

# The fantastic world of the untranslatable 'Alice in Wonderland'

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**Fantastic World of Untranslatable *Alice in Wonderland***

Master's Thesis

Supervisor: Dr. Marija Omazić, Professor of Linguistics  
Co-supervisor: Romana Čačija, senior language instructor

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## **ABSTRACT**

The aim of this thesis is to discuss the importance of the fields of children's literature and children's literature translation and how *Alice in Wonderland* as a novel translated into almost two hundred languages has impacted and improved the status of those two fields. The thesis is structurally divided into three main sections – the first part will discuss the children's literature as an established academic field, while the second part will deal with the translation of children's literature. Following that, the missionary role of children's literature and its five aspects will be discussed in greater detail. The chapter will be concluded with the theoretical work on the translation of names and wordplay. The last part will deal with the novel *Alice in Wonderland* through the analysis of the so-called 'strong positions' in the original work and two translated works by Predrag Raos and Antun Šoljan.

**KEY WORDS:** Lewis Carroll, *Alice in Wonderland*, children's literature, translation, wordplay, (un)translatability



## SAŽETAK

Glavni je cilj ovog diplomskoga rada raspraviti o važnosti područja dječje književnosti i prevođenja dječje književnosti te o tome kako je roman *Alice in Wonderland*, koji je preveden na gotovo dvjesto jezika, utjecao na ta dva područja i poboljšao njihov status u akademskom svijetu. Rad je strukturno podjeljen u tri dijela – u prvom dijelu raspravljat će se o dječjoj književnosti kao priznatom i cijenjenom akademskom polju dok će u drugom dijelu biti riječ o važnosti prevođenja dječje književnosti. Uz to, objasnit će se i misionarska uloga dječje književnosti kroz njezinih pet glavnih značajki. Drugi dio će se zaključiti teorijom o prevođenju imena i igre riječi koja će poslužiti kao osnova za kasnije analiziranje konkretnih primjera iz romana. Treći dio sastoji se od analiziranja primjera tzv. ‘jakih pozicija’ romana, kako u izvornom djelu tako i u hrvatskim prijevodima Antuna Šoljana i Predraga Raosa.

**KLJUČNE RIJEČI:** Lewis Carroll, Alisa u Zemlji čudesa, dječja književnost, prevođenje, igra riječima, (ne)prevodivost

## 1. Introduction

Ever since it was published in 1865, *Alice in Wonderland* has been on the list of the most memorable and beloved books in the history. Its popularity, though slow, started spreading over the whole world. Even Carroll himself believed that the novel with its abundance of wordplay was untranslatable. However, after the initial shock it caused in the nineteenth century, the novel was translated more than almost any other work in the twentieth century, falling behind the Bible in the first place. Over time, *Alice in Wonderland* achieved the status of a classic children's novel and became the best representative of literary nonsense genre. In addition to books, it has so far inspired at least fifteen movies, various television productions, theatre productions, and paintings. The year 2015 marked the 150th anniversary of the first edition of Carroll's *Alice in Wonderland*. Before *Alice*, children's books were written to help parents teach moral values to children and teach them how to behave. *Alice* brought a fresh air of change in literature – she was a realistic child conversing in realistic language, enchanted by the magical world of wonders.

Lewis Carroll was a natural storyteller and was always making up interesting stories to entertain his friends and children. He would often base his characters on the real people from his personal life. *Alice in Wonderland* was created on the request of young Alice Liddell, a photography subject of Lewis Carroll. Carroll and the Liddell family travelled downriver on one summer day in Oxford when young Alice, out of boredom, pleaded Carroll for a story, and he recounted a tale of another bored little girl who fell down a rabbit hole and found herself in the Wonderland. The family loved the story so much that they beseeched Carroll to write it down, which he did in 1864. Macmillan published *Alice in Wonderland* under Dodgson's pen name, and that was the beginning of a very successful publishing relationship. Both adults and children loved the books; Queen Victoria and Oscar Wilde were among the most zealous fans. The massive success of the book reflects in the number of its translations – it has been translated into at least 170 languages.

The first part of the thesis will discuss the definitions of children's literature as an established academic field – its history, the main characteristics such as asymmetry, ambivalence and adaptation. For a long time, children's literature was ignored by the academics; a very small amount of interest and research was put into this field. The third symposium of the International Research Society for Children's Literature held in 1976 forever changed its position among other academic fields, and today it enjoys the rightful recognition. Many academics researched children's literature throughout the second half of the twentieth century and put together their own lists and classifications of the characteristics of children's literature. The characteristics that all these

classifications have in common are thought to be its main features: asymmetry, ambivalence and adaptation. They will be discussed respectively in the following chapters.

The second part will deal with the translation of children's literature. Unfortunately, children's literature translation was treated in the same way as children's literature in the academic world, it was mainly unresearched and uncharted. The most important comparative and historical studies will be listed to provide a clear, and systematic outline of all relevant research in the field of children's literature. Following that, the missionary role of children's literature will be discussed in greater detail – there are five aspects that make up the role: didactic or pedagogical, cultural or sociological, psychological, cognitive, and academic aspect. The chapter will be concluded with the theoretical work on the translation of names and wordplay, where the main wordplay translation techniques will be listed.

The third part deals with the novel *Alice in Wonderland* written by Lewis Carroll. One of the main subjects of the discussion will be the role of the novel in the field of children's literature and children's literature translation. In addition, some of the Croatian academics that worked on the translation of *Alice in Wonderland*, and their contributions to the two fields of children's literature will get mentioned. The last part is the analysis of the so-called 'strong positions' in the original work and two translated Croatian works. The novel's strong positions include both the main and chapter titles, character names, and a few examples of the wordplay.

## 2. DEFINING CHILDREN'S LITERATURE

There are numerous definitions of children's literature, but there is no single, right one. For example, *Encyclopedia Britannica* defines it as 'the body of written works and accompanying illustrations produced in order to entertain or instruct young people,'<sup>1</sup> Karín Lesnik-Oberstein claims that 'the definition of "children's literature" lies at the heart of its endeavour: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children,'<sup>2</sup> while Carol Lynch-Brown and Carl M. Tomlinson say that 'children's literature is good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and nonfiction.'<sup>3</sup> The question of defining children's literature is of significant importance to scholars, who concern themselves with the genre, and it is of great interest to the publishers, writers, editors, teachers, librarians, and parents who 'work directly with the object in question.'<sup>4</sup>

However, defining children's literature can be an unexpectedly difficult task. It is so because the genre of children's literature by definition includes a variety of books – from simple picture books and easy-to-read books, intended for children aged 0–8, to chapter books, middle-grade novels and young adult novels, intended for children aged 8 and up. Gillian Lathey states that children's books can encompass 'texts intentionally written for children, texts written for adults but subsequently appropriated by children, and texts that are addressed to or read by both children and adults.'<sup>5</sup> Because of the complexity of the field, questions such as: 'Is a children's literature written by or for children? What does it mean to write a book for children? If it is a book written "for" children, is it then still a children's book if it is (only) read by adults? What of "adult" books read also by children – are they "children's literature"?'<sup>6</sup> are repeatedly raised by the academics. For instance, in one of his papers, renowned author and researcher John Townsend addressed the difficulty of defining children's literature:

Surely Robinson Crusoe was not written for children, and do not the Alice books appeal at least as much to grown ups?; if Tom Sawyer is children's literature, what about Huckleberry Finn?; if the Jungle Books are children's literature, what about Kim or

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<sup>1</sup> Retrieved from <https://www.britannica.com/art/childrens-literature> 02 May 2018.

<sup>2</sup> Lesnik-Oberstein, K. "Essentials: What is Children's Literature? What is Childhood?" in Hunt, P. (2002) *Understanding Children's Literature* (New York: Routledge) p. 15.

<sup>3</sup> Lynch-Brown, C. and Tomlinson, C. (2005) *Essentials of Children's Literature*. 5<sup>th</sup> edition (Boston: Pearson Education) p. 3.

<sup>4</sup> Walter, V. A. and March, S. F. *Juvenile Picture Books About Holocaust: Extending the Definitions of Children's Literature*. p. 1.

<sup>5</sup> Lathey, G. (2012) *The Translation of Literature for Children*. (Oxford: Oxford University Press) p. 1.

<sup>6</sup> Ibid.

Stalky? and if *The Wind in the Willows* is children's literature, what about *The Golden Age*?; and so on.<sup>7</sup>

Townsend claims that the process of distinguishing children's literature from adult literature is precarious because the boundary between the two literatures is haphazard, 'drawn largely for administrative or economic purposes in response to the expansion of school and public libraries for children as a new market for publishing companies.'<sup>8</sup>

Other than physical differences between adult and children's books, Myles McDowell remarks that children's books tend to have child protagonists and that they emphasize the action and dialogue rather than introspection and description. In addition to that, they use traditional plot conventions such as the quest, travel (in time) and initiation into adulthood and they insert moral values and offer optimistic worldview.<sup>9</sup> From the translational point of view, children's literature has three prominent characteristics that influence the way children's literature is written, read and translated. The following chapters will discuss the importance of such characteristics.

## **2.1. Main characteristics of children's literature**

From its beginnings, children's literature as an established academic field has always been considered inferior in comparison to other academic fields. Authors of children's books have been seen as less talented and less profitable than the authors of books for adults. The field has been constantly underappreciated by people claiming that if one wants to start a writing career, then the best field to start it in is the children's literature. If the book becomes successful, it will serve as a good starting point for the beginning of their 'real career', and if not, not much damage will be done since it was 'only' a children's book. The royalties the authors receive reflect this situation – they have been, in most cases, lower for authors of children's literature than for the authors of adult literature. This situation extends to the field of translation of children's literature, where the majority of translators are usually not paid well for their work on children's books.

'There is a range of historical reasons – educational, colonial, and postcolonial – for the development of a separate children's literature, with specialized publishing for children as a

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<sup>7</sup> Townsend, J. R. (1980) "Standards of criticism for children's literature" in Chambers, N. (ed.) *The Signal Approach to Children's Books* (London: Kestrel Books)

<sup>8</sup> Townsend, J. R. (1971) "Standards of criticism for children's literature" in Walter, V. A. and March, S. F. "Juvenile Picture Books About Holocaust: Extending the Definitions of Children's Literature" p. 1.

<sup>9</sup> McDowell, M. (1973) *Fiction for Children and Adults: Some Essential Differences* in Walter, V. A. and March, S. F. "Juvenile Picture Books About Holocaust: Extending the Definitions of Children's Literature" p. 2.

relatively recent phenomenon in a number of countries and languages.’<sup>10</sup> In her essay titled *The Translation of Literature for Children*, Gillian Lathey claims that in today’s modern market, concepts of childhood are determined according to the ‘marketing initiatives of fashion, toy, and multimedia publishing industries,’<sup>11</sup> which divide childhood into certain categories. The adults are the main decision-makers and their presence is always visible in any text written for children, one way or another. This ‘interplay between adult and child perspectives takes many forms and is characteristic of all children’s texts.’<sup>12</sup>

The following three chapters will describe three most important characteristics of children’s literature: asymmetry, ambivalence, and adaptation. Even though there are other notable characteristics of children’s literature, the listed characteristics are thought to be the most interesting from the translational standpoint. The analysis of such characteristics will prove its usefulness in the later chapters dealing with the novel *Alice in Wonderland* together with its Croatian translations.

### **2.1.1. Asymmetry**

One of the inevitable and almost unconditioned characteristics of the children’s literature is its asymmetry. As the term suggests, there is a discrepancy between the reader’s levels of knowledge – the authors of children’s books and the readers of children’s books have different degrees of knowledge and experience. ‘Adult authors – and adult translators – cannot set aside a lifetime’s experience when addressing a child audience; in fact, it can be argued that it is the refraction of adult knowledge through the lens of a child’s perspective that produces the best fiction and translations for children.’<sup>13</sup> With these facts in mind, the researchers and academics are always coming back to one question: ‘Is there really such a thing as a “children’s book”?’ The adults are the principal decision-makers; they determine what to write, how to write, what is or isn’t appropriate for young readers. They write, publish, sell and buy children’s books without actually including the children in the process.

Although inevitable, asymmetry poses a great problem for the general future of children’s literature. In today’s world of book affluence, many good-quality titles never land in children’s

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<sup>10</sup> Lathey, G. (2012) *The Translation of Literature for Children*. (Oxford: Oxford University Press) p. 1.

<sup>11</sup> Ibid. p. 2.

<sup>12</sup> Ibid. p. 8.

<sup>13</sup> Ibid. p. 2.

hands. Thanks to the rapid development on the global level, we now have international book markets circling hundreds of thousands of high-quality books. However, the range of books available to children starts narrowing down proportionally from the international book market, down to the publishers, librarians, teachers, booksellers, parents, and finally children themselves. Based on their own judgment of what is 'right' literature for children, each participant of this chain withdraws a considerable amount of available books from the market. This places children in a rough position, which is at the end of the chain, with whatever small amount of books that are left after the adults separate the good seed from the bad one.

The publishers, librarians, booksellers, teachers and parents, are not blameworthy for their choices. As adults with more experience, they are responsible for making sure that only the books that are beneficial to children are available to them. Different people usually have different standards, which is the main reason why only such small amounts of books reach children. Nevertheless, the important fact is that children are still excluded from taking part in the process of selection, which leads to the natural conclusion that the children's literature is asymmetric in its nature.

### **2.1.2. Ambivalence**

Another important feature of children's literature is its capacity to simultaneously address readers of different age groups. Ambivalence is apparent in almost all children's literature, which is constructed in a way that it contains a message differently interpreted by the young readers and the adults. The message has a deeper meaning for the adults, which is incomprehensible to the young readers. This characteristic of children's literature is sometimes also called double addressing.

