What Got Lost in the Rabbit Hole?

Translations of *Alice's Adventures in Wonderland* Into Russian

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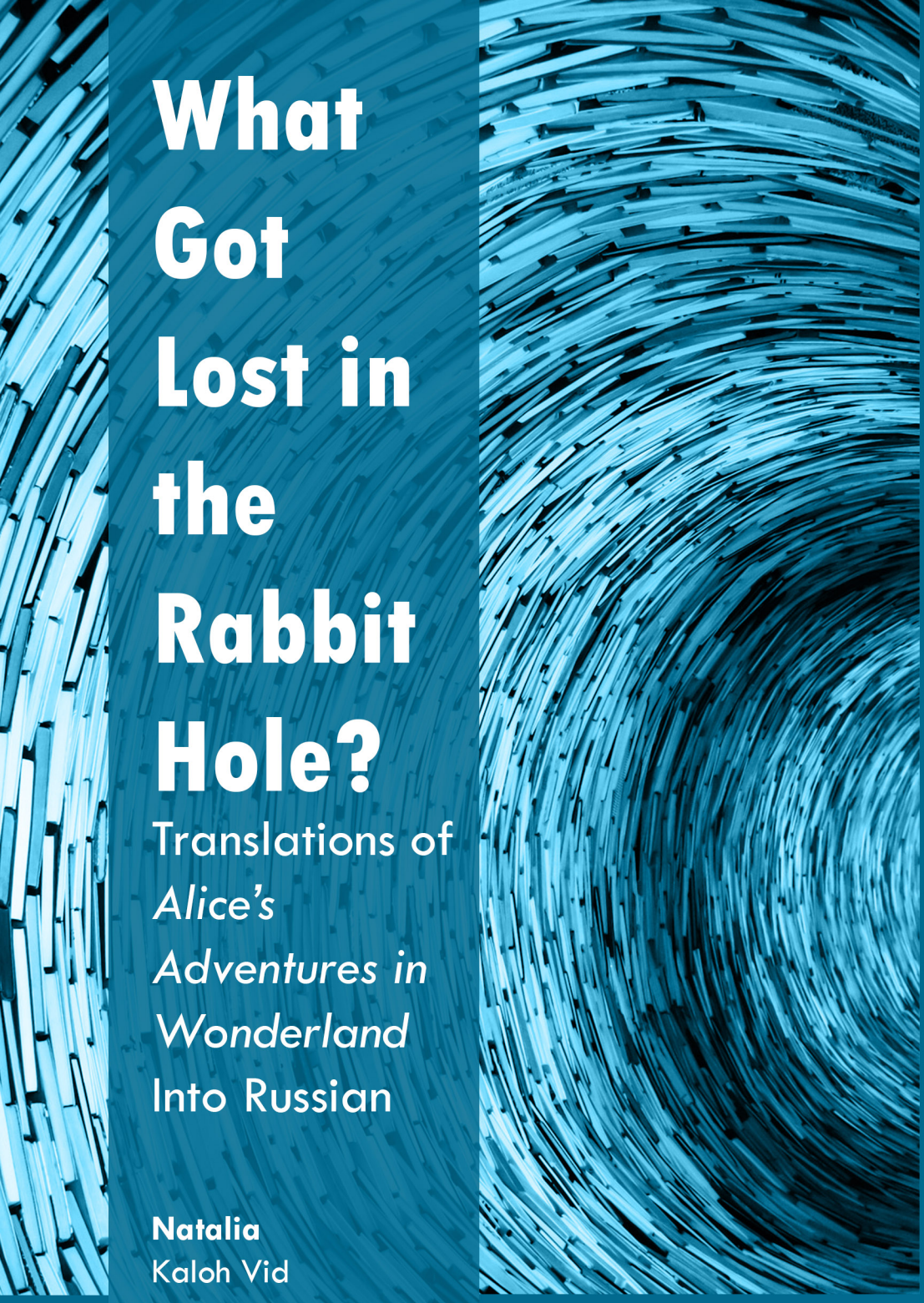
Žagar-Šoštarić



University of Maribor Press

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Faculty of Arts

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April 2026

Title **What Got Lost in the Rabbit Hole?**
Naslov ***Kaj se je izgubilo v zajčji luknji?***

Subtitle **Translations of *Alice's Adventures in Wonderland* Into Russian**
Podnaslov *Prevodi Aličinih dogodivščin v Čudežni deželi v ruščino*

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Cover graphics Low angle view of tower books, photo: Lysander Yuen, unsplash.com, 2017

Graphic material Sources are own unless otherwise noted.
Kaloh Vid, Žagar-Šoštarić (authors), 2026

Published by **University of Maribor**
Založnik **University of Maribor Press**
Slomškov trg 15, 2000 Maribor, Slovenia
https://press.um.si, zalozba@um.si

Issued by **Univerza v Mariboru**
Izdajatelj **Faculty of Arts**
Koroška cesta 160, 2000 Maribor, Slovenia
https://ff.um.si, ff@um.si

Edition First edition

Publication type E-book

Available at http://press.um.si/index.php/ump/catalog/book/1072

Published at Maribor, Slovenia, April 2026

CIP - Kataložni zapis o publikaciji
Univerzitetna knjižnica Maribor

821.111Carroll L.=161.1

KALOH Vid, Natalia
What got lost in the Rabbit Hole? [Elektronski vir] : translations of Alice's adventures in wonderland into Russia / Natalia Kaloh Vid, Petra Žagar-Šoštarić. - 1st ed. - E-publikacija. - Maribor : University of Maribor, University of Maribor Press, 2026

Način dostopa (URL): https://press.um.si/index.php/ump/catalog/book/1109

ISBN 978-961-299-135-7 (PDF)
doi: 10.18690/um.ff.5.2026
COBISS.SI-ID 273594371

ISBN 978-961-299-135-7 (pdf)

DOI https://doi.org/10.18690/um.ff.5.2026

Price Free copy

For publisher Prof. Dr. Zdravko Kačič,
Rector of University of Maribor

Attribution Kaloh Vid, N., Žagar-Šoštarić, P. (2026). *What Got Lost in the Rabbit Hole?: Translations of Alice's Adventures in Wonderland Into Russian.* University of Maribor, University of Maribor Press. doi: 10.18690/um.ff.5.2026

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By the Authors

Does Alice speak Russian? Oh, yes, she does!

Lewis Carroll's *Alice's Adventures in Wonderland* is far more than a beloved children's story and a literary classic; it is a cultural phenomenon, a work of a unique irony, logical puzzles, and surreal atmosphere that have captivated readers for over a century. But what about translations? How does one transfer carefully constructed nonsense, the witty parodies, and the distinctly Victorian cultural elements across the bridge of language? Nowhere is this challenge more fascinating, or the results more varied, than in Alice's journey into the Russian language and culture.

This book, *What Got Lost in the Rabbit's Hole?: Translations of Alice's Adventures into Russian* takes the readers to explore that journey. From the first adaptations for Russian children in the early pre-Soviet period to the sophisticated and philosophically-minded translations of the Soviet era and the late twentieth century, the story of *Alice* in Russia is a story of the translators' creativity, mimicry, imagination and co-creating of the original in the target language. It is a story of the translators' unique talent which no artificial intelligence could achieve. It is a chronicle that reveals as much about the receiving culture as it does about Carroll's original masterpiece. Each new translation of *Alice* into Russian reflected the shifting linguistic norms, ideological pressures, and aesthetic values of its time.

The book will examine the key figures in this translational history of *Alice's Adventures in Wonderland* into Russian, analyzing how the translators faced Carroll's most enduring puzzles: the untranslatable wordplays, the culturally specific parodies of Victorian verse, and the re-creation of a Wonderland that feels both authentically English and naturally Russian. By delving into the strategies, successes, and inevitable compromises of the translators, we aim to illuminate not only the specific case of *Alice* in Russia but also the broader theoretical questions about the translation strategies and norms. Through this exploration, we will see how *Alice,* through the art of translation, sparked a rich and enduring tradition in the Russian literary consciousness.

Alice fell into the rabbit hole. If our readers wish to follow her, they are welcome to read this book!

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Introduction

Lewis Carroll's brilliant satiric fantasy *Alice's Adventures in Wonderland* has the reputation of being the most frequently quoted text after the Bible and Shakespeare's dramas. Though Carroll was concerned that it would be "extremely difficult to find someone capable of translating *Alice*" (Cohen 1972: vi), the book has been translated into one hundred and seventy-four languages (including Appalachian English in 2012) with 7,609 editions (Lindseth and Tannenbaum 2015: 22).

Since the first translation into Russian in 1879, in which the name of the protagonist was changed to *Соня* (Sonya) and the book was entitled *Соня в царстве Дива/Sonya in the Realm of Wonder*, Carroll's surreal wordplays, parodies, political and social satire, nonsensical poetry, and even concepts of theoretical physics have intrigued and tested Russian translators. One of them, Boris Zakhoder, was frequently asked, "Why have you still not translated *Alice,*" to which he responded, "It would be easier to transpose England" (Nikolaeva 1996: 89).

Because of the large number of Russian translations, it was impossible to include all of them in the analysis, so this study focuses on Russian translations released in the twentieth century (1909–2000):[1]

[1] For the sake of clarity, we decided to avoid citing page numbers. All translations analyzed in this research are available on-line. On-line sources are provided in the following list of primary sources and it should not cause the readers any difficulties to find the examples in the translations if necessary.

Приключения Ани въ мірѣ чудесъ [*The Adventures of Anya in Wonderland*], *translated by* Matilda Granstrem (Saint Petersburg, 1908).[2]

Приключения Алисы в стране чудес [*The Adventures of Alice in Wonderland*], translated by Poliksena Solovyova, *Tropinka* 2, 20 (Moskva, 1909).[3]

Приключения Алисы в волшебной стране [*The Adventures of Alice in a Magical Land*], translated by Aleksandra Rozhdestvenskay, *Zadushevnoye slovo*, 49 (1908 – 1909), 1–33.[4]

Алиса в стране чудес [*Alice in Wonderland*], translated by Anatoly D'Aktil (Moscow, 1923).[5]

Аня в стране чудес. [*Anya in Wonderland*], translated by Vladimir Nabokov[6] (Berlin, 1923).[7]

Алиса в стране чудес. [*Alice in Wonderland*], translated by Aleksander Olenich-Gnenenko[8] (Rostov na Donu, 1940).[9]

Алиса в стране чудес. Сквозь зеркало и что там увидела Алиса. [*Alice in Wonderland. Through the Glass and what Alice Saw There*], translated by Nina Demurova (Sofia, 1967).[10]

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[2] https://rusneb.ru/catalog/000199_000009_003749735/
[3] https://rusneb.ru/catalog/000200_000018_v19_rc_1854252/
[4]https://wysotsky.com/0011/1049-06.htm
[5] http://az.lib.ru/k/kerroll_l/text_1865_alices_adventures_in_wonderland_d_aktil.shtml
[6] https://www.lib.ru/CARROLL/anya.txt
[7] Some aspects of Nabokov's translation are analyzed by Julian W. Connolly, "Anya v strane chudes," In *The Garland Companion to Vladimir Nabokov*, edited by Vladimir E. Alexandrov (New York, 1995), pp. 18–24; Natalia Kaloh Vid, "The Challenge of Translating Children's Literature: *Alice's Adventures in Wonderland* translated by Vladimir Nabokov," *Elope, 5* (2008), 217–227 and Natalia Kaloh Vid, "Domesticated Translation: the Case of Nabokov's Translation of *Alice's Adventures in Wonderland*," *NOJ*, 2 (2008), Nina Demurova, 'Алиса на других берегах' [Alice on Other Shores], In *Alice's Adventures in Wonderland* by Lewis Carroll, translated by Vladimir Nabokov (Moskva, 1992), pp. 7–28, Julia Trubikhina, 'Nabokov's Beginnings: "Ania" in Wonderland or "Does Asparagus Grow in a Pile of Manure?' In *The Translator's Doubts: Vladimir Nabokov and the Ambiguity of Translations*, edited by Julia Tribikhina (Boston, 2015) pp. 38–85.
[8] https://libking.ru/books/child-/child-tale/465059-lyuis-keroll-alisa-v-strane-chudes.html
[9] The only translation in the Russian market for thirty-one years as it was the only one constantly republished until 1971 when Zakhoder's translations appeared. The introduction to Olenich-Gnenko's translation was prepared by Vazdaev and demonstrated strong censorial tendencies. Vazdaev claimed that the Wonderland and, at the same time, Victorian society was inadequate in comparison to Soviet values and encouraged the reader not to be distracted by the meaningless content of the book but to stay focused on a motherland free from any irrationality.
[10] https://www.lib.ru/CARROLL/carrol1_1.txt

Алиса в стране чудес. [*Alice in Wonderland*], translated by Boris Zakhoder, *Pioner* 12 (1971), 2, 3 (1972).[11]

Приключения Алисы в стране чудес. [*Adventures of Alice in Wonderland*], translated by Aleksander Shcherbakov (Moscow, 1977).[12]

Приключения Алисы в стране чудес. [*Adventures of Alice in Wonderland*], translated by Vladimir Orel (Moscow, 1988).[13]

Приключения Алисы в Стране Чудес. [*Adventures of Alice in Wonderland*], translated by Leonid Jahnin, *Pioner,* 1-3 (1991).[14]

Приключения Алисы в стране чудес. [*Adventures of Alice in Wonderland*], translated by Aleksander Kononenko< http://www.wonderland-alice.ru/translations/kononenko> (1998-2000).[15]

The reason we chose the translations from this time as a corpus was first, the high numbers of reprints, which rank from ten (Rozhdestvenskaya and Shcherbakov), eighteen (Nabokov), twenty-two (Jahnin) to forty-six (Zakhoder) and fifty-five (Demurova),[16] while translations released in the twenty-first century (2000–2020) seldom reached two reprints. Another reason is that translations from the twentieth century are still republished (for example Demurova's in 2010 and 2015, Zakhoder's in 2017 and Shcherbakov's in 2018) and reach a broad audience.

As Zandberg (2009: 1) points out, the reading process is of specific importance in translation for children. She quotes Frank, who said about translating children's literature:

Translators of books for children are reading for a specific audience. If there is indeed a specific kind of reading for translation that is undertaken by the translator in a more deliberate and thorough manner than by the intended reader, then emphasis on a process-oriented approach to translation that privileges the way

[11] https://www.lib.ru/CARROLL/alisa_zah.txt
[12] https://wysotsky.com/0011/1049-07.htm
[13] https://wysotsky.com/0011/1049-03.htm
[14] https://wysotsky.com/0011/1049-15.htm#09
[15] https://www.lib.ru/CARROLL/alisa_kononenko.txt
[16] Demurova's version is based not only on Carroll's original but also on Garner's *Annotated Alice* (1960).

translators read for children is to be expected. This suggests that translators are more focused on their target readers than on the author/narrator of the source text. (Frank 2007:15)

Contrary to common belief, translating for children might not be easier than translating for adults. Some scholars, Maria Nikolaeva for example, have even called children's literature non-translatable, because "children's semiotic experience does not allow them to interpret the signs of an alien semiosphere" (1996: 27). This means that domesticating in the forms of explanations, adaptations or direct changes may be necessary and is sometimes even inevitable. Zohar Shavit, in his research about translating children's literature, declares that the translator of children's literature may permit himself/herself a free hand regarding the text and may even manipulate the text in various ways and use other domesticating strategies. Such freedom is allowed as long as the translator is adjusting the text to make it appropriate and comprehensible for the child. The translator may even adjust the plot, characters, and language in considering the child's ability to read and comprehend (1986: 112–113). In order to adapt a translation for children, the translator may delete or change scenes that are forbidden or inappropriate for children (1981: 174). Thus, the main task of a translator of children's literature is to make it accessible to the target audience. Riitta Oittinen states that in "translating as rewriting for target-language audiences – we always need to ask the crucial question: "For whom?" Hence, while writing children's books is writing for children, translating children's literature is translating for children" (2003: 128). The interests of the readers, in the case of children, should be even more closely considered than in the case of adults. Children's literary scholar Zena Sutherland maintains that what may be a mild hazard for an adult may be a serious barrier for a child, for instance, foreign names, titles, complex syntax, or allusions to cultural heritage or common knowledge unfamiliar to members of recipient cultures. The translator of children's literature must keep this in mind in order to avoid creating an overly difficult, uninteresting translation that may alienate children, its audience (1981: 67). Sutherland agrees that in the case of children's literature, a "new," domesticated and familiar text can be created instead of a "translation" (1981: 69).

It is hard to decide which elements in the source text can be preserved and which should perhaps be omitted. According to Nikolaeva, the best translation of a children's book does not necessarily mean precise accuracy and closeness to the original. It is much more important to consider issues of reception and the readers'

response. Young readers should be able "to accept and utilize the book." A translation should arouse in them the same feelings and associations experienced by the young readers of the source text (1996: 28).

This vision of translating children's literature seems logical. Children, with their imperfect reading abilities and limited world knowledge, cannot and are not expected to tolerate as much foreignness as adult readers. On the other hand, keeping in mind the target audience does not mean that the original should be oversimplified and that children should not be challenged. It is the task of the translator to make appropriate decisions about how she/he will compensate for a child's lack of background knowledge without oversimplifying the original and "forcing children into simple texts that have lost any feature of difficulty, foreignness, challenge and mystery" (Stolze 2003: 209). However, as Umberto Eco writes in the introduction to *Experiences in Translation:* "Every sensible and rigorous theory of language shows that a perfect translation is an impossible dream" (Eco 2001: ix).

The examples we used are classified according to various categories and Russian originals are followed by backwords translation into English. Each translation's decision is commented and deviations and shift are explained.

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Chapter 1:

A General Introduction to Literary Translation

Translating literature is a creative act. When translating technical instructions or a pharmaceutical product leaflet, for example, it is essential to deliver a text that is a word-for-word interpretation of the original. However, creative writing ability, interpretative skills and love for literature are just as important as linguistic prowess in the translation of poetry, prose and drama texts.

One of the primary goals of a literary translation is to preserve the aesthetic value of a literary work. This allows more freedom than the translation of other types of texts. When translating literature, changes and adaptations are inevitable, as literary translation is one of the most direct forms of commentary and acts as a kind of interpretation. According to Newmark (1988: 24), a translator has to ensure that his translation reads naturally, as "naturalness" is "a touchstone at every level of a text, from paragraph to word, from title to punctuation" (1988: 20). Yet, keeping in mind fluency and naturalness, the translator should consider all transformations, adaptations and, especially, omissions very carefully. The more that gets lost in the translation, the better the chances that the readers' interpretative abilities will be limited. Thus, one of the key challenges of literary translation is the need to balance

staying faithful to the original work with the need to create something aesthetically unique and distinctive that will evoke the same feelings and responses as the original.

A further complication is presupposed knowledge of the readers. References to culture, customs, practices and traditions, culturally embedded idioms, humour and word-plays may be easy to understand when reading a novel in one's own language, but how does a translator deliver that level of knowledge to a reader in another country who may be completely unfamiliar with the original language's culture?

Why do literary translators emphasize the interpretation of a literary work? We do so because literary texts, unlike pragmatic ones (court documents, official speeches, financial reports, etc.), require imagination, creativity and interpretation in translation and should be translated more freely and less schematically. Hence, it does not mean that literary translation is simple. On the contrary, literary translations are more complex than one may think, as there is no model, scheme, or a set of exact instructions on how to translate a literary work.

Literary works are primarily difficult to translate because they consist of: (a) content, (b) style, and (c) (conveyed) meaning. The translator should consider all three components. For the same reason, the translator is always an interpreter. As Schleiermacher (1963) explained within the hermeneutic tradition, literary texts cannot be translated by implying similar or the same strategies, style, or techniques as pragmatic texts. According to his view, only pragmatic texts can be translated by means of a "scientific translation," which means that equivalence and (content-related) invariance (content immutability) can be meaningfully and mechanically transferred. This further means that scientific translation of pragmatic texts relies on and stems from the linguistic system which cannot be the only basis for a literary translation due to literary, highly poetically modified language characterized by individuality and originality and often by deviation from the norms of the linguistic system.

To subject a text to the process of translation at all, it is necessary to determine the text type of the respective source text (ST) or original, because the target text (TT), that is, the translation, should contain elements that are also present in the source text. This concerns above all the content-related, stylistic-linguistic, as well as the pragmatic features of a text. Kußmaul emphasizes that a text typology is a compulsory part of translation studies. Without defining the genre and type of the

source text, the translation process cannot happen, since the target text should be aligned with a corresponding translation type. The translator must therefore know in advance which type of text he/she translates and recognize differences between a "scientific text" and a "literary text" (2009: 14).

Our question, however, is the following: Is it about literature, or merely about the exact transfer of signs? In the process of the translation of a literary text, a new, aesthetically defined and poetically re-created literary text emerges. Nabokov listed three requirements that a literary translator must possess in order to be able to provide an ideal version of a foreign masterpiece:

First of all, as much talent, or at least the same level of talent as the author he chooses is necessary from the translator; second, a thorough knowledge of the two nations and the two languages involved and of all details relating to the author's manner and methods, as well as with the social background of words, their fashions, history and period associations. Finally, while having genius and knowledge, the translator must also possess the gift of mimicry and be able to act, as it were, the real author's part by impersonating his tricks of demeanor and speech, his methods and his mind, with the utmost degree of verisimilitude *(1941).*[17]

How should the translator ultimately approach a literary text, that is, a work of art? Which rules and norms of literary translation should a translator adhere to? There are numerous theories which attempt, using concrete examples, to explain how literature should be translated. But are these theories also applicable in practice, or

[17] Nabokov's views changed over time. He worked on the Translation and Commentary of *Eugene Onegin* for ten years (1954-1964), which means on the scale of his creative activity that he "devoted as much time to making Pushkin available to English-speaking readers as he would need to compose all three of his own English masterpieces, *Lolita*, *Pale Fire*, and *Ada*." (Boyd 1991: 318). The original idea to translate *Eugene Onegin* for the Cornell lectures, providing a few useful notes, useful for the students, evolved into twelve hundred pages of the most voluminous work ever devoted to the study of *Eugene Onegin*. Nabokov described the idea of the project in different ways, one of the earliest versions being that "*Eugene Onegin* is as great a world classic as Hamlet or Moby Dick, and [my] presentation of it will be as true to the original as scholarship and art can make it" (1952:130).
The translation consisted of four volumes, which conformed scrupulously to the sense while completely eschewing melody and rhyme and were equipped with detailed notes which explained not only the contextual and poetic meanings of the Russian original and clarified historical, social and cultural issues of the nineteenth century, but also provided material about Pushkin himself, his attitudes, sources, political views, relationships towards Russian and European literature, etc. Nabokov's intention to reveal the complicated world of Pushkin's genius resulted in a profound and extensive scientific work (four books of commentaries and Russian text in English transliteration) which can hardly be designated as a translation. Nabokov follows the story of the poet's experiences day by day, his readings, his correspondences, his creations of poems and prose, the frustrations with the authorities, the various emotions that went through Pushkin's heart to revive the genius that made *Eugene Onegin*.

is theory in itself already sufficient without fulfilling its purpose in practical application?

If the source text can be understood and interpreted in different ways, is this also true for a translation?

1.1 On the problems, rules, and norms of literary translation

The translator of a literary text functions on an uneasy terrain, since he or she does not merely translate the content into the target language but also reproduce the author's creative use of language and writing style. The style is one of the main challenges as the quality of a literary translation ultimately depends on it. Paepcke (1986: 127) summarizes this as: "Language rules can be learned, but literary translation can only be learned to a certain extent, because the translation of texts cannot be reduced to rules."

Literature, encompassing all three literary genres (epic, lyric, and dramatic), is, as Levý writes in his work *Die literarische Übersetzung. Theorie einer Kunstgattung* (1969), defined by content, form, and sound. Levý understands every literary text, regardless of genre, as an "artistic genre." The most important is a reproduction of an author's artistic work by making it comprehensible to a specific readership or a linguistic community/society. This also implies that cultural elements and characteristics are subjected to a transfer, in that they should be translated into the respective target culture and rendered comprehensible.

On the other hand, Prunč (2001: 203–206) argues that these literary specificities can be integrated into a functional model through which the translator comprehensively captures literary and cultural systems.

For Kohlmayer (2003), literary texts are *rich texts* because, in contrast to factual (specialized) texts, they are linguistically more sophisticated and playful through non-everyday word formations. Language is insepearable from culture, history, documents, and other intertextual discourses which may cause numerous translation challenges. The reader may not notice these challenges in the reading process, or only to a certain extent. It is only in the act of translation that the translator becomes aware of how difficult it is to translate stylistically and intertextually demanding diversity of a literary text. The stylistically demanding diversity of every literary text

requires from the translator not only solid linguistic competence in the source language, but also excellent language proficiency in the target language (the translation) (cf. Kohlmayer 2004: 465). Translators must master both their own language (mother tongue) and the foreign language from which or into which they translate. Among other things, the translator must possess empathy for literature, or for the work to be translated. This further implies that the emotional engagement of the author/translator is of great importance.

