) captures the moment in which il Gatto catches and devours the blackbird. The written text has now made the reader aware that the animals are pretending to be disabled and, in this scene, it even explicitly implies that il Gatto is lying: we learn that, after eating the bird, il Gatto 'chiuse gli occhi daccapo e ricominciò a fare il cieco come prima' (Collodi, 1883:53)¹⁰⁵ or, as Murray translates, the Cat 'shut her eyes again and feigned blindness as before' (Murray, 1892:52). This illustration not only echoes the reader's recognition of the animals' pretence, but also goes one step further than the written text and demonstrates il Gatto's ability to see in order to seize the bird. In a similar manner, Mazzanti's image of il Gatto and la Volpe sat at the table with Pinocchio (Figure 35) depicts the idea that emerges in the written text and intensifies it. The illustration reflects Collodi's words and Murray's translated renderings since it highlights that il Gatto and la Volpe eat without hesitation. It also clearly demonstrates that the pair are unaffected by physical disability: il Gatto does not struggle to see the food and la Volpe sits comfortably. The written text implies this, but it refrains from directly stating it. Mazzanti's illustration makes this idea explicit and indicates the influential role of images.

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¹⁰⁵ 'closed its eyes again and restarted to act blind like before'

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The fact that each of Mazzanti's images in Collodi's text and the first edition of Murray's translation depicts il Gatto and la Volpe as physically able furthers the understanding that the pair use disability as a tool to trick Pinocchio. The illustrations do not signal the animals' impairments. Rather, they imply that their supposed disabilities do not truly exist. The absence of a visual depiction of il Gatto's blindness and la Volpe's lameness highlights Pinocchio's gullibility and naivety but, perhaps more importantly, it encourages the reader to realise that the pair are lying. Mazzanti's illustrations make a message that is implicit in the written words explicit, emphasising that the relationship between the verbal and the visual is powerful and significant. That the TT borrows the illustrations of the ST allows this to be echoed; the illustrations reinforce the implicit message of the ST's words in Murray's translation. It will now prove interesting to explore the way in which the re-editions and reprints of the first edition of Murray's translation that form the corpus of this research portray the ostensible disabilities of the Cat and the Fox through this paratextual element.

4.3.2 A Visual Representation of Disability: The Cat and the Fox in Re-Editions and Reprints of Murray's Translation

Nine illustrations of the Cat and the Fox are incorporated in the 1911 re-edition of Murray's translation. In a comparable manner to Mazzanti in Collodi's text and the first edition of Murray's tale, Folkard does not offer a visual representation of the physical disabilities of the Cat and the Fox in this re-edition. Yet, the image that portrays Pinocchio's second encounter with the pair (Figure 36) seems to hint at physical disability since the Cat is depicted with a stick.

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A few chapters earlier, we learn that Pinocchio bites off the animal's paw but, as the Cat is disguised as an assassin, the puppet is unaware whom it is. The fact that Folkard portrays the character with a stick following this incident could point towards its recent lameness rather than its supposed pre-existing blindness. The stick is used as a tool to highlight to the reader that the Cat and the Fox were the assassins who pursued Pinocchio, and it thus signals the craftiness of the two animals as opposed to their disability. Similarly to Mazzanti's illustrations in Collodi's text and the first edition of Murray's translation, Folkard's illustrations in this re-edition emphasise that Pinocchio is unaware that the Cat and the Fox feign disability and that the pair were the assassins. Since it reflects physical impairment when it is real, namely when the Cat has lost its paw, it cannot be argued that the illustrations were unable to reflect physical disability. The absence of disability in the illustrations thus suggests the lack of real disability and the fact that the two animals are lying.

The 1926 reprint of the 1911 re-edition maintains Folkard's black and white line drawings and thus does not visually reflect the fake physical disability of the Cat and the Fox. The same fundamental argument can be applied: the illustrations reflect the fact that Pinocchio is naïve to the animals' pretence while the reader is aware of it. This reprint also incorporates a number of colour illustrations by the same illustrator, one of which depicts the Cat and the Fox. There is no indication of disability in this image: neither the Cat nor the Fox possess a stick and the two animals appear animated and care-free. This illustration emerges prior to the drawing that depicts the Cat with a stick, and thus maintains the disregard for a portrayal of disability.

It is interesting to discover that Wiese's illustrations in the 1939 re-edition depict the Fox with a stick (Figure 37 and Figure 38). Yet, it appears as an accessory rather than a mobility aid: the stick is overly long, and the animal does not lean on it for support. At the time in which this re-edition was published, it was not uncommon for a man to carry a cane as a fashion item. That Wiese attributes this aspect of ordinary human life to the animal further anthropomorphises the Fox and, perhaps more significantly, highlights the idea that disability is used as a tool to trick the puppet. In addition, the fact that the Fox holds a stick but the Cat, whom Murray depicts as a female in the written text, does not reiterate that the cane here indicates masculinity as opposed to impairment.¹⁰⁶

¹⁰⁶ The use of a cane as a fashion accessory was associated primarily with men (Dike, 1983; Klever, 1984). That Wiese does not depict the Cat with a stick reiterates the fact that Murray portrays this character as a female in her translation. For a detailed discussion of the gender of the Cat in Murray's translation, please refer to Chapter 5 of this thesis.

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One of Wiese's illustrations in this re-edition (Figure 39) shows the Cat and the Fox walking arm-in-arm with Pinocchio. This does not suggest that the puppet supports the pair but, rather, it signals the fact that the animals continue to deceive Pinocchio. Indeed, the image portrays the moment in which the Cat and the Fox lead the puppet to *il Campo dei miracoli* in order to multiply his five golden coins. However, the final image of the Cat and the Fox that emerges in this version (Figure 40) transforms this confident and content depiction into one of misery and sorrowfulness. The pair appear dishevelled and in pain and are almost unable to place one foot before the other. Wiese's illustration mirrors the written text's description of the animals as 'mangy' (Murray, 1939:226) and 'scarcely recognisable' (ibid.), and it portrays the concept of disability as ugly and unpleasant. It is important to note that this image encourages the idea that the visual ignorance of the Cat's and the Fox's disability is attributed to the fact that it is feigned. Indeed, when their impairment becomes a reality, it is reflected in Wiese's images.

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The 2011 re-edition features one illustration of the Fox (Figure 41) and one illustration of the Cat (Figure 42) by Baker-Smith. These images do not indicate that the animals are physically disabled, and the idea that Pinocchio is unaware that the pair feign disability emerges once again. However, the other contemporary re-edition that forms part of this corpus – the 2006 version – allows the notion of disability to emerge through its illustrations to a certain extent. Dine's first image of the Cat and the Fox that appears in this version (Figure 43) depicts the Fox with a stick that resembles a crutch. Yet, the juxtaposition of the walking aid with the apparent confidence and independence of the animal does not construct disability as a debilitating or adverse concept.¹⁰⁷

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¹⁰⁷ That the illustrations in this re-edition are inspired by Disney's animated adaptation *Pinocchio* (1940) could explain the reason for which this image does not portray disability as a negative concept. The film removes any indication of the fact that the Cat and the Fox feign disability, and the pair are depicted as physically able. It is possible that Disney wished to avoid the inclusion of characters with disabilities in order to produce an image of a utopian world where reality is prettified and ills are ignored. The concept is thus encouraged to be downplayed in this re-edition.

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4.4 Chapter Conclusion

This chapter has demonstrated how the illustrations in Collodi's *LAdP*, the first edition of Murray's translation of it, and selected re-editions and reprints of her translation represent physical difference.

That the various re-editions and reprints of Murray's translation incorporate different illustrations encourages the concept of physical difference to assume altered denotations. Although the written text in each version remains unchanged, the notion of physical difference adopts alternative meanings through the illustrations. For example, while the illustrations which frame several versions accentuate the fact that Pinocchio is physically different to a child, the images in other re-editions challenge the written word and prompt the puppet to resemble a human. It is evident that paratextual elements play an influential role on the portrayal of the central themes within a text. These aspects are often forgotten, and the focus tends to be placed on the written words (Ratner, 2011; Schultze, 2018). Yet, their influence on the construction of the notion of physical difference in this tale indicates that they should not be ignored.

A fundamental aspect that this comparative analysis has highlighted is that the various versions offer different visual depictions of the moment in which Pinocchio transforms into a child. Some re-editions present a small image of the puppet as a child, but others do not include an illustration. This downplays a central idea of the written text, namely that physical difference can be eradicated and that Pinocchio turns into a human.

It is also intriguing to discover that the illustrations ignore the feigned disability of il Gatto and la Volpe. The absence of a visual depiction of this aspect could be intentional in order to suggest to the reader that the two animals are lying. Again, this elucidates the fundamental and influential role of illustrations in the construction of the notion of physical difference. The images make explicit what the text maintains as implicit, and we can see that the function of illustrations goes beyond simply decorating the written text. The fact that the real disability of the two characters is depicted through the illustrations incorporated at the end of the tale further supports this.

CHAPTER 5

Representations of Gender in Carlo Collodi's *Le Avventure di Pinocchio*, Mary Alice Murray's Translation, and Its Selected Re-Editions and Reprints

The notion of identity is a complex concept composed of various facets which, themselves, are comprised of several constituents.¹⁰⁸ Gender represents one aspect of this intricate nexus; it is a construct that is determined by the thoughts of a particular society at a particular moment in time. In the twenty-first century, gender is often considered 'as a lived experience that can't be bounded by the limitations of a universal, fixed, binary concept' (Brauer, 2015). This encourages us to rethink how we interpret its representation in classics of children's literature that are rooted in social atmospheres that constructed the concept in a different manner.

Judith Butler, who conceptualises gender as "performative", argues that gender is not something we *are* but something we *do*. She maintains that, 'because gender is not a fact, the various acts of gender creates the idea of gender, and without those acts, there would be no gender at all' (Butler, 1990:273). The body assumes its gender 'through a series of acts which are renewed, revised, and consolidated through time' (ibid.:274). This depiction of gender reinforces that it is a social construction that is likely to become disputed and re-appropriated as the ideas of society alter. This is particularly relevant to the discussions within this chapter because they examine how gender has been constructed through time and space in a classic of children's literature.

Once again, it is useful to imagine the analogy of a spider's web since it elucidates how this chapter considers the notion of gender. Figure 44 illustrates, in visual terms, that gender is a principal strand of identity and that biological gender, grammatical gender and socio-cultural gender are branches of gender which ultimately collaborate to form the notion.

¹⁰⁸ This is discussed in detail in Chapter 1 of this thesis, which uses the analogy of a spider's web to explicate the notion of identity.

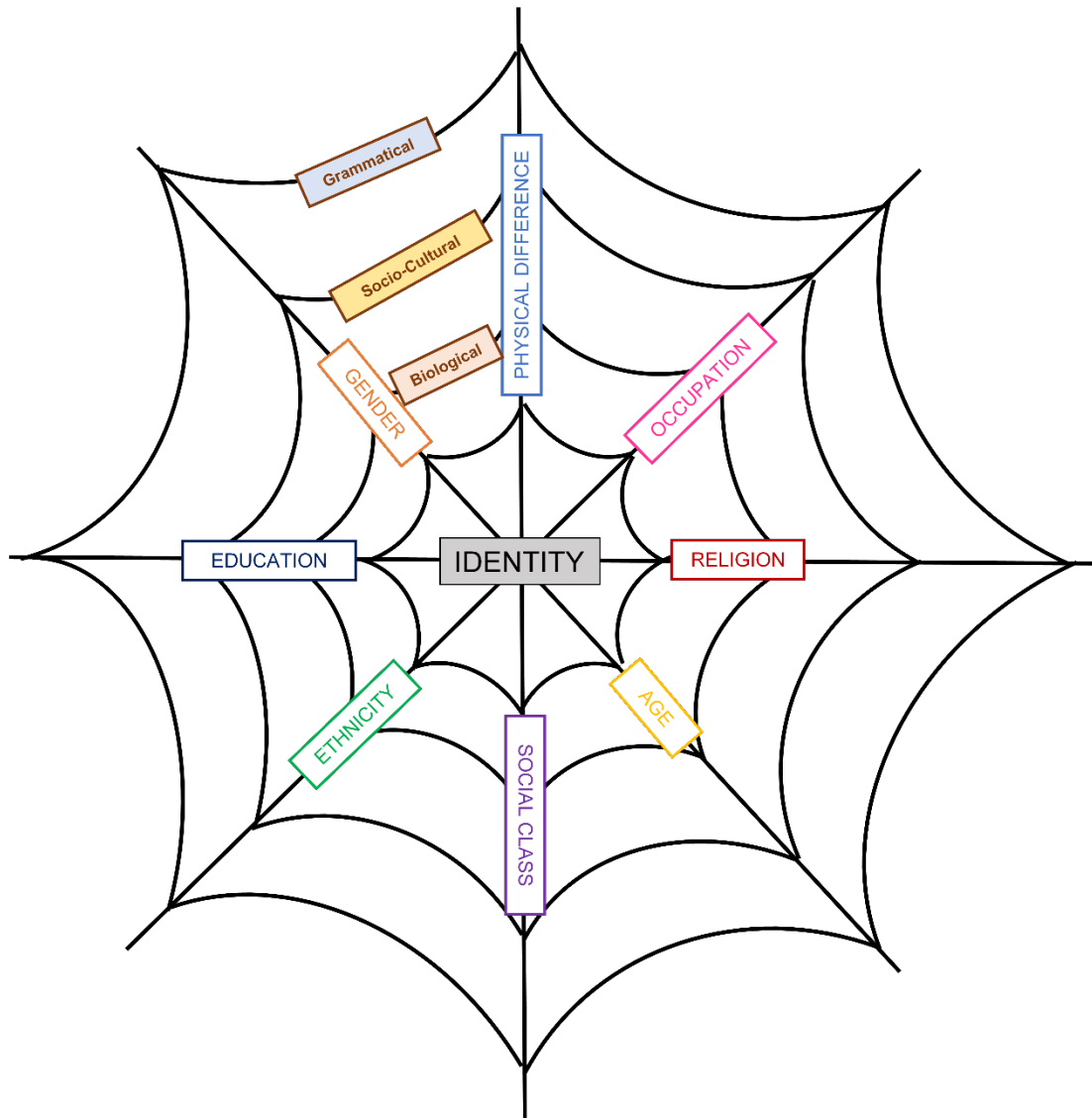


Figure 44: A Visual Representation of the Notion of Gender

While a biological and linguistic interpretation of gender has become largely replaced with one that is socio-cultural (Pettersson, 2011), the relationship between biological, grammatical and socio-cultural connotations of gender proves central to this chapter (and, as Chapter 7 demonstrates, to this thesis). The discussions within this chapter might focus on a socio-cultural construction of gender, but they must simultaneously consider grammatical and biological connotations of the notion that contribute to the way in which the tale represents it. The literary translator must often grapple with the fact that grammatical gender, which emerges through the structure of the SL and the TL, shapes how socio-cultural gender is presented through characters. It is not unusual for the TL to express grammatical gender in a different manner to the SL, and the translator must negotiate these linguistic aspects in order to portray socio-cultural gender.

Scholars have explored the way in which gender is conceptualised in *LAdP* (cf. Perella, 1986; Stewart-Steinberg, 2007; West, 2006; Sinibaldi, 2011). While Nicolas Perella (1986) and Rebecca West (2006) analyse the construction of gender through the Blue Fairy, highlighting how she introduces a true feminine presence into a tale that is dominated by males, Stewart-Steinberg (2007) examines how the gender constructions within Collodi's tale helped to shape national discourses within a newly-unified Italy through their focus on masculine performativity. In this chapter, I will focus on identifying moments in the narrative in which tensions emerge between what is expected of certain characters (based on what society considers appropriate gendered behaviour) and how they actually behave.

This chapter analyses the construction of socio-cultural gender through the characters of *il Gatto* and *la Volpe*, two anthropomorphised animals who often defy the norms of gendered behaviour. This subversion is ultimately underpinned by the way in which the Italian and the English languages exhibit grammatical gender. Therefore, while our attention is firmly fixed upon socio-cultural gender, a consideration of grammatical gender at the appropriate moments will enhance our understanding of the way in which the overarching notion of gender is presented to the young reader. This chapter will commence with an exploration of Collodi's text and Murray's translation, revealing how aspects of the notion of gender have travelled through translation to Britain. It will then consider selected re-editions and reprints of Murray's translation in order to investigate how re-editing has intervened in the representation of gender and how the images of

gender presented to the child in Collodi's text and Murray's translation have been reshaped for young audiences in Britain over time.

5.1 The Anthropomorphic Application of Gender: *il Gatto* and *la Volpe* in Collodi's Text and the First Edition of Mary Alice Murray's Translation

As we have seen in the previous chapter of this thesis, *il Gatto* and *la Volpe* first appear in Chapter 12 of Collodi's novella. The reader immediately notes that the masculine noun *il gatto* (as opposed to the feminine noun *la gatta*) is accorded to *il Gatto*, which highlights that the character is male. Other masculine nouns also appear in phrases that refer to the animal both in this scene and later in the tale, corroborating that he is biologically male. The words 'il mio compagno' (Collodi, 1883:58)¹⁰⁹ and 'l'amico mio' (ibid.:86)¹¹⁰ are examples of the fact that *il Gatto* is portrayed as a male; the feminine equivalent 'la compagna' and 'l'amica' would have proved more appropriate if the character were biologically female.

The word *la volpe* is an epicene noun which is used to denote both male and female foxes (Treccani, 2017). Here, it seems that the biological gender of Collodi's character mirrors her "grammatical" gender: *la Volpe* is depicted as a female. The appearance of the subject pronoun 'lei' in the phrases '[l]a Volpe avrebbe spelluzzicato volentieri qualche cosa anche lei' (Collodi, 1883:57, my emphasis)¹¹¹ and '[a]veva tanta nausea per il cibo, diceva lei, che non poteva accostarsi nulla bocca' (ibid.:58, my emphasis)¹¹² suggests that the animal is biologically female. In addition, *la Volpe* is referred to as '[q]uella trista ladracchiola' (ibid.:220)¹¹³ at the end of the tale. The noun 'la ladra' – the feminine form of the noun 'il ladro' – is employed here, signalling that the character is female. That *la Volpe* is presented as a female is corroborated by Antonio Castronuovo who asserts that, until the emergence of the young girl in Chapter 15 of the novella, '[l]a sola presenza femminile è la Volpe' (2017:251).¹¹⁴ Dieter Richter also alludes to the fact that *la Volpe* is female in his affirmation that *il Gatto* and *la Volpe* 'sono una "coppia

¹⁰⁹ 'my companion'

¹¹⁰ 'my friend'

¹¹¹ 'the Fox would have willingly nibbled at something **herself** too'

¹¹² '[The Fox] had such an aversion to food, **she** said, that [she] could not put anything near [her] mouth'

¹¹³ 'that wretched little thief'

¹¹⁴ '[t]he only female presence is the Fox'

mista" (2002:81).¹¹⁵ The written text contradicts several popular visual adaptations in which the animal is depicted as male.¹¹⁶

Murray's translation presents the Fox as a male. This is primarily evident through the fact that masculine pronouns are used to refer to the character. The phrase '[a]veva tanta nausea per il cibo, diceva lei, che non poteva accostarsi nulla bocca' (Collodi, 1883:58)¹¹⁷ is rendered as '**[h]e** had such a disgust to food, **he** said, that **he** could put nothing to **his** lips' (Murray, 1892:57, my emphasis), whilst the words 'disse la Volpe, e cominciò a ridere' (Collodi, 1883:51)¹¹⁸ become 'said the Fox, and **he** began to laugh' (Murray, 1892:50, my emphasis). These examples clearly demonstrate that the character's gender has changed during the translation process. They also accentuate the fact that the Fox is a male. Here, the subject pronoun 'he' and the possessive pronoun 'his' need to be inserted since the English sentences could not function without them. Yet, the Italian phrases do not use a subject pronoun with the conjugated verbs 'aveva', 'poteva' and 'cominciò', and they do not employ a possessive pronoun with the noun 'la bocca'. That Murray's translation characterises the Fox as male is distinctly discernible through the employment of masculine pronouns.

The gender of il Gatto is also altered in Murray's translation, and the character becomes portrayed as a female. This is first visible in Murray's translation of the phrase 'il Gatto rideva anche lui, ma per non darlo a vedere, si pettinava i baffi colle zampe davanti' (Collodi, 1883:51),¹¹⁹ which she renders as '[t]he Cat also began to laugh, but to conceal it **she** combed **her** whiskers with **her** forepaws' (Murray, 1892:51, my emphasis). The subject pronoun 'she' and the possessive pronoun 'her' undoubtedly illustrate that the animal is female. The gender of the Cat can also be discovered through the way in which

¹¹⁵ 'are a "mixed couple"'

¹¹⁶ Examples include: Disney's film *Pinocchio* (1940) in which the Fox is named 'Honest John' and voiced by Walter Catlett; *Le Avventure di Pinocchio* (1972), a mini-series in which la Volpe is played by Ciccio Ingrassia; Giuliano Cenci's animated film *Un burattino di nome Pinocchio* (1972) in which the character is voiced by Sergio Tedesco in the Italian version and dubbed by Alan Sues in the English version; and Steve Barron's live-action film *The Adventures of Pinocchio* (1996) in which the Fox is played by Rob Schneider. While further exploration of how these adaptations construct gender through this character would prove rich, it would deviate from the focus of this chapter, which is to examine how the translation of this classical tale intervenes in the way in which the mutable concept of gender is represented in the first English translation of the Italian text to enter Britain.

¹¹⁷ '[The Fox] had such an aversion to food, she said, that [she] could not put anything near [her] mouth'

¹¹⁸ 'said the Fox, and [she] began to laugh'

¹¹⁹ 'the Cat also laughed himself, but to hide it from [Pinocchio], [he] combed [his] whiskers with [his] forepaws'

the words '[m]angiato che l'ebbe e ripulitasi la bocca, chiuse gli occhi dacappo e ricominciò a fare il cieco come prima' (Collodi, 1883:53)¹²⁰ are translated. The translated phrase reads '[h]aving eaten him and cleaned **her** mouth, **she** shut **her** eyes again and feigned blindness as before' (Murray, 1892:52, my emphasis) which, in fact, emphasises that the Cat is female since the grammatical rules of the English language demand that a subject pronoun and a possessive pronoun are introduced into this phrase. Indeed, pronouns are not employed with the conjugated verbs 'chiuse' and 'ricominciò' or the nouns 'la bocca' and 'gli occhi' in the source sentence.

The reason for which Murray's translation invites *il Gatto* and *la Volpe* to "swap" genders is unknown. It is possible that the etymology of and connotations related to the word 'cat' could encourage the animal to be intuitively considered as female in the Anglophone world; the noun can be employed as a term of contempt for women, a usage that arose in the early thirteenth century (Merriam Webster, 2017).¹²¹ Indeed, Murray does not depict only *il Gatto* as female but also Geppetto's cat, whom the reader sees 'amusing **herself**' (Murray, 1892:28, my emphasis),¹²² and the Coachman, who speaks in 'a soft caressing voice like a cat when **she** is trying to insinuate **herself** into the good graces of the mistress of the house' (ibid.:173, my emphasis). The latter sentence, in particular, represents what can be determined as a deliberate attempt to portray the animal as female. After all, the analogy of a *female* cat is used to describe the *male* Coachman. The source phrase – 'una voce sottile e carezzevole, come quella d'un gatto che si raccomanda al buon cuore della padrona di casa' (Collodi, 1883:171)¹²³ – employs the masculine noun 'il gatto' and, therefore, does not depict the cat in this simile as female. Since *il Gatto* is a deceitful and crafty character, the undesirable undertones that can be associated with the term 'cat' prove appropriate in this context, and the fact that these unpleasant connotations emerge when the word is used to denote females could explain why it was deemed more apposite to portray the Cat as a female in the TT. Since it was decided that the Cat should be female, it might have been

¹²⁰ 'having eaten him and cleaned [his] mouth, [he] closed [his] eyes again and continued to act blind like before'

¹²¹ It is also a slang word for 'fellow' or 'guy', but this practice developed in 1920 (Merriam Webster, 2017), almost thirty years after Murray's translation was penned.

¹²² The ST states that Geppetto's cat 'si divertiva' (Collodi, 1883:29). This conjugated reflexive verb does not reveal the biological gender of the character since Italian employs the reflexive pronoun 'si' for both males and females.

¹²³ 'a soft and gentle voice, like that of a cat who pleads with the good-heartedness of the mistress of the house'

seen as necessary to depict the Fox as male in order to ensure that both genders are represented. We cannot be certain *why* the TT presents the Cat as a female and the Fox as a male, but what is more important here is *how* this shapes the way in which the TT constructs the notion of gender through these characters. The remainder of this chapter will discuss this.

The very fact that the TT amends the gender of *il Gatto* and *la Volpe* prompts it to exhibit the notion of gender in a different manner to the ST. *La Volpe* is positioned as the leader of the pair in the Italian tale. She takes control of each situation and seems to guide the actions of *il Gatto*. She initiates and steers the conversations with Pinocchio, she encourages him to accompany her and *il Gatto* to *il Paese dei Barbagianni* [literally: The Land of Barn Owls] and to *il Campo dei Miracoli* [literally: The Field of Miracles], and she proposes that they stay in *l'Osteria del Gambero Rosso* [literally: The Red Prawn Inn]. The reader, situated in nineteenth-century Italy, would have encountered a partnership in which the female holds more agency than the male.¹²⁴ If we consider the social context in which Collodi's tale was penned, this is not wholly unwarranted. The Casati Law was passed in 1859, establishing a framework for the reformed education system of a unified Italy of which women became the backbone (Morgan, 1996). The mid-nineteenth century saw Italian women grappling for equality with men, particularly in the context of the country's new Civil Code that materialised after its unification (*ibid.*). By 1865, women were entitled equal inheritance rights to men, unmarried women were granted legal majority, and a married woman was allowed to become the legal guardian of her children if her husband abandoned them (Howard, 1977). Women were officially accepted to Italian universities from 1876 (Lange, 1897), and wealthy women assumed an influential role in parts of the country, such as Milan, that were becoming industrialised (Licini, 2006). In a similar manner to their European and American counterparts, Italian women certainly continued to face a struggle that would last for many more decades, but the end of the nineteenth century welcomed several successes. While the presence of female characters is limited in Collodi's tale,

¹²⁴ Chapter 7 of this thesis offers a theoretical discussion on the relationship between gender and agency that also speaks to this chapter. It foregrounds the way in which a society's interpretation of gender influences an individual's performance within that society, which ultimately determines whether he or she is granted or denied agency. This proves relevant to the discussions within this chapter.

the representation of a relationship between a male and a female in which the female possesses more power seems to nod to the evolving social atmosphere of the time.¹²⁵

Murray's translation echoes the fact that la Volpe calls the shots, and it portrays the Fox with greater agency than the Cat. Yet, we must remember that the Fox is depicted as male and the Cat as female in this translated tale. Murray's Fox might possess the same attributes as Collodi's Volpe, but the fact that Murray's Cat is characterised as a female causes gender to be constructed in a different manner in the TT to how it is constructed in the ST. The TT presents a *female* Cat who acquiesces to a *male* Fox which, as the following paragraphs of this chapter will reveal, prompts the relationship between the pair to become underpinned by the premises of an androcentric society. By re-appropriating the gender of the two animals, Murray's tale encapsulates the traditional thought that women are subservient to men. This idea cannot crystallise in Collodi's text since the compliant cat is male and the dominant fox is female.¹²⁶ Only a comparative analysis between the ST and the TT using the analysis of translations as a methodological tool can indicate this grammatical and allegorical shift that has occurred during the translation process. It illustrates that Murray's translation employs these two characters to offer a more conservative representation of gender roles than the ST. The reader of Collodi's tale learns that il Gatto often repeats the words of la Volpe. A pertinent example of this is:

- *Dunque – disse la Volpe – vuoi proprio andare a casa tua? Allora vai pure, e tanto peggio per te.*

- *Tanto peggio per te! – ripeté il Gatto.*

- *Pensaci bene, Pinocchio, perchè tu dà un calcio alla fortuna.*

- *Alla fortuna! – ripeté il Gatto.*

- *I tuoi cinque zecchini, dall'oggi al domani sarebbero diventati duemila.*

¹²⁵ Having said this, Collodi's narrative does not necessarily suggest that the young reader should consider the two characters as a couple to be admired or imitated. The depiction of il Gatto and la Volpe might acknowledge the evolving social atmosphere in Italy, but their duplicitous actions do not provide a model of exemplary behaviour that the child reader is encouraged to replicate.

¹²⁶ In fact, through allocating the male gender to the submissive Cat and the female gender to the dominant Fox, the Italian tale challenges the archetypal gender roles.

- Duemila! – ripetè il Gatto.

(Collodi, 1883:54)¹²⁷

Il Gatto's repetition of his companion's words radiates a comical feel into the tale; it acts as a humorous device which enhances the literary quality of the narrative. Indeed, il Gatto does not always mimic la Volpe and he does, on occasions, formulate his own phrases. Yet, this humour becomes overshadowed in Murray's translation. The fact that the female Cat echoes the words of the male Fox can be interpreted as an indication of a society in which men are the dominant sex, a thought that is introduced into the TT through its decision to reverse the genders of the two characters.

The idea that il Gatto does not possess his own voice is further developed in Chapter 18 of the novella. In Chapters 14 and 15, the puppet is pursued by two assassins. In an attempt to defend himself, he bites off the hand of one of them. While the reader realises that these assassins are il Gatto and la Volpe in disguise, Pinocchio does not. The puppet is therefore surprised to note, when he re-encounters il Gatto and la Volpe in Chapter 18, that il Gatto has lost his paw. When he naively enquires what happened, '[i]l Gatto voleva rispondere qualche cosa, ma s'imbrogliò' (Collodi, 1883:86).¹²⁸ La Volpe thus explains '[i]l mio amico è troppo modesto, e per questo non risponde. Risponderò io per lui' (ibid.).¹²⁹ Once again, the construction of gender that is built through the relationship between il Gatto and la Volpe grants more power to the female. Here, the calm and articulate female comes to the aid of the hesitant and agitated male: she must speak for him because he is unable to answer for himself.

The reader of the English tale discovers that '[t]he Cat tried to answer but became confused' (Murray, 1892:87-88), which prompts the Fox to declare '[m]y friend is too modest, and that is why she doesn't speak. I will answer for her' (ibid.:88). That the Cat is depicted as a female and the Fox as a male causes the TT to construct the notion of

¹²⁷ '- So – said the Fox – you really want to go home? Then go ahead, and so much the worse for you.
- So much the worse for you! – repeated the Cat.
- Think about it well, Pinocchio, because you are letting a chance go by.
- Go by! – repeated the Cat.
- Your five gold coins, between today and tomorrow, would have become two thousand.
- Two thousand! – repeated the Cat.'

¹²⁸ 'the Cat wanted to answer something, but [he] fumbled'

¹²⁹ 'my friend is too humble, and that is why [he] doesn't answer. I will answer for him'

gender in a different manner to the ST through these words. To agree with the fact that the TT portrays the Cat as a female, the sentence '[r]isponderò io per **lui**' (Collodi, 1883:86, my emphasis)¹³⁰ is translated as 'I will answer for **her**' (Murray, 1892:88, my emphasis). The characters' roles are reversed: now it is the confident and poised male who must speak for the addled and flustered female. Murray's translation emerged at a time in which British women were fighting for suffrage (Murphy, 2016), for property rights (cf. the Married Women's Property Act 1884 which granted married women in Britain the right to own and manage their own property), and for legal guardianship of their children (cf. the Custody of Infants Act 1873 which gave custody to mothers until their child reached 16 years of age). Women were struggling for legal, electoral, economic and social parity with men, and the fact that the male Fox answers for the female Cat in this scene could be interpreted as a representation of a dominant male who overrules a voiceless female. Literature is often employed as a tool to escape the ills of the world. Indeed, Louise Joy (in Cotterill, 2011:no pagination) claims that '[adults] cherish children's classics precisely because they represent a world that does not resemble the world as [adults] experience it'. Yet, the depiction of a male interceding for a female foregrounds the gender inequality that was prevalent in society at the time in which the TT was read, prompting the reader to rapidly return to reality.

The TT's introduction of traditional gender roles not only symbolises the world in which the tale was published but also reinforces these conservative ideas of the position of men and women in society. It (subtly) acquaints the young reader with the natural order of the world which, at the time in which this translation was produced, was shaped by a society in which women were subservient and played an inferior role to their male counterparts. Translation undoubtedly intervenes in the way in which the notion of gender is presented to the young Anglophone reader of this tale. The ST does not advocate, at this particular moment, that society and the relationships built within it are framed by androcentricity; this construction of gender has been brought into this part of the narrative by the act of translation. The fact that the tale that circulated in Britain offered a different conceptualisation of gender compared to the same story that was disseminated in Italy less than a decade later can be observed only when the ST is examined next to the TT. Translation Studies uncovers shifts that underpin the act of

¹³⁰ 'I will answer for **him**'

translation which can, intentionally or unintentionally, exhibit ideological characteristics. In this instance, the shift is silent and subtle; it can only be seen if we critically compare the TT with the ST. Yet, our analysis demonstrates that it does, in fact, have a significant impact on the messages that frame the narrative and were disseminated to society's youngest generation.

By assigning the female gender to the Cat, the TT disregards the fact that the ST avoids representations of motherhood. Murray translates the phrase 'il Gatto ha ricevuto un'imbasciata, che il suo gattino maggiore, malato di geloni ai piedi, stava in pericolo di vita' (Collodi, 1883:59)¹³¹ as 'the Cat had received a message to say that her eldest kitten was ill with chilblains on his feet, and was in danger of death' (Murray, 1892:58). This introduces a maternal figure into the tale since the devious conman who appears in the Italian tale instinctively becomes associated with the characteristics of a doting and concerned mother in the translation. *LAdP* is dominated by male characters, and the relationship between Pinocchio and his father frames the narrative; displays of motherly affection are limited, emerging only when la Fata offers words of advice to the puppet. Murray's text thus emphasises motherhood in a tale that focuses on fatherhood, which transforms the way in which gender is presented at this particular moment in the story.

The introduction of the relationship between a mother and her child attempts to "normalise" the tale: the juxtaposition of the mother cat with her poorly and vulnerable kitten promotes the archetypal paradigm that nurturing children is the duty of females. This idea simply cannot materialise in the ST because il Gatto is male. This is an example of how the act of translation can intervene in the representation of the concept of gender. Through its depiction of primarily male characters, Collodi's tale does not embody the conceptualisation that females are the ones who conventionally tend to children; only when the text enters Britain does this thought emerge. That a translated text tends to be treated as an independent object by the recipient situated in the TL and the TC means that he or she is oblivious to the fact that the translation process might have reshaped certain aspects of the narrative and that the ST did not characterise them in this manner. This conditions the way in which the text is interpreted in its new socio-

¹³¹ 'the Cat received the news that his eldest kitten, suffering with chilblains on [his] feet, was in a critical condition'

linguistic environment. A nineteenth century, Anglophone reader who read Murray's translation as an individual tale and did not ponder on its history would have been unaware that this idea came into the story during the translation process. Here, the act of translation reconstructs the ST's portrayal of parenthood, prompting the TT to exhibit this particular depiction of gender in a different manner to the ST. This can only be ascertained when Murray's text is analysed through the lens of translation.

This section has explored how the notion of gender is constructed through *il Gatto and la Volpe* in Collodi's tale and Murray's translation of it. The remainder of this chapter will examine the way in which these constructions are transferred to selected re-editions and reprints of Murray's translation.

5.2 The Anthropomorphic Application of Gender: The Cat and the Fox in Selected Re-Editions and Reprints of Mary Alice Murray's Translation

As we have seen in Chapters 3 and 4 of this thesis, the re-editions and reprints of Murray's translation that are examined here maintain the words of the text from which they derive. Each version, therefore, portrays the Fox as male and the Cat as female, employing the pronouns 'he' and 'his' to refer to the Fox and 'she' and 'her' to denote the Cat. In a comparable manner to the reader of Murray's translated text, readers of the re-editions and reprints encounter a relationship between the Cat and the Fox that reinforces traditional gender roles. It is important to remember, however, that the position of women in various spheres of Britain has transformed since Murray created her translation. In preserving the words of the first translated tale, the re-editions and reprints revert to a conceptualisation of gender that is rooted in the nineteenth century.

This thesis considers re-editions of Murray's translation that were issued in 1911, 1939, 1946, 1951, 1968, 1975, 2005, 2006 and 2011. During this period spanning a century, several significant developments to the status of women in Britain have occurred. All except the first of these re-editions were published after women were permitted the same grounds on which to file for divorce as men (1923) and were granted electoral equality with men (1928). The majority of these re-editions emerged after the Abortion Act 1967 took effect and the Equal Pay Act 1970 made it illegal for women to be denied equal pay for equal work. And half of the re-editions were printed after the Sexual

Discrimination Act 1975 outlawed discrimination against women in the workplace, the Employment Protection Act 1975 introduced statutory maternity leave, and Margaret Thatcher became Britain's first female prime minister. The publication of these re-editions was framed by the successes gained by women in various areas.

Of course, this does not mean to suggest that these advances that were made official in the eyes of the law necessarily translated to the way in which the construct of gender was considered by society. While an investigation into this would transcend the limits of this thesis, what we can uncover here is the fact that Murray's translation rewrites a central aspect of the ST to encapsulate the traditional depiction of a dominant male and a subservient female and that this is transferred to the re-editions and reprints of the translation. This can only be seen through the lens of translation, which permits a diachronic comparison between the first translation and re-editions and reprints of it. Once again, the adoption of a perspective and a methodology rooted in Translation Studies unveils how a seemingly negligible amendment in one TT can have a consequential impact on the ideological undertones of that narrative as it is reshaped for new audiences for centuries to follow.

It is particularly worthwhile to note that each of these re-editions and reprints incorporates the noun 'gentlemen' to allude to the Fox, the Cat and Pinocchio collectively. Indeed, this illustrates how a diachronic and comparative analysis conducted through the lens of translation allows us to examine the way in which constructions of gender can be carried through time. The Italian tale reads:

– Sissignori, – rispose l'oste, e strizzò l'occhio alla Volpe e al Gatto, come dire: «Ho mangiata la foglia e ci siamo intesi! ...»

(Collodi, 1883:59)¹³²

The innkeeper employs the masculine term '[s]issignori'¹³³ to salute la Volpe, il Gatto and Pinocchio since, in Italian, groups of individuals in which at least one individual is male are referred to or addressed with masculine nouns and pronouns (Sabatini, 1986;

¹³² "Yes, gentlemen,' answered the innkeeper, and he winked at the Fox and the Cat as if to say: "I smell a rat. We understand one another!"

¹³³ 'yes, gentlemen'

Formato, 2019). Il Gatto and Pinocchio are biologically male, and so the masculine noun 'signori' is used here.

Murray's translation renders this phrase as:

'Yes, gentlemen,' answered the host, and he winked at the Fox and the Cat as much as to say: 'I know what you are up to. We understand one another!'

(Murray, 1892:57)

The masculine noun 'gentlemen' is employed to speak of the male Fox, the female Cat and Pinocchio. The English language has often drawn upon masculine forms to denote a group that consists of men and women (see Stahlberg et al., 2007), a practice that conforms to the traditional gendered hierarchy which regards men as more powerful and with a higher social status than women (Ridgeway and Correll, 2004). The ideologies of society underlie its cultural products. In this instance, they determine the way in which gender is constructed in this classical children's narrative. By selecting a masculine noun to refer to a male and a female simultaneously, Murray's translation reinforces the archetypal trope that women are inferior to men.

Each re-edition and reprint examined here preserves Murray's translation of the word '[s]ignori' as '[y]es, gentlemen'. The employment of masculine terms to allude to females started to be challenged in Britain in the late twentieth century. Anne Pauwels (2003) argues that the women's movements which took place in the West during the 1970s and 1980s propelled women to call attention to and confront the male bias present in language. Casey Miller's and Kate Swift's *The Handbook of Nonsexist Writing* (1980) deemed that the use of the masculine term as the generic term excludes and dehumanises women, whilst Dennis Baron (1986) relates this practice to androcentric mores. While the twenty-first century has not witnessed the eradication of masculine nouns to refer to females ('guys' continues to be used today to address men and women, for example), attempts have been made to curtail it. One case-in-point is that masculine terms are often accompanied by their female equivalent (cf. 'ladies and gentlemen' and

'boys and girls').¹³⁴ It can therefore be argued that a reader in twenty-first-century Britain might not welcome the fact that these contemporary re-editions call a character who is depicted as biologically female a 'gentleman'.

The UNESCO's "Guidelines on Gender-Neutral Language" (1999) state that:

[There is] a growing awareness that language does not merely reflect the way we think: it also shapes our thinking. If words and expressions that imply that women or men are inferior are constantly used, that assumption of inferiority tends to become part of our mindset.

This hints that language impacts emotion, defining the way in which humans think. The use of a masculine term to denote a female character in contemporary re-editions and reprints of a popular piece of children's literature not only challenges efforts that have been made towards gender equality, but it might also negatively affect the reader through highlighting that even language contributes to the repression of females.¹³⁵ By examining these re-editions and reprints of Murray's translation diachronically, we discover that the employment of this masculine term has been carried through time and is not necessarily representative of the socio-cultural contexts for which the re-edited and reprinted texts were intended. It emerged in the Italian ST, was transferred to the first English translation, and has been preserved in the re-editions and reprints of this translation. Yet, the individual who encounters a contemporary edition without any knowledge of the text from which it derives might consider the tale as misogynistic or, at the very least, lexically erroneous. The re-editions and reprints are influenced by the way in which the text from which they originate – Murray's translation – exhibits gender, but this tale was penned in a social context that had not yet enjoyed the same successes towards gender equality as that in which later versions emerged. Due to the process of re-editing, the construction of gender has been

¹³⁴ The English language has, in fact, performed a U-turn during the twenty-first century. Gender-neutral and gender-inclusive language has now become standard practice in written and spoken communication in Britain. The use of gender markers and gender-specific language is avoided as far as possible, a move that is promoted by academic and public service institutions such as universities and the NHS. See, for example, Warwick University. 2019. *Gender neutral language*. Available at: https://warwick.ac.uk/services/equalops/getinvolved/initiatives/lgbtua/gender_neutral_language.pdf [Accessed: 3 February 2019]; and NHS. 2019. *Inclusive language*. [Online]. Available at: <https://service-manual.nhs.uk/content/inclusive-language> [Accessed: 3 February 2019].

¹³⁵ A study of how language affects the psychological development of the reader would be located in the realms of social science and would, therefore, transcend the limits of this thesis. However, it indicates a pathway for future interdisciplinary research.

interpreted in a manner that challenges the socio-linguistic environment in which it is positioned in re-editions and reprints issued in the twenty-first century.

Once again, it is important to accentuate that this particular construction of gender in contemporary versions of the translation could not have been thoroughly investigated if one re-edition or reprint were considered in isolation. That a text published in Britain in the twenty-first century selected a masculine noun to denote a female character stems from the fact that it mirrors its source, but this can only be revealed through a diachronic and comparative analysis between the first translation and re-editions of it. Translation acts as a tool that allows such aspects to be understood in a more comprehensive and accurate manner. Here, it reveals how gender is conditioned in this classic of children's literature.

5.2.1 A Visual Representation of Gender: The Cat and the Fox in Illustrations of Selected Re-Editions and Reprints of Mary Alice Murray's Translation

Given the value that an examination of the illustrations within the re-editions and reprints of Murray's translation brought to the previous chapter, it is worthwhile to consider how this paratextual element contributes to the tale's construction of the notion of gender through the Cat and the Fox. Words and illustrations in stories for children complement one another (Lynch-Brown and Tomlinson, 2005) since illustrations 'expand, explain, interpret, or decorate a written text' (Bodmer, 1992:72). Yet, while each re-edition of Murray's translation incorporates at least one illustration of the animals, these visual depictions do not reveal their gender. Figure 45, an illustration by Folkard taken from the 1911 re-edition, Figure 46, an illustration by Wiese taken from the 1939 re-edition, and Figures 47 and 48, illustrations by Baker-Smith taken from the 2011 re-edition, demonstrate this. Illustrations allow the child reader to effectively interpret the words (Lukens, 1999), but the fact that these images do not reinforce the written text's characterisation of the Cat and the Fox might hinder the child's understanding of the way in which the tale constructs gender through these two animals.

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The only version of Murray's translation that visually shows the characters' gender is the 2006 re-edition. Indeed, it could be argued that Dine's illustrations portray both the Fox (Figure 49) and the Cat (Figure 50) as male through the clothes that they wear.

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Dine's images resemble the style of Disney's animated adaptation film *Pinocchio* (1940),¹³⁶ which explicitly characterises both the Fox and the Cat as male.¹³⁷ However, the use of the subject pronoun 'she' and the possessive pronoun 'her' in the written text of this re-edition informs the reader that the Cat is female, and a tension between the textual and paratextual elements emerges since they contradict one another. Chapter 4 of this thesis has elucidated the influence of paratext and the relationship that it builds with textual elements to shape key aspects of a tale. This idea resurfaces here: we discern that the illustrations, which were created in the twenty-first century, reshape the conceptualisation of gender that is constructed through the written words penned in 1892. Dine's illustrations provide an alternate narrative, which is particularly significant if we consider that children often approach a tale through its illustrations. The fact that the textual and paratextual features tell different stories can impact the way in which the young reader interprets the tale's construction of gender through the Cat and the Fox.

It is appropriate to emphasise here that Disney's popular animated adaptation film, *Pinocchio*, was released prior to the publication of almost all the re-editions and reprints examined in this thesis. Yet, it did not shape them. The Cat and the Fox are both depicted as male in Disney's version of Collodi's tale, but the re-editions and reprints mirror the gendered portrayal of the two characters that appears in Murray's translation.

5.3 Chapter Conclusion

Through an analysis of the figures of the Cat and the Fox, this chapter has explored how the notion of gender is constructed in selected translated versions of the classic children's tale *LAdP*. Affording particular attention to socio-cultural gender and complementing it with a discussion of grammatical gender at appropriate moments has highlighted how this classic of children's literature exhibits the notion of gender more

¹³⁶ In an interview in 2010, Dine explained that, when he watched Disney's *Pinocchio* at the age of six, he was able to identify with the story. That he was influenced by Disney's version of the narrative could have caused him to depict the Cat as male in this re-edition.

¹³⁷ Disney's film names the Fox 'Honest John' and the Cat 'Gideon'. They both resemble male animals. It is also worth noting that the film portrays Geppetto's cat as male. Despite the fact that Collodi's text and Murray's translation do not assign a name to the character, he is called 'Figaro' in Disney's animated version of the tale.

broadly. This descriptive approach has uncovered that, in portraying the Cat as female and the Fox as male, the first edition of Murray's translation rewrites a central aspect of Collodi's narrative and introduces the traditional depiction of a dominant male and a subservient female. It reinforces the model of the androcentric society to the child reader, subtly encouraging him or her to see this as "normal". Chapters 3 and 4 of this thesis have demonstrated how *LAdP*, unlike certain children's stories, does not dare the child to be different, and Murray's translation strengthens this idea here through the reinforcement of conventional gender roles.