Lewis Carroll's *Alice in Wonderland*, which will be discussed in the next chapters, is an excellent example of the successful utilisation of the method of double addressing. Books written in this tone are more appealing to the adults, which means that they will be more prone to buying them; a fact evident to many writers. Writers and translators have always had to take into account 'the adult presence in texts written for children, whether as the controlling narrator looking over the child protagonist's shoulder in early didactic literature or in the strand of sophisticated irony intended for the adult reading aloud to a child.'<sup>14</sup>

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<sup>14</sup> Ibid. p. 8.

### 2.1.3. Adaptation – ideology, censorship, manipulation

A book must pass through various filter stages and children very much depend on adults to do, and pass on, the right things. ‘They are not yet experienced enough to say that they would prefer something else and even if they were, they are given no choices. Unfortunately, children’s preferences do not tally with the adults’ ideas of them.’<sup>15</sup> Writers, editors, translators and publishers take much bigger liberty when it comes to writing or editing children’s books. Various alternations to the text stem from the notion that it is essential to determine what is educationally good for the child in the target culture. ‘Children’s books, including translated texts, indicate whether children are regarded as innocent or sinful and what rights or duties they have, as well as conveying the tenets of their moral education.’<sup>16</sup> This move to a more descriptive approach in children’s literature, where the adult presence in children’s reading matter as an educational and socializing medium,<sup>17</sup> has determined the selection of texts for children as well as the way they’re translated into other cultures. One example of such practice is seen in Frank Sester’s 1949 translation of *Alice in Wonderland* into German. The translated story contains a recipe for the Mock Turtle soup, which references Alice as a well-behaved German girl learning English and French.

Other than selection and alternation of texts, adaptation has another aspect: censorship. Klingberg uses the term *purification* to describe ‘translation practices which aim to bring the target text into line with the values of the parents, teachers, librarians, critics, and all those who regard themselves as responsible for the moral welfare of the young.’<sup>18</sup> The most apparent example of text purification is the censorship of violence and obscenities. The purification of Grimm Brothers’ fairy tales (for example, the mutilation of toes and heels of two sisters in their original version of Cinderella) is one of the most extreme examples of purification of texts for children. The most transparent forms of censorship appear when ‘monolithic, totalitarian regimes seek to indoctrinate the young and subject children’s literature, including translations, to varying degrees of manipulation.’<sup>19</sup> This can include removal of references to sex, politics and religion.

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<sup>15</sup> Thomson-Wohlgemuth, G. (1998) *Children's Literature and its Translation: An Overview* (Guildford: University of Surrey) p. 35.

<sup>16</sup> Lathey, G. (2012) *The Translation of Literature for Children*. (Oxford: Oxford University Press) p. 8.

<sup>17</sup> Ibid.

<sup>18</sup> Klingberg, G. (1986) in Lathey, G. (2012) *The Translation of Literature for Children* (Oxford: Oxford University Press) p. 4.

<sup>19</sup> Lathey, G. (2012) *The Translation of Literature for Children*. (Oxford: Oxford University Press) p. 5.



### 2.1.3.1. Mediation and contextual adaptation

Adults make adaptations of children's literature because they believe that children lack knowledge and experience needed for making that choice. Adaptation can sometimes make it hard for children to assimilate the unfamiliar elements of different cultures. 'Klingberg used the phrase "cultural context adaptation" when describing the adaptation of local features with the intention of rendering the text easier for children to understand, and "localization" to describe deliberate changes of location.'<sup>20</sup> Translators and editors have more freedom when it comes to children's books, which often leads to much bigger localisation of everything – from 'names, coinage, foodstuffs, intertextual references, or even the settings of children's stories and novels.'<sup>21</sup> An alternative to this option – inserting explanation into the text – leads to a delay in the 'narrative monument'. Children may not read footnotes, prefaces, or afterwords, but editors and translators use them to mediate stories from other languages, to inform parents and teachers of their intentions, or to offer historical or social information essential to a full understanding of the text.<sup>22</sup>

The opinions about text adaptations still remain divided. Klingberg, for example, strongly rejects adaptation claiming that localization should be used only if necessary and that the source text must always have priority over the target text. Children must learn about other cultures of the world. Domestication of texts ignores the fact that children must learn to cope with new information and new concepts on a daily basis, and 'that wholesale adaptation of a foreign milieu removes the challenge and curiosity from children's reading experiences.'<sup>23</sup> On the other hand, Bell<sup>24</sup> suggests that there are situations in which it is acceptable to assess what degree of foreignness the children can handle in order not to alienate them from reading. She draws her conclusions based on her own considerable experience as a children's translator.

Children's response to translations are still largely unknown and, in fact, a matter of speculation. With a larger emphasis on the empirical research, we can discover and determine how much of the foreignness the children can handle and scrutinise the role of written style and lexical choices in children's response to translated texts.<sup>25</sup> The existing studies in this field include Fry's

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<sup>20</sup> Klingberg, G. (1986) in Lathey, G. (2012) *The Translation of Literature for Children*, (Oxford: Oxford University Press) p. 6.

<sup>21</sup> Ibid.

<sup>22</sup> Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matter) p. 1.

<sup>23</sup> Ibid. pp. 6–7.

<sup>24</sup> Bell, A. (1985) *Translator's Notebook* in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) pp. 6–7.

<sup>25</sup> Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 15.

and Appleyard's<sup>26</sup> qualitative study on children's reading at different ages and Clark and Foster's,<sup>27</sup> and Maynard's quantitative survey of children's reading habits. They are the main, relevant guidelines for scrutinizing the children's response to translations.

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<sup>26</sup> Fry (1985) and Appleyard (1990) in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 15.

<sup>27</sup> Clark and Foster (2005), Maynard et al. (2007) in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p.15.

### 3. TRANSLATION OF CHILDREN'S LITERATURE

In her essay 'The Translation of Children's Literature: A Reader'<sup>28</sup> Gillian Lathey presented a clear and accurate list of all the relevant academics who have contributed to the field of children's literature and children's literature translation. Therefore, the following part of this thesis, which deals with comparative and historical studies as well as with the question of the future of children's literature, is based on the list Lathey provided in her essay.

#### 3.1. History of the theory of translation

French comparatist Hazard was one of the first academics to indicate that children's literature had played a huge part in establishing 'a universal republic of childhood', and with that statement drew the attention of other literary historians and comparatists. Marx<sup>29</sup> composed a study of intercultural dialogue between the emerging children's literatures of Italy and Germany by comparing the translations of classic children's books into those languages. Sutton's<sup>30</sup> study of Grimms' tales in England in the nineteenth century 'presents an illuminating and detailed analysis of translations, with examples of adaptation, sanitization of content, and the merging of separate tales.' O'Sullivan<sup>31</sup> formulated a broad historical overview of international exchange. She opposed Shavit's view that the history of children's literature followed a path from didacticism to entertainment. Such a challenge exposes the lack of historical research into the origins and multilateral influences in children's literatures across the world.

The third symposium of the International Research Society for Children's Literature held in 1976 was the first and, for a long time, the only academic conference that was interested in translation and cross-cultural exchange of children's books. The subjects discussed at the conference became subjects of various research projects: 'from the influence of translations on developments in a number of national children's literatures to the economic circumstances that determined shifts in translation traffic.'<sup>32</sup> It was asserted precisely on that symposium that there

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<sup>28</sup> Ibid.

<sup>29</sup> Marx (1997) in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 14.

<sup>30</sup> Sutton (1996) in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 14.

<sup>31</sup> O'Sullivan (2000) in Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 15.

<sup>32</sup> Lathey, G. (2006) *The Translation of Children's Literature: A Reader* (Clevedon: Multilingual Matters) p. 2.

had been almost no relevant reference of children's literature in theoretical works on translation up to that point.

Fortunately, the last decades of the twentieth century brought acknowledgement to children's literature and it started enjoying the recognition that its social, educational, and literary potential deserved.<sup>33</sup> A number of international conferences dedicated to the translation for children emerged in the twenty-first century – at the University of Las Palmas in 2002 and 2005, at VLEKHO in Brussels in 2004, and at the University of Bologna at Forli in 2006 – which helped direct the attention to this branch of translation studies.

Conclusively, Lathey summarizes the importance of translations of children's literature by saying that children learn about cultural difference and are introduced to the best children's writers of the world through translation.

The translation of children's literature has become well established as a sub-genre of translation studies, and it is recognized that there is much to be gained from an exchange of information and ideas between scholars of children's literature and translators of literature for children. There is an art to writing for children that is as essential to the translation of children's texts as it is to the positive intercultural exchange of books for young readers.<sup>34</sup>

### **3.2. The missionary role of children's literature translation**

Even though children's literature is nowadays an established academic discipline, children's literature translation is a relatively young area within the translation studies. The study of children's literature and its translations has long been ignored by theorists, publishers and academic institutions involved in translational research and training.<sup>35</sup> The first instance of the interest in children's literature translation appeared with the increasing demand to read books from other parts of the world, which appeared with the fast-paced modernisation of the world. The increased demand for children's books shifted the focus to the children as valuable young readers and opened a gate to the creation of the field of children's literature translation.

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<sup>33</sup> Ibid. p. 3.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid. p. 1.

Van Coille and Verschueren<sup>36</sup> listed five aspects that form, as they called it, the missionary role of children's literature translation. Those are: didactic or pedagogical, cultural or sociological, psychological, cognitive, and academic aspect. Children's books have always been used as a means to teach children knowledge about the world as well as appropriate behaviours and moral attitudes. The parents and literature should always be the child's main support systems on his way to adapting to the world. Literature, both original and translated, as the main support and influence to the children, creates and maintains its didactic role. Literature is also a major carrier of cultural content and a powerful 'medium' for understanding the world.<sup>37</sup> Through literature, children are given the opportunity to explore every aspect of their culture. Through literature translations, the opportunity to learn can be broadened to all cultures. That is a great way to teach children about diversity and acceptance. 'The translation of children's books from other languages increases the number of truly excellent literary works available to young people and fosters an understanding of both the uniqueness and the universality of human experience.'<sup>38</sup>

In addition to the didactical and cultural aspects, children's literature plays a psychological role in children's lives too. It not only teaches children about the world, it also teaches them about themselves. By reading about characters with different backgrounds and their feelings and attitudes towards different situations in their fictional lives, children can identify themselves with those characters and learn how to deal with similar situations. They can 'laugh, enjoy and learn throughout reading and experiencing heroes' problematic situations with less stress and more joy, learning in such ways to face their own worries with less stress, anxiety and fear.'<sup>39</sup> Wells claims that, in cognitive terms, it is much easier for children to learn new information when that information is presented within a structure of a story.<sup>40</sup> By reading a book about different cultures, the children try to understand it by activating their cognitive skills, primarily analysing.

When it comes to the academic aspect of children's literature, it suffices to say that the relatively recent growing interest in children's literature translation has had an influence on the academic interest in both children's literature and translation studies. New topics and techniques have been introduced and many issues raised that needed and still need to be resolved.

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<sup>36</sup> Van Collie, J. and Verschueren, W. P. (eds.) (2006) *Children's Literature in Translation: Challenges and Strategies* (Manchester: St. Jerome Publishing) pp. 157–184.

<sup>37</sup> Xení, Elena. "Issues of Concern in the Study of Children's Literature Translation" p. 6. Web. [http://keimena.ece.uth.gr/main/t13/Xeni\\_final\\_text\\_English.pdf](http://keimena.ece.uth.gr/main/t13/Xeni_final_text_English.pdf) 29 May 2018.

<sup>38</sup> Ibid. p. 7.

<sup>39</sup> Ibid. p. 8.

<sup>40</sup> Wells, G. (1986) *The Meaning Makers: Children Learning Language And Using Language To Learn* (Portsmouth: Heinemann ) p. 10.

As the practical part of this thesis will consist of the analysis of Lewis Carroll's *Alice in Wonderland* and its Croatian translations made by Predrag Raos and Antun Šoljan respectively, the next part of the thesis will deal with the theory of name translation, title translation and translation of wordplay. Some character names can carry additional connotations based on their most prominent features; the translation of such names can pose a big problem, depending on the complexity of their additional meaning. The novel and the translations are also interesting from the translational point of view because of the playfulness and witticism woven in them. The especially quick-witted tone of the work is achieved by the usage of wordplay; direct examples of used wordplay in the books will be discussed.

### 3.3. Translation of names

Translation of names can require excellent knowledge of the source and the target culture as well as sometimes great imagination. Various translational techniques such as transcribing, substituting and omitting are available to translators for the translation of character's names. Besides the fact that they can have culture-specific references, names also have a 'fundamental role in creating comic effects and portraying characters' personality traits, which will often guide the reader throughout the plot of the story.'<sup>41</sup> The names in literary works are often used to convey a message to the reader, and they exist on two levels of communication. 'It is on the above-text level that names can function to convey semantic, social semiotic and sound symbolic meaning directly from the writer to the reader in relation to, for instance, a character, place, or object being referred to in the narrative.'<sup>42</sup>

Fernandes claims that names can be divided into two categories: conventional names and loaded names. Conventional names are those seen as 'unmotivated' for translation, since they apparently do not carry a semantic load; their morphology and phonology do not need to be adapted to that of the target language system;<sup>43</sup> It is also possible that some of the names are considered conventional because they have acquired an international status, such as Minerva and

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<sup>41</sup> Fernandes, L. (2015) 'Translation of Names in Children's Fantasy Literature: Bringing the Young Reader into Play' p. 44. Research Gate.  
[https://www.researchgate.net/publication/237246131\\_Translation\\_of\\_Names\\_in\\_Children%27s\\_Fantasy\\_Literature\\_Bringing\\_the\\_Young\\_Reader\\_into\\_Play\\_i?enrichId=rgreq-91d2bf0b5559b2c11e5dee7fdaa698e0-XXX&enrichSource=Y292ZXJQYWdlOzIzNzI0NjEzMTtBUzoxODU5MzY4MzkxOTI1NzZAMTQyMTM0MjIwNTk1Mw%3D%3D&el=1\\_x\\_2&\\_esc=publicationCoverPdf](https://www.researchgate.net/publication/237246131_Translation_of_Names_in_Children%27s_Fantasy_Literature_Bringing_the_Young_Reader_into_Play_i?enrichId=rgreq-91d2bf0b5559b2c11e5dee7fdaa698e0-XXX&enrichSource=Y292ZXJQYWdlOzIzNzI0NjEzMTtBUzoxODU5MzY4MzkxOTI1NzZAMTQyMTM0MjIwNTk1Mw%3D%3D&el=1_x_2&_esc=publicationCoverPdf) 02 July 2018.