Jahr (2000) emphasizes that the empathy of the translator is one of the most important factors in translation, even when translating factual texts, but above all when translating literature. The translator should possess the ability not only to recognize the emotional background of a literary text, but also to understand and interpret it. Only in such a case may the translation of a literary work be considered successful. In addition, the translator should have sufficient cultural knowledge. A broad knowledge of world history, art, and culture helps the translator to transfer/ transform /interpret the culture of a completely different/unfamiliar literature (ST) into the target text. This knowledge relates to literary texts that do not necessarily originate in the European sphere or in commonly known European culture (for example, texts from the Arab world or from Bosnian culture within the European sphere). In the case of such translations, merely adequate language skills and empathy are not enough; rather, the translator should understand the respective culture and render it properly.

When speaking of the transfer of literary works of art, Gendi (2010: 69) argues that this involves a transfer from one linguistic and cultural context into another. This means forms of estrangement and interpretive divergences that occur in a translation. These concern elements of the source text (ST) that generally strain and alter the relationship of similarity in the target text (TT) to such an extent that, when comparing the two texts (the ST and the TT), what they have in common is not always clearly recognizable. This often involves translation of metaphors, quotations, or various linguistic signs, such as dashes, for example in Thomas Mann's *Death in Venice* (Kohlmayer 2004: 417–486).

The omissions, which refer to the absence of entire text passages in the target language, usually occur due to:

- different language systems,
- the complexity of the genre (for example, poetry),
- historically individual and collectively shaped cultural events, which a translator or publisher deliberately omits in consideration of the target audience (in the form of censorship),
- differing interpretations of the work from both a historical and an individually subjective perspective on the part of the translator with regard to the text to be translated.

Translation reflects the understanding of a literary text. Once the translator has defined the focus of the translation, the perspective of the recipient, that is, the target reader, is brought to the forefront of the translation.

Translation takes place […] as is well known, at the intersection between the general communicative conditions of the source-language culture on the one hand and those of the target-language culture on the other, that is, between their respective intellectual and artistic forms of expression, but also traditions, conventions, economic, political, and social structures, value systems, mentalities, and ways of life and behaviour. (Thome 2012: 292)

When discussing a literary translation, the term "flawless" or "perfect" translation should not be used, because what can actually be defined as a perfect literary translation? The diversity of artistic creation is limitless not only when writing but when interpreting and translating.

Using various re-translations of *Alice's Adventures into Russian,* we seek to demonstrate how difficult it is not only to define literary translation, but above all to establish universally valid rules for literary translation. The examples chosen demonstrate how important the translator's cultural competence is; this, in turn, consists of the translator's knowledge and ability to consciously perceive both their own culture and the foreign culture (cf. further Witte 2007: 198) and to decide which elements (here in the historical context) should be freely or faithfully transferred from the original into the translation.

When one speaks or reads about the translation of literary texts, the question is frequently raised as to whether this is a subject belonging to linguistics or to literary studies. Through the application of newer linguistic methods, literary studies have

opened up new dimensions or perspectives within translation studies. As is well known, every text consists of signs, and this is also true of literary texts. This fact has led to a tendency to define and understand the process of literary translation as a linguistic endeavor. However, it must be emphasized that when a literary source text is translated into a target language, a new literary text must once again be created, and it is precisely at this point that the core problem of literary translation arises, as well as the debate over whether it constitutes a linguistic or a literary-studies process.

To examine this problem more closely, it is necessary to refer to a translation strategy. In this regard, Mounin (1967) speaks of the translator's decision, in the act of translating, to devote himself either to "linguistic fidelity" or to "literary beauty." This raises the further question of how a translator should translate a literary text. Should the target text (the translation), in semantic and content-related terms (from a linguistic perspective), remain faithful to the original, or should it also reproduce the text in the target language in all its "beauty," that is, Russifize, Germanize, Anglicize, or Croaticize it, depending on the target language? Gendi (2010) refers to the former as "open translation" and to the latter as "closed translation." However, he does not provide a clear answer as to which type of translation should be followed in the case of literary texts, because the reason lies in the complexity of literary texts, which will be clearly highlighted in this book.

Textual elements trigger a virtual communication between the author and the reader, and subsequently an even deeper communication between the author and the translator (cf. Žagar-Šoštarić 2005), whereby the translator does not merely transform the text into the target language, but constantly moves within a virtual space between two literary texts. The translator oscillates between the source text and the target text, with the latter intended to correspond fully or as closely as possible to the source text. This indicates that the translator of literary texts does not merely perform the function of a translator, but simultaneously becomes the author of a new text. The translator's task is to place themselves in the mindset of the creator and to direct their attention not only to linguistic details, as is the case when translating functional texts, but rather before the act of translation even begins to literary features that define and specify the text in the source language. In this context, the following literary features (or questions) must be considered, for example: fictional discourse, the question of genre, tense usage, wordplay, guided and free reception (culture), compositional form, structural moments, text form,

narrative form, point of view, perspectives, narrative behavior, language styles, montage, narrative structure, among others (cf. Stanzel 1979).

The textual elements only partially highlighted in this book clearly demonstrate that the (virtual) communication between author and reader or translator, brought about by various textual elements, can only be described as implicit and qualitatively meaningful communication if linguistic shifts create the same interpretative world in the target text (cf. Schilly 2004). This further implies that the translator must also function as a cultural mediator:

A translator who does not merely aim to be word-for-word accurate, but who also seeks to function as a cultural mediator, is indispensable: the work to be translated must be understood on the basis of source-cultural knowledge. (Gendi 2010: 70)

The cultural context of literary texts mentioned repeatedly here is, of course, not always culturally charged, nor is the degree of cultural embeddedness always present to the same extent. There are literary texts that refer primarily to themselves, but there are also texts that are more strongly related to their cultural context. In such cases, everything depends on the genre of the respective text, the author's writing style, and the author's own affinities; that is, it depends on which topic is addressed, in what manner, at which point in time, and which thematic specificities the author (of the source text) wishes to emphasize (such as a past event involving a fictional people, an adventure, a love story, etc.). As Gendi notes, this occurs particularly when "an author seeks to realize a socio-critical intention that cannot be openly articulated. From an intercultural perspective, this results in a fundamental problem of comprehension, 'because communicative text strategies that are tailored to the author's own culture may produce a completely different effect in another cultural context of meaning'" (2010: 71). In such cases, the translator has the task of "explaining the respective context more closely" or clarifying it. This may cause deviations from the source text in terms of semantic and stylistic features.

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Chapter 2:

Re-Translations Hypothesis

Recently works by Thomas Mann (such as *The Magic Mountain*), Leo N. Tolstoy, Fyodor Dostoevsky, Mark Twain *(Tom Sawyer and Huckleberry Finn*), *Alice's Adventures in Wonderland* and other classics have been retranslated. This raises the question of why works that belong to the canon are retranslated when translations already exist. What happened in the process of transferring meaning of the language of the original text into another language? Can the original even be translated at all, or is translation merely an interpretation of something that may resemble the original?

One of the conclusions drawn by Monti and Schnyder on the basis of a series of corpus studies on translations of European literature (2011) is that retranslating is quantitatively and qualitatively present in most literary systems world-wide. Retranslation has also been examined by translation studies scholars (Berman 1984 and 1990, Chesterman 1998, 2000, Susam-Sarajeva 2003, Pym 1998). The term "retranslation" refers to "subsequent translations of a text or part of a text, carried out after the initial translation that introduced this text to the 'same' target language" (Susam-Sarajeva 2003: 2)

In a broad sense within TS, the term "retranslation" may have three denotations. Traditionally, it refers to an "indirect," "intermediate," "relay" or "second-hand" translation (Shuttleworth and Cowie 1997:76). This denotation of the term refers to

a procedure whereby a text is translated through a mediating source language or a language other than either the source language or the target language. Different English versions of the Bible which are not translated directly from Hebrew (the Old Testament) or Greek (the New Testament) would be a typical example of this denotation. Indirect translations are still commonly used, especially in smaller countries such is Slovenia where there is a deficiency of professional translators from languages such as Maltese, Turkish, Ukranian and others.

The second denotation can be termed a "back translation," which refers to a target-language text that is translated back into the language of the source text (ST) for the purposes of comparison and correction. A back translation is usually used for assessing the semantic range of the source-language text (Almberg 2001: 925). Sometimes back translation occurs in peculiar circumstances, such as when a translated version is published first because the original text or manuscript was lost before it ever went to print. Years later, when the need or wish arises to publish the original text, a back translation becomes the only option. It must be noted that the back-translation text can only be secondary since its ST, which is the translation of a ST, is already second-hand material.

However, the most commonly used denotation of the term "retranslation" refers to "either the act of translating a work that has previously been translated into the same language, or the result of such an act, i.e. the retranslated text itself" (Gürçağlar 2009: 233). This phenomenon is also called "new translation" or "multiple translations" (Almberg 2001: 927), which refers to a text that is translated more than once into the same target language or different target languages. Generally, retranslations are associated with the "ageing" of translated texts, though according to Bassnett (1990), the period for the "ageing" of texts expires sooner in drama translation than in any other type of text. We will focus on this last denotation of the concept, and the term "retranslation" is used specifically to refer to the new translation of the same source text into the same target language, Russian.

The most frequently retranslated works are sacred texts, literary works, and dramatic texts (Brownlie 2006:146, Aaltonen 2003). On the other hand non-literary translations in fields such as literary theory (Susam-Sarajeva 2003: 2006), retranslations of various types of texts produced in European Union institutions (Palopski and Koskinen 2003) and of scientific texts (Jianzhong 2003, Brisset, 2004) have also received some attention. Retranslations in the field of literature are usually

regarded as a positive phenomenon which gives a literary work "a new life" and attracts the attention of a different readership, broadening the interpretation possibilities. Most great classics of the world have been translated more than once. Retranslation of a book is normally conducted by a different translator at a different time. The period of time between the initial translation and the retranslation may vary from a few years to hundreds of years.

Some assumptions have been made on the retranslation of literary works. What follows is an attempt to describe these assumptions from the following three perspectives:

1. The necessity of retranslation, i.e. is retranslation necessary or "wasteful"?

2. Motives for retranslation, i.e. why do retranslations occur?

3. The relation between the first or initial translation and the "new" translation(s).

"Retranslation Hypothesis," introduced and formulated by Bensimon (1990), Berman (1990), and Gambier (1994) focuses on literary retranslation as an improvement on the previous translations. If initial translations tend to reduce the "otherness" of the source text, a retranslation is considered to be more efficient in conveying the previously assimilated "otherness" of the foreign material, because the target audience will have become acquainted with the text through the "introduction-translation." Thus, Berman claims that translation is an "incomplete" act and that it can only evolve through later translations. Completion to Berman refers to the success of a translation in getting closer to the source text and in representing the encounter between the translator and the language of the original. All translations are marked with an inherent "failure" that is at its peak in its first translation (1990: 5) and that subsequent translations render the source text closer, emphasizing the otherness of the original (1990: 6-7).

Bensimon (1990: ix) speaks of first translations as "naturalization of the foreign works" which serves to introduce them into given target culture. Hence, first translations in his view are introductions seeking to integrate one culture into another, to ensure positive reception of the work in the target culture. Subsequent translations, on the other hand, pay more attention to the letter and style of the

source text and maintain a cultural distance between the translation and its source (1990).

The "Retranslation Hypothesis" is formulated more explicitly in an evaluation by Yves Gambier (1994: 414), who states that "first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural and editorial requirements /…/ The translation, in this perspective would mark a *return* to the source text" (emphasis in the text). First translations, therefore, are assumed to feature cuts and challenges that are motivated by a concern for higher levels of readability than "[t]he subsequent translations which by contrast, pay more attention to the letter and style of the source text and maintain a cultural distance between the translation and its source, reflecting the singularity of the latter" (Gambier 1994: ix-x). Gambier also suggests a number of starting points for testing "Retranslation Hypothesis": retranslations are carried out due to our increased knowledge of source languages or to offer a new interpretation.

On the other hand, in "La retraduction: Ambigüités et défis" (2011) ("Retranslation: Ambiguities and Challenges"), Gambier presents three different ways of understanding retranslation: 1) As a return to the original (back-version or backtranslation) to verify transformations on account of transfer; 2) As a translation of another translation, through a mediating, relay-like language and culture, in an indirect process; and 3) A new translation into the same language the original text has already been translated into (2011: 53). As far as retranslated text-types are concerned, Gambier, following Şebnem Susam-Sarajeva (2003), points out that not only philosophical, religious and literary, but also scientific texts are retranslated, with the caveat that sometimes these retranslations are inevitable, but also useless repetitions (2011: 53). Unlike his position in 1994 (see above), this time Gambier challenges Berman's hypothesis and calls it simplistic because, among other things, historical explanations of retranslations are much more complex than a simple updating for ageing reasons; retranslations do not improve on defects of first translations (2011: 55). Gambier's most important criticism of Berman's retranslation approach is that Berman conceives of history as a linear chronological progression, a teleological synonym of progress. First translations are hesitant, blind, and advance towards a better performance in retranslations (2011: 57). For Gambier, this is a logocentric view (focused on the original text) and an immanent view of sense, as if translators could make a non-ideological, non-cultural reading of the allegedly stable style of the original. There is no reason for retranslations to be

necessarily source-oriented. To retranslate is to reinterpret; it is a new edition of the original and it occupies a new place in the reception polysystem (2011: 59). Following Paloposki & Koskinen (2004), Gambier also advocates the empirical testing of the retranslation hypothesis. The editorial chain should also be better described in terms of agents and their power relationships to better understand decisions and strategies. Retranslation history and its causality is much more complex than Berman's conception. It is not simply a constant accumulating process. Retranslation is the result of changing needs and perceptions, which include technical means of production and reproduction that nowadays modify our relationship to writing. For Gambier, translating is a dated, historicized act in relation to the translator's decisions and the acceptability norms where there is more or less resistance or opening regarding the source language (2011: 62).

This notion was discussed by Venuti in "Retranslations: The Creation of Value" (2004). In Venuti's perception, retranslations create domestic values present in the original and in the first translation (2004: 25). Venuti seems to subscribe to Berman's source-orientation of the retranslation hypothesis, as he sees the retranslator's ethical responsibility in preventing the target language and culture from effacing the foreignness of the original text (2004: 36). He also seems to accept Berman's failing (défaillance) characteristic of a first translation because it is not accepted and is judged as insufficient, "erroneous, lacking linguistic correctness" (2004: 26).

More interesting are Venuti's views regarding the role of retranslations as they help to maintain and strengthen a social institution's authority "by reaffirming the institutionalized interpretation of a canonical text" (2004: 26). Venuti adds that retranslations may also help to change institutions or create new ones (2004: 26), acknowledging the importance of the study of retranslation in Translation Studies and advocating a textual analysis, which considers the cultural and political factors that provide it with meaning and value. In this respect, Venuti underscores the translator's agency that also involves the creation of a network of relations (intertextuality), linked to the original text and other translated texts into the target language (2004: 28). As to the retranslator's intention, Venuti assumes that he/she selects and interprets the original to produce a new and different reception of the original in the target culture. Thus, a retranslator's goal may be "to maintain, revise or displace norms and the institutions in which they are housed" (2004: 29). As to the commissioning institution, when it is a commercially oriented publisher, Venuti maintains that a foreign canonical text can be retranslated purely for commercial

reasons. A discursive strategy that enhances the readability of the retranslated texts is used to ensure prospective sales. To save expenses of commissioning a retranslation, a profit-driven publisher may also simply reprint a previous translation that has proven successful in the market place (2004: 30).

Even though Venuti supports Berman's retranslation hypothesis, he broadens the discussion by incorporating cultural and political factors as well as norms and institutions (commissioners) affecting retranslation. In this regard, a publisher's commercial intent may play a crucial role in retranslating a canonical literary work.

2.1 Motives for retranslations

Works are retranslated for a number of reasons, including enhancing the quality of the earlier version, whether by "refreshing" the language, bringing the reader closer to the source text, adapting the translation for a new and often more complete edition, removing differences and deviations from the earlier version, or adapting the text to changing norms of translation in the target society.

Venuti (2003: 25) argues that retranslations "justify themselves by establishing their difference from one or more previous versions." The tension and competition between the different translations obviously favour the new ones, though the translators of these new versions may take different approaches and use different strategies from those taken and used in pre-existing translations to intentionally "establish the difference." It is assumed that the differences are guided more by social or ideological premises than by linguistic or literary lack in the previous translations (Venuti 2003: 25).

Retranslation can be initiated by the translator, the publisher, or the author of the source text, or perhaps any two of the three parties. With regard to the translator of literary works, there may be two situations where retranslation occurs: in some cases, due to lack of communication or information, the translator does not have knowledge of a pre-existing translation or, according to Venuti (2003: 25), some translators may not be aware of the presence of an earlier translation. This situation is termed "passive retranslations" by Pym (1998: 82). However, in most cases, the translator is fully aware of the existing translation yet still does the retranslation, the reason usually being that s/he is not satisfied with the pre-existing translation and

wants to do it differently. Hence, the question remains open whether the translator consults previous translations or not.

If a translation is very old, and the language and style become outdated, a new translation will be necessary for a contemporary readership. Berman (1990) calls this the "issue of ageing," and suggests that "while originals remain forever 'young,' translations will age with the passage of time, thus giving rise to a need for new translations" (Berman 1990: 1). This is true in the sense that the original work is the only version in existence, and its translations may vary in language or format. The ageing of translations and the need for new translations are also associated with "language change and the need to update the wording and terminology used in earlier translations" (Hanna 2006:194). Some scholars also suggest that "changing social contexts and the evolution of translation norms" contribute greatly to the motives for retranslation (Brownlie 2006:150).

Koskinen and Paloposki have looked in detail at the role of the publishing house in the decision between retranslation and revision (or reprinting). In "Retranslations in the Age of Digital Reproduction," they looked at a number of Finnish publishers and their figures of new titles, retranslations and reprints in one year. The choice between a reprint and a retranslation seems to depend largely on the publisher: some only publish new titles and no retranslations or reprints, while others prefer retranslations over reprints and some favour reprints over retranslations (Koskinen & Paloposki 2003: 29-30). The choice seems to correspond partly to the size of the publishing house: smaller publishers are more likely to publish new translations while bigger (and older) publishing houses are more likely to publish reprints (2003: 30). The choice is also a matter of how the publishing house markets itself. Some publishers aim for commercial successes while others want to bring new and exotic texts into the market. Several big publishing houses use exclusively reprints and no retranslations, which seems to be done out of commercial motives since reprinting is cheaper than retranslating (2003: 30). Another consideration for publishers is that new translations get more media attention than reprints, which would make a retranslation more favourable than a reprint, even for big publishing houses (2003: 32).

In "Finnische Neuübersetzungen deutschsprachiger Literatur" (2013) ("Finnish Retranslations of German Literature"), Liisa Tiittula discusses the reasons why some books are retranslated by researching German-language prose literature retranslated

into Finnish from 1850 until today (2013: 140). After reviewing the situation of German translated literature in Finland since 1850, Tiittula focuses her attention on the reasons for retranslation. First, she perceives a trend towards linguistic change in retranslations into Finnish which are not due to the ageing of translations but to changes in the Finnish literary language itself (2013: 146).

In another study (Tiittula/Nuolijärvi, 2013) of Finnish retranslations of seven literary works, it was found that first retranslations were "livelier" and more target-oriented, thereby contradicting the retranslation hypothesis that would have expected more source-oriented retranslations. Second, according to Pöckl (2004: 205), in the German literary market it is commonly accepted that classics of foreign literature should be retranslated in regular periods, an idea Tiittula does not share (2004: 146). Another reason for retranslation can be a new edition of the original work, in which case the retranslated text is bestowed the status of the original (Vanderschelden 2000: 4). Tiittula also mentions other reasons for retranslations presented by Pöckl (2004: 201), for instance, anniversaries (birthday or death date of writers) as well as legal regulations concerning copyright and publishing (2013: 147). Tiittula also argues that it is problematic to label completely retranslated works as domesticating or foreignizing, as retranslations usually exhibit both tendencies. This claim is supported by empirical research on English re-translations of Bulgakov's prose in the following chapters.

Changes in political situation may also provide reasons for re-translations. Thus, Snell-Hornby argues that literary translation is an act of communication, and any translation can rarely attain the stability of an original work. Generations later, the translation "loses its communicative function as a work of literature within a continually shifting cultural system" (1988: 113-114). Then, the need to create new translations arises. This can be seen in the Chinese translation of the 19th century English novel *Jane Eyre*. The initial translation was first published in 1945, four years before the People's Republic of China was founded. The second Chinese translation appeared in 1980, two years after China adopted the policy of opening to the outside world and in a totally different cultural system from that in 1945, when China was still a half-colonised and half-feudal society.

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The principles from the above-mentioned perspectives can be summarised as follows:

1. In terms of necessity, retranslation of literary works is not only necessary but also important, as retranslations add value to the original work (source text).

2. Possible motives for retranslations may be: changing social contexts play, changes in political situation, ageing of previous translations, personal preference of the translator or publisher's politics.

3. In general, as studies from various countries demonstrate, mostly those works which are considered sufficiently important to invest financial respources are retranslated, and so the phenomenon may be limited to translation of canonical literary works or those literary works which are expected to bring sufficient financial profit to the publisher.

4. The final decision to retranslate or revise a text is very complex and is nearly impossible to reconstruct within one all-encompassing retranslation theory.

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Chapter 3:

Translation Strategies

Accepting previous research on domestication in children's literature, we turn to Klingberg's classification of translation strategies (1986) which can be applied when translating culturally specific elements in children's literature to achieve cultural context adaptation, including: (a) added explanation, which means that the translator explains the unfamiliar element within his/her text; (b) rewording, which means that the translator renders the content of the text without mentioning the specific cultural element; (c) explanatory translation by which the translator describes the cultural element without mentioning its actual name; (d) explanation outside the text, probably in the form of a footnote; (e) substitution with an equivalent in the culture of the target language;[18] (f) substitution with a rough equivalent in the culture of the target language; (g) simplification by which the translator uses a more general word to describe the cultural element; (h) deletion, which means that difficult-to-understand words, phrases, meanings will not be rendered at all; and (i) localization, by which the translator brings the whole text closer to the reader. To these we add the strategy of literal translation and the strategy of rewording when culturally specific items, especially in cases of parodies and money and distance measurements,

[18] The strategy is similar to adaptation. For the sake of clarity, in this book, this strategy will be referred to as a "substitution."

were not substituted or described but explained with other words (for example, instead of "15 inches," "a very small door").

To this we added a categorisation proposed by Davies, who suggests the following procedures for handling CSIs: preservation, addition, omission, globalisation, localisation, transformation, and creation (Davies 2003: 72-89). The first strategy, *preservation,* is usually employed by the translator when an entity does not have any close equivalent in the TL and target culture. Davies acknowledges that the preservation procedure is "at the heart of the process of lexical borrowing" (Davies 2003: 73). Newmark refers to this strategy as *transference* (Newmark 1988: 81), and Vinay and Darbelnet as a *loan word* or calquing. This strategy may be combined with other procedures; for example, Baker calls it *translation using a loan word plus explanation*, whereas Chesterman, like Vinay and Darbelnet, calls it *loan, calque* (Baker 1992: 34; Chesterman 1997: 94).

Davies distinguishes two types of preservation:

(a) preservation of form occurs when "a translator may simply decide to maintain the source text term in the translation," e.g., *Ron Weasley – Ron Weasley, pub-pub, porridge-porridge*. This type is also referred to as a transliteration and calquing.

(b) preservation of content occurs when "the actual English words are not preserved, but where a cultural reference receives a literal translation, with no further explanation," e.g., *Moony-Luna*, *zoll-inches* (Davies 2003: 72–73). Vinay and Darbelnet refer to this type as *literal translation*.

Though both types correspond to foreignizing strategies, as they follow the source text as closely as possible, preservation of form or preservation of the content may not always be the best choice. Davies warns that in some cases the preservation of the content may be confusing for target readers and the desire to preserve the meaning of an element, for instance when translating proper names, may lead to "a loss of other aspects of the name, such as sound pattering or connotations, while preservation of the form of the name may lead to a loss of recognizable meaning" (Davies 2003: 74). Therefore, the translator should carefully consider the effect of the preserved foreign elements for target readers.

Another translation strategy named by Davies is *addition*. It proposes a solution for translation of CSIs when preservation leads to obscurity (Davies 2003: 77). Addition occurs when "a translator may decide to keep the original item but supplement the text with whatever information is judged necessary" (Davies 2003: 77). Other scholars mention this translation procedure. Newmark distinguishes three different strategies: for explanation in the text, he distinguishes *descriptive equivalent* and *functional equivalent*, whereas for footnotes, he adds another strategy named *notes, additions, glosses* (Newmark 2004: 83-91). Baker views explanation only as a part of translation strategy, adds it to the usage of loan words, and calls it *translation using a loan word plus explanation* (Baker 1992: 34). Aixela distinguishes between intra-textual glosses in the form of explanations within the text and extra-textual glosses in the form of footnotes, comments and glossaries (1996: 62). Similarly, Davies subdivides addition into two types:

(a) addition inside the text occurs when the explanation is inserted directly in the text, e.g., *Dundee – east coast of Scotland;*

(b) addition outside the text occurs when the explanation is provided outside the text, in the footnotes, glosses, etc., e.g., *préfet – "pion" (member of staff at a French school whose role is to keep order)* (Davies 2003: 77).