Despite the fact that the re-editions and reprints of Murray's translation were framed by the successes gained by women in various areas, the subversion of females and the dominance of males that emerge in the first edition of the translated text have not been altered. That the construction of gender through the Cat and the Fox in each of these re-editions and reprints remains reflective of an androcentric society suggests that we should perhaps rethink the way in which we read classics of children's literature. This supposition has arisen in each of the three chapters within this thesis that discuss *LAdP*, and the fact that the idea continues to reappear emphasises that those who reproduce literary classics for children should be mindful of this tension between the context in which the ST was written and the context in which the re-edition is presented. Indeed, a tale rooted in a particular socio-cultural atmosphere might not speak to the social constructs of the time in which it is consumed by the child reader, and the translator must negotiate this.

The fact that each of the above conclusions can be drawn *because* this thesis has looked through the lens of translation evidences the contribution that research situated in the field of Translation Studies can offer to debates in other areas, such as the field of Children's Literature. Using the analysis of translations as a methodological tool has permitted a diachronic comparison between the ST, the first edition of Murray's translation, and re-editions and reprints of it. It has uncovered how a seemingly negligible amendment that occurred during the translation process has had a significant impact on the ideological undertones of that narrative as it is redefined for new audiences through time and space.

The next section of this thesis will examine the second case-study: *La Belle et la Bête*. We have seen how the female holds more agency than the male in Collodi's depiction of il

Gatto and la Volpe and how the male possesses more agency than the female in Murray's portrayal of the Cat and the Fox. Chapter 7, which examines how society's construction of gender determines if an individual has agency, will further unpack the ideas broached in this chapter.

CHAPTER 6

La Belle et la Bête: A French Tale for British Girls

It is plausible that the image of a beautiful princess wearing a golden-coloured gown and dancing hand-in-hand with a gigantic monster, who is more besotted and docile than terrifying and tyrannising, appears in the minds of many individuals today at the mention of the fairy tale *Beauty and the Beast*. While the success of Disney's animated adaptation film *Beauty and the Beast* (1991) has encouraged this to become the iconic representation of the tale, numerous versions of the story exist. It is an enduring tale which has inspired translations, written adaptations and visual adaptations into innumerable languages since its inception. To borrow Lathey's words, it has become 'an established children's favourite in English' (2010:55).

We must not, however, neglect the fact that there are two "original" French texts from which the English renditions of the narrative can derive. I write the word "original" in inverted commas since the very genealogy of *LBelB* questions the idea of an "original" text. Chapter 1 illustrated how Emmerich considers it unhelpful to automatically refer to the ST as 'the original'. She maintains that any version of a ST that exists in the language in which it was created can become an object of translation, and it is neither useful nor accurate to assert that a TT has one "original". The fact that *LBelB* has two STs which, as this chapter delineates, are both deemed the "original" in different contexts is a worthwhile point of departure for a discussion of how this classic of children's literature has travelled through translation to and within Britain.

This chapter will first outline the history of *LBelB*, elucidating how the narrative has traversed time and space and highlighting key aspects that have shaped its dissemination in Britain. It will then investigate the intertextual links that frame *LBelB* since this enables it to identify salient areas of the narrative and illustrates how the ideas that underpin the text can prepare the way for an examination of gender and physical difference. The final part of this chapter will explore the English (re)translations of *LBelB* that have been selected for the corpus of this thesis.

6.1 *La Belle et la Bête*: The History of the Tale

The French novelist Gabrielle-Suzanne Barbot de Villeneuve created the first written version of the tale, which she published as *La Belle et la Bête* (literally: *Beauty and the Beast*) in her collection of stories entitled *La Jeune Américaine, et les contes marins*¹³⁸ in 1740. However, in a comparable manner to numerous fairy tales, the origins of the narrative can be traced back further. Indeed, Sara Graça da Silva and Jamshid J. Tehrani (2016) posit that the roots of *LBelB* lie in the tradition of oral storytelling. Fusing the folk narrative with the literary style in order to produce a stable text, de Villeneuve brought the tale into a concrete form that would help to secure its survival. She tells of a young girl named la Belle¹³⁹ who learns to see beyond the unsightly exterior of la Bête, an ugly beast. Her eventual acceptance of his marriage proposal breaks the spell under which he has been captured, enabling him to retransform into a handsome prince. The pair are married, and they live together "happily ever after". The reader of de Villeneuve's three-part tale is also told of other aspects that are peripheral to the main story, such as the genealogy of la Belle and the reason for which la Bête was forced to assume the form of a monster. The fact that de Villeneuve's text is lengthy and comprises several subplots prompts it to be considered a novella, which distances it from the succinct tale that is recognised today.

Following de Villeneuve's death in 1755, Jeanne-Marie Le Prince de Beaumont produced an abridgment of the tale in her native language of French, which she published in 1756 as *La Belle et la Bête* (literally: *Beauty and the Beast*) within her *Le Magasin des enfants*.¹⁴⁰ An educationalist who emigrated to Britain and served as a governess, de

¹³⁸ *La Jeune Américaine, et les contes marins* [*The Young American Girl, and the Marine Tales*] is one of two collections of fairy tales created by de Villeneuve. It was first published in 1740 in France.

¹³⁹ Where this thesis refers to the French text, the French names of characters are used. Where this thesis refers to the English text, the English names of characters are used.

¹⁴⁰ Published in four volumes, *Le Magasin des enfants* is the first of de Beaumont's pedagogical works; it was followed by *Le Magasin des adolescentes*, *Anecdotes du quatorzième siècle*, *Principes de l'histoire sainte*, and *Instructions pour les jeunes dames qui entrent dans le monde*. It is written in the form of dialogues and presents the child with lessons on history, morality and religion. It was 'meant to supplement, or more precisely to enhance, the materials used in [de Beaumont's] hands-on experiences with her students, experiences that included student-teacher conversations, games of interactive role-play, and – her own innovation – dissected maps' (Schaller, 2012:8). We can compare it to *Il Giornale per i bambini* in which Collodi's *LAdP* was first published. As Chapter 2 has highlighted, this magazine placed an emphasis on didacticism through including moral stories, translations of famous literary works of the time and "*le prove di traduzione*" [literally: translation exercises]. De Beaumont's *Le Magasin des enfants* forms part of the larger phenomenon of pedagogical works of the eighteenth and nineteenth century that intended to educate children in various areas of life.

Beaumont issued *Le Magasin des enfants* in London. It was intended as a French textbook for the English girls in her charge (Seifert, 2004:28), allowing the young female reader to enhance her proficiency in the French language, as well as appreciate what was considered appropriate social behaviour at that time. Indeed, it positioned stories with moral messages amongst dialogues between a governess, named Mademoiselle Bonne, and her female students in an attempt to instil respectable values in young girls. The volume enjoyed immediate success across Europe: over 130 editions appeared between 1756 and 1887 in France, and it was translated into numerous languages (Kaltz, 2000:30). While *Le Magasin des enfants* contains an assortment of texts, as the term 'magasin' indicates,¹⁴¹ the fairy tales contained within the volume are paramount to its pedagogical aim (Seifert, 2004). In the *avertissement*, or foreword, of the 1777 re-edition, de Beaumont asserts that she rewrote existing fairy tales since they are often difficult in terms of style, inspire false or harmful images, and contain magic that is so ridiculous that it conceals the story's moral (1777:xiv). She states that 'on doit offrir aux enfants: l'acquisition des vertus, la correction des vices' (ibid.),¹⁴² and this intention becomes visible in her version of *L'Elle-Belle*.

Lathey (2010:55) highlights that 'Mme de Beaumont was deeply committed to the education of the young, particularly that of young females', whilst Jill Shefrin (2006) maintains that the writer had a significant impact on the practice of education in Britain during the eighteenth century. De Villeneuve's novella granted de Beaumont a platform to educate young women in Britain about morals and the French language simultaneously. Yet, the fact that her abridged rendition of *L'Elle-Belle* was written in French and circulated in France also encouraged her didactic intent to reach young females in that country. Hers is, therefore, a multi-faceted text: it was composed in French for an audience in Britain whose native language was English, but it was concomitantly accessible to individuals in France whose mother-tongue was French. The complicated, yet compelling, transnational history of this tale makes it a rich text to explore.

¹⁴¹ The term 'magasin' is typically translated as 'shop' or 'store', but it also has a literary meaning of 'lieu renfermant des choses diverses, en grande quantité' (LaRousse, 2019) [literally: a place containing a great quantity of different things].

¹⁴² 'we must offer children: the acquisition of virtues; the correction of weaknesses' All literal translations into English that are presented as footnotes or, on occasions, within the text are my own. They are intended to offer the reader of this thesis a literal rendition of the ST.

De Beaumont abridged de Villeneuve's text to the length of a traditional fairy tale, preserving the central narrative and erasing the numerous subplots and peripheral sequences. She also deleted the sexual references that appear in de Villeneuve's version, which might prompt us to argue that, although she wrote in French, she adapted the story to the sensibilities of a British audience. To offer an example, the reader of de Villeneuve's text is told that la Bête asks la Belle 'vous voulez que je couche avec vous' (de Villeneuve, 1765a:130),¹⁴³ whilst the reader of de Beaumont's tale learns that la Bête asks la Belle 'voulez-vous être ma femme' (de Beaumont, 1756:90).¹⁴⁴ Virginia E. Swain (2008:1013) suggests that the direct allusions to sex in de Villeneuve's story reflect 'Villeneuve's understanding that women face the constant threat of rape, even in their marriages', but 'Beauty's ability to defer the event offers a rare example for the time of a woman exercising power in her own behalf'. It is particularly significant that Swain's words infer that de Beaumont grants more agency to the female protagonist than de Villeneuve, since the character's ability to possess power is the focus of the following chapters.

De Beaumont's *La Belle* features a rich merchant who has three sons and three daughters. He unexpectedly loses his wealth, and the family is forced to move to the countryside and live in poverty. While the two eldest daughters are devastated that they must abandon their extravagant lifestyle, the youngest daughter – la Belle – remains optimistic and takes to caring for the family. The father later learns that one of his ships has come to shore, and he sets off to retrieve the goods. The eldest sisters demand various riches from their father, but la Belle requests only a single rose.

The father is unsuccessful in recovering his assets and returns home. During his journey, he comes across a palace. The garden is filled with roses and, as he picks one for la Belle, the unsightly beast who owns the palace emerges. La Bête is furious that the merchant stole one of his roses and tells him that he must either die or bring his daughter to die in his place. When the father relates this to his children, la Belle insists that she will present herself to la Bête. Yet, he does not kill her. Rather, he treats her as a queen and, as time passes, her fright disappears. Her only concern is that, every evening, la Bête asks her to marry him; she declines each time.

¹⁴³ 'would you like me to sleep with you?'

¹⁴⁴ 'would you like to be my wife?'

La Bête allows la Belle to visit her father, but he makes her promise that she will return a week later. When the sisters learn that la Belle is now extremely wealthy and content, they grow envious and trick her into remaining at their father's house. They believe that la Bête will be so angry at the fact that she has broken her promise that he will eat her. One night, la Belle dreams that la Bête is dying of a broken heart since she has not returned to him, and she rushes back to the palace. When she finds him on the ground, she realises that she is truly fond of him, and she agrees to marry him. Upon hearing her words, la Bête transforms into a handsome prince, and the pair live happily together. La Belle is rewarded for her virtuousness and self-sacrifice, whilst the sisters are turned into statues of stone on account of their jealousy and cunningness. A comparison between the two sisters and Collodi's *il Gatto and la Volpe* can be identified here. Each of the characters undergo an undesired physical transformation because they lied and cheated (*il Gatto and la Volpe*) or were spiteful and devious (the sisters). The theme of metamorphosis appears, underpinned by the thought that physical difference is divine punishment for misconduct. The two tales use this idea to service social constructions of gendered behaviour in order to encourage the male child reader of *LAdP* and the female child reader of *LBelB* to act according to society's prescriptions.

De Beaumont's version of the tale was first translated into English in 1757 and published in London within *The Young Misses Magazine*.¹⁴⁵ The translator is not named, but it has been suggested that the text was self-translated by de Beaumont herself (Lathey, 2010:56).¹⁴⁶ Interestingly, de Beaumont's abridged tale is considered more influential than de Villeneuve's story (Zipes, 1981; Hearne, 1989; Griswold, 2004; Lathey, 2010), and it is often regarded as the "original" text. Zipes even states that 'the longer version of "Beauty and the Beast" by Mme. de Villeneuve, which exceeded 300 pages in its original publication, is either ignored or considered irrelevant when compared with the more concise rendition by Mme. de Beaumont, which is more popular and often considered superior' (1981:123). While de Beaumont's version has enabled the narrative to enjoy significant popularity in Britain, we should appreciate that both tales 'must be regarded as part of a socio-cultural evolution which led to the establishment of classic fairy tales for children' (ibid.). The fact that *two STs of LBelB*

¹⁴⁵ The entire volume of *Le Magasin des enfants* was translated into English in 1757 and published under the title *The Young Misses Magazine*.

¹⁴⁶ This is discussed in more detail later in this chapter. Please refer to section 6.2.1.

exist alongside each other underlies the convoluted – yet simultaneously intriguing – history of this tale and will assume a central importance within this thesis due to the key role that both texts play as sources for the TTs that are examined here. The instability of the narrative, which is firmly rooted in the fact that a stable ST does not exist, is also pivotal to this research. Due to their oral tradition, fairy tales have been able to cross borders freely, with some stories appearing in many different cultures (OUP, 2017). Fairy tales are thus mutable, and *LBelB* can be considered as a patchwork of elements that derive from folklore and myth, as we will see below.

6.1.1 The Role of Intertextuality in *La Belle et la Bête*

LBelB is a tale built on intertextuality, and references to several literary works can be identified within it. One of the oldest is the mythological story of Cupid and Psyche, which appeared in Apuleius' *The Golden Ass* (c.2 AD). A comprehensive comparison of the two tales will exceed the limits of this thesis, but it is useful to highlight the notable parallels between the texts since this provides an enhanced understanding of the aspects of *LBelB* that this research examines.¹⁴⁷ The stories both insist that the physical appearance of the male is inconsequential: la Belle overlooks the unsightliness of la Bête, which ultimately enables her to develop a fondness towards him, whilst Psyche marries Cupid even though she is unaware of how he looks.¹⁴⁸ Psyche's envious sisters soon convince her to hold a candle over him while he sleeps. She is delighted to learn that her husband is Cupid but, in her excitement, she drops oil on him, and he awakens. He is furious that she has broken her promise and avows never to return. Psyche's failure to ignore her husband's appearance causes him to abandon her, and Apuleius' tale punishes the female's incapability to overlook physicality. On the other hand, la Belle's ability to see beyond physicality is rewarded; the fact that the protagonist eventually disregards the unattractiveness of la Bête elicits his retransformation into a

¹⁴⁷ For further reading on the relationship between the two tales, see, for example, Bottigheimer, R.B. 1989. 'Cupid and Psyche vs. Beauty and the Beast: The Milesian and the Modern'. *Merveilles & contes*. 3(1), pp. 4-14; Hearne, B. 1989. *Beauty and the Beast: Visions and Revisions of an Old Tale*. Chicago and London: University of Chicago Press; Accardo, P. 2002. *The Metamorphosis of Apuleius: Cupid and Psyche, Beauty and the Beast, King Kong*. Madison and Teaneck: Fairleigh Dickinson University Press.

¹⁴⁸ Before the couple are married, Cupid warns Psyche that she must never attempt to catch a glimpse of him, and she promises to obey his command. He visits her each night, but the darkness obscures his face and she is unable to see him. Yet, she does not endeavour to discover his appearance.

handsome prince, and the couple live together in happiness. Yet, while the two texts foreground the unimportance of Cupid's and la Bête's appearance, they emphasise the fact that la Belle and Psyche are beautiful. The triangular relationship between gender, beauty and social structure causes the concept of beauty to be constructed in a different manner within the context of the female compared to the male sphere, which inevitably conditions the way in which gender is exhibited.

The two tales instruct the reader that diligence and meekness are more desirable than vanity and self-centredness. La Belle presents herself to la Bête in order to let her father live and, despite her apprehensions, she agrees to marry him. Her actions ultimately enable her to secure her happiness, and the reader is shown that selflessness and obedience are rewarded. Psyche's perseverance and compliance are also recompensated: her completion of the strenuous tasks set by Cupid's mother, Venus, allows her to win back Cupid. In both stories, the female is rewarded on account of her adherence to what society considers as an attribute that should be encapsulated by women: submissiveness. La Belle's and Psyche's happiness results from their subservience, and the tales thus advocate that female agency is conditioned by social structure. This idea will be unpacked in Chapters 7 and 8 of this thesis.

A central theme of *LBeIB* is that of animal-human marriage (Tatar, 2017). The tale can thus be likened to folktales which originate from different areas of the world. A convincing example is the Norwegian tale *East of the Sun and West of the Moon*, which was collected by Peter Christen Asbjørnsen and Jørgen Moe. The story tells of a bear who promises to grant wealth to a poor peasant in return for his youngest daughter. The peasant agrees, and the bear transports the girl to a castle filled with riches. This Norwegian tale and *LBeIB* both encompass the traditional folklore idea of a young girl marrying an animal in order to benefit her family. The texts demonstrate a suppression of female agency since the girls are given to the creatures by their fathers, resembling pawns in a compromise to secure the wealth or safety of the man. Yet, the girls' submissiveness is what breaks the curse under which the animals are consumed and allows them to return to handsome men. The female saves the male, which ultimately presents the female with power. The relationship between gender and agency is complicated: the female's acquiescence might appear to threaten her ability to act, but it actually provides her with agency. The two tales reverse a gendered ideology that

frames several traditional fairy tales, prompting the male to adopt the "damsel-in-distress" trope that is often attributed to the female. Again, this is a central point of discussion in the following chapters in which I examine how male agency interacts with female agency to construct the conceptualisation of gender in the ST and the TTs.

LBelB can also be compared to *The Fairy Serpent*, a tale that first appeared in Adele M. Fielde's *Chinese Nights' Entertainment: Forty Stories Told by Almond-Eyed Folk Actors in the Romance of the Strayed Arrow* (1893). It has been argued (Carruthers, 2015) that Fielde heard this story, which originates from the Chinese oral folklore tradition, whilst she was in China and transferred it from its oral to a written form. It tells of a father who unknowingly enters the garden of a snake to collect flowers for his daughters. Similarly to *la Bête*, the snake is angry that the man picked his flowers and threatens to kill him, unless he gives one of his daughters. The two eldest daughters refuse but, in a comparable manner to *la Belle*, the youngest daughter agrees to marry the snake in order to spare her father. Whilst the snake offers her a palace filled with treasures and treats her splendidly, she is repulsed by his ugliness. However, the daughter soon starts to see past the serpent's appearance and grows fond of him, just as *la Belle* learns to look beyond *la Bête*'s ugliness. One day, she finds him dying of thirst and plunges him into water. She realises that, despite the fact that he is a serpent, she truly cares for him. He emerges out of the water as a handsome man, and the pair live happily together. The idea that a female's ability to overlook appearances allows her to rescue the male also frames this story. The girl's eventual happiness is depicted as a reward of her altruism, and the pedagogical message that contentedness derives from self-sacrifice emerges once again. Moreover, the fairy tale archetype that true happiness can only be found through beauty is reflected here. That the creature becomes a handsome man in this tale (and, indeed, in each tale mentioned in this section) applies this gendered ideal to the male rather than the female; the narratives show that the couples are contented only *after* the male has transformed into an attractive man.

The tales that have been examined above enable ideas that are pertinent to the discussions within this thesis to be unpacked. The trait of beauty assumes a significant role in the stories: the attractiveness of the female is often emphasised and, at the end of each tale, the creature transforms into a handsome male; the couples are contented only when the male becomes beautiful. The tales also highlight that female agency is a

complex notion. That the female protagonists must be dutiful initially limits their agency, but this submissiveness ultimately grants them power since it allows them to save the male characters. Interestingly, the texts' depiction of the *male* as the "damsel-in-distress" simultaneously reinforces and challenges certain gendered ideologies that are disseminated in many fairy tales.

6.1.2 *La Belle et la Bête*: A Feminist Approach

The events that underlie the narrative, as well as the temporal context in which de Villeneuve's and de Beaumont's tales were created, have encouraged *LBelB* to be examined from a feminine and feminist perspective (Zipes, 1986; Rowe, 1986; Craven, 2002; Derbyshire, 2017). A principal reason for such analyses is that the notion of arranged marriage, which was conventional during the time in which these two texts were penned, is central to the story: we encounter a young girl who must ultimately marry the individual to whom her father has given her. In her assertion that the tale is 'a fable about coming to terms with the institution of marriage and with the person of a husband' (1989:8), Ruth Bottigheimer suggests that the text prompts the female reader to accept the idea of arranged marriage and the man to whom she has been given. Indeed, we follow the journey of la Belle as she becomes acclimatised to life with la Bête, develops an emotional attachment towards him, and agrees to wed him. Zipes echoes Bottigheimer's words by stating that la Belle 'indicates the proper form of submission for young girls' in the eighteenth century (1981:123). While she initially attempts to resist the conventions of a patriarchal society through declining the proposal of la Bête, she later realises her duty and consents to marry him. De Villeneuve and de Beaumont might frame the texts with different peripheral aspects, but they both present the core notion that the actions of the female protagonist are conditioned by societal norms.

LBelB depicts marriage as a transaction: it is considered as an endeavour enacted to spare the father's life, and the daughter is the instrument that facilitates it. The fact that the sentiment of love is not mentioned further supports this interpretation: while la Belle is fond of la Bête, we are never told that she *loves* him. The text's portrayal of marriage exemplifies the ideas of male dominance and female submissiveness to which Karen Rowe alludes. She maintains that, in a comparable manner to many fairy tales, de

Beaumont's tale reinforces patriarchal ideas and suppresses women (1979:217). That the marriage of la Belle and la Bête is pivotal to the narrative and represents a metaphor for the acceptance of a socially-constructed androcentric notion facilitates an exploration of the relationship between gender, agency and society.

The emergence of Disney's animated adaptation film *Beauty and the Beast* (1991) and the more recent live-action remake *Beauty and the Beast* (2017) has stimulated considerable debate, encouraging numerous discussions that examine these visual adaptations through a feminist lens.¹⁴⁹ The 2017 film has sparked extensive debate in this field, further propelled by the fact that the protagonist is played by the actress Emma Watson, who has publicly expressed her views on and campaigned for gender equality.¹⁵⁰ A close consideration of these debates will transcend the focus of this thesis, but it is important to acknowledge that Disney's adaptations have a significant influence on the way in which the tale of *LBeIB* is understood since much of the contemporary dialogue that surrounds the narrative is based on these animated versions.

6.2 Translations of *La Belle et la Bête* Selected for the Thesis

In a similar manner to many fairy tales, *LBeIB* has travelled from an oral to a written to a visual form and has become a classic of children's literature in Britain. I have chosen to centre this thesis on written translations; I do not focus on visual adaptations but,

¹⁴⁹ For further reading, see Cummins, J. 1995. 'Romancing the Plot: The Real Beast of Disney's Beauty and the Beast'. *Children's Literature Association Quarterly*. 20(1), pp. 22-28; Craven, A. 2002. 'Beauty and the Belles: Discourses of Feminism and Femininity in Disneyland'. *European Journal of Women's Studies*. 9(2), pp. 123-142; Bayuk, L. 2017. 'A Feminist Criticism of Beauty and the Beast'. *Odyssey*. [Online]. 29 March. Available at: <https://www.theodysseyonline.com/feminist-criticism-of-beauty-and-the-beast> [Accessed: 18 July 2018]; Gray, E. 2017. 'How Disney Subtly Made 'Beauty And The Beast' More Feminist'. *HuffPost US*. [Online]. 20 March. Available at: https://www.huffingtonpost.co.uk/entry/how-disney-subtly-made-beauty-and-the-beast-more-feminist_n_58cfd97ce4b0ec9d29dd676f7ri18n=true&guccounter=1&guce_referrer=aHR0cHM6Ly9jb25zZW50LnhaG9vLmNvbS8&guce_referrer_sig=AQAAAMbpwjcCtI5y8y-31xBbRr4XTcKJYon9cpT0so-MvKatwie4uEiNjCsw4y2M6ry00_xIHmFtl5U_o1yfw-TkUfjGc2B_3PtCHN7b_zcXsADrA_qI_1Pnk_InkyaAhMm4cgyElRskwORS98BvDNeHTKfZlHFzVyPiH4e4IHkVHy [Accessed: 18 July 2018].

¹⁵⁰ Watson was appointed UN Women Goodwill Ambassador in July 2014. In September of that year, she launched her 'HeForShe' campaign, a movement that highlights that equality for women is not detrimental to men but, rather, gender equality benefits both women and men. A transcript of her inaugural speech, which outlines her motives and her beliefs, can be viewed here: Watson, E. 2014. 'Gender equality is your issue too'. UN Women. 20 September. Available at: <https://www.unwomen.org/en/news/stories/2014/9/emma-watson-gender-equality-is-your-issue-too> [Accessed: 6 February 2019].

rather, I am concerned with how the tale has entered and traversed Britain as a written text. Translation has proved instrumental in its journey, and the notions of translation and retranslation play a particularly pivotal role in its continued longevity and popularity in the country. It is thus an ideal case-study through which to examine the research questions of this thesis, which foreground how processes of translation enable classics of children's literature to navigate time and space.

I am particularly interested in the fact that more than one written "original" text of *LBelB* exists. Section 6.1 revealed that de Villeneuve penned the first version of the tale in 1740 and, sixteen years later in 1756, de Beaumont abridged de Villeneuve's text to create a second rendition. It also mentioned that, while de Villeneuve's tale was the first written edition of the text, it is de Beaumont's version that tends to be considered the "original" (Zipes, 1981; Hearne, 1989; Griswold, 2004; Lathey, 2010). We are reminded of Emmerich's (2017) conviction that each version of a text that exists in the language in which it was initially penned can become an object of translation.¹⁵¹ *LBelB* is a concrete example of the idea that an "original" text is not stable. Here, the "original" text is mutable since both de Villeneuve's and de Beaumont's text can be (and, as we will see, have been) selected as the ST. That two "original" texts frame the history of this tale is important as this will arguably shape the translations, their circulation and their reception. I will, therefore, need to negotiate between de Villeneuve's and de Beaumont's "original" texts within this thesis.

In order to locate English translations of *LBelB*, I adopted a similar approach to that which I employed to collect translations of *LAdP*. Using *WorldCat*, the *British National Bibliography* and the *UNESCO Index Translationum*, as well as various search engines, I identified 100 English translated editions of *LBelB* published between 1757 and 2017: 27 use de Villeneuve's tale and 73 use de Beaumont's tale as their ST.¹⁵² We immediately discern that de Beaumont's text tends to be considered the "original" since it is adopted as the ST more often than de Villeneuve's tale.

¹⁵¹ That Emmerich challenges the idea of a static "original" text is discussed in section 1.3.4 of this thesis.

¹⁵² These are detailed in Appendix B. While I used reputable search tools, I appreciate that I might not have found every translation of the tale that was created during this period. Nonetheless, the texts that I did locate were sufficient in stature and in number to allow me to construct a map of the translation of the tale into English.

Some of the English versions of *LAdP* that I found during my primary research were not relevant within the context of this thesis, and the same can be said for several English renditions of *LBelB*. First, this thesis does not consider abridgments or adaptations in a written or visual format but, rather, it focuses on direct translations of the text.¹⁵³ Second, this thesis explores how classics of children's literature travel through translation from different European traditions to and within Britain. It therefore disregards TTs that were created and published in other Anglophone countries, analysing only those that were disseminated in Britain.¹⁵⁴ Finally, an examination of TTs that were first translated from French into another European language and later translated into English requires a methodological approach into which this thesis does not delve. These TTs were thus not selected for analysis within the corpus of this research.

I have selected four translations of *LBelB* to examine within this thesis, three of which use de Beaumont's tale as their ST and one of which turns to both de Villeneuve's and de Beaumont's texts. De Villeneuve's tale, with its complex storyline and substantial length, was intended to entertain ladies in literary salons (Hearne, 1989:2), but de Beaumont's shorter rendition of the narrative is more suited to a young readership. This influenced my decision to look at (re)translations that are founded on de Beaumont's text. Another criterion that encouraged me to choose these TTs was chronology: they were selected due to the year in which they were published. That these texts appeared in three consecutive centuries – eighteenth, nineteenth and twentieth – will highlight how conceptualisations of the socially-constructed notions of gender and physical difference have been presented to the child reader in translations of the same tale produced at different moments in time. Yet, these TTs were not chosen based on their date of publication alone. The rest of this chapter will elucidate how each translated text allows the research questions of this thesis to be unpacked.

¹⁵³ Examining certain adaptations of *LBelB*, particularly Disney's animated adaptation film *Beauty and the Beast* (1991), would have led the arguments within this thesis in a different direction. It does, however, indicate an avenue for future research.

¹⁵⁴ An exploration of these translations would have offered a fruitful discussion of how various cultures present the notions of gender and physical difference in children's literature but, due to constraints of space, I could not examine this here. This does, however, signal an area in which future research can be conducted.

6.2.1 The First English Translation of *La Belle et la Bête* (1757)

The first English translation of *LBelB* to appear in Britain was published in 1757 in London under the title *Beauty and the Beast*. Emerging as part of a translation of the entire volume of de Beaumont's *Le Magasin des enfants*, it is a translation of de Beaumont's version of the tale. As the earliest written English rendition of the narrative to enter the country, this translated text is perfectly positioned to examine our first research question through encouraging us to read backwards: we revert to the moment in which this tale came into Britain in English in order to appreciate how translation intervenes in the way in which a classic of children's literature presents the socially-constructed notions of gender and physical difference.

As previously mentioned, while it has been posited (Lathey, 2010:56) that de Beaumont created this translation herself, the translator is not named. Indeed, Lathey asserts that '[i]t is possible that de Beaumont undertook the translation herself, although there is no evidence to support this conjecture' (ibid.). The inside title page of *The Young Misses Magazine* states that the volume is '[b]y Madam Le Prince de Beaumont', but this is a direct translation of the words '[p]ar Mad^e Le Prince de Beaumont' which are written on the corresponding page of *Le Magasin des enfants*; it does not necessarily indicate that de Beaumont translated this tale. Since this thesis does not investigate the idiosyncrasies of the translator, the fact that we are uncertain who produced this translation does not hinder my analysis. I am more preoccupied with *how* the act of translation shapes this tale's representation of the notions of gender and physical difference. It is thus essential to note that de Beaumont's French tale and its first English translation were both published in London, with the translated text emerging only one year after the ST. The two tales also have a similar target readership: they were both aimed at young girls in order to teach appropriate societal and moral conduct.¹⁵⁵ These similarities between the texts might affect the way in which images of the social constructs of gender and physical difference are transferred. It should be remembered, however, that parallelisms between de Beaumont's tale and its first English translation might exist at the macro-level, but shifts could occur at the micro-level which, in turn, might cause the notions of gender and physical difference to exhibit different

¹⁵⁵ As we have seen above, the French text, which was published in London, also intended to improve the reader's acquisition of the French language.

connotations in the two texts. Examining this translated tale will thus reveal how translation can act as a tool through which to comprehend how children's literature presents gender and physical difference.

This translation is considered as the version upon which numerous later translations and adaptations of *LBelB* have been based. It has enabled myriad further translations, retranslations, written adaptations and visual adaptations of de Beaumont's tale to enter Britain, and it thus assumes a central role in the circulation of the narrative within the country. That it represents an important component in the complicated history of the tale reflects a principal reason for which it was selected as a case-study for this research; the way in which this translation manifests gender and physical difference will arguably influence the way in which these concepts are exhibited in later translated versions of the tale. This text therefore offers a solid foundation for an investigation of how these images are reshaped for young audiences in Britain over time.¹⁵⁶

6.2.2 Minnie Wright's *Beauty and the Beast* (1889)

Minnie Wright's English translation of *LBelB* is included in *The Blue Fairy Book* (1889), the first of twelve volumes of traditional fairy tales collected and edited by the Scottish anthologist Andrew Lang between 1889 and 1913.¹⁵⁷ *Beauty and the Beast* is nestled amongst 36 other fairy tales, including *Sleeping Beauty in the Wood*, *Cinderella*, and *Snow-White and Rose-Red*. The collection also contains *East of the Sun and West of the Moon*, a tale that has ties with *LBelB*.¹⁵⁸

The words '*La Belle et la Bête*. Par Madame de Villeneuve.' (1889:119) are written at the end of Wright's text, highlighting that this is a translation of de Villeneuve's French tale. It is a retranslation, since de Villeneuve's text was first translated by J.R. Planché in

¹⁵⁶ It should be noted here that, due to the limited availability of a copy of the first edition of the translation, this thesis uses the third edition, which was published in 1776 in London. All references will be to the 1776 version, unless otherwise stated.

¹⁵⁷ Lang tends to be acknowledged for this translated tale since it appears in his collection of fairy stories. Yet, the preface to the volume states '[t]he stories...are translated, or rather adapted, by Miss Minnie Wright' (1889, no pagination). Since Wright completed this translation, I will refer to it as her translated text.

¹⁵⁸ For further information, please refer to pages 174 to 175.

1858.¹⁵⁹ Yet, while Wright returned to the first written version of the narrative to produce her translation, she did not use the first *edition* of it that was published by de Villeneuve in 1740. Rather, she turned to the version of de Villeneuve's text that appeared in *Le Cabinet des fées* in 1786. Indeed, the preface to *The Blue Fairy Book* (1889, no pagination) states that Wright 'adapted' the rendition of *LBelB* that was published in *Le Cabinet des fées*.¹⁶⁰ Emmerich's suggestion that more than one "original" text can exist rings true here, and the fact that the words 'the "original" text' are not synonymous with 'ST' is evident. Wright's "original" text is not *the* "original" text: *the* "original" text can arguably be considered the first version of de Villeneuve's tale that was published in 1740. However, the text that can be regarded as *Wright's* "original" text emerged in a different outlet forty-six years later.

While Wright's translation was based on de Villeneuve's *LBelB*, it also closely resembles de Beaumont's version of the tale. Indeed, Mary Bisbee asserts that this translation 'splices the two French tales together' (2012:46). Wright fused de Villeneuve's text with de Beaumont's tale in order to create a new narrative in English, which once again challenges the idea that only one "original" text exists in every act of translation. That Wright marries *two* "original" texts to produce a translated version of *LBelB* questions the boundaries of the process of translation, highlighting that it is dynamic and unrestricted rather than unequivocal and absolute.

Within the following chapters, I explore both de Villeneuve's and de Beaumont's French texts in order to understand how Wright's translation constructs gender and physical difference. As mentioned above, I have chosen to analyse (re)translations of de Beaumont's *LBelB*, and I therefore afford significant space to a detailed analysis of this ST, particularly in relation to its first English translation. However, I also make reference to de Villeneuve's text where it permits an appreciation of why Wright's TT depicts gender and/or physical difference in a certain manner. This provides a more

¹⁵⁹ Interestingly, Planché's translation of de Villeneuve's *LBelB* was published more than a century after the first English translation of de Beaumont's version of *LBelB*, even though de Villeneuve's French text was penned 16 years before de Beaumont's. Please see Appendix B for detailed information.

¹⁶⁰ *Le Cabinet des fées* is a collection of seventeenth- and eighteenth-century fairy tales which were gathered and compiled by Charles-Joseph de Mayer (France, 1995). Written in French, the collection was published in 41 volumes between 1785 and 1789 (*ibid.*). It is interesting to note that both de Villeneuve's and de Beaumont's versions of *LBelB* appeared in different volumes of *Le Cabinet des fées*.

comprehensive insight into how representations of gender and physical difference have been reconstructed in this translated text.

The preface to Lang's collection asserts that '[t]he tales in this volume are intended for children' (1889, no pagination).¹⁶¹ Wright's text thus proves a relevant case-study for this thesis: I am interested in translations that are (or were) aimed at a young readership since they will reveal how children's literature constructs the notions of gender and physical difference for the child. It should be noted that, in contrast to de Villeneuve's and de Beaumont's texts, Wright's TT does not appear to be directed towards the female child alone; Lang's volume does not distinguish between the male and female reader. A consideration of Wright's tale will demonstrate how aspects of the French texts that are addressed towards a female audience are approached in a translation that is not meant for young women alone which, in turn, will illustrate how gendered ideals are negotiated during the translation process.

6.2.3 Amelia E. Johnson's *Beauty and the Beast* (1921)

Amelia E. Johnson's *Beauty and the Beast* first appeared in 1921 within her collection of translated fairy tales entitled *Old-Time Stories Told by Master Charles Perrault* and published in London.¹⁶² This volume was rewritten in 1962 and issued in London as *Perrault's Complete Fairy Tales*, and it was rewritten once again in 1982. Since Johnson's TT is a retranslation of de Beaumont's *LBelB* (since the first English translation was published in 1757) it allows us to explore how the act of retranslation can be used as a tool through which to contemplate how children's literature presents the notions of gender and physical difference to the child.

While the title of Johnson's anthology suggests that Perrault authored all of the tales contained within it, the prefatory note explains that only eight of the eleven tales in the volume were penned by Perrault and that *Beauty and the Beast* was first written by de

¹⁶¹ Yet, the introduction to the volume, which informs the reader that Wright's tale is an abridged and translated version of another text, is 'not meant for children' (1889: xi). The tale might be intended for the child, but its history is hidden from the young reader.

¹⁶² Johnson was born in Canada in 1858 and moved to Boston in 1874 (Fabi, 2001; Venkatesan, 2007), and her collection of fairy tales was published simultaneously in London and New York. The fact that Johnson was not British is inconsequential. What is important to this thesis is that her translation was published in Britain and its construction of gender and physical difference was offered to the child in that socio-cultural environment.

Beaumont.¹⁶³ This paratextual element asserts that de Beaumont's story, which has been 'added' to Perrault's tales, 'has a celebrity which warrants its inclusion, however inferior it may seem, as an example of the story-teller's art, to the masterpieces of Perrault' (1921:v), which insinuates that de Beaumont's narrative is not of the same calibre as Perrault's stories. It hints that the tale written by the female author is of less stature than those created by the male writer, which questions how Johnson's translation of *LBelB* treats the notion of gender. After all, this text seems to be framed by the idea that women (authors) are subservient to men (authors) and, through the collection's title and prefatory note, it becomes surrounded by certain connotations related to the notion of gender.

Johnson penned her translation almost two centuries after the first English translation of de Beaumont's text appeared, and the socially-constructed concepts of gender and physical difference would have arguably altered during this passage of time. In 1920, one year prior to the publication of Johnson's translated tale, the Nineteenth Amendment to the United States Constitution was ratified, granting female citizens of America the right to vote.¹⁶⁴ This recognition of women at the polls was also being echoed in Britain.¹⁶⁵ The end of the first wave of feminism is often associated with the enactment of this Amendment, and the creation of Johnson's translation was thus framed by the victories experienced by women at this time. This translated text was produced within an architecture of social progress which saw an increase in the legal rights and societal presence of women. It is essential to remember that de Beaumont's tale instructed young females to dutifully conform to the gendered conventions of the patriarchal society of the time in which it was written. The way in which this directive is transferred to a version of the story intended for a society in which women were

¹⁶³ The prefatory note also explains that the final two tales in the collection, *Princess Rosette* and *The Friendly Frog*, were both written by Mme d'Aulnoy.

¹⁶⁴ While the Nineteenth Amendment states that Americans will not be denied the right to vote on account of their gender, discrepancies between white women and black women, black women in the north of the country and black women in the south, emerged. Brent Staples' opinion piece, which was published in *The New York Times* in July 2018, offers an insight into how women were treated during this time. Please see Staples, B. 2018. 'How the Suffrage Movement Betrayed Black Women'. *The New York Times*. 28 July. Available at: <https://www.nytimes.com/2018/07/28/opinion/sunday/suffrage-movement-racism-black-women.html> [Accessed: 30 September 2018].

¹⁶⁵ The Representation of the People Act 1918 granted women over the age of 30 in Britain the right to vote, provided that they met the requirements concerning ownership of property. A decade later, the Representation of the People (Equal Franchise) Act 1928 gave all women in Britain who were over the age of 21 the right to vote, allowing them equality with men.

becoming independent facilitates an exploration that speaks to the research questions of this thesis.

6.2.4 Angela Carter's *Beauty and the Beast* (1982)

Angela Carter's *Beauty and the Beast* is the final retranslation of *LBelB* to be examined in this thesis. Published in 1982 within her collection *Sleeping Beauty and Other Favourite Fairy Tales*, the text appeared following significant changes to the social status of women after the Second World War. Several acts were passed in Britain between the 1950s and 1980s in an attempt to provide parity for women in various sectors of society, such as the Life Peerages Act 1958, the Peerage Act 1963, the Abortion Act 1967, the Equal Pay Act 1970, and the Sex Discrimination Act 1975. The social construct of gender has arguably evolved in accordance with these transformations, and the fact that this thesis questions how the depiction of the notion in de Beaumont's text, an eighteenth-century tale that is underpinned by portrayals of dominant males and arranged marriage, has changed makes this TT an appropriate case-study. That Carter, who was a feminist writer and scholar, produced her translated text following the implementation of a legal framework that recognised the rights and the autonomy of women permits a consideration of how retranslation intervenes in the representation of the notion of gender, as well as how images of gender are constructed and reconstructed for young audiences in Britain over time.

The Bloody Chamber (1979), one of Carter's most popular works, is a collection of short stories which are based on renowned fairy tales. Each narrative adopts a feminist perspective by challenging the stereotypical tropes that emerge in the traditional fairy tale from which it originates. The reader encounters strong and independent female protagonists who are neither vulnerable nor reliant on a man. I mention Carter's anthology here since it contains two stories that derive from de Beaumont's *LBelB*: *The Courtship of Mr Lyon* and *The Tiger's Bride*. While a discussion of these tales will be offered at the relevant point in this thesis, it is important to indicate here that the fact that Carter used de Beaumont's text as the foundation of two of her feminist rewritings prompts us to consider how she constructs the notion of gender in this translation. It raises questions such as how does this example of retranslation mediate in the way in

which gender is represented and how are the images of gender that are presented in the ST reshaped for the child in Britain more than two centuries later?

In contrast to the reader of the first English translation of de Beaumont's text, the reader of Carter's *Sleeping Beauty and Other Favourite Fairy Tales* is immediately informed that the tales in the collection are translations: the cover page states that the volume has been 'translated by Angela Carter', and the afterword provides details of the authors of the STs. Moreover, the afterword confirms that this version of *Beauty and the Beast* is a translation of de Beaumont's *LBelB*, situated amongst ten stories originally written by Perrault and another of de Beaumont's tales. It is particularly pertinent, within the context of this thesis, that the afterword asserts that Perrault's tales are 'parables of instruction' since he believed that children would 'benefit from advice on how to charm, whom to trust, how to grow rich' (1982:125). This underlines that the stories amongst which *Beauty and the Beast* appears echo the aim of de Beaumont's *LBelB*; they intend to teach the young reader. This thesis focuses on the way in which the concepts of gender and physical difference are presented to the child, and the fact that Carter's translation is aimed at a young readership places it in an ideal position for this research.

6.3 Chapter Conclusion

This chapter has illustrated how translation has assumed a central role in *LBelB*'s journey to become a classic of children's literature in Britain, signalling its suitability as a case-study for this thesis. More specifically, it has revealed that the notion of retranslation has been instrumental in the continued longevity and popularity of the tale within the country. That de Beaumont abridged de Villeneuve's narrative to create a text in French for an Anglophone audience in Britain which simultaneously enjoyed success in France accentuates that she needed to negotiate two different socio-cultural and linguistic contexts in order to *docere et delectare* young European women. The fact that she saw *LBelB* as a tool to instruct the reader reminds us of the reason for which Collodi penned *LAdP*: both tales employ the notion of gender to develop narratives that educate girls (*LBelB*) and boys (*LAdP*) and concomitantly service the social constructs of the time and place in which they were produced. *LBelB* might be rooted in the

eighteenth century but, in a similar manner to *LAdP*, it crosses borders freely, and it is this complex, transnational history that makes it a rich text to explore.

The translation and retranslations of *LBelB* that are examined in the following chapters of this thesis have been selected because they are ideally positioned to trace how this classic of children's literature has travelled through translation to and within Britain. Each is situated in a distinct framework, which allows us to understand how the processes of translation and retranslation can intervene in the representation of gender and physical difference in stories for children. Wright fuses de Villeneuve's and de Beaumont's tales in order to produce her TT, Johnson's retranslation was created at a time in which the legal rights and social presence of women was evolving, and Carter's TT is underpinned by the fact that she had already penned two popular rewritings of *LBelB* when she developed her translation of de Beaumont's tale. These translated texts enable us to analyse how the notions of gender and physical difference have traversed time through different versions of the same narrative. They reveal how images of gender and physical difference that are presented to the child in this classical children's tale have been reshaped for young audiences in Britain over time.

CHAPTER 7

The Construction of Gender through the Attribute of Beauty in *La Belle et la Bête* and Its Selected English Translations

As its starting point, this chapter adopts the definition of agency that is offered by scholars in social science and interprets the notion as an individual's capacity to act as he or she desires. An individual who possesses agency controls his or her own actions; he or she is the actor who determines his or her own performance. Yet, the discussions within this chapter will evince that this is a rather elementary definition of what is, in fact, a multi-faceted notion. We discover that its intricacies start to emerge when we question *how* individuals assume agency. To what extent do the characters in *LBeIB*, a classic of children's literature, possess agency? How is this rendered in translated versions of the tale intended for new generations of young readers? Do male and female characters claim agency in an equivalent manner? These questions, which highlight the complexity of the notion, will be explored within this chapter.

An evident relationship between social structure and agency exists, and factors that form structure (social class; religion; gender; ethnicity; culture; and ability) determine an individual's agency (Barker, 2003). These aspects condition, and are conditioned by, the actions of individuals within society. We realise that a person's gender can affect whether he or she is given or denied agency, and the prescriptions of society thus shape the dynamics between gender and agency. A society's interpretation of the notion of gender will influence an individual's performance in that society. This can be observed in de Beaumont's *LBeIB*, which is ultimately framed by the idea that the young, female protagonist must dutifully accept the conventions of eighteenth-century France and marry la Bête. Other examples of how society's conceptualisation of gender shapes the actions of the characters are also visible in the tale. This chapter will thus explore how the triangular relationship between structure, gender and agency is framed in the ST and its selected English translations in an attempt to better comprehend the correlation between gender and agency.