<sup>42</sup> Ibid. p. 46.

<sup>43</sup> Ibid. p. 46.

Westminster. Loaded names, names seen as ‘motivated’ for translation, ‘range from faintly “suggestive” to overtly “expressive” names and nicknames. They include those fictional and non-fictional names in which historical and cultural inferences can be made on the basis of the encyclopaedic knowledge available to the interlocutors of a particular culture.’<sup>44</sup>

The translation can also be labelled as adequate or acceptable. When a translator copies the name from the source text into the target text, such translation is called adequate, and when a translator transcribes or substitutes a foreign name, that translation is termed acceptable. Different situations and different types of text require different approaches to translation.

As a matter of fact, there are times when copy cannot be interpreted as a procedure based on adequacy in the case, for instance, of “bicultural” names (see Nord 2003: 185) where the same name form exists in both source and target cultures (e.g. Portuguese: Jane, English: Jane). Moreover, in the case of transcription, there are names that, despite being transcribed in order to conform to the phonological and morphological conventions of the target language, continue sounding alien to the target audience and recognized as not belonging to the target cultural setting (e.g. Batilda Bagshot - Bathilda Bagshot in the Harry Potter series).<sup>45</sup>

### **3.4. Translation of wordplay**

The definition of wordplay is often narrowed down to encompass only the pun, which Dirk Delabastita defines as ‘a foregrounded lexical ambiguity which may have its origin either in homonymy or polysemy.’ However, pun is only one out of many possible expressions of wordplay. Delabastita defined wordplay as communicatively significant textual phenomenon, which exploits the structural features of the involved language. It is based on more or less similar forms conveying more or less different meanings.<sup>46</sup> He established his own typology of wordplay:

1. Formal similarity between the lexical items: homonymy, homophony, homography and paronymy
2. Vertical or horizontal distinction: ‘Vertical puns are those in which the two (or more) meanings that can be activated are co-present in the same word or sequence, whereas in

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<sup>44</sup> Ibid. p. 49.

<sup>45</sup> Ibid. p. 50.

<sup>46</sup> Delabastita, D. (1996) ‘Introduction: The Translator’ pp. 127–139 in Marco, J. *The translation of wordplay in literary texts* (Spain: Universitat Jaume I. Castello) p. 265.

horizontal puns the two (or more) meanings in question are distributed over two (or more) words or sequences.’<sup>47</sup>

This typology was mainly criticized because it was based primarily on puns, while wordplay, as it was suggested, can include so much more. Lladó’s definition coincides with Delabastita’s but his classification has a wider scope:

1. wordplay based on consonance (defined as phonetic similarity), which includes the following figures: paronomasia, alliteration, assonance, antanaclasis, polyptoton, derivation, homoioteleuton, apophony, cacophony, and neologism;
2. Wordplay based on polysemy, which includes syllepsis and zeugma;
3. Wordplay based on homophony, or complete phonetic identity, whose typical manifestation is the calembour;
4. Wordplay based on transformation, which includes all figures based on the alteration of the phonetic and graphic structure of a word in order to create a different one, such as anagram, portmanteau word, metathesis, metagram, heterogram and palindrome.<sup>48</sup>

According to Delabastita, there are eight different techniques which translators use to translate instances of wordplay in the text.<sup>49</sup> The first of such techniques includes translating the source text pun by creating completely new target text pun (*pun* → *pun*). The target text pun may differ more or less widely from the source text pun in terms of formal or semantic structure or of textual function, which is justified by the possible differences between languages, contexts and the translator’s abilities. The second technique for translating puns is *pun* → *non-pun*. In this case, the source text contains a wordplay that does not exist in the target text. There are three possible variations of this technique:

1. non-selective non-pun in which both of the two meanings of the word engaged in wordplay are translated, but they do not result in a pun in the target text;
2. selective non-pun where one of the two meanings of the punning word is translated more or less correspondingly and the other meaning is omitted;
3. diffuse paraphrases that include other cases of *pun* > *non-pun* translation in which the source text wordplay is translated rather freely by means of a passage which does not

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<sup>47</sup> Ibid.

<sup>48</sup> Lladó, R. (2002) *La paraula revessa. Estudi sobre la traducció dels jocs de mots*. (Bellaterra: Servei de Publicacions de la Universitat Autònoma de Barcelona) p. 267 in Zavišić, M. (2014) ‘Puntastic Solutions: The Treatment of Puns in Russian and Croatian Translations of Alice’s Adventures in Wonderland’ p. 61.

<sup>49</sup> Delabastita, D. (1996) ‘Introduction: The Translator’ pp. 127–139 in Marco, J. *The translation of wordplay in literary texts* (Spain: Universitat Jaume I. Castello) p. 268.



include wordplay, but some semantic elements of the source text passage can be distinguished within it.<sup>50</sup>

Another technique is *pun* → *punoid*, where the source text pun is replaced by a wordplay-related rhetorical device such as repetition, alliteration, rhyme, irony, paradox in order to recreate the effect of the source text pun. Delabastita coined the term *punoid* to ‘label the cognate phenomena or borderline cases that have clear affinities with wordplay but whose membership to this category is nevertheless uncertain or actually excluded for any one of a wide range of reasons.’<sup>51</sup> The fourth technique includes situations where the translators decide to omit the whole fragment of the source text containing the wordplay. Such technique is called *pun* →  $\emptyset$ . Technique *pun* *ST* = *pun* *TT* is used in situations when the source text pun is directly copied without adapting it in any way to the target text or when the target text elements acquire the meaning of the source text elements. The translators sometimes introduce a pun when translating a source text passage where none occurred, possibly in order to compensate for a previous or subsequent loss, or for some other reason. Delabastita called that technique *non-pun* → *pun* or addition. Addition can also include instances when new textual material is added which includes a pun, probably also to compensate for a loss ( $\emptyset$  → *pun*). Lastly, Delabastita listed some of the editorial techniques that include commentaries on the translation, such as explanatory footnotes or endnotes, translator’s comments in a prologue or foreword, etc.

Even though there are other definitions and translational techniques of wordplay, which mostly concentrate on instances of wordplay based on homonymy, homophony and polysemy, this thesis will mainly use Delabastita’s classification and techniques as they will prove to be the most applicable to the translation solutions of Croatian translators. A large number of these techniques were used, to a greater or lesser extent, in both Predrag Raos’ and Antun Šoljan’s translations.

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<sup>50</sup> Zavišić, M. (2014) ‘Puntastic Solutions: The Treatment of Puns in Russian and Croatian Translations of Alice’s Adventures in Wonderland’ p. 61.

<sup>51</sup> Delabastita, D. (1996) ‘Introduction: The Translator’ pp. 207-208 in Zavišić, M. (2014) ‘Puntastic Solutions: The Treatment of Puns in Russian and Croatian Translations of Alice’s Adventures in Wonderland’ p. 61.

#### 4. ALICE IN WONDERLAND

*All literary works are untranslatable but some are more untranslatable than others.*<sup>52</sup>

The following part of the thesis will define the position of *Alice in Wonderland* within the fields of children's literature and children's literature translation and offer an analysis of specific examples of strong text positions from the translational standpoint. *Alice in Wonderland*, with its structure, characters and imagery that influenced the popular culture and literature, represents one of the best examples of the literary nonsense genre. Carroll introduced to the world the revolutionary concept of fantasy and nonsense in literature and replaced the rational and logical world of Victorian England with the world of word games, puns and language equivocalness. By establishing this new relation between the language and the magical reality it describes, Carroll offered the readers a chance to question the usual reality and rebuke the language that prevents natural and spontaneous relations between people.

##### 4.1. *Alice in Wonderland* and children's literature

*Alice in Wonderland* holds a special place in the children's literature opus. Before the novel got published in 1865, in Victorian England the genre of children's literature did not exist in the proper sense of the word. Children's literature was shaped around the educational norms of Victorian England; its purpose was to teach children the difference between the good and the bad, and the importance of moral values and respect. Carroll exposed and endangered the contemporary pedagogical norms by putting fun and play in front of repetitive and uncreative educational topics in literature.

The novel's ambivalent nature, i.e. its dual readership is seen as the most interesting points of the novel. Some say that the key to *Alice's* success lies precisely in that fact – it belongs to two distinct systems. As such, it does not entirely fit in either of the systems, though both of them

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<sup>52</sup> "Svako je književno djelo neprevedivo, ali su neka nepredivija od drugih." in Carroll, L. (2004) *Alisa u Zemlji Čudesna* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. p. 141.

accept it. 'Skilful manipulation of the ... well-established rules and norms in combination with Luddism makes this novel attractive and appealing to both children and adults.'<sup>53</sup>

The plentitude of wordplay, confusions, and misunderstandings, as well as the complete absence of the moral imperative, made *Alice in Wonderland* a work of art that the world of literature had never seen before.

Carroll is toying with the reader's expectations; the protagonist encounters different adventures, not entirely connected and without real purpose or goal; land of wonders which should represent an escape world from the boring everyday life but is more scary and dangerous than wonderful and magical.<sup>54</sup>

#### **4.2. *Alice in Wonderland* and children's literature translation**

This novel is extremely fascinating to translators for many reasons; its various linguistic problems caused by numerous instances of wordplay and double-meanings are the most interesting. As such, it is placed in the category of literary works that are hard to translate. Theorists Komissarov (1991) and Vid (2008)<sup>55</sup> both claim that a translator needs more than just the linguistic knowledge to know how to make a good translation. Together with having the impeccable knowledge of both languages, the translator must understand the readers' reading habits and customs as well as the social and historical context of the source text. 'By having knowledge about the target culture, the translator recognizes extra-linguistic, cultural information about the names, sayings and idioms and transfers them into the target language and onto the reader in the target culture, who will have the same, or at least roughly the same level of reading comprehension and experience as the original reader.'<sup>56</sup>

The made-up world of *Alice in Wonderland* is inextricably connected with the real world of Victorian England, which is especially noticeable in rhyme, songs and wordplay that the novel does not lack in. These parts of the text make the novel interesting but also extremely hard to

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<sup>53</sup> Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 1. Web. <https://hrcak.srce.hr/170454>

<sup>54</sup> Ibid.

<sup>55</sup> Komissarov, V. N. (1991) *Language and Culture in Translation: Competitors* and Vid, N. (2008) *The Challenge of Translating Children's Literature: Alice's Adventures in Wonderland* in Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 1. Web. <https://hrcak.srce.hr/170454>

<sup>56</sup> Ibid.

translate. The base of literary nonsense is the language itself. In most literary cases, wordplay incorporates only minor portions of the text, which makes it easy for the translators to delete or replace them if they are too complicated to translate or if the translation would entail serious structural changes. However, since the most part of *Alice in Wonderland* contains wordplay, its language becomes one of the essential elements of the novel and not just a medium which allows the characters to converse with one another. 'This means that Alice, if poorly translated, loses not only a part of its beauty but its life, its purpose and *raison d'être*.'<sup>57</sup>

### 4.3. Croatian theoretical work on *Alice in Wonderland*

The phenomenon of *Alice in Wonderland* was studied extensively by the Croatian theorists. Visinko<sup>58</sup> claims that the difficulty of the story lies in its linguistic expression, which demands from the translators to search for the most similar Croatian expressions, which will also retain the sense of the original wordplay. Vučić stated that despite the novel's complex nature, it has been translated into more than 170 languages, while the first translation appeared in 1869. The first Croatian translation did not appear until 1944, which was justified by the amount of work entailed. Raos claims that the reason for the absence of Croatian translations before 1944 was 'Carroll's writing style – arbitrary and skilful play with words, in face of which the translator – if he's only a translator – can only helplessly yawn.'<sup>59</sup> The novel's language is not merely a communication medium but a leitmotif present throughout the whole novel.

The plot of *Alice in Wonderland* is not developed based on plot twists and character developments. The thing that makes the work special is precisely the language and its formative potential. For that reason only, the translators cannot skip the translation of

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<sup>57</sup> Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. pp. 142–3 in Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 2. Web. <https://hrcak.srce.hr/170454>

<sup>58</sup> Visinko, K. (2001) 'Slika, razgovor, igra – temeljci *Alise u Zemlji Čudesa*' in Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 4. Web. <https://hrcak.srce.hr/170454>

<sup>59</sup> 'neobuzdanom i prpošnom igranju riječima pred kojima prevoditelj – ako je samo prevoditelj – može samo bespomoćno zijevati' in Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. p. 141.

riddles and wordplay as in other works, which makes *Alice in Wonderland* and its translations interesting for a comparative analysis.<sup>60</sup>

The cultural and linguistic differences in the source and the target language are the main obstacles the translators encounter in their work. Russian novelist and translator Vladimir Nabokov's translation of *Alice in Wonderland* completely shocked the world: he made a thorough 'russification' of the original text – the names were replaced by Russian names so, for example, *Alice* became *Anja*, while *Pat* and *Bill* became *Iashka* and *Pet'ka*; and all the songs were replaced by Russian folk songs and Pushkin and Lermontov's verses. Natalija Vid claims that, even though Nabokov's adaptation of the text may seem clumsy and excessive, Nabokov managed to create the same, playful world of Carroll's wonderland in his Russian version of the story.<sup>61</sup>

Several Croatian authors and theorists have studied Carroll's novel and compared it to Croatian translations. Narančić Kovač and Milković<sup>62</sup> focused their attention to the song 'The Queen of Hearts' and discovered that the poem was first published anonymously in the magazine *The European Magazine*, while the music was later added to the song and as such became part of England's tradition. In 1805, Charles Lamb adapted the song in his picture book; his version served as Carroll's inspiration for his *Alice in Wonderland*. Narančić Kovač and Milković discovered that, with the exception of Raos, none of the other translators noticed the connection with the original song.