Even though there is a danger of burdening readers with irrelevant details, he states that a skilful translator may succeed by incorporating explanation in a text without causing irritation to the reader (Davies 2003: 77). However, some translators do not put much effort into incorporating explanation in the text and choose the second type of addition (Davies 2003: 77). Whether it is hard to speculate on the practical value of comments, the translator who chooses when and how to incorporate additions has to take into consideration the expectations and the cultural background of the target audience.

The third translation procedure proposed by Davies is called *omission*. Omission appears when a problematic source-text element is left out of the translation so that readers have no idea of its existence (Davies 2003: 79). Omission is included in the lists of translation procedures by other scholars. Baker names it *translation by omission* at and above word level (Baker 1992: 40; 77), and Chesterman uses omission as part of the strategy called *information change,* which includes both omission and addition (Chesterman 1997: 112). Vinay and Darbelnet do not mention this strategy.

Omission can be employed in a translation for a number of reasons. According to Davies, omission can be used when the translator cannot find an equivalent in the target language. This is the most common case of omissions when translating *Sovietisms*. Secondly, omission may be used as a reasoned decision by the translator. After some effort, the translator may find a solution for the translation but, having in mind the target readers, decides that the translation is not justified. Finally, omission is used when the translation by explanation or paraphrase gives "a prominence it did not possess in the original." In such cases the emphasis of the original would be changed, so omission becomes an optional solution. Frequent use of this translation strategy may negatively affect the translation. Davies notes that "there is certainly some loss of meaning arising from the omission of the signals of copiousness and luxury" (Davies 2003: 79-81).

Another translation procedure is *globalisation*. Davies mentions that:

Globalising of texts seems to be currently popular in the publicity materials of companies offering editing or translation services, which advise website creators that if they wish to communicate successfully with multicultural audiences, they must ensure that their sites are suitably "globalised" (Davies 2003: 82).

Globalisation has gained popularity in the public sector because of the growing need to communicate and become acceptable for multicultural audiences (Davies 2003: 82). Globalisation can be defined as "the process of replacing culture-specific references with those that are more neutral or general," such as *mint hamburgers-bonbons a la menthe* (Davies 2003: 83). These more neutral or general words are more accessible to a variety of readers with different cultural backgrounds.

The strategy of globalisation is listed by several scholars, who all use different terminology. Newmark calls it *naturalisation* and Baker, *translation using a more general word* (Newmark 2004: 82; Baker 1992: 26), while Chesterman names it *abstraction change* (Chesterman 1997: 103).

This translation procedure has many positive aspects. Globalisation of CSIs makes the TT accessible to a much wider audience. Moreover, globalisation conveys the essential characteristics of the translated concept and at the same time helps to avoid details that could be misunderstood by target readers. However, globalisation

frequently results in the loss of association and shades of meaning (Davies 2003: 83). Thus, the strategy should not be overused by a translator.

Another important strategy for dealing with culturally-specific elements is called *localisation*. Davies notes that she uses this term instead of *globalisation*. Localisation occurs when a translator "instead of aiming for 'cultural-free' descriptions, […] may try to anchor a reference firmly in the culture of the target audience." For example, Davies mentions several British dishes that are replaced in the French translation of Rowling's *Harry Potter* books with French dishes. *Christmas cake* becomes *bûches de Noel*, a cake of a particular shape that is served during Christmas in France (Davies 2003: 83-84).

Localisation is defined by other scholars who use different terminology. While Davies suggests two different strategies, *localisation* and *globalisation*, other scholars use one strategy which is a combination of these two strategies. Chesterman uses the term *abstraction change* (Chesterman 1997: 103). In many cases, localisation helps to achieve the effect for the target audience that was made by the original (Davies 2003: 84). Furthermore, localisation does not contain any strangeness of the foreign text and thus does not cause any misunderstanding for target readers (Davies 2003: 84).

Davies states that "there is a very fine line between passable and implausible localisation" (Davies 2003: 84). It is difficult to localise an element of the source culture that will have the same effect as it had on the original audience. Even if the translator succeeds in achieving this goal, other problems may arise. Davies warns that localisation of a particular cultural entity may require additional modifications later on in the text (Davies 2003: 85). For example, she cites the case of when the British festival *Bonfire Night* is translated into German as *Silvester*. As the dates of these celebrations differ, the translator has to make further changes in the text when the time of the festival is mentioned in relation to other events in Rowling's *Harry Potter* books. Moreover, some localisation may be "a little too zealous" (Davies 2003: 85). For example, when the French translator localises the British measurements of *inches* into *centimetres,* Davies questions whether that was necessary, since the TL text then becomes more detailed and gives more emphasis on the precise length, which is not the case in the ST (Davies 2003: 85).

3.1 Transformation

A translation strategy that goes beyond globalisation or localisation is called *transformation* by Davies (Davies 2003: 86). This strategy changes the content of the cultural-specific expression used in the source language and may be defined as "an alternation or distortion of the original" (Davies 2003: 86). It is called *cultural filtering* by Chesterman, and *translation by cultural substitution by Baker* (Chesterman 1997: 108; Baker 1992: 31). Newmark calls it *adaptation* (translation method), and *cultural equivalent* (translation procedure) (Newmark 2004: 46; 82). Vinay and Darbelnet also use the term *equivalence*, stating that it is used mainly when translating phraseological expressions.

According to Davies, the employment of transformation in translation can be influenced by a number of factors (Davies 2003: 86). The modification of the content of the SL text can be explained by the translator's or editor's evaluation of the target audience's flexibility and expectations (Davies 2003: 86). In other cases, transformation may be used because of the translator's or editor's "willingness to wrestle with possible obscurity" (Davies 2003: 86). Davies analyses the translation of the title of Rowling's *Harry Potter and the Philosopher's Stone* as an example. In the original title, the medieval concept *philosopher's stone* that is said to enable the possessor to change everything touched into gold and achieve eternal life is used (Davies 2003: 87). The French translation of the title omits this concept and uses a more direct title *Harry Potter à l'Ecole des Sorciers,* which means *Harry Potter at the School for Sorcery* (Davies 2003: 87).

Davies notes that in certain cases it is difficult to draw the line between globalisation, localisation and transformation because it is not clear where the change of the content goes beyond the frames of localisation and globalisation (Davies 2003: 87). In other cases, it becomes difficult to see where explicitness goes beyond addition and could be considered transformation (Davies 2003: 87).

Davies states that transformations don't always result in comprehensiveness and acceptability for the target reader. The translator may perceive and specify an allusion that was not meant in the SL (Davies 2003: 88). As an example, Davies cites instances in which the Italian translator of James Herriot novel series *All Creatures Great and Small* ascribed an allusion to fried potatoes in the name *Mrs. Pomfrey* and translated it as *Madame Chips* (Davies 2003: 88).

3.2 Creation

The last translation strategy named by Davies is called *creation*. Creation appears when "translators have actually created a culturally-specific element not present in the original text" (Davies 2003: 88). This translation strategy may be compared to Newmark's method described as idiomatic translation, which aims at reproducing the message through the creation of idioms and colloquialisms where they do not exist (Newmark 2004: 47). As an example of creation strategy, Davies describes the translation of the cat's name in Rowling's *Harry Potter*. The name of the cat, *Mrs. Norris*, is understood by the French translator as having allusions to Jane Austin's novel *Mansfield Park*; therefore, he accordingly names it *Miss Teigne,* which has similarly unpleasant connotations for the SL audience (Davies 2003: 79). Nevertheless, as the original version of the name did not have any such allusions, this translation becomes a creation of the translator.

Davies suggests that creation is used when translators presuppose that the original form would be too strange for target readers (Davies 2003: 88). Creation may result from the intention of the translator to make culturally-specific items more transparent and comprehendible for the target audience (Davies 2003: 87). However, while trying to make the translation more transparent, the translator should simultaneously try to retain at least some flavour of the source language (Davies 2003: 87). Finally, this strategy can be used in order to compensate for the loss of meaning in translation in other parts of the target texts.

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Chapter 4:

Translation of Culturally Specific Items[19]

Boris Zakhoder, was frequently asked, "Why have you still not translated Alice," to which he responded, "It would be easier to transpose England." (Nikolaeva, 1996: 89). Apparently, Zakhoder found a way "to transpose England" and his translation was released in 1971. No other children's book by a foreign author has been translated into Russian so many times during the twentieth and the beginning of the twenty-first centuries. According to Lindseth and Tannenbaum's catalogue of translations of *Alice,* there are 219 Russian editions (reprints and republications) registered between 1897 and 2013 (Lindseth and Tannenbaum 2015: 743), not counting abridged versions and translations into other media.

A number of studies in translation of children's literature (Nikolaeva 1996, Puurtinen 2006, Shavit 1980, Stolze 2003, Kaloh Vid 2020) reached the conclusion that translating children's literature is more complicated and challenging than translating

[19] When translating culture-specific items related to food and drink, translators' choices can be driven by cultural and, more specifically, religious norms. That is why characters in children's books enjoy a different diet in Iran. As wine is forbidden in Islamic tradition, it is replaced in the Persian translations of *Alice in Wonderland* by soda in a 1928 translation and omitted in a 1965 translation. In a 1995 translation, it is kept as wine, possibly due to a personal choice on the part of the translator (Naghmeh-Abbaspour 2015). Moreover, in many Western translations of children's books, alcoholic beverages are changed to non-alcoholic beverages or omitted altogether (qtd. in van Coillie 146).

for adults, taking into account such concepts as children's different reading capacities, way of thinking, level of comprehension, and preliminary knowledge about the source cultures. There is an additional challenge for any translator of *Alice*: translation of culturally specific elements, which Yves Gambier refers to as "references, which connotate different aspects of everyday life such as education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world" (Gambier 2007: 159).

Paul Newmark introduced the term "cultural word" which the readership is unlikely to understand, and translation strategies for this kind of concept depend on the text-type, requirements of the readership and client, and importance of the cultural word in the text (Newmark 1988: 96). Baker points out that the concept in question may be "abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food" and used the term "culture-specific item" (Baker 1992: 21), while Nord introduced the more unifying term "cultureme," "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y" (Nord 1997: 34).

There are instances of typical British cultural references in the book which can be challenging to transfer into the target culture, including topographical elements (such as "Wherever you go to on the English coast you find a number of bathing machines in the sea"), eating habits ("hot, buttered toast"), references to historical or cultural figures (William the Conqueror, Shakespeare), regional and social accents (the Gryphon's Cockney accent, or Pat's Irish accent), references to the education system (parodies of real school subjects which Mock Turtle and Gryphon took in school), parodies of songs, and weights and measures (inches, feet; ounces, pounds) (Meek 2001:13).

The concept of acknowledging different cultural needs in translating is the backbone of this study; we examine how the translators approached the original text, selected culturally acceptable equivalents, and adapted or changed these equivalents to replicate the effect created in the original text. In what follows we discuss some solutions by Russian translators to transfer the meaning of culturally specific elements in terms of closeness to, or divergence from, the original, and what these solutions entail for the readers' impressions, perception and understanding of Carroll's narrative.

4.1 Food terms

Carroll: cherry-tart, custard, pine-apple, roast turkey, toffy, and hot buttered toast

Solovyova: cherry cake, souffle, pineapple, roasted turkey, caramel, and toasted white bread with butter
(вишнёвый торт, суфле, ананас, жареная индейка, карамель и поджаренная булка с маслом)

Granstrem: cherries, cream, pineapple
(вишня, битые сливки, ананас)

Rozhdestvenskaya: *pirog* with cherries, roasted turkey, cookies, pineapple and toasted open sandwiches with butter
(пирог с вишнями, жареную индейку, печенье, ананас и поджаренные тартинки с маслом)

D'Aktil: cherry "pirog," sweet soya, pineapple, young turkey, toffee and toasted bread
(вишневый пирог, сладкая соя, ананас, молодая индейка, сливочная карамель, и поджаренный хлеб)

Nabokov: cherry cake, creamy ice-cream, pineapple, roasted turkey, toffee and hot fried bread with butter
(вишневого торта, сливочного мороженого, ананаса, жареной индейки, тянучек и горячих гренков с маслом)

Olenich-Gnenenko: cherry cake, cookies, pineapple, roasted turkey, toffee, sweet cream or milk and eggs
(вишнёвый торт, печенье, ананас, жареная индейка, сливочные тянучки, сладкая подливка из молока и яиц)

Demurova: cherry *pirog* with cream, pineapple, roasted turkey, toffee and hot fried bread with butter
(вишневый пирог с кремом, ананас, жареную индейку, сливочную помадку и горячие гренки с маслом)

Shcherbakov: cherry *pirog*, cream, pine-apple, roasted turkey, "pomadka" and hot fried bread with butter
(пирог с вишнями, сливочный крем, ананас, жареная индейка, помадка и горячие гренки с маслом)

Zakhoder: cherry *pirog,* omelette, pineapple, roasted turkey, toffee and hot fried bread with butter
(вишневого пирога, омлета, ананаса, жареной индюшки, тянучки и горячих гренков с маслом)

Orel: cherry syrup with cream, pineapple, bread with butter, "iriski" and roasted chicken
(вишневого сиропа со сливочным кремом, ананасом, хлебом с маслом, ирисками и жареной курицей)

Kononeno: a mixture of cherry *pirog*, ice-cream, pineapple, chicken ragu, candies and fresh buns
(смесь вишневого пирога, мороженого, ананаса, жаркого из курицы, леденцов и свежевыпеченных булок)

Jahnin: cherry *pirog*, pineapple, roasted turkey, toffee and bread toasted in butter
(вишнёвого пирога, ананаса, жареной индейки, сливочных помадок и поджаренных в масле хлебцев)

Food plays a vital part in children's stories as a power to evoke changes (such as the pumpkin turning into a carriage in *Cinderella*) or a temptation (as in *Hansel and Gretel*). In the second chapter of *Alice*, food (a drink and a cookie) is depicted as a temptation for Alice and the means of her transformation. When tasting the drink which makes her shrink, Alice describes several associations with the taste. Hemming believes that the link between food and nostalgia is the primary function of food in children's literature and serves to remind readers (especially adult readers) of their own childhoods: "/…/ the nostalgic taste of childhood ushers in the traumatizing diminishment of self, as Alice shrinks away and becomes powerless. Alice's list of tastes is "rich with associations of a privileged middle-class Victorian childhood…exotic fruit, desserts, a roast dripping with holiday associations…nary a vegetable to wrinkle a child's nose." (Hemmings 2007: 62) Alice hesitates in the beginning, but her positive taste-associations overwhelm uncertainty and hesitations

and open a new avenue of experimentation and delight. Russian translators opt for various choices to illustrate what might be a delicacy for children during the time the translations was released. When translating "cherry-tart," Solovyova and Olenich-Gnenenko opt for a substitution with a rough equivalent in the target culture, торт/cake, while Granstrem uses the strategy of simplification and mentions only вишни/cherry. Orel decides to dispense with the original term, rewording "cherry-tart" as сироп/syrup. In our opinion, this choice is less successful, as cherry syrup is often offered to children to treat coughing and may evoke associations with being unwell. Other translators opt for the strategy of substitution with a familiar food item, пирог/pirog, a baked case of dough with either sweet or savoury filling, one of the most traditional and common baked delicacies in Russian cuisine. Taking the concept of the nostalgic taste of childhood into consideration, substitution of an equivalent in the culture of the target language seems logical, as *pirog* is normally home-made and as such is familiar to Russian children.

An even more challenging concept is "custard," which is unknown in Russian cuisine and could hardly evoke any associations for children. Granstrem, Rozhdestvenskaya, Demurova and Jahnin use the strategy of deletion, while Solovyova replaces the term with a rather exotic one for Russian children, *суфле*/souffle. D'Aktil's rewording with *сладкая соя*/sweet soya is highly unusual, as soya is not popular in Russian cuisine. Nabokov follows the overall strategy of substitution in his translation, replacing "custard" with *сливочное мороженое*/creamy ice-cream, one of the most popular desserts in Russia. The same term is used in Kononenko's subsequent translation. The strategy of explication with an explanation, which is otherwise not common in Russian translations of *Alice*, occurs in Olenich-Gnenenko's translation *сладкая подливка из молока и яиц*/sweet souse of milk and eggs. The term hardly evokes any associations for children, as "souses" in Russian cuisine are normally used for meat of fish dishes, not for desserts. Shcherbakov and Orel opt for substitution with *сливочный крем*/buttercream, which is often used as a covering for home-made cakes, while Zakhoder's substitution of *омлет*/omelette does not render the original in an accurate way. Though omelette is a well-known dish to Russian children, the taste of omelette is not sweet. "Pineapple" caused no serious challenges to translators and was translated literally as ананас/pineapple, while "roast turkey" is translated literally as *индейка*/turkey in all translations, apart from Orel's and Kononenko's, which substitute *курица*/chicken for "turkey." Traditionally, chicken is more popular in Russia. Granstrem is the only translator who omits this term.

Another concept that may be challenging for Russian children is "toffee." Granstrem and Rozhdestvenskaya delete the term, while Solovyova and D'Aktil opt for a literal translation with карамель/toffee. Other translators introduce a strategy of substitution with terms familiar to Russian children. Nabokov, Olenich-Gnenenko, and Zakhoder chose *тянучки*/tianuchki, toffee candies that were highly popular in the 1930s-1970s. Orel uses the term *ириски*/iriski (milk caramel, popular in the Soviet Union). Demurova, Shcherbakov, and Jahnin chose the same strategy, substituting the more familiar *помадка*/fudge for "toffee." Kononenko's substitution of *леденцы*/lollipops is less accurate than other translations, as lollipops do not have the same milky taste.

"Hot buttered toast" is translated literally as *поджаренный хлеб*/toasted bread in all translations, apart from Nabokov's, Demurova's, Shcherbakov's, and Zakhoder's, who opt for a substitution of *гренки*/grenki, a typical Russian fried bread and a highly popular dish (also in kindergartens) for breakfast. Olenich-Gnenenko uses the strategy of substitution of печенье/cookies, and Rozhdestvenskaya chooses *тартинки*/tartinki (open sandwiches), a typical Russian appetizer.

Granstrem is the only translator who significantly shortens this part, omitting several food items and making Carroll's original nostalgic flavour of favourite food items less significant. Other translators opt for either literal translation, or more commonly, for a substitution with a familiar term which is understandable, taking into consideration the importance of the nostalgic and pleasurable associations food items are supposed to evoke in young readers (partly qtd. from Kaloh Vid 2024: 29–51).

The translators opted for various descisions in case of "comfits" which Alice gives as a prize to the animals after the Caucus-race.Zakhoher and Demurova used *цукаты*, candied fruits, a highly popular dessert in the Soviet Union where both translations were released.

In the case of tarts, Solovyova, Rozhdestvenskaya, Nabokov, Zakhoder, Orel and Kononeko used the strategy of domestication, substituting for tarts *пироги*/pirozki, typical Russian dough filled dumplings. Granstrem and D'Aktil opted for *ватрушки*/vatrushki, typical Russian buns, while Olenich-Gnenenko opted for *кексы*/keksy (cookie) and Demurova for *кренделя*/krendelia (sweet pretzel). Jahnin

was the only translator who decided to use a different type of dessert, *конфеты*/konfety (candies).

Table 1: Food Items

Carroll	*comfits*	*Orange marmelade*	*tarts*
Solovyova	Конфеты (candies)	апельсиновый мармелад (orrange marmelade)	Пирожки (pirozki)
Granstrem	Леденцами (lollipops)	апельсиновое варенье (orrange marmelade)	Ватрушки (cheesecake)
Rozhdestvenskaya	Конфеты (candies)	Апельсиновый мармелад (orrange marmelade)	Пирожки (pirozki)
D'Aktil	Леденцами (lollipops)	апельсиновое варенье (orrange marmelade)	Ватрушки (cheesecake)
Nabokov	Конфеты (candies)	Клубничное варенье (strawberry marmelade)	Пирожки (Pirozhki)
Olenich-Gnenenko	Леденцов (lollipops)	апельсиновый мармелад (orrange marmelade)	Кексы (cookies)
Demurova	Цукатов (candied fruits)	Апельсиновое варенье (orrange marmelade)	Кренделя (sweet pretzel)
Shcherbakov	Карамели (caramel)	апельсиновый джем (orrange marmelade)	Пирожные (cakes)
Zakhoder	Цукатов (candied fruits)	апельсиновое варенье (orrange marmelade)	Пирожки (pirozki)
Orel	Тянучек (chewy candies)	клюква в сахаре	Пирожки (pirozki)
Kononeno	конфет (candies)	апельсинове варенье (orrange marmelade)	Пироги (Pirogi)
Jahnin	Леденцов (lollipops)	апельсиновое варенье (orrange marmelade)	Конфеты (sweets)

An interesting case was rendering "orange marmalade" which is mentioned when Alice is falling down the rabbit-hole. All translators used a literal translation with *апельсиновое варенье*/orange marmelade, and only Nabokov and Orel opted for a non-literal translation. Nabokov used *клубничное варенье*/strawberry marmalade and Orel *клюквенное варенье*/bog-berry marmalade. In my opinion, the strategy of substitution was unnecessary in both cases, though Nabokov perhaps considered Russian children to be more familiar with strawberry marmalade, as orange was a rather exotic fruit in Russia at the time.

4.2 Political terms

Carroll: *caucus-race*

Solovyova: racing (a popular children's game)
(скачки на перегонки)

Granstrem: deleted

Rozhdestvenskaya: racing (a popular children's game)
(скачки на перегонки)

D'Aktil: marathon running
(марафонский бег)

Nabokov: playing *kuralesy* (a popular children's game)
(игра в куралесы)

Olenich-Gnenenko: elective race
(избирательные скачки)

Demurova: running in a circle
(бег по кругу)

Shcherbakov: tampering fight
(потасовка с подтасовкой)

Zakhoder: marathon over state authorities
(кросс по инстанциям)

Orel: run in g (aimless, with no particular goal)
(бег от ня)

Kononeno: running after the leader
(гонка за лидером)

Jahnin: a story with fighting/tempering (a play on words)
(история с бестолкотнёй)

The next example is the word-formation "caucus-race." After swimming in Alice's pool of tears, the animals need to dry off, and the Dodo recommends a *caucus race*, which is an extended metaphor for "running in a circle with no particular goal," without order or meaning but following a pointless formality. Nord mentions that "the name of the game mentioned in the third chapter, the Caucus race, too, is probably formed using a buzzword of the time – it sounds somehow funny, but it is probably incomprehensible to children." (Nord 2003:187. The main challenge to the translator who wants to follow Carroll's text, at least in spirit, if not in the literal meaning, are political connotations attached to the term which mocks *English* politics during the *Victorian Era*. As in the case of other culturally specific elements, the question arises whether it is better to retain them, or to opt for cultural equivalents, making the translation more transparent and fluent. Considering the importance of the term, which also occurs in the title of the chapter, it surprised me that the only translator who preserves the original's political connotations is Olenich-Gnenenko, by conserving the original's satirical connotations with the adjective *избирательные*/electional, while translating "race" literally as "скачки." Other translators opt to dispense with the original term, replacing it with more or less accurate equivalents. D'Aktil's translation with марафонский бег/marathon run loses all of the original's connotation, as it introduces an intentional and strictly aimed activity. Kononenkos' translation, "running after the leader," also alludes to the political context but obscures the original's ideas, as there is no leader to follow in Carroll's caucus-race. All the animals are aimlessly running in a circle. Zakhoder's rewording takes a different direction and alludes to absurd, pointless bureaucratic processes in the Soviet era, instead of a pointless political race. It illustrates the original's satirical idea but fails to convey the original's political connotations. Solovyova, Rozhdestvenskaya, and Nabokov opt for the strategy of substitution using popular Russian children's collective games, enhancing the aspect of recognizability but losing the mocking political connotations of the original. Orel's decision to divide the noun *беготня*/aimless running into syllables can be explained by his endeavour to attract children's attention and illustrate the element of absurdity in the "caucus-race." In this case, the political connotations are also lost. Demurova chooses the strategy of substitution with an idiom which is identical in sense and structure to the English "to run in a circle" and illustrates a trivial and aimless activity, yet, as in the cases of the previous translations, the original's political connotations are lost. Shcherbakov's word-play, based on the similarity between the Russian adjectives "потасовка" (a colloquial term for "fight") and "подтасовка" (tampering) is certainly an attention catcher, but it may confuse children, as Carroll's

animals are not fighting but running aimlessly in a circle. Finally, Jahnin is the only translator who introduces a neologism, the invented noun "бестолкотня," based on joining the adjective *бестолковый*/deadbeat (stupid) and the verb *толкаться*/to push, which helps to preserve the element of play within the text but fails to illustrate the political connotations. (partly quoted from Kaloh Vid 2024: 32–38)

4.3 A rhyming word-play

When Alice is falling down the rabbit-hole, she gets sleepy and asks herself a question "Do cats eat bats? Do cats eat bats?" which eventually turns into a non-sensical reversed puzzle "Do bats eat cats?" In this case the translators face two challenges. To transfer Carroll's nonsense and humour the translation needs to keep the original cat/bat rhyme and a humorous effect when subject and object are changed. Literal translation into Russian would not function as the word pair *кошка*/cat and *летучая мышь*/bat lacks the rhyme. A logical solution is to find a pair of rhyming words in Russian which all translators apart from Granstrem choose. In Granstrem's translation, Alice's cats Dina is substituted with *Васенька*/Vasen'ka, a common and an almost traditional name for cats in Russian. The rhyme is not introduced and the translation does not transfer the original's nonsensical meaning at all. Other translators achieve a humorous, nonsensical effect by introducing various rhmying word-pairs. In Solovyova's, Rozhdestvenskaya's and Shcherbakov's translations which are almost literal, the nonsensical effect is achieved by a diminutive *мышка*/a little mouse which rhymes with *кошка*/cat. D'Aktil and Demurova bases the word-play on the rhyming pair *кошка*/cat and *мошка*/a little fly. Nabokov, Orel and Konenko introduce a different puzzling nonsense by a rhyming pair *мышка*/ mouse and *летучая кошка*/flying cat which even intesifies the original's nonsense, as Alice wonders if mice eat flying cats. Olenich-Gnenenko opts for a different rhyming word pair *кошка*/cat and *сороконожка*/caterpillar. The same strategy is used by Jahnin who uses the thyming pair *кошка*/ cat and *тучка*/little cloud, which is less successful as Alice does not make any mistake in the beginning but confuses words when she gets sleepy and dreamy. Zakhoder is the only translator who introduces three rhyming words *кошка*/cat, *летучая мышка*/flying little bat and *летучая мошка*/ flying little fly (Will cat eat bat? Will bat eat flying flies?), making Alice's confusion even more profound than in the original. In these three cases the orginal meaning is changed, as in the beginning Alice is not sleepy and confused and merely wonders if her cat Dinah may like bats instead of mice.