7.1 The Conceptualisation of Female Agency

The notion of agency assumes a central role in numerous discourses that surround gender, particularly those positioned in a feminist framework. Several scholars have examined the relationship between gender and female agency (cf. Butler, 1988, 1990, 1993, 1999; Cornell, 1993; Ramazanoğlu, 1993; Pellegrini, 1997; McNay, 1999, 2000). A discussion of each of these theoretical discourses will transcend the limits of this thesis, and this chapter will thus focus on the postulations presented by Michel Foucault and Lois McNay since these prove most pertinent to the development of the arguments delineated here.

Foucault's conceptualisation of power enables a consideration of the notion of agency that is germane to the discussions within this chapter. His interpretation of power is particularly relevant when it is read through Kevin Jon Heller (1996), who posits that Foucault does not perceive power as either inherently positive or negative but, rather, as the capacity to create social change (Heller, 1996:87). Foucault asserts that 'the exercise of power ... is a way in which certain actions modify others ... [it] consists in guiding the possibility of conduct and putting in order the possible outcome' (Foucault, 1982:221), which Heller interprets as 'the ability of an individual to influence and modify the actions of other individuals in order to realize certain tactical goals' (Heller, 1996:83). Other interpretations of Foucault's theorisations apply paradigms of conventional social theory which associate power with repression and thus portray the notion as characteristically oppressive (ibid.). Yet, Heller suggests that Foucault does not equate power with oppression alone but, rather, deems it as '[t]he ability of individuals to create change – no matter how insignificant' (ibid.). While this "change" might, indeed, provoke repression through a curtailment of the individual's ability to perform, it could grant autonomy to the individual: power might be employed by certain individuals as a tool to oppress others, but this is not always the case. Foucault maintains that power 'needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repressive' (1977:119). The idea that the notion is not inevitably synonymous with oppression is pertinent to this chapter since several moments within de Beaumont's tale and its translations illustrate forms of agency that are not always oppressive, particularly when that agency is associated with the female protagonist.

Foucault points to the relationship between structure and agency and states that certain factors which are shaped by society will determine the agency of individuals situated within that society. He claims that power is not bestowed upon individuals but, rather, it 'is employed and exercised through a net-like organisation' (1980:98). In a later work, he explains that this 'net-like organisation' is 'determined by the law or by traditions of status and privilege; economic differences in the appropriation of riches and goods; shifts in the process of production; linguistic or cultural differences; differences in know-how and competence' (1982:223). While Foucault does not make an explicit reference to it here, gender proves congruous with the elements to which he does allude, and this is valuable to consider within the context of this chapter, which views gender as a feature that can directly promote or prevent agency. Through examples taken from de Beaumont's text and selected English translations of it, this chapter will discuss how gender can condition the way in which agency is actualised.

The definition of "resistance" offered by Foucault also contributes to the arguments developed within this chapter. He postulates that "power" and "resistance" are interconnected, and he highlights the comparable capacity of the two concepts to initiate social change. Certain individuals are unable to exercise the same degree of power as others: pupils in a primary school have less power than their teachers or, to employ an analogy that proves pertinent to this discussion, women in an androcentric society have less power than their male counterparts. Foucault views this lesser form of power as "resistance", but he does not suggest that these individuals are powerless as a consequence (1978; 1980). The discussions within this chapter consider resistance as indicative of a smaller amount of power. We will see how, on occasions, a female character possesses *less* agency than a male figure, but this does not suggest that she fails to hold *any* agency.

That certain narratives adopt a primarily negative conceptualisation of subject formation is at the heart of McNay's interpretation of female agency. Her assertion that 'recent theoretical work on identity offers only a partial account of agency because it remains within an essentially negative understanding of subject formation' (2000:2-3) indicates that it proves arduous to fully understand agency since theorists tend to view subjectification as a constraint. McNay draws on Foucault's interpretation of subject formation, which indicates that 'the subject is constituted through practices of

subjection, or, in a more autonomous way, through practices of liberation, of liberty' (Foucault, 1988:50). The more negative of these two practices – subjection – sits at the centre of many discourses that surround agency, and McNay posits that '[t]he idea of the subject formed through a primal act of constraint has been particularly powerful for feminist theory' (2003:140). Butler's conceptualisation of agency as performative also evokes Foucault's suggestion that the subject is created through a process of either restraint or liberation (1990a). Yet, she maintains that Foucault's postulation fails to reveal that, while the subject might be formed through submissive practices, it is not reducible to them (ibid.). Her idea of performative agency is thus centred on an idea of temporality in which it is evident that the constraints of social structure are emulated in the actions of the agents. The understanding of gender as a performative notion, as a notion that is constructed through the continued performance of acts associated with the male or the female, advocates agency through the creation of a subject who has the power to resist these gendered norms.

I have introduced Butler's theorisation here since McNay turns to it in order to frame her own arguments. She suggests that Butler, in a similar manner to other theorists, ultimately positions agency within the boundaries of restraint, and this does not offer a comprehensive understanding of the notion (McNay, 2000:35). McNay, therefore, fuses Foucault's and Butler's theorisations to argue that there is a need to complement the negative paradigm of subjectification with a more generative theoretical framework in order to provide a fuller narrative of female agency (ibid.:140). This would encourage a departure from the fact that the notion is predominantly associated with constraint. A generative framework, which examines the active process of self-interpretation, presents an insight into the creative or imaginative substrate of an individual's action (ibid.). An exploration of these "creative" and "imaginative" aspects will not only demonstrate how individuals respond to adversity and difference, but also reveal the way in which this can obstruct, strengthen or initiate social change (ibid.). This chapter will consider examples from *LBeIB* and its selected English translations to demonstrate that, on occasions, female agency transcends a wholly negative paradigm. This will present a more comprehensive conceptualisation of agency which will, in turn, indicate how individuals and groups challenge, re-appropriate and transform the gendered prescriptions of society.

This chapter will also accentuate the importance of considering male agency, particularly in the context of translated children's literature which often promotes gendered prescriptions that are prominent within society. Since numerous theorisations that discuss the relationship between gender and agency are positioned within a feminist framework, attention tends to focus on the agency of female characters alone. Given the androcentric society in which we live, we might instinctively envisage power as oppressive towards female characters when it is exercised by male characters. Yet, this chapter will evidence how the agency of male characters can become curtailed by female characters, and this will deepen our understanding of the relationship between gender and agency.

To recall the analogy mentioned at the beginning of this introduction, the individual who has agency, whether he or she is male or female, is understood as an actor within a gender-prescriptive society. In order to offer a more comprehensive interpretation of this view, an interpretation that can contribute to and nuance existing debates on agency, this chapter will employ the theorisations of the scholars discussed above to explore how de Beaumont's *LBelB* and its selected English translations construct a relationship between agency and gender.

7.2 Jeanne-Marie Leprince de Beaumont's *La Belle et la Bête* and Its First English Translation

This section will explore the way in which the attribute of beauty is presented through certain characters in de Beaumont's version of *LBelB* and its first English translation and how this influences the tales' construction of agency. It questions the extent to which de Beaumont's text mirrors the gendered prescriptions surrounding the trait of beauty that emerge in other traditional fairy tales, and it examines how these archetypes are transferred to the first English translation of the French narrative.

We will commence with an exploration of how the female protagonist embodies the trait of beauty in de Beaumont's tale and its first English translation.¹⁶⁶ This will illustrate how the character's epitomisation of the attribute influences the narrative's construction of female agency and how this, in turn, conditions the notion of gender. The feminine beauty ideal is the socially-constructed perception that all women should seek to radiate beauty at all times. Rooted in patriarchal practice, it is considered as an aspect of society that objectifies, devalues and subordinates women (Freedman, 1986; Bartky, 1990; Wolf, 1991; Bordo, 1993). This androcentric notion frames numerous fairy tales: it is not uncommon to encounter a beautiful female whose attractiveness is positioned as a central aspect of the story. The following discussions will consider if de Beaumont's text and its first English translation also reinforce this paradigm.

This section uses the attribute of beauty as a lens through which to examine the relationship between gender, agency and social structure. In certain instances, this is supported by the feminine beauty ideal whilst, on other occasions, it is underpinned by additional aspects of the patriarchal society, such as those to which Laura Mulvey's concept of "the male gaze" (1975) alludes. Does the trait of beauty grant the female protagonist the agency to perform in a manner in which she could not if she were not beautiful? Does the fact that she is characterised by a physical attribute prevent her from claiming agency? These questions frame the discussions in this section in order to explore how the narrative creates a space for the construction of the notion of agency through the trait of beauty.

The attribute of beauty will also be examined through two male characters: the eldest sister's husband and the prince.¹⁶⁷ We will see how negative connotations become associated with beauty through the figure of the husband, while the allocation of the trait to the prince illustrates how discussions surrounding female agency are also pertinent within the context of male agency. This character might resemble the archetypal prince whose handsomeness allows him to capture the heart of the beautiful

¹⁶⁶ It is important to highlight that de Beaumont's French text is analysed alongside its first English translation here. Due to the reasons outlined in the previous chapter, the translation provides a close rendition of the ST, and it proves appropriate to examine these two tales concomitantly. The following section of this chapter (7.3) will explore three further English retranslations of *LBeIB*.

¹⁶⁷ At the end of the tale, la Bête regains his human form and turns back into a prince. Any reference to 'the prince' in this chapter thus denotes la Bête *after* he has transformed into a human.

girl, but this section will demonstrate how his attractiveness actually curtails his ability to act.

The subsequent section of this chapter (7.3) will consider the way in which these three characters – Beauty, the eldest sister's husband and the prince – embody the trait of beauty in other English retranslations of *LBelB*, continuing the exploration of the relationship between gender, beauty, social structure and agency.

7.2.1 The Female Protagonist

From the moment we are first introduced to the protagonist of de Beaumont's tale, we realise that the character epitomises the attribute of beauty. The opening lines of the story reveal that the merchant's three daughters were 'très-belles' (de Beaumont, 1756:71),¹⁶⁸ whilst the words 'la cadette surtout se faisoit admirer, & on ne l'appelloit, quand étoit petite, que la *belle enfant*' (ibid.)¹⁶⁹ illustrate that la Belle was regarded as the most attractive of the sisters. Yet, this seemingly positive description of the protagonist is framed by a negative construction of agency since she becomes the subject through, to borrow Foucault's term, a 'practice of subjection' (1988:50). She is the focus of others' thoughts and words through a process over which she has no control; her identity is formed through the way in which others perceive and characterise her.

The fact that the protagonist is initially called 'la belle enfant' and, later in the tale, afforded the name 'la Belle' reinforces the way in which she is constricted. She is characterised through her attractiveness to such an extent that her name reflects how others regard her, which conditions, and potentially limits, her actions. Just as the linguistic act of naming a new-born child consigns it to a life as either a male or female (Eckert and McConnell-Ginet, 2003:15-16), the protagonist's name compels her to be considered through the feminine beauty ideal, and we observe how de Beaumont's text corroborates the socially-constructed paradigm that women should be beautiful. The narrative illuminates the triangular relationship between gender, social structure and

¹⁶⁸ 'very beautiful'

¹⁶⁹ 'especially the youngest let herself be admired, and she was called nothing but the beautiful child when she was little'

agency, accentuating how a woman's appearance determines the way in which she is viewed in society which, in turn, conditions her capacity to perform within that social environment.

It is evident that the protagonist's beauty serves as the trigger of her becoming the object of the gaze of others. We are reminded of Mulvey's concept of "the male gaze", which she introduced in her essay entitled 'Visual Pleasure and Narrative Cinema' (1975). The notion, rooted in the ideologies of and the discourses that surround a patriarchal society, posits that the cinematic representation of women is constructed according to the desires of men.¹⁷⁰ Mulvey, a film critic and feminist, coined the term to discuss the asymmetrical power relations between men and women within cinematography. The concept can also be applied to examples of literature, such as *LBelB*, in order to demonstrate the androcentric attitude of society that is reinforced through these cultural products. Yet, in contrast to films which pinpoint a male agent of "the gaze" – typically a male film director, a male protagonist, or a male spectator –, we cannot identify a male observer in this written text: the author is female; the narrator is unidentified and, as such, we are uncertain if the voice belongs to a male or a female; the epicene pronoun 'on' [one] is employed to denote those who observe the appearance of la Belle; and it is perhaps more credible that the reader would have been female since this text was intended for young girls. We thus consider "the male gaze" that emerges in this scene as representative of the patriarchal society in which the tale was penned, rather than illustrative of a specific male agent. The attribute of beauty causes the protagonist to become the passive object of this androcentric gaze since she is admired for and defined according to her attractive appearance. Her agency is suppressed, and she becomes the focus of others' attention due to performances of subjection which continue to position agency in a negative framework. Here, female agency fails to transcend a negative paradigm. On the contrary, it is perceived as wholly constrictive.

¹⁷⁰ The transforming position of women in society has encouraged a change in the way in which female figures are depicted in film and literature. Yet, despite the active roles assigned to female characters and the eradication of the view of women as purely sexual objects, "the male gaze" continues to exist. A striking contemporary example of this is the character of Catwoman in *The Dark Knight Rises* (2012). While she plays an integral part in the plot, it is evident that her attractive appearance is intended to satisfy the desires of the male viewer. That "the male gaze" fails to be completely erased will also be discussed in this chapter in relation to selected English translations of *LBelB* which emerged during various historical periods.

The first English translation of de Beaumont's tale echoes the conviction that the merchant's daughters are beautiful. The reader learns that the 'daughters were extremely handsome, especially the youngest; when she was little every body [*sic*] admired her, and called her *'The little Beauty'*' (de Beaumont, 1776:45-46). The term 'belles', the feminine plural form of the adjective 'beau' that is employed in the ST, is translated with the epicene adjective 'handsome'. The use of this term to describe a female might appear unnatural to a contemporary audience since, today, 'handsome' tends to denote males. Yet, if we position this TT within the temporal context in which it was published, we realise that the English word does not mark the text. During the eighteenth and nineteenth centuries, 'handsome' was used to signal the attractiveness of both men and women (*Online Etymology Dictionary*, 2018). In *The Difference Between Words Esteemed Synonymous in the English Language*, John Trusler attributes the adjective to women and asserts that:

By a handsome woman, we understand one, that is graceful and well shaped, with a regular disposition of features; by a pretty [woman], we mean one, that is delicately made, and [her] whole features are so formed, as to please; by a beautiful [woman], a union of both.

(1783:34)

The term 'handsome' was thus considered as a near synonym of the adjectives 'pretty' and 'beautiful', but it also carried its own additional connotations. Trusler's definition suggests that a female who is depicted as 'handsome' has a strong physical presence; she is not weak or vulnerable. In addition, his description of a 'pretty' woman as 'delicate' furthers the fact that the adjective 'handsome' is associated with strength and confidence. Having said this, his use of the word 'graceful' indicates femininity and, while the term evokes qualities that tend to be equated with males, it simultaneously denotes feminineness. The connotations attached to 'handsome' at the time in which this TT was disseminated would have encouraged the reader to envisage an attractive female who is confident and poised.¹⁷¹ These attributes enable the term to grant agency to the female, and the text's portrayal of the protagonist as a passive object becomes

¹⁷¹ Trusler's definition suggests that the adjective 'handsome' also raises connotations related to bravery. The following chapter will illustrate how Beauty epitomises the trait of bravery in the tale and how this grants her agency. The connection between the two attributes highlights that a complex web underpins the notion of gender, and this emphasises the value of exploring these ideas concomitantly in this thesis.

challenged. In fact, the definition offered by Trusler demonstrates that the adjective 'pretty' would prove more congruous with the idea that Beauty is a passive object since it implies fragility and presents the female's prettiness as something that is primarily intended to please others.

The attribution of the adjective 'handsome' to a female character in Jane Austen's *Pride and Prejudice* (1813) further corroborates the fact that the term was used, during this period, to illustrate the attractiveness of females, and this substantiates the idea that the first English translation depicts Beauty as attractive. Referring to Jane Bennet, who is considered the most beautiful of the Bennet sisters and the most beautiful young woman in the neighbourhood, Mr Darcy tells Mr Bingley '[y]ou are dancing with the only **handsome girl** in the room' (1999:13, my emphasis). That the adjective is employed to describe the individual who epitomises the trait of beauty and the concept of femininity in this tale highlights that it was used, at this time, to reveal the beauty of the female. The characterisation of a female as 'handsome' might prove somewhat unconventional to today's reader but, within the temporal context in which the first translation of de Beaumont's tale emerged, it portrayed the figure as physically attractive and feminine. While Heller's and McNay's theorisations that female agency should be considered outside a negative paradigm can be applied here, the notion cannot be positioned within an entirely positive framework since the power afforded to Beauty through the use of the adjective 'handsome' is ultimately undermined by the fact that she is judged according to her appearance. The boundaries between a positive paradigm and a negative paradigm become blurred, and an interpretation of agency as a binary concept which comprises a positive-negative dichotomy seems to limit our understanding of the notion. This insists that the notion is viewed as purely positive or negative but, as we have seen, this is not always the case.

While the depiction of Beauty as 'handsome' enables her to claim agency, the translator's decision to amend the grammatical structure of the latter part of the sentence 'la cadette surtout se faisoit admirer, & on ne l'appelloit, quand étoit petite, que la *belle enfant*' (de Beaumont, 1756:71)¹⁷² curtails her power. The reflexive verb 'se faire' [let oneself] places the protagonist of the ST in control: she might be the object of

¹⁷² 'especially the youngest let herself be admired, and she was called nothing but the beautiful child when she was little'

others' admiration, but she refuses to assume an entirely passive role since she is the one who permits her beauty to be appreciated. De Beaumont's decision to structure the sentence in this manner thus enables the character to acquire agency through an act of liberation, and Foucault's suggestion that power is not necessarily synonymous with repression emerges here. It is important to emphasise that this does not deny the fact that the agency of la Belle is challenged. She is ultimately the object of another's admiration, an admiration that represents the androcentricity of the patriarchal society in which the text was disseminated. The reflexive verb simply encourages the attribute of beauty to become associated with an agency that is not *wholly* suppressive. However, the way in which the TT renders this phrase places Beauty as a *purely* passive object of people's admiration and prevents her from claiming any agency. We note that 'every body [*sic*] admired her' (de Beaumont, 1776:45), which indicates that the action is initiated by others and that Beauty is the acquiescent recipient. In contrast to the French sentence, the English phrase does not offer the protagonist a voice here, and the agency that stems from the trait of beauty at this moment becomes unreservedly oppressive in the translated tale. This example illustrates how an adjustment in the grammatical structure of a sentence during the translation process can alter the connotations of the text and encourage the translated work to frame aspects in a different manner. In the TT, Beauty becomes the passive object of "the male gaze" of the androcentric society, and the notion of power is positioned within a *wholly* negative framework. This differs from the ST.

Following his transformation into a prince, la Bête explains to la Belle that 'une méchante fée m'avoit condamné à rester sous cette figure, jusqu'à ce qu'une belle fille consentit à m'épouser' (de Beaumont, 1756:100).¹⁷³ Here, we discern a contrast with the text's earlier suggestion that a female's own beauty prevents her from claiming agency. This phrase implies that a *beautiful* girl has the power to facilitate la Bête's return to a human form, and the attribute of beauty is thus seen as an active grantor of female agency. The first English translation mirrors this idea through the words 'a wicked fairy had condemned me to remain under that shape till a beautiful virgin should consent to marry me' (de Beaumont, 1776:66). In a parallel manner to the reader of the ST, the reader of the TT learns that beauty can grant power to the female.

¹⁷³ 'a wicked fairy condemned me to remain in this form until a beautiful girl would agree to marry me'

Indeed, the protagonists of the two tales are able to retransform the Beast into a prince due to the fact that they themselves are beautiful. That female agency can be envisaged beyond a negative framework is visible, and we realise that females are, at times, granted agency in fairy tales.

Upon reading these words, we might wonder why the girl who agrees to marry the Beast must be 'belle', or 'beautiful'.¹⁷⁴ The phrase implies that only a female who possesses the attribute of beauty can rescue him, and a female who does not hold this trait would fail to remedy the situation. The reader is thus encouraged to believe that a woman without beauty is without agency. We discern that society's prescription that females should be beautiful controls the way in which a woman is allowed to act in that society, and this highlights the intricate relationship between gender, social structure and agency. It might seem that the source phrase and the translated sentence position the attribute of beauty as a provider of female agency, which prompts the trait to be portrayed in a positive light. Yet, the fact that beauty represents a criterion for the female to gain agency reveals the oppressive connotations that are often simultaneously attached to the attribute. A woman's power is directly related to, and limited by, the extent of her beauty. The notion of agency might appear one-dimensional, but the example discussed here shows that it simply cannot be considered as a binary opposition in which it is either granted or hindered.

The female protagonist is not the sole character who embodies the attribute of beauty in de Beaumont's tale, and the trait can also be examined through the eldest sister's husband and the prince. We will now consider the husband and, later, the prince in order to determine if these same theorisations can be applied to male agency. Does the text position the power of the male characters in a positive and a negative paradigm

¹⁷⁴ We note the emergence of a prevalent convention of fairy tales: the beautiful female wins the handsome male. Fairy tales are famed for their depiction of the female (the princess or the princess-to-be) as beautiful and the male (the prince or the prince-to-be) as handsome. Those who live "happily ever after" always possess the attribute of beauty, whilst those who are subjected to a life of misery and loneliness are traditionally illustrated as unsightly. The numerous Disney films have assumed a significant role in the dissemination of this image amongst viewers of all ages (cf. Snow White and the Prince vs. the Evil Queen in *Snow White and the Seven Dwarves* (1937); Cinderella and Prince Charming vs. the stepmother and step-sisters in *Cinderella* (1950); and Princess Aurora and Prince Phillip vs. Maleficent in *Sleeping Beauty* (1959)). The notion of beauty is considered as the source of happiness in fairy tales, and de Beaumont's story exemplifies this trend.

simultaneously? Can the agency of a *man* be suppressed by that of a *woman*? These questions underpin the discussions which follow.

7.2.2 The Eldest Sister's Husband and the Prince

We will now turn our attention to two male characters who appear in de Beaumont's tale and its first English translation: the eldest sister's husband and the prince. As the following discussions will elucidate, a consideration of male agency through the lens of the trait of beauty further illuminates the way in which this classic of children's literature constructs gender and how this depiction has travelled through translation. The fact that these two characters are handsome influences how the narrative exhibits both male and female gender.

After having spent several months in the palace of la Bête, la Belle desperately wishes to visit her father. La Bête acquiesces to her request and, upon her return to her father's house, she encounters her two sisters who, despite both being married to men of high calibre, are 'fort malheureuses' (de Beaumont, 1756:95).¹⁷⁵ The reader learns that the eldest sister has wedded a man who is 'beau comme l'amour' (ibid.).¹⁷⁶ The employment of this simile invites the reader to consider beauty through the lens of the abstract concept of love, which might prove challenging for the unworldly child reader or could instigate misplaced connotations amongst those who relate love with pessimism. Yet, what is perhaps more pertinent about the association of the notion of beauty with this character is the fact that his actions cause the trait to become equated with negativity. We note that the husband 'étoit si amoureux de sa propre figure, qu'il n'étoit occupé que de cela, depuis le matin jusqu'au soir, & méprisoit la beauté de sa femme' (ibid.).¹⁷⁷ The verb 'mépriser' has two meanings, both of which are appropriate within the context of this phrase. It can be defined as either 'considérer quelqu'un, sa conduite comme indignes d'estime, de considération, les condamner moralement'¹⁷⁸ or 'ne faire aucun cas de quelque chose, le négliger'¹⁷⁹ (LaRousse, 2018). The bilingual

¹⁷⁵ 'extremely miserable'

¹⁷⁶ 'handsome like love'

¹⁷⁷ 'was so in love with his own face that he was engrossed in that alone, from morning until night, and despised his wife's beauty'

¹⁷⁸ to consider an individual or his/her behaviour as unworthy of respect and of regard, to condemn in moral terms

¹⁷⁹ to pay no attention to something, to disregard it

section of this dictionary translates these two definitions as 'to look down on, to despise, to scorn' and 'to disregard, to defy' (ibid.). The reader could interpret the phrase in two disparate, but not wholly unrelated, manners. The sentence might suggest that the husband despises his wife's beauty due to his obsession with his own appearance which, in turn, prompts him to become jealous of her attractiveness. The notion of beauty becomes allied with the negative attributes of resentment and envy here since it is portrayed as the instigator of the husband's contempt. It is also equated with narcissism due to the husband's concentration on his own appearance. The phrase could, alternatively, indicate that the husband's preoccupation with his attractiveness causes him to overlook his wife's beauty; he is so obsessed with his own appearance that he takes no notice of the fact that his wife is beautiful. This ignorance encourages the notion to become associated with the undesirable traits of self-absorption and self-preoccupation. The two definitions of the verb carry negative connotations and, regardless of the way in which the reader construes the phrase, beauty is framed in an unfavourable manner when it manifests itself through this male figure. This contrasts with the way in which the notion emerges through the female character of la Belle in the tale.¹⁸⁰

The reader of the first English translation discovers that the eldest daughter's husband is 'extremely handsome indeed, but so fond of his own person, that he was full of nothing but his own dear self, and neglected his wife' (de Beaumont, 1776:62). The translation of this phrase alters the way in which the sentence in the ST encourages the character to embody the trait of beauty. In a similar manner to the reader of the French tale, the reader of the English text learns that the husband is egotistical since he is 'so fond of his own person' and 'full of nothing but his own dear self'. Yet, the translated words fail to reflect the fact that the ST ascribes the character's self-centredness to his own attractive appearance. The direct relationship which emerges in de Beaumont's text between the notion of beauty and the negative connotations of jealousy and

¹⁸⁰ An interesting contrast between de Beaumont's text and Collodi's *LAdP* is noted here. Collodi employs the adjective 'bello' on several occasions to denote inanimate objects that are male in grammatical gender. The reader learns of 'un bell'albero' (1883:55) [a beautiful tree], 'un bellissimo regalo' (ibid.:90) [a very beautiful present], 'un bel palazzo' (ibid.:91) [a beautiful palace], and 'un bel paio d'orecchie asinine' (ibid.:170) [a beautiful pair of donkey's ears], to name a few. Yet, the adjective is only attributed to animate objects that possess the female grammatical gender, and the author does not associate the trait with the male characters in his tale. In contrast, de Beaumont uses 'beau' to describe male characters.

bitterness, or indifference and egocentricity, vanishes in the translation. The way in which this sentence is translated prevents the association of negative connotations with the trait of beauty, and it becomes apparent that decisions implemented at the micro-level during the translation process can have a considerable effect at the macro-level. What exacerbates this is the fact that, while the ST equates the husband's indifference with his wife's *beauty* in its assertion that he 'méprisoit la beauté de sa femme' (de Beaumont, 1756:95),¹⁸¹ the translated tale indicates that he ignores his *wife* through the words 'neglected his wife' (de Beaumont, 1776:62). Once again, the notion of beauty is detached from any negative connotations and is constructed in a different manner in the TT.

The adjective 'beau' is not associated with the eldest sister's husband again in the ST, but it re-emerges towards the end of the tale when la Bête transforms into a prince. We learn that 'la bête avoit disparu, & [la Belle] ne vit plus à ses pieds qu'un prince plus beau que l'amour' (de Beaumont, 1756:99).¹⁸² The words 'plus beau que l'amour' remind us of the earlier depiction of the eldest sister's husband, and the reader is again encouraged to view the trait of beauty within the context of the sentiment of love. Yet, what is perhaps most apposite to note here is that the attribution of the adjective 'beau' to the prince illustrates the complexity of the notion of agency. The reader is now invited to consider *male* agency, and the way in which this is portrayed in the tale indicates that theoretical debates surrounding the repression of female agency can also apply to a discussion of beauty and agency in relation to the opposite sex.

We first discover that the agency of the prince is challenged through the fact that de Beaumont does not give him a name. He is characterised by his royal status and, more significantly, his attractive appearance; neither his personality nor his individuality is considered. This is evidenced through the fact that he is referred to as either 'le prince' (ibid.:100; ibid.:101) or 'ce beau prince' (ibid.:100).¹⁸³ Additionally, the character becomes the subject of the discussion through, to use Foucault's terminology (1988:50), a process of subjection. On this occasion, this subjection is underpinned by the idea of

¹⁸¹ 'neglected his wife's beauty'

¹⁸² 'the Beast had disappeared, and [Beauty] saw, at her feet, a prince who was handsomer than love'

¹⁸³ A comparable trend can be identified in Charles Perrault's *Cendrillon* [*Cinderella*] (1697) and the Grimm Brothers' *Schneewittchen* [*Snow White*] (1812). The princes of these two tales are not assigned a name but, rather, defined by their royal position and pleasant attributes.

"the female gaze"¹⁸⁴ which, within this tale, is employed from the perspective of the female author and the female protagonist who reveal the physical attractiveness of the prince. The trait of beauty becomes framed by "the female gaze" that deems the prince as 'beau', positioning him as the passive object of this gaze. Agency is granted to the female protagonist who determines the way in which the prince is viewed, but this prevents him from claiming agency. We observe that the attribute of beauty not only stimulates an agency that suppresses the female, as this section has illustrated within the context of the female protagonist, but it can also evoke an agency that oppresses the male. This example also reinforces the fact that agency cannot be considered as a binary concept. The notion is not always viewed through *either* a negative *or* a positive paradigm but, rather, it can be observed through *both* simultaneously. We recall Foucault's argument: agency can be repressive, but this repression depends on the perspective from which the action is regarded. In this instance, female agency is positioned in a positive framework since the protagonist is able to perform, but male agency is wholly negative because the prince is suppressed by "the female gaze".

Rendering de Beaumont's phrase as 'Beast was disappeared, and she saw, at her feet, one of the loveliest princes that eye ever beheld' (de Beaumont, 1776:66), the first English translation ignores the ST's explicit reference to the beauty of the prince. The adjective 'beau' is translated as 'loveliest', which removes the direct indication of the character's physical attractiveness that emerges through the French term. Yet, the allusion to the prince's appearance transpires through the word 'eye'. In a comparable manner to within the ST, the figure becomes the object of the translator's and Beauty's "female gaze" but, on this occasion, it is through the insertion of a different term. This translated phrase, in fact, underscores the idea that the prince is the object of another's

¹⁸⁴ The term "the female gaze" was developed in response to Mulvey's notion of "the male gaze" (Oxford Reference, 2019). It considers the same three viewpoints of "the male gaze" (that of the filmmaker, the character(s), and the viewer) but instead focuses on the female agents in the performance. It thus examines the female filmmaker, the female character(s), and the female viewer. For further reading, please see Goddard, K. 2000. "'Looks Maketh the Man': The Female Gaze and the Construction of Masculinity". *The Journal of Men's Studies*. 9(1), pp. 23-39; Sims, D. 2018. 'The Value of the 'Female Gaze' in Film'. *The Atlantic*. [Online]. 2 August. Available at: <https://www.theatlantic.com/entertainment/archive/2018/08/female-gaze-lincoln-center-series-women-cinematographers/566612/> [Accessed: 12 December 2019]; Smith, A. 2019. 'Top 100 films directed by women: What is the 'female gaze'?'. *The BBC*. [Online]. 27 November. Available at: <https://www.bbc.com/culture/article/20191127-the-100-films-directed-by-women-what-is-the-female-gaze> [Accessed: 12 December 2019].

gaze since it invites the reader to assume an active role in the allocation of the trait of beauty to the character; she is prompted to view the prince through his or her own understanding of what is aesthetically-pleasing. The notion of beauty, which is determined by "the female gaze", threatens the prince's agency in both the ST and the TT, but the translation furthers this by encouraging the reader to also become an active agent in characterising him through his appearance. The complexity of the relationship between gender, social structure and agency is foregrounded here: the reader's interpretation of beauty, which will determine how she imagines the prince, is conditioned by the way in which society proclaims that males should appear. This is furthered by the fact that this particular male is a prince, a figure who traditionally carries an attractive and superior aura. We realise that an examination of male agency evidences the multi-faceted characteristic of agency and its complex association with gender and society.

Realising that appearance is not the most valuable attribute one can possess, la Belle eventually agrees to wed la Bête. This is expressed through her words:

Pourquoi n'ai-je pas voulu l'épouser? ... [c]e n'est, ni la beauté, ni l'esprit d'un mari, qui rendent une femme contente: c'est la bonté du caractère, la vertu, la complaisance; & la bête a toutes ces bonnes qualités.

(de Beaumont, 1756:97)¹⁸⁵

The first English translation renders this as:

Why did I refuse to marry him? ... it is neither wit, nor a fine person, in a husband, that makes a woman happy, but virtue, sweetness of temper, and complaisance, and Beast has all these valuable qualifications.

(de Beaumont, 1776:64)

Yet, Beauty's consent does not grant agency to the Beast, and her use of the subject pronoun 'je' in French and 'I' in English emphasises that she is the one who decides whether the pair will marry. However, it is essential not to lose sight of the fact that, while agency might be repressive when it is examined through one perspective, it could

¹⁸⁵ 'why didn't I want to marry him?...it is neither the beauty nor the wit of a husband that makes a wife content: it is goodness of character, virtue, and kindness ; and the Beast has all of these good attributes.'

prove liberating when it is observed through another. Here, the Beast's absence of power offers agency to Beauty.

While the fact that la Bête does not possess beauty continues to play an active role in la Belle's thoughts in this phrase in the ST, the idea is deemphasised in the TT. A direct translation of the noun 'la beauté' [beauty] is not offered, and the fact that the ST frames the unattractiveness of la Bête as the reason for which la Belle initially rejected his proposal is erased at this point. A fundamental idea of the ST, namely that the notion of beauty has the power to grant or to prevent agency, is thus downplayed here.

Nonetheless, it continues to emerge in this same scene through the translation of the words '[e]st-ce sa faute, si elle est si laide' (de Beaumont, 1756:97)¹⁸⁶ as '[i]s it his fault that he is so ugly' (de Beaumont, 1776:64). While certain phrases might reflect small deviations, both tales ultimately demonstrate how the Beast's absence of physical attractiveness curtails his agency. We realise that, without beauty, he fails to capture the heart of the protagonist.

7.2.3 The Complicated Relationship between Gender, Beauty and Agency

The examination of the female protagonist in the first section of this chapter corroborates McNay's premise that female agency tends to be positioned in a negative paradigm. The examples taken from de Beaumont's text and the first English translation have highlighted how a woman's ability to act can become restricted by the normative prescription of the feminine beauty ideal, and we can see how society's expectation that women should radiate beauty represses female agency in this classic of children's literature. However, this same section has simultaneously illustrated that female agency is not always constricted. On occasions, la Belle is able to perform in the manner in which she desires, which demonstrates that the notion can be situated outside a negative framework. This idea has been carried through translation, and our comparative analysis between de Beaumont's text and the first English translation unveils how the ability of female agency to transcend a negative paradigm can cross linguistic and cultural borders.

¹⁸⁶ 'is it his fault that he is so ugly'

Employing the attribute of beauty as a tool through which to analyse the female protagonist reveals that, while women can possess agency, this often continues to be conditioned by gendered ideologies. The ST and its first English translation reveal that la Belle has the power to retransform la Bête into a human, but it is important to note that she is only afforded this agency because she is beautiful. We realise that agency is a multi-faceted notion which cannot be viewed as a binary opposition that comprises of a grant-obstruct dichotomy: in certain instances, la Belle is granted agency but, on other occasions, her power is obstructed. In order to gain a comprehensive understanding of the notion, it is essential to look beyond the conceptualisation that an individual simply has or does not have agency.

The exploration of the eldest sister's husband and the prince prompts us to consider how power is not always automatically granted to men in children's tales. We discover that it is not only the agency of the female that can be curtailed through practices of subjection, but that of the male can be constricted in a similar manner. De Beaumont's text and its first English translation indicate how the agency of the prince is conditioned by female agents: the female protagonist, the female author through the voice of the narrator, and the female reader each characterise the figure through his attractiveness in these two tales, and he is unable to control the situation. It becomes apparent that agency should not necessarily be viewed as *either* positive *or* negative but, rather, it can be *both*. Here, the obstruction of male agency grants agency to the female, which provides a new perspective to existing debates that position agency in *either* a positive *or* a negative paradigm: it encourages us to realise that agency is not a dichotomic construct.

7.3 Other Selected English Retranslations of *La Belle et la Bête*

This section will first consider the way in which the attribute of beauty emerges through the female protagonist in selected English retranslations of *LBelB*.¹⁸⁷ It will examine how the character's embodiment of the trait determines the construction of the notion of female agency in these translated tales. This will illustrate how the act of

¹⁸⁷ For a comprehensive delineation of the translations of *LBelB* that are examined in this thesis, kindly refer to Chapter 6.

retranslation can redefine the relationship between gender, social structure and power and how gender is exhibited in this classic of children's literature.

This section will also explore how the eldest sister's husband embodies the trait of beauty in these retranslations in order to comprehend the construction of both male and female agency. It will conclude with an examination of the way in which the prince encapsulates the attribute of beauty in these translated tales, considering how his agency becomes determined by his embodiment of the trait.

7.3.1 The Female Protagonist in Minnie Wright's *Beauty and the Beast* (1889)

The notion of beauty emerges through the female protagonist in Wright's translation, but the character embodies the trait to a smaller extent in this translated tale compared to within de Beaumont's text and the first English translation. The opening lines of the French tale and the first English translation reveal that the merchant's three daughters are 'très-belles' (de Beaumont, 1756:71)¹⁸⁸ and 'extremely handsome' (de Beaumont, 1776:45), respectively. While the attribute of beauty is immediately introduced in these versions, Wright's text discloses the protagonist's attractiveness only on the second page through the words '[b]ut she was really far prettier and cleverer than [her sisters] were' (Wright, 1889:101); prior to this moment, the reader does not learn Beauty's name and is not told that she is beautiful. This can be attributed to de Villeneuve's ST, which first mentions the beauty of the protagonist only on the ninth page when it states '[u]ne beauté parfaite ornait sa jeunesse, une égalité d'humeur la rendait adorable' (de Villeneuve, 1765a:53).¹⁸⁹

Wright's translation also highlights the protagonist's other characteristics before it signals her appearance: the reader realises that she is courageous and jovial through the words 'only the youngest tried to be brave and cheerful' (Wright, 1889:100-101) and to regain 'her natural gaiety' (ibid.:101). Once again, this emanates from de Villeneuve's French text, which highlights that the youngest daughter has 'plus de confiance & de résolution' than her elder sisters (1765a:51).¹⁹⁰ The character's bravery and optimism

¹⁸⁸ 'very beautiful'

¹⁸⁹ 'a perfect beauty adorned her youth, a comparable humour made her adorable'

¹⁹⁰ 'more confidence and determination'

assume more importance than her beauty, and this encourages the TT to challenge the feminine beauty ideal. The conceptualisation that the female's most important feature is her beauty underlies several fairy tales. For example, the princes in *Sleeping Beauty* and *Snow White* admire and marry the women on the sole basis that they are beautiful.¹⁹¹ Yet, the female protagonist's beauty is downplayed in Wright's translation in a way that echoes de Villeneuve's ST, and this prevents the character from being paralleled with the archetypal female who appears in certain fairy tales. While the TT does depict Beauty as physically attractive, the focus lies on the fact that she possesses other traits,¹⁹² and this minimises the influence of the feminine beauty ideal in this translated version of *LBelB*.

The reader of Wright's translation is first made aware of Beauty's attractiveness through the words '[b]ut she was really far prettier and cleverer than [her sisters] were; indeed, she was so lovely that she was always called Beauty' (ibid.:101). The fact that the TT describes Beauty as 'pretty' characterises her in a different manner to de Beaumont's text and its first English translation, which portray her as 'belle' (de Beaumont, 1756:71)¹⁹³ and 'handsome' (de Beaumont, 1776:45), respectively. This also presents her differently to de Villeneuve's text, which does not incorporate such an adjective to illuminate the character's attractiveness: it employs the noun 'la beauté' [beauty], but it does not use 'belle' [beautiful] or even 'jolie' [pretty]. Returning to Trusler's definition, which was discussed in the previous section, we note that a 'pretty' woman is 'delicately made, and [her] whole features are so formed as to please' (1783). His use of the word 'delicately' suggests that a 'pretty' female is fragile and thus, if we position this definition within the context of Wright's translation, we realise that the tale does not present Beauty as the strong and resolute figure who emerges in de Beaumont's text. The *Etymological and Pronouncing Dictionary of the English Language* (1881), which reveals the connotations attributed to terms during the time in which Wright penned this work, supports the idea that the adjective 'pretty' places the female protagonist of this translation in a subservient position compared to the female protagonist of de Beaumont's text. This dictionary sees 'pretty' as 'neat and handsome,

¹⁹¹ This has been discussed in Chapter 1 of this thesis. Please refer to pages 43 to 44 for a detailed discussion.

¹⁹² That Beauty epitomises the attribute of bravery in Wright's translation is discussed in Chapter 8 of this thesis.

¹⁹³ 'beautiful'

but not exactly beautiful' (1881:473, my emphasis), and the fact that this definition indicates that a 'pretty' individual cannot encapsulate beauty limits the extent to which the protagonist of Wright's tale embodies the trait. The character's name seems somewhat unbecoming in this translation since the decision to use the adjective 'pretty', as opposed to 'beautiful', advocates that she is unable to truly encompass beauty.

Webster's Complete Dictionary of the English Language (1886) further substantiates this argument through its definition of the adjective 'pretty' as:

Pleasing by delicacy or grace; attracting, but not striking or impressing; exciting pleasure and liking rather than admiration and awe; having slight or diminutive beauty; neat or elegant without elevation or grandeur.

(1886:1032)

The words 'having slight or diminutive beauty' corroborate the idea that, in being described as 'pretty', the protagonist of Wright's translation does not wholly epitomise the trait of beauty. Furthermore, the term 'delicacy' that is incorporated in this definition echoes Trusler's suggestion that a woman who is 'pretty' is also 'delicately made', and this strengthens the conceptualisation that Beauty is feeble and fragile. We conclude that the denotations offered by these sources demonstrate that Wright's depiction of the female protagonist as 'pretty' causes the character to embody the attribute of beauty to a lesser extent than her counterpart in de Beaumont's text and its first English translation.

We might wonder if the translator's decision to describe Beauty as 'pretty' was the result of a change in the usage of the adjective 'handsome'. Figure 51, an n-gram¹⁹⁴ that compares the frequency of the collocations 'pretty woman' and 'handsome woman' in written texts published between 1850 and 1900, indicates that 'pretty woman' was more popular than 'handsome woman' at the time in which Wright's translation

¹⁹⁴ This section turns to the Google Ngram Viewer as a tool to discover the frequency of a given term in texts published during a selected time period. The Google Ngram Viewer is an online search engine which uses a count of n-grams to map the number of times a certain word appears in texts printed at a nominated point between 1500 and 2008. Its corpus consists of printed sources that have since been made available on Google Books. While I acknowledge that the fact it considers sources accessible only on Google Books proves a limitation, the tool still provides a representation of a term's usage and offers an insight into certain translatorial decisions that frame the translated texts examined here.

emerged. In a comparable manner, the n-gram in Figure 52 shows that the collocation 'pretty girl' appeared on more occasions than the collocation 'handsome girl' during the same period. While we cannot surmise that the prevalence of the adjective 'pretty' definitively underlies the translator's use of this term, it seems a plausible explanation.

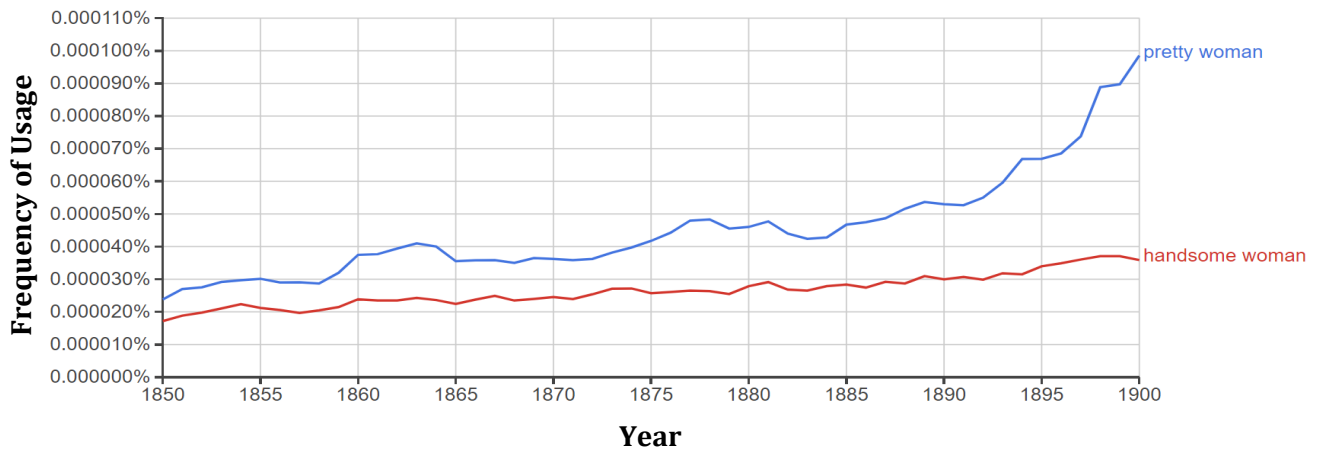


Figure 51: An N-Gram of the Prevalence of the Collocations 'Pretty Woman' and 'Handsomeness Woman' between 1850 and 1900

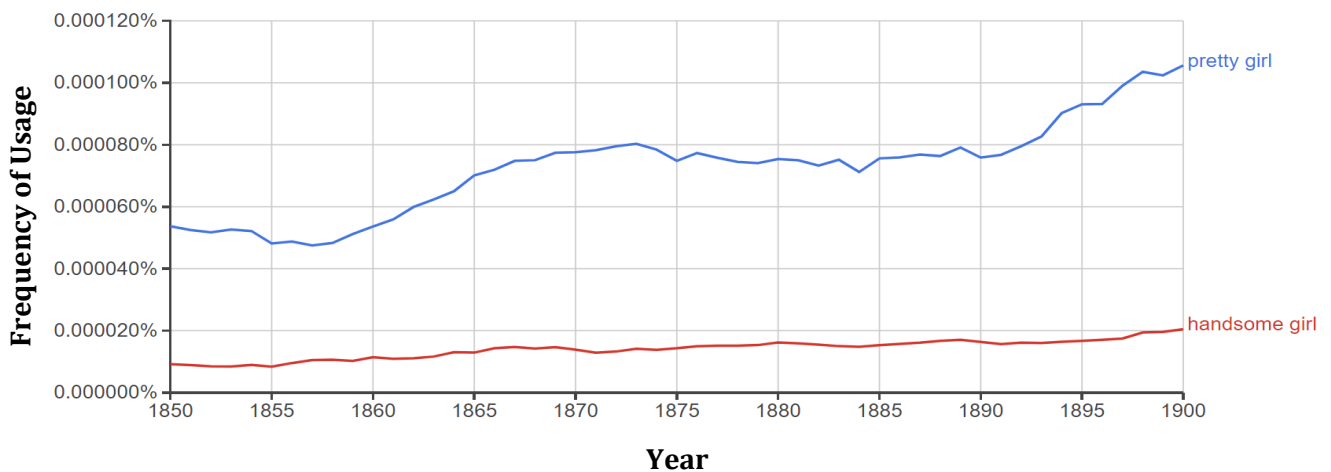


Figure 52: An N-Gram of the Prevalence of the Collocations 'Pretty Girl' and 'Handsomeness Girl' between 1850 and 1900

We might also question if the frequency of the usage of the adjective 'beautiful' played a role in the translator's selection of the term 'pretty'. Yet, Figure 53 reveals that the collocation 'beautiful woman' proved more popular than the collocations 'pretty woman' and 'handsome woman' during the period between 1850 and 1900. This thus does not reveal the reason for which Wright's translation implemented the adjective 'pretty' and eschewed the adjective 'beautiful'. Figure 54, which compares the occurrence of the collocations 'pretty girl', 'beautiful girl' and 'handsome girl' at this time, signals that the adjective 'pretty' more commonly featured with the noun 'girl'. Since the character who is being described is a young female, the frequent appearance of the collocation 'pretty girl' could support Wright's decision to select this adjective. Indeed, Figure 55 illustrates that the collocations 'beautiful woman' and 'pretty girl' emerged the most often between the years 1850 and 1900. That the adjective 'beautiful' tended to be associated with older females, or 'women', and the adjective 'pretty' with younger females, or 'girls', offers a hypothesis for Wright's depiction of the young protagonist as 'pretty'.