Mirela Zavišić compared the way the translators dealt with the novel's strong positions by focusing on the three Croatian and three Russian translations of *Alice in Wonderland*. She focused her attention on wordplay based on polysemy, homonymy and homophony. Vladisavljević wrote her MA thesis by comparing Raos' and Šoljan's translations with Ščerbakov's Russian translation

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<sup>60</sup> Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 5. Web. <https://hrcak.srce.hr/170454>

<sup>61</sup> Vid, N. (2008) "The Challenge of Translating Children's Literature: Alice's Adventures in Wonderland" in

Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 5. Web. <https://hrcak.srce.hr/170454>

<sup>62</sup> Narančić Kovač, S. i Milković I. (2011) "Tko je ukrao kolačiće: intertekstualna sastavnica Aličinih pustolovina u Čudozemskoj u hrvatskim izdanjima" in Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 5. Web. <https://hrcak.srce.hr/170454>

and came up with a system of classification of wordplay by assigning it into categories according to phonologic, morphologic, syntactic, semantic and lexical criteria.<sup>63</sup>

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<sup>63</sup> Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice’s Adventures in Wonderland” i njihovih hrvatskih prijevoda” Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 6. Web. <https://hrcak.srce.hr/170454>.

## 5. ANALYSIS OF THE STRONG POSITIONS IN BOTH ORIGINAL AND TRANSLATED WORKS

The following part of the thesis will deal with the translation of the so-called ‘strong positions of the text.’ By definition, strong positions are ‘those items in the text that represent meaningful and stylistic junction points of the text, the items whose position in the text and its form make extremely important for the total understanding of the text.’<sup>64</sup> Strong positions can include the title, motto, subtitles, phrases, sayings, figures of speech, rhyme and many other elements. Different texts have different strong positions.

Anita Runjić-Stoilova and Barbara Smajić have made a systematic and cohesive analysis of the novel’s strong positions in their essay titled ‘Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu “Alice’s Adventures in Wonderland”’ and for that reason serve as the base of the next part of my thesis. The thesis will analyse strong positions of Lewis Carroll’s original work and Antun Šoljan and Predrag Raos’ translated works. The strong positions will include the main title as well as chapter titles, character names and several instances of wordplay.

### 5.1. Titles

Titles can have numerous functions – to provide concise information about the contents of the book (referential function), to attract the attention of the readers (conative function), to express the author's personality (expressive function), or they can have a poetic or metalinguistic function, where the title functions as a text about a text: text summary.<sup>65</sup> Chapter titles will be included in the strong position category of the text items because they can have the same functions as the main title, which is to inform the readers about the contents of that particular chapter, attract their attention and help them create expectations about what follows next.

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<sup>64</sup> \*(Author translation) in Katnić-Bakaršić, M. (2001) *Stilistika* (Sarajevo: Ljiljan) in Runjić-Stoilova, A. and Smajić, B. (2016) “S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice’s Adventures in Wonderland” i njihovih hrvatskih prijevoda” Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 2. Web. <https://hrcak.srce.hr/170454>.

<sup>65</sup> Runjić-Stoilova, A. and Smajić, B. (2016) “S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice’s Adventures in Wonderland” i njihovih hrvatskih prijevoda” Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 3. Web. <https://hrcak.srce.hr/170454>.

### 5.1.1. Main title

The original title *Alice's Adventures in Wonderland* gives out a few details to the reader: the protagonists of the story, Alice, goes on an adventure in a world of wonders. Carroll chose a title for his work which suggests certain things that the reader can expect. The word *wonderland* insinuates an exciting world of beautiful and amazing things. It seems that Alice will go on unforeseen exciting adventures and that we as readers can expect that some fantastic and surreal elements will develop along the way. As they read through the book, the readers soon realize that the wonderland is undoubtedly a magical place where ordinary, worldly rules do not apply. It is full of magical creatures and characters that live in a chaotic, turbulent world that is somehow at the same time scary and extremely entertaining.

There are some similarities as well as some significant differences in translators' approach to the two Croatian translations. Both translators decided to cut the word *adventure* out and shorten the title to *Alica u Zemlji čudesa*, in Šoljan's version and *Alisa u Zemlji Čudesa*, in Raos' version. The original title, thanks to many adaptations, was eventually shortened to *Alice in Wonderland*, so Šoljan's and Raos' decision to shorten the title is justified. Both translators decided to translate *wonderland* as *zemlja čudesa* – they used the long plural of the noun *čudo* – *čudesa*, instead of *čuda*, which was a good choice as the word *čudesa* is grammatically correct but also a bit archaic and stylistically marked, which makes the title as interesting as the original title. While the word *wonderland* semantically coincides in both translated works, there is a certain grammatical difference between them. According to the grammatical rule of the Croatian language which states that general nouns should be spelled with an initial capital letter, while the rest of the words should be capitalized only if they are proper nouns, Šoljan translated the word as *Zemlja čudesa*.<sup>66</sup> Raos translated the word as *Zemlja Čudesa*, based on the grammatical rule of geographical names which specifies that all parts of the names of countries, villages and towns should be capitalized.

The two translators also deviate in their approach to translation of the main protagonist's name; while Šoljan used *Alica*, Raos changed the name to *Alisa*. Both names are adapted to the grammatical rules of Croatian language. The function of names was discussed in greater detail in the fourth chapter.

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<sup>66</sup> 'Velikim se početnim slovom pišu jednorječna imena te prva riječ i riječ koja je i sama ime ili posvojni pridjev izveden od imena u višerječnim imenima.' Retrieved from <http://pravopis.hr/pravilo/zemljopisna-imena/98/> 09 July 2018.



### 5.1.2. Chapter titles

The novel consists of twelve chapters. Generally, the chapter titles can have the same function as the main title – to provide basic information to the reader about the contents of the chapter but, as is the case with the main title, they contain hidden or misleading connotations. The analysis of the original titles and translated ones will show the translators' approach to the narrative and their solutions for the elaborated and complicated tasks.

All twelve chapter titles, both the original and translated one, are listed in the following table.

*List of Carroll's original chapter titles and translated chapter titles by Šoljan and Raos*

Original titles		Croatian translations	
Lewis Carroll		Antun Šoljan	Predrag Raos
1.	Down the Rabbit-Hole	Put u zečju rupu	U zečju rupu
2.	The Pool of Tears	Lokva suza	Jezero suza
3.	A Caucus-Race and a Long Tale	Predizborna utrka i duga vijugava priča	Trka u izbornom krugu i mačje pravde mač
4.	The Rabbit Sends in a Little Bill	Guštera gurni gdje je gusto	Gust od zeca
5.	Advice from a Caterpillar	Gusjeničin savjet	Gusjeničin savjet
6.	Pig and Pepper	Prase i papar	Prase kome su zapapirili
7.	A Mad Tea-Party	Ćaknuta čajanka	Luda čajanka
8.	The Queen's Croquet-Ground	Kraljičino polje za krocket	Kraljičino kriketište
9.	The Mock-Turtle's Story	Priča Lažne Kornjače	Priča Lažljive Kornjače
10.	The Lobster Quadrille	Kadrila jastoga	Umoreni plesači
11.	Who Stole the Tarts?	Tko je ukrao medenjake?	Tko je ukrao kolače?
12.	Alice's Evidence	Aličino svjedočenje	Alisino svjedočenje

Table 1.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L.

(2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print;

Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

The fifth and eight chapter titles were transposed from the English language without any transformations, while Šoljan used substitution in his translation of the first chapter title. He replaced the adverb *down* with a noun *put* and translated the original title *Down the Rabbit-Hole* as *Put u zečju rupu*. Both translators translated *Advice from a Caterpillar* as *Gusjeničin savjet*,

while Šoljan translated *The Queen's Croquet-Ground* as *Kraljičino polje za krocket* and Raos as *Kraljičino kriketište*. The word *kriketište* does not exist in the Croatian language, so Runjić-Stoilova and Smajić suggest that Raos possibly wanted the words *kraljičino* and *kreketište* to phonetically coincide. 'With the repetition of the velar /k/ and the palatals /č/ and /š/ Raos created an interesting linguistic wittiness in the chapter title which stylistically deviates from the norm.'<sup>67</sup> The last chapter is the most similar to the original – *Alice's Evidence*, which Šoljan translated as *Aličino svjedočenje* and Raos as *Alisino svjedočenje*. Since the characters are in an improvised courtroom and use a distorted judicial jargon, it is acceptable that both translators translated the noun *evidence* as *svjedočenje*.

In the translation of the second, seventh and eleventh title chapter both translators decided to use synonyms – *The Pool of Tears* thus becomes *Lokva suza* in Šoljan's version and *Jezero suza* in Raos' version; *A Mad Tea-Party* was translated as *Ćaknuta čajanka* by Šoljan and *Luda čajanka* by Raos; while *Who Stole the Tarts?* was translated by Šoljan as *Tko je ukrao medenjake?* and as *Tko je ukrao kolače?* by Raos. There are certain oppositions in the translation: *pool* – *lokva* / *jezero*; *mad* – *ćaknut* / *lud*; *tarts* – *medenjaci* / *kolači*. However, all the words belong to the same semantic categories: the first group refers to the water bodies of various sizes, the second group of adjectives refers to a peculiar person and the third group refers to different types of cookies. Runjić-Stoilova and Smajić shrewdly note that both Šoljan and Raos used appropriate translations of the word *pool*: since *jezero* and *lokva* both refer to Alice's tears, depending on her perspective, both translations are valid. When Alice started crying, she was three meters tall, which made the amount of the tears seem small – hence, Šoljan decided to use *lokva* as the right translation of the word *pool*. However, Alice's perspective changed when she shrunk herself so the amount of her tears could have indeed seemed huge – hence Raos's version of translation *jezero*.

Carroll's title chapters *The Pool of Tears* and *A Mad Tea-Party* are metaphors which both translators retained in their version: *Lokva suza* and *Ćaknuta čajanka* in Šoljan and *Jezero suza* and *Luda čajanka* in Raos. While Raos translates the word *mad* with a standardized Croatian word *lud*, Šoljan opted for a colloquial expression *ćaknut*, which fits better with the content of the novel as well as the tea-party itself. 'Even though the motif of madness is repeated throughout the whole novel, the characters are not mad in the clinical sense of the word. Rather, they could be characterised as not entirely themselves or, in Croatian, 'ćaknuti.'<sup>68</sup> As for the noun *tart*, there is no single, right Croatian equivalent, so the translators had the liberty to choose the word they

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<sup>67</sup> Ibid. p. 9.

<sup>68</sup> Ibid. p. 10.

thought fits the context best. While Raos opted for a general term *kolač*, which can refer to multiple types of cakes, Šoljan translated the word as *medenjak*, which is a more specific term. As long as the translated words belong to the same semantic field as the original word *tart*, it really doesn't matter what was stolen.

Chapter titles *A Caucus-Race and a Long Tale*, *The Rabbit Sends in a Little Bill*, *Pig and Pepper*, *The Mock Turtle's Story* and *The Lobster Quadrille* have multiple meanings hidden inside of them, i.e. they contain more information and connotations that we might expect.

There are two interesting things about the chapter title *A Caucus Race and a Long Tale*. First, *Oxford Dictionary*<sup>69</sup> defines the noun *caucus* as 'a meeting at which local members of a political party register their preference among candidates running for office or select delegates to attend a convention'<sup>70</sup>, while the word *race* as a verb can mean 'compete regularly in races as a sport or leisure activity'<sup>71</sup> but, as a noun, 'a race is also a competition to be elected to a political position.'<sup>72</sup> Carroll used the events happening in this chapter to mock Great Britain's political system. The animals are literally running around in circles, there are no rules, no winners, and no purpose, and the whole situation as a whole makes no sense. Both Raos and Šoljan successfully managed to keep the same reference to the politics in their translations – Šoljan translated the chapter title as *Predizborna utrka i duga vijugava priča* while Raos translated it as *Trka u izbornom krugu i mačje pravde mač*.

The next word of interest is the noun *tale* – it informs the readers that they can expect some kind of a tale to be told in the chapter, which is, in this case, the Mouse's tale but while reading the chapter, the reader discovers that the title also refers to the homonymic relation between the words *tale* and *tail*. To further stress the homonymic relation between the words, the tale is graphically displayed in the shape of a tail.

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<sup>69</sup> Retrieved from <https://www.oxforddictionaries.com/> 28 June 2018.

<sup>70</sup> Retrieved from <https://en.oxforddictionaries.com/definition/caucus> 28 June 2018.

<sup>71</sup> Retrieved from <https://en.oxforddictionaries.com/definition/race> 28 June 2018.

<sup>72</sup> Retrieved from <https://dictionary.cambridge.org/dictionary/english/race> 09 July 2018.

‘The Mouse’s Tale’, *Alice in Wonderland* by Lewis Carroll

“Fury said to  
 a mouse, That  
 he met  
 in the  
 house,  
 ‘Let us  
 both go  
 to law:  
 I will  
 prosecute  
 you.—  
 Come, I’ll  
 take no  
 denial;  
 We must  
 have a  
 trial:  
 For  
 really  
 this  
 morning  
 I’ve  
 nothing  
 to do.’  
 Said the  
 mouse to  
 the cur,  
 ‘Such a  
 trial,  
 dear sir,  
 With no  
 jury or  
 judge,  
 would be  
 wasting  
 our breath.’  
 ‘I’ll be  
 judge,’  
 I’ll be  
 jury.’  
 Said  
 cunning  
 old Fury:  
 ‘I’ll try  
 the whole  
 case,  
 and  
 condemn  
 you  
 to  
 death.’”