Carroll: Do cats eat bats? Do bats eat cats

Solovyova: Едят ли кошки летучих мышек? Едят ли летучие мышки кошек?
(Do cats eat little bats? Do little bats eat cats?)

Granstrem: Васенька ты будешь ловить воробушков
(Vasen'ka, will you be catchins sparrows?)

Rozhdestvenskaya: Едят ли кошки летучих мышек? Едят ли летучие мышки кошек или нет?
(Do cats eat little bats? Do little bats eat cats?)

D'Aktil: Едят ли кошки мошек? Едят ли мошки кошек?
(Do cats eat flies? Do flies eat cats)

Nabokov: "Кошки на крыше, летучие мыши"... летучие кошки, мыши на крыше.
(cats on the roof, bats…..flying cats, mouse on the roof)

Olenich-Gnenenko: Ест ли кошка сороконожку? Ест ли сороконожка кошку?
(Does a cat eat a caterpillar? Does a caterpillar eat a cat?)

Demurova: Едят ли кошки мошек? Едят ли мошки кошек?
(Do cats eat flies? Do flies eat cats?)

Shcherbakov: По вкусу ли кошке летучие мышки? По вкусу ли мышке летучие кошки?
(Do bats taste good to cats? Do flying cats taste good to little mice?)

Zakhoder: Скушает кошка летучую мышку? Скушает мышка летучую мошку?
(Will cat eat littlebat? Will bat eat flying little flies?)

Orel: кошки едят летучих мышек? - Мышки едят летучих кошек?
(Do cat eats little bats? Do little mice eat flying cats)

Kononeno: Едят ли кошки летучих мышек? Едят ли мышки летучих кошек?
(Do cats eat little bats? Do little bats eat flying cats)

Jahnin: Летят ли тучи кошек? Едят ли кошки тучек?
(Do clouds eat cats? Do cats eat clouds?)

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Chapter 5:

Historic Personalities

Carroll: *William the Conqueror*

Solovyova: William the Conqueror
(Вильгельм Завоеватель)

Granstrem: Kvakun, the twentieth tzar
(Квакун Двадесятый царь)

Rozhdestvenskaya: William the Conqueror
(Вильгельм Завоеватель)

D'Aktil: Vladimir Monomakh
(Владимир Мономах)

Nabokov: Vladimir Monomakh
(Владимир Мономах)

Olenich-Gnenenko: William the Conqueror
(Вильгельм Завоеватель)

Demurova: William the Conqueror
(Вильгельм Завоеватель)

Shcherbakov: William the Conqueror
(Вильгельм Завоеватель)

Zakhoder: William the Conqueror
(Вильгельм Завоеватель)

Orel: William the Conqueror
(Вильгельм Завоеватель)

Kononeno: Cristopher Columbus
(Колумб Христофер)

Jahnin: William the Painter
(Вильгельм Замалеватель)

In *Alice,* there are several names of persons belonging to the real world of the author and the audience. One is William the Conqueror, which appears in the fifth chapter when Alice and other creatures find themselves soaking wet, and an officious mouse tries to dry them off by reciting history, quoting a real Victorian textbook, stating "This is the driest thing I know." It is interesting to note that translators have not always used the same strategies when rendering this name. According to Nord, "Historical names are primarily identifying, and this function relies on the receiver's previous knowledge. For the addressees, it is guaranteed, since the historical allusions are indirect quotations or travesties of schoolbook texts." (Nord 2003: 185). At the heart of the translation choices is the decision whether to present Alice as an English girl or as a Russian girl. If readers are not expected to know a historical personality, it would not undermine the functionality of the translation to replace it by another, since it is mentioned in the paragraph where the Mouse recites "the driest thing she knows." The focus is on the "dryness" of the citation and not on the historical facts related in it. Yet, the reader would probably expect the facts to be historically true or, at least, consistent. According to Kibbee, "if the translator follows the author, Alice is English; but if the translator is adapting the story to French children, this is a decisive moment that will affect many subsequent choices." He adds that "the historical accuracy is important" in this chapter where William the

Conqueror is mentioned for the first time "as it relates to many other elements." William the Conqueror has an exonym in Russian, which is *Вильям Завоеватель*, and we would expect all translators to use it. However, D'Aktil and Nabokov follow an overall strategy of substitution with a more familiar term, or in this case a famous Russian historical personality, and introduce Vladimir Monomakh (a grand prince of Kiev), avoiding the reference to the Mouse's nationality. According to Nord, "If a translator prefers to use the source-culture form, nobody will mind, as long as it is clear what place the name refers to. Wherever the function of the proper name is limited to identifying an individual referent, the main criterion for translation will be to make this identifying function work for the target audience" (2003: 184). This choice clearly corresponds to the translators' intentions to transfer the story to Russia. Granstrem opts for the strategy of substitution with a parody of a principal character of the Russian heroic medieval epic *bylina,* as *Квакун*/ kvakun is a neologism based on the resemblance to the sound produced by a frog: *квакать*/to croak. I do not see a problem with this adaptation, as *bylinas* were well-known to children at the beginning of the twentieth century when the translation was released. Granstrem's translation is domesticated and this substitution does not cause any surprise effect or any inconveniences for interpretation. Other translators follow Carroll and do not change the passage, in which Alice is English and the Mouse is French, and retain an exonym for William the Conqueror. Jahnin is the only translator who used substitution with a neologism, aiming at a humorous effect, as he changed the noun *завоеватель*/zavoevatel (conqueror) into a neologism based on the verb *малевать*/*malevat* (to scribble). The invented noun *Замалеватель* is easy to recognize as a parody which would have produced a particularly appellative function for the target audience when detecting the hidden reference. Kononenko introduces a different historic personality from a foreign cultural milieu, Christopher Columbus, and replaces the Mouse's story with the story of how Columbus discovered America. It is difficult to evaluate this choice adequately, as the presumable level of knowledge of future readers is almost impossible to precisely evaluate. The assumption is that in this case the translator's intention is to introduce a more familiar foreign historic personality to make it easier for children to comprehend and understand the historic connotations behind the Mouse's story.[20] The history of the discovery of America was (and still is) a compulsory part of the curriculum in Russian schools, while

[20] A similar strategy was used in the first translation of *Alice* into Slovene by Bogo Pregelj, in which the story of William the Conqueror was replaced with the story of three counts of Celje (a famous historic event in Slovenian history).

William the Conqueror may be a less familiar historic figure (partly qtd. from Kaloh Vid 2024: 38–39)

There are other historic personalities which explicitly refer to the real world of the author in the Mouse's story**:**

Carroll: *Edwin and Morcar, the earls of Mercia and Northumbria, declared for him: and Stigand, the patriotic archbishop of Canterbury* /…/

Solovyova: Эдвин и Моркарь, графы Мерсіи и Нортумберлэнда и даже Стайджендъ Кэнтейбюрійскій ариепископъ
(Edvin and Morkar, earls of Mercia and Northumberland and even Stigand, the archbishop of Canterbury)

Granstrem: блестящей свитой придворныхъ
(grand entourage of courtiers)

Rozhdestvenskaya: Эдвин и Моркар, графы Мерсии и Нортумберлэнда
(Edvin and Morkar, earls of Mercia and Northumberland)

D'Aktil: многолюдный княжеский род
(countless prince's family)

Nabokov: князья Олеговичи
(princess Olegovich)

Olenich-Gnenenko: Эдвин и Моркар, графы Мерсии и Нортумбрии, Стиганд, патриотический архиепископ Кентерберийский (Edvin and Morkar, earls of Mercia and Northumbria, Stigand, a patriotic archbishop of Canterbury)

Demurova: Эдвин, граф Мерсии, и Моркар, граф Нортумбрии… Стиганд, архиепископ Кентерберийский
(Edvin, Count Mercii and Morkar, count of Northumbria, Stigand, archbishop of Canterbury)

Shcherbakov: Эдван мерсийский и Морка Нортумберлендский, Стиганд архиепископ Кентерберийский
(Edvin mersiiskii and Morkar Northumerladnskii, Stigand, the archbishop of Canterbury)

Zakhoder: Эдвин, граф Мерсии и Моркар, эрл Нортумбрии… Стиганд, славный любовью к отечеству архиепископ Кентерберийский
(Edvin, the earl of Mersia and Morkar, the earl of Northumbria, Stigand, an archbishop from Canterbury famous for his love for homeland)

Orel: Эдвин и Моркар, эрлы Мерсии и Нортумбрии, Стиганд, верный родине архиепископ Кентерберийский
(Edvin and Morkar, the earls of Mersia and Northumbria, Stigand, the archbishop from Canterbury loyal to his homeland)

Kononeno: Колумб Христофер
(Christopher Columbus)

Jahnin: Эдвин граф Мерси и Моркар граф На Тумбе и даже Стиганд, архиепископ Кентер-бер... бер... Неразберийский
(Edvin, the earl of Merci and Morkar, the earl On a Curbstone and even Stigand, the archbishop of Caterber-ber…. Ber…..Puzzling.)

All of these names are hard to pronounce for non-English speaking readers. If the readers are not expected to be familiar with these names, it would be a logicaltranslation descision to replace them by others that are more familiar. As in the previous case, Granstrem, D'Aktil, and Nabokov generalize or russify the original, perhaps considering that Russian children are unfamilar with historic names mentioned in the original. Nabokov is the only translator who introduced real personalities from Russian history, such as the Princess Olegovich. The translators' choice may be evaluated as more or less successful, depending on which criteria for evaluation we use. If we take into consideration the appellative function, as in the case of the Mouse's story, the children are expected to understand what they are reading, generalization and Russification are adequate strategies and all three translations remain consistent and coherent. As in the previous example, Jahnin decides to demonstrate creativity and introduces a word-play based on a phonological adaptation of Mercia into "*Мерси*/merci, which can be easily

recognized as a French word, and changing "Northrumbia" into *на тумбе*/on a curbstone. Canterbury is changed into a personal last name based on the adjective *неразберийский*/puzzling. Word-plays sound funny and are easily comprehensible to children. Kononenko continued the story about Christopher Columbus and other translators used transliteration combined with literal translation. Only Olenich-Gnenenko, Zakhoder and Orel kept the reference to "patriotic." We need to mention that with regard to these historical references, Nabokov and D'Aktil changed other content as well, given that in their translations these references are related to Russian history. Though adaptation caused Russification, both translations are still coherent.

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Chapter 6:

School Subjects

According to Gardner, both the Gryphon and Mock Turtle are obvious satires on the sentimental college alumnus, "of which Oxford has always had an unusually large share." A word-by-word translation is not provided in this case as most translation solutions are based on word-plays in Russian which need to be further explained. Rendering word-plays in translation is a particular challenge. Demurova states that "one cannot translate word play; one can choose only between what is said and the way it is said, that is, between the concrete fact (or content) and the device. This illustrates the point that translating puns always involves a choice between fidelity to the text's content and fidelity to the pun as a linguistic device, where "a translation capturing one level of meaning often results in loss of the other meanings." (Demurova 1995: 26). Gardner presents a corresponding view in his introduction to *The Annotated Alice*; he claims that the puns and linguistic humor in Alice "would have taken quite different forms if Carroll had been writing, say, in French" or another language, which suggests not only that Carroll's use of English in his wordplay is unique, but also that an analogous version in another language might not appear to be a formally faithful translation. (1960: xv).

Carroll: *Laughing and Grief*

Solovyova: древние языки

Granstrem: deleted

Rozhdestvenskaya: французскому языку, музыке и стирке

D'Aktil: история с парты (история Спарты) – с какой парты, с первой или со второй?

Nabokov: Ангельский язык

Olenich-Gnenenko: латунь и жреческий

Demurova: Латуни, Драматике и Мексике

Shcherbakov: болтынь и кречетский

Zakhoder: Смех - и Грехческий язык

Orel: поругальский, выспанский, наврешский, кидайский и даже упреканские языки!

Kononeno: конскому и тарабарскому

Jahnin: Спиностранный язык

In this malapropism[21] both items belong to the same semantic field of emotions, evoking the sounds of the words "Latin" and "Greek." It is essential for keeping the humorous effect that the reader recognizes these as subjects commonly taught in British (or other) schools. The problem with the translation of paronyms is that the translator needs to find another pair of paronyms in the target language that refer to the same extralinguistic meaning, this is, a pair of words that are similar in spelling and pronunciation, but with a different meaning. The equivalent words should not only refer to the same extralinguistic elements, but also evoke the same or similar

[21] Paronym, also known as confused words, is a word derived from the same root as another word.

associations, as paronyms often refer to concepts that are accessible primarily through cultural knowledge.

In Russian translations, only Solovyova and Granstrem eliminate this paronym bydeletion (Granstrem) and the strategy of simplification with *древние языки*/ancient languages (Solovyova). Rozhdestvenskaya opts for simplification as well, combining two school subjects common in the pre-Soviet educational system, *французский*/French and *музыка*/music, but adding *стирка*/laundry which, of course, is not a subject in any school system. This adds to the re-creation of a humorous effect, yet the original paronym and the element of recognition is lost. D'Aktil opts for rewording with a wordplay based on the same root in semantically different nouns, *парта*/desk, and *Спарта*/Sparta, which is a proper name. He alters the text by introducing a misunderstanding on Alice's part based on a misheard word that sounds like a homophone. The wordplay should be easy recognizable, as Greek history was a school subject in the pre-Soviet school system. Nabokov uses a malapropism, *ангельский язык*/Angel's language, based on a similarity between the Russian *ангел*/Angel *and английский*/English. Olenich-Gnenenko also uses the strategy of rewording and creates a neologism derived from the Russian words *латинский*/Latin and *греческий*/Greek. Both invented forms, *латунь* and *жреческий,* are easily recognizable, as they are created by lexical deviation of substituting one letter. The only problem is that readers may get the impression that the Mock Turtle does not know how to pronounce words correctly. Demurova uses the same neologism, introduced by Olenich-Gnenenko, *латунь*/latun, but adds *Драматике*/ drama and *Мексике*/Mehiko. Shcherbakov is the first translator to opt for a paronym based on the similarity between the words *болтовня*/ (chatting), which was changed to *болтынь*/*boltyn,* and *кречет*/falco, adapted to the adjective *кречетский*/*krechetskiy.* Neither neologism refers to school subjects, and the original's effect of recognisability is lost. Speaking of linguistic fidelity, Zakhoder is the only translator to literally translate "Laughing" with *смех*/laughing, but he introduced an intentional misspelling in the adjective *греческиий*/Greek by adding a letter "*х*" to the root, which resulted in *гре**х**ческий* /grehchesky, a paronym of *грех*/sin. The original's cultural connotation of the school subject is partly preserved.

Orel demonstrates a high level of creativity, expanding this part and opting for a rewording with misspelled adjectives, referring to various verbs and creating a humorous effect: *поругальский*/porugal'ski (*португальский*/Portugese), based on the verb *поругать*/*to scold*, *выспанский*/vyspanski (a malapropism of *испанский*/Spanish

based on the verb *выспаться*/to take a nap), *наврешский*/navreshki (a malapropism of *норвежский*/Norwegian based on the verb *наврать*/ to lie), *кидайский*/kidajski (a malapropism of *китайский*/Chinese based on the verb *кидать*/to throw) and *упреканские*/uprekanskie (a malapropism of *африканский*/African based on the verb *упрекать*). The aspect of surprising familiarity is well-achieved, since all of these malapropisms are easily recognizable.

Kononenko's decision is less innovative and obscure as he opted for a rewording with two modifiers, *конскому* (horse's) and *тарабарскому* (gibberish). While the Russian word *тарабарский* is a well-known colloquialism alluding to unclear, fast speaking and is often used with humorous connotations attached, the adjective *конскому* does not have any humorous effect. The aspect of recognizing familiar school subjects is thus lost.

Finally, Jahnin also opts for a malapropism, *спиностранный язык*/*spinostranny iazyk*, based on the combination of the noun *спина*/back and the adjective *иностранный*/foreign. The element of recognisability is well-preserved and the translator's choice has a humorous effect.

Not all translators explicitly maintain the sense of the original, instead selecting words and phrases that fit a general context of education and creating malapropisms.

The next example also refers to school subjects:

Carroll: *Mystery, ancient and modern*

Solovyova: глистория древняя и новая

Granstrem: Лежать

Rozhdestvenskaya: французскому языку

D'Aktil: учитель рискования

Nabokov: лукомория, древняя и новая

Olenich-Gnenenko: гастрономия, древняя и новая

Demurova: Рифы - Древней Греции и Древнего Рима

Shcherbakov: мистерия древнюю и Мистерия новую

Zakhoder: Истерия, древняя и новейшая

Orel: Болтаника

Kononeno: Древняя и новейшая ужасория

Jahnin: Злоология

Another example of creating a humorous effect when referring to a familiar school subject is the substitution of Mystery for History, ancient and modern, mentioned by the Mock Turtle. As in the previous case, children should recognize the historical reference. The recognizability and humorous effect can only be achieved by the strategy of rewording and introducing Russian words which sound like *история*/ history.[22]

Solovyova, D'Aktil, Orel, Kononenko, and Jahnin opt for rewordings with compound malapropisms, an intentionally wrong use of the word *история*/history in place of a similar-sounding one, with an amusing or nonsensical effect. In these translations, malapropisms are easily recognizable and should not cause any difficulties to children. Solovyova's *глистория* is a compound of the nouns *глиста*/glimmer and *история*/history.[23] D'Aktil opts for a malapropism based on the school subject Drawing, combining the nouns *рисовать*/to draw and *рисковать*/ to risk.[24] Orel chooses Botany and creates a malapropism based on the verb *болтать*/to chat. Like Solovyova, Kononenko uses History and his malapropism is a compound based on the nouns *ужас*/horror and *история*/history.[25] Finally, Jahnin's *злоология* is a compound based on the nouns зло/evil and *биология*/Biology. All choices evoke cultural references to a familiar school subject, ensuring the element of recognisability and re-creating the humorous effect of the original.

[22] As in the case of "Laughing and Grief," a word-by-word translation is not provided in this case as most translation solutions are based on word-plays or rewording in Russian which need to be further explained.
[23] It would also function in English if combined as "glimmistery."
[24] In English it would be "drawrisking."
[25] In English it would be "horristory."

In two translations the original is omitted. Granstrem's substitution of the verb *лежать*/to lie and Rozhdestvenskay's by *французский язык*/French language are far from creative and do not cause any humorous or nonsensical effect. Nabokov follows an overall strategy of substitution with a familiar term in his translation by referring to *лукоморье*/lukomorie, an ancient region famous in Russian folklore and in Pushkin's long poem *Руслан и Людмила*/Ruslan and Lyudmila. The element is easy to recognize and as Nabokov's translation is embedded in Russian culture, the use of a typical Russian folklore cultural-specific item would not surprise children. Olenich-Gnenenko opts for substitution with *гастрономия*/Gastronomy, while Demurova comes up with a rewording with a word-play based on a word pair which differs in one letter, *мифы*/myths and *рифы*/reefs. Thus, instead of Myths of Ancient Greece and Ancient Rome, the Mock Turtle mentions Reefs of Ancient Greece and Ancient Rome. This word play also functions in English and causes a humorous effect. The myths of ancient Greece were highly popular in the time Demurova's translation was published and the word play did not confuse readers. Shcherbakov uses a literal translation with *мистерия*/mystery, a term which could confuse children. Finally, Zakhoder also uses the strategy of substitution with the noun *истерия*/hysteric (quoted from Kaloh Vid, N. 2024: 42–46).

Another example of creating a humorous effect when referring to a familiar school subject is the substitution of Seography for Geography and Drawling for Drawing also mentioned by the Mock Turtle. As in the previous case, children should be able to recognize the references. As in the previous case, the recognizability and humorous effect can only be achieved by the strategy of rewording and introducing Russian words which sound like *география*/ geography and *рисование*/drawing.[26]

Carroll: *Seaography*

Solovyova: мореграфия

Granstrem: ловить

Rozhdestvenskaya: музыке

[26] As in the case of "Laughing and Grief," a word-by-word translation is not provided in this case as most translation solutions are based on word-plays or rewording in Russian which need to be further explained.

D'Aktil: терпение

Nabokov: арфография (это мы учились на арфе играть)

Olenich-Gnenenko: Мореграфией

Demurova: Грязнописание

Shcherbakov: И глубокологию

Zakhoder: раз в неделю приходила старая Мурена. Считалось, что она нас учит Рисковать

Orel: Палкебра и Драконометрия

Kononeno: водография

Jahnin: Природоедение

In the case of Seography, Solovyova (*морография*), Olenich-Gnenenko (*морография*) and Kononenko *(водография*) opt for rewordings with compound malapropisms, an intentional wrong use of the word *география*/geography in place of a similar-sounding one, with an amusing or nonsensical effect. In these translations, malapropisms are easily recognizable and should not cause children any difficulties.

Nabokov opts for an intentional mistake in the name of the school subject *орфография*/Orthography, which in his translations is changed to *арфография*/*Arthography,* a malapropism based on the Russian word *арфа*/harp, and the Mock Turtle then explains that they learnt how to play the harp.[27] Demurova chooses another popular school subject, *Чистописание,* and creates a malapropism based on the word *грязь*/dirt[28]. In this case the translator achieved a humorous effect. Scherbakov uses Geography and his malapropism is based on a compound of the nouns *глубоко*/deep and *география*/geography.[29] Orel's *Палкебра и Драконометрия* are an intentional misspelling of the noun *алгебра*/algebra (the consonant *л*/p is

[27] In English it would be "harpography."
[28] In English it would be "Dirtywriting."
[29] In English it would be "Deepgeography."

added to the root) and a compound based on *геометрия*/geometry and *дракон*/dragon.[30] Kononenko creates the maloprism *водография*[31] based on a compound of *вода*/water and *география*/geography. Zakhoder comes up with a rewording with a word-play based on the word pair which differs in one letter, *to draw*//myths and *to risk*/reefs. Finally, Jahnin opts for a malapropism based on the compulsory school subject in the Russian school system *Природоведени*/ Nature observation, which appears in the translation as a compound of the nouns *природа*/nature and the verb *есть*/to eat.[32]

In two translations the original is omitted. Granstrem's substitution of the verb *ловить*/to hunt and Rozhdestvenskay's by *музыка*/music are far from creative and do not cause any humorous or nonsensical effect.

All choices evoke cultural references to a familiar school subject, ensuring the element of recognisability and re-creating the humorous effect of the original.

Carroll: *Drawling*

Solovyova: рисо-сование

Granstrem: объядаться

Rozhdestvenskaya: стирка.

D'Aktil: раскрашивание

Nabokov: затем делали мы гимнастику

Olenich-Gnenenko: Верчением

Demurova: Мать-и-мачеха. И еще Мимические опыты

Shcherbakov: Трясование

[30] In English it would be "Draganmetry."
[31] In English it would be "Waterography."
[32] In English it would be "Natureeating."