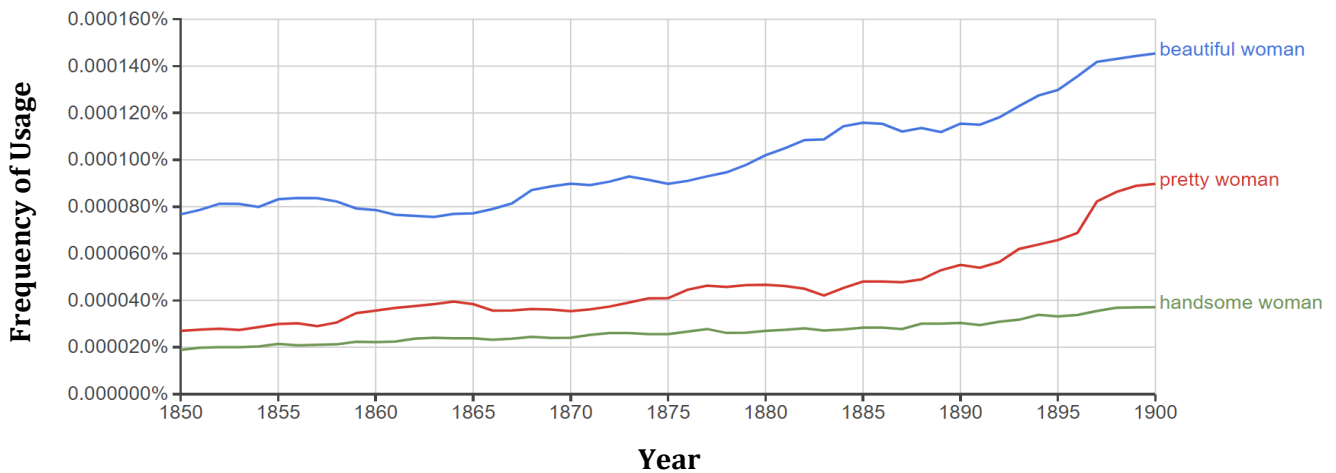


Figure 53: An N-Gram of the Prevalence of the Collocations 'Beautiful Woman', 'Pretty Woman' and 'Handsome Woman' between 1850 and 1900

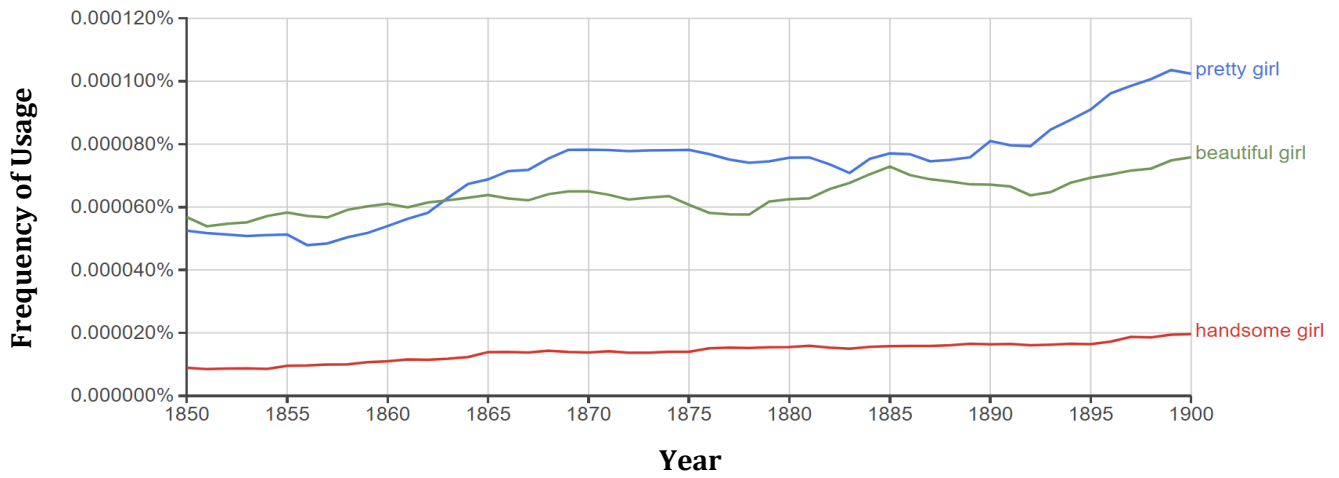


Figure 54: An N-Gram of the Prevalence of the Collocations 'Beautiful Girl', 'Pretty Girl' and 'Handsome Girl' between 1850 and 1900

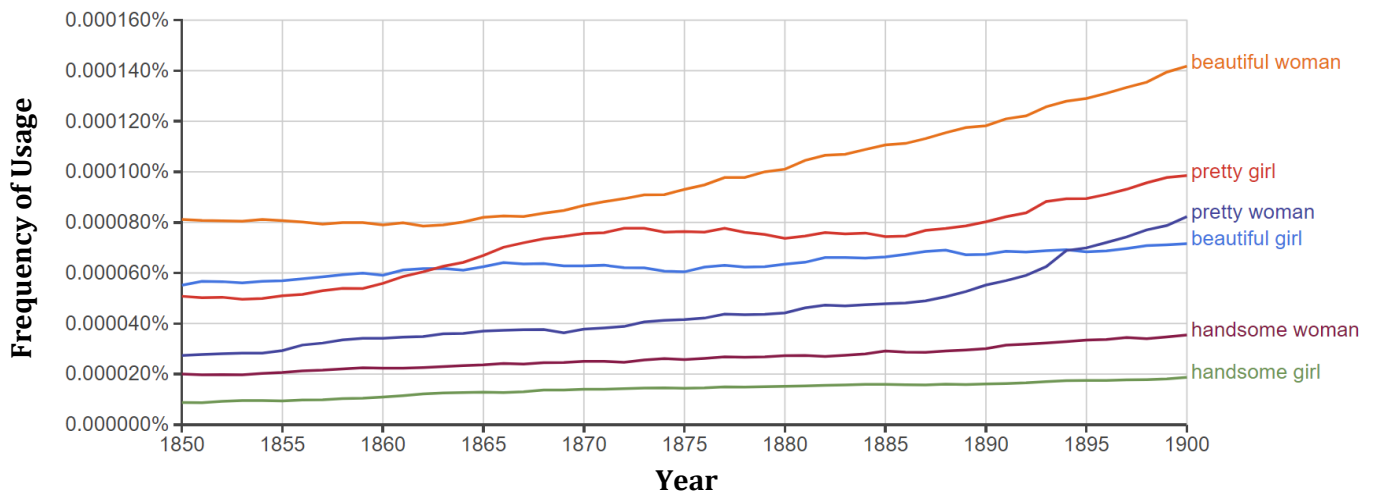


Figure 55: An N-Gram of the Prevalence of the Collocations 'Beautiful Woman', 'Beautiful Girl', 'Pretty Woman', 'Pretty Girl', 'Handsome Woman' and 'Handsome Girl' between 1850 and 1900

While we can only speculate upon whether the translator's decision to select the adjective 'pretty' was intentional and premeditated or unconscious and unintended, we witness the effect of this choice on the construction of the concept of beauty in the translation. The employment of this adjective prompts the translated text to assign traits to the protagonist that negate those attributed to the figure in de Beaumont's tale and its first English translation, which ultimately amends the way in which female agency is framed in this translated version of the text. We have observed how the adjective 'handsome', which is used to depict the character in the first English translation of de Beaumont's text, proffers agency to the female whom it describes, whilst the adjective 'pretty' restricts the agency of the female to whom it refers.¹⁹⁵ The protagonist of Wright's translation is thus presented as possessing less power than the protagonists of de Beaumont's text and the first English translation, and it is evident that the way in which the adjective that represents the character is rendered conditions her portrayal. That agency cannot be considered as a binary concept re-emerges here, but the idea is taken a step further since the notion is positioned in a paradigm that is *even more negative* than that in which it is framed in de Beaumont's text and the first English translation. In a similar manner to these two versions of the tale, as the next paragraph will elucidate, Wright's translation causes the protagonist's agency to become hindered through the fact that she is judged by her attractiveness. Her agency is obstructed to an even greater extent in this TT since she is depicted as less than beautiful, and it becomes apparent that the negative paradigm through which agency is viewed can be divided into different degrees of negativity.

This curtailment of the protagonist's agency is furthered by the fact that, in a similar manner to de Beaumont's text and the first English translation, Wright's tale characterises her by her appearance: the reader is told that 'she was always called Beauty' (Wright, 1889:101). This also resembles de Villeneuve's text, which maintains that 'sa beauté lui fit donner par excellence le nom de *la Belle*' (1765a:54).¹⁹⁶ The way in which the character's name is translated in Wright's TT mirrors both de Villeneuve's and de Beaumont's idea that she is identified according to her attractiveness. However, this is juxtaposed with the fact that the TT does not transfer what is reflected in de

¹⁹⁵ For a detailed discussion of this, kindly refer to section 7.2.1.

¹⁹⁶ 'her beauty gave her the ultimate name of Beauty'

Beaumont's words 'la cadette surtout se faisoit admirer' (de Beaumont, 1756:71).¹⁹⁷ A similar phrase does not appear in Wright's translation (nor in de Villeneuve's text), and the conceptualisation that others admire Beauty is not conveyed in this TT. This, in turn, deemphasises the fact that de Beaumont positions the character as the object of "the male gaze" of the patriarchal society. The previous section has considered how these words, in de Beaumont's text and the first English translation, prompt Beauty to become the subject through what Foucault terms 'practices of subjection' (1988:50). She becomes the focus of others' attention through a process that she is unable to control, which jeopardises her agency. Yet, this is minimised in the TT through the exclusion of these words. Wright's translation can be likened to a pendulum: its characterisation of Beauty through a trait that she possesses encourages it to replicate de Beaumont's construction of agency but, in ignoring a key phrase that shapes the character's agency in this French text, it immediately swings in the opposite direction and echoes the way in which de Villeneuve's text constructs female agency.

As a final note, *Webster's Complete Dictionary of the English Language* (1886) not only offers a definition of 'pretty', as discussed in a previous paragraph, but it also contrasts the adjective with 'handsome'. It asserts that 'pretty applies to things comparatively small, which please by their delicacy and grace' whilst '[h]andsome rises higher, and is applied to objects on a larger scale. We admire what is handsome, we are pleased with what is pretty' (1886:605). The dictionary unites the action of being admired with handsomeness and draws a direct distinction between the adjectives 'pretty' and 'handsome'. This entire definition, and particularly the final sentence, proves wholly appropriate within the context of this analysis. While the first English translation portrays Beauty as 'handsome' and states that others admire her, Wright describes the character as 'pretty' and disregards the sentence that indicates she is admired. The two TTs reflect the distinctions exemplified in this dictionary, highlighting that handsomeness encourages admiration but prettiness does not. The depiction of the protagonist in the first English translation differs from that of the protagonist in Wright's tale due to the connotations associated with the adjectives 'handsome' and 'pretty'. This also encourages the readers to view the agency that is afforded to the two characters in slightly different ways.

¹⁹⁷ 'especially the youngest let herself be admired'

7.3.2 The Female Protagonist in A.E. Johnson's *Beauty and the Beast* (1921)

In a comparable manner to Wright's text, Johnson's translated tale employs the adjective 'pretty' to depict the female protagonist. Johnson offers a close translation of de Beaumont's phrase '[s]es filles étoient très-belles; mais la cadette surtout se faisoit admirer' (de Beaumont, 1756:71)¹⁹⁸ and renders the sentence as '[a]ll his daughters were pretty, but the youngest especially was admired by everybody' (Johnson, 1921:113). Section 7.3.1 of this chapter has discussed how various dictionaries suggest that the adjective 'pretty' does not encapsulate the notion of beauty to the same extent as the adjectives 'beautiful' and 'handsome'. Hence, just like Wright's tale, Johnson's TT prevents Beauty from embodying the attribute in a similar fashion to the 'très-belle'¹⁹⁹ protagonist of the ST and the 'handsome' protagonist of the first English translation.

We have seen how the first English translation amends the agency that the latter part of this phrase grants to la Belle in the French text. While the words 'la cadette surtout se faisoit admirer' indicate that she allows herself to be admired, the translated phrase 'the youngest especially was admired by everybody' suggests that she has no control over the fact that she is admired. Johnson's translation also reappropriates the agency that the ST affords to the protagonist through this sentence and, in an equivalent manner to the first English translation, positions her as the passive and powerless recipient of others' admiration. To return to Foucault's words, the TT evokes a process of subjection which positions female agency in a negative paradigm. The notion of beauty hinders the protagonist's agency since she is powerless to control the fact that her attractiveness causes her to become admired.

In translating the protagonist's name as 'Beauty', Johnson's tale parallels de Beaumont's text, the first English translation, and Wright's translation in its characterisation of the figure through a trait that she possesses. The words 'on ne l'appelloit, quand elle étoit petite, que la *belle enfant*; enforte, que le nom lui en resta, ce qui donna beaucoup de jalousie à ses soeurs' (de Beaumont, 1756:71)²⁰⁰ are rendered as '[w]hen she was small she was known simply as 'the little beauty', and this name stuck to her, causing a great deal of jealousy on the part of her sisters' (Johnson, 1921:113). That she is defined by

¹⁹⁸ 'his daughters were very beautiful; but especially the youngest let herself be admired'

¹⁹⁹ 'very beautiful'

²⁰⁰ 'she was called nothing but the beautiful child when she was little; and the name remained with her, which made her sisters very jealous'

her attractive appearance further exacerbates the fact that she struggles to claim agency in this TT, and the trait of beauty continues to be presented in a negative light since it is what suppresses the protagonist's agency. The relationship between gender, social structure and agency is illustrated here: society's prescription that a female should emit beauty causes the protagonist to become defined by her appearance, which provokes an obstruction of her agency. Similarly to de Beaumont's text and the first English translation, Johnson's TT is framed by the feminine beauty ideal that tends to condition fairy tales.

On a related note, it is also significant to mention that this translated sentence positions the attribute of beauty as the instigator of the sisters' jealousy through the words 'causing a great deal of jealousy on the part of her sisters' (Johnson, 1921:113). The idea that attractiveness provokes the sisters' enviousness emerges in de Beaumont's text, which states that la Belle's name 'donna beaucoup de jalousie à ses soeurs' (de Beaumont, 1756:71),²⁰¹ and in its first English translation, which maintains that Beauty's name 'made her sisters very jealous' (1776:46). That it transpires in Johnson's translated tale encourages beauty to assume a negative nuance when it is associated with the protagonist's sisters, which opposes the positive connotations attributed to the trait when it is embodied by Beauty.

7.3.3 The Female Protagonist in Angela Carter's *Beauty and the Beast* (1982)

Through the words '[a]ll the girls were very pretty, especially the youngest' (Carter, 1982:45), Carter's translation echoes the fact that de Beaumont's text depicts the merchant's daughters as attractive. In a comparable manner to Wright's and Johnson's translated texts, it renders the adjective that describes the three daughters – 'très-belles' (de Beaumont, 1756:71)²⁰² – as 'pretty'. While we cannot be certain of the reason for which Carter did not use 'handsome' or 'beautiful', the fact that these adjectives had become equated with females of a greater age than Beauty and her sisters could have played a role in the translator's decision. We note that, in *The Seduction of the Spirit* (1985), Harvey Cox describes his grandmother as '[a] large handsome woman'

²⁰¹ 'made her sisters very jealous'

²⁰² 'very beautiful'

(ibid.:35). An article printed in *The New York Times* in 1974 speaks of 'a handsome woman in her mid-40's'²⁰³, whilst a fictional tale issued in *The Reader's Digest* introduces 'a handsome woman in her 50's'²⁰⁴ (1965:71). These texts, which were published during the same period as Carter's translation, indicate that the adjective 'handsome' had become associated with age in the context of the female, and this might have deterred Carter from employing the term to denote the merchant's daughters. Furthermore, the n-gram in Figure 56 evidences that the collocation 'beautiful woman' was more popular than 'beautiful girl' in the twentieth century, which suggests that the adjective 'beautiful' also tended to be equated with older females. Indeed, we observe that Carter collocates 'beautiful' with the noun 'lady' in her translation of the words '[p]endant son sommeil, la Belle vit une dame qui lui dit' (de Beaumont, 1756:86)²⁰⁵ as 'Beauty dreamed a beautiful lady came to visit her' (Carter, 1982:53). The text thus mirrors the literary conventions of the time in which it was penned and allocates the adjective 'beautiful' only to elder female figures.

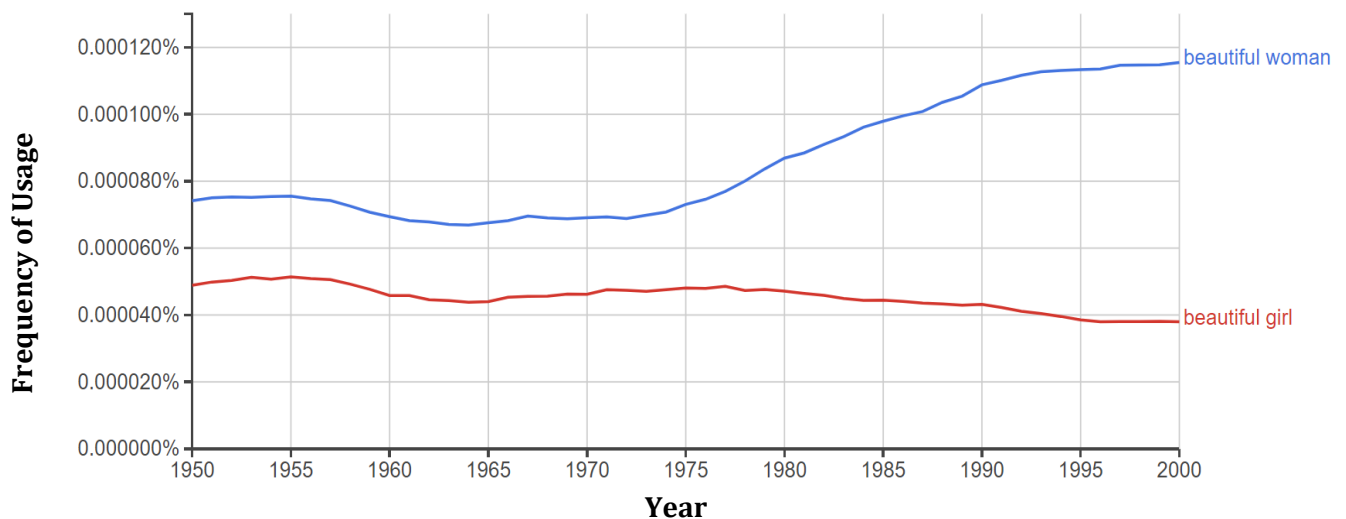


Figure 56: An N-Gram of the Prevalence of the Collocations 'Beautiful Woman' and 'Beautiful Girl' between 1950 and 2000

²⁰³ The New York Times. 1974. 'Group Helps Cancer Victims and Families to Accept Disease'. *The New York Times*. 8 December. [Online]. Available at: <https://www.nytimes.com/1974/12/08/archives/group-helps-cancer-victims-and-families-to-accept-disease-other.html> [Accessed: 3 December 2018].

²⁰⁴ Miller, F. 1965. 'Marty Mann Brings Hope to Alcoholics'. *The Reader's Digest*. October-December [Online]. Available at: <https://archive.org/details/in.ernet.dli.2015.100919/page/n455> [Accessed: 3 December 2018].

²⁰⁵ 'During her sleep, Beauty saw a woman who said to her...'

While we can only postulate why the adjective 'pretty' was selected in this TT, we can attempt to perceive the effect of this decision on the representation of the protagonist. We have examined how Wright's translation, in its employment of 'pretty' to denote Beauty, amends the way in which female agency is framed in de Beaumont's text and the first English translation of it.²⁰⁶ Carter's TT employs the same adjective as Wright's TT, but it is essential to consider that the two tales were published a century apart. Due to the way in which the terms 'handsome' and 'pretty' were used when Wright's translation was created, the protagonist's agency is restricted in this TT. Yet, this is not necessarily true in Carter's translation since the connotations attached to these adjectives had changed by the time it was produced. Although Wright's TT and Carter's TT both incorporate the term 'pretty', the agency given to the female protagonist through this adjective is not necessarily equal in the two texts since they were published in different socio-linguistic contexts. We have seen above that it would have proved rather unfitting for Carter's TT to have chosen 'handsome' or 'beautiful' to denote the young girl as these two adjectives had become primarily associated with older women at the time in which this translation was issued. Therefore, the adjective 'pretty' seems the most suitable choice for Carter's text. We can, however, argue that this word is not the most appropriate for Wright's text since it hinders the female protagonist's agency. The process of retranslation prompts the same adjective to be used in two TTs written a hundred years apart. Yet, this simultaneously encourages different connotations to be attributed to the trait of beauty and, ultimately, to the construction of gender. By maintaining the word 'pretty', Carter's retranslation amends the underlying message of a previous translation.

The way in which Carter renders the sisters' words 'pourquoi cette petite créature est-elle plus heureuse que nous? Ne sommes-nous pas plus aimables qu'elle?' (de Beaumont, 1756:95-96)²⁰⁷ encourages the TT to portray the trait of beauty in a different manner to de Beaumont's text. The French dictionary *LaRousse* (2018) asserts that the noun 'la créature' holds multiple meanings: 'une bête créée' [a creature]; 'une belle femme' [a beautiful woman]; 'une personne soumise à une autre' [a slave]; and the archaic 'une femme de mauvaise vie' [a prostitute]. If the reader of de Beaumont's text

²⁰⁶ Please refer to section 7.3.1 of this thesis.

²⁰⁷ 'why is that little creature happier than us? Aren't we nicer than she is?'

interprets 'la créature' as 'une belle femme', the protagonist's attractiveness becomes framed as a trigger of the sisters' annoyance. This encourages the attribute of beauty to be portrayed as an instigator of jealousy. However, since the resentful sisters utter these words, it is more plausible that the term is intended to assume the derogative meaning of 'une bête créée'. This does not allude to the protagonist's attractiveness, and the notion of beauty is not positioned as the cause of the sisters' exasperation. Yet, Carter's translation foregrounds the idea that Beauty's appearance is the source of the sisters' vexation through translating these words as "'Why on earth is that wretched creature better off than we are?' whined one sister. 'Aren't we both much more attractive than she is?'" (Carter, 1982:58). That 'la créature' is rendered as 'creature' erases any connotations related to the attribute of beauty that this term might elicit in de Beaumont's text. The trait is instead introduced through the word 'attractive', which is employed to translate 'aimable' [nice]. The decision to render 'aimable' as 'attractive' prompts beauty to assume a different role in the translated phrase. The characteristic now becomes equated with the cruel and envious sisters whilst, in the French text, it either fails to appear or the protagonist embodies it alone, depending on the way in which the phrase is interpreted.

This translated sentence mirrors the curtailment of female agency that de Beaumont's text and its first English translation promote through the idea that only a beautiful female can hold agency.²⁰⁸ In fact, Carter's phrase furthers this interpretation since it implies that one must be beautiful in order to be content. We discover that the two sisters consider happiness to be conditioned by appearance: they believe that they are as attractive as Beauty and should, therefore, be as content as her. That the text associates the trait of beauty with happiness echoes the archetypal conclusion of numerous fairy tales: the *beautiful* female marries the *handsome* male and they live "happily ever after". Despite the fact that de Beaumont's text challenges certain gendered ideologies that emerge in traditional children's tales, Carter encourages the translation to embody one here.

In the final scene of Carter's tale, the prince's words '[u]ne méchante fée m'avoit condamné à rester sous cette figure, jusqu'à ce qu'une belle fille consentit à m'épouser'

²⁰⁸ For a detailed discussion of this, kindly refer to section 7.2.1.

(de Beaumont, 1756:100)²⁰⁹ are rendered as '[a] bad fairy condemned me to the Beast's shape until I found a beautiful girl who would agree to marry me' (Carter, 1982:62). The TT frames the notion of beauty in an equivalent manner to de Beaumont's text and its first English translation: the trait grants agency to the female since, in consenting to marry the Beast, she possesses the power to transform him back into a prince but, in order to claim this agency, the female must be beautiful.²¹⁰ What is pertinent to underline about Carter's translated phrase, since it complicates the relationship between beauty and agency, is the fact that agency is also granted to the prince. Although the sentence imitates the French text and indicates that the female must agree to the marriage, it introduces the fact that the male must first find the female. In order to be transformed back into a human, the Beast must discover a girl whom he deems beautiful; that she must consent to marry him is considered as secondary. The idea that the male ultimately controls the situation is inserted into the translation, and we see that more agency is proffered to the male than to the female. The proposition that a female without beauty does not possess agency continues to emerge in this TT, but the agency given to the male relegates the female's role in the Beast's transformation to a peripheral position. This, in turn, curtails her agency. We recall Foucault's conceptualisation that, while certain individuals hold less agency than others, this does not necessarily indicate an absolute absence of power. The prince is portrayed as possessing more agency than Beauty at this moment, but she continues to have some power. Although the agency of the male overrules that of the female, male and female agency exist concomitantly.

The above arguments have illustrated how both female and male agency are presented through the female protagonist in three retranslations of *LBelB* in order to elucidate how the act of retranslation can alter the way in which gender is exhibited. The remainder of this chapter will consider how two male characters – the eldest sister's husband and the prince – embody the trait of beauty in these translated texts and how this, in turn, shapes the construction of agency. The eldest sister's husband does not appear in Wright's translation, a move that can be attributed to de Villeneuve's text,

²⁰⁹ 'a wicked fairy condemned me to remain in this form until a beautiful girl would agree to marry me'

²¹⁰ A detailed discussion of this argument is presented in section 7.2.1.

which does not specifically mention this character. The discussion will thus commence with an examination of him in Johnson's translated tale.

7.3.4 The Eldest Sister's Husband in A.E. Johnson's *Beauty and the Beast* (1921) and Angela Carter's *Beauty and the Beast* (1982)

The reader of Johnson's text learns that Beauty's eldest sister 'had wedded an exceedingly handsome man, but the latter was so taken up with his own good looks that he studied them from morning to night, and despised his wife's beauty' (Johnson, 1921:131). We have seen that de Beaumont's sentence – the husband 'étoit si amoureux de sa propre figure, qu'il n'étoit occupé que de cela, depuis le matin jusqu'au soir, & méprisoit la beauté de sa femme' (de Beaumont, 1756:95)²¹¹ – indicates either contempt or indifference, depending on the way in which it is interpreted.²¹² The translated phrase also reveals that the husband loathes his wife's beauty due to his obsession with his own appearance; he does not want attention to be diverted from his own handsomeness. The French text's indication that the husband's negative sentiments stem from the trait of beauty is thus echoed in this translation, and the attribute becomes considered as the instigator of his disdain. Yet, similarities cannot be drawn between this TT and the first English translation, which asserts that the husband 'neglected his wife' (de Beaumont, 1776:62) and ignores the fact that the ST positions attractiveness as the root of the husband's self-centredness. Johnson offers a close rendition of de Beaumont's tale, and the notion of beauty is framed in a comparably negative manner.

Since Johnson provides a close translation of de Beaumont's depiction of the husband's handsomeness, arguments which are equivalent to those previously highlighted within this chapter apply here.²¹³ A different interpretation, however, emerges from the way in which Carter portrays this character in her translation. Carter renders these same words – 'un gentil homme, beau comme l'amour ; mais il étoit si amoureux de sa propre figure, qu'il n'étoit occupé que de cela, depuis le matin jusqu'au soir, & méprisoit la

²¹¹ 'was so in love with his own face that he was engrossed only in it, from morning until night, and despised his wife's beauty'

²¹² For a detailed discussion of this, kindly refer to section 7.2.2.

²¹³ For a detailed consideration of the portrayal of the eldest sister's husband in de Beaumont's text, please refer to section 7.2.2.

beauté de sa femme' (de Beaumont, 1756:95)²¹⁴ – as 'the handsomest man you could imagine, but he was so vain he primped in front of a mirror from morning to night and did not give his wife a chance to look at herself' (Carter, 1982:58). That the translated sentence introduces the pronoun 'you' causes the husband to become an object of "the reader's gaze"²¹⁵ since the reader is invited to assume an active role in the attribution of the trait of beauty to the character. Whilst the narrator's interpretation of the husband's attractiveness defines the way in which he is presented in the ST, the reader conditions the figure's agency in the TT. The multi-faceted nature of the notion of agency manifests itself once again.

This translated phrase removes the reference in de Beaumont's text to the fact that the husband shows either contempt for or disinterest towards his wife's beauty. In contrast, it makes explicit the idea that the husband's obsession with his own attractiveness hinders his wife's agency. While de Beaumont's tale indicates his negative sentiments towards her beauty, it does not illustrate the effect of his conduct on her ability to act. The translation reveals that the husband's self-centredness prevents his wife from inspecting her own appearance in the mirror; he attempts to downplay her beauty in order to emphasise his own. The reader is presented with an image of an oppressive male who suppresses the actions of the female, and the TT suggests that male agency, when it is granted through the beauty of the man, hinders the attractiveness and the power of the female. The idea that two individuals can hold agency, even though one might possess less than the other, is erased here since the wife's agency is absent.

As a final remark, Carter's translation associates the trait of beauty with vanity when it emerges through the eldest sister's husband. To this end, the tale can be compared to de Beaumont's text, its first English translation and Johnson's translation. The husband's self-admiration and concern for his own attractiveness inhibits his wife from looking at herself in the mirror, which evokes the tale of *Snow White* in which the evil stepmother becomes envious when the mirror states that her stepdaughter is the prettiest in the land. In a parallel manner, the husband does not want the mirror to reflect his wife's

²¹⁴ 'a nice man, handsome like love; but he was so in love with his own face that he was engrossed only in it, from morning until night, and despised his wife's beauty'

²¹⁵ It seems appropriate to redefine the term "the female gaze" here in order to highlight that the prince is characterised through the reader's interpretation of the trait of handsomeness. The other translations which are examined in this section indicate that the prince's beauty is conditioned by the author's, protagonist's or translator's perception of the attribute.

beauty, and this intertextual link strengthens the idea that the attribute promotes jealousy. The husband's desire to be handsome is profound to the point that it stifles his own wife's attractiveness and the power that stems from it, and this positions agency in a negative paradigm.

7.3.5 The Prince in Minnie Wright's *Beauty and the Beast* (1889)

The attribute of male beauty continues to arise in the translated texts through the figure of the prince. While the readers of de Beaumont's text and its first English translation are first introduced to the character in the final scene of the tale, the image of the prince emerges on several occasions throughout Wright's translation: he frames Beauty's dreams during her time in the Beast's palace, he is the subject of a painting that hangs on the wall, and he appears at the end of the story. This derives from de Villeneuve's French text, which tells that 'un jeune homme beau' [a young, handsome man] speaks to la Belle in her dreams, but it is removed from de Beaumont's abridged version; her tale does not even hint at the prince's existence prior to its final pages. Wright's translated text therefore accentuates the attractiveness of the prince: we learn that Beauty dreams of 'a young prince, **handsomer** than anyone she had ever seen' (Wright, 1889:109, my emphasis), finds 'a portrait of the same **handsome** Prince' (ibid.:111, my emphasis), and imagines 'her dear Prince who was so **handsome**' (ibid.:116). The figure represents an aesthetically-pleasing outlet for the female protagonist, allowing her to escape the reality of living alone with the 'frightful' Beast (ibid.:104).

In a comparable manner to how we see this male character in de Beaumont's text, he can be understood through the notion of "the female gaze" in Wright's TT since the reader observes his physical attractiveness through Beauty's words and thoughts. He becomes the passive object of her gaze, which places her in control and challenges his agency. In fact, this TT furthers the idea that the prince is viewed through "the female gaze". We note that, on the additional occasions that the character is mentioned, he is positioned at the centre of Beauty's thoughts, which fixate on his handsomeness. While a certain proportion of Beauty's attraction towards the figure stems from the fact that he is a prince, she is primarily captivated by his appearance, and her focus on his handsomeness thus exacerbates the conceptualisation that he is a passive object of "the

female gaze". The power of the male is curtailed by the female to a greater extent than within de Beaumont's text, and the idea that agency can be positioned in a paradigm that is even more negative than that in which it is framed in the French text emphasises the multi-faceted characteristic of the notion.

It is essential to remember that the Beast and the prince are the same person: the prince falls under a fairy's spell and is forced to resemble a Beast until Beauty's acceptance of his marriage proposal retransforms him into a man. The prince who occurs in Beauty's dreams and who is visible in various forms around the palace is the same prince who is beneath the Beast's exterior; the only difference between the pair is their appearance. The Beast possesses qualities that fairy tales tend to attribute to the traditional prince: he is wealthy, powerful, altruistic, and kind. Yet, the phrase 'when [Beauty] thought of her dear Prince who was so handsome, she did not feel at all inclined to marry the Beast' (Wright, 1889:104) hints that she would wed the prince who emerges in her dreams, rather than the Beast, purely due to his handsomeness.²¹⁶ The protagonist's concentration on physical attractiveness positions the trait of beauty in opposition with other agreeable attributes such as generosity and selflessness. Indeed, we learn that the Beast's affection towards Beauty, coupled with his affluence, unsparingly grant her everything she desires. Yet, the fact that he is unattractive prevents Beauty from appreciating his pleasant characteristics. It is assumed that the prince is rich, but we do not learn of his personality: we do not know if he is caring or cruel, selfless or egotistical. However, this does not seem significant since his attractiveness prevails over any other trait that he might hold. Wright's translation emphasises a theme that frames numerous fairy tales, including *La Belle et la Bête*: handsomeness, especially in a husband or wife, is pivotal. The triangular relationship between gender, social structure and agency can be observed here from the perspective of the suppressed male. This connection has been considered within this section from the stance of the oppressed female, who is expected to radiate beauty and whose agency, as a result, is conditioned by the prescriptions of society. Yet, Wright's translation, like de Villeneuve's text, implies that men too are deemed more desirable if they are attractive. This gendered ideal is

²¹⁶ De Villeneuve's text also suggests that la Belle does not want to marry la Bête due to his physical appearance. The reader learns that the protagonist is unable to 'se résoudre à prendre pour époux un Monstre horrible par sa figure' (de Villeneuve, 1765a:161) ['resolve to take as a husband a monster who looks horrible'].

presented through the female protagonist who fails to see beyond the Beast's unsightliness and the prince's handsomeness. That the trait of beauty is a fundamental and universal aspect that underlies fairy tales is, therefore, stronger in Wright's TT compared to de Beaumont's French tale and its first translation.

7.3.6 The Prince in A.E. Johnson's *Beauty and the Beast* (1921) and Angela Carter's *Beauty and the Beast* (1982)

Johnson's translation follows de Beaumont's text and, in contrast to de Villeneuve's tale and Wright's translation, does not offer an extended depiction of the prince. Thus, we first encounter the character in the final scene of the TT. The reader learns that Beauty saw 'a prince, more beautiful than Love himself' (Johnson, 1921:133), which parallels de Beaumont's words '[la Belle] ne vit plus à ses pieds qu'un prince plus beau que l'amour' (de Beaumont, 1756:99).²¹⁷ In a comparable manner to the ST, Johnson prompts the attribute of beauty to be considered within the context of the sentiment of love. The reader is encouraged to assume an active role in the allocation of the trait to the figure and to apply the connotations that he or she would associate with the concept of love. The fact that the prince is viewed through the reader's own conceptualisation of beauty curtails his power and places male agency within a negative paradigm.

It is interesting to note that Johnson's translation strengthens de Beaumont's association of the prince's handsomeness with the concept of love through an allusion to the god of love. That the tale has ties with the story of Cupid and Psyche²¹⁸ reinforces this reference and causes the trait of beauty to be portrayed as something that is beyond what is attainable on earth.

Carter's translation also emulates de Beaumont's text and introduces the prince at the end of the tale: the words 'un prince plus beau que l'amour' (de Beaumont, 1756:99) are translated as 'a handsome young prince' (Carter, 1982:60). In a comparable manner to within de Beaumont's text and the translations examined in this chapter, the prince can be considered through "the female gaze" since his attractiveness is revealed to the

²¹⁷ '[Beauty] saw, at her feet, a prince who was handsomer than love'

²¹⁸ For a detailed discussion of the intertextuality between the two tales, please refer to pages 173 to 174 of this thesis.

reader through the utterances of the female author and the female protagonist. That the translator is also a woman reinforces the idea that, in relation to this male character, the notion of beauty is appropriated by females. Yet, what distinguishes Carter's translation from the other texts that have been analysed here is the fact that it introduces the adjective 'young', thus establishing a connection between beauty and youth.²¹⁹

This section has underlined the relationship between physical appearance and age through its discussion of the way in which English translations of *LBelB* employ certain adjectives to depict the female protagonist. We have seen how Carter's tale portrays Beauty as 'pretty' (Carter, 1982:45), a translatorial decision that could have emanated from the fact that, at the time in which this text was penned, the collocation 'handsome woman' had become equated with older females.²²⁰ That this translated tale allies the trait of beauty with the notion of age, through both the female protagonist and this male character, strengthens the association between the two aspects and accentuates another connotation that is attached to the attribute of beauty. It also exacerbates the fact that the prince is characterised through the physical traits he possesses. He is defined by his youth, as well as his attractiveness, which positions the notion of agency in a framework that is *even more negative* than that of de Beaumont's text and the translations examined within this section. Once again, we discover that the negative paradigm in which agency is often placed comprises of different degrees of negativity. The fact that the prince's agency is curtailed in de Beaumont's text is not only mirrored in this translation, but it is also intensified.

7.3.7 Gender, Beauty and Agency in (Re)Translation

This section has shown how the three retranslations examined here interact with gendered ideologies in slightly disparate manners to offer different conceptualisations of gender. Johnson's translation exhibits the feminine beauty ideal in a way that mirrors de Beaumont's ST. It emphasises the idea that Beauty's agency is curtailed through others' admiration towards her, which situates female agency in a wholly negative paradigm. On the other hand, however, Wright's tale downplays the female

²¹⁹ This also cannot be attributed to de Villeneuve's ST, since la Belle describes the man into whom la Bête transforms as 'son cher inconnu' [her dear stranger] (de Villeneuve, 1765b:28).

²²⁰ Please refer to section 7.3.3.

protagonist's attractive appearance, a decision that seems to derive from de Villeneuve's ST, and disregards de Beaumont's explicit reference to the fact that la Belle is admired for her beauty. This challenges the feminine beauty ideal that frames certain fairy tales and other forms of literature intended for children. Beauty's agency is not entirely restricted in this TT, which illuminates how the negative paradigm in which the notion is often positioned can be divided into degrees of negativity. While it is essential to remember that female agency can transcend a negative framework, it is equally vital to look *within* that framework because the extent to which the agency of the female is constricted can vary.

Carter's translation grants agency to the male at a moment in which de Beaumont's ST and the other TTs examined here do not, which introduces new connotations to the narrative's portrayal of gender: the fairy-tale-ideal that the male overrules the female becomes magnified in this TT. However, Beauty's agency is not entirely erased by this addition that has occurred during the translation process. We recall Foucault's idea of "resistance".²²¹ Beauty might hold less power than the prince, but she is not necessarily powerless.

Our examination of these three TTs has further highlighted that the notion of male agency is valuable to explore. Wright's translation reinforces the fact that the prince is regarded through "the female gaze" and reverses a gendered prescription that frames numerous fairy tales; it limits the agency of the male through an action initiated by the female, which grants agency to the female and removes it from the male. Johnson's and Carter's TTs also curtail the prince's power to a greater extent than de Beaumont's ST: Johnson encourages the reader to apply her own interpretation to the character's attractiveness, whilst Carter's introduction of the word 'young' to describe him further restricts his agency. The three retranslations strengthen the idea that the prince is unable to claim agency, which once again demonstrates that the negative paradigm in which (male) agency is positioned can be divided into different degrees at different moments.

²²¹ Please refer to section 7.1 of this thesis for a detailed explanation of this.

7.4 Chapter Conclusion

By conducting a comparative analysis, this chapter has unveiled how the processes of translation and retranslation alter the way in which agency is exhibited through the trait of beauty and how this, in turn, impacts the construction of gender in this classic of children's literature. It has shown that the strategies employed by the translators have encouraged various conceptualisations of the notion of agency. We cannot know if the translators' decisions were unconscious or premeditated, but this is not the intention of this thesis. What has emerged from our discussions is that the actions that underpin translation and retranslation have conditioned the way in which each TT portrays agency through beauty.

De Beaumont's text and its translations analysed here each challenge the archetypal propensity of many fairy tales to wholly constrict female agency through the feminine beauty ideal, which indicates that agency cannot be judged as a dichotomic construct. That each version of the tale negotiates the feminine beauty ideal in a diverse manner illustrates that the negative paradigm in which female agency is situated comprises different degrees of negativity and that this is influenced by the processes of translation and retranslation. Moreover, despite the fact that female agency is restricted through the feminine beauty ideal, the protagonist is also granted agency in de Beaumont's ST and each of the TTs. The same texts simultaneously grant and obstruct female agency. Our exploration of de Beaumont's tale and its selected translations thus encourages us to look beyond the idea that an individual either has or does not have agency. That each version situates agency on a different position on the grant-obstruct continuum intimates that agency can be a blend of positive and negative and that it can be divided into various degrees of negativity or positivity. This becomes influenced by the act of translation.

Finally, by accentuating the fact that male agency is restricted and portrayed as an object of "the female gaze", this chapter has evidenced how theoretical debates surrounding female agency can be applied to discussions that consider male agency. The TTs reflect this constriction to different extents, which highlights the fundamental role that the act of retranslation plays in reshaping constructions of gender in classics of children's literature.

CHAPTER 8

The Construction of Gender through the Attribute of Bravery in *La Belle et la Bête* and Its Selected English Translations

8.1 Jeanne-Marie Leprince de Beaumont's *La Belle et la Bête* and Its First English Translation

The previous chapter has shown that fairy tales can ascribe the trait of beauty to both male and female characters: we saw how *la Belle* is depicted as beautiful and the prince is portrayed as handsome in each of the texts examined here. Yet, as Chapter 1 has highlighted, certain fairy tales reserve the attribute of bravery for the heroic male who valiantly comes to the aid of the helpless female.²²² This chapter will, however, reveal that, in de Beaumont's tale, its first English translation and our selected retranslations, the *female* protagonist is the one who epitomises bravery. *La Belle* can, therefore, be compared to central female characters in fairy tales such as those in Lurie's *Clever Gretchen and Other Forgotten Folktales* (1980) whose courageousness allows them to save the feeble male.²²³ This characterisation of *la Belle* will enable us to unpack the following questions: How does the attribution of what is often considered a "masculine" quality to a female character prompt the two texts to challenge certain gendered ideologies that are presented in traditional fairy tales? Do the tales resist a model of, to borrow R.W. Connell's (1995) term, "hegemonic masculinity"? How does the female protagonist's embodiment of courageousness condition male and female agency in the two texts?

Through its portrayal of *la Belle*, de Beaumont's *LBelB* identifies a relationship between the trait of bravery and the notion of female agency. The first section of this chapter (8.1) will demonstrate how the character's fearlessness enables her to act as she wishes in this text, and it will consider how this depiction is transferred to the first English translation. De Beaumont's French tale also reveals that, while *la Belle* is courageous, her father fails to embody the attribute of bravery. The valiant female becomes juxtaposed with the timid male in a move that continues to confront the assumption

²²² Please refer to page 45 of this thesis.

²²³ Please see Chapter 1 (pages 45 to 46) for a detailed discussion of this.

that women cannot be brave. Joan Scott's interpretation of gender as 'a primary way of signifying relationships of power' (1986:1067), which encompasses the distinctive idea that agency is inevitably afforded to the unafraid male who overrules the helpless female, is disputed here: de Beaumont's presentation of a brave young woman challenges this gendered prescription. The comparative analysis conducted in this chapter will identify how this defiance of a gendered norm travels through translation in this classic of children's literature.

The second section of this chapter (8.2) will examine the way in which la Belle and her father encapsulate bravery in our selected English retranslations of *LBelB*, in order to further explore the relationship between gender, bravery, social structure and agency.

8.1.1 The Female Protagonist

The courage of la Belle can be observed on several occasions throughout the tale, but perhaps the most notable moment emerges when she willingly presents herself to la Bête in order to spare her father's life. She states:

Puisque le monstre veut bien accepter une de ses filles, je veux me livrer à toute sa furie, & je me trouve fort heureuse, puis qu'en mourant, j'aurai la joie de sauver mon père, & de lui prouver ma tendresse.

(de Beaumont, 1756:82-83)²²⁴

That Beauty positions herself as the subject of the sentence and the agent of her own actions through the repeated use of the first-person subject pronoun 'je' [I] illustrates that she holds control. Her words are strong and resolute, and her bravery frames her as the initiator of her endeavours. The first English translation renders this sentence as:

²²⁴ 'since the monster will accept one of his daughters, I will surrender myself to all of his rage, and I will be very happy since, in dying, I will have the pleasure of saving my father and of proving to him my tender affection'

since the monster will accept one of his daughters, I will deliver myself up to all his fury, and I am very happy in thinking that my death will save my father's life, and be a proof of my tender love for him.

(de Beaumont, 1776:53-54)

In a parallel manner to the ST, the TT demonstrates that Beauty's courageous approach enables her to take charge of her own actions. The protagonist's employment of the first-person subject pronoun 'I' and the reflexive phrasal verb 'deliver oneself up' evidence her agency. That the courageousness of la Belle allows her to behave in the manner in which she deems appropriate in both the ST and the TT suggests that the trait of bravery can grant female agency. De Beaumont presents a female whose fearlessness enables her to save her father's life, and her agency is thus not constricted. The actions of the female are not suppressed, and she possesses the capacity to act, prompting the notion of female agency to transcend the negative paradigm in which it is often positioned.