Source: [https://www.adobe.com/be\\_en/active-use/pdf/Alice\\_in\\_Wonderland.pdf](https://www.adobe.com/be_en/active-use/pdf/Alice_in_Wonderland.pdf)

While Raos played with the adjective *svirep* ‘cruel’ and translated the wordplay as: ‘Jer miševi imaju svirep...kraj’<sup>73</sup> Šoljan translated the paragraph almost word-for-word. The nouns *priča* and *rep* are not homonymous, which means that the translators again had to find an adequate replacement or find a solution which will keep the originality of the wordplay. Šoljan decided to add the adjective *vijugava* to his version of the chapter title to stress the connection between Carroll’s *tail* and *tale* and to keep the reference to the graphic display of the tale.

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
„Mine is a long and sad tale!“ said the Mouse, turning to Alice, and sighing. „It is a long tail, certainly,“ said Alice, looking down with wonder at the Mouse's tail;	„O, priča je to duga i žalosna!“ reče Miš, pa joj se okrenu i duboko uzdahne. „Jer miševi imaju svirep“, reče pa duboko uzdahnu, i doda jedva čujno: „kraj.“	- Moja je priča tužna, duga i vijugava kao moj rep – reče Miš obraćajući se Alici s uzdahom. – Rep vam je svakako dug i vijugav – reče Alica gledajući začuđeno

<sup>73</sup> Carroll. L. (2004) *Alisa u Zemlji Čudesna* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. p. 38.

„but why do you call it sad?“ (28)	„Naravno da miševi imaju svi rep“, odvrati Alisa, pa mu se zadivljeno zagleda u rep, „ali zašto bi priča zbog toga bila duga i žalosna?“ (38)	Mišev rep – ali zašto kažete i da je tužan? (33)
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Table 2.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll L. (2006) *Alica u Zemlji čudesna* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesna* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

Raos used a different solution – he deviated from the original title and translated it as *Mačje pravde mač*. He compensated the loss of homonymy in Carroll's title with alliteration and assonance.<sup>74</sup> Thus, in his version, the story takes the shape of a sword.

The title of the fourth chapter, *The Rabbit Sends in a Little Bill*, can have different meanings depending on how the reader interprets the phrasal verb to *send in* with the noun *Bill*. The noun can refer to the proper name William, and the title can be interpreted as 'the rabbit gave an order [to] somebody to go to a place to deal with a difficult situation'<sup>75</sup> but it can also refer to a receipt, which allows the title to be interpreted as '[The rabbit sent] something by post/mail to a place where it will be dealt with.'<sup>76</sup> Either way, this title carries another metaphor. Raos noticed the multiple meanings, and offered two solutions for the translation; in the appendix of his book, he noted the meaning of the original pun that should be translated as *Zec šalje malog Billa / računčić* and offered his solution – *Gust od zeca*, explaining that the best name for the lizard 'gušter' in Croatian translation was Gust (Gustav, Augustin).<sup>77</sup> *Gust od zeca* can literally mean 'guy send by the rabbit or it can conotate a gourmet meal made of rabbit. The meaning of the original pun is not preserved but can still be visible in some semantic elements of the target text pun. This means that the source text pun is only paraphrased within the target text, which is an instance of *pun*→*non-pun* translation technique. Šoljan also noticed different meanings of the title but disregarded it and, offering *punoid* as an alternative solution to Carroll's wordplay. He used alliteration and translated the title as *Guštera gurni gdje je gusto*. He used the word *gusto* as a metaphor for a small and narrow place, which refers to the chimney the White Rabbit pushed the Lizard Bill in.

<sup>74</sup> Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 10. Web. <https://hrcak.srce.hr/170454>

<sup>75</sup> Retrieved from <https://www.oxfordlearnersdictionaries.com/definition/english/send-in> 29 June 2018.

<sup>76</sup> Retrieved from <https://www.oxfordlearnersdictionaries.com/definition/english/send-in> 29 June 2018.

<sup>77</sup> 'Gušteru, međutim, mnogo bolje pristaje ime Gust (Gusti, Gustav, Augustin) što omogućuje i novu igru riječima.' in Carroll, L. (2004) *Alisa u Zemlji Čudesna* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. p. 145.

The same situation can be applied to the sixth chapter *Pig and Pepper* where *pepper* can mean 'a powder made from dried berries (called peppercorns), used to give a hot flavour to food'<sup>78</sup> but, as a part of phrasal verb *to pepper somebody/something with something*, it can mean 'to hit (someone) repeatedly with (something)<sup>79</sup>, which is what actually happens in the chapter. Šoljan failed to recognise the second meaning, and relying once again on alliteration as a solution, he translated the title as *Prase i papar*. Raos found an ideal solution by using the past form of the verb *zapapriti*, which allowed him to create playful wordplay and translated the chapter title as *Prase kome su zapapрили*.

The ninth chapter, *The Mock Turtle's Story*, is another wordplay. Namely, the word *mock* can function either as a verb, meaning 'to laugh at somebody/something in an unkind way, especially by copying what they say or do', or as an adjective, meaning 'not authentic or real, but without the intention to deceive.'<sup>80</sup> Both translators opted for the second meaning and translated the title as *Priča Lažne Kornjače* and *Priča Lažljive Kornjače*. While Šoljan suggested that the turtle is of a fabricated origin, Raos stressed its lying nature.

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
They had not gone far before they saw the Mock Turtle in the distance, sitting sad and lonely on a little ledge of rock, and, as they came nearer, Alice could hear him sighing as if his heart would break. (83)	Nisu otišli daleko, kad u daljini ugledaše Lažljivu Kornjaču gdje samotna sjedi na rubu litice, a kad su joj prišli bliže, Alisa ju je čula gdje uzdiše kao da joj se srce cijepa. (106)	Nisu dugo išli, a već su u daljini ugledali Lažnu Kornjaču kako sjedi tužna i osamljena, na jedno stijeni i kad su joj se približili, Alica ju je čula kako uzdiše kao da će joj srce prepuknuti. (102)

Table 3.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

In *Translator's Notes*, Raos commented the origin of the name Mock Turtle. He stated that 'lažna kornjačina juha' is called *mock turtle soup* in English. However, it is not grammatically clear whether the adjective *mock* refers to the soup or to the turtle. In the novel, the vagueness of the phrase lies not in the question of whether the soup or the turtle is fake but whether the turtle soup

<sup>78</sup> Retrieved from [https://www.oxfordlearnersdictionaries.com/definition/english/pepper\\_1?q=pepper](https://www.oxfordlearnersdictionaries.com/definition/english/pepper_1?q=pepper) 29 June 2018.

<sup>79</sup> Retrieved from <https://www.merriam-webster.com/dictionary/pepper%20with> on 29 June 2018.

<sup>80</sup> Retrieved from <https://en.oxforddictionaries.com/definition/mock> on 29 June 2018.

is made with or by a turtle. The phrase can be interpreted as 'a soup made from mock turtle', as Šoljan did in his translation. Raos noted that this interpretation of the phrase excludes the wordplay. A turtle that makes fake soups must be a deceiver as well. The word *mock* as an adjective can indeed mean *fake* but also *lying/derisive*, and in that sense, Carroll's Mock Turtle is a lot less a fake turtle and more a lying turtle, which is visible in its overall behaviour.

The chapter *The Lobster Quadrille* contains a story of a pod of lobsters that dance an old French dance quadrille. Carroll does not fail to insert another wordplay into this chapter title by using a word *lobster*, which contains the verb *to lob*, meaning 'to throw or hit (a ball or missile) in a high arc', and the lobsters in the story indeed get thrown in the sea. Šoljan yet again failed to keep the wordplay and translated the chapter as *Kadrila jastoga*. On the other hand, Raos showed excellent knowledge of the wordplay concepts by translating the title as *Umoreni plesači*. The verb *umoriti* can have multiple meanings in the Croatian language. It can mean 'to become tired' and it can mean 'to take someone's life'. Runjić-Stoilova and Smajić cleverly noted another neologistic meaning of the verb in the context of the story – 'umoriti' can literally mean to throw someone in the sea.

The analysis of the title translation showed that Šoljan was the one who most often resorted to the literal translation of Carroll's chapter titles and avoided the original wordplay while Raos took more liberty in his translations as he, quite successfully, tried to create the same effect as Carroll's original wordplay. On the one hand, Šoljan often found solutions that only partially kept the original wordplay or used different figures of speech to make up for the loss of originality. Raos, on the other hand, better managed to retain the sense of the original wordplay by coming up with his own wordplay solutions.<sup>81</sup> However, some would argue that some of his solutions deviate too much from the original. The question of how much liberty the translator can allow himself before he reaches the line that divided translation from a completely new narrative is inevitably asked in this and in other similar situations.

## 5.2. Character names

This chapter gives the analysis of the character names as they appear in the original work and in Šoljan's and Raos' translated versions. The analysis will consist of determining which strategies the translators used and evaluating the quality of their translations. Alice encounters many different

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<sup>81</sup> Zavišić, M. (2014) 'Puntastic Solutions: The Treatment of Puns in Russian and Croatian Translations of Alice's Adventures in Wonderland' pp. 76–77.

characters during her adventure in Wonderland, and even though it might seem that their names are just a reflection of who they are or what they do, such as *Caterpillar*, *Queen*, *White Rabbit* and so on, in Carroll's world the names can mean so much more. 'Almost every name has additional meaning which provides additional information to the readers about the character in question.'<sup>82</sup>

Carroll named some of his characters after actual people he personally knew – the main protagonist is named after Alice Liddell, a girl who inspired Carroll to write the novel.

On 4 July 1862, in a rowing boat travelling on the Isis from Folly Bridge, Oxford, to Godstow for a picnic outing, 10-year-old Alice asked Charles Dodgson (who wrote under the pen name Lewis Carroll) to entertain her and her sisters, Edith (aged 8) and Lorina (13), with a story. As the Reverend Robinson Duckworth rowed the boat, Dodgson regaled the girls with fantastic stories of a girl, named Alice, and her adventures after she fell into a rabbit-hole. The story was not unlike those Dodgson had spun for the sisters before, but this time Liddell asked Mr. Dodgson to write it down for her. He promised to do so but did not get around to the task for some months. He eventually presented her with the manuscript of *Alice's Adventures Under Ground* in November 1864.<sup>83</sup>

Both translators transcribed the protagonist's name, i.e. adjusted it to the phonological system of the Croatian language. Thus, Šoljan replaced the last vowel /e/ with /a/ and translated the name as *Alica* while Raos, in addition to the vowel replacement, replaced the consonant /c/ with /s/ and translated the name as *Alisa*, which is more likely to appear in the Croatian language. Both translators also transcribed the name of the mythological creature *Gryphon* as *Grifon*.

The character names of *Duck*, *Dodo*, *Lory*, and *Eaglet* are also a reference to the real people from Carroll's life. *Duck* is Reverend Duckworth, *Dodo* is Carroll himself – as he was stuttering, he was often pronouncing his surname as 'Do-do-Dodgson'; and *Lory* and *Eaglet* are named after Alice's sisters Lorine and Edith Liddell. Both translators interpreted the names literally, i.e. they interpreted them as *Patka*, *Dodo*, *Lory* i *Orlić* (Raos) and *Patak*, *Dodo*, *Malajska Papiga* and *Orao* (Šoljan). Runjić-Stoilova and Smajić also commented that it remains unclear why Šoljan didn't use *orlić* as the translation of the English word *eaglet*, which would be the literal translation and would fit the story much better.

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<sup>82</sup>Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 12. Web. <https://hrcak.srce.hr/170454>

<sup>83</sup> Retrieved from [https://en.wikipedia.org/wiki/Alice\\_Liddell](https://en.wikipedia.org/wiki/Alice_Liddell) 29 June 2018.



One of the stories talk about three sisters that lived in a well: *Elsie*, *Lacie*, and *Tillie*. The name *Lacie* is an anagram for the name Alice, *Tillie* is short for Matilda, which was Edith Liddel's nickname and the pronunciation of the name *Elsie* reflects the pronunciation of Lorine C. Liddel initials. Raos opted for the literal translation of the names: *Šila*, *Čipaka* i *Tila* and explained that the original names could be derivatives of *elsin*, which translates into Croatian as *šilo*, *lace* 'čipka' and *tulle* 'til'. Šoljan found another elegant solution – he translated the names as *Zdravka*, *Živka*, and *Zdenka* and explained the origin of their names further in the story: 'jer su živjele na dnu zdenca, žive i zdrave...'<sup>84</sup>

When discussing the names such as *Mad Hatter*, *March Hare*, and *Cheshire Cat*, we must note that their origins can be found in English proverbs *as mad as a hatter*, literally translated as 'lud poput klobučara', *as mad as a March hare* 'lud poput zeca u ožujku' and *to grin like a Cheshire cat* 'ceriti se poput cheshirske mačke'. The etymology of the first two proverbs is deep-rooted into the English culture and their meaning was familiar to the readers of the Victorian era as well as to today's English-speaking readers.<sup>85</sup> Their function is to stress the most distinct feature of the characters. Both Šoljan and Raos decided to interpret the names *Mad Hatter* and *March Hare* as *Klobučar* and *Ožujski Zec*. If the translators decided to search for equivalent Croatian phrases, it would require radical interventions in the text and completely change the characters. Since the readers can understand and relate to the names *Klobučar* and *Ožujski Zec*, it was not necessary to make such interventions.