Zakhoder: Лживопись
Orel: Водная Речь

Kononeno: чертение

Jahnin: Чистория

As in the previous examples, in five translations the original is omitted. Granstrem uses the verb *объедаться*/to eat too much and Rozhdestvenskaya introduces *стирка*/laundry. D'Aktil uses the verb *раскрашивать*/to colour and Nabokov substitutes *делать гимнастику*/to do exercises. Kononenko opts for the noun *чертение*/drafting. Solovyova intentionally misspells the verb *рисовать*/to draw, adding an additional syllable to the root.[33] Olenich-Gnenenko follows an overall strategy of substitution with a word-play based on the familiar term in his translation by referring to *верчение*/lukomorie, a malapropism based on the familiar school subject *Черчение*/ Drafting. The element is easy to recognize and would not surprise children. Demurova opts for substitution with *гастрономия*/Gastronomy, while Demurova comes up with a rewording of another well-known school subject *Математика*/Mathematics, changing it into the name of the plant *Мать-и-Мачеха*/foalfoot. Thus, instead of Drwaling, the Mock Turtle mentions studying foalfoot. This word play also functions in English and causes a humorous effect. The plant is well-known in Russia and the word play did not confuse readers. Shcherbakov uses a malapropism used on the verb *трясти*/to shake, a term which should not confuse children, as it sounds similar to *рисование*/drawing.[34] Zakhoder also uses the strategy of substitution with the malapropism *лживопись*/lying arts, based on the noun *живопись*/arts. Orel introduces *водная речь*/water speech and Jahnin a malapropism based on the compound of the school subject *история*/history and *чисто*/clear.[35]

The last example refers to names of school subjects which Alice mentions and which were not changed in the original and translated literally by almost all translators.

Carroll: *we learned French and music*

[33] In English it would be "Drawwaing."
[34] In English it would be "Shakewaling."
[35] In English it would be "Clearstory."

Solovyova: французский и музыка
(French and Music)

Granstrem: omited

Rozhdestvenskaya: французский и музыка
(French and Music)

D'Aktil: французский и музыка
(French and Music)

Nabokov: география и французский
(Geography and French)

Olenich-Gnenenko: французский и музыка
(French and Music)

Demurova: французский и музыка
(French and Music)

Shcherbakov: французский и музыка
(French and Music)

Zakhoder: omitted

Orel: музыка и рисование
(Music and Drawing)

Kononeno: французский и музыка
(French and Music)

Jahnin: omitted

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Chapter 7:

Social Dialects

Carroll satirizes Victorian society by mocking the Irish English dialect which the White Rabbit's servant, Pat, uses. Carroll even allows the White Rabbit to correct Pat. In the opening part of the fourth chapter, the White Rabbit asks Pat what he is doing and Pat responds that he is "digging for apples," substituting apples for potatoes.[36] Kibbee writes that:

For "Pat" the connotation is more obvious. This is the stereotypical first name for Irish men, and this connotation is clearly Carroll's intention, as Pat uses many stereotypical features of Irish dialect ("sure" at the beginning of a statement, "yer" for "your," the pronunciation "arrum" for "arm," etc.). (Kibbee 2003: 311)

That Pat's nationality must be Irish is confirmed by Martin Gardner in *The Annotated Alice*, where he explains that Pat is an apple digger and that the phrase "Irish apples" was a nineteenth-century slang referring to Irish potatoes. In addition, the White Rabbit corrects Pat in his language use: "An arm, you goose!" (31).

[36] A reference to the Irish Potato Famine, known as the Great Famine, which represented the status of the Irish in England.

Any dialect presents a challenge for a literary translator, testing his/her ability to understand, decode, and successfully render an equivalent dialect which can by not be rendered mechanically. The simple replacement of a source language dialect with its target language standard equivalent is misleading and usually seen as unfavourable, as it inevitably changes the meaning and the style. Identification of dialect markers is only one step in the translation process. It is also necessary to identify the dialect's role and function in the source language culture (*contextual preparation*).

Considering the importance of dialects in a large number of literary works, one would expect the strategies adequate to render dialect in translation to be well studied. Ironically, however, dialect in translation[37] has only recently begun to be analyzed and is often a part of a more general debate on the translatability of minor languages (Berezowski 1997; Bonaffini 1997; Cronin 2003). As Michael Cronin has pointed out, translation scholars have failed to discuss the issue of minority languages and dialects and show little awareness that minority language speakers view and experience life from a distinct point of view (2003: 247). According to Cronin, if minority languages' point of view is analyzed, translation can be approached in two different ways: translation-as-assimilation (dialect is assimilated into the target standard language) or translation-as-diversification (dialect is retained in the target text in order to resist absorption by the major standard language) (2003: 252). In the latter case, translation can serve to stimulate and preserve the language, as well as to reinforce a sense of cultural identity different from that represented through the standard language (Woodsworth 1996: 212).

Siljadi (1991: 32–33) states that "when translating dialects, it is not enough to merely know the target language and culture, but one must know and understand dialects as well." As translators usually do not live in the target country, the only help they may use when translating dialects are dictionaries containing dialects, which are usually incomplete or do not exist at all. We should also take into consideration that the target language might not have all the linguistic instruments necessary to achieve the same effect as the original (the corresponding or adequate dialects, phonemes, and diphthongs).

[37] The current analysis focuses on rendering of dialect and colloquial language in translations.

Identification of dialect markers is, however, only one step in the translation process. It is also necessary to identify the dialect's role and function in the source language culture (*contextual preparation*). Therefore, a translator has to spend time investigating the functional meaning of a dialect, as well as formal differences from the standard language. Ramos Pinto (2009: 292–296), on the basis of English-Portuguese translations, attempts to systematize tendencies in dialect rendition in a hierarchical model, highlighting that the first choice faced by the translator is between the preservation and non-preservation of the linguistic variation. The latter choice may result in the use of the standard variety only or of a single nonstandard variety. The preservation-of-variation path leads to four possibilities, defined by the decision to maintain or not to maintain "the space coordinates" and "the time coordinates" of the source text; each of those four possibilities results in more detailed strategies of rendering linguistic variation, including the use of oral discourse features, reducing it to forms of address, and the use of lexical, morphosyntactic, graphic or phonetic features from different varieties. Dialect translating may be much swifter when a translator is familiar with the most frequent and general dialectal markers that may come into question within the process of translation. In order for the analysis to be trustworthy and of some benefit, it is essential, first of all, for the translator to know exactly what the original is about (Levý 1963: 200, 201). It is also possible that a certain number of differences between the original and the translation may have arisen by mistake or due to the translator's lack of language and stylistic skills and experience. Regardless, even if we assume that the translator of a dialect completely understands the original, we quickly discover that a major problem would be choosing an adequate translation strategy. The most tempting decision would perhaps be the choice of a dialect in the target language, but this simple replacement (substitution) of the source language dialect with its target language "equivalent" is considered to be misleading and has fallen out of favour. Any specific nonstandard form (regional dialect) bears connotations that are too focused on a particular region to be appropriate for a radical substitution (Levý 1996: 127). Rode lists several possibilities to render a dialect in a translation (1991: 29–30): (a) neglecting, which the translator achieves by neutralizing the dialect. This strategy might be adopted because of a generally agreed perspective of untranslatability of specific linguistic and cultural contents of dialects, but it brings significant changes - completely different associations for TL readers from those in the original; (b) the translator chooses one of the dialects in the target language and uses it. It introduces dialect markers on various levels of the language (phonetics, lexis, morphology and syntax), and so brings a different intertextuality into the translation (Berezowski 1997: 81).

This strategy may appear too exclusive, as the users of another dialect would most likely experience alienation from the translation; (c) The translator only uses a few contents/elements from the target language dialect, thus signalling to the reader that a dialect was also used in the original; (d) the translator substitutes other linguistic varieties for the original dialect, for example, a non-standard variety, (lower-class) colloquial language and sometimes slang (a common practice in Slovene) to mark the difference. This strategy is the most commonly used one when translating dialects (Kovačič 1991: 23, Rode 1991: 30).

Finally, the use of explanatory notes or intertextual explanations may be a questionable strategy when translating a dialect. Translators often use explanatory notes or allusions that may help target language readers to understand the source text meaning, but should always bear in mind that these should be used very carefully. When explanations in any form are added to the translation, the question of subjectivity in evaluating the background of the readership and defining the criteria of what is "unfamiliar" naturally arises. Rendering a dialect with the help of explanatory notes is often impossible without "overloading" the translation. This is especially true when a reader of the source text does not get the same notes, as they may cause a negative *intellectualization* of the text (Levý 1963: 123, 148).[38]

In what follows we will analyze two examples of Pat's speech. Halfway through Chapter 4 the White Rabbit asks Pat what he is doing. Pat responds in what is plainly intended as an Irish accent and idiom: "Sure then I'm here! Digging for apples, yer honour" (48). Here we have borderline dialect in "sure then", a set phrase a non-Irish speaker would not use, and an Irish accent phonetically suggested in "yer".

Carroll: *Digging for apples, yer honour!*

Solovyova: Окапываю яблони Ваша милость
(I am digging apple trees, your Honour)

Granstrem: Я здесь, Ваша милость. Копаю яблоки
(I am here, your Honour, digging apples)

[38] Perhaps this strategy can be used if merely a few dialect words or expressions occur in the original.

Rozhdestvenskaya: Я здесь, сударь, рою ямку для яблок
(I am here, sudar', digging a hole for apples)

D'Aktil: Рою яблоки, Ваша милость
(digging apples, your Honour)

Nabokov: Выкапываю яблоки, ваше благородие
(Digging out apples, your Honour)

Olenich-Gnenenko: Окапываю яблони, Ваша честь
(Digging apple trees, your Honour)

Demurova: яблоки копаю, Ваша честь
(digging apples, your Honour)

Shcherbakov: яблоки копаю, Ваша честь
(digging apples, your Honour)

Zakhoder: яблочки выкапываю Ваше вашество
(digging little apples, your Yours)

Orel: Редиску для компота рву, хозяин
(picking radish for the compot, Master)

Kononeno: Яблоки выкапываю, хосяин
(digging out apples, MaZter (an intentional spelling mistake)

Jahnin: Вот с яблочками копаюсь
(Here, digging apples, Master)

Russian translations of *Alice* neglected dialect and did not use any dialect markers. As we discovered, in this case all the translators, except for Orel, use literal translation which kept the original nonsensical effect. Orel was the only translator who intensified the non-sensical effect by introducing "radish for the compote," and in Kononeko's translation we find an intentional misspelling, "хосяин," used to transfer the original dialect marker "yer honour." There is a significant difference between translations published before the October Revolution (1917) and those

published in the Soviet Union. Thus Solovyovy, Granstrem, and D'Aktil use the strategy of substitution with the common pre-revolutionary form of address, *милость*/milost', while Rozhdestvenskay opts for *сударь*/sudar'; both forms were used in Russian society primarily in colloquial speech. Nabokov is the only translator who chooses the official form of address, *ваше благородие*/your honourable honour, a standard unified form of addressing anybody with higher social status in pre-revolutionary Russia. In three Soviet translations, by Olenich-Gnenenko, Demurova and Shcherbakov, we find the address *ваша честь*/ your honour, which is a literal translation of the original but without the typical dialect marker "yer." This form of address is still used in Russian, primarily when addressing a judge. Olenich-Gnenenko omits the original's nonsensical effect, and in his translation, Pat digs up the apple trees. Zakhoder uses the word-play *Ваше Вашество*/Your Yours, introducing a nonsensical effect not present in the original. Orel rewords the original, making the nonsensical effect stronger, as Pat gathers radishes for the compote and addresses the White Rabbit as *хозяин*/Master, a colloquial term which does not have any specifically polite connotations. As has been demonstrated in previous examples, Orel allows for a high degree of translator's creativity, opting for rewordings which do not follow the original closely. Kononenko and Jahnin use the same form of address, *хозяин*/Master; Kononenko is the only translator who opts for a misspelled form which was perhaps introduced to intensify Pat's lower social status. There are no explanatory notes on Pat's background or social status in any of the translations, which is understandable, as rendering a dialect with the help of explanatory notes is often impossible without "overloading" the translation. (partly qtd. from Kaloh Vid 2024: 29–51)

The next example refers to Irish pronunciation of the word "arm".[39]

Carroll: *Sure, it's an arm, yer honour! (He pronounces it* ***"arrum"****)*

Solovyova: ручьище
(a word-play based on the combination of *ручей*/creek and a colloquial term *ручище*/big arm p. 66)

[39] For the sake of clarity, the explanations of translators' choices will be provided underneath each example in Russian.

Granstrem: рука
(a literal translation with "arm", no dialect)

Rozhdestvenskaya: рука
(a literal translation "arm", no dialect)

D'Aktil: рука
(a literal translation with "arm", no dialect)

Nabokov: рчище
(intentional misspelling of the noun *ручище*/big arm)

Olenich-Gnenenko: р-р-ука
(repetition of the first consonant "r")

Demurova: рука
(a literal translation with "arm", no dialect)

Shcherbakov: петрушка/петерня
(a word-play based on the similartities between the Russian nouns *петрушка*/parsley and *петеря*/a colloquial experession for a palm)

Zakhoder: ручкя
(intentional misspelling of the noun *рука*/arm)

Orel: ручка
(a diminutive, little arm)

Kononeno: люка
(intentional misspelling of the noun *рука*/arm)

Jahnin: рука с палочками
(a word-play based on Russian nouns which sound similar *пальчик*/ a little finger and *палочка*/a little stick)

The strategy of deletion illustrates translators' intentional decision to omit this "problematic" part of the text. None of the translators opted for substitution with a dialect expression; Shcherbakov was the only translator who used a colloquial expression. In our opinion, intentional misspelling used in a few translations as a substitution to convey the effect of the Irish dialect is not a successful translation strategy, as the readers may get an impression that Pat does not know how to speak properly. This strategy catches the readers' attention, marking a different, non-standard speech, but may cause a significantly different interpretation of the character, as Pat is not uneducated and does not have a speech defect. Olenich-Gnenenko copies a repetition of the first consonant, but this strategy may leave the impression that Pat stammers. Solovyova's, Scherbakov's, and Jahnin's word-plays substitute to a certain extent for the loss of the original's connotations as they are easy to recognize and add to a humorous effect, while Orel is the only translator who opts for the use of the diminutive *ручка*/little arm, which is problematic, considering the context and the fact that Alice grew to the extent that she can not leave the house.

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Chapter 8:

Parodies of Didactic Verses

In this chapter we will focus on how Carroll's parodies of well-known didactic Victorian poems by Isaac Watts and Robert Southey recited by Alice, "How Doth the Little Crocodile" (chapter 2), "You Are Old, Father William" (chapter 5) and "'Tis the Voice of the Lobster" (chapter 10), were rendered by Russian translators. Much of the humour in these parodies is based on a mockery of social protocol and deconstructing of moral and didactic principles of the Victorian Era in England, a distant and a little-known epoch for the target audience of Russian children or adults. In all three cases, Alice strives to recite the verses correctly but is constantly astonished by absurd results. The parodies recited by Alice are accompanied by highlighted titles of the original poems, which give a clear signal about the pretexts and make the parodies easier to recognise.

8.1 Research on translating Carroll's parodies into Russian

Previous research has been conducted on various aspects of the translations of *Alice* worldwide in different editions and language pairs. However, considering the impressive number of translations of *Alice* into Russian, we were surprised to discover that rendering Carroll's parodies into Russian translations is a relatively unexplored field of research. Among ten Russian translations of *Alice* released in the

twentieth century, Nabokov's Russified and domesticated version has attracted by far the most scholarly interest (Karlinsky 1970, Connoly 1995, Vid 2008, Demurova 2003, Trubikhina 2017). Though Nabokov never translated any other children's books, the interest in his translation of *Alice* is no coincidence, considering his extraordinary literary fame and influence. Some other translations of *Alice* have attracted scholarly attention (Demurova), while others have been almost completely ignored (D'Aktil and Olenich-Gnenenko). Ignoring Oleninich-Gnenenko's translation is particularly strange, as it was "Russian children's sole access to *Alice*" (Imholtz and Imholtz 2014: 153) for thirty-one years, since this translation was the only one constantly republished until 1971, when Zakhoder's translation entered the Russian market.

Considering the uneven scholarly response to translations of *Alice* into Russian, discussions such as A. Kalashnikov's (2018) on translations of the didactic poems in three pre-revolutionary versions by Granstrem, Rozhdestvenskaya and Solovyova are particularly valuable. When analyzing the structure, language and pre-texts of the parodies in these translations, Kalashnikov argues that Granstrem failed to re-create the grotesque effect of the original, as she introduced unchanged Russian fables instead. Rozhdestvenskaya successfully transferred the original's grotesque characteristics by creating her own poems based on Carroll's parodies, but omitted parodying effects, while Solovyova successfully combined elements of the grotesque and parody. Solovyova was the first translator to create parodies of classical Russian poems by Pushkin and Lermontov, a task later undertaken by Nabokov and other translators. Kalashnikov also claims that parodying Russian poems brought the text closer to readers who were expected to recognize them, but, on the other hand, such rendering of parodies caused loss of some of the crucial contextual components (such as the image of a crocodile in Solovyova's rendering of "How Doth the Little Busy Bee"). Demurova considers Solovyova's Russification logical as "To cope with numerous problems, the first translators, wishing to bring the original as close as possible to Russian readers, attempted to substitute familiar Russian realia for the English ones, to Russify Carroll, as it were" (1992: 20).

It is interesting from the perspective of ideological framing of translations in paratexts that in 1963, Solovyova's translation was strongly criticized by Etkind, a well-known Soviet literary critic, who claimed that by making "British" Alice recite parodies of Pushkin and Lermontov, Solovyova demonstrated an "outrageous disrespect not only of Carroll's original but of British culture and the nation in

general" (1963: 347).[40] Etkind's essay *Для маленьких читателей* (For Little Readers) was ideologically coloured, as Solovyova's pre-revolutionary "disastrous" (1963: 348) parodies were compared to an entirely different rendering by Marshak, a leading Soviet translator who, "as a typical representator of a Soviet school of translation demonstrated creativity, flexibility, humour and deep respect to the most important characteristics of a foreign work by creating his own parodies based on Carroll's" (1963: 350).

Whether Soviet critics approved of such rendering of Carroll's parodies or not, other Russian translators also used parodies of familiar pre-texts when rendering the didactic poems in *Alice*. Following Solovyova, Nabokov skilfully manipulated verses of the target culture by Pushkin and Lermontov "to ensure that the text is as meaningful and as accessible to the target text reader as it was to the source text reader" (Vid 2008). Three of Nabokov's parodies resemble Solovyova's, which prompted Karlinsky to suggest that Nabokov had been acquainted with Solovyova's translation— an indebtedness he never acknowledged (quoted in Trubikhina, 63).

In an influential essay on translations of *Alice* into Russian, Demurova finds Nabokov's parodies "very funny" as Nabokov, like a few other translators of *Alice*, realized only too well that "no parody could be funny if the originals that it mocks are not known" (1992: 21). However, sometimes Nabokov goes a little too far, so that his parodies become too sardonic and satirical; he uses imagery that Lewis Carroll probably would not have used.

Speaking about other translations, Demurova opposes the method of literary translation of parodies used, for instance, by Olenich-Gnenenko as "Clearly Carroll's text cannot be treated in this way; not only the brilliance of the style, but the very sense is often lost" (1992: 21). Demurova is also critical of Shcherbakov's and Zakhoder's translations, including the rendering of parodies, which she finds too colloquial and the language "too contemporary." Explaining her own method, Demurova claims that she discarded both Russification and literal translation and avoided modernization but strove to keep "the particular imagery of Carroll's tale, its originality and eccentricity" and "also the deep earnestness and, at times, sadness and lyricism of the submerged, second level" (1992: 23).

[40] Translations from Russian are ours.

Imholtz and Imholtz's *Alice Goes to Russia* (2014) focuses on the history of publication of translations of *Alice* but briefly mentions parodies in two popular translations by Nabokov and Demurova, explaining that as Demurova was not a poet herself, the poems were translated by Orlovskaya, Sedakova and Marshak. Marshak's translations were particularly praised as he "deftly turns Carroll's lines into believable and humorous Russian" (156).

8.2 Parody and nonsense in children's literature

Parody is always an imitation of an original work, but it also alters it significantly, turning familiar notions upside down. Rose notes that "Parody in its broadest sense and application may be described as first imitating and then changing either, and sometimes both, the 'form' and 'content' (…) of another work" (1933: 45). Rose mentions another significant feature of a parody: "most successful parodies may be said to produce from the comic incongruity between the original and its parody some comic, amusing, or humorous effect" (1933: 45).

Connecting parody to nonsense in *Alice*, Shavit claims that parody not only functions in creating the nonsensical level of the story but also participates in Carroll's endeavour to break prevailing norms. Carroll's manipulation of existing models resulted in the production of a new model that served as a prototype for children's books to follow (Shavit 1980: 84). All of the didactic poems parodied by Carroll are parodies of specific works, meaning that the subject of this type of parody is one single text (or a series of texts) from one author. In this type of parody, the focus is on imitating and distorting the features of this specific text in terms of its manner, its matter, or both.

To function properly, parody needs to be recognised by the readers. Hutcheon claims that parody depends immensely upon recognition, ceasing to exist completely without it. Therefore, "in order for parody to be recognised and interpreted, there must be certain codes shared between encoder and decoder" (Hutcheon 1985: 27). Dentith also views the recognition of the parodied subject as one of the most prominent features of a parody: "One of the features of parody is that it depends for its effect upon recognition of the parodied original, or at least, upon some knowledge of the style or discourse to which allusion is being made" (1985: 39).

Shires links the recognition of the parody to the comic effect that is often produced by the "clash of the original idea and the new meaning," or by a surprising element placed in the verse in place of the traditional one that the reader expected. To achieve this effect, the parody also needs to be recognised. In this case, as Shires (1988: 275) explains, we laugh because our expectations are fulfilled (we did not expect to read this) and because of "the collision of two kinds of discourse – moral and amoral." Hence, it is always possible that, even though a reader "shares the same language and cultural tradition as the parodist" (Hutcheon 1985: 98), he or she might still lack the skill and sophistication to decode the text. In such a case, if the readers fail to decode the text or the conventions that are being parodied, the humorous effect based on parody vanishes and can only be partly replaced by nonsensical elements.

The following examples will illustrate which methods Russian translators preferred when facing the challenge of adapting Carroll's parodies, what they sacrificed, and what these choices entailed for the readers.

8.3 How Doth the Little Crocodile…

The poem "How Doth the Little Crocodile (How doth the little crocodile improve his shining tail…") is a parody of Watt's poem "Against Idleness and Mischief" (1715) ("How does the little busy bee improve each shining hour"). The poem is recited by Alice in the second chapter, "The Pool of Tears," when she has grown taller after drinking from the little bottle she found with the label 'DRINK ME!' Frightened by this sudden change, Alice wants to verify that she is still herself and not someone else, like a less intelligent girl named Mabel, by trying to remember what she learnt in school.

The original poem is constructed in four stanzas of four lines. The first two depict a hard-working bee, a symbol of industry and diligence, and the last two exemplify the bee as a role model for human behaviour. The portrayal of the bee in the first two stanzas, and the explicit moral lesson in the last two, keep the poem within Lockean tradition, as animals were believed to delight the child reader, and more effectively impose moral lessons. The poem features moral values vital for children in the Victorian era, such as religion, hard work and commitment. All these values are turned upside down in Carroll's parody.

"How Doth the Little Crocodile" consists of two stanzas, each comprising four lines. Alice stops reciting when she realises the verses are wrong. The first stanza portrays an attractive crocodile, swimming in the Nile, while the second stanza depicts the crocodile eating and toying with his prey, a little fish, in a malicious manner. Carroll mocks the moral of being hardworking and dutiful and parodies the whole process of moralizing by substituting a lazy, mischievous crocodile for the hard-working bee. A reader who knows the original poem is shocked by the clash of meanings and the reversal of the original's "moral" lesson (to be hardworking) into an "immoral" message about spending your days being idle and deceiving innocent prey (the fish). The comic effect is achieved by introducing surprising elements in place of the traditional ones that the reader is expecting.

Russian translators opted for three choices: (a) to translate the original parody directly, keeping the key elements of the original and the nonsensical effect, (b) to parody Russian poems or fables with similar didactic content, or (c) to refer to Russian verses in the first line and then to translate the original parody directly.

Solovyova: a reference to Pushkin's poem *Цыгане – птичка божия не знает* (Gypsies - God's Bird Does Not Know)

Granstrem: unchanged Krylov's fable *Стрекоза и муравей* (The Dragonfly and the Ant)

Rozhdestvenskaya: adapted translation of the original parody

D'Aktil: a reference to Pushkin's poem *Цыгане – птичка божия не знает* (Gypsies - God's Bird Does Not Know)

Nabokov: a reference to Pushkin's poem *Цыгане – птичка божия не знает* (Gypsies - God's Bird Does Not Know)

Olenich-Gnenenko: translation of the original parody

Demurova (trans. by Sedakova): translation of the original parody

Shcherbakov: translation of the original parody

Zakhoder: a parody of the didactic children's poem *Дети в школу собирайтесь* (Children, Get Ready for School) by Modzalevsky

Orel: translation of the original parody

Jahnin: a parody of the children's New Year's Eve song *В лесу родилась елочка* (A Little Fir Was Born in the Forest)

Kononenko: a parody of Krylov's fable *Ворона и Лиса* (The Crow and the Fox).

