

Universidade Federal de Santa Catarina
Pós-Graduação em Inglês e Literatura Correspondente

The Translation of Wordplay in *Alice in Wonderland*:

A Descriptive and Corpus-Oriented Study

por

Maria Cristina Schleder de Borba

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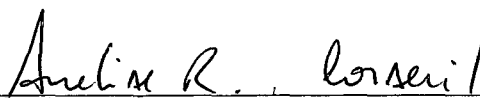
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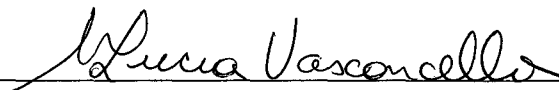
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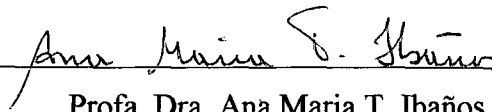
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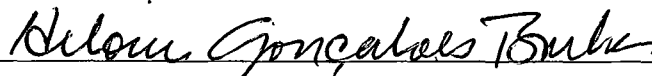
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ABSTRACT

The translation of wordplay in *Alice in Wonderland*:

A descriptive and corpus-oriented study

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This thesis demonstrates the relevance of compensation in the translation of wordplay. In order to do that it draws from basic concepts of corpus linguistics and applies them to the descriptive research model proposed by Toury (1980/1995). It, thus, intends to outline the significance of this type of investigation (corpus research) in descriptive studies. Corpus research in translation, however, is not measured in number of words, but in number of texts. Hence the need to use computational tools able to handle a considerable number of texts. The linguistic phenomenon researched is the translation of wordplay in Carroll's *Alice in Wonderland*. The corpus analysed is composed of twelve rewritings in interlingual and intralingual translations. The description of translators' procedures indicates that punning tends to be translated

according to expectancies at the target pole (community or group to which the text has been translated). This observation allows the development of the argument that compensation in the translation of wordplay is a representation of discourse. Compensatory procedures, therefore, underline diverse concepts of translation. These concepts are textualised by the translators in their different translation projects. This thesis also argues that the conjunction of description with corpus research and with computational tools inaugurates a new type of academic investigation in the field.

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RESUMO

The translation of wordplay in *Alice in Wonderland*:

A descriptive and corpus- oriented study

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Esta tese demonstra a relevância da compensação na tradução dos jogos de palavras. Para isto usa conceitos básicos da lingüística de corpus e os aplica ao modelo descritivo de pesquisa proposto por Toury (1980/1995). Assim pretende delinear o significado deste tipo de investigação (pesquisa de corpus) para os estudos descritivos. Pesquisa de corpus em tradução, entretanto, não é medida em número de palavras, mas de textos. Daí a necessidade do uso de instrumentos de computação capazes de manejar um considerável número de textos. O fenômeno lingüístico pesquisado é a tradução dos jogos de palavras em *Alice no País das Maravilhas* de Carroll. O corpus analisado é composto por doze reescrituras em traduções interlínguas e intralínguas. As descrições dos procedimentos dos tradutores indicam que os jogos de palavras tendem a ser

traduzidos de acordo com as expectativas do pólo de chegada (comunidade ou grupo para a qual o texto é traduzido). A partir desta observação, argumenta que a compensação na tradução dos jogos de palavras é uma representação discursiva. Procedimentos compensatórios sublinham desta forma conceitos de tradução diversos. Tais conceitos são textualizados pelos tradutores em seus diferentes projetos tradutórios. Esta tese também argumenta que a conjunção da descrição com a pesquisa de corpus e com instrumentos de computação inaugura um novo tipo de investigação acadêmica na área da tradução.

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INTRODUCTION

“Let the jury consider their verdict,” the King said, for about the twentieth time that day. “No, no!” said the Queen. “Sentence first– verdict afterwards.”

(*Wonderland*, Chapter XII)

1 Objectives and Claims

The main objective of this thesis is to establish a connection between the translation of wordplay and audience design in Lewis Carroll’s *Alice’s Adventures in Wonderland*, hereafter referred to as *Wonderland*. One of its central claims is that there is a close relationship between the way puns are translated and the particular audience a translator is writing for. The concern with the audience a translator addresses is attuned to the target orientation that characterises this study. However, any sound investigation about the translation of puns cannot disregard the issue of compensation in translation. In fact, one of my objectives is to suggest that there is a connection between the translation of puns and target audience. This connection seems to be highlighted by compensation procedures. But contrary to what most literature in the field has proposed so far, I set up to consider that compensation is not a mere technical procedure. In fact, this study intends to provide evidence that compensation is a textual mark of the overall ideological stance of the text, translator’s objectives and target demands. Compensation

would therefore foreground that which I have labelled the “translator’s discursive project”, that is the general goal or purpose of each and every particular rewriting as well as the way a translator chooses to represent social life in her/his text. My hypothesis is that compensation may reveal the concept of translation that informs any given translated text.

If this hypothesis holds true, that is if compensation is a representation of discourse, compensation itself acquires a different status. Indeed, I intend to show that compensation is not a mere mechanical technique intended to make up for source text losses. In fact, examples will be provided indicating that compensation may also mean gain, but that, above all, compensation conveys different perspectives towards the same text to be translated.

2 Theoretical Considerations

The research that produced this thesis was carried out following the descriptive model proposed by Toury (1995:23-39). This does not mean, however, that I am not critical about it. Nor does it mean that I am not aware of its shortcomings. In this section I will merely delineate the model. In my conclusion, I will point out aspects of the model that may benefit from a revision.

Toury (1995:01-05) claims that descriptive studies are needed for two main reasons. The first one is that any academic discipline that intends to achieve a non-speculative status needs a descriptive branch. The second (which derives from the first) is the purported need to assign to the emerging discipline of Translation Studies a less conjectural status as a field of academic enquiry.

His model for research in Translation Studies is basically divided in two distinctive areas of interest. The first aims to access the product. The second, the process translators go through when writing a translation. His model, however,

concentrates on the description of the product, but, nevertheless, he provides interesting insights on process assessment. Toury does not completely overlook the relevance of “thinking-aloud protocols” in assessing the process. Yet he strongly favours the analysis of translator’s drafts and revisions through the use of software tools that do not erase translators’ previous choices. These software tools are still in development at the University of Tel Aviv. Their use is still experimental. In the U.K., as reported by Baker (1993:247) the Institute of Translation and Interpreting is considering the requirement that each professional translator should save their several different versions of the same translation whether in manuscript or disk form and “to maintain clearly labelled and dated versions of each translation.” She argues that, “Access to this type of text in electronic form can be used to explore the process of translation through a retrospective analysis of successive versions of the product.”

This thesis centres on the description of the product, not on the process. According to Toury (1995:38-39) the main characteristics of research carried out within a descriptive framework and aimed at accessing the product are the following:

- Corpus-based,
- target-oriented,
- retrospective not prospective process,
- historical,
- not linear, but helical,
- not prescriptive,
- not evaluative,
- no distinction between translation, adaptation, imitation, intervention, etc.,
- acceptance of “translationese” (as an inherent feature of a translated text, not the result of linguistic interference).