While several examples of the protagonist's courage can be identified throughout the tale, a significant case-in-point to foreground, since it also evidences how the translation process has the power to reconstruct the fundamental undertones of a text, is la Belle's assertion '[j]e vous assure, mon père...que vous n'irez pas à ce palais sans moi; vous ne pouvez m'empêcher de vous suivre' (de Beaumont, 1756:83).²²⁵ Here, la Belle repudiates her father's advice and behaves according to her own intentions. Her resoluteness is apparent, and her fearlessness enables her to claim the agency she requires to act in the manner in which she considers apposite. Yet, in translating these words as '[i]ndeed father, said Beauty, you shall not go to the palace without me, you cannot hinder me from following you' (de Beaumont, 1776:54), the first English translation de-emphasises the character's bravery. That the phrase 'je vous assure'²²⁶ is rendered as 'indeed' reduces the decisiveness of Beauty's tone that emerges through the fact that the ST positions her as the grammatical subject of the sentence. The idea that she controls her actions is diluted, and this attenuates her courage and the agency that results from it. Her bravery does continue to exist in the translated sentence, but the

²²⁵ 'I assure you, father, that you will not go to that palace without me; you cannot stop me from following you'

²²⁶ 'I assure you'

translator's choice of words minimises the agency that the character possesses. The TT amends the way in which the ST constructs the relationship between gender, social structure and agency: the decrease in Beauty's agency causes the translated tale to emphasise the fact that females are often restricted by a society that declares that women should not be brave. Consequently, the reader of the TT encounters a character who is less powerful than the same character whom the reader of the ST meets.

These examples illustrate how, in both the ST and the first English translation, *la Belle* embodies the trait of bravery, albeit to a different extent in each text. This, in turn, enables her to claim agency: her courage provides her with the power to quash the objections of the male members of her family and to present herself to *la Bête*. Yet, we might wonder if she is the true agent of this action. Does her determination and fearlessness grant her the agency to act as she desires or, rather, does she obediently adhere to the norms of the patriarchal society towards marriage that were prevalent at the time in which the two texts were penned?

De Beaumont's text served as a platform to educate eighteenth-century girls on the way in which society expected them to behave.²²⁷ It is thus perhaps unsurprising that the tale encourages the female reader to dutifully accept the notion of arranged marriage that was pervasive at that time. It initially seems that *la Belle*'s courage grants her the unrestrained ability to act as she desires, which places agency in a positive paradigm. However, we discover that the ST and the TT bestow the trait of bravery upon the female protagonist in order to instruct the young female reader to submissively accept society's prescription on marriage. The character's courageousness masks the fact that her agency is curtailed through her participation in what is essentially an arranged marriage. This is not to negate the aforementioned arguments that evidence the fearlessness of *la Belle*; she is the one who decides to present herself to *la Bête*, an action that arguably requires bravery. Yet, the character's agency is not as unambiguous as it initially seems, and we realise that the notion does not slip into either a positive or negative paradigm as effortlessly as it first appears. As Chapter 7 has highlighted, agency can transcend a one-dimensional form. It is not necessarily situated at either end

²²⁷ Chapter 6 offers a detailed discussion of the audience and intentions of de Beaumont's tale. Please refer to section 6.1.

of a positive-negative dichotomy but, rather, it can occupy a position somewhere in between.

In illustrating that la Belle possesses the courage to present herself to la Bête, this section has highlighted how de Beaumont's text and its first English translation defy the fact that the agentic trait of bravery is allocated to the male character in certain fairy tales. The two texts further this through their depiction of the female protagonist as "the knightress in shining armour" who breaks the curse under which the prince is held and saves him. Several fairy tales show the attractive and gallant male rescue the vulnerable and weak female: the prince braves his way through the obstacles that impede his approach to the castle and awakens Sleeping Beauty; the prince brings the poisoned Snow White back to life; and the prince whisks Cinderella away from a life as her cruel stepmother's and wicked step-sisters' servant. Yet, fairy tales that portray the *female* as the one who liberates the male also exist: the young girl in *The Peasant's Wise Daughter* saves her father after he is imprisoned by the king; the servant girl in *The Old Woman in the Wood* (re)transforms the pigeon into a prince; and Gretel frees her brother who has been locked in a cage by a wicked witch. De Beaumont's *LBelB* and its first English translation draw parallels with the latter set of tales; la Belle is neither helpless nor dependant on a man, and the male is not heroic.

Having said this, this depiction of gendered roles in *LBelB* is not as uncomplicated as it might appear. In both the ST and the TT, la Belle declines la Bête's marriage proposal on numerous occasions. She is less obliging than the fictional prince who is eager to save the princess and marry her without hesitation (perhaps because the helpless princess is always beautiful whilst la Bête is notably unattractive). La Belle eventually consents to wed la Bête, but her decision can be seen as de Beaumont's way of revealing what Jacques Barchilon deems the intention of the tale: 'to prepare [the young female reader] for 'life', that is, for marriage ordained according to the normally accepted bourgeois conventions' (in Zipes, 2006b:56). When de Beaumont penned her story, marriage was considered as a transaction that provided financial security; it was not necessarily formed on the basis of romantic attraction and love. Indeed, de Beaumont's tale does not indicate that la Belle loves la Bête in an amorous sense, and the protagonist even states '[j]e n'ai point d'amour pour elle' (de Beaumont, 1756:97),²²⁸ which the first

²²⁸ 'I have no love for him'

English translation renders as 'I do not feel the tenderness of affection for him' (de Beaumont, 1776:64). It thus seems that la Belle does not embody the trait of bravery in the same manner as the prince who comes to the aid of and falls in love with the beautiful princess. La Belle's courage assimilates the norms of society that surrounded marriage at the time in which the texts were written, and the agency that results from her bravery is underpinned by prevalent social prescriptions.

The trait of bravery functions as a useful lens through which to view the relationship between gender, social structure and agency. It reveals that, at the time in which the two tales were penned, female agency was restricted by the fact that society expected a woman to meekly agree to arranged marriage. A tension between individuality and social norms emerges here. This idea often frames texts with an educational intent in which the individual wants to behave in a certain manner but the didactic objective of the narrative prevents him or her from doing so. It initially seems that la Belle's bravery grants her the agency to act as she desires, but her agency is ultimately determined by the gendered narratives of society. This informs existing debates that position agency in *either* a negative *or* a positive paradigm: the notion cannot be considered in terms of a simple grant-obstruct dichotomy but, rather, it is situated somewhere in between. Chapter 7 has broached this argument in the context of the trait of beauty, and the fact that it re-emerges here in relation to bravery strengthens its value.

8.1.2 The Father of la Belle

We will now turn our attention to the fact that the father of la Belle fails to epitomise the trait of bravery in de Beaumont's text and its first English translation since this prompts the female protagonist to embody the attribute to an even greater extent.

The reader of de Beaumont's tale perceives, on several occasions, that the father of la Belle is not brave. This absence of bravery becomes emphasised through the juxtaposition of the words that describe the merchant with those that depict his daughter. The text tells that '[l]e marchand n'avoit pas le coeur de manger; mais la *Belle*, s'efforçant de paroître tranquille, se mit à table, & le servit' (de Beaumont, 1756:85).²²⁹

²²⁹ 'the merchant did not have the heart to eat; but Beauty, endeavouring to appear calm, sat at the table and served him.'

This direct contrast, signalled by the conjunction 'mais' [but], accentuates the idea that the father is emotionally weaker than his daughter. The first English translation mirrors the ST and juxtaposes the disconcerted father with his intrepid daughter. The reader learns that '[t]he merchant had no heart to eat, but Beauty, endeavoring [*sic*] to appear chearful [*sic*], sat down to table, and helped him' (de Beaumont, 1776:55). In a comparable manner to the reader of the French text, the reader of the English tale realises that the male has less strength of character than the female. The two texts reveal that the female remains poised whilst the male becomes anxious which, as we have seen above, counters the fact that certain fairy tales assign the attribute of bravery to male characters. This is not to suggest that de Beaumont's text and its first English translation question the traits that fairy tales habitually associate with father figures. In fact, these texts echo Sarah Sawyer's argument that 'the deficient father is a fairy-tale staple' (2011),²³⁰ since the father of la Belle appears powerless and is unable to override his daughter's actions. What is pertinent here is that the tales dispute the idea of a vulnerable and helpless female through a depiction of la Belle as more courageous than a prevalent male character within the tale.

This sentence, in both the ST and the TT, exemplifies the complexity of the notion of agency. The words 'le servit'²³¹ illustrate that la Belle serves the food to her father, a gesture that was conventional in the eighteenth century since the female was considered as the homemaker who ministered to the male. This idea emerges in the TT through the words 'helped him'; in this context, the verb 'to help' is interpreted as 'to serve someone with food or drink' (*Oxford English Dictionary*, 2018). The protagonist's agency becomes curtailed in the ST and the TT since she shoulders a gendered role that was promoted by society at the time in which the two texts were penned. That the previous paragraph has argued that this same sentence offers agency to la Belle through the idea that her father lacks bravery highlights that agency cannot be positioned at one

²³⁰ Sarah Sawyer (2011) notes that fathers in fairy tales are 'deficient' since they tend to be either (i) absent; (ii) controlled by an evil mother or stepmother; or (iii) spiteful towards their children. Indeed, it is difficult to recall a traditional fairy tale that features a father who simultaneously adopts a loving *and* a protective role towards his child(ren). We call to mind the fathers of Cinderella and Hansel and Gretel, both of whom love their children dearly but are unable to protect them from their cruel stepmother. The father of la Belle exhibits affection, but he ultimately allows her to sacrifice herself so that he can live. While a detailed discussion of the role of fathers in fairy tales will go beyond the limits of this chapter, it highlights the intricacies that underlie these literary works.

²³¹ 'served him'

end of a grant-obstruct dichotomy. Rather, it can be simultaneously granted *and* obstructed.

That the father lacks bravery is reinforced by the passage:

Ah, ma fille! dit le marchand, en embrassant la Belle, je suis à demi-mort de frayeur. Croyez moi, laissez moi ici; non, mon père, lui dit la Belle avec fermeté, vous partirez demain matin, & vous m'abandonnerez au secours du Ciel.

(de Beaumont, 1756:86)²³²

The first English translation renders the words as:

"Oh, daughter," said the merchant, embracing Beauty, "I am almost frightened to death, believe me, you had better go back, and let me stay here."

"No, father," said Beauty, in a resolute tone, "you shall set out tomorrow morning, and leave me to the care and protection of providence."

(de Beaumont, 1776:56)

The father's fearfulness emerges as he takes his daughter in his arms, and his lack of bravery becomes explicit through his words 'je suis à demi-mort de frayeur' in the French text and 'I am half-dead with fright' in the translated tale. This is contrasted with the fact that la Belle speaks 'avec fermeté' in the ST and 'in a resolute tone' in the TT, which not only illustrates her courage but also signals her agency. We observe that her bravery permits her the power to override her father's suggestion and to do what she believes is correct. De Beaumont's tale and its first English translation defy what Shahid Siddiqui (2010) deems the gendered stereotype that prevails in certain fairy tales of women as 'weaklings, [who are] insecure, emotional, and at times troublesome creatures'. The female figure possesses more courage and strength than the male character in this scene, which grants her the agency to disregard his words and positions her as more powerful than him.

A final example that encapsulates the father's dearth of bravery are the words:

²³² "Oh, my daughter!" said the merchant, embracing Beauty. "I am half-dead with fright. Believe me; leave me here." "No, my father", Beauty said to him firmly. "You will depart tomorrow morning, and leave me to the aid of Heaven'

Quand ils eurent soupé, ils entendirent un grand bruit, & le marchand dit adieu à sa pauvre fille en pleurant; car il pensoit que c'étoit la bête. Belle ne put s'empêcher de frémir, en voyant cette horrible figure: mais elle se rassura de son mieux, & le monstre lui ayant demandé si c'étoit de bon coeur qu'elle étoit venue; elle lui dit, en tremblant, qu'oui.

(de Beaumont, 1756:85)²³³

We see that the father expresses despair at the prospect of leaving his daughter with la Bête but, while la Belle exhibits a physical and uncontrollable sign of fright through her trembling, she endeavours to uphold mental strength and appears more poised than her father. However, the manner in which the first English translation renders this phrase minimises Beauty's bravery which, in turn, demonstrates the father's lack of courage in a less effective way. The reader learns that '[w]hen they had supped they heard a great noise, and the merchant, all in tears, bid his poor child, farewell [sic], for he thought Beast was coming' (de Beaumont, 1776:55-56). Just as the reader of the French tale, the reader of the English text observes the father's sadness through the fact that he cries. The narrative continues 'Beauty was sadly terrified at his horrid form, but she took courage as well as she could, and the monster having asked her if she came willingly; "ye -- e -- es," said she, trembling' (ibid.:56). Here, we note a discrepancy in the way in which the two works exemplify the bravery of la Belle. The ST employs the words '*Belle ne put s'empêcher de frémir, en voyant cette horrible figure*'²³⁴ to reveal that she demonstrates a natural, physical reaction to fear: trembling. Yet, in rendering these words as 'Beauty was sadly terrified at his horrid form', the TT suggests that her fright runs beyond physicality. The phrase 'sadly terrified' indicates that she is emotionally afraid, and the reader thus equates her with the father. The evident juxtaposition between the two characters is removed, and the idea that this tale allocates the attribute of bravery to the female is de-emphasised through the act of translation.

²³³ 'Once they had eaten dinner, they heard a great noise and the merchant, crying, said goodbye to his poor daughter since he thought that it was the Beast. Beauty could not stop herself from trembling when she saw the hideous figure, but she reassured herself as best she could and, when the monster asked her if she had come of her own accord, she answered, trembling, yes.'

²³⁴ 'Beauty could not stop herself from trembling when she saw the hideous figure'

8.1.3 Bravery Beyond Gendered Prescriptions

Through its examination of *la Belle* and her father, this section (8.1) has illustrated how de Beaumont's tale and its first English translation emphasise that female characters can be brave too. Foucault's thought that power does not necessarily indicate oppression (Heller, 1996:83) is coupled with the idea that female agency can transcend a negative paradigm, and the two texts distance themselves from tales that associate bravery with males alone and move towards those that present a courageous female figure.

In a similar manner to the discussions within Chapter 7, the above examples show that agency can be positioned in *both* a positive *and* a negative paradigm simultaneously. The bravery of *la Belle* does prompt her to consent to the proposal of *la Bête*, but she is concomitantly conditioned by society's conventions which instruct her to acquiesce to arranged marriage. Despite our initial convictions, the female protagonist is not a wholly active agent of her own actions. The bravery of the female protagonist enables de Beaumont's text and its first English translation to dispute the gendered ideal that the valiant male comes to the aid of the helpless female. Yet, this is compromised by the fact that *la Belle* saves *la Bête* through her consent to marry him and, thus, through her acceptance of society's expectations. Her bravery is ultimately both underpinned and undermined by the fact that she must adhere to the conventions of society.

We have observed how the father embodies the trait of bravery to a lesser extent than his daughter throughout the ST and for the most part of the TT, which grants her the agency to act in the manner in which she deems appropriate. Once again, the idea that female characters fail to epitomise the attribute of courage is challenged in these two texts. Yet, the final example demonstrates that the TT portrays its protagonist as more frightened and with less agency than the protagonist of the ST, highlighting how the act of translation can alter the connotations of a narrative. Our analysis has also revealed that the fact that the father's limited bravery proffers agency to his daughter is not as uncomplicated as it might seem. While *la Belle* claims additional agency due to her father's dearth of courage, she continues to be prompted to adhere to certain societal conventions. The intricacy of the notion of agency stimulates a need for it to be considered beyond binary terms, particularly in the context of translated children's literature.

8.2 Other Selected English Retranslations of *La Belle et la Bête*

This section seeks to further explore the discussion set out in the previous pages which has considered how the notion of agency is conditioned by the way in which la Belle and her father exhibit the trait of bravery. It will afford particular attention to the way in which the process of retranslation has influenced how the relationship between gender, social structure and agency is presented in our selected English retranslations of *LBelB*.²³⁵

We will first examine how the female protagonist's embodiment of bravery shapes the construction of female agency in Wright's *Beauty and the Beast* (1889), Johnson's *Beauty and the Beast* (1921), and Carter's *Beauty and the Beast* (1982). This section will then consider the way in which Beauty's father represents the trait of bravery in these versions of *LBelB* and how this affects the agency of the female protagonist. These discussions will allow us to determine how the retranslation of this classic children's tale has intervened in the representation of the mutable concept of gender and how the images of gender that frame this narrative have been reshaped for young readers in Britain over time.

8.2.1 The Female Protagonist in Minnie Wright's *Beauty and the Beast* (1889)

Chapter 7 has highlighted how Wright's translation de-emphasises the extent to which the female protagonist embodies the notion of beauty compared to de Beaumont's ST and the first English translation.²³⁶ Wright's text also curtails the character's epitomisation of the trait of bravery through a limited demonstration of her determination to present herself to the Beast. Section 8.1 has considered two sentences that emerge in de Beaumont's text and the first English translation which evidence the

²³⁵ For a comprehensive delineation of the retranslations of *LBelB* that are examined in this chapter, kindly refer to Chapter 6 of this thesis.

²³⁶ Kindly refer to section 7.3.1 of this thesis.

bravery of *la Belle*,²³⁷ but neither of these phrases are included in Wright's TT. The words '*la Belle* voulut absolument partir pour le beau palais' (de Beaumont, 1756:83)²³⁸ are also excluded. Wright's translation instead condenses the crux of these three phrases – that Beauty wishes to go to the Beast in order to save her father's life – into one sentence uttered by the protagonist: 'I will therefore go back with my father to keep his promise' (Wright, 1889:107). This approach also contrasts with de Villeneuve's French text which, similarly to de Beaumont's version of the tale, accentuates *la Belle*'s braveness through phrases such as '[j]e m'exposerai, poursuivit-elle d'un ton ferme, pour tirer mon père de son fatal engagement' (de Villeneuve, 1765a:87)²³⁹ and '[t]ant de fermeté dans une fille de son âge les surprit beaucoup' (ibid.:88).²⁴⁰ Wright's words echo both de Beaumont's and de Villeneuve's premise that Beauty is the one who decides to depart for the Beast's palace, and she is therefore positioned as the active agent of her own actions. However, this translated phrase reflects less vehemence than de Beaumont's and de Villeneuve's words, and the extent to which this character embodies the notion of bravery in the TT is diminished.

Despite the fact that her father and brothers attempted to dissuade her from presenting herself to the Beast, 'Beauty was firm' (Wright, 1889:107). We have observed how, in de Beaumont's text, the protagonist's bravery enables her to quash the objections of her father and brothers. In a similar fashion, the courage of the character in Wright's translation grants her the agency to overrule these male figures and to act in the manner in which she deems appropriate. Yet, that Beauty's fearlessness can be discerned only through the term 'firm' continues to portray her bravery, and the agency that results from it, to a lesser extent than how it is displayed in de Beaumont's tale. We have seen how this French text employs affirmative words such as 'me livrer' [surrender myself], 'assure' [assure] and 'absolument' [absolutely] to elucidate the

²³⁷ These phrases are '[p]uisque le monstre veut bien accepter une de ses filles, je veux me livrer à toute sa furie, & je me trouve fort heureuse, puis qu'en mourant, j'aurai la joie de sauver mon père, & de lui prouver ma tendresse' (de Beaumont, 1756:82-83) [since the monster will accept one of his daughters, I will surrender myself to all of his rage, and I will be very happy since, in dying, I will have the pleasure of saving my father and of proving to him my tender affection] and '[j]e vous assure, mon père...que vous n'irez pas à ce palais sans moi; vous ne pouvez m'empêcher de vous suivre' (ibid.:83) [I assure you, father, that you will not go to that palace without me; you cannot stop me from following you].

²³⁸ 'Beauty had set her mind to going to the beautiful palace'

²³⁹ 'I will put myself at risk, she continued in a firm tone, in order to take my father away from his fatal engagement'

²⁴⁰ 'Such resoluteness in a girl of her age greatly surprised them'

protagonist's resoluteness. Comparable terms, such as 'tant de fermeté' [so much decisiveness], 'résolution' [decision] and 'assurer' [assure] (de Villeveuve, 1765a:88-89), also appear in de Villeneuve's text to demonstrate la Belle's decisiveness. The TT excludes such terms and, instead, presents a character who appears less valiant. While the fact that she possesses the agency to override her father's and brothers' objections does emerge in Wright's translation, it is not accentuated. The idea that a female can embody the attribute of bravery proves less convincing in the TT than in de Beaumont's and de Villeneuve's STs, and Beauty's agency is, as a result, curtailed in this translated text.

Having said this, it could be that the Beauty of Wright's translation does not need to assert her courage or fight for her agency to the same extent as la Belle of de Beaumont's text. It might not be that the character's agency is downplayed in the TT but, rather, that she does not need to claim as much agency as her counterpart in the French text. Wright's tale reveals that the father does not dismiss the Beast's suggestion that he could offer one of his daughters in his place: the Beast tells the merchant 'I will forgive you on one condition – that is, that you will give me one of your daughters' (Wright, 1889:105), and '[t]he merchant accepted this proposal, though he did not really think any of his daughters would be persuaded to come' (ibid). This idea derives from de Villeneuve's ST, which states that '[l]e bon-homme quoique très persuadé qu'il tenterait inutilement l'amitié de ses filles, accepta cependant la proposition du Monstre' (de Villeneuve, 1765a:73).²⁴¹ Both de Villeneuve and Wright show that the father does not reject the Beast's idea; he simply believes that none of his daughters would want to die. Since he entertains the thought of one of his children accepting his place, it is plausible that it did not prove arduous for Beauty to convince him to allow her to go. De Beaumont's text asserts that '[l]e bon homme n'avoit pas dessein de sacrifier une de ses filles à ce villain monstre' (de Beaumont, 1756:80),²⁴² which presents a father who would not even contemplate sacrificing any of his daughters in order to save himself. The words 'le bon homme' [the good man], which illustrate the good character of the merchant, are juxtaposed with 'ce villain monstre' [this awful monster], which exacerbate the dreadfulness of la Bête. These two terms are not included in the TT, and

²⁴¹ 'the man, although very certain that he would attract in vain the goodwill of his daughters, accepted the Monster's offer'

²⁴² 'the good man had no intention of sacrificing one of his daughters to this awful monster'

the idea that the father is willing to let his daughter appear before the Beast proves more convincing. La Belle must struggle for the agency to overrule her father and present herself to la Bête in de Beaumont's ST, but this is not required in the TT since her father has already considered offering one of his daughters. It could, therefore, be argued that Wright's translation does not necessarily indicate a curtailment of female agency. Rather, it highlights that she does not need to fight to obtain it.

De Villeneuve's text states that la Belle, 'faisant taire ses sanglots & ses soupirs' (de Villeneuve, 1765a:87),²⁴³ informed her family that she would go to la Bête's palace, whilst de Beaumont's text asserts that la Belle 'ne pleuroit point' (de Beaumont, 1756:82)²⁴⁴ at the fact that la Bête wants to kill her father. Yet, Wright's translation reveals that Beauty was 'much distressed' (Wright, 1889:107). The *Etymological and Pronouncing Dictionary of the English Language* (1881) defines the noun 'distress' as 'misery, affliction ... anguish of mind; calamity; adversity; misfortune' and the verb 'to distress' as 'to afflict with pain; to pain; to make miserable' (1881:158). *Webster's Complete Dictionary of the English Language* (1886) offers a comparable definition and denotes 'to distress' as 'to cause pain or anguish to; to pain; to oppress with calamity; to afflict; to harass; to make miserable' (1886:396). The character is depicted as strong in the face of adversity in de Villeneuve's and de Beaumont's STs, but Wright's TT suggests that Beauty becomes extremely sorrowful and saddened upon hearing her father's news, which reduces her fearlessness. What heightens this is the fact that Wright's text incorporates the adjective 'distressed' which recalls the trope 'a damsel-in-distress', a theme that emerges in fairy tales and other forms of literature, art and film that feature a vulnerable and beautiful female who requires a courageous and handsome male to rescue her. That Beauty is 'distressed' equates her with a helpless and dependent female; she is not the bold character seen in de Villeneuve's and de Beaumont's STs, and this portrayal of the figure encourages Wright's translation to revert to a gendered prescription that frames certain fairy tales.

To further exacerbate this, Wright's text indicates that the 'distressed' Beauty blames herself for her father's predicament. The protagonist states:

²⁴³ 'silenced her tears and sighs'

²⁴⁴ 'did not cry'

'I have indeed caused this misfortune, but I assure you I did it innocently ... But as I did the mischief it is only just that I should suffer for it. I will therefore go back with my father to keep his promise.'

(Wright, 1889:107)

This can be equated with the words that appear in de Villeneuve's text:

Je suis coupable de ce malheur: c'est à moi seule de le réparer. J'avoue qu'il serait injuste que vous souffrissiez de ma faute.

(de Villeneuve, 1765a:87)²⁴⁵

De Villeneuve's ST and Wright's TT demonstrate that Beauty wishes to present herself to the Beast since she feels culpable for her father's plight. Once again, this depiction is different to that within de Beaumont's text which frames la Belle's act of sacrifice with a bravery that results from her resoluteness; in Wright's translation, Beauty's agency ultimately stems from her sense of guilt. While the female protagonist insists on taking her father's place in both de Beaumont's and Wright's texts, the way in which this decision manifests itself in the translated tale amends the relationship between gender, social structure and agency. The TT diminishes female agency since it dampens the idea that the female protagonist is brave. Rather, Beauty presents herself to the Beast because she feels that she must out of guilt.

8.2.2 The Female Protagonist in A.E. Johnson's *Beauty and the Beast* (1926)

Johnson's translation reflects the fact that the protagonist of de Beaumont's text embodies the trait of bravery. In contrast to Wright's translated tale, Johnson's TT mirrors the extent to which la Belle encapsulates the attribute in the French work through a close rendition of several phrases that evidence her courage. The sentence '[j]e vous assure, mon père, lui dit la *Belle*, que vous n'irez pas à ce palais sans moi' (de Beaumont, 1756:83)²⁴⁶ is rendered as "I can assure you, father," said Beauty, 'that you will not go to this palace without me' (Johnson, 1926:124), whilst the words 'la *Belle*

²⁴⁵ 'I am responsible for this misfortune: it is up to me alone to fix it. I admit that it would be unfair for you to suffer because of my mistake.'

²⁴⁶ 'I assure you, father,' Beauty said to him, 'that you will not go to that palace without me'

voulut absolument partir pour le beau palais' (de Beaumont, 1756:83)²⁴⁷ are transferred as 'Beauty was quite determined to go to this wonderful palace' (Johnson, 1926:124). The TT's employment of the terms 'assure' and 'determined', as well as the resolute tone with which the protagonist speaks, emphasise her decidedness, a trait that ultimately stems from her fearlessness. The two attributes collaborate to grant her the agency to act in the manner she deems appropriate. We see that Beauty's agency is not constricted but, rather, her bravery provides her with the ability to act.

Johnson translates la Belle's words '[q]uoique je fois jeune, je ne suis pas fort attachée à la vie, & j'aime mieux être dévorée par ce monstre, que de mourir du chagrin que me donneroit votre perte' (de Beaumont, 1756:83)²⁴⁸ as '[a]lthough I am young I am not so very deeply in love with life, and I would rather be devoured by this monster than die of the grief which your loss would cause me' (Johnson, 1926:124). The two phrases indicate that la Belle is discontented with her life. After all, she is the one who takes care of the household chores and works tirelessly to minister to her family whilst her elder sisters laze around and deride her. It could therefore be that la Belle's decision to present herself to la Bête derives from the fact that she is weary. We have seen how Wright's translation suggests that the protagonist's sense of culpability provides her with the courage to go to the palace. Yet, in Johnson's translation, she considers it as an adventure upon which her bravery, which is triggered by her unhappiness, enables her to embark. Retranslation has the power to introduce different connotations into various versions of a narrative. Here, the meaning of Johnson's TT differs slightly at the micro-level to Wright's TT.²⁴⁹

As a final remark, it proves pertinent to consider the coloured illustration that is incorporated in Johnson's translation (Figure 57), since it demonstrates how the visual aspects of a text can amend the connotations that underpin the written word. The ST does not include illustrations, which makes it even more relevant to examine the fact

²⁴⁷ 'Beauty had set her mind to going to the beautiful palace'

²⁴⁸ 'although I am young, I am not greatly attached to life, and I would rather be devoured by this monster than die of the sorrow that your loss would bring to me'

²⁴⁹ The first English translation of de Beaumont's tale omits the words '[q]uoique je fois jeune, je ne suis pas fort attachée à la vie, & j'aime mieux être dévorée par ce monstre, que de mourir du chagrin que me donneroit votre perte' (de Beaumont, 1756:83). It thus presents a female protagonist who fails to epitomise the attribute of bravery in the same manner as her counterpart in the ST and Johnson's translation. Once again, we see how the process of translation changes the messages conveyed at the micro-level.

that the TT introduces an image. Indeed, it could amend the narrative by presenting a new connotation or by altering, exaggerating or deemphasising an existing connotation. While Johnson's tale comprises several black and white illustrations, this coloured picture emphasises the fact that the written text assigns the attribute of bravery to Beauty. The female protagonist's bold and unwavering character is foregrounded: she does not appear afraid of the Beast but, rather, she sits confidently and is unaffected by his presence. That the Beast is positioned on the floor and Beauty is raised above him stresses the written text's idea that Beauty's courage grants her agency. The illustration reinforces the idea that female agency is positioned in a positive paradigm; the reader can see that Beauty's agency is not visibly constricted. To this end, the image signals the end of the tale, when we discover that Beauty possesses more agency than the Beast since she has the power to transform him back into a prince. This paratextual element simultaneously strengthens the written word and forewarns the reader of what is to come, which ultimately impacts the way in which the story is interpreted by the young audience.

This image has been removed by the author for copyright reasons.

8.2.3 The Female Protagonist in Angela Carter's *Beauty and the Beast* (1982)

In a comparable manner to de Beaumont's tale, Carter's translation enables the attribute of bravery to be explored through the female protagonist, Beauty. The phrases in the French text that illuminate the courageousness of la Belle are echoed in the TT but, while these sentences allow the character to embody the trait, the act of retranslation has altered the connotations that they carry. A pertinent example of this is the translation of la Belle's words:

Puisque le monstre veut bien accepter une de ses filles, je veux me livrer à toute sa furie, & je me trouve fort heureuse, puis qu'en mourant, j'aurai la joie de sauver mon père, & de lui prouver ma tendresse.

(de Beaumont, 1756:82-83)²⁵⁰

Carter shortens this passage, rendering it as '[i]f the Beast will take a daughter instead of the father, then I shall gladly go instead' (Carter, 1982:50). The latter part of the French sentence, which indicates that la Belle would be contented in dying since her death would save her father's life, is omitted, and the TT fails to mirror the fact that the ST positions the character's bravery as a result of her affection for her father. What proves even more salient to note here is that the horridness of la Bête that is emphasised in the French phrase is decreased in the translation. The words 'me livrer' [surrender myself] and 'furie' [rage] are removed, and the idea of an angry monster is replaced with the optimistic phrase 'I shall gladly go'. The Beast's frightfulness is not amplified in the TT, which causes Beauty's bravery to become reduced in this version of the tale.

That the term 'le monstre' [the monster] is rendered as 'the Beast' in Carter's TT encourages the figure to appear less terrifying: the use of his name adds a familiar tone, and the connotations that a child reader might associate with the word 'monster' cannot be raised. The *Oxford English Dictionary* (2018) defines 'monster' as 'a large, ugly, and frightening imaginary creature', but it associates the term 'beast' with an animal. The latter is considered as a tangible entity, while the former is developed in the minds of

²⁵⁰ 'since the monster will accept one of his daughters, I will surrender myself to all of his rage, and I will be very happy since, in dying, I will have the pleasure of saving my father and of proving to him my tender affection'

individuals. The distinct connotations that are attached to these two words, as well as the disparate manner in which the two sentences portray the Beast, amend the extent to which Beauty embodies the attribute of bravery in the TT. The words that depict la Bête, in both the ST and the TT, belong to la Belle, and she is thus the one who portrays the creature as less frightful in the TT. That the protagonist of Carter's text seems to consider the Beast as less terrifying than the protagonist of the ST accentuates her bravery, and the TT portrays Beauty as even more courageous than her counterpart in the ST. We realise that retranslation has the ability to amend a text at the micro-level, which can consequently impact the narrative at the macro-level. This change that has occurred during the process of retranslation might appear subtle and negligible, but it has ramifications on the way in which a central theme of *LBelB* is transferred in Carter's TT.

On other occasions, Beauty in Carter's translation embodies bravery to the same extent as la Belle in de Beaumont's text. The words '[o]n eut beau dire, la Belle voulut absolument partir pour le beau palais' (de Beaumont, 1756:83)²⁵¹ are rendered as '[n]othing could shake Beauty. She was determined. She insisted she would go to the Beast's palace with him' (Carter, 1982:50). We discover that Beauty is as resolute in the TT as la Belle in the ST, and the fact that the character's courageousness emerges from her determination is paralleled in the two texts.

De Beaumont's *LBelB* conforms to the prevailing societal conventions of the time in which it was penned. That it was intended to teach the young female situated in the eighteenth century to adhere to the rules of society prompts it to assimilate these norms even further, and the text thus centres on the expectations of this period. Since more than two centuries lie between the publication of de Beaumont's tale and the creation of Carter's translation, it proves pertinent to examine how the TT approaches aspects of the ST that are rooted in the eighteenth century and how this shapes the female protagonist's agency. Carter does not encourage Beauty to heed each eighteenth-century norm that appears in the ST, and this enables her to claim more agency than la Belle of the French text. While the ST asserts that '[l]e marchand n'avoit pas le coeur de manger; mais la Belle, s'éforçant de paroître tranquille, se mit à table, & le servit' (de

²⁵¹ 'no matter what was said, Beauty had set her mind to going to the beautiful palace'

Beaumont, 1756:85),²⁵² the reader of the TT learns that '[t]he merchant had lost his appetite but Beauty forced herself to be calm, sat down and served herself' (Carter, 1982:52). The ST stipulates that la Belle serves her father, but the TT indicates that she is concerned about herself alone. By preventing Beauty from adhering to a gendered role that would not have been obsolete at the time in which it was published, the translated tale does not challenge her agency in this scene but, rather, grants it. Indeed, the translated words depict Beauty as independent and unafraid; that her father does not wish to eat does not stop her from helping herself. Despite the protagonist's successful attempts to embody bravery and gain the agency that results from it in de Beaumont's text, certain aspects continue to oppress her. Yet, Carter's translation endows the character with additional courage and power. A comparison between de Beaumont's and Carter's texts highlights how retranslation can alter the way in which agency is constructed and how, in this instance, it can influence the notion of gender more generally. This is particularly important in the context of translated stories presented to the young reader; we recognise that the way in which social constructs are portrayed can change and that various representations of these notions can be offered in different versions of the same narrative.

One particular aspect of de Beaumont's text that is rooted in the temporal context in which it was written – the theme of arranged marriage – is echoed in Carter's translation. In both tales, the agency of the female protagonist is challenged through this trope. While la Belle consents to marry la Bête, she states '[j]e n'ai point d'amour pour elle' (de Beaumont, 1756:97),²⁵³ which Carter renders as 'I am not in the least in love with him' (Carter, 1982:60). Despite the fact that this translation was penned more than two centuries after de Beaumont's tale, it mirrors the eighteenth-century conceptualisation of marriage as a transaction which yields financial security. This social perception of the notion of marriage was redefined before the publication of Carter's translation. Marcia Zug maintains that '[d]uring the Enlightenment period, this mercenary conception of marriage began to be challenged and, by the early twentieth century, love had become the defining feature of a desirable marriage' (2016, no pagination). By the time Carter produced her translation of *LBelB*, the first-wave and

²⁵² 'the merchant did not have the heart to eat; but Beauty, endeavouring to appear calm, sat at the table and served him'

²⁵³ 'I have no love for him'

second-wave feminist movements had enabled women to prioritise themselves and their careers, and the introduction of the Equal Pay Act (1975) and the Sex Discrimination Act (1975) had furthered their liberation. The position of women in the social, business, legal and financial spheres had transformed, and marriage had transitioned from an agreement centred on financial gain and the assertion of power to a concept that was intended to be guided by sentiment and emotion. It is thus significant that Carter's translation imitates the ST's depiction of marriage as an apathetic transaction and conforms to the gendered prescriptions that frame de Beaumont's tale.²⁵⁴ Despite the fact that the TT ignores certain gendered norms, as highlighted in the previous paragraph, it adheres to one here. It seems that certain gendered conventions may continue to mould more contemporary reinterpretations of this classic of children's literature.

8.2.4 The Father of Beauty in Minnie Wright's *Beauty and the Beast* (1889)

Section 8.2.1 has revealed how Wright's translation de-emphasises the bravery that the female protagonist of de Beaumont's tale exhibits. While de Beaumont's text also accentuates la Belle's courageousness through the fact that her father fails to manifest the attribute, Wright's translation does not show this male character's limited courage. This prompts it to construct the notion of agency in a different manner to de Beaumont's tale, as the following examples will elucidate.

One sentence within Wright's TT does clearly indicate that Beauty demonstrates more courage than her father. The words 'when the fatal day came she encouraged and cheered her father' (Wright, 1889:107) hint that the merchant does not want to take his daughter to the Beast's palace, but Beauty attempts to uplift his spirits through her

²⁵⁴ Carter is recognised for her feminist works which challenge prevailing gendered ideologies. Her short stories *The Courtship of Mr Lyon* (1979) and *The Tiger's Bride* (1979) are based on de Beaumont's *LBelB*, but these retellings reshape certain gendered conventions that are found in the eighteenth-century fairy tale. Therefore, it is perhaps surprising that Carter's translation of *LBelB* does not confront these gendered ideas. However, we appreciate that she used a different platform upon which to do this; here, she simply translates de Beaumont's text.

braveness.²⁵⁵ The contrast between the negative adjective 'fatal' and the positive verbs 'encouraged' and 'cheered' reinforces Beauty's dauntless attitude; her bravery grants her the agency to guide her father's actions and to, therefore, determine her own fate. This contrast shows that agency is granted to the female and the power of the male is simultaneously sacrificed due to his lack of bravery. This is the only moment within Wright's translation that juxtaposes the father's lack of courage with Beauty's possession of the trait. Hence, the TT largely downplays de Beaumont's idea that the father fails to epitomise courageousness.

Wright's translation tells that, the morning upon which the merchant must leave his daughter at the Beast's palace, breakfast is prepared for the pair. This scene does not occur in either de Beaumont's text or de Villeneuve's text. The reader of the TT finds that:

The merchant ate his [breakfast] with a good appetite, as the Beast's generosity made him believe that he might perhaps venture to come back soon and see Beauty. But she felt sure that her father was leaving her for ever [sic], so she was very sad when the bell rang sharply for the second time, and warned them that the time was come for them to part.

(Wright, 1889:109)

The father shows more courage than his daughter here since his cheerfulness is juxtaposed with the fact that Beauty is 'very sad', an element that is unapparent in de Beaumont's ST and its first English translation. The French text instead reveals that the father releases 'de grands cris' (de Beaumont, 1756:87)²⁵⁶ when it is time for him to leave his daughter, whilst the first English translation asserts that 'he could not help crying bitterly, when he took leave of his dear child' (de Beaumont, 1776:56). The reader of de Villeneuve's ST learns that '[l]e Marchand, de peur d'irriter la Bête par son retardement, dit à sa fille un eternal adieu' (de Villeneuve, 1765a:106).²⁵⁷ The father does not shed a tear, but la Belle 'remonta toute en pleurs dans la chambre'

²⁵⁵ Here, a parallel can be drawn with de Villeneuve's text, which asserts that '[l]e père & les fils seuls affligés ne pouvaient tenir contre ce fatal moment ... mais *la Belle* conservant toute sa tranquillité, leur remontra dans cette occasion tout le ridicule de ce dessein' (de Villeneuve, 1765a:91) ['the distressed father and sons only [not the daughters] could not accept this fatal moment ... but Beauty, maintaining her calmness, showed them again the ridiculousness of the plan'].

²⁵⁶ 'large cries'

²⁵⁷ 'the Merchant, for fear of irritating the Beast by his delayed action, bade his daughter a final farewell'

(ibid.:107).²⁵⁸ Similarly to de Villeneuve's text, Wright's translation reverses the characteristics attributed to the father and daughter by de Beaumont's ST and its first English translation, which prompts it to return to the idea that males are the ones who epitomise bravery.

8.2.5 The Father of Beauty in A.E. Johnson's *Beauty and the Beast* (1926) and Angela Carter's *Beauty and the Beast* (1982)

In a comparable manner to the reader of de Beaumont's tale, the readers of Johnson's TT and Carter's TT observe that the way in which Beauty is contrasted with her father shapes the texts' construction of bravery: the two TTs depict the protagonist as more courageous than her father. De Beaumont's words '[l]e marchand n'avoit pas le coeur de manger; mais la *Belle*, s'efforçant de paroître tranquille, se mit à table, & le servit' (de Beaumont, 1756:85)²⁵⁹ are translated by Johnson as '[t]he merchant had not the heart to eat, but Beauty, forcing herself to appear calm, sat down and served him' (Johnson, 1921:125). Carter, as we have discussed in relation to the character of Beauty, renders these words as '[t]he merchant had lost his appetite but Beauty forced herself to be calm, sat down and served herself' (Carter, 1982:52). Johnson's and Carter's TTs both imitate de Beaumont's text, distinguishing the father's fearfulness from Beauty's attempt to be brave and assigning the attribute of courage to the female alone.

Other examples of this juxtaposition exist in Johnson's and Carter's TTs: Beauty persuades her fearful father to allow her to present herself to the Beast (Johnson, 1921:124; Carter, 1982:50), and she remains cheerful and optimistic when her father, who cries sorrowfully, must depart from the palace (Johnson, 1921:126; Carter, 1982:53). The translations echo their ST and position Beauty as more courageous than her father, enabling *LBeIB* to continue to speak to fairy tales that feature a brave female protagonist.

²⁵⁸ 'returned to her room in tears'

²⁵⁹ 'the merchant did not have the heart to eat; but Beauty, endeavouring to appear calm, sat at the table and served him'

8.2.6 Gender, Bravery and Agency in (Re)Translation

This section has highlighted how the trait of bravery can be used as a tool to examine the way in which the triangular relationship between gender, social structure and agency has evolved in selected retranslations of *LBeIB* and how this has conditioned the construction of gender in these versions of a classic of children's literature.

Our examination of how the three TTs portray Beauty's agency has reinforced the argument broached in Chapter 7 that the translator's choice of words can amend the construction of gender in retranslations of children's classics. While Wright's translation presents a female protagonist who is less courageous than the same character in de Beaumont's tale, it simultaneously indicates that she does not need to resist her father's objections to a comparable extent as her counterpart in this French text. It could thus be argued that Wright's TT does not curtail female agency but, rather, it minimises the need for the protagonist to fight to be an active agent of her own actions. We also observe how Wright's Beauty is depicted as less brave, which moves the TT closer than de Beaumont's and de Villeneuve's texts to several fairy tales that portray the female protagonist as feeble. Other parts of this chapter have evidenced how Wright's TT defies this gendered prescription²⁶⁰ but, at this particular moment, Beauty is equated with a vulnerable (and beautiful) female. The act of retranslation has therefore changed the way in which the narrative presents the relationship between bravery and gender here.

Carter's translation also paints Beauty's bravery in a different manner to de Beaumont's text, which illustrates how retranslation can amend a text at the micro-level and how this can, in turn, reshape the narrative at the macro-level. By serving herself rather than her father, she does not perform an action that is stereotypically associated with women, and she downplays the frightfulness of the Beast, which depicts her as braver than her counterpart in the ST. That Carter's TT makes these small and seemingly negligible changes alters the way in which a central theme of *LBeIB* is transferred and gender is constructed.

In contrast to Wright and Carter, Johnson echoes de Beaumont's depiction of the female protagonist. The addition of a colour illustration in this TT strengthens the fact that

²⁶⁰ Please refer to section 8.2.1.

LBelB confronts certain gendered ideologies in a way that is particularly effective for the child reader; it offers a visual representation of the story's suggestion that women *can* be brave and *can* possess agency. Johnson's translation reinforces a message of de Beaumont's ST through the introduction of a new element, which once again foregrounds the idea that retranslation has the ability to amend the construction of gender.

Our consideration of Beauty's father has also offered a fruitful insight into the way in which these retranslations of this classic of children's literature use bravery as a tool to construct gender. Wright's TT not only de-emphasises the character's lack of bravery, but it also, on occasions, portrays Beauty as more afraid than him. This diminishes Beauty's courageousness and questions the fact that de Beaumont's edition of *LBelB* presents a valiant female protagonist. On the other hand, however, Johnson's and Carter's TTs both reflect the depiction of Beauty's father that appears in de Beaumont's ST and the first English translation. The act of retranslation plays an influential role in the way in which different translated versions of a children's classic exhibit key ideas. Here, retranslation creates English editions of *LBelB* that carry slightly different connotations to the two STs and to each other.

8.3 Chapter Conclusion

The comparative analysis within this chapter has illuminated that the attribute of bravery is not necessarily reserved for men in classic children's tales, and it has emphasised that female characters can become active agents of their own actions. To this end, *LBelB* and the translations of it that are examined here can be said to challenge representations of gender that frame certain traditional children's stories.

Our discussion has, however, simultaneously highlighted that the narrative is underpinned by the idea that la Belle must agree to marry la Bête. While the bravery of the female protagonist does provide her with agency, her actions ultimately prompt her to adhere to the way in which society conceptualised marriage at the time in which de Beaumont penned her text. The aim of de Beaumont's tale – to teach young girls to conform to the norms of the patriarchal society – emerges through her presentation of this tension between individuality and gendered social narratives. Regardless of how

the social position of women has advanced since this ST was written, this motif underlies each TT that is considered in this chapter. We realise that the notion of agency is multi-faceted: it cannot always be positioned on one end of the grant-obstruct dichotomy but, rather, it might be situated somewhere in between. Indeed, la Belle claims agency through her bravery, but this agency is concomitantly hindered by the fact that she must adhere to society's expectations.

Finally, this chapter has evidenced that the processes of translation and retranslation can cause TTs to assume different connotations to the ST and to one another. We have seen that each version of *LBeIB* depicts Beauty's bravery and her father's courageousness in a slightly distinct manner which, in turn, alters the way in which female agency is constructed. It is evident that amendments at the micro-level stimulate amendments at the macro-level: the translator's decision to use a certain word can reshape the nuances of the entire narrative. The TTs examined in this chapter move Beauty closer to or further from fearless female figures such as the Grimm Brothers' Gretel. We discover that gender truly is a social construct that can be moulded to suit the concerns of the environment in which a text is created.