Solovyova, D'Aktil and Nabokov opted to refer to Pushkin's poem *Цыгане – птичка божия не знает* [Gypsies - God's Bird Does Not Know] in the first line. The translations are constructed in two stanzas of four lines and the original's free and careless *птичка* (a diminutive for a bird) is substituted with a cheating and deceptive *крокодилушка* (a diminutive for a crocodile). All translators keep the light tone and rhythm of the original. However, after this successful clash of meanings in the first line, Pushkin's poem is not parodied. We find this decision to refer to a familiar poem and then to translate Carroll's parody directly problematic from the reader's perspective. If the pretext is successfully recognised, the reader then expects a parody of a familiar poem, which would further ensure an unexpected clash of meanings, creating a humorous and nonsensical effect. As the rest of the parody does not refer to Pushkin's poem in any way, the reader may get confused or, in the case of a child, disappointed. Another problem is that Pushkin's poem is not didactic and does not offer any moral lesson. While in Carroll's parody, the element of surprise is based on a complete reversing and mocking of strongly didactic and moral lessons, in the Russian translations by Solovyova, D'Aktil and Nabokov, this element gets lost.

Zakhoder opted for a parody of the Russian children's poem *Дети в школу собирайтесь* [Children, Get Ready for School], also known as *Приглашение в школу* [Invitation to school] by L. Modzalevsky. This choice was most likely determined by the content, as the original poem, which comprises sixteen lines, also contains strong didactic features and offers a moral lesson about the importance of hard work. In Modzalevsky's poem, children are asked to get ready for school quickly in the morning, while the animals have already begun their daily work. The concluding line requires the children to pick up a book to read, as "God does not allow idleness." The moral lesson and didactic content related to the importance of hard work

efficiently corresponds to Watt's original parodied by Carroll in which the moral of the importance of hard work is also acquired through the narrator of the poem. In Zakhoder's parody, which comprises ten lines, the clash of meanings and the element of surprise are introduced in the first line when the noun *дети* (children) is replaced by *звери'* (animals) and instead of the original rooster, who crows in the morning, it is a crocodile who crows. In what follows, Zakhoder mocks the original and undermines its seriousness by turning the most eminent features upside-down. All the animals loudly protest against working and Alice wonders *неужели им так тяжко приниматься за дела?!* [Is it really so difficult for them to do some work?!]. The parody is easy to recognise and the clash of meanings and humorous effect are also well preserved.

Kononenko referred to Krylov's fable *Ворона и Лиса* [The Crow and the Fox] in the first two lines, which comprises a different moral lesson about how dangerous believing in flattery can be. Like the original, the parody is also structured in two stanzas of four lines. The rest of the parody is a close translation of Carroll's, capturing the main element of a charming, lazy crocodile, stalking his prey. The main problem with the use of fables when rendering Carroll's parodies is that they do not contain religious connotations. Leaving this aside, the crucial elements of recognition, clash of meaning and surprise are ensured. The first line of the original fable remains unchanged and the reader is then surprised when the familiar structure is suddenly broken with the appearance of an unexpected element, a crocodile, in the second line. However, as in the previous cases, the fable is not fully parodied, which may disappoint or confuse some readers.

Jahnin introduced a parody of one of the most well-known Russian children's songs, *В лесу родилась елочка* [A Little Fir Was Born in the Forest]. The original consists of six stanzas of four lines, while Jahnin's parody is shorter and consists of two stanzas of four lines. The parody follows the original's structure, while *тёлочка* (a small female calf) is substituted for the familiar *ёлочка* (a little fir). The rest of the parody focuses on the small calf, preserving the elements of recognition, surprise and a clash of meanings. In this case, the element of recognition is achieved but the Russian original does not contain any moral or didactic lessons.

Granstrem used the unchanged text of another of Krylov's fables, *Стрекоза и муравей* [The Dragonfly and the Ant].

8.4 You are Old, Father William

Alice wants to test her identity again by reciting a familiar poem in the fifth chapter, which is constructed as a dialogue between Alice and the Caterpillar. The poem Alice recites is a parody of Southey's poem "The Old Man's Comforts and How He Gained Them" (1799). It is the longest poem in the book, structured as a dialogue between a father and son. The son reminds the father how old he is and asks all sorts of questions about life. The whole first line "You are old, Father William, the young man cried" is repeated every other stanza, as well as the final line, "Now tell me the reason, I pray." Southey alters the exclamation "You are old, Father William," with the father's reminiscence of his youth. Carroll preserves this alternation of two corresponding replicas but changes the second part of the first verse in every stanza. In the original, the son is a curious young man and the father is patient and nostalgic, balanced, calm and deeply religious. In Carroll's parody, the father is impatient, rude, unpleasant and even violent. The original poem consists of six stanzas of four lines, of which every other stanza is a question by a young man, followed by Father William's answers, which contain moral lessons. Carroll's parody comprises eight stanzas of four lines and the questions asked of the father refer to his ability and reason for doing strange, unusual and even ridiculous things, such as "standing on your head" or finishing "a goose with the bones and the beak."

In this case, Russian translators opted for: (a) a direct translation of Carroll's parody, (b) a reference to a well-known Russian poem, (c) a parody of a well-known Russian fable with similar didactic content, or (d) a parody of a Russian poem with similar didactic content.

Solovyova: a parody of Pushkin's long poem *Полтава* (Poltava)

Granstrem: the unchanged Krylov fable *Ворона и лиса* (The Crow and the Fox)

Rozhdestvenskaya: direct translation of the original parody

D'Aktil: a parody of Krylov's fable *Попрыгунья Стрекоза* (A Merry Dragonfly)

Nabokov: a reference to Mikhail Lermontov's poem *Бородино* (Borodino)

Olenich-Gnenenko: direct translation of the original parody

Demurova (trans. by S. Marshak): direct translation of the original parody

Zakhoder: a reference to the Russian children's poem *Вечер был, сверкали звезды* (It Was Evening, the Stars Were Shining) combined with lines from eight Russian poems.

Shcherbakov: direct translation of the original parody

Orel: direct translation of the original parody

Jahnin: a reference to Mikhail Lermontov's poem *Бородино* (Borodino)

Kononenko: a reference to Mikhail Lermontov's poem *Бородино* (Borodino)

Solovyova opted for parodying part of Pushkin's long poem *Полтава* [Poltava], which describes a battle between the Russian and the Swedish armies in 1709. The parody is different from Carroll's, as it is not structured as a dialogue, but describes the awakening of animals in the forest who wait for their tsar, a giant mushroom. The parody comprises thirty-two lines. The element of recognition is well-preserved, as the first line remains unchanged and Solovyova closely follows Pushkin's original by re-creating the style, metric, and rhyme. Clash of meanings and element of surprise are successfully achieved by introducing mushrooms and animals instead of Russian and Swedish warriors. However, Pushkin's original does not contain any moral or didactic lessons, so in Solovyova's translation, parodying the idea of transferring wisdom from the older to the younger generation is absent.

Nabokov, Jahnin, and Kononenko chose Lermontov's patriotic poem *Бородино* (Borodino), devoted to the victory of the Russian army over French invasion forces (1812) in the Battle of Borodino. The poem starts with a direct appeal *Скажи-ка дядя* [Tell me, uncle] and the first part is constructed as a dialogue between the young and the older soldier. In the opening line, the young soldier asks if the surrender of Moscow, a strategic move during Napoleon's invasion, was necessary. The rest of the poem is comprised as a story-telling in which the older soldier describes the Battle of Borodino and the courage and sacrifice of Russian warriors, particularly emphasising that the young generation is weaker and there are no such heroes anymore. The poem comprises fourteen stanzas by seven lines and is one of the longest classic Russian poems constructed as a dialogue.

The translators used the first line of the original, *Скажи-ка, дядя* [Tell me, uncle], and then structured their parodies as a dialogue between a younger man and *дядя* (uncle),preserving the original's metre and rhyme. The translations comprise eight stanzas of four lines. As for the content, the translators closely followed Carroll's parody, keeping most of uncle's responses, referring to his ability to perform ridiculous actions, such as devouring a whole goose, intact. In this case, the element of recognition is ensured by the introductory line, the dialogue structure, the alternation of two corresponding replicas and the direct addressing of *дядя* (*uncle*), which reminds the reader of the parodied pretext. It is clear that the chosen poem contains a very different lesson to that of "Against Idleness and Mischief," yet Russian parodies also mock the idea of wisdom and experience being transferred from one generation to the next. The reader is provided with enough coordinates to recognise the pretext; hence, as in the case of Pushkin's poem, we believe that only parodying a familiar poem in the first few lines may confuse the readers, who expect the full parody of the pretext, in this case, Lermontov's *Бородино*.

D'Aktil based his parody on Krylov's fable *Попрыгунья стрекоза* [A Merry Dragonfly], which conveys a moral lesson about the importance of responsibility and hard work. In the original, a carefree, lazy dragonfly is pitted against a hard-working ant, who is better prepared for a harsh winter. As winter comes, the dragonfly has no other choice but to ask the ant for help. In D'Aktil's parody, the moral from the original fable is turned on its head by reversing the main characters' roles. The dragonfly no longer needs to learn the valuable lesson of being hard-working. In contrast, it is the dragonfly who becomes hard-working and responsible, while the ant is depicted as lazy, carefree, and bold. The nature of the original fable is also subverted at the end of the parody, when the ant is the one who asks the dragonfly for help. D'Aktil's parody is shorter than Carroll's, is not constructed as a dialogue, comprises only twelve lines, and takes an entirely different direction from the original's idea of transferring wisdom to the next generation. The religious connotations of the original parody are also neutralised. However, familiarity and a surprising clash of meaning are successfully achieved, as Krylov's fables were popular, often learnt by heart and recited.

Zakhoder's decision is perhaps the most innovative and required a high level of creativity, as, after a reference to a well-known Russian children's poem, *Вечер был, сверкали звезды* [It Was Evening, the Stars Were Shining] in the first two lines, the translator incorporates unchanged lines from seven other Russian poems and

nursery rhymes: *Чижык-Пыжик, где ты был* [Chizhyk-Pyzhik Where Have You Been – a nursery rhyme], *Заяц белый, куда бегал* [White Rabbit, Where You Were Running – a nursery rhyme], *Аты-Баты*[Aty-Baty, a nursery rhyme], *Пойманная птичка* [Caught Bird – a children's poem by Poretsky], *Песни Западных Славян: Конь* [Songs of Western Slavic: the Horse by Pushkin], *Утопленник*[A Drawn Man by Pushkin], *Евгений Онегин* [Eugene Onegin by Pushkin]. The lines are successfully incorporated into the translation, which comprises ten stanzas of four lines each and is constructed as a dialogue between a little boy and his father. The little boy asks the father all kinds of nonsense questions, such as how many musical notes can be used to tune frost, trying to confuse him, yet the father finds witty answers to all of them. Zakhoder's rendering of Carroll's parody ensures successful familiarity and a clash of meanings of at least some (if not all) of the pretext. It is creative, comical, and includes an element of playing with the text, as children are offered eight poems and nursery rhymes to recognise. It also preserves the dialogue structure and the idea of mocking the rule that children should respect their elders.

Granstrem remained consistent in her translation choices and used another unchanged fable by Krylov, *Ворона и лиса* [The Crow and the Fox].

8.5 Tis the Voice of the Lobster…

This is the last poem recited by Alice to test her memory, while talking to the Mock Turtle. The poem is a parody of "The Sluggard" by Isaac Watts, another didactic poem well-known at the time the original was released. It describes the life of a miserable, lazy person who denies the importance of the Bible and does not strive for any personal development by "working and reading." Carroll kept the first part of the introductory line "Tis the voice of…" then substituting the lobster for the sluggard. The parody comprises sixteen lines, four fewer than the original. Alice repeats nonsense verses about a baked lobster who pretends not to be afraid of sharks. Carroll's lobster's corresponding vice is that he is weak, boasting, and, consequently, easy prey. Alice is then interrupted by the Mock Turtle asking for an explanation at the beginning of the second stanza. In what follows, Carroll alludes to the original again by keeping the line "I passed by his garden" […], intact, but introducing an owl and a panther who are sharing a pie in the garden.

Russian translators opted for: (a) a direct translation of Carroll's parody, (b) a parody of famous Russian poems without didactic content, c) a parody of famous Russian fables with different didactic content, and (d) parodying a famous proverb combined with a direct translation of Carroll's parody.

Solovyova: a reference to Pushkin's poem *Песнь о Вещем Олеге* (The Song of the Prophetic Oleg) and a reference to Lermontov's poem *Выхожу один я на дорогу* (I Walk Alone on the Road)

Granstrem: omitted

Rozhdestvenskaya: direct translation of the original parody,

D'Aktil: parody of Krylov's fable *Однажды Лебядь, Рак и Щука* (Once the Swan, the Crawfish and the Pike)

Nabokov: a reference to Pushkin's poem *Песнь о Вещем Олеге* (The Song of the Prophetic Oleg) combined with a direct translation

Olenich-Gnenenko: direct translation of the original parody

Demurova: direct translation of the original parody

Shcherbakov: direct translation of the original parody

Zakhoder: a reference to the Russian proverb *Завтра, завтра, не сегодня все ленивцы говорят*, a literal translation of the German proverb Morgen, Morgen, nur nicht Heute, Sagen alle Faulen Leute. (Tomorrow, tomorrow, just not today, say all lazy people) combined with a translation of the original parody

Orel: direct translation of the original parody

Kononeno: parody of Krylov's fable *Лягушка и Вол* (The Frog and the Ox)

Jahnin: parody of Tyutchev's poem *Люблю грозу в начале мая* (I Love the Thunderstorms at the Beginning of May)

Solovyova referred to a ballad by Pushkin in the first line. The original talks about a historical figure, the Russian prince Oleg, who was foretold that his favourite horse would kill him. At the end of the poem, Oleg is bitten by a snake that hides in the head of his dead horse. After referring to Pushkin's poem in the first line, Solovyova closely translated the rest of Carroll's parody. In her translation, the original's idea is preserved, as the shark eats the lobster in the end. The second part also refers to another classical poem in the first line, closely following Lermontov's rhyme and meter, while keeping the key elements of Carroll's parody. The element of recognition is thus well-preserved, but the clash of meaning is achieved only in the introductory line, in which *вещий омар* (prophetic lobster) is substituted for the original's name *Вещий Олег* (Prophetic Oleg). Parodying only the introductory lines may confuse the reader, who will then expect familiar constructions to be subverted, but instead is "sent" into an entirely different direction. Both parodied Russian poems do not contain any didactic or moral lessons.

As in previous examples, D'Aktil based his parody on another of Krylov's fables. In the original, the Swan, the Crawfish and the Pike are pulling the cart in different directions, while in D'Aktil's parody, which also comprises twelve lines, they decide to dance but cannot perform the dance until the end of the fable, dancing in different directions. D'Aktil kept the first and the last two lines of the original fable unchanged, making it easy to recognise. The element of surprise and clash of meanings is successfully achieved by substituting an unsuccessful attempt to perform a dance for the original's intention to move the cart, which also corresponds to the content of the chapter, "Lobster's Quadrille," in which the Mock Turtle and the Gryphon perform a dance for Alice. The parody and the moral lesson to be learnt from it are different from the original, in which Carroll reverses and mocks the call to be hard-working, while D'Aktil's parodied version mocks the importance of working together.

Kononenko also chose to parody Krylov's fable, in which an envious frog decides to become as big as an ox but ends up exploding. The moral embedded in this fable is the danger of envy. In Kononenko's parody, a vain, self-assured lobster who is getting ready to fight a shark, dressing up and boasting to other fish about his strength, but is eaten by a shark in the end, is substituted for the frog. As in the previous example, the moral lesson conveyed is different from the original and the moral of the danger of vanity is turned upside-down. Hence, the translator

successfully rendered the familiarity as well as the clash of meanings, creating a humorous effect and enabling the reading audience to link the parody to the pretext.

Nabokov used Pushkin's verse *Песнь о Вещем Олеге* [The Song of Prophetic Oleg], preserving the original metre of the ballad and using the keyword *вещий омар* (prophetic lobster) in the first line to make the poem recognisable. Hence, in what follows, Nabokov did not parody Pushkin's poem but translated Carroll's parody directly.

Zakhoder parodied the Russian proverb *Завтра, завтра, не сегодня все ленивцы говорят* (Tomorrow, tomorrow, not today, say all lazy people), in the first line, achieving a clash of meaning by introducing *варёный рак* (a cooked lobster) instead of *ленивцы'* (lazy people). The rest of the poem, which comprises twenty-six lines, is then based on mocking the idea of being hard-working, as the lobster gets in trouble for hurrying because he wants to finish everything as soon as possible. The parody advises *Если хочешь долго жить, должен ты любое дело первым делом отложить* (If you want to live long, the first thing you need to do is to put off all work). Zakhoder's version deviates from Carroll's parody, as a key element of the original parody, the shark, is omitted and the lobster gets caught in a fisherman's net instead. Contextually, Zakhoder's parody still corresponds to Carroll's, which is also based on mocking the moral of hard work.

Jahnin opted to parody another poem, this time by Tyutchev, which comprises thirteen lines, achieving a surprise element by substituting for the original's *гроза* (thunderstorm) the rhyming and similar sounding noun *коза* (goat), and the original's *май* (May) with the rhyming Russian female name *Майя* (Maya). The parody comprises nine lines and successfully achieves the element of recognition and a clash of meanings, as well as the nonsense effect, though the element of mocking didactic-moral features by denying the moral is lost (partly quoted from Kaloh Vid&Žagar-Šoštarić 2023: 44–58).

8.6 Twinkle, Twinkle, Little Bat

The poem "Twinkle, Twinkle, Little Bat" is a parody of a famous English lullaby "Twinkle, Twinkle Little Star."[41] The poem is recited by the Hatter in the second chapter "Mad-Tea Party." when the Hatter recalls how the Queen of Hearts asked him to recite this song. Alice responds that she has heard something like this.

The original poem is constructed in three stanzas of four lines and would be immediately recognized by a Victorian child. The parody, however, subverts the purpose of the original poem as Carroll changes the object "star" into a bat, a vehicle for nonsense in the poem. Victorian children would know that a bat does not twinkle, which would cause a rift between what they read and what they know. The main challenge when translating is that the original exposes cultural and religious purposes common for nursery rhymes from over two hundred years ago. The original poem instructs children that even though they may not fully comprehend something, in this case a star, they can still understand its purpose (in the religious and not in the scientific sense) as the last stanza is "Then the trav'ller in the dark/ Thanks you for your tiny spark/He could not see which way to go/ If you did not twinkle so." A Victorian child, familiar with the Bible, would be able to understand the concept of a bright star as a guide to a wayward traveller.

The meaning of the value of the star is turned upside down in Carroll's parody. A bat is simply a commonplace object, like the tea-tray to which the bat is compared in the Hatter's version of "The Star." Replacing objects in the rhyme creates a nonsensical parody of the original. The parody consists of four lines and portrays a twinkling bat which flies in the sky like a tea-tray. Carroll mocks the image of star as a guiding light, substituting for it a nonsensical image of a bat. The reader who is familiar with the original poem is surprised by the intentional clash of meanings and the reversal of the original's lesson (a star as God's light) into a double nonsensical message. A star is replaced by a bat which is then compared to a flying tea-tray, though a bat does not resemble a tea-tray in any way and a tea-tray also is not normally associated with flying (unlike, for instance, a carpet). The double comic effect is thus achieved by introducing surprising elements in place of the traditional ones that the reader expects.

[41] This song was first published in 1806 by sisters Ann and Jane Taylor in *Rhymes for the Nursery*, under the name "The Star."

Russian translators opted for three choices: (a) to translate the original parody directly, keeping the key elements of the original and the nonsensical effect, (b) to parody Russian nursery rhymes without a similar "guiding" content, or (c) to refer to Russian verses in the first line and then to translate the original parody directly.

Solovyova: A parody of a famous four-line comic song by an anonymous writer *Чижык-Пыжик, где ты был?* Chizyk-Pyzhik, Where Have You Been?)

Granstrem: an unchanged fable *Лисица и Аист* (The Fox and the Stork)

Rozhdestvenskaya: a literal translation of the original parody

D'Aktil: a parody of the famous Russian song *Чижык-Пыжик, где ты был?* (Chizyk-Pyzhik, Where Have You Been?)

Nabokov: a parody of the famous Russian song*Чижык-Пыжик, где ты был?* (Chizyk-Pyzhik, Where Have You Been?)

Olenich-Gnenenko: a literal translation of the original parody

Demurova (trans. by Sedakova): a literal translation of the original parody ("the eagle owl" is substituted for "the bat," most likely for the sake of the rhyme)

Shcherbakov: a parody of the famous Russian folk song *Пчёлочка златая, что же ты жужжишь* (Little Golden Bee, Why are You Buzzing?)

Zakhoder: a parody of the famous Russian song *Колокольчики мои, цветики степные* (My Bluebells, My Little Steppe Flowers)

Orel: translation of the original parody ("a cup-holder" is substituted for the *поднос*/"tea-tray," most likely for the sake of the rhyme)

Jahnin: a parody of the famous Russian counting-out poem *Раз, два, три, четыре, пять, вышел зайчик погулять* (One, Two, Three, Four, a Little Rabbit Goes for a Walk)

Kononenko: a parody of the famous Russian children's song *Антошка*

Solovyova, D'Aktil, and Nabokov opt to refer to the famous four-line comic song *Чыжик-пыжик где ты был?*, a part of the urban folklore heritage written by an anonymous writer. In Solovyova's and Nabokov's parodies, *чыжик* (a colloquial name of a little bird) was replaced by *рыжик* (a mushroom), while D'Aktil kept the first line of the poem unchanged but re-wrote the subsequent three lines. In the original, Chyzhik-Pyzhik drinks vodka on Fontanka, while in D'Aktil's parody, Chyzik-Pyzhik chases geese. All translators keep the light tone and rhythm of the original, achieving a successful clash of meanings in the first line which creates a humorous effect.

Zakhoder opted for a parody of the Russian poem *Колокольчики мои, цветики степные* by Alexei Tolstoy. This choice was most likely determined by the content, which was known to the target audience, though this is not a nursery rhyme. In Zakhoder's parody, which comprises ten lines, the clash of meanings and the element of surprise are introduced in the first line when the noun *колокольчики* (bluebells) is replaced by *крокодильчики'* (little crocodiles), and instead of the original *о ком грустите вы* (for whom are you so sad), Zakhoder introduces *о ком хрустите вы* (whom are you crackling for), establishing an association to the crocodile who eats the victim, who crackles between his teeth. Zakhoder successfully mocks the original and undermines its seriousness by turning the most eminent features upside-down. The parody is easy to recognise and the clash of meanings and humorous effect are well preserved.

Kononenko refers to the famous Russian children's song *Антошка*/Antoshka. In the original, Antoshka and his friends go to dig potatoes, while in Kononeko's parody, they drink tea with cheese-cakes. The main problem with the use of this poem is that Kononeko's parody does not mock anything but achieves a comic effect merely by substituting expected with unexpected.

Jahnin introduced a parody of the first four lines of one of the most well-known Russian counting-out poems, *Раз, два, три, четыре, пять, вышел зайчик погулять*. In the original, a little rabbit is going out for a walk and is shot by a hunter, while in Jahnin's parody, the roles of the hare and the hunter are reversed and it is the little rabbit who is going out to shoot the hunger. The parody follows the original's structure and rhyme, while the original's verb *погулять* (to go for a walk) is replaced by the phonologically similar verb *пострелять* (to shoot). In this case, the element of

recognition is well achieved but the Russian original does not contain any didactic or religious connotations and it is not a nursery rhyme.

Scherbakov bases his parody on the famous Russian folk song *Пчёлочка златая, что же ты жужжишь»* (Little Golden Bee Why Are You Buzzing?). The original little golden bee is replaced by a fly and the element of surprise and clash of meaning is successfully achieved, yet there is not a moral lesson to be learnt in the original and the parody does notmock anything.

Granstrem used the unchanged text of another of Krylov's fables, *Лисицы и аист* and the parodical effect is entirely lost in this translation.

When translating the original parodies directly, Rozhdestvenskaya, Olenich-Gnenenko, and Sedakova successfully preserved rhetorical devices and stylistic features of the original's parodies and followed the content closely, keeping two basic nonsense elements, the bat (or the eagle owl) and the tea-tray or an object associated with serving tea intact yet eliminating the recognizability effect.

It was surprising to discover that neither of the poems used for parodying contain any moral or religious lessons, and neither of them is a nursery-rhyme. The translators achieved a humorous effect and in several cases the effect of recognition, yet parodying the idea of following God's wisdom or any other lesson to be learnt for children is absent.