The model calls for corpus-based research mainly because one of Toury’s main concerns is to test whether so-considered translation universals such as explicitation and disambiguation are, indeed, relevant traits of “all” translated texts, as many researchers in the field claim. He is also very much interested in discovering and

identifying the different concepts of translation that happen to be privileged by different cultures in different times. His research interests also include the issue of patterned translational behaviour. Within this framework, nothing can be more adequate than the study of large corpora.

His model is target-oriented because it proposes the investigation of target texts, hence the retrospective nature of the research process. His proposition is to describe and analyse target texts and only then perform the comparative task with the source text, when this task is performed at all. The focus of attention centres, in Toury's model, on target texts and on the possible reasons why different target texts have been differently written.

His model is historical because it tries to situate each different translation or groups of translations against a historical background that will both unveil and explain the concepts of translation that have informed these texts. Most descriptivists who follow Toury's model also tend to surround their researches with a lot of metatexts, such as reviews, articles, biographies, other texts of the same genre, different types of intersemiotic translations, etc. Thus establishing an interactive network between the target texts studied and other texts produced in the same historical period or during the course of history. This thesis does not do that. Very few metatexts will be mentioned and only when necessary to support my claims. My goal here is "not" to establish a connection between the translations here studied and other texts or metatexts. My objective is to observe whether the translations of puns in the present corpus can give an account of patterned translational behaviour with reference to audience design, or not.

The model is not prescriptive because it is not based on "a priori" assumptions. The main goal of descriptivists is to let the target texts speak for themselves.

Procedures are observed and described and as they accumulate and repeat themselves, they indicate tendencies. Only then are new concepts formulated and proposed as generally applicable with reference to the particular corpus investigated.

Toury's descriptive model is not linear but helical for two main reasons. Firstly, because it does not establish a straightforward line between the source text and the target text, as if one were the mirror image of the other. Secondly because, due to the nature of the model itself, researchers naturally tend to expand the corpus in order to see whether their observations and possible claims are manifestly evident in other texts as well.

Toury's model avoids evaluation because its objective is not to state whether a translation is "good" or "bad". Neither does it aim to compare translations in order to rank them, establishing that one is "better" or "superior" to the others. The main goal of the descriptive model proposed by Toury is to find out why a translation has been written in a certain way and what it reveals about the status of a translated text in a given period of time. This thesis does not always do that. Comparisons are made and many times evaluation occurs as well. Translations are not, however, ranked but analysed and sometimes evaluated mainly taking into account their adequacy with reference to the audience they propose to address.

Because the descriptive model proposed by Toury assumes that the concept of translation is flexible, it does not see the need to distinguish between translation, adaptation, imitation, etc. Toury's model aims to find out, and sometimes to explain, the reason why a particular concept is the prevailing one in a given text or group of texts.

Perhaps one of the most debatable issues of Toury's descriptive model is its acceptance of "translationese" as an inherent characteristic of any translated text. Toury

claims that there are certain linguistic features, as explicitation for instance, that are typical of translated texts. These features would “not” appear in an original text written in the same language. He claims that those features are not the result of linguistic interference. The language of translation, for Toury, differs from original language. It is this language of translation, or translationese, that explains the existence of pseudotranslations. Pseudotranslations are texts written to stand as translations but which, however, do not correspond to or represent any source text. They imitate the style of a translation, they are written in translationese. The issue of pseudotranslations as a legitimate object of research on its own was detailed discussed by Aguiar (1996:267-276).

Among the several different areas that Toury (1995:23-39) proposes as examples of possible research areas for descriptivists are the following:

- Description of translations written at a particular school of translation;
- description of a series of translations written by the same translator;
- description of a series of translations written in the same target language in a particular period of time;
- description of translations of the same text type from the same source into the same target language;
- description of a series of translations of the same source text into different target languages in a particular time, during the course of history, etc.

This study falls into the last category. I have, nonetheless, added to the corpus three intralingual rewritings. The corpus of this investigation, as shown in the next section, is composed of twelve versions of Carroll’s *Wonderland*, including in this number its canonised version. This version, because it is the canonised one, the one that has achieved the status of a “classic”, is here considered the source text even though it was written after *Alice’s Adventures Underground*.

3 Corpus of the Research

This research considers two corpora: a primary corpus and a secondary one. The primary corpus consists of nine texts. Among these texts is the canonised version of Carroll's *Wonderland*. The reason why I address this book as *Wonderland* and not as "Alice", as most researchers on Lewis Carroll do, is because there are five different "Alice" books: *Alice's Adventures Underground*, *Alice's Adventures in Wonderland*, *The Nursery Alice*, *Alice Through the Looking Glass and What she Found There* and *Alice for the Stage*. Three of these different "Alice" books are part of the primary corpus; namely *Alice's Adventures Underground*, *Alice's Adventures in Wonderland* and *The Nursery Alice*. Therefore in order to avoid confusion, I address them, respectively, as *Underground*, *Wonderland* and *Nursery* throughout this thesis. A further problem with reference to these texts is their dates. They have all had many different editions, some with considerable alterations. Moreover, I believe that it would sound awkward and confusing to refer to texts produced in the 19th century by providing the dates of the versions that were used in this study, which are quite recent. My procedure has therefore been as follows: dates are given in the Bibliography and in Abbreviations and Further Reference, at the end of this thesis. The first given date refers to the first publication, the second date refers to the edition I will use in the present analysis.

The other texts that are part of the primary (or main) corpus are: Leite's *Aventuras de Alice no país das maravilhas* and Sevcenko's *Alice no País das Maravilhas*. These translations were written in Brazilian Portuguese. Barro and Pérez-Barreiro's *As Aventuras de Alicia no País das Maravillas* and "Alicia" *Para Nenos* by Equipo TrisTam are texts written in the Galician language. Duarte's *Alice no País das Maravilhas* is in European Portuguese. Frank's *Alice in Wonderland* is a North-

American version of Carroll's canonised text (see Bibliography and, particularly, Abbreviations and Further Reference for more detailed information about the way those texts are addressed and their dates of publication).

The secondary corpus is formed by three texts. They are Bué's French version, *Aventures d'Alice au pays des merveilles*, Busi's *Alice Nel Paese Delle Meraviglie*, written in Italian, and Carner's *Alicia en Terra de Meravelles*. This later text is in Catalan (see Bibliography and Abbreviations and Further Reference for more detailed information).

The reason why there is a primary and a secondary corpus is basically related to the scope of this study. As I hope to make clear from Chapters 2 through 6, a thorough and detailed analysis of all those texts would far expand the number of pages I am allowed to cover in this thesis. Still the texts that form the secondary corpus are prone to provide such a considerable number of relevant examples for the points I am trying to make that it would be rather unfortunate to simply leave them out. My procedure, hence, has been to call upon these texts only in those circumstances in which they are significantly relevant to illustrate or clarify my claims. Because there is a primary and a secondary corpus, there is also the need to indicate this hierarchy in my own text. It follows that the secondary corpus will be presented in footnotes to indicate that they are not the primary focus of attention of this study.