The etymological roots of the phrase *to grin like a Cheshire cat* is unknown. It is assumed that Carroll got the idea for the *Cheshire cat* out of a magazine *Notes and Queries*, in which the origin of the phrase was discussed a few times. One theory claimed that the phrase stems from the English region Cheshire, famous for their dairy farms where the cheese was moulded into the shape of a grinning cat. Thanks to Carroll, the phrase became famous all around the world. By combining the verb *ceriti se* and the adjective *gradski*, Šoljan translated *Cheshire Cat* as *Cerigradska mačka*. The verb *ceriti se* reflects her main characteristic, while the adjective *gradski* keeps the allusion to the Cheshire region.<sup>86</sup> Raos, on the other hand, translated the name as *Mačka Koja je Pojela Kanarinca*. He used a Croatian phrase 'smijati se kao mačka koja je pojela

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<sup>84</sup> Carroll L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print. p. 68.

<sup>85</sup> Runjić-Stoilova, A. and Smajić, B. (2016) "S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice's Adventures in Wonderland" i njihovih hrvatskih prijevoda" Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. p. 15. Web. <https://hrcak.srce.hr/170454>

<sup>86</sup> Ibid.

kanarinca', which should be relatively familiar to Croatian readers. Even though the names are not formally connected, Raos successfully hints at the Cat's main characteristic: its madness.

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
'Please would you tell me,' said Alice, a little timidly, for she was not quite sure whether it was good manners for her to speak first, 'why your cat grins like that?'	„Molim vas, hoćete li mi reći“, rekla je Alisa pomalo bojažljivo, jer nije znala je li baš odgojeno tako se obratiti prva, „zašto se ta mačka toliko ceri?“	-Možete li mi, molim vas, reći – rekla je Alica malo plašljivo jer nije bila posve sigurna dopušta li joj bonton da govori prva – zašto se vaša mačka ovako ceri?
'It's a Cheshire-Cat,' said the Duchess, 'and that's why. Pig!' (53)	„Zato što je to Mačka Koja Je Pojela Kanarinca“, odgovori Vojvotkinja, „a zar se ne veli 'smješi se kao mačka koja je pojela kanarinca'? Svinjo!“ (68)	- To je Cerigradska Mačka – rekla je Vojvotkinja – eto zašto. Svinjo! (63)

Table 4.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

The noun *dormouse* in English can have two meanings, either as a small rodent known for its hibernating nature or, in the metaphorical sense, as a sleepy, drowsy person. It is a compound derived from the Latin *dormir* 'sleep' and *saxon* 'mouse'. Even though Carroll did not intend to make that name a wordplay, Raos took the chance and created one of his own: he used the dialectal expression of the verb *spavati* 'spiti' and created a compound *Spiš-Miš*. Šoljan did not notice that chance and translated the name as *Puh*. In the case of the *Queen of Heart*, it was Šoljan who decided to use a bolder, dialectal phrase and translate the name as *Kraljica Herca*, while Raos opted in this case for the standard variant *Kraljica Srca*.

Carroll had different motivations for naming his characters, such as physical appearance of the character (*Caterpillar*, *Dormouse*, *White Rabbit*), a prevailing characteristic of the character (*Hatter*, *March Hare*, *Cheshire Cat*) or a dedication to the people from his personal life (*Duck and Dodo*, *Lory and Eaglet*, *Alice*).<sup>87</sup> Raos and Šoljan have the same translation of the names that do not contain additional meanings, such as *the White Rabbit*, *the Caterpillar*, and *the Hatter*. Their

<sup>87</sup> Ibid. p. 16.

approaches differ in the translation of names with additional meaning, such as *the Cheshire Cat*, *the March Hare*, and *the Mock Turtle*. 'It is almost impossible to find complete equivalence of two different languages on all linguistic levels. However, that is not the main goal of the translation. What is important is to create the same effect and associations for the readers in the target culture as the ones created in the source culture.'<sup>88</sup> Both translators offered good and acceptable solutions and they succeeded in creating the same reading experience for the Croatian readers as did Carroll for his original audience.

### 5.3. Wordplay

In this chapter the wordplay examples from the whole book will be analysed. The chosen examples represent the most interesting instances of the book from the lingo-stylistic and translation perspective. 'The translation of these examples represent partial or complete deviations from the original text and they are also the places where the translator's style and creativity are the most evident.'<sup>89</sup>

#### 5.3.1. Do cats eat bats?

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
Do cats eat bats? Do bats eat cats? (11)	Da li mice jedu šice? Jedu li šice mice? (18)	Jedu li mačke šišmiše? Jedu li miši šišmačke? (14)

Table 5.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

While she was falling down the rabbit hole, Alice started thinking about her cat Dinah and whether she would be able to catch a bat if she was there with her at that moment. Since the falling took some time, Alice got sleepy and in an almost dreamy way started repeating: 'Do cats eat bats? Do bats eat cats?' In the *Translator's Notes*, Raos explained his choice of the neologism *šice* (šišmiš 'bat') as the best translation of the English noun *bats*. He claimed that, in English, the words *cat*

<sup>88</sup> Ibid.

<sup>89</sup> Ibid. p. 17.

and *bat* are very similar, and it is understandable that Alice could have accidentally switched those two words, while in Croatian *mačka* i *šišmiš* are not at all similar words, and it is unlikely that Alice would have switched them. That is why Raos used a diminutive plural form of the nominative *cats* ‘kitty’ and created the neologism *šice*. Šoljan also created interesting neologism – in his version, bats are replaced with mice while cat is replaced with the neologism *šišmačke*. He based his wordplay on alliteration and playfulness of pronouncing the words *šišmiš* and *šišmačka*.

### 5.3.2. Three sisters in a well

When Alice joined the Hatter, March Hare and the Dormouse at the tea-party, the Dormouse told her a story of three sisters that lived at the bottom of a well and learnt how to draw. The wordplay here is in the verb *to draw* which can have two different meanings, depending on the context in which it is used. *Oxford Dictionary* provides the following definitions: *to draw* means to 'produce an image of (someone or something) by making lines and marks on paper' and to 'take or obtain (liquid) from a container or receptacle'.<sup>90</sup> Alice understood Dormouse's sentence as if they were learning to produce an image on a paper but the Dormouse pointed out that they were learning to obtain treacle from the well, which caused yet another misunderstanding.

<i>LEWIS CARROLL</i>	<i>PREDRAG RAOS</i>	<i>ANTUN ŠOLJAN</i>
<p>The Dormouse again took a minute or two to think about it, and then said 'It was a treacle-well.'</p> <p>...'And so these three little sisters – they were learning to draw, you know –'</p> <p>'What did they draw?' said Alice, quite forgetting her promise.</p> <p>'Treacle,' said the Dormouse, without considering at all, this time.</p> <p>Alice did not wish to offend the Dormouse again, so she began very cautiously: 'But I don't understand. Where did they draw the treacle from?'</p>	<p>Spiš-Miš je opet morao na trenutak razmisliti, pa je rekao:</p> <p>„Zato što je to bio bunar sa sirupom.“ (84)</p> <p>...“I tako su te tri sestrice – i tako su, znate, učile i žedno upijale...”</p> <p>„Što?“ upita Alisa, sasvim zaboravivši na obećanje.</p> <p>„Sirup“, odgovori puh Spiš-Miš, ovaj put sasvim bez razmišljanja. (85)</p> <p>Alisa svakako nije željela još jednom povrijediti Spiš-Miša, pa je počela vrlo oprezno:</p> <p>„Sve mi to nije jasno. Odakle su upijale taj sirup, otkud su ga vadile?“</p>	<p>Puhu je opet trebalo nekoliko časaka da o tom razmisli, a onda je rekao – Bio je to zdenac melase.</p> <p>... – I tako su, znate, te tri sestre učile da crpaju...</p> <p>-Ne kaže se crpaju, nego crpe – rekla je Alica smetnuvši posve s uma svoje obećanje. – A što su crpile?</p> <p>- Htio sam reći crtaju – rekao je Puh razmislivši malo.</p> <p>Alica nije htjela opet uvrijediti Puha pa je počela veoma oprezno – Ne razumijem: jesu li onda melasu crpili ili je crtali?</p> <p>-Iz zdenca vode možeš crpiti vodu – rekao je Klobučar – a</p>

<sup>90</sup> Retrieved from <https://en.oxforddictionaries.com/definition/draw> 30 June 2018.

<p>'You can draw water out of a water-well,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well – eh, stupid?'</p> <p>'But they were <i>in</i> the well,' Alice said to the Dormouse, not choosing to notice this last remark.</p> <p>'Of course they were,' said the Dormouse: 'well in'.</p> <p>This answer so confused poor Alice, that she let the Dormouse go on for some time without interrupting it. (66)</p>	<p>„Iskopaše najprije si rupni bunar“, objasni Klobučar, „jer kakav je to bunar bez rupe? A sirupni bunar daje sirup, kao što vodni daje vodu.“</p> <p>„Pa su iz njega vukle sirup?“</p> <p>„A znale su i da vuku uže kante iz bunara navuku preko glave.“ (86)</p>	<p>onda je valjda jasno da se iz zdenca melase može crpiti melasa! A isto tako i crtati – baš si glupa!</p> <p>-Ali one su bile <i>na dnu</i> – rekla je Alica Puhu praveći se da nije čula posljednje Klobučareve riječi.</p> <p>-Razumije se – rekao je Puh. – Toliko su se već nacrpale melase da su se sasvim nadnule.</p> <p>Ovaj je odgovor toliko zbunio jednu Alicu da je pustila Puha da neko vrijeme priča bez prekidanja. (81)</p>
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Table 6.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

Šoljan followed the original narrative. In his version, the girls also live at the bottom of a well where they are learning how to draw. He named the contents of the well *melasa* and found a fine solution for the double-meaning of the verb *to draw* – since the verb *to draw* does not carry the same connotations in the Croatian language, Šoljan created the neologism *crpiti*. This new neologism resembles the Croatian verb *crtati* in its form, while its content carries the meaning of the verb *crpiti*: “I tako su, znate, te tri sestre učile da crpaju ...” “Ne kaže se crpaju, nego crpe,” rekla je Alica smetnuvši posve s uma svoje obećanje. “A što su crpile?” “Htio sam reći crtaju,” rekao je Puh razmislivši malo.<sup>91</sup>

Raos tried a different approach and deviated from the original wordplay. In his translation, the Dormouse explains to Alice: 'ognjište [je] bilo hladno vrelo' – by combining the word *ognjište* with the adjective *hladan*, Raos created oxymoronic phrase. The phrase is ambiguous because of the combination of the antonyms *vruće-hladno*. Alice understood the noun *vrelo*<sup>92</sup> as an adjective but the Dormouse was referring to the noun *vrelo*<sup>93</sup> and responded: 'Hladno vrelo. Jer kućno im ognjište bijaše bunar hladni.'<sup>94</sup> Raos also changed the original context of the wordplay by suggesting that the sisters dug up the well. He used the homophonic relation between the noun

<sup>91</sup> Carroll L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print. p. 81.

<sup>92</sup> *Hot*, eng.

<sup>93</sup> *A well*, eng.

<sup>94</sup> Carroll. L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print. p. 84.

*sirup* and the combination of the dative of a reflexive pronoun *sebe* ‘si’ and a neologism of the noun *rupa* ‘rupni’: ‘Iskopaše najprije si rupni bunar ... A sirupni bunar daje sirup, kao što vodni daje vodu.’<sup>95</sup> To Alice's question where the sisters drew the syrup from, the Dormouse responds: ‘A znale su i da vuku uže kante iz bunara navuku preko glave.’<sup>96</sup> The third person plural present tense of the verb *vučí* is homophonic with the dative of the singular of the noun *vuk* ‘wolf’. This chapter shows that Raos created the effect of surprise on the readers by finding unexpected relations between words, and by creating antonymic and homonymic word pairs. He demonstrated his proficiency and expertise by using the formational and semantic potential of the Croatian language.<sup>97</sup>

### 5.3.3. We used to call him Tortoise

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
‘When we were little,’ the Mock Turtle went on at last, more calmly, though still sobbing a little now and then, ‘we went to school in the sea. The master was an old Turtle – we used to call him Tortoise –’	„Kad smo još bile jako male“, nastavi Lažljiva Kornjača napokon, sad već smirenije, iako bi i dalje znala povremeno zajecati, „išle smo u školu u moru. A učitelj nam bijaše stara kornjača – zvali smo ga Podučitelj, iako to nije bio.“	-Kad smo bili maleni – nastavila je naposljetku Lažna Kornjača, malo mirnije, ali i dalje od vremena do vremena jecajući – pohađali smo školu u moru. Učitelj nam je bio neki stari, zvali smo ga Kornjučo...
‘Why did you call him Tortoise, if he wasn't one?’ Alice asked.	„A zašto kad je bio?“ upita Alisa.	-Smješno ime – rekla je Alica. – A zašto ste ga tako zvali?
‘We called him Tortoise because he taught us,’ said the Mock Turtle angrily. ‘Really you are very dull!’ (84)	„Nije bio jer je učio nas, a ne pod!“ rekla je Lažljiva Kornjača ljutito. „Stvarno si dosadna!“ (107)	-Zvali smo ga Kornjučo jer je i on bio Kornjača, a bio nam je i učo, to je bar jasno – rekla je Lažna Kornjača ljutito – zbilja si vrlo glupa! (103)

Table 7.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

<sup>95</sup> Ibid. p. 86.

<sup>96</sup> Ibid. p. 86.

<sup>97</sup> Runjić-Stoilova, A. and Smajić, B. (2016) “S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice’s Adventures in Wonderland” i njihovih hrvatskih prijevoda” Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. Web. p. 15. <https://hrcak.srce.hr/170454>.