CHAPTER 9

La Bête: An Allegory of Physical Difference in *La Belle et la Bête* and Its Selected English Translations

The final chapter of this thesis examines the construction of physical difference in *LBelB* through the character of la Bête. It emphasises the interconnection between the two core notions on which this entire thesis centres – gender and physical difference – and highlights how they interweave in order to form the overarching concept of identity. This reveals how translation, retranslation and rewriting intervene in the conceptualisation of physical difference that is presented to the child reader in this classic of children's literature and how this conceptualisation has been reshaped for young audiences in Britain over time. It proves a perfectly-positioned final chapter which strengthens our awareness of the representation of two notions of identity in classic children's stories.

Similarly to gender, physical difference is a social construct. The way in which society interprets it at a particular moment in time will influence how individuals within that society understand it. As we have seen in Chapter 7, Chris Barker (2003) enlarges upon this idea. He maintains that the factors that form structure are not only conditioned by society, but they also condition an individual's agency within that society. Therefore, the way in which society conceptualises physical difference will affect an individual's ability to hold agency; the prescriptive views of society towards physical difference ultimately shape the extent to which an individual possesses agency.

In order to better comprehend the notion of gender, Chapter 7 has considered how Foucault and McNay interpret agency. Foucault's theorisations, particularly his conceptualisation that power is not always a form of repression, are equally useful to the discussions within this chapter. Heller argues that Foucault does not equate power with suppression alone but, rather, deems it as '[t]he ability of individuals to create change – no matter how insignificant' (1996:83). While power can curtail a certain individual's capacity to perform, it can simultaneously grant autonomy to another individual; power is not always employed as a tool to repress others. This idea is fundamental to this chapter, which illustrates how the fact that agency is not necessarily

suppressive enables representations of physical difference to challenge the negative way in which society often depicts it.

Speaking within the context of female agency, McNay affirms that we must look beyond the negative paradigm of subjectification in order to gain a fuller understanding of the notion of agency (2000). In a similar manner to Chapters 7 and 8 of this thesis, this chapter will highlight how female agency can transcend the wholly negative paradigm in which it becomes repressed by male agency since this provides a platform for us to examine how agency granted to the female can help her to appropriate the agency of a male that has been denied to him by the way in which society interprets physical difference. We see how gender and physical difference function in collaboration to construct a form of agency that challenges certain societal prescriptions. Once again, we are reminded of the analogy of a spider's web which elucidates how various notions intertwine to create identity.

The idea of "the female gaze" assumes a central role in Chapters 7 and 8 of this thesis which, amongst other aspects, discuss how the attractiveness of the prince is interpreted through "the female gaze" of the female author and the female protagonist. This chapter will explore how the physical difference of la Bête is constructed through these same female agents and how this prompts the tale's portrayal of the notion to be determined by "the female gaze". It foregrounds how the relationship between gender and agency is connected to the relationship between physical difference and agency, demonstrating how the concepts of gender and physical difference are ultimately connected to create the social construction of identity.

This chapter will first examine how the physical difference of la Bête is constructed through "the female gaze" of the female author and the female protagonist in de Beaumont's *LBelB* and how this travelled through translation in the first English rendition of the tale. It will then analyse how this construction has been transferred to Wright's, Johnson's and Carter's TTs, exemplifying how images of physical difference have been reshaped for young audiences in Britain over time and how the acts of translation and retranslation have intervened in this remoulding. The subsequent section of this chapter (9.2) will explore how the disappearance of la Bête's physical difference is portrayed through the eyes of the female author and the female protagonist in de Beaumont's tale and in the selected English translations. Once again,

this highlights how translation and retranslation can mediate in the way in which physical difference is presented to the child reader in Britain over time. This chapter will conclude with a discussion of how a rewriting of de Beaumont's narrative, penned by Carter, enables us to further comprehend the construction of physical difference in *LBelB* and how it has been redefined for young audiences in Britain.

9.1 The Construction of la Bête's Physical Difference through the Eyes of the Female

9.1.1 Jeanne-Marie Leprince de Beaumont's *La Belle et la Bête* and Its First English Translation

The physical difference of la Bête is first highlighted through the female author as she describes what the father sees. The reader of de Beaumont's tale learns that the father 'vit venir à lui une bête si horrible, qu'il fut tout prêt de s'évanouir' (de Beaumont, 1756:79)²⁶¹ and that the beast spoke in 'une voix terrible' (ibid.).²⁶² The appearance and the sound of la Bête, as well as the father's response to the creature, are described by the female author. Her employment of the words 'horrible' [horrible], 's'évanouir' [to faint] and 'terrible' [terrible] carry negative connotations, encouraging the character's physicality to be portrayed in a frightful light. The "gaze" of the female author constructs physical difference as unattractive. The first English translation asserts that the father 'saw such a frightful beast coming towards him, that he was ready to faint away' (de Beaumont, 1776:51). It also declares that the Beast spoke in 'a terrible voice' (ibid.). The unpleasant depiction of physical difference that is constructed through the eyes of the female author in the ST is echoed in the translated text through the negative terms 'frightful', 'faint away' and 'terrible'.

The female author's interpretation of la Bête's physical difference also emerges through the actions of the female protagonist. While numerous instances of this exist, one pertinent example appears the first time la Belle meets la Bête. The reader of de Beaumont's text discovers that '*Belle* ne put s'empêcher de frémir, en voyant cette

²⁶¹ 'saw coming towards him a beast so horrible that he was ready to faint'

²⁶² 'a terrible voice'

horrible figure' (de Beaumont, 1756:85).²⁶³ The appearance of la Bête causes la Belle to tremble uncontrollably which, enhanced by the adjective 'horrible', portrays his physical difference as a source of trepidation. The first English translation renders this phrase as 'Beauty was sadly terrified at his horrid form' (de Beaumont, 1776:56): the words 'terrified' and 'horrid' reflect the fact that the ST presents the character's physical difference as unfavourable. This is furthered by the fact that la Belle answers la Bête 'en tremblant' (de Beaumont, 1756:86),²⁶⁴ or 'trembling' (de Beaumont, 1776:56). The two texts position the physicality of la Bête as the instigator of la Belle's fear, which accentuates how "the female gaze" of the female author offers an unfavourable depiction of physical difference within the context of the male.

The physical difference of la Bête is further illustrated through the female protagonist's thoughts and words. La Bête asks la Belle 'n'est ce pas que vous me trouvez bien laid?' (de Beaumont, 1756:89),²⁶⁵ to which she answers '[c]ela est vrai ... mais je crois que vous êtes fort bon' (ibid).²⁶⁶ The first English translation renders these phrases as 'do not you think me very ugly?' (de Beaumont, 1776:58) and '[t]hat is true ... but I believe you are very good-natured' (ibid.). La Belle acknowledges la Bête's ugliness in the two texts, which encourages his physical difference to be portrayed through her eyes. Yet, she decouples unsightliness from kindness: she essentially implies that, even though la Bête is ugly, he is good-hearted. The readers of de Beaumont's tale and the first English translation are told that an individual who has an unpleasant exterior does not necessarily have an unpleasant interior, and this prompts them to disassociate physical difference from ideas of malevolent qualities. Chapters 3 and 4 of this thesis have highlighted how theological interpretations conceptualised physical difference as divine punishment for misconduct; we have seen how, during the eighteenth century, an individual's physical or mental "difference" tended to be attributed to the fact that he or she had been disobedient. However, this sentence encourages the ST and the TT to challenge this apocryphal idea since it indicates that those who appear "different" can possess positive personal attributes. The idea that la Bête's appearance is not indicative

²⁶³ 'Beauty could not stop herself from trembling when she saw the hideous figure'

²⁶⁴ 'whilst trembling'

²⁶⁵ 'don't you find me very ugly?'

²⁶⁶ 'that is true ... but I believe that you are very good'

of his personal and emotional characteristics emerges at other moments in the ST and its first translation, as the following paragraphs will reveal.

As the tale progresses, la Belle acclimates herself to the fact that la Bête is physically different to a man. The reader of de Beaumont's tale learns that:

L'habitude de le voir, l'avoit accoutumée à sa laideur, & loin de craindre le moment de sa visite, elle regardoit souvent à sa montre, pour voir s'il étoit bientôt neuf heures; car la bête ne manquoit jamais de venir à cette heure-là.

(de Beaumont, 1756:91-92)²⁶⁷

The first translation transfers this phrase as:

seeing him often had so accustomed her to his deformity,²⁶⁸ that, far from dreading the time of his visit, she would often look on her watch to see when it would be nine, for the Beast never missed coming at that hour.

(de Beaumont, 1776:60)

These words reveal that the notion of physical difference is no longer portrayed in a wholly negative manner through "the female gaze" of the female author who describes the female protagonist's actions. Physical difference is not portrayed as an impediment for friendship: la Belle looks forward to la Bête's visits, and she is not deterred by the way in which he looks. This phrase, in both the ST and the TT, coincides with what has been determined as a primary motif of de Beaumont's text. Indeed, Bottigheimer (1989:8) advocates that the tale encourages the female reader to become accustomed to the man to whom she is given. Here, the reader is advised that, while a man might not be physically attractive, he will doubtlessly have other pleasant attributes. The "female

²⁶⁷ 'the habit of seeing him had accustomed her to his ugliness, and far from fearing the time of his visit, she looked often at her watch to see if it was nearly nine o'clock; for the Beast never failed to come at that hour'

²⁶⁸ The word 'deformity' carried a different meaning during the time in which this TT was penned. The *Dictionarium Anglo-Britannicum* (1708), *An Universal Etymological English Dictionary* (1726; 1737), and *A Dictionary of the English Language* (1768) each define the term as 'ugliness'. Today, it is defined as 'a deformed part, especially of the body; a malformation' (*Oxford English Dictionary*, 2018). This prompts us to question the impact of considering translations as independent artefacts that are read in isolation. To ensure that connotations that differ from those intended by the ST are not invoked when the TT is consumed in a different socio-temporal context, it is important to read backwards and to appreciate the way in which social constructs are framed in stories that were penned at different moments in time. However, it is unlikely that the reader, who tends to approach a TT in isolation and arguably without the knowledge that it has been translated, retranslated or rewritten, will do this. It is thus the role of the translator to ensure that misplaced connotations are not introduced into TTs.

gaze" is employed as a didactic tool to enable the narrative to achieve an important aim: to embolden the young female to accept arranged marriage.

This favourable image of physical difference continues to emerge through "the female gaze" of the protagonist herself. Her words '[e]st-ce sa faute si elle est si laide ... Elle est bonne, cela vaut mieux que tout le reste' (de Beaumont, 1756:97)²⁶⁹ illustrate that, even though *la Bête* is unattractive, he is good-natured. His virtuousness is positioned as more valuable than his physical appearance, and the fact that he is amiable preponderates over the way in which he looks. This sentence signals that an individual's personal attributes are more important than his or her physicality, which urges the young reader to consider that physical difference should play a trivial role in the way in which he or she regards others. Here, *la Bête* is able to overcome an oppressive "female gaze" to which he had previously been subjected; his positive qualities are brought to the forefront, and he is primarily characterised as kind and warm-hearted. The text does not conceal the fact that *la Bête* is unattractive, but it demonstrates that his physical appearance does not repress his other admirable traits. Once again, we see how de Beaumont's tale disputes the thought that physical difference is divine punishment for misconduct. After all, it highlights that those who look "different" can possess positive personal characteristics.

The first English translation renders this phrase as '[i]s it his fault that he is so ugly ... he is kind and good, and that is sufficient' (de Beaumont, 1776:64), which mirrors the ST's inference that an individual's appearance does not prevent him or her from possessing respectable personal attributes. In a comparable manner to *la Bête* of de Beaumont's text, the Beast of the translated tale is no longer suppressed by "the female gaze" of the female protagonist; this "female gaze" now looks more favourably upon the character and accentuates his pleasant qualities. Yet, the translation of the words 'cela vaut mieux que tout le reste' (de Beaumont, 1756:97)²⁷⁰ as 'that is sufficient' (de Beaumont, 1776:64) prompts the TT to construct physical difference in a slightly different manner to the ST. While the ST asserts that it is 'mieux' [better] to be virtuous than to be attractive, the TT states that kindness and goodness are 'sufficient', which implies that, since the Beast is not handsome, his amiability will simply have to suffice. It is at this

²⁶⁹ 'is it his fault that he is so ugly ... He is good, and that is better than all the rest'

²⁷⁰ 'that is better than all the rest'

moment in the tale that la Belle decides to stay with la Bête forever and, while the two texts indicate that physical difference should not be seen as an obstruction for the development of relationships, the fact that la Bête's good-heartedness is what matters is foregrounded to a greater extent in the ST than in the TT. The TT suggests that the Beast's kindness will do.

At the end of the tale, the readers of de Beaumont's text and its first English translation discover that la Belle is no longer perturbed by the physical difference of la Bête. The ST affirms that la Belle 'se jeta sur son corps, sans avoir horreur de sa figure' (de Beaumont, 1756:98),²⁷¹ which the first English translation renders as Beauty 'threw herself upon him without any dread' (de Beaumont, 1776:65). The negative portrayal of physical difference, which was previously adopted by and disseminated through "the female gaze" of the female author, is now erased in its entirety. That la Belle calls la Bête 'ma chère bête' (de Beaumont, 1756:99),²⁷² or 'dear Beast' (de Beaumont, 1776:65), in this scene encourages physical difference to be viewed in a favourable manner through the female protagonist too; it is evident that la Bête's physical difference does not prevent la Belle from growing fond of him. The adjectives 'chère' and 'dear' symbolise tenderness, exhibiting a warm image that is far from that of the frightening creature who emerged earlier in the tale.

9.1.2 Minnie Wright's, A.E. Johnson's and Angela Carter's Translations

Since Wright's translation merges elements of both de Villeneuve's and de Beaumont's versions of *LBelB*,²⁷³ we expect to encounter similarities and differences between this TT and de Beaumont's French tale. Certain phrases within Wright's translation illustrate the Beast's physical difference in an equivalent manner to de Beaumont's text: these sentences reveal that the male's physical difference, when it is portrayed through "the female gaze" of the female author and the female translator, is seen as negative. The reader learns that the father 'saw a frightful Beast' who spoke 'in a terrible voice' (Wright, 1889:104) and that 'Beauty clung to her father in terror' (ibid.:107), 'trembled

²⁷¹ 'threw herself on his body, without horror of his face'

²⁷² 'my dear beast'

²⁷³ For a detailed discussion of the background of Wright's translation, kindly refer to Chapter 6 of this thesis.

at the sight of [the Beast]' (ibid.:108), and 'wondered tremblingly if [the Beast] meant to eat her up now' (ibid.:111). Each phrase incorporates a word that depicts the Beast's physical difference unpleasantly; the adjectives 'frightful' and 'terrible' highlight the unprepossessing appearance of the character, whilst the words 'terror', 'trembled' and 'tremblingly' demonstrate the protagonist's reaction towards him. It is evident that "the female gaze" of the author and the translator, which is played out through the actions of Beauty and her father, causes this TT to portray physical difference in a negative light.

While parallels between de Beaumont's text and Wright's translation occur, disparities are also evident. These often stem from the fact that Wright turns to de Villeneuve's tale as one of her STs, and certain moments therefore resemble de Villeneuve's version of *LBelB* rather than de Beaumont's. In Wright's tale, as in de Villeneuve's text, the Beast does not ask Beauty if she finds him ugly, and she does not have the opportunity to juxtapose his unattractiveness with his virtuousness. Similarly, the idea portrayed through de Beaumont's words '[e]st-ce sa faute si elle est si laide ... Elle est bonne, cela vaut mieux que tout le reste' (de Beaumont, 1756:97)²⁷⁴ does not materialise in de Villeneuve's ST or in Wright's translation. The protagonist of the TT thus does not declare that the Beast's good-naturedness is more important than his appearance, and his personal attributes cannot be contrasted with the way in which he looks in this translation.

The thought that physicality is inconsequential, which frames de Beaumont's text through the above words, does not manifest itself in the same manner in Wright's translation. It does, however, emerge through the dreams that Beauty experiences whilst she is in the Beast's palace, an aspect that derives from de Villeneuve's French text.²⁷⁵ The reader of de Villeneuve's tale learns that a handsome man visits la Belle in her dream and tells her 'ne consulte point tes yeux' (de Villeneuve, 1765a:109),²⁷⁶ whilst a beautiful lady apprises the protagonist in another dream 'garde-toi de te laisser séduire par les apparences' (ibid.:110).²⁷⁷ In a comparable manner, Wright's TT shows that the prince appears in one dream and informs Beauty 'do not trust too much to your

²⁷⁴ 'is it his fault that he is so ugly ... He is good, and that is better than all the rest'

²⁷⁵ This has been discussed in Chapter 7 of this thesis. For a detailed discussion, please refer to section 7.3.5.

²⁷⁶ 'don't listen to your eyes'

²⁷⁷ 'be careful of letting yourself be charmed by appearances'

eyes' (Wright, 1889:109), while an elegant lady warns 'do not let yourself be deceived by appearances' (ibid.:110) in another dream. The conceptualisation that physicality is insignificant does not reveal itself through Beauty's own evaluation of the Beast in de Villeneuve's ST or in Wright's TT, and this consequently dilutes the fact that "the female gaze" of the protagonist shapes the construction of physical difference in de Beaumont's tale. Yet, the suggestion that appearances are unimportant does become visible through the figures whom Wright's Beauty encounters in her dreams. This TT communicates the underlying precept of de Beaumont's tale, but it does so in a way that resembles de Villeneuve's text.

A phrase that emerges in Wright's translation that merits consideration is 'Beauty had quite ceased to be afraid of [the Beast]. Now she knew that he was really gentle in spite of his ferocious looks and his dreadful voice' (ibid.:114). These exact words do not appear in de Villeneuve's or de Beaumont's texts. However, the reader of de Villeneuve's ST learns that la Belle, thinking about la Bête, suggests 'sous une figure monstrueuse faisait paraître une si belle âme' (de Villeneuve, 1765b:16),²⁷⁸ which carries the same idea as Wright's words. We have also seen above that this message materialises in de Beaumont's ST and its first translation. Wright unambiguously decouples the Beast's physical attributes from his personal qualities, hinting that physical difference does not suppress an individual's traits. Indeed, the fact that the Beast possesses 'ferocious looks' but is 'gentle' reveals that his unpleasant appearance does not hinder his good nature. Wright's words advocate that an individual's physical difference should not affect the way in which others perceive him or her: once Beauty realises that the Beast is mild and kind, her fearfulness vanishes, and she regards him as she might consider any other person. In a similar manner to the readers of de Villeneuve's ST, de Beaumont's ST, and its first translation, the reader of Wright's TT is encouraged to comprehend that physical difference does not hinder the relationship between the pair. Here, we can draw a distinct parallel between this translated text and *LAdP*. The fact that Pinocchio is a wooden puppet does not deter Geppetto from treating him as his son,²⁷⁹ just as the appearance of the Beast does not dissuade Beauty from growing fond of him. Physical difference causes neither Pinocchio nor the Beast to become isolated and alone, and the

²⁷⁸ 'underneath a monstrous appearance there seems to be a good soul'

²⁷⁹ A detailed discussion of this is offered in section 3.3.

relationships between Pinocchio and Geppetto and Beauty and the Beast are not hindered by the notion.²⁸⁰

Moving to the way in which "the female gaze" shapes the construction of physical difference in Johnson's translation of *LBelB*, we observe that the TT provides a close translation of almost all of de Beaumont's phrases discussed in this section. It is, however, worthwhile to examine the fact that Johnson renders '[e]st-ce sa faute si elle est si laide ... Elle est bonne, cela vaut mieux que tout le reste' (de Beaumont, 1756:97)²⁸¹ as '[i]s it his fault that he is so ugly ... He is good, and that makes up for all the rest' (Johnson, 1921:132). As mentioned above, the first English translation translates the words 'cela vaut mieux que tout le reste' as 'that is sufficient' (de Beaumont, 1776:64), which depicts physical difference in a disparate manner to the ST. Johnson's decision to render this phrase as 'that makes up for all the rest' applies yet another connotation to the notion. It does not necessarily suggest that the Beast's good-naturedness is more important than his appearance but, rather, it implies that his kindness *compensates for* his unattractiveness. The TT still echoes its ST and offers a favourable depiction of physical difference through "the female gaze" of the female protagonist; it simply nuances the notion in a slightly different manner, which highlights how the act of retranslation intervenes in the way in which the narrative constructs this component of identity.

Carter's translation amplifies the fact that de Beaumont's text juxtaposes la Bête's personal qualities with his physical difference. The phrase '[j]e vous avoue que je suis bien contente de votre coeur; quand j'y pense, vous ne me paraissez plus si laid' (de Beaumont, 1756:90)²⁸² is translated as "'I must say, I'm very pleased to find your rough exterior hides such a good heart. When I think of how kind you are, you seem less ugly, somehow'" (Carter, 1982:54). Through the introduction of the word 'exterior', this translated phrase explicitly contrasts an individual's "external" and "internal" attributes. Carter's translation of the sentence 'c'est bien dommage qu'elle soit si laide,

²⁸⁰ A clear contrast can be made here with Hugo's children's classic *Notre-Dame de Paris* (1831), which illustrates how physical difference conditions the relationship between parents and a child who is physically and mentally "different" and portrays the notion as an instigator of isolation and loneliness. For a discussion of this within the context of *LAdP*, please refer to section 3.3.

²⁸¹ 'is it his fault that he is so ugly ... He is good, and that is better than all the rest'

²⁸² 'I admit that I am very pleased with your heart; when I think of it, you no longer appear so ugly to me'

elle est si bonne!' (de Beaumont, 1756:91)²⁸³ as "'[w]hat a shame! To be so ugly, outside, and so fine, within!'" (Carter, 1982:56) also reinforces the idea that an individual's "outer" qualities are not necessarily illustrative of his or her "inner" characteristics. The way in which the TT nuances these two phrases accentuates the fact that the Beast's physical difference is detached from his personality, which strengthens the motif that underlies de Beaumont's text and emerges through "the female gaze" of the female protagonist: physical difference does not necessarily suppress other qualities.

9.2 A Return to "Normality"

As Chapters 7 and 8 have highlighted, *LBeIB* concludes with the retransformation of la Bête into a handsome prince, an event that is stimulated by the fact that la Belle agrees to marry him. This chapter has shown how the character's physical difference has progressed from being depicted in a negative manner to being portrayed in a more positive light. Yet, a wholly negative conceptualisation of the notion returns at the end of the tale through the way in which the eradication of la Bête's physical difference is illustrated. This reminds us of the final scene of Collodi's *LAdP* in which the wooden puppet transforms into a boy and the lifeless shell of a puppet, which once represented the character's physical difference, is abandoned in the corner of the room.²⁸⁴ It seems that a portrayal of physical difference as unpleasant and undesirable ultimately underpins classics of children's literature. The following paragraphs will explore this idea in more detail within the context of *LBeIB*.

The transformation of la Bête, which occurs the moment in which la Belle consents to marry him, is described as marvellous in de Beaumont's ST: the creature's return to a human is framed with the words 'le château brillant de lumiere, les feux d'artifices, la musique, tout lui annonçoit une fête' (de Beaumont, 1756:99).²⁸⁵ The reader of the first English translation observes a similar scene, discovering that Beauty 'saw the palace sparkle with light; and fireworks, instruments of music, everything seemed to give

²⁸³ 'it is a real shame that he is so ugly; he is so good!'

²⁸⁴ A detailed discussion is offered in Chapters 3 and 4 of this thesis. Please refer to sections 3.2 and section 4.2.

²⁸⁵ 'the castle bright with light, fireworks, music, it all signalled a celebration'

notice of some great event' (de Beaumont, 1776:65). The fact that this celebratory picture marks the disappearance of la Bête's physical difference invokes a negative conceptualisation of the notion; that the character's "difference" has vanished is what is praised. This is reinforced by the fact that la Belle is 'agréablement surprise' (de Beaumont, 1756:100),²⁸⁶ or 'agreeably surprised' (de Beaumont, 1776:66). She might be shocked that la Bête has turned into a prince, but she is ultimately contented. Once again, we see a parallel with *LAdP* which, through Pinocchio's transformation into a human child and the way in which it is depicted, applauds "normality".²⁸⁷ The character of la Bête, similarly to Pinocchio, encourages the child reader to seek "normality". That la Bête returns to a "normal" form is portrayed as delightful, and his "difference" is highlighted as unwelcome.

This idea is mirrored in Wright's, Johnson's and Carter's TTs. In a way that echoes de Villeneuve's text, Wright offers an extended description of the scene. De Villeneuve states that la Belle:

vit de ses fenêtres l'air tout en feu par l'illumination de plus de vingt mille fusées, qui se renouvelèrent pendant trois heures ... & on lisait en lettres bien marquées, VIVE LA BELLE ET SON ÉPOUX.

(de Villeneuve, 1765b:27)²⁸⁸

Wright asserts:

a blaze of light sprang up before the windows of the palace; fireworks crackled and guns banged, and across the avenue of orange trees, in letters all made of fire-flies, was written: 'Long live the Prince and his Bride.'

(Wright, 1889:118)

Johnson explains that 'the castle became ablaze with lights before [Beauty's] eyes: fireworks, music – all proclaimed a feast' (Johnson, 1921:133), whilst Carter asserts that 'the palace blazed with lights, fireworks exploded and music began to play as though a festival had just begun' (Carter, 1982:60). These translations depict the moment in

²⁸⁶ 'pleasantly surprised'

²⁸⁷ A detailed discussion of this is offered in Chapter 3 of this thesis.

²⁸⁸ 'saw from the windows the air ablaze with the light of more than twenty thousand rockets, which continued for three hours ... and it said in clear letters: LONG LIVE BEAUTY AND HER HUSBAND.'

which the Beast returns to a human in a jubilant manner and, comparably to de Beaumont's text and the first English translation of it, exhibit physical difference as undesired through the fact that its disappearance is celebrated. This construction of physical difference is carried through time in these retranslations.

The first time the reader of de Beaumont's text discovers that la Bête has become a prince is through the words 'la bête avoit disparu, & elle ne vit plus à ses pieds qu'un prince plus beau que l'amour, qui la remercioit d'avoir fini son enchantement' (de Beaumont, 1756:99),²⁸⁹ which the first English translation renders as 'Beast was disappeared, and she saw, at her feet, one of the loveliest princes that eye ever beheld; who returned her thanks for having put an end to the charm, under which he had so long resembled a Beast' (de Beaumont, 1776:66). Johnson's and Carter's TTs mirror de Beaumont's words: Johnson states that '[a]t her feet she saw no longer the Beast, who had disappeared, but a prince, more beautiful than Love himself, who thanked her for having put an end to his enchantment' (Johnson, 1921:133-134), whilst Carter maintains '[f]or her Beast was gone and, at her feet instead of him, lay a handsome young prince, thanking her profusely for freeing him from the spell he had been under' (Carter, 1982:60). The term 'disparu' in the ST, 'disappeared' in the first translation and Johnson's translation, and 'gone' in Carter's translation accentuate that la Bête's unattractive appearance has vanished. This is juxtaposed with the fact that the prince into whom la Bête transforms is pictured as exceptionally handsome. That the narrative depicts physical difference as negative is strengthened through the substitution of unattractiveness with attractiveness and the happiness that ensues from it.

De Villeneuve's text states that la Belle 'fut agréablement surprise de trouver au lieu de la Bête, son cher Inconnu' who was 'mille fois plus beau qu'il ne l'était pendant la nuit' (de Villeneuve, 1765b:31).²⁹⁰ The 'Inconnu' is the handsome man who appears in the protagonist's dreams. The reader realises that, although la Belle has agreed to marry la Bête, she is delighted to see the ugly monster replaced with this attractive individual. This helps us to understand why Wright's translation strengthens the negative portrayal of the notion of physical difference that is reflected in de Beaumont's

²⁸⁹ 'the beast had disappeared, and she saw at her feet only a prince more beautiful than love, who thanked her for having ended his spell'

²⁹⁰ 'was pleasantly surprised to find in the place of the Beast, her dear stranger' who was 'a thousand times handsomer than he was during the night'

sentence, rendering the phrase as 'he had disappeared, and in his place stood her long-loved Prince!' (Wright, 1889:118). The reader is informed that the Beast is not replaced with any prince but with Beauty's 'long-loved' prince, and the fact that the Beast has been exchanged with a figure whom Beauty admires reinforces the portrayal of physical difference as undesired. It seems to contradict the idea discussed in the previous section that Beauty positions physical difference as less important than personal attributes such as kindness and amiability. We realise that the narrative is ultimately underpinned with a negative conceptualisation of physical difference which is amplified in this TT. The Beast and the prince are the same person, but Beauty is far more inclined to marry her 'long-loved Prince'.

9.3 A Positive Portrayal of Physical Difference: Angela Carter's Rewriting of *La Belle et la Bête*

Chapter 6 of this thesis mentioned the fact that two of Carter's short stories – *The Courtship of Mr Lyon* (1979) and *The Tiger's Bride* (1979) – are rewritings of de Beaumont's *LBelB*. *The Tiger's Bride* (*TTB*) proves particularly pertinent to the discussions within this chapter since it prompts a renewed interpretation of physical difference which can also be considered within the context of de Beaumont's *LBelB*. The final section of this chapter will, therefore, explore how the construction of physical difference in Carter's *TTB* enhances our understanding of the way in which *LBelB* reflects the notion. While this thesis does not analyse adaptations, it makes an exception here since Carter's *TTB* is directly related to her translation of *LBelB*. An examination of this adaptation will inform the way in which we construe the translated tale's construction of physical difference.

TTB tells the story of a young girl who is forced to live with a beast after her father loses her to him in a game of cards. The beast is a tiger but, embarrassed by his animal-like appearance, he disguises himself as a human. In a comparable manner to la Bête in de Beaumont's tale, the beast is desperate to be a human. Yet, while la Bête is aware that his beastly exterior can be retransformed into that of a man, the beast in Carter's tale is unable to become a human. Despite this difference, the two texts use these two characters to advocate that "normality" is what is sought, which creates a negative

depiction of physical difference. The fact that la Bête and the beast yearn to lose their unusual appearance in order to resemble a human presents physical difference as undesirable and encourages the reader to seek "normality".

Since the beast does not attempt to hide his true appearance in his home, the girl discovers that he is a tiger who pretends to be a man. She soon realises that she is not all that different to the beast: he is an animal, and she believes that animals are treated badly by men; she has also been treated poorly by her father. In a similar manner to la Belle, the girl starts to look beyond the beast's exterior and to appreciate the individual beneath. He might exemplify physical difference through the fact that he takes the form of a tiger, but he still possesses favourable attributes. In a move that echoes *LBeIB*, Carter's tale begins to portray physical difference in a positive light through the female's recognition of the beast's pleasant traits. The reader discerns that the character's appearance, whilst it is "different", does not restrict his attractive qualities.

The beast allows the girl to leave, but she does not wish to return home: she has discovered her animal nature and wants to embrace it. He licks away her skin, and the girl transforms into a tiger. The beast no longer tries to pose as a human, and the couple live happily together as tigers. The fact that physical difference does not vanish at the end of the tale but, rather, "normality" is what disappears is significant since it encourages physical difference to be considered in a positive manner. Carter challenges the utopian idea that true happiness can only be found in physical perfection, an idea that frames numerous fairy tales including *LBeIB*. Here, the girl and the beast realise that they are more contented as tigers, and the reader is encouraged to deem appearances as inconsequential and to forget the archetypal, idealistic image of the handsome man and the beautiful woman who marry one another and live happily ever after. *TTB* does not conclude with the message that physical difference is negative since the male retains his "different" appearance, the female assumes a "different" appearance, and their difference is what enables them to live "happily ever after". In *LBeIB* and several other fairy tales, "normality" provides the happily-ever-after-ending, but it is facilitated by "abnormality" in Carter's tale.

That *TTB* promotes "difference" and eschews "normality" prompts us to further contemplate the way in which de Beaumont's *LBeIB* and the English translations examined in this chapter represent the notion of physical difference. *TTB* accentuates

the fact that *LBelB* ultimately depicts physical difference as unpleasant and undesired. La Belle might agree to marry la Bête when he takes the form of an unsightly monster, but she cannot hide her delight when he transforms into a handsome prince. More notably, la Bête is elated when he becomes a man, and we realise that he has been striving to metamorphose for the entire tale.²⁹¹ While the beast in *TTB* was also desperate to be rid of his "difference", he eventually realises that he can be extremely content as he is. Physical difference remains and the tale ends happily, which stresses the fact that de Beaumont's tale considers the notion in a negative light since only its eradication enables the characters to live in true happiness. Certain moments within *LBelB* do show that la Belle accepts the physical difference of la Bête, and the reader is, on occasions, encouraged to view the concept in a positive manner. Yet, that physical difference vanishes in the final scene of the tale through la Bête's welcome retransformation into a prince highlights that the narrative seeks "normality". *TTB* offers an interpretation of physical difference that challenges that which is presented in *LBelB*; it indicates that physical difference does not prevent an individual from being satisfied in life. By hinting that true happiness can only be found in physical attractiveness, de Beaumont's text echoes the primary motif of numerous traditional fairy tales, but we discover that Carter's rewriting does quite the opposite.

Finally, it is important to note that this aspect can also be interpreted from a feminist perspective. After all, Carter was known for her feminist writings. While the male transforms in *LBelB*, it is the female who metamorphoses in *TTB*. Yet, the female holds the agency in both tales and controls the transformation. The reader of *LBelB* learns that la Belle must accept la Bête in order for him to retransform into a human; he cannot do it without her. In *TTB*, the girl must welcome her animal nature in order to free herself; the beast helps her to achieve this, but she must ultimately trigger it. Carter's tale grants agency to the female and empowers her to manage her own transformation, which mirrors the fact that de Beaumont's *LBelB* (and Carter's translation of it) give agency to la Belle and allow her to control the transformation of la Bête.

²⁹¹ We might question if la Bête really wanted to marry la Belle. It could be that he saw her as his only way to return to a human, which is why he continued to propose to her. We might wonder if he would have asked her to marry him had he not been a beast who needed a woman to consent to wed him in order for him to retransform into a human.

9.4 Chapter Conclusion

This chapter has illustrated how "the female gaze" of the female author and the female protagonist shapes the narrative's construction of physical difference through the character of la Bête. The way in which "the female gaze" of the female author in de Beaumont's *ST* and the first English translation describes both la Bête and the reactions of la Belle towards him presents physical difference as unpleasant and undesired. However, "the female gaze" of the female protagonist creates a more positive conceptualisation of physical difference. La Belle foregrounds the laudable personal qualities of la Bête and forces his physical difference to the background, which eventually culminates in la Belle's acceptance of la Bête's marriage proposal. This enables a primary aim of the narrative to manifest itself: the young female reader is encouraged to realise that she should accept the man to whom she is given.²⁹² While this motif suited the social atmosphere of the eighteenth century and is thus appropriate within the context of de Beaumont's *ST* and the first English translation, Johnson's and Carter's translations were published at a time in which arranged marriage was no longer prevalent. A translation is an independent artefact which tends to be read in isolation; the reader will often not consider the text from which a translated tale has originated. It is conceivable that the child situated in a social environment in which arranged marriage is uncommon might not construe the inference towards it in the manner in which it was intended by de Beaumont, and it is plausible that he or she would have focused on the other didactic precept that emerges here, namely that appearances are inconsequential. However, the translator should remain cognizant of the way in which the underlying messages of a *ST* interact with the socio-cultural context in which the *TT* is disseminated. De Beaumont's narrative is underpinned by a socially-constructed prescription that is no longer relevant in more contemporary frameworks, and the fact that it has become outdated will impact how the reader of the *TT* interprets this aspect of the story.

The first English translation alters the nuances of the notion of physical difference. It does not present good-heartedness as more important than physical appearance but, rather, it suggests that kindness will suffice as a substitute for handsomeness. This

²⁹² It seems almost paradoxical that the female protagonist possesses agency over the male in order to persuade the female reader to acquiesce to the norms of the patriarchal society.

amendment to the way in which physical difference is constructed can be observed through the lens of translation; only a comparative analysis between the ST and the TT can reveal this change, which has occurred during the process of translation. This reinforces the fact that the analysis of translations can be employed as a methodological tool to examine how classics of children's literature exhibit notions of identity to young readerships in Britain over time, an idea that has also transpired from the discussions within other chapters of this thesis.

Wright's translation mirrors de Beaumont's conceptualisation that personal qualities are more important than appearances but, since it fuses de Villeneuve's and de Beaumont's STs, it does so in a different manner. That Wright's *Beauty* does not inform the child reader that physicality is insignificant dilutes the idea that "the female gaze" of the female protagonist conditions the way in which the Beast's physical difference is perceived in this TT. The underlying message of *LBeIB* – that personal attributes are more valuable than physical appearances – is still presented to the young reader, but it is framed differently. Johnson's and Carter's translations also construct physical difference in a slightly different manner, yet they both encourage the motif of de Beaumont's tale to materialise. Through the lens of retranslation, we see how this translation phenomena can introduce what seem to be negligible and inconsequential amendments but which, in fact, modify the tale's depiction of a core concept.

Regardless of these variations, we can be certain of one thing: de Beaumont's ST and each TT examined here grant agency to the female through the fact that la Bête's "difference" is determined by either the female author or the female protagonist. We know that de Beaumont penned *LBeIB* in an attempt to teach the young female reader to be submissive to the male.²⁹³ It is therefore interesting that la Belle is depicted as the only person who can look beyond la Bête's unsightly appearance and save him since, in order to do this, she must possess more agency than him. That la Bête needs a female to rescue him from his curse questions the androcentric society in which this ST was created. After all, it grants agency to the female by prompting her to disregard his physical "difference" and to agree to marry him.

²⁹³ This is discussed in Chapter 6 of this thesis. Please refer to section 6.1.

Despite the fact that de Beaumont's ST, the first English translation and the retranslations examined here present physical difference as an aspect that can be overlooked, each text concludes with a wholly negative depiction of the notion through the disappearance of la Bête. While the narrative is underpinned by the idea that personal attributes are more important than physical appearance, the tale ultimately praises "normality" and encourages the child reader to seek it. This is further reinforced by the substitution of unattractiveness with attractiveness; physical difference is not only eradicated, but it is replaced with handsomeness. This idea, which is rooted in the way in which society constructed physical difference in the eighteenth century, underlies all of the versions of the story analysed in this chapter (except Carter's rewriting of *LBeIB*, which challenges this conviction). As we have seen in the context of *LAdP*, the contemporary translations of *LBeIB* do not dare the child reader to be different, but they emphasise "normality".

Conclusions

The thesis has considered the notions of the child and childhood from a Western and, more specifically, a British perspective in order to highlight that children's literature is a social construct, an idea that underpins this entire research. The comparative analysis of two classics of children's literature – *Le Avventure di Pinocchio* and *La Belle et la Bête* – and a selection of their English translations, retranslations and re-editions has looked through the lenses of retranslation and re-editing to explore how these two classics of children's literature have travelled through time and space. This analysis has revealed how their journeys have mediated and modified constructions of gender and physical difference in translated versions of the tales intended for children in Britain at different moments in history.

The conclusions that can be drawn from the examination of these case-studies are outlined in this final section. They offer a series of findings which may inform our understanding of the way in which classics of children's literature traverse time and space through translation. These findings also suggest valuable avenues for future research, as the following pages will illustrate.

I. The Effectiveness of Diversifying Methodological Approaches

Two interrelated research questions have been addressed in this thesis: 1) In what ways do the translation, retranslation and re-editing of the classical tales *LAdP* and *LBelB* intervene in the representation of the mutable concepts of gender and physical difference? 2) What images of gender and physical difference are presented to the child in these classical children's narratives and how are these reshaped for young audiences in Britain over time? In order to unpack these questions, I adopted two closely related yet distinct methodological approaches: a contrastive examination of selected re-editions in the case of *LAdP*, and a comparison of selected retranslations of *LBelB*. Rather than attempting to follow a unified approach and create two analyses that mirrored one another, I opted for a tailored approach, selecting the method that suited the individual history of each case-study. Nonetheless, the fact that both re-editing and retranslation are underpinned by the theoretical notion of rewriting enables useful parallels to be drawn between the two case-studies.

The conceptualisation of rewriting proposed by André Lefevere prompts us to see a translation as an independent object whose creation is conditioned by the socio-historical context in which it was produced. The fact that every translation must be a rewriting, since it cannot be exactly the same as the text from which it derives, frames the way in which the processes of re-editioning and retranslation are considered in this thesis. This approach encourages us to regard every re-edition of *LAdP* and each retranslation of *LBelB* as a text in its own right. Re-editioning and retranslation therefore create new (translated) versions of STs, often in new social, cultural and/or temporal environments. This, in turn, offers us the opportunity to closely examine how these forms of rewriting have intervened in the construction of gender and physical difference in these two classics of children's literature as they travel through time and space.

When texts cross linguistic and/or cultural boundaries, they are re-appropriated, recontextualised and reinterpreted; they are encountered by different agents situated in different linguistic and/or cultural environments who possess different conceptualisations of the world. Treating a TT as an independent object suggests that the reader will not necessarily be aware of its journey or of the fact that it may be underpinned by ideas that belong to a previous version of the narrative created in a different temporal, cultural and/or social context. As scholars, we may be able to appreciate this because we have looked through the lens of translation, but children (and perhaps parents) who read a re-edition of Murray's translation of *LAdP* or Wright's, Johnson's or Carter's retranslation of *LBelB* will not necessarily know that these texts are shaped by previous editions of the tale, since they are likely to approach the TT as an independent artefact. This has repercussions on how children's classics are interpreted through time and space, and these repercussions often affect the messages that are presented to the child reader, which is a key concern of this thesis. With rewriting as the overarching theoretical approach for my analysis, I was able to examine re-editions of *LAdP* and retranslations of *LBelB* in a way that unpacks these effects and speaks to my research questions.

Using re-editioning as the lens through which to examine *LAdP* has highlighted the importance of giving careful consideration to paratextual elements in an exploration of translated children's literature. Illustrations proved an ideal tool for an analysis of the

many re-editions of Murray's translation of *LAdP* that form an important part of the history of the tale in English: the written words remain the same in each re-edition, but the fact that different illustrations are incorporated in new publications encourages the tale's construction of gender and physical difference to be nuanced differently in every version. Our contrastive examination of re-editions has foregrounded how this paratextual aspect has the power to alter the portrayal of those social constructs: the illustrations are what cause the re-editions to present gender and physical difference in different manners, and this engenders a tension between the written and the visual components of the text. A consideration of illustrations has allowed us to understand how the act of re-editioning reshapes images of gender and physical difference for young audiences in Britain over time. Illustrations are markers of socio-cultural constructs, and they therefore reveal how these two notions of identity were framed for the child at different moments in time.

As noted above, interpreting retranslation as underpinned by rewriting means that we can understand each retranslation as an independent text. This helped me to position my discussion of the way in which gender and physical difference are constructed and reconstructed in retranslations of *LBelB*, since I treated each TT as a text in its own right which the reader reads in isolation of other versions. I conducted a comparative analysis at the word level of translated and retranslated versions of *LBelB*, using dictionaries and n-grams as methodological instruments to uncover the definition and usage of individual words at the time in which each TT was published. This has unveiled how attempts to create further (re)translations of the tale have impacted representations of gender and physical difference. The analysis has shown, for instance, that each TT employs different terms to describe the beauty and/or the bravery of certain characters, and this amends the way in which each TT exhibits gender. I have also used Carter's rewriting of *LBelB* as a tool to better appreciate the way in which *LBelB* reflects physical difference. A review of this adaptation has informed the way in which we construe her translated tale's depiction of physical difference. Adopting a contrastive examination approach to explore retranslations of *LBelB* thus enabled us to examine how the process of retranslation intervenes in the way in which the tale represents the mutable concepts of gender and physical difference for young audiences in Britain over time.

Given the different textual and translation histories of *LAdP* and *LBelB*, I employed different research tools to analyse my two case-studies. This illustrates how research tools are not universal. Different STs have different histories, and the flexibility to use different strategies to suit the text, whilst maintaining an overall coherent approach, can enrich research. I adopted a methodology that combines an examination of re-editions through their illustrations with an exploration of retranslations through their written text to reveal how gender and physical difference are constructed in translated versions of *LAdP* and *LBelB*. The approaches complement each other to provide a more comprehensive appreciation of how the translation, re-editing and/or retranslation of these two classical tales intervene in the representation of these two notions of identity, as well as how images of them that are presented to the child in these classical children's narratives are reshaped for young audiences in Britain over time.

Finally, it is important to mention the two appendices – Appendix A and Appendix B – that are included in this thesis. These documents record the primary research I conducted in order to establish the foundation for this project. I collated information from the British Library in London and searched online catalogues such as *WorldCat* in order to construct these databases. They proved essential in informing the selection of translated versions of *LAdP* and *LBelB* that allowed me to explore the research questions of this thesis. What is particularly valuable is that these appendices accentuate the rich and heterogeneous history of the two classics in English. They reveal the long and diverse journeys of these tales into the canon of children's literature in Britain, as well as in other Anglophone countries such as America, and they show how the tales have assumed different formats and have become framed by various paratextual elements in order to create a multitude of new English versions of the Italian and French STs. The appendices indicate that numerous translated editions of these two tales exist, confirming the richness of this area of study and, as will be discussed later in this section, offering a platform for further research.

II. Summary of Findings

The comparative analysis within this thesis has enabled us to draw several valuable conclusions about translated children's classics. Certain findings are particular to the

specific translation journey of the individual tale. This is the case, for instance, with the fact that illustrations associated with the first English translation and its subsequent re-editions depict Pinocchio's physical difference in markedly different ways. Other features form a comparable pattern across both case studies. For example, we have been able to show that modifications at the word level influence how notions of identity are portrayed more broadly in *LAdP* and *LBelB*. These key findings can be grouped under three themes: 1) the impact of a stable conceptualisation of "difference" on how classics of children's literature are reframed over time; 2) the relationship between micro-level amendments implemented by the translator and the messages conveyed to the child reader at the macro-level; and 3) the central role of illustrations.

The first finding to highlight relates to the fact that *LAdP* and *LBelB* do not dare the child to be "different". Rather, these two children's classics seek to valorize "normality" through a negative conceptualisation of physical difference. Certain tales for children encourage the young reader to follow his or her heart, even if this means that he or she must act in a manner that defies the expectations of society; we may recall Merida, the protagonist of Disney's *Brave* (2012), who refuses to wed the man whom her parents select for her. Collodi's and de Beaumont's stories, on the other hand, challenge the idea that children should embrace "difference".