4 Methodology and Nomenclature

This study is inductive. Instances of wordplay will be presented as they were rendered in the different target texts. They will be then analysed taking into account translator's procedures, mainly compensational procedures, and compared with each other. Suggestions will be then made about the type of discursive project that is highlighted by the different types of compensational procedures. As the descriptions

unfold, the different types of translation phenomena encountered will be discussed by drawing on a series of concepts that are of current use in the field (defamiliarization, intersemiotic translation, dynamism, etc). I will not explain in detail the full meaning of these concepts for I might drift away from my main objectives. This does not mean, however, that I treat them loosely, that they are out of context. It just happens that when a particular fact is found out to be illustrative of a certain theoretical point, it has to be mentioned. After all, this is what descriptions entail: material findings capable of supporting theoretical considerations.

This research is marked by that which Toury calls “discovery procedures” (1980:82). According to his model, “any descriptive study should start in the target system with a description of the translated texts.” This is the reason why only at the end of the discussion of each example, the source text is provided. I have organised my own text in this way to make it consistent and coherent with its target-oriented framework. Furthermore, as Toury (1995:24) emphasises, this kind of treatment of descriptions is a significant methodological starting point. The researcher should try to show that the position of the target text, its form, and the strategies employed in the course of its production are not “unconnected facts”. The intention of the researcher who resorts to “discovery procedures” is “to uncover regularities marking this connectedness... the interdependencies emerging are a focus of interest”.

It is also relevant to stress from the very beginning that the terms “translation”, “rewriting”, “version” and “text” are interchangeably used throughout this thesis to refer both to interlingual and intralingual translations. This is a deliberate choice. It aims to mark the manipulative and authorial character of translations of any given type. It also aims to minimise the distinction between that which is usually referred to as “translation proper” and other types of textual manipulation such as “imitation”, “adaptation”,

“intervention”, etc. Other researchers within the field follow the same approach to highlight the manipulative nature of translation and/or to assign translations the status of texts in their own right. See, for instance, Chiaro’s use of the terms “source version” and “target version” to refer to interlingual translations of jokes (1996:77-99); Lefevere’s reference to translation as “rewriting” and to translators as “rewriters” (1992); and Neubert and Shreve’s elaboration of translation as “text” (1992). In the same vein, the verb “write” is used to refer to the act of translating.

5 Computational Tools

In this thesis I use two computational tools, namely the Multiconcord Parallel Concordancer 1.5 (Wools, 1997) and WordSmith Tools 2.0 (Scott, 1997). I will briefly describe their main characteristics here because I think it is relevant for translation students and researchers to be aware of their benefits with reference to the handling of texts. One of the main advantages of using computational tools is that experiments can be repeated. This means that results can be checked and double-checked several times. Computational tools also enable the researcher to make use of a large corpus. In general, the larger the corpus is, the more valid are the findings from it. Moreover, computational tools have lifted from the shoulders of descriptivists the burden of trying to manually control a large number of texts, which invariably and naturally led to discrepancies, if not to mistakes. Corpus Research in Translation Studies is a relatively new area of study. The type of analysis provided in this thesis would have been extremely difficult to conduct in the past without the aid of these software tools.

The Multiconcord Parallel Concordancer 1.5 (Wools, 1997) displays on a computer screen, through the function “word search”, sentences or paragraphs in two different texts in the same or in different languages. On many occasions translation

procedures that would have been overlooked previously, become clear because sentences or paragraphs are seen and compared in isolation.

WordSmith Tools 2.0 is a much more sophisticated software product. It provides word lists in both frequency and alphabetical order, collocations, key words, plot clusters and detailed statistics of texts (among several other functions that will not be featured in this thesis). It recognises texts written on most types of word processors, even in non-western scripts, and it has a function that updates texts keyed on word processors that are now out-of-date. It has 16,000 hits and also compares texts in different languages. However, it displays texts line by line. I personally find that a little confusing. It is not easy to properly and productively observe a series of lines in different languages on a computer screen. It does not show paragraphs as Multiconcord does. Paragraph view is a very important function for translator researchers, since sentences are often not placed in the target text in the same position as in the source text. In this research, as it will be shown, there was the need to combine the use of both software tools.

6 Structure of the Thesis

This thesis has six chapters. Chapter 1 centres on the situation of production of Carroll's *Wonderland*. Its main goal is to situate the text historically and to provide some very basic information on the history of its translations. The relevance of this first chapter is that it aims to provide evidence capable of indicating that the canonised version of *Wonderland* has changed from a situation of ambivalence (dual readership: adults and children) to a situation of univalence (single readership: only adults or only children). This indication is only significant for the present study in the sense that it may underline the hypothesis that connects the translation of puns to audience design.

Chapter 2 focuses on the alleged distinction between the concepts of translation, adaptation, imitation, intervention and manipulation. These concepts are clearly explained through several examples. The relevance of the explanation of these concepts for the present study is that they may inform the different discursive projects of the texts that are here investigated. In this Chapter, I also discuss the issue of text length with reference to different types of textual manipulation as well as to explicitation and disambiguation.

Chapters 3, 4 and 5 discuss the translation of puns through a detailed descriptive linguistic analysis that gradually shapes the notion that the translation of puns is permeated by compensation procedures that mark distinctive discursive projects. Chapter 3 centres on the translations of proper names and homophones. Chapter 4 focuses on homonyms, and Chapter 5, on paronyms. In all these chapters wordplay of the allusive type is also detailed discussed. As we are all aware, allusive punning may involve proper names, homophones, homonyms and paronyms. This is the reason why allusive punning does not have a chapter of its own.

In Chapter 6, I provide a clearer argument in support of my claim that compensation is a textual mark and a representation of discourse. In order to do that, I explain the concepts of zero compensation and negative compensation, which I have elaborated to further indicate the link between compensation and the accomplishment of a translator's discursive project. In this chapter I also readdress the relevance of target orientation as well as the concepts of adequacy and acceptability. Finally, in the conclusion, I summarise my findings and propose suggestions for further research. The pedagogical implications of the present investigation are not explicitly stated but are conveyed throughout this thesis. I believe that the emphasis I have placed on the target

text, on descriptive studies and on corpus research is prone to naturally promote the debate about translators' training among us.

CHAPTER 1

“Why is a Raven like a writing desk?
... I haven’t the slightest idea”

(*Wonderland*, Chapter VII)

WONDERLAND IN HISTORY

1.1 Objectives and Structure of the Chapter

This chapter mainly focuses on the discussion of the situation of production of *Wonderland*. The description of the historical setting against which the book was written is relevant for the present study because it will help to clarify the concepts of ambivalence (dual-readership: adults “and” children) and univalence (a readership composed only of: adults “or” children). In fact, the very nature of the concepts of ambivalence and univalence is a historical one. This is the reason why these concepts are discussed in the present chapter. They may explain the possible change in position of the source text in the course of history. This change in position is only another argument used to illustrate my claim that the translation of wordplay foregrounds audience design. Ambivalence and univalence are based on the notion of “dynamism” of semiotic systems. The description of *Wonderland*’s historical background will also highlight the Victorian perspective on childhood. Because this chapter centres on

history, one of its sections will shortly delineate the book's trajectory in interlingual translations, particularly into Romance languages.

1.2 Historical Background

Until the beginning of 17th century, as reported by Ariès (1962) and more recently by Weber-Kellermann (1979) and Plessen and von Zahn (1979), there seemed to be no real clear-cut distinction between childhood and adulthood in European culture. Childhood was not recognised as a stage in an individual's life with its own peculiar traits. Children seemed, until then, to have been considered as miniature adults.¹ They dressed, ate and worked like adults. They were entertained just as adults. Toys were rare. Children who could read, read what was available to them, usually Greek and/or Roman classics.