Carroll based the wordplay on the noun *tortoise*. In the story, the Mock Turtle said that it had a turtle for a teacher and the whole class called him Tortoise. On Alice's question why had they called their teacher a tortoise if he hadn't been one, the Mock Turtle responded: 'because he taught us.' The similarity of pronunciation of the words *tortoise* and *taught us* opened the space for a canny wordplay. Raos based his wordplay on the noun *učitelj* 'a teacher' and used a neologism *podučitelj*, literally translated as 'floor teacher'. He explains that the pupils called the teacher 'podučitelj' because he gave lecture to the floor 'pod'. Šoljan used an unexpected wordplay in his translation – by creating neologism *učo*, which is short for *učitelj* 'teacher', Šoljan created a funny and convenient neologism. His explanation says that the pupils called the teacher Kornjučo because he was both a turtle 'kornjača' and a teacher 'učitelj, učo'.

#### 5.3.4. Chop of her head!

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
<p>'If everybody minded their own business,' the Duchess said, in a hoarse growl, 'the world would go round a deal faster than it does.'</p> <p>'Which would not be an advantage,' said Alice, who felt very glad to get an opportunity of showing off a little of her knowledge. 'Just think what work it would make with the day and night! You see the earth takes twenty-four hours to turn round on its axis-'</p> <p>'Talking of axes,' said the Duchess, 'chop off her head!' (54)</p>	<p>„Kad bi svatko gledao svoja posla“, muklo progunđa Vojvotkinja, „i svijet bi se okretao mnogo brže.“</p> <p>„Što ne bi bilo nimalo bolje,“ odvrati Alisa, koja se poveseli prilici da opet malo pokaže znanje. „Pomislite samo koliko bi okapanja bilo s danom i noći! Zemlji, znate, treba dvadeset četiri sata da se okrene oko svoje osi i nađe se u povratu...“</p> <p>„Po vratu“, ponovi Vojvotkinja zamišljeno. „Kad smo već kod toga, dajte joj malo sjekirirom po vratu.“ (69)</p>	<p>-Kad bi svako gledao svoj posao – promuklo je zarežala Vojvotkinja – svijet bi se mnogo brže okretao nego što se okreće.</p> <p>-To baš ne bi bila osobita prednost – rekla je Alica, kojoj je bilo vrlo drago što je ulovila priliku da se malo napravi važna svojim znanjem. – Zamislite samo kakvu bi to zbrku učinilo od dana i noći! Jer, vidite, zemlja treba dvadeset i četiri sata da se okrene oko svoje osi... Vi znate, dakako, da se zemlja okreće na osi kao glava na vratu...</p> <p>-Kad već govorimo o glavi na vratu – rekla je Vojvotkinja – odrubite joj glavu! (65)</p>

Table 8.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

Raos' excellent knowledge of astronomy and physics helped him translate this small scientific discussion. He decided to create a new wordplay game with the phrase *u povratu* 'in return' (po vratu=on the neck.) When the Dutchess heard *u povratu*, she thought of a neck and demanded that her servants hit Alice with an ax. Šoljan offered a slightly less elegant solution for Carroll's wordplay. He played with the rotation of Earth round its axis by comparing it with the head on the neck. Unfortunately, the wordplay based on homophones *axis-axes* was thus inevitably lost. If appropriate, the translators sometimes use functional equivalents of the original wordplay, and in that case the wordplay is not translated literally but its function is retained in the target text. This is an instance of Delabastita's *pun*→*pun* technique, where the target text wordplay can differ more or less widely from the source text pun in terms of formal or semantic structure or of textual function. In this particular case, the focus of the pun was shifted to another word of the original pun.

### 5.3.5. The more there is of mine, the less there is of yours

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
'Of course it is,' said the Duchess, who seemed ready to agree to everything that Alice said: 'there's a large mustard-mine near here. And the moral of that is – „The more there is of mine, the less there is of yours.“' (81)	„Naravno da jest“, odgovori Vojvotkinja, koja je, po svemu sudeći, bila spremna prihvatiti svaku Alisinu tvrdnju, „jer tu u blizini imamo veliki rudnik gorčice, vade je iz jame. A pouka u tome glasi: 'Više jami, manje u jami.'“ (102)	-Dakako da jest – rekla je Vojvotkinja, koja je, izgleda, bila spremna da se složi sa svime što Alica kaže. – Ovdje u blizini je velik rudnik gorušice. A pouka iz toga je: „Ne trči pred rudnik jer ćeš u njega pasti.“ (98)

Table 9.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

Carroll's wordplay consists of the double meaning of the word *mine*, which can serve as a possessive pronoun or as a noun meaning 'a hole or system of holes in the ground where substances such as coal, metal, and salt are removed.'<sup>98</sup> Raos moved around the homonymic problem of that

<sup>98</sup> Retrieved from <https://dictionary.cambridge.org/dictionary/english/mine> 07 August 2018.



word and translated the sentence as: ‘Više jami, manje u jami’ referring to a popular statement made by a Croatian politician Ljubo Česić Rojs: *tko je jamio, jamio je* ‘what is done, cannot be undone. Šoljan made an interesting choice and combined two Croatian proverbs *ne trči pred rudo* ‘don’t jump the gun’ and *tko pod drugim jamu kopa, sam u nju upada* ‘one who digs a whole for someone else, falls in it himself’ and created his own proverb: ‘Ne trči pred rudnik, jer ćeš u njega pasti!’

### 5.3.6. The Time

During the tea-party, Alice started a conversation about time with the Hatter. Time has the properties of a living being in the Wonderland – a fact unknown to Alice, who understands time only as a concept, and that raises another misunderstanding in the conversation. The Hatter remarks that if Alice truly knew *Time*, she would not use the impersonal pronoun *it* to talk about him. To that, Alice responds: “‘Perhaps not ... but I know I have to beat time when I learn music.’” The verb *to beat* in combination with the noun *time* creates a phrasal verb meaning '[to] indicate or follow a musical tempo with a baton or other means.’<sup>99</sup> The Hatter understood her answer literally and replied that *Time* does not stand beating.

In the Croatian language, the noun *time* is a neuter grammatical gender, however, both Šoljan and Raos translated the noun as masculine grammatical gender, just like Carroll did. Raos resorts to literal translation, while in Šoljan's version, the Hatter says to Alice: ‘Uvjeren sam da ti ni s Vremenom ne bi mogla izaći nakraj.’<sup>100</sup> It was a clever decision to use a famous Croatian phrase *izaći s nekim na kraj*, meaning ‘to tolerating someone’ because Šoljan successfully managed to adjust the original text to the target culture. *To beat time* was also translated in different manners – while in Šoljan's version Alice says: ‘gradski toranj tuče točno vrijeme’<sup>101</sup>, in Raos' version, she says: ‘Ali sam ga zato, znate, ubijala kad god mi je bilo dosadno.’<sup>102</sup> Both translations successfully carried over to their translations the negative connotations from the original text – while Šoljan opted for a literal translation of the verb *to beat* ‘tući’ and adjusted the rest of the sentence to that meaning, Raos used the phrase *ubijati vrijeme* ‘to kill time.’

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<sup>99</sup> Retrieved from [https://en.oxforddictionaries.com/definition/beat\\_time](https://en.oxforddictionaries.com/definition/beat_time) 30 June 2018.

<sup>100</sup> Carroll L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print. p. 66.

<sup>101</sup> Ibid. p. 67.

<sup>102</sup> Ibid.

### 5.3.7. The Gryphon

The tenth chapter contains a conversation between Alice and the Gryphon about different kinds of fish, their names, and roles in the sea. Carroll based the wordplay in this chapter on homonymy, antonymy, and polysemy.

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
<p>'I can tell you more than that, if you like,' said the Gryphon. 'Do you know why it's called a whiting?'</p> <p>'I never thought about it,' said Alice. 'Why?'</p> <p>'It does the boots and shoes,' the Gryphon replied very solemnly.</p> <p>Alice was thoroughly puzzled. 'Does the boots and shoes!' she repeated in a wondering tone. 'Why, what are your shoes done with?' said the Gryphon. 'I mean, what makes them so shiny?'</p> <p>Alice looked down at them, and considered a little before she gave her answer. 'They're done with blacking, I believe.' 'Boots and shoes under the sea,' the Gryphon went on in a deep voice, 'are all done with whiting. Now you know.'</p> <p>'And what are they made of?' Alice asked in a tone of great curiosity.</p> <p>'Soles and eels, of course,' the Gryphon replied, rather impatiently: 'any shrimp could have told you that.'</p> <p>'If I'd been the whiting,' said Alice, whose thoughts were still running on the song, 'I'd have said to the porpoise „Keep back, please! We don't want you with us!“'</p> <p>'They were obliged to have him with them,' the Mock Turtle said. 'No wise fish</p>	<p>„Reći ću ti ja i više, ako želiš“, reče Grifon. „Znaš li, recimo, da je salpa vrhunska riba?“</p> <p>„Za to sam već čula samo ne znam zašto.“</p> <p>„Vrhunska je zato što dolazi s vrhunca, to je barem sasvim jasno.“</p> <p>„Kako to? Otkud to znaš?“</p> <p>„Zato što je salpa s Alpa, a poznato je da su baš na Alpama najvišti vrhunci. Za ribu vrijedi što je gore to je bolje.“</p> <p>„A što je dolje?“</p> <p>„Nije gore. A znaš li koje su ribe odmah iza nje?“</p> <p>Alisa se sasvim zbunila i samo odmahнула glavom.</p> <p>„Ugori, jer žive u gori.“</p> <p>„Ugori? Vrsta jeguje?“</p> <p>„Vrsta je guje? Nije vrsta guje.“</p> <p>Sad se Alisa oprezno osvrnula na sve strane, i malo pričekala prije nego što je odgovorila.</p> <p>„Pa nisam ni rekla da je vrsta guje, nego jeguje! Guja je guja, a jeguja je jeguja!“</p> <p>„Jeguja nije guja. Kako možeš reći da jeguja je guja!“</p> <p>„Dobro, pustimo to“, reče Alisa već pomalo umorno.</p> <p>„A kako su s Alpa stigli u gori ugori i salpa?“</p>	<p>-Mogu ti još mnogo toga reći ako hoćeš – reče Grifon. – Znaš li, recimo, zašto se zove oslić?</p> <p>-Nikad nisam o tome razmišljala – rekla je Alica. – Zašto?</p> <p>-Zato što vuče morska kolica – rekao je Grifon vrlo ozbiljno. Alici je to bilo posve zagonetno. – Vuče morska <i>kolica</i>! – ponovila je začuđenim glasom.</p> <p>-Pa da, što se toliko čudiš? – rekao je Grifon. – Znaš valjda tko vuče kola na kopnu?</p> <p>Alica je dobro promislila prije nego što će odgovoriti – Pa, mislim, magarci, konji, volovi.</p> <p>-Morska kolica pod morem – nastavio je Grifon dubokim glasom – vuku oslići i morski konjici i volci. Kao što znaš, svi su oni <i>manji</i> nego na kopnu jer su pod morem pa ih voda <i>stišće</i>. Zato ne vuku kola, nego kolica. Sad znaš.</p> <p>-A od čega su kolica? – upitala je Alica znatiželjno.</p> <p>-Od bukava i iveraka, naravno – odgovorio je Grifon pomalo nestrpljivo – i najgluplji škamp bi ti to mogao reći.</p> <p>-Da sam ja oslić – rekla je Alica, koja je još mislila o onoj pjesmi – ne bih pustila da mi jastog bude za petama; mislim, bojala bih se njegovih klješta. Zašto vode jastoga za sobom?</p> <p>-Moraju ga imati <i>sa</i> sobom. To je zato što oslići jako vole spavati; kao i druge ribe, uostalom. Nikada ne znaju gdje će ih zateći san – rekla je Lažna Kornjača. – Nijedna</p>

would go anywhere without a porpoise.'

'Wouldn't it, really?' said Alice, in a tone of great surprise.

'Of course not,' said the Mock Turtle. 'Why, if a fish came to me, and told me he was going a journey, I should say „With what porpoise?“'

'Don't you mean „purpose?“?' said Alice.

'I mean what I say,' the Mock Turtle replied, in an offended tone. And the Gryphon added 'Come, let's hear some of your adventures.' (91-92)

„Cipal-cugom, naravno“; odgovori Grifon već malo ljutito. „To bi ti mogao reći svaki mol, da more nisu demolirali.“

„Kako su more mogli demolirati?“ začudi se Alisa.

„Lijepo“, odgovori Grifon, „izlovili sve molove, pa je more ostalo demolirano. A to što je ostalo to i nisu moli, nego nekakvi piš-moli. Osim onih koji su pobjegli na obalu i prurušili se u molove.“

„Ali kakve veze ima mol s molom?“ uskoro se naljuti Alisa.

„Jesi li ikada vidjela mola na molu? Ili bar mola ispod mola?“ uplete se sad i Lažljiva Kornjača. „Pa bi vidjela razliku. Kao što ju je vidio i onaj Englez na Jadranu kad je rekao: 'Please, kavicu', pa su mu servirali pliskavicu.“

„Pa ju je pojeo?“ živo se zainteresirala Alisa.

„Ne, nego ju je popio!“ ljutnu se Lažljiva Kornjača, koja je sebe smatrala preozbiljnom za takve budalaštine. A Grifon reče:

„No, pusti, daj sad *ti* malo pričaj o svojim pustolovinama.“ (115-116)

riba pri zdravoj pameti ne ide nikamo bez jastoga.

-Ma nemojte?- neobično se iznenadila Alica. – Ali što će im jastog?

-Ti zbilja ništa ne znaš – rekla je Lažna Kornjača – pa nijedna riba ne spava bez jastoga! Neudobno je. -Da ne mislite reći *jastuka*? – rekla je Alica.