8.7 Speak Roughly to You, Little Boy

"Speak Roughly" is a lullaby sung by the Duchess to her infant and another parody, although today the original has been almost entirely forgotten. Often credited to G.W. Langford, the original poem, "Speak Gently," was actually probably written by the American poet David Bates around 1850. The real poem encourages parents to "rule by love" instead of fear, while the parody highlights the violent nature of the Duchess and the absurd chaos in the Duchess' kitchen which leaves Alice speechless.

Traditionally, the lullaby has been described as a sweet, gentle song that a mother sings to coax her child to sleep. Hence, Carroll preserves the original rhyme and the number of lines in each stanza but substitutes for the original "Speak gently" inthe

beginning of each stanza the phrase "speak roughly." The original appeal to parents to treat children with love and patience is replaced by an exhortation to speak roughly and severely to the children, to beat them and to add some pepper to make them sneeze. The original poem consists of nine stanzas of four lines, while Carroll's parody comprises merely two stanzas and the repetition "Wow, wow, wow" by the chorus in the end of each stanza. One of the most important issues illustrated in Russian translations was that this is a violent, ironic parody of a lullaby.

Solovyova: a literal translation of the original parody

Granstrem: a literal translation of the original parody

Rozhdestvenskaya: a literal translation of the original parody

D'Aktil: a parody of Lermontov's poem *Казачья колыбельная* (Cossack Lullaby)

Nabokov: a parody of Lermontov's poem *Казачья колыбельная* (Cossack Lullaby)

Olenich-Gnenenko: a literal translation of the original parody

Demurova (trans. by S. Marshak): a literal translation of the original parody

Zakhoder: a literal translation of the original parody with a repeated element from the traditional Russian lullaby.

Shcherbakov: a literal translation of the original parody.

Orel: a literal translation of the original parody

Jahnin: a literal translation of the original parody with a repeated element from the traditional Russian lullaby.

Kononenko: a literal translation of the original parody with a repeated element from the traditional Russian lullaby.

In this case, Russian translators opted mostly for: (a) a direct translation of Carroll's parody, (b) a direct translation with domestication and a clear reference to famous Russan lullabies. D'Aktil and Nabokov created a parody of the famous poem by Mikhail Lermontov "Казачья колыбельная" (Cossack Lullaby). D'Aktil kept the first line unchanged, substituting only *противный* (naughty) for the original adjective *прекрасный* (beautiful). Nabokov followed the same strategy, keeping the first line almost unchanged but substituting *вой* (to sqeal) for the original verb *спи* (to sleep). Both translators successfully achieved an unexpected clash of meaning which is essential for re-creating a parody in a translation.

Jahnin introduced a parody of the famous Russian lullaby *Спи моя радость, усни*/ "Sleep, My Joy, Just Sleep" which was used in the popular children's TV program *Спокойной ночи, малыши*/Good Night, Children. The original noun *радость*/*joy* in the first line was replaced with the phonologically similar *гадость*/*gross* and the element of recognition is well achieved.

Other translators used direct translations, keeping the original idea of treating a child severely and offering him or her pepper to make him/her sneeze. We found it surprising that only Zakhoder and Konenko introduced the repeated formula *баю-бай* (bayu baj) (typical of Russian lullabies) in their translations, which would be easily recognized by the readers, thus re-creating the original parody effect.

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Chapter 9:

The Use of English vs. Russian: Which Language Does Alice Speak?

Apart from the different time, customs, attitudes, and literary conventions prevailing in the period when the book was written, as well as the allusions, hidden meanings and symbols in the story, the most challenging part for translators is the English language which, according to Auden, is "the mightiest character" in the book (Auden 1971: 3). There are numerous references to the language which Alice and other protagonists speak and it is the translators' choice to decide whether they speak Russian or English depending on whether a trend favoring cultural adaptation – domestication in the more traditional sense – prevails. Every translator has to make choices about staying close to the source text and adapting the text for a new audience. When a translator translates for children, this choice becomes all the more important. The difference in age and experience between an adult translator and his/her readers causes him/her, consciously or not, to reflect more carefully on the audience. As Emer O'Sullivan (2005: 13) correctly points out, this is true not only for translators but also for publishers, reviewers, and other mediators in the field of children's literature.

The examples in this section demonstrate that Russian translators balanced between removing the foreignness and retaining the foreignness[42] on the conviction that children can handle a bit of strangeness and that encountering the foreign is an enrichment, or opting for a rewording with more neutral expressions which do not designate a reference to any language. This "neutral" decision is interesting and may be explained by the efforts to make the story as relevant to Russian children as possible, without relocating the content completely and entirely into the Russian milieu.[43]

English is mentioned six times in the original. The first occurs in the second chapter when Alice meets the Mouse; she conjectures "Perhaps it doesn't understand English," and therefore decides to try the only other language she knows, "'Où est ma chatte?' which was the first sentence in her French lesson-book." The literal translation would be *по-английски*/ in English (and *по-французски*/in French), which is the choice made by Solovyova, Rozhdestvenskaya, Olenich-Gnenenko, Demurova, and Shcherbakov. Granstrem, D'Aktil, Nabokov, and Kononenko followed an overall domesticating strategy in their translations by using *по-русски*/in Russian, and other translators opt for an unspecified rewording with *по-нашему*/as we speak (Orel and Zakhoder) and *по-человечески*/as humans speak (Jahnin). All translators keep the French phrase, but Olenich-Gnenenko, Kononenko, and Jahnin use a transliteration into Cyrillic. An explanatory comment on what this phrase means in Russian is provided only in Demurova's translation.

Carroll: *Perhaps it doesn't understand English,*

Solovyova: по-английски
(in English)

Granstrem: по-русски
(in Russian)

[42] The situation with domesticated and foreignized trends in translations is different in the contemporary globalized world. Gillian Lathey (2015: 38) observes that children's literature may sometimes require a greater degree of cultural assimilation than adult fiction, but also acknowledges that, especially in today's globalized world, children are constantly confronted with new concepts and information anyway and that "adaptation of a foreign milieu removes an element of challenge and excitement."

[43] These forms of domestication are not problematic for Russian children but can be problematic in translations, for instance from English to Irish, where all potential readers are bilingual, and could theoretically be familiar with the "foreign" elements changed or eliminated in translation, especially if the text is a classic or popular one (Nic Lochlainn 2013: 86).

Rozhdestvenskaya: по-английски
(in English)

D'Aktil: по-русски
(in Russian)

Nabokov: по-русски
(in Russian)

Olenich-Gnenenko: по-английски
(in English)

Demurova: по-английски
(in English)

Shcherbakov: по-английски
(in English)

Zakhoder: по-нашему
(in our language)

Orel: по-нашему
(in our language)

Kononeno: по-русски
(in Russian)

Jahnin: по-человечески
(like humans)

In the third chapter, when the Dodo begins a speech, he is interrupted by the Eaglet with "Speak English!" Only Olenich-Gnenenko translates this literally as *говори по-английски*. Other translators either opt for the substitution with an abstract concept rather than the specific language (as in Demurova's translation, in which Dodo is required to speak like humans) or substitute English for Russian (D'Aktil, Nabokov, and Kononenko). Zakhoder uses the colloquial expression with humorous connotations *тарабарщина*/gibberish, and Jahnin creates a neologism based on the

synonymous expression in Russian, *белиберда*. There is no English equivalent but the meaning is similar to "gibberish."

Carroll: *Speak English*

Solovyova: на родном языке
(mother tongue)

Granstrem: говори яснее
(speak clearer)

Rozhdestvenskaya: говори понятнее
(speak clearer)

D'Aktil: говорите по-русски
(speak Russian)

Nabokov: говорите по-русски
(speak Russian)

Olenich-Gnenenko: по-английски
(speak English)

Demurova: по-человечески
(speak like humans)

Shcherbakov: по-человечески
(speak like humans)

Zakhoder: может хватит на сегодня тарабарщины
(perhaps it's enough of nonsense for today)

Orel: по-человечески
(as humans speak)

Kononeno: говорите по-русски
(speak Russian)

Jahnin: бели-бер-бер-да
(beli-ber-ber-da (a word-play))

The strategy of rewording can also be observed in the following example from the seventh chapter, "A Mad Tea-Party," when Alice cannot grasp the whole meaning of what the Hatter is saying, though he speaks English.

Carroll: The Hatter's remark seemed to have no sort of meaning in it, and yet it was *certainly English*

Solovyova: на родном языке
(mother tongue)

Granstrem: omitted

Rozhdestvenskaya: на родном языке
(mother tongue)

D'Aktil: по-русски
(Russian)

Nabokov: слова были самые простые
(The words were very simple)

Olenich-Gnenenko: по-английски
(English)

Demurova: было понятно
(It was clear)

Shcherbakov: нормальные слова
(Normal words)

Zakhoder: слова были совершенно понятны
(the words were absolutely clear)

Orel: каждое слово стояло на своем месте
(each word had its place)

Kononeno: русский язык
(Russian)

Jahnin: Котелок вроде не сказал никакой глупости
(Cilinder did not say anything stupid)

Olenich-Gnenenko was the only translator who translated the term literally. In Granstrem's translation the term is omitted, D'Aktil and Kononenko substitute English for Russian, and other translators opt for substitution with an abstract concept rather than the specific language.

The next example occurs in the beginning of the second chapter when Alice drinks the potion and eats the cake which give her an ability to grow and shrink. The word *curiouser* was coined by Lewis Carroll, and Russian translators followed the author's intention and invented neologisms based on the roots of Russian adjectives. In what follows, Alice states that she forgets how to speak *English*.

Carroll: she was so much surprised that for the moment she quite forgot how to speak *good English*

Solovyova: забыла как правильно выражаться
(forgets how to speak properly)

Granstrem: omitted

Rozhdestvenskaya: omitted

D'Aktil: как надо выражаться правильно
(how to express properly)

Nabokov: разучилась правильно говорить
(forgot how to speak properly)

Olenich-Gnenenko: разучилась говорить по-английски
(forgot to speak English)

Demurova: забыла как нужно говорить
(forgot how to speak)

Shcherbakov: как надо правильно говорить
(forgot how to speak properly)

Zakhoder: не хватает обычных слова
(Alice was at lack of words.)

Orel: забыла про грамматику
(Alice forgot about grammar)

Kononeno: разучилась правильно говорить
(Alice forgot how to speak properly)

Jahnin: забыла все правильные слова
(Alice forgot all the correct words)

Olenich-Gnenenko was the only translator who used a literary translation and his Alice also forgets how to speak English. Other translators used generalized translations or omitted this part, as in case of Granstrem and Rozhdesvenskaya.
The last example of the use of English does not refer to the language but to a geographic location, the English coast.

Carroll: Alice had been to the seaside once in her life, and had come to the general conclusion, that wherever you go to on the *English coast* /…/

Solovyova: английское побережье
(English seaside)

Granstrem: omitted

Rozhdestvenskaya: у берега
(on the coast)

D'Aktil: морской курорт
(seaside spa)

Nabokov: приморское место
(seaside town)

Olenich-Gnenenko: на английском берегу
(on the English coast)

Demurova: море
(sea)

Shcherbakov: на берегу
(at the seaside)

Zakhoder: море
(sea)

Orel: море
(sea)

Kononeno: на любом побережье
(at any seaside)

Jahnin: море
(sea)

In this case, all of the translators but Solovyova and Olenich-Gnenenko opt for a substitution with a more general term *море*/sea or *побережье*/seaside. In this case, generalization is closely related to local habits, as going to the seaside in Russia (or the former Soviet Union) meant a luxurious travel which not everyone could easily afford. Thus, localization with at *на русском побережье*/at the Russian seaside would probably confuse the child.

As these examples demonstrate, Olenich-Gnenenko is the only translator who does not Russify the original and his Alice speaks English. In all other translations, generalized rephrasing or omission are used.

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Chapter 10:

Translation of Personal Names

In *Children's Books in Translation* (1978) and *Children's Fiction in the Hands of the Translators* (1986), Klingberg describes elements that should be explained to the child to "facilitate understanding" (Klingberg 1978: 86). These include personal names, titles, geographical names, names of plant and animal species, measurements, concepts concerning buildings and home furnishing, meals and food, customs and practices, the play and games of children, singularities in the source language such as word-play, homonymous or similarly spelled words, newly-created words, foreign language in the source text, mythology and folklore, personal and geographical names, terms used for supernatural beings and events, and historical and literary references (Klingberg 1978: 86). Klingberg highlights the idea that adaptation should only occur under specific circumstances and the source text should be manipulated as little as possible and only to serve the values of the target audience.

Authors such as Newmark (1986) have established different classifications of translation strategies in general terms, applicable, therefore, to the category of "proper names." We will present here Theo Hermans' classification (1988) since it is "probably the one that fits best the actual tendencies on translation studies since it intends to establish all the real possibilities..." Theoretically speaking, there appears to be at least four ways of transferring proper names from one language into another.

They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be substituted in the translated text for any given name in the source text [...] and insofar as a proper name in the ST is enmeshed in the lexicon of that language and acquires "meaning," it can be translated. Combinations of these four modes of transfer are possible, as a proper name may be copied or transcribed and in addition translated in a (translator's) footnote. From a theoretical point of view, moreover, several other alternatives should be mentioned, two of which are perhaps more common than one might think: non-translation, i.e. the deletion of a source text proper name in the TT, and the replacement of a proper noun by a common noun (usually denoting a structurally functional attribute of the character in question). Other theoretical possibilities, like the insertion of the proper name in the TT where there is none in the ST, or the replacement of a ST common noun by a proper noun in the TT, may be regarded as less common, except perhaps in certain genres and contexts (Franco Aixelá 2000: 76).

Nord (2003) defines name as the word(s) by which an individual referent is identified, that is to say, the word(s) whose main function is/are to identify an individual person, animal, place, or thing. She continues by stating that in this sense, names possess a certain deictic quality in that they point directly to a single, concrete referent; however, sometimes they may also acquire a semantic load which takes them "beyond the singular mode of signification." Therefore, names are viewed as mono-referential-they refer to a single entity-but not as mono-functional, since they may function as carriers of semantic, semiotic, and/or sound symbolic meanings in literary works. Soltesz (1967, as cited in Vermes 2001: 4) defines proper names as expressions denoting unique entities and states that they are part of the linguistic system of the community to which the donation of the name belongs. She goes on to distinguish between three main types of proper names with respect to their meaning: a. "Sign names" like Duna, which have no meaning in the way that a common name does, and are non-descriptive, nonconnotative and unmotivated. b. "Word names" are motivated, connotative, and mostly descriptive, like Mont Blanc. With the passing of time, many of these names have lost their descriptive character and have become opaque in this respect. c. Names which are combinations of sign names and elements from the common word classes. These elements may be adjectives, suffixes or, most frequently, words naming a higher-level conceptual category. The main difficulty relating to cultural markers or references concerns the

translation of personal proper names that are different in the Persian and other language texts.

Table 1: Van Coillie's Model of Translating Proper Name (2006: 123)

Reproduction, non-translation, copying	Leaving foreign names unchanged
Non-translation plus additional explantation	Adding explanations, either in the form of a note or in the text itself
Replacement of personal name by a common noun	Replacing a proper name by a common noun that characterizes the person
Phonetic or morphological adaptation to the target language	Turning to phonetic transcription or morphological adaptation
Exonym	Replacing a name by a counterpart in the target language
Replacement by a more widely known name from the source culture or an internationally known name with the same function	Opting to recognize ability without abandoning the foreign context
Substitution	Replacing a name by another name from the target language
Translation of names with a particular connotation	Reproducing the connotation in the target language, when names have specific connotations
Replacement by a name with another or additional connotation	Adding or changing the connotation of a name
Deletion	Omitting the proper name

Van Coillie (2014) has put forward his classification of translation strategies used for rendering character names in children's literature: (1) non-translation, reproduction, copying, (2) non-translation plus additional explanation, (3) replacement of a personal name by a common noun, (4) phonetic or morphological adaptation to the target language, (5) replacement by a counterpart in the TL (exonym), (6) replacement by a more widely known name from the SC (source culture?) or an internationally known name with the same function, (7) replacement by another name from the target language (substitution), (8) translation (of names with a particular connotation), (9) replacement by a name with another or additional connotation and (10) deletion.

The results of our analysis demonstrate that Nabokov's translation is the most domesticated when rendering personal names. Almost all culture-bound elements related to proper names are domesticated to make them fit into the Russian target culture. To achieve this aim, Nabokov drew on the whole repertoire of names

existing in the Russian language. Alice was transformed to *Аня*/Ania, a diminutive of the common Russian girl's name *Анна*/Anna. It should be noticed that this decision is one of the most contentious because the change of the girl's name signifies the change of the title as well: *Аня в стране чудес*/Ania v Strane Chudes. Nabokov remains the only Russian translator in the twentieth century who changed the name of the main protagonist. All other translators retained the name used in the original and used a transferrance strategy keeping *Алиса*/Alice.

In Carroll's original, there are several other names used when referring to Alice. In the second chapter, Alice is losing her sense of certainty about herself and fears she might have become Ada or Mabel. Nabokov retains the name *Ада*/Ada but replaces Mabel with *Ася*/Asia, emphasizing Alice's doubts about her identity by inventing a sound similarity between the names: Ania–Ada-Asia. Orel replaces Ada with another foreign name, *Джекки*/Jackey, and Konenko opts for two typical Russian names, *Аня*/Ania and *Яна*/Yana. Other translators copied the original names.

In Nabokov's and Granstrem's translations, Mary-Ann, the name the White Rabbit calls Alice, is replaced with *Маша*/Masha, a popular Russian name. Jahnin uses a generalized term of address, *милочка*/sweetheart. Orel uses *Марианна*/Mariana. D'Aktil uses the diminutive of the Russian name *Марфа*/Marfa, which is *Марфушка*/Marfushka.

Carroll: *Hatter, March Hare and a Dormouse*

Solovyova: Hatter, March Hare and a Dormouse
(Шляпник, Мартовский Заяц и Сурок)

Granstrem: Hatter, Talkative Hare and a Dormouse
(Шляпник, Болтун-Заяц и Сурок)

Rozhdestvenskaya: March Hare, Hatter and a Dormouse
(Мартовский заяц и шляпочник и сурок)

D'Aktil: Hare, Hatter and animal known under the name Sonya
(Заяц, Шляпочник, животное из семейства грызунов, известное под именем Соня)

Nabokov: March Hare, Hatter and a little animal named Sonya
(Мартовский Заяц и Шляпник, Зверек Соня)

Olenich-Gnenenko: March Hare and Hatter and Hazelnut Sonya
(Мартовский заяц и Шляпочник, Орешникова Соня)

Demurova: March Hare and Dumbhead, Mouse-Sonya
(Мартовский Заяц и Болванщик, Мышь-Соня)

Shcherbakov: Hare and Hatter, sleepy-sleepy Sonya
(Заяц и Шляпочник, сонная-сонная Соня)

Zakhoder: Heat and Hare and Garden Sonya – cute little animal similar to a squirrel
(Шляпа и Заяц, Садовая Соня - хорошенький маленький зверек вроде белочки)

Orel: Hatter, March Hare and Sonya
(Шляпник с Мартовским Зайцем, Соня)

Kononeno: March Hare, Shoemaker and Groundhog
(Мартовский Заяц вместе с Сапожникоми Сурок)

Jahnin: The Pot, Half-Insane Hare and fluffy Night Sonya
Котелок и Полоумный Заяц, пушистенькая Ночная Соня.

In case of the Hatter, we expected all of the translations to base their choices on a literal translation of the word into Russian which is *Шляпочник/Шляпник/Шляпа*, even though there is no similar colloquial phrase in Russian as the English *As mad as a hatter*. The names rendered in this way differ from their source text counterparts only in one or two phonemes and both their phonological and morphological qualities are almost identical. However, Demurova, Kononenko, and Jahnin employ other translation choices. When a name is changed, it is usually done in order for the name to have the same function in both the source text and the target text (Van Coillie 2014) which only Demurova achieves with the substitution *Болванщик*/the Dumbhead, using the strategy of replacement with a name with a similar (though not identical) connotation of being silly. The most illogical decision occurs in Kononenko's translation in which Hatter is replaced with *Сапожник*/ a Shoemaker, which leads to the entire loss of any original connotations. Jahnin chooses a different

man's headdress, *котелок*/a half cylinder, a decision which also causes loss of the original's connotations.

In the translation of "March Hare," the translators opt for a literal translation or omit "March" (Zakhoder, Shcherbakov, D'Aktil), losing the original's connotations attached to another colloquial phrase "As mad as a march hare." Granstrem decides to dispense with the original's connotation, ascribing to the Hare the personal characteristic of being talkative, while Jahnin tries to preserve the connotation with "*полоумный заяц*"/ a half-insane Hare, taking into consideration that Russian readers are unfamiliar with a phrase *as mad as a March hare*. Neither substitution is really convincing. Whereas the idea of hares which are mad (for a mate) in March may occur to some readers, the idea of a hatter being particularly mad will probably not come easily to the mind sof Russian audiences, but since the Hatter is depicted as a rather weird figure both in the context and in the illustrations, this may not be a comprehension problem.

The strategies of substitution and extra-textual explanation occur in the case of Dormouse, which is rendered literally as *Соня*, with intra-textual explications only by Orel. It should be noted that "Dormouse" is one of the numerous generic nouns turned into proper names and written in capitals, similar to the Hatter and the March Hare, signfiying that she is a character. Translating into Slavic languages, it is easy just to follow the author's model of capitalizing the generic nouns. Translation challenges arises from the multiple meanings that the dormouse/ Соня has in Russian. It is a popular female name, an animal, and a term which refers to a sleepy person. Solovyova, Granstrem, Rozhdestvenskaya, and Konenenko introduce another animal, *Сурок*/a groundhog, to avoid minsunderstandings. The substitution does not cause any inconveniences and also alludes to a common Russian colloqual phrase *спать как сурок*/ "to sleep like a groundhog," and relates directly to the character it portrays, as the Dormouse[44] sleeps most of the time while Alice is engaged in a converstaion with the Hatter and the March Hare. D'Aktil added an extensive intra-textual, almost scientific, explanation, clarifiying that Sonya is an animal which belongs to the rodent species, in terms that can hardly be described as interesting to children. Nabokov explains that Sonya is a *зверёк*/a small animal to ensure that children do not misunderstand it for a human female character. Olenich-

[44] Dormice were popular pets in the period the book was published in the Victorian England and were usually housed in old teapots filled with hay.

Gnenenko opts for *орешниковая Соня*/hazel dormouse and Demurova for *Мышь-соня*/Mouse Sonya for the same reason. Shcherbakov intensifies the character's distinctive sleepiness by adding the parallel adjectives *сонная-сонная*/sleepy-sleepy. Yakhnin's translation preserves the original term but adds his own creativity, making the Dormouse resemble a cute plush toy and giving to the text a more humorous tone. Zakhoder uses the same strategy by adding additional connotations of a *cute little animal similar to squirrel.*

In the next example, the Dormouse tells the story of three little sisters who lived in a well. The examples show that different techniques are used to render the names of persons alive at the time of text production.

Carroll: *Elsie, Lacie and Tillie*

Solovyova: Эля, Миля и Тиля
(Elia, Milia and Tilia)

Granstrem: Аня, Маня и Таня
(Ania, Mania and Tania)

Rozhdestvenskaya: Эльзи, Леси и Тилли.
(Elzi, Lesi and Tilli)

D'Aktil: Саня, Маня и Таня
(Sania, Mania and Tania)

Nabokov: Мася, Пася и Дася
(Masia, Pasia and Dasia)

Olenich-Gnenenko: Эльзи, Лесси и Тилли
(Elzi, Lesi and Tili)

Demurova: Элси, Лэси и Тилли
(Elsi, Lesi and Tilli)

Shcherbakov: Чарлора, Аилса и Тилли
(Charlora, Ailsa and Tilli)

Zakhoder: Эли, Лесси и Тилли
(Eli, Lessi and Tilli)

Orel: Эльси, Лесси и Тилли
(Elsi, Lesi and Tilli)

Kononeno: Аля, Валя и Галя
(Alia, Valia and Galia)

Jahnin: Элси, Лэси и Тилли
(Elsi, Lesi and Tilli)

It was impossible to keep the reference to three Liddle sisters in Russian translations. The anagram "hidden" in the name Lacie (Alice), as well as the reference to another Liddle sister, as Elsie stands for L.C (Lorina Charlotte) and Tillie is Edith, whose nickname was Matilda. It may not be surprising that some translators use the strategy of domestication, substituting typical Russian female personal names (Kononenko, Nabokov, D'Aktil and Granstrem) for the English names, while others opt for phonological and orthographic adaptations. Domestication resulted in the use of a rhyming names. In cases of foreignization, the names are recognized as belonging to a different culture and are not expected to confuse the readers in any way. The only translator who kept the original's anagram enciphered in the name Lacie was Shcherbakov, who also substituted Charlora for Elsie, referring to Carroll's birth name Charles Lutwidge Dodgson. The problem with adaptation here is that a recognition of this reference would require extensive knowledge of the author's background and the fact that he used a pseudonym, which can hardly be expected from children. Therefore, the appellative function (to make the receiver remember something known) does not work in any translation. The question remains open whether the translators recognized the original's references, as the anagram of the name Alice could be transferred into Russian as we can see in Shcherbakov's case.