But, gradually, a new notion of childhood started to take shape in most European countries. This new notion, very much influenced by the form in which children were pictured in sacred art (Shavit, 1986:6), attributed to the child the qualities of sweetness and innocence that adults lacked. This led to the later Victorian idealisation of childhood as a symbol of innocence and purity. As a result, adults' and children's worlds, unified before, underwent polarisation. According to Shavit (1986:6-7), "the child gradually became a source of amusement and relaxation for adults, ... in a way they were treated like pets". It was during this period that fairy tales and fables were incorporated into the literary systems of different European countries, in slightly different periods, as reading material for children. In England, however, fairy tales as well as their traits of fantasy, romance and magic, only became part of the literary

¹ An argument in favour of this claim is that till late in the 17th century there seemed to have been very little thematic censorship as far as a child's reading was concerned. An example of this fact are the first accounts of *Little Red Hiding Hood*, later attributed to Perrault in written form (1697), where there is a clear erotic trait in the relationship between the little girl and the wolf.

system for children in the second half of the 19th century (see Wullschläger, 1995:11-28, Avery, 1971b: 325). They could be found before that, nonetheless, in cheaper versions, “chap books”, aimed at poor adults but eventually read by children of almost any social strata although, many times, in secret.

Yet, very soon, this notion evolved into a more sophisticated one, which advocated the need for children to be educated. This second notion of childhood regarded children as beings who needed protection and discipline. This new notion attributed to adults the responsibility for undertaking these tasks. It was only then that schooling (as we understand it today) came into existence. It was also then that a particular type of textual material especially designated both to educate children and to protect them from the dangers of unsuitable texts started to be produced. It was the 18th century. It was at this period that the ideal of the innocent little girl spread through England.

It is not very easy for us today in a post-Freudian era to understand the kind of “romance” the Victorians associated with childhood, particularly with little girls. Because Victorian society strongly denied women’s sexuality, little girls were, as Wullschläger (1995:23) puts it:

... the epitome of innocent beauty which awakens longing without itself demanding sexual satisfaction... in the context of the pre-sexual child they were sufficiently taboo to seem safe, unchallenging and not sexual at all ... a focus for emotional satisfaction which never threatened the ideal of chastity.

It must be noted that this approach to childhood only pointed to another of the many contradictions that were at the heart of the Victorian age. The Empire was booming, the British colonial enterprise overseas was bringing enormous wealth into the country, but this wealth was not evenly distributed. While the ideal of the pure and untouched child prevailed among the upper classes and the aristocracy, less fortunate

children were either working as white slaves in the then also booming industry or serving as prostitutes. Despite the fact that little girls and women were idealised as angelic, the period was marked by an enormous increase in prostitution, especially of child prostitution (see Bassnett, 1997:127).

By the time *Wonderland* was published in Britain in 1886, the notion that children needed to be educated and controlled by adults had been completely incorporated in the texts children should, or better, could read. These texts, produced by adults, were supposed to tame children's emotions and instincts. They were also supposed to guide them towards a more elaborated type of spiritual and intellectual development. Fairy tales were available now, mostly in translations from the French or German, but they had been "rewritten" so as to accommodate the prevailing didactic and controlling norms. Avery (1971a: 322) comments on the first collection of fairy tales published in England in 1818:

Previously, English fairy tales had occurred only in chap-books and oral versions, and they were frequently crude and vulgar, so that in order, as Tabart said, to please "every tender mother, and every intelligent tutor", the stories in the collection were pruned and refined, greatly to the detriment of the robust English ones, such as *Jack and the Beanstalk* and *Jack and the Giant Killer*. In the former Jack's full-blooded roguery in tricking the giant is modified, following a debased chap-book version, where the giant is said to have robbed Jack's father, so that it appears that Jack is only reclaiming his own when he steals the giant's possessions ... thus Victorian children were protected against any possible incentive to theft.

The fact is that stories translated into English or written in English for the benefit of children in early 19th century England, had two main characteristics: fantasy and reality were clearly distinct in these works, and, they all had a moral. Indeed, translators, collectors, writers and teachers emphasised the fact that fantasy was imaginary, that it had no realist grounds. The disciplinary role of fictional writing was

also stressed. Carroll, however, managed to flout these characteristics by creating a text that was fantastic, “seemed” to have no morals but still was very much supported by prevailing mores. *Wonderland* was, in fact, very much in accordance with what Victorian society expected a child’s tale to be like. Furthermore, it was a text embedded in a sentimental tradition that despite its contradictory character lasted in England for nearly a century, the tradition of fantasy writing for children (see Wullschläger, 1995:03-08).

1.3 *Wonderland* in Interlingual Translations: the Beginnings

The first translation of *Wonderland* into a foreign language was written in French by Bué in 1869, as reported by Cohen (1972:xii). It was soon followed by a German version written by Zimmerman, also in 1869 (Barro and Pérez-Barreiro, 1984:23). Hudson (1977) points out an interesting political issue, which marked the translation of a proper name in this first German rewriting. The proper name in question is “William” as it appears in Carroll’s parody “You are Old, Father William”. Because the German ruler at the time was Kaiser Wilhelm I, it seems that Zimmerman, the translator, was cautioned by his editors not to render “William” straightforwardly as “Wilhelm”. The fact is that the translator changed it into “Martin”. Hudson (1977:130) says about this question, “This (the parody) was, after all, a ribald song, which might seriously have offended the Kaiser – and so we find a dignified compromise: ‘Ihr seid alt, Vater *Martin*’”, “You are old, Father Martin”. In 1871 the first Italian version was launched. It was written by Teodorico Pietrocola-Rossetti, cousin of poet and painter Dante Gabriel Rossetti and Christina Rossetti (Cohen, 1995:240). The peculiar aspect of this translation and, hence its importance for a target-oriented study is that it was the first one to alter the lettering in Tenniel’s drawings. In this version, the expression “DRINK ME” on the bottle, CHAPTER I, DOWN THE RABBIT-HOLE, was replaced

by “BEVI”. The same procedure was followed in CHAPTER VII, A MAD TEA-PARTY. The label on the Mad Hatter’s hat was shifted from “In this style 10/6” to “Prezzo fisso L.12”, “fixed price 12 Lire”.

Wonderland was first translated into Catalan in 1922 by Carner (Barro and Pérez-Barreiro, 1984:24). In the same year the book was first rewritten in Castillian by Gili (Barro and Pérez-Barreiro, 1984:24). The first translation in the Portuguese language was written by Monteiro Lobato, in Brazil. It was first published in 1931 by Companhia Editora Nacional, São Paulo. According to information provided by the Lewis Carroll Society of North America in November 1998, the integral text of *Wonderland* had, until then, been translated and published in sixty-nine different languages. It presently enjoys the status of a “classic”.