-Mislim reći ono što kažem – odgovorila je Lažna Kornjača uvrijeđenim glasom. A Grifon je dodao – Hajde, da sad čujemo neke *tvoje* pustolovine. (111-112)

#### Table 10.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

The Gryphon says to Alice: “I can tell you more than that if you like,” ... “Do you know why it’s called a whiting?” “I never thought about it,” said Alice. “Why?” “It does the boots and shoes,” the Gryphon replied very solemnly.<sup>103</sup> In English, the noun *whiting* can have two meanings: as a

<sup>103</sup> Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) pp. 153–4.

type of fish and a 'ground chalk used for purposes such as whitewashing and cleaning metal plate.'<sup>104</sup> Gryphon also contrasts the word *whiting* with *blacking*, which denotes 'black paste or polish especially that used on shoes [in the 19th century]'.<sup>105</sup> Homophony can be seen in the relation of the nouns *porpoise* 'pliskavica' and *purpose* 'svrha, namjera', which causes yet another conflict between Alice and the Gryphon.

Šoljan managed to incorporate the sea theme by finding Croatian equivalents of the fish names and adjusting them to the story. *Whiting* is translated as *oslić* (deminutive of the noun *osao*). He created a story of a small hake, chained to a small chariot 'kolica' (deminutive of the noun *kola* 'chariot'), together with small sea horses (*konjići*, diminutive of the noun *konj* 'horse') and small oxen (*volci*, diminutive of the noun *vol* 'ox'). He explains that they are small because the sea puts great pressure on them. The chariot is made out of *bukve* and *iverci*, which denote wooden materials but also fish names: *bogues* and *halibuts*. The *porpoise-purpose* relation was cleverly replaced with Croatian *jastog-jastuk* wordplay. Here we can notice a shift within the semantic field of the pun. The two words *porpoise-jastog* may have different meanings but they belong to the same semantic category of sea animals. This change falls under Delabastita's *pun*→*pun* translation technique category. In Šoljan's version, the fish never sleep without their *lobster* 'jastog', which sound similar to the noun *jastuk* 'pillow'.

Raos' story remained in the world of underwater fauna but he decided to change Alice's conversation with the Gryphon by omitting the word *whiting*. His choice for the translation of *whiting* 'salpa' changed the way the rest of the conversation continued. Gryphon asked Alice if she knew why *salpa* is a top-quality fish and explained that their origins are in the Alps – "a poznato je da su baš na Alpama najviši vrhunci. Znaš li koje su ribe odmah iza nje?" .... „Ugori, jer žive u gori.” Raos toyed with the similarity of pronouncing the words *salpa* and *s Alpa* and *vrhunski* and *vrhunac* to produce and maintain the playfulness of Carroll's original wordplay. Instead of the interplay between the nouns *shrimps*, *porpoise* and *purpose*, Raos created another interplay with the Croatian noun *mol*: „Lijepo“, odgovori Grifon, „izlovili sve molove, pa je more ostalo demolirano.” While Alice had in mind 'a large solid structure on a shore serving as a pier, breakwater, or causeway'<sup>106</sup>, the Mock Turtle thought of 'a small burrowing mammal with dark velvety fur, a long muzzle, and very small eyes.'<sup>107</sup> Raos shows his excellent knowledge of both culture and his superb ability to create analogies. By sticking to the sea fish theme, he maintains

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<sup>104</sup> Retrieved from <https://en.oxforddictionaries.com/definition/whiting> 30 June 2018.

<sup>105</sup> Retrieved from <https://en.oxforddictionaries.com/definition/blacking> 30 June 2018.

<sup>106</sup> Retrieved from <https://en.oxforddictionaries.com/definition/mole> 30 June 2018.

<sup>107</sup> Retrieved from <https://en.oxforddictionaries.com/definition/mole> 30 June 2018.

the relationship with the source text but he also expands the text and creates his own homonymic pairs such as *salpa – s Alpa, ugor – u gori and pliskavica – please, kavica*. Precisely for these reasons, his interventions into the text can be considered linguistically and stylistically justified.<sup>108</sup>

### 5.3.8. The King and Queen of Hearts

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
The King and Queen of Hearts were seated on their throne when they arrived, with a great crowd assembled about them – all sorts of little birds and beasts, as well as the whole pack of cards: the Knave was standing before them, in chains, with a soldier on each side to guard him; and near the King was the White Rabbit, with a trumpet in one hand, and a scroll of parchment in the other. (97)	Kad su stigli, Kralj i Kraljica Srca sjedili su na prijestolju, a oko njih se skupilo veliko mnoštvo. Bilo je tu svakojakih ptica i životinja šumskih, a bile su tu i karte složene u bojne redove, jer je svaki bio u drugoj boji. Pred svima je njima stajao Dečko,* sav u lancima, a s lijeve mu i desne strane stajahu vojnici da na nj paze, dok je pokraj Kralja bio Bijeli Zec. U jednoj mu ruci fanfara, a u drugoj pergamentni svitak. *Dečko (engl. Knave) što znači i „nitkov“ – zbog čega mu zapravo i sude. (Op. pr.) (121)	Kad su stigli, Kralj i Kraljica Herca sjedili su već na prijestolju, a oko njih se sabrala velika gomila svakakvih životinjica i ptica te cijeli špil karata: Pub Herc je stajao pred njima okovan lancima, a s jedne i s druge strane čuvao ga je po jedan vojnik; uz Kralja se nalazio Bijeli Zec; držao je u jednoj ruci trubu, a u drugoj svitak pergamenta. (118)

Table 11.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

In Wonderland, even the cards are given the attributes of the living beings. In this case, the Knave, which is translated as *Dečko* ‘Boy’ in Croatian language, is on a trial. The whole paragraph is full of hidden, additional meanings. Sometimes translators are unaware of the pun in the source text so they translate the section without creating the same effect. While Šoljan correctly translated the whole passage, he missed out on a chance to create one major wordplay. This is an example of

<sup>108</sup> Runjić-Stoilova, A. and Smajić, B. (2016) “S ALISOM DO ZEMLJE ČUDA I NATRAG: Kontrastivna lingvostilistička analiza jakih pozicija u Carrollovu romanu „Alice’s Adventures in Wonderland” i njihovih hrvatskih prijevoda” Zbornik radova Filozofskog fakulteta u Splitu. Hrčak. Web. p. 20. <https://hrcak.srce.hr/170454>

Delabastita's *pun*→*non-pun* translation technique, where both literal and figurative meaning of the source text pun are translated into the target text where they do not result in a pun. Raos made note in the appendix of his book that Carroll intentionally used 'a pack' of card instead of 'a deck' of cards, because 'a pack' insinuates another meaning when placed among 'all sorts of little birds and beasts'. For example, a pack of wolves may spring to mind, and within that context, 'the pack of cards' can generate an illusion of danger. He claims that he replaced Carroll's subtle wordplay with a less subtle but more vivid one.

### 5.3.9. The Knave

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
'Please your Majesty,' said the Knave, 'I didn't write it, and they can't prove that I did: there's no name signed at the end.'	„Molim vas, Vaše Veličanstvo“, reče Dečko, „ja to nisam napisao, i to se ne može napisati. Na kraju nema potpisa.“	-Ako mi dopusti Vaše Veličanstvo – rekao je Pub Herc – ja to pismo nisam napisao i nitko mi ne može dokazati da jesam. Na kraju nema potpisa.
'If you didn't sign it,' said the King, 'that only makes the matter worse. You must have meant some mischief, or else you'd have signed your name like an honest man.' (106)	„Ako ga nisi potpisao“, reče Kralj, „utoliko gore. Zacijelo ti je neka opačina bila u glavi, inače bi se potpisao kao dečko, a ne kao klippan.“ (134)	-Ako ga nisi potpisao – rekao je Kralj – to samo pogoršava tvoj položaj. Onda si sigurno mislio na neko zlodjelo jer bi se inače potpisao kao svaki pošteni čovjek. (130)

Table 12.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

As mentioned above, when referring to the cards, *the Knave* is translated as *Dečko* in Croatian language. However, the word can also carry another meaning and be translated as *klippan* 'a thug'. Raos wanted to incorporate the double meaning in his version too; someone who is an honest man would admit the authorship of the verses and he would be called *dečko* 'a boy', while a dishonest man would deny the responsibility and would be called *klippan*. Šoljan once again decided to keep close to the original text and translated it almost word-for-word and used the Croatian expression *pošten čovjek* that carries the same connotations as *an honest man*.

### 5.3.10. I can't go no lower

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
'If that's all you know about it, you may stand down,' continued the King.	„Ako je to sve što znaš, možeš odstupiti“, nastavi Kralj.	-Ako je to sve što znaš o ovom slučaju, možeš sići s mjesta za svjedoke – nastavio je Kralj.
'I can't go no lower,' said the Hatter: 'I'm on the floor, as it is.'	„Kako da odstupim“, odgovori Klobučar, „kad nisam kraj stupa?“	-Ne mogu sići – rekao je Klobučar – jer sam već, kako vidite, na podu.
'Then you may sit down,' the King replied. (101)	„Mali, odbij od mene!“ ljutnu se Kralj. (128)	-Onda možeš sjesti – odgovorio je Kralj. (124) Paļjetak

Table 13.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

When the King asked the Hatter to stand down, he wanted him to remove himself from the witness stand. To that Hatter astutely replied that he couldn't go lower as he is already on the floor. The solutions for Carroll's wordplay are interesting; Šoljan found an adequate wordplay based on the verbs *silaziti* 'descend' and *sjesti* 'sit down' and translated the passage almost in the exact manner as Carroll. Raos offered an explanation for his solution in the *Translator's Notes* – the original text says 'stand down', which in Croatian can mean *stupiti dolje* (stup=column) and Raos based his wordplay on the interplay of the Croatian words *odstupiti* and *stup*. To King's permission to stand down 'odstupi' (remove yourself from the column), the Hatter responds that he is not near any column. Even though that was a clever solution, Raos did not manage to incorporate the wordplay into the last part of the passage and translated it as: 'Mali, odbij od mene!'

### 5.3.11. At this the whole pack rose up into the air

LEWIS CARROLL	PREDRAG RAOS	ANTUN ŠOLJAN
At this the whole pack rose up into the air, and came flying down upon her; she gave a little scream, half of fright and	Našto se snop pretvori u roj, pa se digne u vis i poleti na nju. Ona samo sitno vrisnu, napol u strahu a napol u	Na to se cijeli snop karata podignuo u zrak i poletio prema njoj: zavrisknula je napola od straha, napola od

half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face. (109-110)

bijesu, pa ih pokuša odbiti, i tad otkrije da leži na padini, s glavom u sestrinu krilu, i da joj ona nježno otire s lica suho lišće dolepršalo s grana. (139)

ljutine i stala mahati rukama da ih odbije od sebe i odjednom se našla opet na obali, gdje je ležala položivši glavu u sestriino krilo, koja je nježno uklanjala nešto suha lišća što je dolepršalo s obližnjih stabala na njezino lice. (135)

Table 14.

Sources: Carroll, L. (1998) *Alice in Wonderland* (Chicago: VolumeOne Publishing) Print; Carroll, L. (2006) *Alica u Zemlji čudesa* (Zagreb: Školska knjiga) translated by Šoljan, A. Print; Carroll, L. (2004) *Alisa u Zemlji Čudesa* (Zagreb: Mozaik knjiga) translated by Raos, P. Print.

Carroll once again created the wordplay around the word *pack*. In the story, the whole pack of cars, i.e. a deck of cards rose up into the air like a swarm of wasps, which scared Alice and made her scream. While it seems that Šoljan may not have realised entirely just how shocked Alice was at that moment and translated *the pack* literally as *snop karata*, Raos created a much more intense situation by translating the word as *roj* 'swarm'.

Wordplay can cause huge problems to translators if they appear as often in the text as in *Alice in Wonderland*. Both Šoljan and Raos sometimes deviated from the original text in order to create a complete and faithful translation, which will have the same impact on the readers of the target culture as on the readers of the source culture. 'They stuck to the original content plan which allowed them to keep that playful and unpredictable tone of Carroll's work.'<sup>109</sup> Šoljan mostly used *punoids* as solutions to Carroll's complicated wordplay while Raos frequently made bolder moves and responded to Carroll's wordplay with his own examples of wordplay carefully tailored by the standards of the Croatian language. Raos also resorted to Delabastita's translation techniques of editorial interventions in the text and offered his reader explanations for his solutions in the appendix of his book. In addition to that, he also explained the source text puns in order to, as he indicated, explain them to the curious readers and teach future translators.

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<sup>109</sup> Ibid. p. 21.



## 6. CONCLUSION

Lewis Carroll's *Alice in Wonderland* has been a classic children's and adult's book all around the world for almost two centuries now. The novel introduced new concepts and ideologies into the field of children's literature and children's literature translation. The primary aim of this thesis was to introduce the theory of children's literature and its translation in a concise and precise manner as well as to discuss some of the main points of the novel from the translation point of view.

Divided into four parts, the thesis first defined children's literature and identified some of its key characteristics such as asymmetry and ambivalence. The concepts of adapting the text, such as censorship, were briefly discussed. The thesis went on to review the history of the translation of children's literature, its main comparative and historical studies, the important role it has in children's lives as well as the theory of name, title and wordplay translation. The third part investigated the role that *Alice in Wonderland* had within the fields of children's literature and children's literature translation. It also provided a list of all major Croatian theoretical work on *Alice in Wonderland*, the length of which proves how many complications *Alice in Wonderland* causes in terms of translation.

The last part offered the analysis of the strong positions of the text, which included the titles, character names and a few instances of wordplay. They support the claim of the 'untranslatability' of the original work, as they show that the translators had to deal with a multitude of issues while translating the work – it demanded great patience, knowledge and creativity in order to produce the next best version of the original novel. Nonetheless, both translators were very successful. The two quite unique renditions are today accepted and read with equal enjoyment and interest by both the Croatian children and grown-ups.

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