The readers of Collodi's *LAdP*, Murray's first translation, and the re-editions of Murray's translation examined in this thesis are made aware, through both the written words and the illustrations, that Pinocchio is "othered" as a puppet. The tale accentuates his desperate desire to eradicate his "puppetness", and it concludes with his transformation into a "respectful boy". Similarly, those who read de Beaumont's *LBelB* and the translated and retranslated versions of the tale analysed here are told that la Bête yearns to return to a human form. Indeed, they see the character's happiness when, at the end of the story, he (re)transforms into a man. The two narratives exhibit the archetypal "happily-ever-after" ending through the fact that Pinocchio and la Bête become humans; in other words, this "happily-ever-after" effect is achieved through the eradication of "difference" and the attainment of "normality". Given that this conceptualisation of physical difference traverses time and space to frame every edition of the two tales discussed in this thesis, we can conclude that the acts of translation,

retranslation and re-editioning have not altered this particular construction of physical difference.

This prompts us to reflect on how classics of children's literature are reframed for new generations of young readers. By tracing the journey of the two stories through space and time, we can observe how the translated and re-edited versions of *LAdP* and the translated and retranslated editions of *LBelB* are framed by ideas that are rooted in the time in which the STs were penned: *LAdP* embodies the supposition prevalent during the nineteenth century that disability is the result of misconduct, and *LBelB* is centred on the assumption that young women must be submissive to men. These ideas traverse time and space through the tales' first English translations and, later, through their re-editions and/or retranslations. As we have seen, the way in which each TT portrays these ideas has consequences on the way in which constructions of gender and physical difference are presented to the reader.

While the plot of *LAdP* and *LBelB* may not have been adapted in the re-editions and retranslations examined here, the comparative approach adopted in this thesis has uncovered several changes made at the micro-level of the texts that have impacted the way in which gender and physical difference are presented to the child reader at the macro-level. This is the second conclusion that emerges from this research. Analysing these amendments has allowed us to explore how the translation and re-editioning of *LAdP* and the translation and retranslation of *LBelB* intervene in the images of gender and physical difference that are offered to young audiences in Britain over time. This has highlighted that the translator assumes a vital role in the creation of a translated version of a classic that speaks to a new readership situated in a new time and/or space and its depiction of notions of identity.

We have seen how new illustrations that are incorporated in re-editions of Murray's translation of *LAdP* affect the way in which physical difference is portrayed at the macro-level. While the impact of illustrations on the representation of these two notions of identity will be discussed below, it is important to mention here that the various illustrations depict Pinocchio in distinct manners, and this alters how physical difference is exhibited through this character. The illustrations in certain re-editions paint the puppet as more similar to a human than the written text implies: the 1939 re-edition, for instance, includes a picture by Wiese that shows how Pinocchio realises his

feet are on fire, an episode that does not occur in the written text but implies that the puppet perceives what a human would arguably feel; Pinocchio's legs are seen to bleed in Dine's image included in the 2006 re-edition, which encourages the reader to view him as a human. This weakens the relationship between physical difference and the idea of the "Other" which, in turn, reshapes the way in which physical difference is presented to the child reader. Such micro-level amendments, which include illustrating Pinocchio in a more human-like manner, impact the text at the macro-level and introduce different nuances into each translated version of the ST.

This use of illustrations in *LAdP* can be compared to the fact that the words employed to depict the physical difference of la Bête assume different connotations in each retranslation of *LBelB*. These micro-level amendments might seem subtle, but they have a noticeable impact on the way in which physical difference is presented in the versions of the tale examined here. De Beaumont's ST indicates that la Bête's kind-heartedness is more important than his appearance, and Carter's TT emphasises this idea by offering an extended translation of the French phrase. However, the first English translation and Johnson's TT introduce a different undertone: the former implies that the Beast's benevolence is 'sufficient', whilst the latter suggests that the character's kindness compensates for his unattractiveness. The TTs echo the ST's presentation of physical difference through "the female gaze" of the female protagonist, but they each nuance it differently which, once again, highlights how the acts of translation and retranslation cause amendments at the micro-level which intervene in the construction of this notion at the macro-level.

Moving to the representation of gender in *LAdP*, we have seen how the first edition of Murray's translation rewrites a central aspect of Collodi's narrative through its portrayal of the Cat as female and the Fox as male. This introduces the traditional depiction of a dominant male and a subservient female, reinforcing conventional gendered roles that belong to an androcentric society and arguably signalling an attempt to "normalise" the male-centred Italian tale. It might initially seem trivial that the gender of the two characters has been switched during the translation process, but this micro-level shift radically amends the way in which the notion of gender is communicated to the child reader at the macro-level.

That Murray's translation has been re-edited and reprinted on numerous occasions and continues to be re-read by children today makes the connection between micro-level and macro-level transformations even more significant. We have seen that the Cat remains female and the Fox remains male in each of the re-editions and reprints of Murray's translation explored in this thesis. The fact that the first edition of Murray's translated text reinterprets Collodi's depiction of gender through these two characters has shaped the entire history of this version of the tale in Britain, and this reminds us that the power of translation should not be overlooked or underestimated. Translation assumes an influential role in the dissemination of central ideas in editions of a ST that have travelled through time and space. That the gender of the Cat and the Fox has been swapped, a move that has emanated from the process of translation, has reconstructed the tale's portrayal of gender, offering an interpretation of the notion to the reader of Murray's first translation and its re-editions that differs from that presented to the reader of the ST. We are aware of this precisely because we have examined these TTs through the lens of translation.

This thesis has also shown that the way in which certain words are rendered in retranslations of *LBeIB* amends the narrative's depiction of female and male agency, which, in turn, reshapes its construction of gender. The employment of n-grams and dictionaries has enabled us to examine the messages of gender carried by specific words in translated texts produced at different times. A notable example appears in the way in which the female protagonist's attractiveness is portrayed. Wright's translation describes Beauty as 'pretty', a decision that is likely due to the fact that the term 'beautiful' was associated with older women at that time. However, the fact that the adjective 'pretty' implied – at that time – that an individual was less than beautiful causes this TT to downplay Beauty's attractiveness and to provide her with a smaller amount of agency than de Beaumont's French text and its first English translation. While Carter also depicts the female protagonist as 'pretty', the n-grams reveal that this adjective proved the most suitable term at the time in which this TT was created. Wright's and Carter's translated texts incorporate the same adjective, but the agency that each affords to Beauty differs since the two TTs belong to different socio-linguistic contexts. The decisions made by the translator at the micro-level have an evident impact on the messages disseminated at the macro-level, as the way in which the

protagonist's attractiveness is described influences the agency that she is able to assume.

We also observed how the first translation of de Beaumont's *LBelB* and the three retranslations taken into consideration here portray the bravery of Beauty and of her father in partly different ways. These micro-level differences reshape the agency that the two characters possess and the broader representation of gender that results from this depiction. In a similar manner to de Villeneuve's version of *LBelB*, Wright's TT endows the female protagonist with less bravery and describes her as more afraid than her father. Yet, de Beaumont's ST and the other TTs foreground her courageousness, contrasting her with her timid father in order to highlight how women can be brave. The bravery of the female protagonist assumes different connotations in de Beaumont's French text, the first English translation and the three retranslations due to the way in which particular words and phrases have been rendered. The texts each construct different gendered ideologies, and this further demonstrates how decisions made at the micro-level shape messages at the macro-level.

The powerful role of illustrations in the creation of translated children's literature has been foregrounded in Chapters 5 and 6. This is the final overarching conclusion that can be drawn from this research. The fact that the translations and re-editions of Collodi's *LAdP* examined here incorporate different illustrations causes the connotations that the ST attaches to the notion of physical difference to become modified in each TT. Exploring the illustrations that are included in Murray's first translation and its re-editions accentuates that strands of identity cannot be considered as dichotomic constructs. Some pictures portray the "otherness" of Pinocchio more markedly than the written words, which encourages the TTs to present physical difference as more undesirable. It seems that the notion cannot be neatly placed at either end of a positive-negative binary but, rather, there are different degrees of negativity associated with it, depending on the way in which society regards it at a particular moment in time and how this is transferred to its cultural products. What is also notable here is that the differences in the illustrations affect the TTs' entire portrayal of physical difference, which reminds us, once again, that changes at the micro-level impact ideas at the macro-level.

A particularly rich discussion within this thesis emerges from the way in which the illustrations depict the physical disability of *il Gatto* and *la Volpe*. None of the illustrations in any of the TTs examined here show that the two animals feign disability, but certain re-editions do portray the fact that *il Gatto* loses its paw and that the characters become physically disabled at the end of the tale. The illustrations make explicit what the written words render in an implicit fashion, which emphasises that this paratextual aspect has a greater function than merely decorating the text. Physical difference and notions of identity more generally are social and subjective constructs which are shaped by the norms of the time and place in which they are conceptualised. These conceptualisations play out in literature through textual *and* paratextual elements, and it is essential to acknowledge that illustrations can be as influential as written words, particularly within stories for children since young readers tend to approach texts through visual signs. This thesis has demonstrated that the contribution of illustrations to a tale is heightened when the activities of translation and re-editioning come into play, since new images with different nuances are often incorporated. It is paramount that illustrations are understood as a central part of the process of making a text available for children situated in another social, cultural, temporal and/or linguistic atmosphere.

III. Avenues for Future Research

The discussions within this thesis, as well as the conclusions drawn above, have illuminated several avenues for future research that could be followed by scholars interested in *LAdP*, *LBelB*, classics of children's literature, translated children's literature, gender, physical difference, or a combination of these. The main areas to which I wish to draw attention here are the publication of translations of *LAdP* and *LBelB* in other Anglophone countries, retranslations of *LAdP*, and adaptations of the two tales.

While I have focused on translated children's literature from a British perspective, Appendix A and Appendix B reveal that numerous translated editions of *LAdP* and *LBelB* were created and published in other Anglophone countries, particularly America. Future research could examine how the notions of gender and physical difference have been constructed and reconstructed in translations of *LAdP* and *LBelB* produced and

disseminated in these locations. This would further the discussions broached within this thesis, in particular those that analyse how micro-level amendments affect conceptualisations of gender and physical difference disseminated at the macro-level.

Future research could also investigate retranslations of *LAdP* created and published in Britain and/or other Anglophone countries. I have considered only one translator, but Appendix A highlights that several retranslations of the tale have emerged in Britain, and even more have appeared in countries such as America. An exploration of TTs by other translators would introduce a complementary perspective to my analysis of how the social constructs of gender and physical difference are constructed in this story, in Murray's translation, and in its re-editions.

I have paid attention to translated texts that are clearly linked to the Italian and French tales in terms of their plot and structure, but it would also prove valuable to explore written and/or visual adaptations of the stories that deviate from the STs. On several occasions within this thesis, I have pointed to moments in which a consideration of Disney's multimedia adaptations would have enriched my discussion (although, given the aims of this thesis, it was not appropriate to address these in detail). Looking at written and/or visual adaptations would facilitate an exploration of how gender and physical difference are presented to a young audience through other formats, signifying a purposeful area for future research which will directly interact with the dialogues within this thesis. While Appendix A and Appendix B include some adaptations of the two tales, they do not do justice to the wealth of written and visual adaptations that exist since my focus was on translations alone. Further research that enables a catalogue of adaptations of the stories to be built would, therefore, also expand the two databases that I have created.

This brings me to Appendix A and Appendix B. Given the comprehensiveness of these two databases, it is hoped that they will prove useful for researchers interested in these two tales, or even in classics more broadly. Indeed, they indicate the remarkable range of translated editions of *LAdP* and *LBelB* that exist. They offer a platform from which these tales can be examined from a geographical perspective, since the country in which each version was published is mentioned, and they allow the texts to be explored by text type, as well as by the paratextual material that accompany them; the databases explain whether illustrations, prefaces, afterwords or frontispieces are included and who

completed them. These two appendices provide a detailed yet concise overview of each translated text, supplying researchers with a basis from which to select and further explore the texts that are most appropriate to their work. They act as an independent tool that will help to facilitate the research of others.

Whilst completing this PhD, I have developed several skills that will prove beneficial to my future career. One of the most important amongst them is the confidence to use my own voice in writing. This doctoral thesis provided me with the opportunity to analyse texts critically and to present my own thoughts. This has helped me to become more authoritative when I write and arguably provides a solid basis for future research. Moreover, this doctoral research has highlighted the value of being surrounded by those with whom one can honestly discuss one's ideas. Undertaking a PhD is often a lonely experience. While I found that this seclusion allowed me to think in an undisturbed manner, it accentuated the merit of conversation and intellectual exchange in order to evaluate one's ideas. Indeed, I was able to develop many ideas within this thesis following fruitful and dynamic discussions with my supervisors and my peers.

This thesis has considered the triangular relationship between children's literature, translation and two notions linked to figurations of identity in order to contribute to existing research that brings together the fields of Translation Studies and Children's Literature. It is hoped that these discussions have drawn attention to the complex journey that classics of children's literature undergo to achieve enduring popularity in a new cultural and temporal context. *LAdP* was the invention of an Italian author who wished to raise a generation of boys who would advance the fortune of the newly unified country, whilst de Beaumont rewrote de Villeneuve's *LBelB* in order to instruct young Anglophone women in Britain. The STs are framed by the thoughts and priorities of the cultural, societal and temporal contexts in which they were created, but they have also managed to cross temporal and cultural borders and continue to be presented to children today. This underscores the richness of these texts for an analysis of children's classics in translation and, conversely, emphasises the helpfulness of this thesis' discussions on our appreciation and awareness of the value of translated children's literature.

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Appendix A

English Translations, Re-Editions and Reprints of Carlo Collodi's *Le Avventure di Pinocchio*

A total of 280 English translations, re-editions and reprints of Carlo Collodi's *Le Avventure di Pinocchio*, which were published between 1892 and 2017, are noted here. They were found using *WorldCat*, the *British National Bibliography*, and the *UNESCO Index Translationum*.

Key
USA Publisher
Publisher Outside UK and USA
Free Adaptation or Abridgment
Multiple Translation
Translation by Mary Alice Murray
Inappropriate Audience
Appropriate Translation for the Thesis
Potentially Appropriate Translation for the Thesis (but more information needed)

TITLE	AUTHOR	TRANSLATOR	ILLUSTRATOR	YEAR OF PUBLICATION	PUBLISHER	NOTES	DESCRIPTION	APPROPRIATE CASE-STUDY? WHY?
<i>The Story of a Puppet or The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	C. Mazzanti	1892	London: T. Fisher Unwin	The first translation into English of Collodi's tale.	232 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>The Story of a Puppet or The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	C. Mazzanti	1892	New York: Cassell Pub. Co.	This edition by the American publisher Cassell was published simultaneously with the British edition and bound in the US from British sheets.	232 pages; illustrations	Inappropriate. Published in USA.
<i>The Story of a Puppet or The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	C. Mazzanti	1892	New York: Cassell Pub. Co.	Reproduction: Microfilm. Lexington, Ky.: University of Kentucky, [19--]. 1 microfilm reel.	232 pages; [1] leaf of plates; illustrations	Inappropriate. Published in USA. Format not appropriate.
<i>Pinocchio's Adventures in Wonderland. Translated from the Italian.</i>	Carlo Collodi			1898	Boston: Jordan, Marsh & Co. Publishers	Introduction by Hezekiah Butterworth. An attempt to combine the style of Lewis Carroll's <i>Alice in Wonderland</i> .	212 pages including frontispiece, illustrations	Inappropriate. Published in USA.
<i>Pinocchio's Adventures in Wonderland</i>	Carlo Collodi		René Quentin	1898	New York: H.M. Caldwell	Introduction by Hezekiah Butterworth. An attempt to combine the style	212 pages; illustrations	Inappropriate. Published in USA.

						of Lewis Carroll's <i>Alice in Wonderland</i> .		
<i>Pinocchio's Adventures in Wonderland</i>	Carlo Collodi	Hezekiah Butterworth	René Quentin	1898	Boston: Jordan, Marsh & Co. Publishers	Introduction by Hezekiah Butterworth. Four illustrations in color from originals by René Quentin. An attempt to combine the style of Lewis Carroll's <i>Alice in Wonderland</i> .	212 pages; [4] leaves of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio's Adventures in Wonderland</i>	Carlo Collodi			1899	New York: International Art Pub.		212 pages; frontispiece; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1904	Boston: Ginn & Co.	Editorial revision by Sara E.H. Lockwood.	212 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1904	Toronto: Copp Clark Co.	Editorial revision by Sara E.H. Lockwood.	212 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1904	Boston: Ginn & Co	Editorial revision by Sara E.H. Lockwood. Many original drawings by Charles Copeland. Reproduction: Microfilm. New York: New York Public Library, 1996. 1 microfilm reel.	212 pages; [1] leaf of plates; illustrations	Inappropriate. Published in USA. Format not appropriate.

<i>Pinocchio's Adventures in Wonderland</i>	Carlo Collodi	Hezekiah Butterworth	René Quentin	1906	New York: H.M. Caldwell	Introduction by Hezekiah Butterworth.	212 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker		1909	New York: T.Y. Crowell & Co.		181 pages; colour frontispiece; 7 colour plates	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker		1909	Cleveland: World Syndicate Pub. Co.		231 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1911	London: J.M. Dent & Sons; New York: E.P. Dutton		268 pages; [11] leaves of plates; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio in Africa</i>	Carlo Collodi	Angelo Patri	Charles Copeland	1911	Boston: Ginn and Co.		152 pages; illustrations	Inappropriate. Abridgment.
<i>Pinocchio's Adventures in Wonderland</i>	Carlo Collodi	Hezekiah Butterworth	René Quentin	1912	New York and Boston: H.M. Caldwell	Introduction by Hezekiah Butterworth. An attempt to combine the style of Lewis Carroll's <i>Alice in Wonderland</i> . New edition.	212 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Alice Carsby	1916	Chicago: Whitman Publishing Co.			Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1919	London: J.M. Dent & Sons; New York: E.P. Dutton	Reprint of 1911 translation.	268 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio: The Adventures of a Puppet</i>	Carlo Collodi			1920	New York: A. L. Burt Co.			Inappropriate. Published in USA.

<i>Pinocchio: The Story of a Marionette</i>	Carlo Collodi			1923	Philadelphia and Chicago: John C. Winston Co.	Edited by Sidney G. Firman	167 pages; colour plates; colour frontispiece	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1923	Boston: Ginn & Co	Editorial revision by Sara E.H. Lockwood. Many original drawings by Charles Copeland.	212 pages; [1] leaf of plates; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Edna E. Potter	1925	New York: Harper & Bros.		262 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1925	New York: Macmillan		309 pages; colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Marionette</i>	Carlo Collodi		F. Richardson	1925	Chicago: Winston	Edited by Sidney G. Firman	167 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1926	London: J.M. Dent & Sons Ltd.; New York: E.P. Dutton & Co.	The first issue of this edition was published in 1911. Reprinted in 1919 and 1926.	268 pages; [12] leaves of plates; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1927	New York: Macmillan Co.		220 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	May M. Sweet	Hermann I. Bacharach	1927	Boston and New York: Houghton Mifflin Co.	Each chapter preceded by illustrated half-title which is not included in the paging.	212 pages; colour frontispiece; illustrations; colour plates	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	May M. Sweet	Hermann I. Bacharach	1927	New York: Blue Ribbon Books	Edited by Cornelia Beare.	1 leaf; 212 pages; frontispiece; illustrations; plates	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1928	New York: T. Nelson and Sons		2 preliminary leaves; 239 pages;	Inappropriate. Published in USA.

							colour frontispiece; illustrations; colour plates	
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1929	New York: Macmillan		405 pages; [58] leaves of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1929	New York: Macmillan		220 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	May M. Sweet	Hermann I. Bacharach	1929	Boston and New York: Houghton Mifflin Co.	Edited with full teaching and study equipment by Cornelia Beare. Each chapter preceded by illustrated leaf with "Suggestions for Study" on verso; not included in paging.	[1] pages; 1 leaf; 215 pages; frontispiece; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker		1929	New York and London: T.Y. Crowell & Co.	Later Edition.	181 pages; colour frontispiece; 7 colour plates	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1930	New York: Macmillan		220 pages; [12] leaves of plates; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Angelo Patri	Mary Liddell	1930	Garden City, N.Y.: Doubleday, Doran and Co.	Translated and adapted by Angelo Patri.	xiii pages; 1 leaf; 280 pages, including illustrations; plates; colour frontispiece	Inappropriate. Published in USA.

<i>Pinocchio: The Adventures of a Puppet</i>	Carlo Collodi	Mary Alice Murray		1930	New York: A.L. Burt		258 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1932	Boston: Ginn & Co.	Editorial revision by Sara E.H. Lockwood.	212 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Maud and Mishka Petersham	1932	New York: Garden City Publishing			Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray		1932	New York: Burt	Edited by F.A. Voigt	258 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1932	New York: Macmillan	New Edition (October 1930)	220 pages; [12] leaves of plates; illustrations	Inappropriate. Published in USA.
<i>Collodi's Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Z.P. Chang		1934	Shanghai: Chung Hwa Book Co.	Translated and annotated by Z.P. Chang.	425 pages	Inappropriate. Translated and published in China.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1936	New York: The Macmillan Company	Reprint of an earlier edition.	220 pages	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Richard Floethe	1937	New York: Limited Editions Club	Fifteen hundred copies have been made. The book, designed by Frederic Warde, was printed by the Duenewald Printing Corporation of New York. The illustrations were cut in linoleum by Richard Floethe. Introduction by Carl Van Doren.	128 pages; [32] leaves of plates; colour illustrations	Inappropriate. Published in USA. An abridgement.

<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Richard Floethe	1937	New York: Heritage Press	Introduction by Carl Van Doren	157 pages; colour illustrations	Inappropriate. Published in USA. An abridgement.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Frederick Richardson	1937	Philadelphia: The John C. Winston Company		Illustrated endpapers; 8 colour plates; black and white illustrations; 250 pages	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1937	New York: Macmillan	New edition.	220 pages; colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1939	London: Thomas Nelson and Sons		236 pages; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	Esther Friend	1939	US: Rand McNally			Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1940	London: J.M. Dent & Sons; New York: E.P. Dutton	Reprint of the 1911 edition.	268 pages; 13 colour plates; B&W illustrations	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1940	London: Thomas Nelson and Sons	Reprint of the 1939 edition.	236 pages; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed		1940	Collins White Circle	Cover page states 'The story on which Walt Disney based his famous successor to Snow White'.		Potentially appropriate translation for this thesis (but more information needed).
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1941	London: Thomas Nelson and Sons	Reprint of the 1939 edition.	236 pages; 4 leaves of plates; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1943	New York: Macmillan		220 pages; [1] leaf of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1943	London: Thomas Nelson and Sons	Reprint of the 1939 edition.	236 pages; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1944	New York: The Macmillan Company	Reproduction: Microfilm reel. Rotterdam: Gemeentebibliotheek, 1998. 1 microfilm reel.	220 pages; illustrations	Inappropriate. Published in USA. Format not appropriate.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1944	London: Penguin		262 pages	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1944	New York: Knopf	First American Edition.	142 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	A H Watson	1945	London: Collins	Reprint. Introduction by Compton MacKenzie.	232 pages	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1946	New York: Grosset & Dunlap		257 pages; [7] pages of plates; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1946	New York: World Pub. Co. for Parents' Magazine Enterprises	Translated into English from original Italian. Introduction by May Lamberton Becker.	239 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1946	New York: Grosset & Dunlap		255 pages; [10] leaves of plates; illustrations (some colour)	Inappropriate. Published in USA.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1946	London: Macdonald			Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1946	New York: Grosset & Dunlap		255 pages	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1946	Cleveland: The World Publishing Company	Introduction by May Lamberton Becker	239 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1946	New York : Random House	Introduction by May Lamberton Becker. Reprint. Bound with: <i>Adventures of Robin Hood</i> retold by Eleanor Graham Vance.	239 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1946	New York: Collier-Macmillan		192 pages; colour frontispiece; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1946	New York: International Readers League		258 pages; [1] leaf of plates; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1946	New York: Macmillan		220 pages; [12] leaves of plates; illustrations (1 colour)	Inappropriate. Published in USA.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1946	New York: Philomel Books	Introduction by May Lamberton Becker.	239 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1947	New York: International Readers League		258 pages; illustrations (black and white)	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	K. Wiese	1947	London: Thomas Nelson and Sons	Reprint of the 1939 edition.	236 pages; illustrations	Appropriate. Translator was

								Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi			1948	Australia: Whitcombe & Tombs	Adapted edition made from one of the first translations and containing "some incidents not found in other (earlier) versions". Explanation of terms and questions for readers at the back of the book.		Inappropriate. Translated and published in Australia. An adaptation with additions.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1949	New York: International Readers League		258 pages; [1] leaf of plates; illustrations	Inappropriate. Published in USA.
<i>The Magic Hour Series: The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	1949	Gulliver Books Ltd			Potentially appropriate translation for this thesis (but more information needed).
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1951	London: J.M. Dent		214 printed pages; 8 colour plates; 80 monochrome illustrations	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E.A.L. Gaskin		1953	London: University of London Press	Translated, edited and abridged by E.A.L. Gaskin.	125 pages; illustrations	Inappropriate. Abridgment. Reading resource for schoolchildren who are learning to read.

<i>Pinocchio/Adventures of Robin Hood</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	1953	New York: Random House	Reprint. Adapted by Allen Chaffee. Traditional story retold by Eleanor Graham Vance.		Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Barbara Wall	Hazel Cook	1954	London: Heirloom Library	Unlike Disney story - Pinocchio is cruel. Story has not been 'prettyfied'.	255 pages; [8] leaves of plates; illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Barbara Wall	Hazel Cook	1955	London: Heirloom Library		255 pages	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Compton Mackenzie	A H Watson	1955	London: Collins			Potentially appropriate translation for this thesis (but more information needed).
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1956	New York: Macmillan	Redrawn by Ava Morgan.	206 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1956	New York: Macmillan		403 pages; colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Barbara Wall	Helen Cook	1957	London: Heirloom Library		255 pages; illustrations (some colour)	Appropriate. Could have been considered.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Barbara Wall	Hazel Cook	1957	London: Weidenfeld & Nicolson		256 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Compton Mackenzie	A H Watson	1957	London: Collins	Foreword by Compton MacKenzie.	230 pages; colour frontis plus black and white line drawings to text	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1958	New York: Macmillan	Redrawn by Ava Morgan.	206 pages; illustrations	Inappropriate. Published in USA.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Jane McIntyre	Charles Mozley	1959	New York: F. Watts	Introduction by children's author Noel Streatfield.	224 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Jane McIntyre	Charles Mozley	1959	London: Children's Press		156 pages; illustrations	Appropriate. Could have been considered.
<i>BEST IN CHILDREN'S BOOKS: The Adventures of Pinocchio, Peter Rabbit's Prank, et al.</i>	Carlo Collodi			1960	New York: Nelson Doubleday			Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1961	New York: Macmillan	The drawings in this edition have been redrawn by Ava Morgan to fit the format, but they are faithful reproductions of the original Mussino pictures.	206 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1961	London: Macdonald	This translation originally published New York: Grosset and Dunlap in 1946.	257 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio: the Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1962	Eau Claire, Wis.: E.M. Hale	Introduction by May Lamberton Becker.	239 pages; [4] leaves of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Luisa Rapaccini	G. Riccobaldi	1962	Firenze: A. Salani		204 pages; illustrations	Inappropriate. Translated and published outside UK.

<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1963	London: J.M. Dent	Reprint.	214 pages; colour plates; black and white illustrations	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Naiad Einsel	1963	New York: Macmillan	Afterword by Clifton Fadiman.	192 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Walter Ferro	1963	Chicago, Ill.: Science Research Associates		32 pages	Inappropriate. Published in USA. An abridgement.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	1963	London: The Children's Press			Potentially appropriate translation for this thesis (but more information needed).
<i>Pinocchio: The Adventures of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker		1964	New York: Parents' Magazine Press		184 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1964	New York: Grosset and Dunlap		255 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1965	London: J.M. Dent	The Children's Illustrated Classics Series.	214 pages; 8 illustrations in full colour; 80 line drawings and decorations in the text	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Mariano Leone	1965	New York: Grosset & Dunlap	Issued with Pyle, H. The story of King Arthur and his knights. New York, 1965.	192 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Mariano Leone	1965	New York: Grosset & Dunlap		319 pages; illustrations	Inappropriate. Published in USA.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Irene R. Gibbons		1965	London: Blackie & Son Ltd.		176 pages	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Roberta MacDonald	1965	New York: Garden City		309 pages; colour illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray		1966	New York: Airmont Publications	Complete and unabridged edition. Introduction by Norman Budgey.	157 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Naiad Einsel	1966	New York: Macmillan Co.	Fourth Print. Afterword by Clifton Fadiman.	192 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Walter S. Cramp	Charles Copeland	1966	Ann Arbor, MI: University Microfilms	Facsimile reproduction "as published by Ginn and Company, Boston, 1904."	212 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi			1967	Chicago: Children's Press		156 pages	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1968	London: J.M. Dent & Co; New York: E.P. Dutton & Co	Reprint. Original translation by M.A. Murray, revised by G. Tassinari. Part of the Illustrated Classics series.	Coloured illustrated frontispiece; six full page and full coloured drawings; four-page black-and-white drawings (all by Charles Folkard); illustrated endpapers showing a small puppet (by Alexander H. Williamson); a	Appropriate. Translator was Mary Alice Murray.

							tree reproduced multiple times in aqua coloured ink against a white coloured background; brown coloured cloth covered boards with the same illustration as for the endpapers reproduced in a blue coloured ink; dark maroon coloured titles to the front panel and backstrip; illustrated dustwrapper (by Alexander H. Williamson) with black coloured titles to the front panel and white coloured titles to the backstrip.	
<i>Pinocchio</i>	Carlo Collodi	Joseph Walker	William Dempster	1968	Chicago: Children's Press		215 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Joseph Walker	William Dempster	1968	Santa Rosa, CA: Classic Press	Cover by Don Irwin.	215 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi			1968	New York: Lancer Books Inc			Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed		1968	Lilliput: Minster Classics		222 pages	Potentially appropriate translation for

								this thesis (but more information needed).
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1969	New York: Macmillan		309 pages; colour illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray		1969	New York: Airmont Classic			Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Luisa Rapaccini		1971	Firenze: Valmartina		168 pages; plates	Inappropriate. Translated and published in Italy.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1972	New York: Collier Books; London: Collier Macmillan Publishers		220 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1973	London: J.M. Dent	Reprint.	214 pages; hardcover binding with gilt decoration on front panel and spine; colour illustrated dust jacket; text illustrated with a colour frontispiece; seven full-page colour plates; numerous black-and-white part page drawings	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio and His Puppet Show Adventure</i>	Carlo Collodi	Translator Unnamed		1973	Random House	A simplified version of the classic tale.		Inappropriate. Abridgment.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1974	Harmondsworth, Eng. and		231 pages; illustrations	Appropriate. Could have been considered.

					Baltimore: Penguin Books			
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ian Pedlow		1974	Adelaide: Rigby		171 pages; illustrations	Inappropriate. Published in Australia.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1974	London: Puffin Books		262 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1975	London: J.M. Dent		214 pages	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio</i>	Carlo Collodi	Jane Fior		1975	London: Carousel Books	Many editions have audio cassette with the book. 'Read and Listen Books'.	160 pages; illustrations	Inappropriate. Abridgment.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1976	Harmondsworth: Puffin Books	Reprint.	231 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Fritz Kredel; Robert Ingpen	1977	New York: Grosset & Dunlap		10 full-color plates; black and white illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1978	New York: Grosset & Dunlap		255 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed		1978	UK: Armada			Potentially appropriate translation for this thesis (but more information needed).
<i>The Adventures of Pinocchio/Alice in Wonderland/Peter Pan/The Wizard of Oz</i>	Carlo Collodi	Translator Unnamed		1978	UK: Hodder and Stoughton	4 cartoon classics.		Inappropriate. Abridgment.

<i>Walt Disney's Pinocchio</i>	Carlo Collodi			1978	Maidenhead: Purnell		16 pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1979	New York: Amereon House	Republished Edition.	220 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Joseph Walker	William Dempster	1979	New York, N.Y.: Modern Promotions		215 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi			1979	Woodbury, NY: Bobley Publishing Corp.		251 pages	Inappropriate. Published in USA.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1981	London: J.M. Dent	The C.I.C Series [Childrens Colour - Illustrated Classics]. Original translation by M A Murray, revised by G Tassinari.	214 pages; 8 colour and 80 line drawings	Appropriate. Translator was Mary Alice Murray.
<i>Carlo Collodi's The Adventures of Pinocchio</i>	Carlo Collodi	Marianna Mayer	Gerald McDermott	1981	New York: Four Winds Press	Translated and adapted by Marianna Mayer. Based on Collodi's <i>Le Avventure di Pinocchio</i> .	122 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Carlo Collodi's The Adventures of Pinocchio</i>	Carlo Collodi	Marianna Mayer	Gerald McDermott	1981	New York: Modern Publishing	Translated and adapted by Marianna Mayer.	122 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Neil Morris	Frank Baber	1982	London: Peter Lowe	Retold by Neil Morris.	83 pages	Inappropriate. Abridgment.
<i>Pinocchio, the Adventure of a Little Wooden Boy</i>	Carlo Collodi	Joseph Walker	Richard Floethe	1982	New York: Philomel Books	Reprint. Originally published by Cleveland: World Pub. Co. in 1946 (Rainbow Classics).	239 pages; illustrations	Inappropriate. Published in USA.

						Introduction by May Lamberton Becker.		
<i>The Adventures of Pinocchio: Tale of a Puppet</i>	Carlo Collodi	M.L. Rosenthal	Troy Howell	1983	New York: Lothrop, Lee & Shepard Books	First Edition.	254 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Andreea Gheorghitoiu	Val Munteanu	1983	London: Roydon	Translated from the Romanian by Andreea Gheorghitoiu.	78 pages; illustrations (some colour)	Inappropriate. Translated from Italian to Romanian to English. An adaptation.
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	1983	Paulton: Purnell		16 unnumbered pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Naiad Einsel	1983	New York: Lothrop		192 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Diane Goode	1983	New York: Random House	Adapted by Stephanie Spinner.		Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Naiad Einsel	1984	New York: Capricorn Press	With author biography, literary critique, and bibliography.	201 pages; illustrations	Inappropriate. Published in USA.
<i>Walt Disney Productions Presents Pinocchio and the Isle of Fun</i>	Carlo Collodi	Walt Disney Productions	Disney Studios	1984	New York: Random House	Book Club Edition. 1st American Edition. Translated from the Danish.	42 pages; colour illustrations	Inappropriate. Translated from Italian to Danish to English. An adaptation of Collodi's tale based on Disney's animated adaptation.

<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1984	Harmondsworth: Puffin		231 pages; illustrations	Appropriate. Could have been considered.
<i>The Pinocchio of Carlo Collodi</i>	Carlo Collodi	James Teahan	Alexa Jaffurs	1984	New York: Schocken Books	Translated and annotated by James Teahan. Includes bibliographical references.	206 pages; illustrations	Inappropriate. Published in USA.
<i>The Pinocchio of Carlo Collodi</i>	Carlo Collodi	James Teahan	Alexa Jaffurs	1985	New York: Schocken Books	Translated and annotated by James Teahan. Includes bibliographical references.	206 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1985	Harmondsworth: Puffin		231 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		1986	Berkeley: University of California Press	Italian text originally published: <i>Le avventure de Pinocchio</i> . Ed. critica / a cura di Ornella Castellani Pollidori. Pescia: Fondazione nazionale Carlo Collodi, 1983. Includes bibliographical references (pages 495-498). Introductory essay and notes	498 pages; illustrations	Inappropriate. Published in USA. A scholarly edition.

						by Nicolas J. Perella.		
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Francis Wainwright	Francis Wainwright	1986	New York: H. Holt	First American Edition.	96 pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Francis Wainwright	Francis Wainwright	1986	London: Methuen Children's		96 pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Francis Wainwright	Francis Wainwright	1986	New York: H. Holt	First American Edition. Braille. Reproduction: Braille. Los Angeles, Calif.: Braille Institute of America.	96 pages; colour illustrations	Inappropriate. Braille. Abridgment. Published in USA.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		1986	Berkeley : University of California Press	Reprint of hardback ed. (c1986). Italian text originally published: <i>Le avventure di Pinocchio</i> . Ed. critica / a cura di Ornella Castellani Pollidori. Pescia: Fondazione nazionale Carlo Collodi, 1883. Includes bibliographical references (pages	498 pages; illustrations	Inappropriate. Published in USA. A scholarly edition.

						495-498). First paperback bilingual edition. Italian text with English translation on opposite pages. Introductory essay and notes by Nicolas J. Perella.		
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		1986	Berkeley, Calif.: University of California Press	First paperback printed in 1991. Second paperback printed in 2005. Introductory essay and notes by Nicolas J. Perella.	506 pages	Inappropriate. Published in USA. A scholarly edition.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1987	New York: Children's Classics		258 pages; [8] pages of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1987	Stamford, CT: Longmeadow Press		258 pages; [8] pages of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi			1987	Sydney: View Productions		95 pages; colour illustrations	Inappropriate. Published in Australia.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1988	New York: Knopf	First American Edition.	142 pages; colour illustrations	Inappropriate. Published in USA.

<i>Pinocchio</i>	Carlo Collodi	James Riordan	Victor G. Ambrus	1988	Oxford: Oxford University Press	Translated from the Italian. Retold by James Riordan. A remarkable and different telling of the tale - more for the adolescent or adult, rather than for the child.	90 pages; illustrations (some colour)	Inappropriate. Adaptation.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1988	London: J. Cape; Mankato, MN: Creative Education	E. Harden's translation originally published in Australia in 1944.	142 pages; colour illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1988	London: Cape	Reprint. Translation originally published in Australia by Consolidated Press, 1944. Illustrations ©1988.	142 pages; colour illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1988	New York: Knopf		142 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Roberto Innocenti	1988	New York: Random House Childrens Books			Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi			1988	Parsippany, N.J.: Unicorn Pub. House		72 pages; illustrations (some colour)	Inappropriate. Published in USA. An abridgement.
<i>Pinocchio</i>	Carlo Collodi		Agustí Asensio	1988	Elgin, ILL: Child's World	Adapted by Eduard José. Retold by Jane Belk Moncure.	24 pages; colour illustrations	Inappropriate. Published in USA. An abridgement.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Attilio Mussino	1989	New York: Macmillan; London: Collier Macmillan		309 pages; color illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Robert Byrd	1989	Garden City, N.Y.: International Collectors Library		215 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Diane Goode	1989	New York: Random House	Adapted by Stephanie Spinner.		Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi		Martin Aitchison	1990	Ladybird	Adapted by Sue Ullstein.	50 pages	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		1991	Berkeley, Calif.: University of California Press	The complete text in a bilingual edition with the original illustrations. Italian text originally published: <i>Le Avventure di Pinocchio</i> . ed. Critica. A cura di Ornella Castellani Pollidori. Pescia: Fondazione Nazionale Carlo Collodi, 1983. Introductory essay and notes by Nicolas J. Perella.	498 pages; illustrations	Inappropriate. Published in USA. A scholarly edition.

<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		1991	Berkeley, Calif.: University of California Press	Reprint of hardback ed. (c1986). Italian text originally published: <i>Le Avventure di Pinocchio</i> . Ed. critica / a cura di Ornella Castellani Pollidori. Pescia : Fondazione nazionale Carlo Collodi, 1883. Includes bibliographical references (pages 495-498). First paperback bilingual edition. Italian text with English translation on opposite pages. Introductory essay and notes by Nicolas J. Perella.	498 pages; illustrations	Inappropriate. Published in USA. A scholarly edition.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Roberto Innocenti	1992	London: Creative Education		142 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed	Lorenzo Mattotti	1993	New York: Lothrop, Lee & Shepard	First American Edition. Adapted and illustrated by Lorenzo Mattotti. Translated from the French.	1 volume; unpagged	Inappropriate. Translated from Italian to French to English.

<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	1993	Ladybird	Adapted by Linda M. Jennings.	25 pages	Inappropriate. Abridgment.
<i>Pinocchio</i>	Carlo Collodi; María de Calonge	Carmen Healy	Julian Jordan and Eva Lopez	1994	London: Grange Books	Translated from the Dutch.	44 sider	Inappropriate. Translated from Italian to Dutch to English.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Bob Blaisdell	Thea Kliros	1995	New York: Dover Publications	A new abridgment, by Bob Blaisdell, of a standard English translation of <i>Le Avventure di Pinocchio</i> . In easy-to-read type. Includes bibliographical references.	90 pages; illustrations	Inappropriate. Abridgment.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Ed Young	1996	New York: Philomel Books; Hong Kong: South China Printing Co. Ltd.	Adapted from the original version of <i>The Adventures of Pinocchio</i> , trans lated by M.A. Murray and published in the United Kingdom by Unwin in 1892. An adaptation.	44 pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ann Lawson Lucas		1996	Oxford and New York: Oxford University Press	Introduction and notes by Ann Lawson Lucas.	188 pages; illustrations	Inappropriate. Audience.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	1996	New York: Grosset & Dunlap		255 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	London, England and New York, N.Y.: Penguin Group		262 pages; illustrations	Appropriate. Could have been considered.

<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	New York, N.Y.: Puffin Books		262 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ann Lawson Lucas		1996	Oxford: Oxford University Press	Introduction and notes by Ann Lawson Lucas. Includes bibliographical references.	192 pages; illustrations	Inappropriate. Audience.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	London: Puffin		231 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	Ringwood, Vic.: Puffin	Originally published as "Pinocchio".	262 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	Harmondsworth, Middlesex: Puffin Books		262 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	Middlesex: Puffin Books	Free Copy.	231 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	1996	London: Signet Books	Introduction by Jack Zipes. Revised by G. Tassinari.	1 volume; 167 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	1996	London and New York: Puffin Books	This translation was first published in Australia by Consolidated Press in 1944. Published by Puffin Books 1974. Reissued in 1996.	262 pages; illustrations	Appropriate. Could have been considered.
<i>Disney's Pinocchio</i>	Carlo Collodi			1997	Loughborough: Ladybird		43 pages; colour illustrations	Inappropriate. Abridgment.

<i>Pinocchio: The Adventures of a Marionette</i>	Carlo Collodi	Gail Manders	Roberto Nannicini	1998	Florence: Edizione Valentina		unnumbered pages	Inappropriate. Published in Italy.
<i>Pinocchio</i>	Carlo Collodi	Thea Kliros		1998	Mineola, N.Y.: Dover Publications		1 volume; unpagged; colour illustrations	Inappropriate. Published in USA.
<i>The Story of a Puppet or The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	C. Mazzanti	1998	London: T. Fisher Unwin	Reproduction: Microfiche. Cambridge: Chadwyck-Healey Ltd. 1998. 3 fiches: 11x15 cm.	232 pages; illustrations	Inappropriate. Format.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Alexandru Bugariu		1999	Cluj-Napoca: Cartimpex		32 pages; illustrations	Inappropriate. Abridgment. Published in Romania.
<i>Pinocchio</i>	Carlo Collodi	Jane Fior	Simon Bartram	1999	London: Dorling Kindersley	Translated and adapted by Jane Fior.	48 pages; illustrations (chiefly colour); 1 portrait; 1 audiocassette (70 min.)	Inappropriate. Abridgment.
<i>Pinocchio</i>	Carlo Collodi	Jane Fior	Simon Bartram	2000	New York: Dorling Kindersley Pub.	Includes an audio tape featuring a reading of the text with special effects and music. Translated and adapted by Jane Fior.	48 pages; illustrations (some colour)	Inappropriate. Abridgment. Format. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Jane Fior	Simon Bartram	2000	London: Dorling Kindersley	Translated and adapted by Jane Fior.	48 pages; illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Carlo Chiostrì	2000	Islamabad, Pakistan: Alhambra Pub.		220 pages; illustrations	Inappropriate. Published in Pakistan.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ann Lawson Lucas		2000	Oxford and New York: Oxford University Press	Introduction and notes by Ann Lawson Lucas.	188 pages; illustrations	Inappropriate. Audience.
<i>The Adventures of Pinocchio: Tale of a Puppet</i>	Carlo Collodi	M.L. Rosenthal	Troy Howell	2000	Pescia: Fondazione Nazionale Carlo Collodi	With 13 woodcuts and illustrations by the School of Painting at the Accademia delle Belle Arti, Firenze.	208 pages; illustrations (some colour)	Inappropriate. Published in Italy.
<i>The Adventures of Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	2001	New York: Penguin Books	Revised translation by G. Tassinari. Originally published in Great Britain by J.M. Dent & Sons in 1951. Includes bibliographical references. Introduction by Jack Zipes.	167 pages; illustrations	Inappropriate. Published in USA.

<i>Pinocchio</i>	Carlo Collodi	Cooper Edens	Enrico Mazzanti, Carlo Chiostrì, Attilio Mussino, Frederick Richardson and Charles Folkard	2001	San Francisco, CA: Chronicle Books	The Classic Illustrated Edition brings together Carlo Collodi's original story and a collection of illustrations from the late 19th and early 20th centuries. This gallery of images includes the work of Enrico Mazzanti, Carlo Chiostrì, Attilio Mussino, Frederick Richardson and Charles Folkard.	173 pages; illustrations (some colour)	Inappropriate. Published in USA.
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<p><i>The Adventures of Pinocchio: Story of a Puppet</i></p>	<p>Carlo Collodi</p>	<p>Nancy Canepa</p>	<p>Carmelo Lettere</p>	<p>2002</p>	<p>South Royalton, Vt.: Steerforth Italia</p>	<p>First Edition. Readers familiar only with the Disney adaptations of Collodi's classic will be surprised by this dark masterpiece. There is no cuddly cat named Figaro. Pinocchio hurls a wooden hammer at the Talking Cricket (who is not named Jiminy) to close their first encounter. And Pinocchio himself endures harrowing cruelty at the hands of two assassins. Collodi did more than merely weave a captivating tale. Through metaphor and allusion he summed up the national character of Italy and made biting commentary on</p>	<p>209 pages; illustrations</p>	<p>Inappropriate. Published in USA.</p>
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						<p>many of the prominent social concerns of the nineteenth century, including the despair and hunger of poverty, the importance of an education, and the hypocrisy of the judicial and medical establishments. The result is a suspenseful saga that can be read to children and appreciated by adults for its many levels of meaning.</p>		
<i>The True Adventures of Pinocchio</i>	Carlo Collodi	Louis Lippa		2002	Woodstock, Ill.: Dramatic Pub.	Translated and adapted from the Italian by Louis Lippa.	86 pages; 1 portrait	Inappropriate. Abridgment. Published in USA.
<i>The Authentic Story of Pinocchio of Tuscany</i>	Carlo Collodi	M.L. Rosenthal	Roberto Ciabani	2002	Berkeley: Crystal Publications		143 pages; illustrations (some colour)	Inappropriate. Adaptation. Published in USA.
<i>Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nancy Canepa	Carmelo Lettere	2002	South Royalton, Vt.: Steerforth Italia	First Edition.		Inappropriate. Published in USA.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nancy Canepa	Carmelo Lettere	2002	South Royalton, Vt.: Steerforth Italia	First Edition.	209 pages; illustrations	Inappropriate. Published in USA.