1.4 The concepts of Ambivalence and Univalence

The semiotician of culture Lotman in his work on the dynamic nature of semiotic systems (1974/1977) elaborates on the concepts of ambivalence and univalence with reference to several semiotic systems, among them literary texts. He says about ambivalence as the operating force of dynamism (1977:204-205):

... an increase in internal univalence can be considered as an intensification of homeostatic tendencies, while a growth of ambivalence is an index of an imminent dynamic leap... Ambivalence is possible because in a culture’s memory (i.e., the memory of any cultural collective, including the individual) there is preserved not one, but a whole set of metasystems regulating its behavior. These systems can be mutually un-connected and can possess different degrees of actuality. This makes it possible, by altering the place of one system or another on the scale of actuality and obligation, to translate a text from incorrect to correct, from forbidden to permissible. The functioning of ambivalence as the dynamic mechanism of culture, however, lies in the fact that the memory of the system in the light of which the text was forbidden, does not fade, but is preserved on the periphery of the system’s regulators. In this way, it is possible to shift and reposition on the metalevels, thus altering the interpretation of the text, and also to reposition the text itself in relation to the metasystems.

In very simple terms, a semiotic system may be described as any set of systems and/or sub-systems of signs. These signs may be textual and/or socio-cultural. Any given system or sub-system may be described as “dynamic” when it is interactive with any other given sign system. The term “dynamism” is used by Lotman (1977:193-210) to refer to the heterogeneous and interactive nature peculiar to any system, as opposed to “static”. It mainly designates the inherent capacity that semiotic systems have to absorb new practices, thus changing themselves. Lotman (1977) analyses the ability that semiotic systems have to renew themselves through the assimilation of that which is outside their domain as established systems. He then describes, by analogy, the typical traits of ambivalent texts. He says (1977:201):

An example (of ambivalence)... is the instance, well-known to scholars, when a poet creating a work cannot decide among the variants and keeps them all as a *possibility*: in this case, the text of the work will be that artistic world in all its variations. The ‘definitive’ text which we find on the page of a book is a description of the more complex text of the work, a description arrived at through the simplifying mechanism of typography... There are many interesting cases when a text in principle does not include a fixed sequence of elements, but leaves the reader free to choose. In such cases the author, as it were, shifts the reader (and also a certain part of his own text) on to a higher level. From the vantage-point of such a metaposition the degree of conventionality of the rest of the text can be seen, the text in fact presents itself as a text and not as an illusion of reality.

Ambivalent texts are, then, described as those which “give the system its flexibility and the heightened degree of non-predictability in its behaviour”, hence “the inexhaustibility of hidden possibilities” (Lotman, 1977:201) in their realisations or possible readings.

Shavit (1986:71-91), in her discussion on the original status of *Wonderland*, narrows down Lotman’s notion of ambivalence and applies the term with reference to dual readership. In her work on the poetics of children’s fiction, the term ambivalent is used to refer to texts that operate simultaneously both in the adult and in the children’s literary systems. Ambivalent texts are referred to as “texts that synchronically (yet

dynamically not statically) maintain an ambivalent status in the literary polysystem” (Shavit, 1986:66). She applies her notion of ambivalence to justify her claim that originally *Wonderland* appealed to both adults and children. According to Shavit’s elaboration of the concept, *Wonderland* functioned, at the time of its original publication, simultaneously within two different sub-systems: the sub-system of adult’s literature and that of children’s.

The concept of ambivalence as used throughout this thesis originates in the work of Shavit (1986). The term ambivalence is used here merely to indicate dual readership. Lotman’s notion of ambivalence is considerably larger in scope than the one used in the present study. In the same vein the term univalence is applied here, that is to indicate that a text mainly operates in one of the two systems: the children’s or the adult literary system. Univalence as used in this thesis does not mean that a text may not prompt different readings or different possible interpretations. It simply conveys the idea that a text has been produced having a particular readership in mind. The concept is significant to support the argument that target readership, in the present corpus, can be inferred by the way wordplay is translated.

However, it would be both simplistic and naïve to imagine that a text that operates in the children’s literary system, that a text that underwent adult censorship and scrutiny, would not also function in the adult system. After all, the so-called “children’s classics” are assigned this status by adults.

Even though I employ the term ambivalence in the same sense Shavit does, my work differs quite significantly from hers. Shavit’s arguments are mainly historical. She quotes from other texts and metatexts as evidence. I, on the other hand, have built up a corpus of twelve rewritings of *Wonderland*. This corpus was submitted to a detailed linguistic analysis. This analysis suggests that there is a strong connection between the

way wordplay is translated and ambivalence or univalence, as unfolded mainly in Chapters 3, 4 and 5 of this thesis. Moreover, I consider that both ambivalence and univalence are textually marked in the translation of puns by compensation. Still, I do not totally overlook historiography. Despite the fact that this research centres on linguistic analysis, I feel compelled to include and compare the findings of two different surveys carried out in Britain with reference to audience's preferences and expectations. The findings of these surveys seem to corroborate the idea that the translation of wordplay is highly significant for the issue of target audience in the rewritings that form the present corpus.

1.5 The Pall Mall Gazette and the Waterstone's Surveys

The findings of two surveys on readers' preferences carried out in England in 1898 and in 1997, respectively, suggest that Carroll's *Wonderland* may have changed its position in the English literary system. This change in position is relevant because it may justify translator's choices with reference to the rendering of puns. In fact, as suggested by the analysis of the rewritings that form the present corpus, translators seemed to have rewritten the wordplays of *Wonderland* considering the opposition of ambivalence/univalence (adults and children/ adults only/children only).

The 1898 survey conducted by The Pall Mall Gazette aimed to establish the reading habits of ten year-olds. It indicated that *Wonderland* was the number one favourite book among this group (Knowles and Malmkjaer, 1996:18). It is possible, therefore, to suggest that in 1898 children did read *Wonderland*. Moreover, children did not only seem to read it but to consider the book their favourite.

The 1997 survey sponsored by Waterstone's Booksellers and the BBC 1 Programme "Bookworm", on the other hand, does not even mention *Wonderland*

among the top ten books listed as favourites by readers under sixteen years of age². The title, however, ranks as the seventh favourite among readers over sixteen. These results appear to show that *Wonderland* is not only “not” read by children anymore but that it is no longer considered the number one favourite book in England, not even among adults

But, it must be pointed out immediately that Knowles and Malmkjaer (1996:18) do not indicate the number of readers that took part in the 1898 Pall Mall Gazette survey.

Waterstone’s Booksellers, on the contrary, provided me official papers stating that “over 10,000 readers have voted for more than 700 different titles”. It is important to stress that the results of these surveys cannot be fully compared. The comparison between them are, therefore, here considered as mere indications of tendencies. But the linguistic analysis unfolded from Chapters 3 to 6 of this thesis does suggest that the findings of the surveys, are, in fact, indicative.

1.6 The Translation of Ambivalent Texts

“Ambivalent texts”, as already pointed out, can operate within two or more textual systems or sub-systems at the same time. This capacity, according to Shavit (1986:63-68) is at the heart of their inherent ambiguity, is what enables them to be realised differently by different readerships at the same time. This textual trait is theoretically justified by the notion of dynamism, as explained by Lotman (1977:201). The concept of ambivalence in the terms described by Shavit (1986:63-68) was chiefly developed within the theoretical framework of Polysystem Theory as outlined by Even-Zohar

² This does not mean, however, that *Wonderland* is not read by children “at all”. Surveys just point to predispositions and, after all, *Alice* enjoys the status of a classic. Hence, it may often be the case that children are made to read it due to parental pressure or to meet school requirements. Publishers’ efforts to attract children’s attention to the book cannot be overlooked either: since 1911 there have been coloured versions of *Wonderland*. In 1995, Macmillan launched a especial Christmas edition of both *Wonderland* and *Looking-Glass*: in this version all Tenniel’s original drawings were enlarged and coloured, also the font size for the text itself is considerably larger than in previous editions.