The only character in the book that is not classified as good or bad is the Cheshire Cat. Regarding the role of the Cheshire cat, there are two views. According to Nikolajeva, the Cheshire Cat is "the most prominent representative of power" (Nikolajeva, 2012: 28). On the other hand, according to Nières, it is the only character in the story "not subject to any authority or hierarchy." It has a unique position among all other animals, since it controls its own body and speaks the truth.

It was probably these unique features of the Cheshire Cat that led Tenniel to devote four illustrations to it. This is also the only character whom Alice addresses with a more child-like form of address, "Cheshire Puss," as in other cases she remains extremely polite and distanced. Alice's addressing can also be interpreted as a satire, as Cheshire Puss,could be a reference to Edward Bouverie Pusey. As well as being Carroll's patron, Pusey served as a canon at Christ Church, whose coat of arms is emblazoned with four leopard's heads, and whose students referred to the canons as the Ch. Ch. Cats.This reference to Edward Pusey could not be successfully rendered in Russian translations, and it was perhaps difficult to decipher even for Victorian readers. Alice trusts the Cheshire Cat, though she feels uneasy because of his unusual look and "very long claws"; still, she believes the Cat "looks good-natured but /…/ she felt that it ought to be treated with respect." She is initially uncertain how to address him and chooses "Cheshire Puss," which the Cat does not oppose.

Carroll: *Cheshire Cat/Cheshire Puss* (when Alice is addressing him)

Solovyova: Chester's Little Cat
(честерская киска)

Granstrem: Grinning Cat/ Little Cat
(Кот-Скалозуб – котик)

Rozhdestvenskaya: Chester's Little Puss
(честерская кисенька)

D'Aktil: Sibirian Cat/ Siberian Little Cat
(сибирский кот – Сибирский котик)

Nabokov: Maslyanichnyj Kot
(Масляничный кот)

Olenich Gnenenko: Cheshire Cat /Cheshire Little Cat
(Чеширский кот /Чеширский котик)

Demurova: Cheshire Cat / Cat Cheshik
(Чешикский кот/Котик, Чешик)

Shcherbakov: Cheshire Cat / Purring Cheshyrchek
(Чеширский кот - Мурчик-Чеширчек)

Zakhoder: Cheshire Cat / Cheshire Purry
(Чеширский кот - Чеширский Мурлыка)

Orel: Cheshire Cat / Cheshire Little Cat
(Чеширский кот – Чеширский котик)

Kononeno: Cheshire Cat / Cheshire Little Cat
(Чеширский кот – Чеширский котик)

Jahnin: Cheshire or Cheesy / Cheesy Chesyrik, Cheesy Cat
(Чеширский или Чесырский - Сырик-Чесырик, сырный котик

Solovyova, Rozhdestvesnkaya, and Nabokov chose the same expression to render the name of the Cheshire Cat and did not illustrate the difference which occurs in the form Alice uses to address the Cat, "Cheshire Puss." Solovyova chose a diminutve of the Russian noun кот/a cat, which is in this case киска/a little cat, while Rozhdestvenskaya chose an even more affectionate diminutive, кисенька/tiny, cute cat. Nabokov used a reference to a popular Russian proverb as explained in Demurova's study (2003: 186), *Не все коту масляница*/a cat can not have Maslyanica the whole time," meaning that somebody can not simply enjoy himself all the time but must eventually get to work. "Maslianitsa" ("Butter Day") is a third preparatory week, a religious holiday, when people usually eat pancakes.

Other translators use a different format to render the name Cheshire cat and also the mode of address which Alice uses. Granstrem and D'Aktil are the only ones who omit the adjective Cheshire. Granstrem illustrates the primary characteristic of the Cheshire cat, a wide smile, by introducing a name coined in the tradition of Russian bylinas, *Кот-Скалозуб*/a grinning cat. D'Aktil Russifies the name by making the Cat's origin Siberian. When rendering the form which Alice uses to address the Cat, the translators chose various diminutives of the Russian noun *кот*/a cat. Shcherbakov and Zakhoder introduce neologisms in the form of diminutives based on the verb *мурлыкать*/to purr. Jahnin introduces a rhyme based on the combination of *сырик-чесырик*/little cheese/chesyrik and changes the name into *Сырный кот*/Cheese cat.

It is unclear why he refers to cheese when rendering the name of Cheshire cat. My assumption is that Jahnin refers to one of the possible origins of the name which could be based on a famous cheese produced in Cheshire which had a grinning cat as an emblem. Russian children can not be assumed to be able to successfully decipher this reference. There is also no Russian proverb or saying which makes a connection between a cat and cheese, and such a rendering causes only confusion as children's associations that the Cat has anything to do with cheese are not fulfilled.

By using diminutives and other affectionate colloquial forms, the translator slightly change the original's connotations by intensifying Alice's trustful and friendly attitude towards the Cat. This is also the first animal Alice meets that is associated with a domestic, safe space, a pet, and a common character in Russian fairy-tales. This brings the text closer to Russian children's understanding, as it is easy for a child to imagine that Alice has a friendly relationship only with the Cat, while she keeps a polite, social distance towards other characters in Wonderland. In other words, the scene is more child-friendly, having diminutive forms and entertaining contrasts.

The next example refers to the Footmen who serve the Duchess in the sixth chapter and deliver her the croquet invitation from the Queen of Heart.

Carroll: *footman (Fish and Frog)*

Solovyova: Footman Fish and Footman Frog
(Лакей Рыба и Лакей Лягушка)

Granstrem: Fish Footman and Frog Footman
(Рыба-Лакей и Лягушка-Лакей)

Rozhdestvenskaya: Fish Footman and Frog Footman
(Лакей Рыба и Лакей Лягушка)

D'Aktil: Footman Fish and Footman Toad
(Лакей Рыба и Лакей Жаба)

Nabokov: Fish Footman and Frog Footman
Лакей Рыба и Лакей Лягушка)

Olenich-Gnenenko: Fish Footman and Frog Footman
(Лакей Рабы и Лакей Лягушка)

Demurova: Footman Bream and Little Frog
(лакей Лещ и Лягушонок)

Shcherbakov: Footman Little Fish and Footman Frog
(Лакей Рыбёшка и Лакей Лягушка)

Zakhoder: Footman Crucian and Footman Tadpole
(Лакей Карась и Лакей Головастик)

Orel: Postman and Maid
(почтальон и служанка)

Kononeno: Salmon Footman and Frog Footman
(Лосось Лакей и Лягушка лакей)

Jahnin: River Footman and Swamp Footman
(Речной лакей и Болотный лакей)

We expected that all Russian translators would render both names literally, as there are no enciphered word-plays or hidden references as in the case of the Cheshire Cate. Footman Fish disappears immediately after delivering the message and Alice enters a dialogue with Footman Fish about how to enter the door, which is another example of nonsense and irrationality. Footman's Frog nonsensical statements about Alice's endeavours to enter, as well as his entire indifference to chaos, indicates to Alice that there surely must be an underlying order here or perhaps Footman Frog "is perfectly idiotic!" For Frog-Footman, things have *no purpose:* "I shall sit here," the Frog-Footman muses, "on and off for days and days."

Orel is the only translator who completely omitted the original names, replacing them with a general term for postman, perhaps to illustrate the idea of delivering a message, and a maid. This decision is unclear, as substituting humans for anthropomorphic characters does not correspond at all to the author's original idea.

Demurova, Zakhoder, and Kononenko substitute a specific species of Fish for the more general term "Fish." In Demurova's case, the substitution was perhaps expected to evoke an association to a famous Russian colloquial phrase, *дать леща /to slap somebody*. Considering the violent chaos in the Dutchess's kitchen, this choice is justifiable. Zakhoder follows an overall strategy of domestication in his translation, as a crucian is the most well-known fish type in Russian and is also a common character in Russian fairy-tales, such as in Saltykov-Schedrin's fairy-tale "A Crucian Who Was an Idealist," about a crucian who wanted to persuade other fish about the importance of equal rights and was then eaten by a pike. Jahnin used two generalized terms, referring to the river and the swamp in which fishes and frogs live and avoiding any specification.

Inthe next example, the Russian translators try in their different ways to denote the origins of the Mock Turtle.[45] Granstrem and Rozhdestvenskaya opted for the substitution of a rough equivalent in the target culture, 'Поддельная черепаха'/ "Fake turtle," while D'Aktil used a similar strategy and introduces 'Фальшивая черепаха'/ "False Turtle." Orel and Zakhoder decided to dispense with the original term, rewording "The Mock Turtle" as 'Гребешок'/ "Scallop" (Orel) and 'Деликатес'/ "Delicacy" (Zakhoder), while Olenich-Gnenenko is the only translator who opted for a transliteration combined with a literal translation. Orel's and Zakhoder's choice might be less successful, as the original name's connotations are entirely lost. Solovyova and Shcherbakov opted for the strategy of substitution with an intra-textual explanation. Taking into consideration the original connotations, explanations seemslogical, yet, in our opinion, they could hardly evoke any associations for Russian children. Solovyova choses 'Черепаха из телячьей головки'/ "Turtle from the Calf's Head," a decision which might only confuse the target audience, while Scherbakov offers "Turtle the Calf's Legs" /Черепаха-Телячьи-Ножки, another term which is probably incomprehensible forchildren who may find it difficult to imagine a Turtle with calf's legs. Nabokov is the first translator who used a word play based on combining nouns with similar pronunciation in Russian,'черепаха'/ turtle and 'чепуха'/nonsense which results in what may be translated into English as "NonseTurtle." The translation compensates for the loss of original's connotations by intoducing a word-play which children might find amusing. Nabokov's descision illustrates his endeavour to attract

[45] Mock Turtle soup was a delicacy in Victorian England after the Green Turtles used to make turtle soup were hunted almost to extinction.

children's attention. Jahnin opted for similar strategy, introducing the wordplay 'Телепаха'/ TVTurtle, based on combining the nouns 'телевизор'/ TV and 'черепаха'/Turtle which is certainly an attention catcher but keeps no references to the original meaning. Demurova chose substitution with "Черепаха Квази'/ Quazi Turtle which illustrates the original's idea but, as in the preceding translations, the original's connections to a famous fake/false soup are lost. Kononeko is the only translator who opted for a rather complex word-play with 'Минткраб'/Pollockcrab, combining two names of water animals which have qualities in common with a turtle.

Carroll: *the Mock Turtle*

Solovyova: The turtle from the Calf's head
(Черепаха из телячьей головки)

Granstrem: Fake Turtle
(Поддельная Черепаха)

Rozhdestvenskaya: Fake Turtle
(Поддельная Черепаха)

D'Aktil: False Turtle
(Фальшивая Черепаха)

Nabokov: Chepupakha
(Чепупаха)

Olenich-Gnenenko: Mock-Tartl' – False Turtle
(Мок-Тартль – Фальшивая Черепаха)

Demurova: Quazi Turtle
(Черепаха Квази)

Shcherbakov: Turtle the Calf's Legs
(Черепаха-Телячьи-Ножки)

Zakhoder: Delicacy
(Деликатес)

Orel: Scallop
(Гребешок)

Kononeno: Pollockcrab
(Минтакраб)

Jahnin: Teleturtle
(Телепаха) (partly qtd. from Kaloh Vid 2025: 36-50).

The last example refers to the Pigeon which appears in the fifth chapter and mistake Alice for a serpent as she has a very long neck. Alice's encounter with the Pigeon is also crucial in illustrating confusion Alice constantly faces regarding and her identity as she has difficulties, explaining to the Pigeon that she is a little girl after all transformations she already experiences. As in the previous case, it was expected that all translators will use literal translation.

Carroll: *Pigeon*

Solovyova: pigeon
(Голубь)

Granstrem: dove
(Голубка)

Rozhdestvenskaya: big dove
(Большая голубка)

D'Aktil: pigeon
(Голубь)

Nabokov: pigeon
(Голубь)

Olenich-Gnenenko: pigeon
(Голубь)

Demurova: turtledove
(Горлица)

Shcherbakov: dove
(Голубка)

Zakhoder: dove
(Голубка)

Orel: blue tilt
(Синица)

Kononeno: turtledove
(Горлица)

Jahnin: dove
(Голубка)

Grandstrem, Rozhdestvenskaya, Scherbakov, Zakhoder and Jahnin use a female form *голубка*/dove which corresponds to the original in which Pigeon is also female. Solovyova, Granstrem, D'Aktil, Nabokov in Olenich-Gnenenko changed female into male *голубь*/pigeon. The substitution may cause misunderstanding as in the original the Pigeon is a protective mother bird sitting on her eggs who mistakes Alice for a serpent. This option also undermines small the original's idea of gentle, vulnerable bird. Demurova and Kononenko opt for *горлица*/turtledove, a common character in Russian fairy-tales, which is often used as a term of endearment. This translation corresponds to the original idea of a smaller, more vulnerable and sympathetic creature, which makes her frantic defense of her nest even more understandable. The Pigeon also refers to herself as "We little birds have to be careful". Orel substitute a pigeone with a *синица*/blue tilt, a substitution which can hardly be explained, apart from translator's endeavour to choose a completely different option than previous translations.

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Conclusion

What conclusions can be drawn? Successive translations offer an opportunity to analyse translating tendencies over time and offer a unique opportunity for scholars to analyse translating tendencies over time. Even though it was impossible, owing to the number of available examples, to assess each translation comprehensively, some tendencies did emerge. We assessed strategies used by the various translators from *Alice's Adventures in Wonderland* into Russian, and hence the degree of proximity to the original. An extensive corpus from twelve translations released during the twentieth century (1909-1999) allows some basic conclusions.

Nabokov's translation sudden shift from one translation method to another can probably never be entirely explained. Allowing himself to russify most aspects of Carroll's *Alice*, including the russification of the main heroine's name, Nabokov then offered his readers not just a scientifically completed *prose* translation of *Eugene Onegin* but also a transliteration of the original in order to avoid any misunderstandings and misinterpretations. It is astonishing that the Nabokov who once liberally used language facilities to reinterpret an original text in order to make it comprehensible for the target audience came to a complete refusal of any attempt to preserve the original structure of the text (in this case the verse structure of the poem). Undoubtedly, the interest of translators and readers in Nabokov's translation of *Alice's Adventures in Wonderland* is incomparable with their interest in his controversial translation of *Eugene Onegin* which still evokes various and passionate responses.

Probably, in the process of translating his own works, Nabokov came to the conclusion that it was primarily the author's domain to make significant changes, or any changes at all, while translating. Thus, the primary task of the translator may have appeared as a representation of the original work in a different language as precisely and exactly as possible, leaving the poetical creativity to the original author. In this case, Nabokov might consider himself mainly as an "invisible" scientific medium whose primary task was to preserve the integrity of the original.

Other Russian translators also preferred different approaches to what may be referred as the "Russian" *Alice* or "Victorian British" *Alice* dilemma. The strategy of deletion occurred in a few cases only in Granstrem's and (to a lesser extent) Rozhdestvenskaya's translations. Other translators successfully followed the content closely when rendering culturally specific elements, parodies and personal names. The results of the comparison demonstrate that all translators used similar strategies: rewording, substitution, adaptation and literal translation.

Solovyova, Granstrem, Rozhdestvenskaya, and Nabokov domesticate their translations by using the strategy of substitution and introducing typical cultural-specific realia from the target culture. A denotative meaning is transferred well in all translations; since Russian readers are told the same story, they can hardly fail to recognize that the setting is Victorian England. Olenich-Gnenenko's is the first translation into Russian that demonstrates tendencies towards foreignization.

In Jahnin's and Kononeko's versions, there is more contextual deviation from the original than in the others, which is evident in rendering the transference of William the Conqueror to Columbus, a historical personality who does not belong to either source or target culture, in Kononenko's translation. Jahnin's introduction of word-plays may be described as a strategy of compensation. Subsequent translations demonstrating more tendencies toward foreignization are a source-oriented approach.

When rendering parodies, the palette of domesticating strategies is more diverse and includes (a) parodies of Russian fables; (b) parodies of well-known Russian poems with didactic content; (c) parodies of Russian poems and songs without didactic content; and (c) use of unchanged Russian fables. Finally, one method can be classified as a combination of foreignization and domestication, which is a reference to well-known Russian verses in the first or the second line followed by translations

of the original parody. This combined method was used by Solovyova, Nabokov and D'Aktil.

When translating the original parodies directly, the translators successfully preserved rhetorical devices and stylistic features of the original's parodies and followed the content closely, keeping most nonsense elements intact yet eliminating the recognizability effect.

When using equivalents from their respective culture to maintain the effect of the parodies, translators opted for a variety of choices. In most cases, the translators used references to popular, classical Russian poems by Pushkin, Lermontov and Tyutchev in the first line, making it initially easier for the readers to recognise. In what followed, the translator maintained the rhetorical devices and stylistic features by translating parodies directly. We believe that in this instance, when the reference to the first line of a well-known poem links the readers to the pretext, which is then not parodied, children may get confused. There is an additional problem with maintaining the effect of the parodies, as the Russian verses the translators chose did not contain any didactic, moral or religious principles. Even though the translators kept the key nonsense elements of the original parodies (for example the crocodile in "How Doth the Little Crocodile," a dialogue between an old and young man in "You are Old, Father William" or the shark and the lobster in "'Tis the Voice of the Lobster"), achieving a successful clash of meaning and certainly making the reading experience enjoyable, the original subject of the source text parodies, Carroll's intention to mock and subvert didacticism and moral, was not preserved.

Solovyova and Jahnin substituted Carroll's parodies with their own parodies of Russian poems and songs, opting for those without didactic, religious or moral content. In both cases the parodies from the source text were replaced with other parodies from the target culture without any equivalence. The only similarity lies in the type of rhetorical device that is used. As in the previous case, while keeping the nonsense elements to a certain degree, this strategy failed to transfer the original's intention to turn moralistic and didactic principles of the Victorian epoch upside down. Still, we believe it is a better option to offer the readers full parodies of familiar poems.

The same contextual problem occurs in D'Aktil and Kononenko's translations. Both translators used the strategy of substitution by parodying Russian fables. Fables do not have any religious connotations but contain moral (if not didactic) lessons, which were successfully mocked by D'Aktil and Kononenko. Children are able to recognise the pretext more easily and are confronted with a clash of familiar meanings, which ensure a humorous effect and the aspect of playfulness of the text. The use of unchanged fables fails to achieve any of these goals and was only used by Granstrem.

Substitution of the original parodies with parodies of well-known Russian poems with didactic or religious content would be the most appropriate strategy, considering the mocking of these concepts in the originals. The results show that this method was only used by Zakhoder.

As the results of the analysis show, translations of children's literature do not always constitute "bringing the text closer to the target audience" and do not necessarily imply exclusively domestication with substitutions with a familiar concept from the target culture. We can claim that the Russian translations demonstrate a high level of imagination and creativity which properly identify and address the target audience, and that each translation should be analyzed and evaluated as an individual and unique form of intercultural communication and cultural transference.

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Povzetek

Kaj se je izgubilo v zajčji luknji?: Prevodi *Aličinih dogodivščin v Čudežni deželi* v ruščino

Literarna dela se v prevodih posodabljajo iz več razlogov, med drugim zaradi izboljšanja kakovosti prejšnje različice, »osvežitve« jezika, približevanja bralca izvirnemu besedilu, prilagajanja prevoda za novo in pogosto popolnejšo izdajo, zmanjševanja razlik in odstopanj od prejšnje različice ali prilagajanja besedila spreminjajočim se normam prevajanja v ciljni družbi. Znanstvena monografija se osredotoča na dvanajst prevodov *Aličinih dogodivščin v Čudežni deželi* v ruščino (1909–2000), kar je eden redkih primerov v zgodovini ponovnih prevodov, ki ponuja bogato in dragoceno gradivo za primerjalno študijo. Ob tem preizkuša teorijo posodabljanja prevodov, t. i. hipotezo posodabljanja prevodov, ki vsak nadaljnji prevod interpretira kot poskus »izboljšanja« prejšnjega, pri čemer se pojem »izboljšanje« definira na podlagi stopnje ohranitve tujega v prevodu. Natančna besedilna analiza izvirnika in prevodov se osredinja na prevode kulturno specifičnih elementov, parodij, osebnih imen, jezikovnih različic, zgodovinskih referenc in drugih slogovnih komponent. Kot so pokazali rezultati analize, prevodi otroške literature ne pomenijo vedno in nujno izključno podomačitve in adaptacije z bolj znanim konceptom iz ciljne kulture. Monografija je aktualna in izvirna, saj naslavlja vprašanja posodobljenih prevodov in posameznih slogovnih komponent v dvanajstih prevodih, ki ponujajo bogato in dragoceno gradivo za primerjalno študijo.

Monografija predstavlja izviren vpogled v rabo prevajalskih strategij in spreminjanje prevajalskih norm. Gre za doprinos k razvoju stroke na področjih prevajalstva in otroške književnosti, ki se zrcali predvsem v natančni primerjalni analizi na ravni posameznih besed in izrazov. Izvirnost znanstvene monografije se odraža v večplastnem pristopu in v široki obravnavi različnih slogovnih elementov v vseh dvanajstih prevodih pa tudi v možnosti praktične implementacije ugotovitev pri izvajanju podobnih primerjalnih analiz ali predmetov, vezanih na literarno prevajanje. Tekom razprave se jasno izriše stališče obeh avtoric o pomembnosti in raznolikosti literarnega prevajanja, ki ga predstavljata kot kompleksno, zgodovinsko bogato ter popolnoma samostojno vejo translatologije. V sklepnem delu monografije se jasno izpostavi misel o literarnem prevajanju kot obliki globalnega konstruktivnega in interaktivnega medjezikovnega posredovanja.

What Got Lost in the Rabbit Hole?: Translations of Alice's Adventures in Wonderland into Russian

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Literary works are retranslated for a number of reasons, incldуing enhancing the quality of the earlier version, "refreshing" the language, bringing the reader closer to the source text, adapting the translation for a new and often more complete edition, removing differences and deviations from the earlier version, or adapting the text to changing norms of translation in the target society. The book focuses on twelve translations of Alice's Adventures in Wonderland into Russian (1909–2000), a unique case in the history of re-translations which offer a rich and precious material for a comparative study. A close textual analysis of the original and translations takes into consideration translations of culturally-specific elements, parodies, personal names, linguistic varieties, historic references and other stylistic components. As the results of the analysis show, translations of children's literature do not always and do not necessarily imply exclusively domestication with substitutions with a familiar concept from the target culture.

DOI
https://doi.org/10.18690/um.ff.5.2026

ISBN
978-961-299-135-7

Keywords:
literary translation, retranslation, Alice, English, Russian

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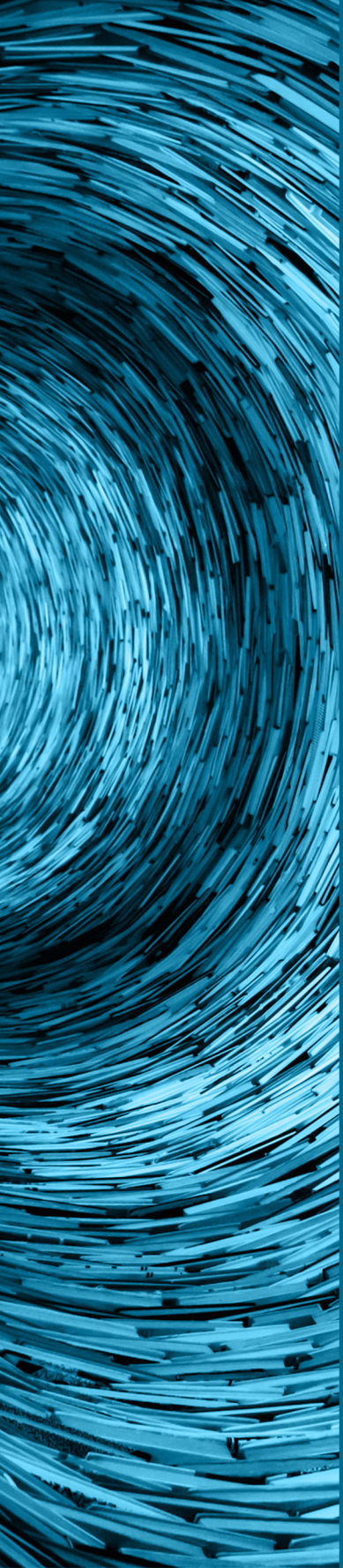

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Overall, the monograph is original, topical, and much needed in the field of Translation Studies. It fills a notable gap in contrastive, corpus-based empirical research on literary translation. Its focus on a widely read and culturally significant text, combined with methodologically sound analysis and up-to-date theoretical framing, makes it an important resource for researchers, literature specialists, and graduate students interested in translation history, methodology, and the dynamics of cross-cultural textual transmission.

Diana Prodanović Stankić
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The monograph is an outstanding example of academic research and writing about a relevant scientific theme. I strongly propose the publication of this research.

Nikola Tutek
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