<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	2002	London: Penguin	Introduction by Jack Zipes. Revised by G. Tassinari.	1 volume; 167 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nancy Canepa	Carmelo Lettere	2002	South Royalton, Vt.: Steerforth Italia	Braille. Reproduction: Braille. Stuart, Fla.: Braille International Inc.	209 pages; illustrations	Inappropriate. Braille. Published in USA.
<i>Pinocchio</i>	Carlo Collodi		Gris Grimly	2002	New York: Tor	First Edition.	222 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2003	Cambridge and Mass.: Candlewick Press	First American Edition. Idiosyncratic collages by Sara Fanelli and a clever, authentic translation make this slipcased PINOCCHIO a must-have for collectors of all ages. Combine Carlo Collodi's tale of an outrageously naughty wooden boy with the quirky collage work of Sara Fanelli, and you have a striking, beautifully	190 pages; colour illustrations	Inappropriate. Published in USA.

						<p>designed edition that captures the ironic and darkly humorous tone of the original text. This authentic, unabridged translation by Emma Rose revisits the mischievous Pinocchio, the long-suffering Geppetto, and the ill-fated cricket in a graceful, witty retelling that bears little resemblance to the popularized Disney version. Sara Fanelli's inventive multimedia illustrations are absolutely arresting, and make a perfect match for Collodi's classic, picaresque tale.</p>		
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<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2003	London: Walker	This illustrated edition of the magical tale of Pinocchio is not only a complete, unabridged version of the original story, but also a brand-new translation by the award-winner, Emma Rose.	191 pages; illustrations (some colour)	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed	Gris Grimly	2003	New York: Tor; Godalming: Melia		192 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	2003	London, England and New York, N.Y., USA: Puffin Books	With 4 audio discs	262 pages; illustrations; 4 audio discs	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Nancy Canepa	Carmelo Lettere	2003	Vermont, Calif.: Steerforth		210 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Greg Hildebrandt	2003	Fairfield, IA: 1st World Library Literary Society		212 pages	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2003	Somerville, Mass.: Candlewick Press	Originally published by Cambridge and Mass.: Candlewick Press in 2003.	190 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	Greg Hildebrandt	2004	Philadelphia, Pa. and London: Running		56 pages; colour illustrations	Inappropriate. Abridgment.
<i>The Adventures of Pinocchio: The Classic Tale</i>	Carlo Collodi	Translator Unnamed	Greg Hildebrandt	2004	Philadelphia, Pa. and London: Running		56 pages; colour illustrations	Inappropriate. Abridgment.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa		2005	Fairfield, IA: 1st World Library Literary Society		212 pages	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Roberto Innocenti	2005	Mankato, Minn.: Creative Editions	Second Edition.	191 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio - Le Avventure di Pinocchio</i>	Carlo Collodi	Nicolas J. Perella	Enrico Mazzanti	2005	Berkeley: University of California Press	Introductory essay and notes by Nicolas J. Perella.	1 volume; 498 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Roberto Innocenti	2005	London: Jonathan Cape	Designed by Rita Marshall. A Tom Maschler book.	191 pages; illustrations	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Alastair Graham	2005	Franklin TN: Dalmation Press	Edited by Kathryn Knight. Includes short author biography.	151 pages	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio: The Story of a Puppet</i>	Carlo Collodi		lassen Ghiuselev	2005	Vancouver: Simply Read Books			Inappropriate. Published in USA.
<i>The Adventures of Pinocchio: Story of a Puppet</i>	Carlo Collodi	Nicolas J. Perella		2005	Berkeley: University of California Press	First paperback printed in 1991. Second paperback printed in 2005. Introductory essay and notes by Nicolas J. Perella.	506 pages	Inappropriate. Published in USA. A scholarly edition.
<i>Pinocchio</i>	Carlo Collodi; Jim Dine	Mary Alice Murray	Jim Dine	2006	Göttingen: Steidl; London: Thames & Hudson	Includes 39 lithographs. Words and phrases, objects in themselves, have been an ongoing subject in Dine's art; here	176 pages; colour illustrations	Appropriate. Translator was Mary Alice Murray.

						those words and phrases are Collodi's.		
<i>Pinocchio</i>	Carlo Collodi	Jane Fior	Simon Bartram	2006	New York: Dorling Kindersley	Translated and adapted by Jane Fior. Illustrated notes throughout the text to explain the historical background of the story.	48 pages; illustrations (some colour); 1 audio disc (digital)	Inappropriate. Abridgment. Published in USA.
<i>Greg Hildebrandt's Magical Storybook Treasury: The Wonderful Wizard of Oz, The Adventures of Pinocchio, Alice's Adventures in Wonderland</i>	Carlo Collodi	Translator Unnamed	Greg Hildebrandt	2006	Philadelphia: Running Press Book Publishers	Greg Hildebrandt is a well-known children's book illustrator. He lives in New Jersey.	184 pages	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed		2007	Ludlow: Living Time			Potentially appropriate translation for this thesis (but more information needed).
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Geoffrey Brock		2008	New York: New York Review; York: Signature Book Services	Introduction by Umberto Eco.		Appropriate. Could have been considered.

<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa		2008	West Valley City, UT: Waking Lion Press		146 pages	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	2008	London: Puffin		262 pages; illustrations	
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2009	London: Walker	Originally published in 2003.	190 pages; colour illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ann Lawson Lucas		2009	Oxford: Oxford University Press	Includes bibliographical references.	188 pages; illustrations	Inappropriate. Audience.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2009	London: Walker		198 pages; colour illustrations	Appropriate. Could have been considered.
<i>Pinocchio: The Tale of a Puppet</i>	Carlo Collodi	Geoffrey Brock		2009	New York: New York Review; York: Signature Book Services	Introduction by Umberto Eco.	189 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Translator Unnamed	Carlo Chiostrì	2009	Giunti Editore	This edition of "The Adventures of Pinocchio" has been reproduced from the 1901 version with the late Victorian pen and ink illustrations of Carlo Chiostrì. Some of the pages have been redesigned and some drawings enlarged. Yet, Chiostrì's spirit still pervades the book. Everything		Inappropriate. Published in Italy.

						is there as before, the familiar profile of Pinocchio, his paper clothes, his bread hat and his friends - good and bad - Gepetto, Master Cherry, the Cat and the Fox, the Carabineers, the Green Fisherman, Fire Eater, the Blue Fairy and many others. This early edition is written and illustrated for older children, teenagers and would be of interest to adults.		
<i>Pinocchio</i>	Carlo Collodi	Geoffrey Brock	Fulvio Testa	2009	New York: New York Review Books	Introduction by Umberto Eco.	178 pages; colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi		Quentin Gréban	2010	New York: NorthSouth	Translated from the Italian.	80 pages; colour illustrations	Inappropriate. Abridgment. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Roberto Piumini	Lucia Salemi	2010	Mankato, Minn.: Picture Window Books	Retold by Roberto Piumini.	24 pages; colour illustrations	Inappropriate. Abridgment. Published in USA.
<i>The new Pinocchio: A New Version of the Adventures of</i>	Carlo Collodi; Christine Nöstlinger	Anthea Bell	Antonio Saura	2010	Meinier Geneva: Archives Antonio Saura; Milan: 5 Continents	Written by Christine Nöstlinger. Translated from	300 pages; illustrations (chiefly colour)	Inappropriate. Translated from Italian to German to English.

<i>Pinocchio by Carlo Collodi</i>					Editions; Le Mont-sur-Lausanne: Entreprise d'arts graphiques Jean Genoud SA	the German by Anthea Bell.		Published in Switzerland, Italy and France.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2010	Somerville, Mass.: Candlewick Press		186 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray		2010	London: Everyman	Pinocchio is an astonishing work of fantasy which has been toned down and sentimentalised over the years, not least by the Walt Disney film. Everyman returns to a beautifully illustrated early translation of 1916 which captures the vivid inventiveness of Collodi's original	1 volume; 209 pages; illustrations (some colour)	Appropriate. Translator was Mary Alice Murray.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2010	Somerville, Mass.: Candlewick Press	First US paperback edition.	262 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Emma Rose	Sara Fanelli	2010	Somerville, Mass.: Candlewick Press	Originally published by Cambridge and Mass.: Candlewick Press in 2003.	190 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Winshluss	Cizo, Frederic Boniaud, Thomas Bernard, Frederic Felder	2010	London: Knockabout Comics	Translated from the French. The story has been very freely	187 pages; chiefly illustrations (some colour)	Inappropriate. Free adaptation. Translated from

						adapted from the eponymous novel by Carlo Collodi.		Italian to French to English.
<i>Pinocchio</i>	Carlo Collodi	Winshluss	Cizo, Frederic Boniaud, Thomas Bernard, Frederic Felder	2011	San Francisco: Last Gasp	Translated from the French. The story has been very freely adapted from Carlo Collodi's novel. "In this dark rendition of a classic tale, a greedy Geppetto builds Pinocchio as a metallic weapon of war, while Jiminy Cockroach is a homeless squatter living the good life in Pinocchio's skull" - Publisher.	187 pages; chiefly illustrations (some colour)	Inappropriate. Free adaptation. Translated from Italian to French to English. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	2011	London: Puffin	Introduction by John Boyne	255 [23] pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Grahame Baker-Smith	2011	London: Folio Society	Introduction by David Almond. This edition follows the 1939 edition published by Thomas Nelson and Sons Ltd, with minor emendations.	213 pages; colour illustrations	Appropriate. Translator was Mary Alice Murray.

<i>The New Pinocchio</i>	Carlo Collodi	Christine Nöstlinger	Antonio Saura	2011	Milan: 5 Continents; Grantham: GBS	Translated from the German and adapted by Christine Nöstlinger.	1 volume; colour illustrations	Inappropriate. Translated from Italian to German to English.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	2011	London: Penguin Group	This translation was first published in Australia by Consolidated Press in 1944. Includes reader's guide.	255 pages; illustrations	Appropriate. Could have been considered.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Ian Pedlow		2011	Sydney, N.S.W.: New Holland Pub.	This translation was originally published by Australia: Seal Books in 1974.	173 pages	Inappropriate. Published in Australia.
<i>Pinocchio</i>	Carlo Collodi	Geoffrey Brock	Fulvio Testa	2012	New York: New York Review of Books	Introduction by Umberto Eco.	178 pages; illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed	Illustrator Unnamed	2012	London: HarperPress		1 volume	Potentially appropriate translation for this thesis (but more information needed).
<i>Pinocchio</i>	Carlo Collodi	Geoffrey Brock	Fulvio Testa	2012	London: Andersen Press	Introduction by Umberto Eco.	178 pages; colour illustrations	Appropriate. Could have been considered.
<i>Pinocchio: The Magical Story</i>	Carlo Collodi			2012	Bath, US: Parragon	Contributor: Disney Enterprises. At head of title: Disney. Three-	1 volume; unpagged; colour illustrations	Inappropriate. Published in USA. Adaptation based on Disney film.

						dimensional scene of film characters inserted into cut-out on front cover.		
<i>Pinocchio</i>	Carlo Collodi	Martin Mcguire	Manuela Adreani	2013	Novara, Italy: White Star Publishers	Adaption of Collodi's text by Giada Francia.	77 pages; colour illustrations	Inappropriate. Published in Italy.
<i>Pinocchio</i>	Carlo Collodi	Carol della Chiesa		2013	[Place of publication not identified]: CreateSpace Independent Publishing Platform	This anthology is a thorough introduction to classic literature for those who have not yet experienced these literary masterworks. For those who have known and loved these works in the past, this is an invitation to reunite with old friends in a fresh new format. From Shakespeare's finesse to Oscar Wilde's wit, this unique collection brings together works as diverse and influential as <i>The Pilgrim's Progress</i> and <i>Othello</i> . As an	124 pages	Inappropriate. Format.

						anthology that invites readers to immerse themselves in the masterpieces of the literary giants, it is must-have addition to any library.		
<i>The Patua Pinocchio</i>		Carol della Chiesa; edited by V. Geetha	Swarna Chitrakar	2014	Chennai: Tara Books	An edited and abridged version of Carol Della Chiesa's translation from the Italian. Adaptation.	188 pages ; colour illustrations	Inappropriate. Adaptation and abridgment. Published in India.
<i>Pinocchio</i>	Carlo Collodi	Carol della Chiesa	Robert Ingpen	2014	Dorking: Templar Publishing		207 pages	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Martin Maguire	Francesca Rossi	2014	Novara, Italy: White Star Kids	Adapted by Giada Francia. Edited by Louise Bostock.	61 pages; colour illustrations	Inappropriate. Adaptation and abridgment. Published in Italy.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	2014	London: Macmillan Collector's Library	Afterword by Anna South.	224 pages; illustrations (black and white)	Appropriate. Translator was Mary Alice Murray.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa		2014	[S.I.]: CreateSpace		1 volume; unpagged	Inappropriate. Format (Online).
<i>Pinocchio</i>	Carlo Collodi	Translator Unnamed		2014	Vercelli: White Star Publishers	Adapted by Manuela Andreani.	1 volume	Inappropriate. Published in Italy.

<i>Pinocchio's Dream</i>	Carlo Collodi; An Leysen	Translator Unnamed	An Leysen	2015	New York: Clavis Publishing	Originally published in Belgium and Holland by Clavis Uitgeverij, Hasselt--Amsterdam in 2014. Translated from the Dutch.	56 unnumbered pages; colour illustrations	Inappropriate. Translated from Italian to Dutch to English. Abridgment. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa		2015	Minneapolis: First Avenue Editions			Inappropriate. Published in USA.
<i>Pinocchio: The Origin Story</i>	Carlo Collodi	Michael Reynolds	Alessandro Sanna	2016	New York: Enchanted Lion Books		1 volume (unpaged); colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Elisa Vavouri	2016	Thaxted, Essex: Miles Kelly	Mini Classics. Includes notes 'beyond the story' and a quiz. Favourite characters and scenes have been reimaged in 24 beautiful full-colour plate illustrations by Elisa Vavouri. Useful notes further enrich the reading experience.	320 pages; colour illustrations	Inappropriate. Format.
<i>Pinocchio</i>	Carlo Collodi	E. Harden	Gioia Fiammenghi	2016	London: Puffin	Introduction by John Boyne.	255 pages; illustrations	Appropriate. Could have been considered.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	2017	London: Macmillan Collector's Library	New edition. Afterword by Anna South.	288 pages	Appropriate. Translator was

								Mary Alice Murray.
<i>Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	Not Known (1900-1950?)	Philadelphia: D. McKay		258 pages; [4] leaves of plates; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi		Frederick Richardson	Not Known (1900-1982?)	Chicago and Philadelphia: J.C. Winston		250 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Maria L. Kirk	Not Known (1920s?)	Philadelphia: J.B. Lippincott Co.	Introduction by Louise R. Bull. Translated by M.A. Murray, although not stated.	234 pages; colour illustrations	Inappropriate. Published in USA.
<i>Pinocchio: The Story of a Puppet</i>	Carlo Collodi	May M. Sweet	Charles Folkard	Not Known (1927-1939?)	New York: Grosset and Dunlap	May M. Sweet's translation of Pinocchio first appeared in 1927.	236 pages; one colour illustration	Inappropriate. Published in USA.
<i>Pinocchio: The Adventures of a Puppet</i>	Carlo Collodi	Mary Alice Murray	Charles Folkard	Not Known (1937-1939?)	New York: Blue Ribbon Books; Cornwall, N.Y.: Cornwall Press, Inc.		258 pages; 4 unnumbered leaves of plates; illustrations (some colour)	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Fritz Kredel	Not Known (1940s?)	New York: McKay		258 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Mary Alice Murray	Roberto Innocenti	Not Known (1988-2005?)	Mankato, Minn.: Creative Editions		191 pages; illustrations	Inappropriate. Published in USA.
<i>The Adventures of Pinocchio</i>	Carlo Collodi	Carol della Chiesa		Not Known (2000-2002?)	McLean, Va.: IndyPublish.com	Printed from Project Gutenberg Etext of The Adventures of Pinocchio.	170 pages	Inappropriate. Published in USA. Format not appropriate.
<i>Pinocchio: The Adventures of a Puppet</i>	Carlo Collodi	Mary Alice Murray		Not Known	New York: A.L. Burt Company		258 pages; illustrations	Inappropriate. Published in USA.

Appendix B

English Translations, Re-Editions and Reprints of Gabrielle-Suzanne de Villeneuve's and Jeanne-Marie Leprince de Beaumont's *La Belle et la Bête*

A total of 100 English translations, re-editions and reprints of *La Belle et la Bête*, which were published between 1757 and 2017, are noted here. Of those 100, 27 use de Villeneuve's tale as their ST and 73 use de Beaumont's tale as their ST. They were found via *WorldCat*, the *British National Bibliography*, and the *UNESCO Index Translationum*.

Key
USA Publisher
Publisher Outside UK and USA
Free Adaptation or Abridgment
Multiple Translation
Copy Unobtainable
Follows de Villeneuve's Rendition of <i>LBelB</i> .
Appropriate. Selected for the Thesis.
Re-Edition or Reprint
Appropriate Translation for the Thesis
Potentially Appropriate Translation for the Thesis (but more information needed)

TITLE	AUTHOR	TRANSLATOR	ILLUSTRATOR	YEAR OF PUBLICATION	PUBLISHER	NOTES	DESCRIPTION	APPROPRIATE CASE-STUDY? WHY?
<i>The Young Misses Magazine</i>	Mme. Leprince de Beaumont	Not Stated	No Illustrations	1757				Inappropriate. Copy unobtainable.
<i>The Young Misses Magazine</i>	Mme. Leprince de Beaumont	Not Stated	No Illustrations	1776	London: Printed for J. Nourse, in the Strand, Bookseller to His Majesty	The third edition. First translated into English in 1757.	Volume 1: 2 unnumbered pages; 316 pages; Volume 2: 2 unnumbered pages; 298 pages	Appropriate. Selected for this thesis.
<i>The Young Misses Magazine</i>	Mme. Leprince de Beaumont	Not Stated	No Illustrations	1781	Edinburgh: Printed for C. Elliot			Appropriate, but used earlier edition. This thesis does not examine re-editions of <i>LBeIB</i> .
<i>The Young Misses Magazine</i>	Mme. Leprince de Beaumont	Not Stated	No Illustrations	1791	Edinburgh: Printed for William Anderson, Stirling, and Silvester Doig, Edinburgh	Translation of: Magasin des enfans. Frontispiece vol. I signed: Nasmith delt., J. Fraser sculpt; frontispiece vol. II signed: A. Nasmith del ... sculpt./ At foot of plates: Published ... by Silvester Doig Royal Exchange	2 volumes; [1] pages (last leaf blank); [1] leaf of plates; 324 pages; [1] leaf of plates; 2 illustrations (etchings)	Appropriate, but used earlier edition. This thesis does not examine re-editions of <i>LBeIB</i> .

						Edinr. 1791. Misnumberings: vol. 1: 23 for 237, 449 for 249, 162 for 262; v. 2: 50 for 150, 82 for 182, 18 for 189, 26 for 226.		
<i>The Young Misses Magazine</i>	Mme. Leprince de Beaumont	Not Stated		1800	Glasgow: Ja. Mundell (for Mundell and Son, Edinburgh)			Appropriate, but used earlier edition. This thesis does not examine re- editions of <i>LBelB</i> .

<p><i>The Young Misses Magazine</i></p>	<p>Mme. Leprince de Beaumont</p>			<p>1806</p>	<p>Brooklyn, N.Y.: Thomas Kirk</p>	<p>The opinion of the authors of the Critical review, with regard to this work. The intention of these dialogues is, to give a just way of thinking, speaking, and acting, to young people, according to their different stations in life. Containing dialogues between a governess and several young ladies of quality, her scholars. In which each is made to speak according to her particular genius, temper, and inclination: their several faults are pointed out, and the easy way to mend them, and speak and act properly; no less</p>	<p>4 volumes; illustrations</p>	<p>Inappropriate. Published in USA.</p>
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						care being taken to form their understandings with useful knowledge. A short and clear abridgment is also given of sacred and profane history, and some lessons in geography. The useful is blended throughout with the agreeable; the whole being interspersed with proper reflections and moral tales.		
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<p><i>The Young Misses Magazine</i></p>	<p>Mme. Leprince de Beaumont</p>			<p>1806</p>	<p>Brooklyn, N.Y.: Thomas Kirk</p>	<p>Reproduction: Microfiche. [New York: Readex Microprint, 1985-1993]. Containing dialogues between a governess and several young ladies of quality, her scholars. In which each lady is made to speak according to her particular genius, temper, and inclination: their several faults are pointed out, and the easy way to mend them, as well as to think, and speak, and act properly; no less care being taken to form their hearts to goodness, than to enlighten their understandings with useful knowledge. A</p>	<p>4 volumes; illustrations</p>	<p>Inappropriate. Published in USA.</p>
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						<p>short and clear abridgment is also given of sacred and profane history, and some lessons in geography. The useful is blended throughout with the agreeable; the whole being interspersed with proper reflections and moral tales. The opinion of the authors of the Critical review, with regard to this work. The intention of these dialogues is, to give a just way of thinking, speaking, and acting, to young people, according to their different stations in life.</p>		
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<p><i>The Young Misses Magazine</i></p>	<p>Mme. Leprince de Beaumont</p>			<p>1818</p>	<p>New York: Samuel Campbell and Son</p>	<p>Containing dialogues between a governess and several young ladies of quality, her scholars. In which each lady is made to speak according to her particular genius, temper, and inclination: their several faults are pointed out, and the easy way to mend them, as well as to think, and speak, and act properly; no less care being taken to form their hearts to goodness, than to enlighten their understandings with useful knowledge. A short and clear abridgment is also given of sacred and profane history, and some</p>	<p>240 pages</p>	<p>Inappropriate. Published in USA.</p>
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						lessons in geography. The useful is blended throughout with the agreeable; the whole being interspersed with proper reflections and moral tales. The opinion of the authors of the Critical review, with regard to this work. The intention of these dialogues is, to give a just way of thinking, speaking, and acting, to young people, according to their different stations in life.		
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<p><i>The Young Misses Magazine</i></p>	<p>Mme. Leprince de Beaumont</p>			<p>1818</p>	<p>New York: Samuel Campbell and Son</p>	<p>Reproduction: Microfiche. [New York: Readex Microprint, 1985-1993]. Containing dialogues between a governess and several young ladies of quality, her scholars. In which each lady is made to speak according to her particular genius, temper, and inclination: their several faults are pointed out, and the easy way to mend them, as well as to think, and speak, and act properly; no less care being taken to form their hearts to goodness, than to enlighten their understandings with useful knowledge. A</p>	<p>2 volumes; 240 pages</p>	<p>Inappropriate. Published in USA.</p>
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						<p>short and clear abridgment is also given of sacred and profane history, and some lessons in geography. The useful is blended throughout with the agreeable; the whole being interspersed with proper reflections and moral tales. The opinion of the authors of the Critical review, with regard to this work. The intention of these dialogues is, to give a just way of thinking, speaking, and acting, to young people, according to their different stations in life.</p>		
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<p><i>The Young Misses Magazine</i></p>	<p>Mme. Leprince de Beaumont</p>			<p>1819</p>	<p>New York: Samuel Campbell and Son</p>	<p>Translation of: <i>Magazin des enfans</i>. The opinion of the authors of the <i>Critical review</i>, with regard to this work. The intention of these dialogues is to give a just way of thinking, speaking, and acting, to young people, according to their different stations in life. Containing dialogues between a governess and several young ladies of quality, her scholars. In which each lady is made to speak according to her particular genius, temper, and inclination: their several faults are pointed out, and the easy way to mend them, as</p>	<p>240 pages</p>	<p>Inappropriate. Published in USA.</p>
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						well as to think, speak, and act properly; no less care being taken to form their hearts to goodness, than to enlighten their understandings with useful knowledge. A short and clear abridgment is also given of sacred and profane history, and some lessons in geography. The useful is blended throughout with the agreeable; the whole being interspersed with proper reflections and moral tales.		
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<i>Beauty and the Beast: A Fairy Tale</i>	Mme. Leprince de Beaumont	Adelaide Doyle	Richard Doyle	1842	London: [publisher not identified]	Manuscript in a scribal hand with illustrations by Richard Doyle. Purchased for the Elisabeth Ball Collection of Children's Books at a sale (Sotheby's, 20 April 1971, lot 530).; G. Gottlieb. Early Children's Books and their Illustration, item 110.; Published in facsimile by The Pierpont Morgan Library in 1973.	Pictorial title; dedication and borders; 33 pen and ink drawings in text.	Inappropriate. Copy unobtainable. Held in New York (Piepont Morgan).
<i>The Story of the Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché		1858	London: G. Routledge and Company	Translated by J. R. Planché in Four and Twenty Fairy Tales: Selected from Those of Perrault and Other Popular Writers	Extended version of the tale. Follows de Villeneuve.	Inappropriate. Follows de Villeneuve's rendition of <i>LBelB</i> .
<i>The Blue Fairy Book</i>	Mme. Leprince de Beaumont	Andrew Lang	H.J. Ford and G.P. Jacomb Hood	1889	London: Longmans & Co.	Edited [with an introduction] by Andrew Lang. With numerous illustrations by		Appropriate. Selected for this thesis.

						H. J. Ford and G. P. Jacob Hood.		
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Walter Crane	1874	London & New York: George Routledge and Sons	Publication date given as [1874] in Spencer and as [1875] in the Osborne Collection catalogue	Consists of 6 bifolia printed on one side, 3 of letterpress and 3 of chromoxylographic plates, saddle stitched in pictorial stiff paper wrapper; leaves [1] and 6 pasted down to inside of book's cover	Appropriate. Could have been used.
<i>FAVORITE FAIRY TALES; THE CHILDHOOD CHOICE OF REPRESENTATIVE MEN AND WOMEN</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)		Peter Newell	1907	New York and London: Harper & Brothers Publishers		355 pages; 16 b/w plates including frontispiece; unpaginated leaves	Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .
<i>The Story of Beauty & the Beast</i>	Gabrielle-Suzanne de Villeneuve	Ernest Dowson	Charles Conder	1908	London and New York: John Lane		1 volume	Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .
<i>The Sleeping Beauty and Other Fairy Tales from the Old French</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)	Arthur Quiller-Couch	Edmund Dulac	1910	London: Hodder & Stoughton	Retold by Arthur Quiller-Couch	128 pages; [30] leaves of plates; colour illustrations	Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .

<i>Old-Time Stories</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1921	New York: Dodd, Mead	To the eight tales of Perrault, three others have been added: "Beauty and the Beast" by Mme. Le Prince de Beaumont, and "Princess Rosette" and "The Friendly Frog" by Mme. d'Aulnoy.	199 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Old-Time Stories</i>	Mme. Leprince de Beaumont	A.E. Johnson	W. Heath Robinson	1921	London: Constable & Co.		199 pages; illustrations (some colour)	Appropriate. Selected for this thesis.
<i>The Arthur Rackham Fairy Book</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)		Arthur Rackham	1933	London: Harrap		287 pages. Illustrations.	Inappropriate. Follows de Villeneuve's rendition of <i>LBeI</i> .
<i>The Evergreen Tales, or, Tales for the Ages</i>	Mme. Leprince de Beaumont (Beauty and the Beast)			1949	New York: Limited Editions Club		15 volumes; illustrations (many colour)	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	P.H. Muir	Edy Legrand	1949	New York: The Limited editions Club		45 pages; illustrations in colour	Inappropriate. Published in USA. Abridgment.
<i>Beauty and the Beast: Diary of a Film</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Jean Cocteau	Ronald Duncan	1950	New York: Roy Publishers		216 pages; illustrations	Inappropriate. Published in USA. Abridgment.

<i>Beauty and the Beast: Diary of a Film</i>	Mme. Leprince de Beaumont	Jean Cocteau	Ronald Duncan	1950	London: D. Dobson	Written by Cocteau and based on his creation of the film.	216 pages; illustrations	Inappropriate. Based on Cocteau's film.
<i>Complete Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1961	New York: Dodd, Mead & Co.	Eleven fairy tales from Charles Perrault and three additional tales: <i>Beauty and the Beast</i> from Mme. Leprince de Beaumont, and <i>Princess Rosette</i> and <i>The Friendly Frog</i> from Mme. d'Aulnoy.	183 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Perrault's Complete Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1961	New York: Dodd, Mead & Co.	The fairy tales of Perrault are accompanied by a few of Mme. Leprince de Beaumont and Mme. d'Aulnoy.	183 pages; illustrations	Inappropriate. Published in USA.
<i>Perrault's Complete Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1962	London: Constable & Co.	Originally published by New York: Dodd, Mead & Co. (1961). The fairy tales of Perrault are accompanied by a few of Mme.	184 pages; illustrations	Appropriate, but used earlier edition. This thesis does not examine re-editions of <i>LBeIB</i> .

						Leprince de Beaumont and Mme. d'Aulnoy.		
<i>Beauty and the Beast: A Fairy Tale by Marie Leprince de Beaumont</i>	Mme. Leprince de Beaumont	Richard Howard	Hilary Knight	1963	New York: Macmillan		35 pages; colour illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast: A Fairy Tale</i>	Mme. Leprince de Beaumont	Richard Howard	Hilary Knight	1963	Macmillan; Collier-Macmillan	Afterword by Jean Cocteau.	36 pages; illustrations	Appropriate. Could have been used.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	P.H. Muir	Erico Ducornet	1968	New York: Knopf		47 pages; illustrations	Inappropriate. Published in USA.
<i>European Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Dagmar Sekorova	Mirko Hanák	1971	Leicester: Brockhampton Press	Compiled and translated by Dagmar Sekorova	176 pages; colour illustrations	Appropriate. Could have been used.
<i>Beauty and the Beast: Diary of a Film</i>	Mme. Leprince de Beaumont	Jean Cocteau	Ronald Duncan	1972	New York: Dover Publications	Revision of R. Duncan's translation originally published under the title: Diary of A Film./ "Beauty and the Beast, by Mme. Leprince de Beaumont". Introduction by George Amberg.	142 pages; illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast: Diary of a Film</i>	Mme. Leprince de Beaumont	Jean Cocteau	Ronald Duncan	1972	London: Dobson		214 pages; portraits	Inappropriate. Based on Cocteau's film.

<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	Diane Goode	Diane Goode	1978	Scarsdale, N.Y.: Bradbury Press		31 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Michael R Hague	1980	La Jolla, Calif.: The Green Tiger Press	Adapted by Deborah Apy Kohen		Inappropriate. Adaptation. Published in USA.
<i>Perrault's Complete Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1982	New York: Dodd, Mead & Co.	The fairy tales of Perrault are accompanied by a few of Mme. Leprince de Beaumont and Mme. d'Aulnoy.	183 pages; illustrations	Inappropriate. Published in USA.
<i>Sleeping Beauty & Other Favourite Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Angela Carter	Michael Foreman	1982	London: Victor Gollancz, Ltd.; Bury St. Edmunds: Rowland Phototypesetting Ltd.; Milan: New Interlitho		128 pages; illustrations (some colour)	Appropriate. Selected for this thesis.
<i>Perrault's Complete Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	W. Heath Robinson	1982	Harmondsworth, England: Kestrel Books; Bungay, Suffolk: Richard Clay (The Chaucer Press) Ltd.,	To the eleven tales by Perrault are added "Beauty and the Beast", by Mme. Leprince de Beaumont, and two stories by Mme. d'Aulnoy, "Princess Rosette" and "The Friendly	183 pages; illustrations	Appropriate, but used earlier edition. This thesis does not examine re-editions of <i>LBeIB</i> .

						Frog." This edition first published in U.S.A. by Dodd, Mead & Company, Inc., 1961. First published in Great Britain in 1962 under the Constable imprint. Reissued 1982.		
<i>Sleeping Beauty & Other Favourite Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Angela Carter	Michael Foreman	1982	Hawthorn, Vic.: Hutchinson in association with Gollancz	All the stories are by Charles Perrault, except two by Madame Le Prince de Beaumont.	128 pages; illustrations (some colour)	Inappropriate. Published in Australia.
<i>Sleeping Beauty & Other Favourite Fairy Tales</i>	Mme. Leprince de Beaumont	Angela Carter	Michael Foreman	1984	New York: Schocken Books	All the stories are by Charles Perrault, except two by Madame Le Prince de Beaumont.	128 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		E. Le Cain	1984	Macmillan Children's Books	Retold by Rosemary Harris.		Inappropriate. "Retelling". Adaptation.
<i>The Arthur Rackham Fairy Book</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)		Arthur Rackham	1986	London: Chancellor Press	Selected and edited by Jeff A. Menges. Originally published in 1933. Contains 23 tales. Introduction by	8 colour plates; b&w illustrations	Inappropriate. Follows de Villeneuve's rendition of <i>LBeIB</i> .

						Arthur Rackham.		
<i>Beauties, Beasts and Enchantment: Classic French Fairy Tales</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)	Jack Zipes		1989	New York: New American Library	Translated and introduction by Jack Zipes. A collection of French fairy tales originally written in the seventeenth and eighteenth centuries.	598 pages; illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	Richard Howard	Hilary Knight	1990	New York: Simon and Schuster Books for Young Readers	Afterword by Jean Cocteau	35 pages; colour illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast: A Fairy Tale</i>	Mme. Leprince de Beaumont	Richard Howard	Hilary Knight	1990	New York: Simon and Schuster Books for Young Readers	Afterword by Jean Cocteau	35 pages; colour illustrations	Inappropriate. Published in USA.
<i>Beauties, Beasts and Enchantment: Classic French Fairy Tales</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)	Jack Zipes		1991	New York, U.S.A.: Meridian	Translated and introduction by Jack Zipes. A collection of French fairy tales originally written in the seventeenth and eighteenth centuries.	598 pages; illustrations	Inappropriate. Published in USA.
<i>Sleeping Beauty & Other Favourite Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Angela Carter	Michael Foreman	1991	London: Gollancz Children's Paperbacks		128 pages; illustrations (some colour)	Appropriate, but used earlier edition. This thesis does not

								examine re- editions of <i>LBeB</i> .
<i>Sleeping Beauty & Other Favourite Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Angela Carter	Michael Foreman	1991	Boston: Otter Books	All the stories are by Charles Perrault, except two by Madame Le Prince de Beaumont.	128 pages; illustrations (some colour)	Inappropriate. Published in USA.
<i>Story Books: Integrated Teaching of Reading, Writing, Listening, Speaking, Viewing, and Thinking</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Richard Howard	Leann Mullineaux	1992	Englewood, Colo.: Teacher Ideas Press	Compiled by Joyce Armstrong Carroll. 28 activities, each related to a particular story, that enhance the relationship of the student to the book and reveal the book's relationship to knowledge categories, such as social studies, drama, music, art, mathematics and science.	64 pages	Free Adaptation or Abridgment
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	Carol Sorgen		1993	Baltimore: Ottenheimer Publishers		unpaginated	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Peter Church	1993	Mount Washington Press	Retold by Carolyn Magner	unpaginated	Inappropriate. Published in USA.

<i>Beauties, Beasts and Enchantment: Classic French Fairy Tales</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)	Jack Zipes		1994	New American Library		608 unnumbered pages; 60 illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast and Other Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	Kristine Bollinger	1994	London: Constable & Co.	A new compilation of fairy tales by Mme. Marie Leprince de Beaumont and Charles Perrault. Translated by A.E. Johnson, as published by Dodd, Mead & Company, New York in 1921. Introductory note and illustrations specifically for this edition. 'For clarity, some difficult vocabulary has been simplified here and there.'		Appropriate, but used earlier edition. This thesis does not examine re-editions of <i>LBeB</i> .

<i>Beauty and the Beast and Other Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	A.E. Johnson	Kristine Bollinger	1994	USA: Dover Publications Inc.	A new compilation of fairy tales by Mme. Marie Leprince de Beaumont and Charles Perrault. Translated by A.E. Johnson, as published by Dodd, Mead & Company, New York in 1921. Introductory note and illustrations specifically for this edition. 'For clarity, some difficult vocabulary has been simplified here and there.'		Inappropriate. Published in USA.
	Gabrielle-Suzanne de Villeneuve	Lesley Young	Annabel Spenceley	1995	New York: Smithmark Publishers Incorporated		48 pages	Inappropriate. Published in USA.
<i>Beauty and the Beast: The Original Fairy Tale for Adults</i>	Gabrielle-Suzanne de Villeneuve	Carolyn Kunin	Mary Kuper	1996	Pasadena: [publisher not identified]		79 pages; colour illustrations	Inappropriate. Published in USA.

<i>Beauty and the Beast and Other Classic French Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Jack Zipes		1997	New York, N.Y.: Penguin Group	Translated and with an introduction by Jack Zipes. A collection of fairy tales by French authors, including Charles Perrault, Marie-Jeanne L'Héritier, Marie-Catherine d'Aulnoy.	430 pages; illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast and Other Classic French Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Jack Zipes		1997	New York, N.Y.: Signet Classic	Translated and with an introduction by Jack Zipes. A collection of fairy tales by French authors, including Charles Perrault, Marie-Jeanne L'Héritier, Marie-Catherine d'Aulnoy.	430 pages; illustrations	Inappropriate. Published in USA.
<i>The Golden Book of Fairy Tales</i>	Mme. Leprince de Beaumont	Marie Ponsot	Adrienne Segur	1999	New York: Golden Books Pub.		156 pages : illustrations (chiefly colour)	Inappropriate. Published in USA.
<i>Literary Culture: Reading and Writing: Literary Arguments</i>	Mme. Leprince de Beaumont (Beauty and the Beast)			1999	Needham Heights, Mass.: Simon & Schuster Custom Pub.	General editor: L. Bense-Meyers. Editors: Susan Giesemann North and	637 pages	Inappropriate. Published in USA. Format.

						Jeremy W. Webster.		
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2002	Reader's Digest (American Magazine)			Inappropriate. Published in USA.
<i>Beauty and the Beast and Other Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)			2003	USA: Dover Children's Publications	Unabridged form.	Original full-page illustration (with each story)	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Marcel Laverdet	2004	NY: Modern Publishing Inc.	Reprint. Adapted by Kathleen Rizzi.		Inappropriate. Published in USA. Adaptation.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2008	United States: Book Jungle	Abridged Edition. Print on demand.		Inappropriate. Published in USA. Abridgment.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2008	London: Forgotten Books			Potentially appropriate translation for this thesis (but more information needed).
<i>Beauties, Beasts and Enchantment: Classic French Fairy Tales</i>	Gabrielle-Suzanne de Villeneuve (Beauty and the Beast)	Jack Zipes		2009	Maidstone, U.K.: Crescent Moon Pub.		598 pages; illustrations	Inappropriate. Follows de Villeneuve's rendition of <i>LBeIB</i> .
<i>Timeless Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)		Walter Crane	2009	Bucharest: Mediamorphosis	Restored Edition. Translated from the German.	66 pages; colour illustrations	Inappropriate. Translated from French to German to English.

								Published in Romania.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2009	NY: Modern Publishing Inc.	Easy-to-read adaptation. Third Edition.		Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2010	New York: Theatre Communications Group	Adapted by Katie Mitchell and Lucy Kirkwood. National Theatre Version.		Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> . Adaptation.
<i>Little Red Riding Hood and Other Classic French Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Jack Zipes		2011	New York: Penguin Books		262 pages	Inappropriate. Published in USA.
<i>The Sleeping Beauty: and Other Fairy Tales</i>	Mme. Leprince de Beaumont (Beauty and the Beast)	Arthur Quiller-Couch	Edmund Dulac	2011	Mineola, N.Y.: Calla	Unabridged reprint of the edition originally published by Hodder & Stoughton, London (1910). Retold by Sir Arthur Quiller-Couch.	128 pages; [30] leaves of plates; colour illustrations	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2011	London: Nick Hern Books	Adapted by Katie Mitchell and Lucy Kirkwood.	Inappropriate. Adaptation.	
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2012	CreateSpace	Print on demand.	28 pages	Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .

<p><i>Marvelous Transformations : An Anthology of Fairy Tales and Contemporary Critical Perspectives</i></p>	<p>Mme. Leprince de Beaumont (Beauty and the Beast)</p>			<p>2013</p>	<p>Ontario, Canada: Broadview Press</p>	<p>English translations of fairy tales from around the world, along with critical essays. An anthology of tales and original critical essays that moves beyond canonized 'classics' and old paradigms, documenting the points of historical connection between literary tales and field-based collections. Edited by Christine A. Jones & Jennifer Schacker.</p>	<p>580 pages</p>	<p>Inappropriate. Published in USA.</p>
<p><i>Beauty and the Beast</i></p>	<p>Mme. Leprince de Beaumont</p>		<p>Walter Crane</p>	<p>2013</p>	<p>U.K.: The Planet</p>	<p>Print on demand.</p>		<p>Potentially appropriate translation for this thesis (but more information needed).</p>

<i>The Story of the Beauty and the Beast: The Original Classic French Fairytale</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché		2014	Ilminster, Somerset: Blackdown Publications	Unabridged edition. Translated by J.R. Planché. Adapted by Rachel Louise Lawrence.	142 pages	Inappropriate. Follows de Villeneuve's rendition of <i>LBeIB</i> .
<i>The Beauty and the Beast</i>	Mme. Leprince de Beaumont	Louise Bostock	Francesca Rossi	2014	Novara, Italy: White Star Kids	Text adaptation by Giada Francia. Translation and editing by Contextus s.r.l., Pavia, Italy (Louise Bostock).	61 pages; colour illustrations	Inappropriate. Published in Italy. Adaptation.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2014	United States: Wilder Publications	Printed on demand.		Inappropriate. Published in USA.
<i>Madame De Villeneuve's the Story of the Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché		2014	United States: Createspace Independent Publishing Platform	Printed on demand. Adapted by Rachel Louise Lawrence.		Inappropriate. Published in USA. Adaptation.
<i>Beauty and the Beast: The Ultimate Collection</i>	Grimm Brothers and Bechstein; Ludwig and Jacobs; Joseph and Lamb; Charles and Colshorn; Carl and Bay; J. Christian and Sutermeister; Otto and Addy; Sidney Oldall			2014	United States: Createspace Independent Publishing Platform	27 versions of Beauty and the Beast: Cupid and Psyche; The de Beaumont translation; The Singing, Springing Lark; East of the Sun and West of the Moon; The Summer and		Inappropriate. Published in USA.

	and de Villeneuve, Gabrielle-Suzanne Barbot; and Magnus, Leonard					<p>Winter Garden; The Clinking Clanking Lowesleaf; The Little Nut Twig; Little Broomstick; Beauty and the Horse; The Singing Rose; The Bear Prince; The Small-Tooth Dog; The Enchanted Tsarévich; The Enchanted Frog; The Prince Who Was Changed Into A Snake; The Three Daughters of King O'Hara; The Brown Bull of Ringlewood; The Story of Five Heads; and more. Every significant version of the beloved classic in one anthology.</p>		
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2015	United States: Createspace Independent	Printed on demand.	colour illustrations	Inappropriate. Published in USA.

					Publishing Platform			
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Anna Pignataro	2015	London: Egmont UK Ltd			Potentially appropriate translation for this thesis (but more information needed).
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Francesca Rossi	2015	New York: Sterling			Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont	Danila Innocenti	Agnese Baruzzi	2016	New York: Sterling Children's Books	Translated from the Italian. Text adaptation by Valeria Manfredi de Fabianis. Includes laser-cut pages throughout.	49 unnumbered pages; colour illustrations	Inappropriate. Translated from French to Italian to English. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2016	United States: Wilder Publications	Printed on demand.		Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve			2016	United States: Createspace Independent Publishing Platform	Printed on demand.		Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2016	United States: Book Jungle	Printed on demand.		Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		Walter Crane	2016	U.K.: The Planet	Printed on demand.		Potentially appropriate translation for this thesis (but

								more information needed).
<i>Madame de Villeneuve's Original Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché	Edward Corbould & Brothers Dalziel	2017	[Place of publication not identified]: Pook Press	Modern reproduction of a 19th century edition of Planché's translation. Original not identified.	1 volume (unpaginated); illustrations	Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché		2017	United States: Createspace Independent Publishing Platform	Printed on demand.	90 pages	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché		2017	United States: Lulu.com	Printed on demand.		Inappropriate. Published in USA.
<i>Madame de Villeneuve's Original Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	J.R. Planché	Edward Corbould and Brothers Dalziel	2017	United States: Pook Press	Originally published in 1858. Printed on demand.	2 engravings	Inappropriate. Published in USA.
<i>Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve	David Miles	Rebecca Sorge	2017	Sanger: Familius	Original unabridged story in paperback. Includes a 500-piece puzzle.		Inappropriate. Follows de Villeneuve's rendition of <i>LBeB</i> .

<i>The Beauty and the Beast</i>	Gabrielle-Suzanne de Villeneuve		MinaLima	2017	USA: Harper Collins Publications	Gift edition. Nine exclusive interactive features including: a fold-out map of the rich French city where the Merchant (Beauty's father) and his family reside; a fold-out that reveals the interior of the Beast's enchanted palace; a series of flaps (similar to an Advent calendar) that open to reveal different entertainments; available to Beauty in the Beast's palace; a dial of the ring Beauty turns on her finger to return to the Beast.	201 pages	Inappropriate. Follows de Villeneuve's rendition of <i>LBeIB</i> .
<i>Beauty and the Beast and Other Classic Stories</i>	Mme. Leprince de Beaumont (Beauty and the Beast)			2017	UK: HarperCollins Publishers			Potentially appropriate translation for this thesis (but more

								information needed).
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont			2017	ReInk Books	Reprinted from 1875 edition. Original Publisher: London and New York: George Routledge and Sons. No changes have been made to the original text.	26 pages; illustrations (b&w)	Appropriate, but this thesis does not examine re-editions of <i>LBeIB</i> .
<i>Beauty and the Beast - All Four Versions</i>	Brothers Grimm; Mme. Leprince de Beaumont; Gabrielle-Suzanne de Villeneuve; Andrew Lang			2017	United States: Lulu.com	Includes the original, adult-oriented edition of the story by Gabrielle-Suzanne Barbot de Villeneuve (translated from the French by James Robinson Planche); the simplified and shortened version by Jeanne-Marie Leprince De Beaumont which appeared sixteen years later - the basis for all future versions; the		Inappropriate. Published in USA.

						Brothers Grimm adaptation; and a somewhat forgotten version by Victorian folklorist and anthropologist Andrew Lang.		
<i>Beauty and the Beast</i>	Mme. Leprince de Beaumont		David Chestnutt	Not Known	Random House			Potentially appropriate translation for this thesis (but more information needed).
<i>Beauty and the Beast: Adaptation of Tale by Madame Le Prince de Beaumont</i>	Mme. Leprince de Beaumont			Not Known	Darby Creek Publishing			Inappropriate. Adaptation.
<i>The Beauty and the Beast</i>	Mme. Leprince de Beaumont			Not Known	NY: Modern Publishing Inc.	Adapted by Kathleen Rizzi		Inappropriate. Published in USA.