(1979). The significance of Polysystem Theory for Translation Studies stems from the fact that Polysystem theorists consider translated literature from a considerably elevated stance. Because, polysystem theorists regard translated literature as a system in its own right (Even-Zohar, 1987), they have shifted away from binary studies (which usually stressed the superior nature of the source text) to corpus and target-oriented studies.

Ambivalent texts are, as explained before, highly flexible with reference to system membership. The outcome of this flexibility is that this type of text can, at least theoretically, be translated either as ambivalent or univalent. The ambivalent translation, as a text in its own right, would synchronically or diachronically pertain to different systems. An ambivalent translation of *Wonderland*, for instance, could operate simultaneously within the sub-system of literature for children and for adults. The univalent translation, on the other hand, would be written with a particular sub-system in mind: the adult literary system, the children's system, or any other semiotic system such as film versions, cartoons, etc. These different types of translations would interact differently with the source version. A univalent translation would, thus, have the capacity to influence its own target version, and, hence, to change its position and, therefore, its audience. Weissbrod's (1996:223), considers the following about the present position of *Wonderland* and about the relationship between wordplay and audience design:

... the situation has changed... the full version is seldom read to or by children today. Flooded by less demanding reading material, and used to the quick rhythm of films and television series, the children of today usually prefer adaptations of *Alice*, such as the illustrated book based on the Walt Disney film. In the cinematic and television as well as literary adaptations, the tendency has been to preserve the action and the adventures, and to accelerate the narrative pace by omitting the *talking parts* – and with them the wordplay that was part and parcel of the original story.

1.7 Final Remarks

This chapter focused on the description of the historical background in which the source text of Carroll's *Wonderland* was produced. It also presented the history of the first interlingual translations of the text. It discussed the concepts of ambivalence and univalence with reference to target audience, thus suggesting the change in position of this text in England (from dual to single readership). It was also suggested that translations of this text are either univalent or ambivalent and that this is particularly marked in the translation of wordplay. In fact, one of the main objectives of this thesis is to test whether this claim holds true, or not. The analysis of the translation of puns in different rewritings of *Wonderland* (Chapters 3, 4 and 5) implies that this may be the case, that the way wordplay is translated seems to be connected to audience design. This, however, solely applies to the present corpus.

CHAPTER 2

“... say what you mean”, “I do, Alice replied; at least– at least I mean what I say– that’s the same thing, you know...”

(Wonderland, Chapter VII)

IMITATIONS, ADAPTATIONS, INTERVENTIONS, MANIPULATIONS, TRANSLATIONS AND TEXT LENGTH

2.1 Objectives and Structure of the Chapter

The present chapter aims to clarify the ways in which the terms “imitation”, “adaptation”, “intervention”, “manipulation” and “translation” are to be approached in this thesis. It also focuses in the relationship that may, or may not, be established between these concepts and translation length.

My aim, in the first half of the chapter, is to argue that the change in focus from a source-oriented approach to a target-oriented one may undermine the need for a clear-cut distinction between the above mentioned concepts and that, which is usually referred to as “translation proper”. In order to do that, I will discuss the theoretical and historical points that underlie the concepts here examined. I will also question the relevance of these concepts under the light of a target perspective of translation. My aim is to demonstrate that “imitation”, “adaptation”, “intervention” and “manipulation” are

not different concepts “per se” but that they are different traits, characteristics or traditions which have underlined different approaches to translation in different cultures at different times. The analysis of several examples will take into account social and textual expectations and demands at the target pole.

The second part of the chapter will present the length of the texts that are part of the present corpus. The discussion of text length is significant because it “may” highlight the level of manipulation these different texts have been subjected to. It may also reveal whether there is, or not, an association between text length and explicitation in translation. The question of explicitation is relevant for this study merely because punning tends to lose its potential for humour when there are explanations, when meanings are made plain.

2.2 Imitations

The concept of imitation has its roots in the notion of “mimesis”, as elaborated by ancient Greek philosophers, particularly by Aristotle (Koss, ed.1997: 1-3) to describe literature as an imitation of reality. In the field of Translation Studies, however, the concept of imitation has many times been equated with free translation. When a translator imitates she/he is able to rewrite the source text according to her/his own will and aesthetic preferences. Historically, as Bassnett (1991:43-45) explains, imitation was a common practice in Ancient Rome with Cicero (106-43 BC) being its best known practitioner. A translator’s skill was measured by her or his ability to imitate. After this period the status of imitation in translation has decreased considerably. The practice became strongly condemned. Robinson (1998:111-12) says the following about imitation in the field of Translation Studies, “the word (imitation) has come to mean almost the opposite in translation theory: doing something totally different from the

original author, wandering too far and too freely from the words and sense of the SL text.”

The concept of imitation in translation is obviously related to the question of faithfulness to the original text. Faithfulness is at the core of the traditional notion of equivalence in the field. Faithfulness is related to a source-oriented perspective that regards translation as sameness. It follows that imitation would not have enjoyed the low status it did for so many years had not the concept of faithfulness been so pervasive in translation.

It is from within the view of imitation as free translation or rewriting that feminist translation has approached the practice. The goal is to rewrite texts in translated form changing its underlying ideology. The famous example is the feminist translation of the Bible in which gender markers implying masculinity have been either changed for female or neutral ones. As is common with any innovation, the feminist rewriting of the Bible has had its supporters and its critics, even within the field of feminist translation itself. Simon (1996:124-131), for instance, opposes the practice of erasing gender markers in sacred texts on the basis that these operations are prone to erase the history of the ideology that has informed the original writing of these same texts.

It is plain that from a target-oriented approach the issue of imitation in translation has little significance. Within this view, translations are written either to comply with the existing textual and social expectancies of a given society or to challenge them. Translations can also be written to fill a textual gap in the target culture. The shift away from equivalence to social and textual expectations has rendered the discussion about imitation pointless. Expectations, however, have to be considered from within the domain of a new cultural, historical, and linguistic context.

2.3 Adaptations

Traditionally within the field of Translation Studies, the term adaptation has also, just like imitation, acquired solely negative connotations. The practice of the so-called adaptations has been justified by a willingness to address particular audiences and to accommodate cultural differences. Adaptation, like imitation, challenges the concept of faithfulness to the original text. This is the main reason why it has been criticised by most translation theorists. Adaptation usually implies a certain degree of domestication. Domestication means turning that which is strange, foreign and unnatural into something ordinary and well known at the target pole.

The concept of domestication in translation has been mainly discussed by Venuti (1995:1-42). He, however, focuses on the implications of domestication from the perspective of the Anglo-American publishing tradition. It follows that the issue is associated with the translator's invisibility and with the pervasive force of fluent discourse in texts translated into the English language. But, domestication may serve other agendas. In the case of minority languages and/or cultures, domestication in translation may be a powerful tool for textual appropriation and manipulation. I shall readdress Venuti's concept of domestication in Chapter 6 of this thesis.

Historically, however, adaptation has often been used in the interests of transparency. Venuti (1995:01) says of transparency, "...the appearance... that the translation is not in fact a translation, but the original. The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning."

This was predominantly the case during the 17th and 18th centuries, the period in which the "belles infidèles" flourished in France. The idea then was to adapt the source text to the prevailing poetics of the French literary system. This meant that translators

had to “embellish” the source text, to make it more natural to French ears. The practice of translating in accordance with the French literary taste spread world wide, but it mainly served the purpose of imposing the tradition of the French system on so-called “weaker systems” without considering its justification, namely to allow for cultural differences and audience design. The term “weak ” was used by Even-Zohar (1987:107-115), with reference to translated literature, to describe those literary polysystems, which are prone to include new models or replace old ones. According to him, there are three main situations where translated literature occupies a central position in these (weak) systems, “(a) When a polysystem has not yet been crystallized, that is to say, when a literature is ‘young’, that is, in the process of being established; (b) When a literature is either ‘peripheral’ (within a large group of correlated literatures) or ‘weak’, or both; and (c) When there are turning points, crisis, or literary vacuums in a (target) literature.”

The baroque translations written by João do Rio during the Brazilian Literary Belle Époque (Faria, 1988:133-210) exemplify both the situation described by Even-Zohar (1987) as well as the pervasive force of the French system. Rio, even when claiming that he was translating from the English original, as in his translations of works by Oscar Wilde, produced texts that were certainly marked by the privilege and centrality of the French system (Faria, 1988:142-4).

However, leaving apart the period of the “belles infidèles”, adaptation has been considered from a positive stance in very few areas (see Bastin, 1998:05-08). This is particularly the case in the practice of stage translations. In modern times, it also seems to be the case with any type of media other than printed texts, such as television, cinema, cartoons, CD-ROMs, etc. In these instances, the term “adaptation” is equated with what Jakobson (1959:232-9) describes as intersemiotic translation.

Adaptations have also been accepted and encouraged in the domain of children's fiction and have been widely practised in intralingual translations in this domain. The most famous examples are, perhaps, the rewritings of Swift's *Gulliver's Travels* (1726) and of Defoe's *Robinson Crusoe* (1719) for young readers. Both stories appeared in abridged chapbook versions soon after their publication. None of these intralingual translations, however, maintained the integrality of the text, not even when these texts became canonised in the children's literary English system. In the case of *Gulliver*, the canonised children's version includes only two of the four original books. The story is not presented as a satire (where the Lilliputians share every trait with Gulliver's world but his size) but as a fantasy (the Lilliputians are presented as innocent dwarfs) and as an adventure (the opposition between "good" and "bad"). As reported by Shavit (1986:122) the scene in *Gulliver's Travels* where Gulliver saves the palace from a fire by urinating on it was changed in Hebrew translations of the text aimed at children. This could be indicative of the fact that in some cultures the theme of excretions is avoided in children's texts. In these interlingual translations "Gulliver does extinguish the fire either by throwing water on it or by blowing it out".

Carroll also adapted *Wonderland as Nursery*. More recent authors who have been regarded as subversive within the field of children's fiction (such as Roald Dahl, for example) have rewritten their own texts so as to publish them for children. The best example in Dahl's case is his *Danny the Champion of the World* (1975). This text is a rewriting of an adult text written by Dahl for a collection of short stories. Its original name is *The Champion of the World*. The collection in which it appeared, according to Knowles and Malmkjaer (1996:126), is *Kiss Kiss* (1959/1980). Despite the fact that both texts have basically the same plot and point of view, the attitude towards the events told by the narrator, a child, differs quite significantly from one version to another. In

the children's text, the act of poaching (featured in both versions) is legitimised by the friendly partnership established between father and son. Moreover, poaching is only mentioned after a thorough characterisation of the father as a good and honest man. Poaching is not a crime in this version but a secret shared by father and son. Furthermore, the story has a happy ending, contrary to the adult version, as it becomes clear that poaching does not refer to the act of stealing but to a game¹.

2.4 Interventions

The term "intervention" is particularly used within the field of feminist translation. However, other sub-areas of Translation Studies also use it, for instance, medieval translation studies (Pym, 1996). But the type of intervention practised by medieval translators seems to fit better with the concept of manipulation (section 2.5). The point is that, in feminist translation, intervention is usually associated with both non-transparency and with ideological shift. In medieval translation studies, intervention still involves non-transparency, but ideological shifts were not a major concern of medieval translators. If such shifts did occur, they were merely the product of a widespread practice in which there was no straight line between translation proper and rewriting. Thus, it seems that the term "manipulation" would be a better categorisation for the practice in medieval translation studies.

Flotow (1997:24-34) describes the ways in which feminist translation "corrects" source texts. She goes on to link these corrections with political ideology. She says (1997:24), "Over the past decade a number of women translators have assumed the right to query their source texts from a feminist perspective, to intervene and make changes

¹ In his *Revolting Rhymes* (1984), Dahl does exactly the opposite. In this collection which comprises six very famous nursery tales, Dahl rewrites stories, as *Little Red Riding Hood*, with surprising twists. In his version *Miss Hood* kills the wolf, herself. Moreover, she makes a fur coat of his skin. This latter text, however, has not been listed in the survey referred to in Chapter 1 as a child's favourite. It seems to better fit into the pattern of that, which Knowles and Malmkjaer (1996:141-2) describe as "teen" literature.

when the texts depart from this perspective.” These interventions include the deliberate decision to translate what they consider male chauvinist texts, while textually subverting their ideology. According to Flotow (1997:26), Maier and Levine have thus intervened in the works of Cuban poet Octavio Armand and Argentinean writer Manuel Puig, respectively. These interventions also aggregate the censorship of the work of male writers. De Lotbinière-Harwood, for instance, as Flotow (1997:28) indicates, has decided to no longer translate their writing. These interventions also embrace projects of recovery, through translation, of early women writers, as Kaddish’s and Massadier-Kenney’s have done (Flotow, 1997:30-1).

Venuti (1992:196-229) also discusses interventionism. This time, however, plagiarism is involved. Mary Shelley’s *The Mortal Immortal* was rewritten by the Italian Iginio Ugo Tarchetti and published in 1865. In Tarchetti’s version, Shelley’s feminist ideology is twisted so as to afford space for the translator’s own ideological concerns with working-class oppression and racism. Tarchetti was a member of a Milanese movement that strongly contested bourgeois values. Therefore, he informed his plagiarism with an ideology that was closer to his own intellectual goals and his own original publications. This made his version more likely to be accepted by his Italian readers and sell successfully. Venuti, in the same article, also makes it quite clear that one of the reasons for this appropriation was assuredly financial, since Tarchetti was suffering at the time from both typhus and tuberculosis and was living in the most abject of conditions. Another relevant circumstance is that, at the time, Italy was just undergoing unification and most of its institutions were poorly organised. Hence the ease with which Tarchetti was able to perpetrate a plagiarism that remained undetected for so many years.

Translation is intrinsically a form of rewriting, hence the justification for interventionism, particularly if there is a market for this type of text. Interventionism can be practised to meet not only an audience's demands and expectancies, but also a publisher's exigencies. As the Italian example showed, Tarchetti's intervention in Shelley's text was fostered by the requirements of audience design (Milanese anti-bourgeois intellectuals) at the target pole. This same target pole, recently unified Italy, was unable to detect that Tarchetti's text was, in fact, a case of plagiarism via translation and not an original text.

As shown, interventionism in translation is a type of textual manipulation informed by ideological shifts. Indeed, the history of translated texts indicates that translations have always been impelled by the need either to maintain or to subvert a particular ideology. Interventionism in feminist translation has been characterised by subversion. But, there are several examples of interventions that were dictated by the need to maintain and support prevailing ideologies. The best example can be found in the translations of Orwell's *Animal Farm* (1945) in some Eastern European countries. These translations were written as simple animal stories, and erased all kinds of anticommunist markers and/or passages that were part of the original text. What must be pointed out is that whatever one's own ideological stance might be, the given examples highlight the relevance of considering target audience and target pole when analysing interventions in translation.

2.5 Manipulations

The term "manipulation" has been used in Translation Studies to refer to translation as a type of appropriation. Its use has been fostered mainly by researchers developing work in the field of translation and cultural studies, such as Bassnett (1980/1991) and Lefevere (1992). These authors have emphasised the non-innocent

nature of translation as well as the connections between translation and historiography.

Lefevere (1992:122) says:

Literary history (and translation), it would seem, is often written not from a timeless vantage point 'above the fray'; rather, it often projects the 'fray' of its own times back into the past, enlisting the support of those writers it canonises for a certain ideology, a certain poetics, or both. A culture manipulates its past in the service of what dominant groups in that culture would like its present to be.

They have also underlined the fact that translations are a type of rewriting that invariably involves shifts. In this context, the "mirror-like" image of translation, and, therefore, the concept of faithfulness and equivalence are, once again, considered irrelevant. Within this approach, a translated text is regarded as a new text, rewritten within a new cultural and historical perspective. Bassnett (1993/1997:104), for instance, when discussing mapping, translation and traveller's tales says, "the activities of map-making, translating and writing about one's travels are never totally innocent activities." Indeed, the history of translated texts indicates that translations have been permeated by intentional manipulations that are anything but innocent. These manipulations reveal not only the translator's own ideology but also the prevailing textual practices. In this sense, the analysis of manipulations may point the predominant concept of translation, which underlies a given translated text at a given period of time.

Gruber (1993:165-72) gives us interesting examples of textual appropriation via translation during the formative period of Spanish Romanticism. The examples may exhibit a somewhat anecdotal overtone but they once again suggest that textual manipulation via translation is likely to be practised in order to comply with target demands. Moreover, her example explains that textual appropriation and target demands may result in "original writing".

In the period between 1834 and 1844, Romanticism developed in Spain, mainly fostered by translations. Most translations were poorly written, and based on sources that were already out of date in the rest of the European Continent. But, as the influence of the French system was extremely pervasive, most texts coming from this particular system were received enthusiastically. Yet, many times, their sources were mediocre or the originals were rather obscure, even in France.

As regards the particular case of stage translations, the theatres of Madrid in the 1830s and 1840s were crowded with people night after night eager to see plays of French origin. However, as the cultural elite who attended these performances always consisted of the same people, the programmes had to offer a wide variety. It followed that translators had to work feverishly. Furthermore, the very same translators were also the reviewers of these plays, and were therefore able to take note of the public's likes and dislikes. As reviewers, these translators were also able to influence the public, and could increase the ticket sales of plays that were attracting only small attendances.

Due to this close relationship with the public, Spanish translators became acutely aware of the target audience's preferences and gradually started to alter the plays so as to guarantee success at the box office. In the end, the alterations became so extensive that the translators announced them as original works written within the "Spanish Romantic Tradition". This practice soon spread to other popular genres, such as the novel. The result, according to Gruber (1993:172) was that "the ensuing work was in the final analysis the legitimate property of the Spanish author". One would certainly be mistaken, in this situation, to consider that the practice of textual appropriation via translation has not been able to form new tendencies and to fill gaps in the host culture. This example unearths a web of relations taking place at both source and target poles. These relations are: the privileged position occupied by the French literary system, the

status enjoyed by the translators who acted as “cultural filters”, and the relevant role played, at the target pole, by audience and marketing in the rewriting of texts.

Manipulation is, therefore, a concept that embodies the whole set of concepts so far discussed. It is not difficult to see the way in which the imitations practised in Ancient Rome can fit under the heading of manipulation. The same is also true of adaptation and intervention. In any case, imitation, adaptation and intervention can all be considered examples of different types of manipulation. As already mentioned, the main reason why both imitation and adaptation have been assigned pejorative connotations is because they shift away from faithfulness or equivalence. Within a traditional and source-oriented approach, imitation implies creativity in the rewriting of a text, which has been strongly condemned. The same view only recognises adaptation once it implies adequacy with respect to a particular media or audience. Intervention is a target-oriented concept, which demands ideological shifts. Nevertheless, all these concepts involve the rewriting of a text in a new environment. The expectations that this new environment harbours, as regards what a translated text should be like, dictates the different ways in which this rewriting or manipulation is to be shaped.

2.6 Translations

There is a long tradition in the field of Translation Studies which aims to establish a clear-cut division between imitation, adaptation, intervention and manipulation and that, which is considered to be “translation proper”. In a way, the first four concepts have been looked on as “poor relations” of translation. However, the problem is that, so far, translation theory has not been able to elaborate an adequate definition of “translation proper”. This is partly because of the pervasive connection established over the years between equivalence and translation, but partly also because of the source

orientation and prescriptive character that have permeated most studies and publications in the field.

A traditional, prescriptive and source-oriented approach recognises and evaluates a translation based on the principle of equivalence. The dispute about the nature of this equivalence has been intense among researchers in the field. Some have argued for linguistic equivalence, others for textual equivalence, others for dynamic equivalence, others for functional equivalence and so on. In very general terms, whatever the orientation of the researcher might be, a text is considered to be a translation once it presents a particular set of features and particular relationships with the source text. These features and relationships make it possible to recognise a text as a translation. This approach therefore obviously emphasises the supremacy of the source text. This supremacy is textually foregrounded by the degree of equivalence, of whichever given type, that is established between source and target texts.

The circularity of the argument is evident: equivalence defines translation and translation defines equivalence. The problematic situation derives mainly from the fact that, within the discussed perspective, both translation and equivalence constitute “a priori” concepts. The controversy about the ranking of these concepts has been intense, but has now become rather tired and stale, since it has not yet prompted insights able to account for the type of empirical phenomena encountered in translated texts.

By contrast, a descriptive and target-oriented approach to translation will consider the prevailing concept of translation in a particular culture at a given time. This prevailing concept of translation is the amalgamation of linguistic, literary, social, cultural and historical elements that happen to be privileged in a culture at a given historical moment. These elements and the relationships established between them shape expectations towards a translated text. These expectations constitute the norms.

The concept of “norms”, however, is still a blurred one in Toury’s (1995:53-69) descriptive model. I do not find any fault in Toury’s concept of translation as “a norm-governed type of behaviour” (1995:57). After all the discovery of idiosyncrasies in the translation of wordplay is the main goal of this thesis. That which is problematic is Toury’s account of the concept of norms. His taxonomy (basic norms, secondary norms, tolerated behaviour and symptomatic devices, 1995:67-68) is far too simplistic and over-generalised to fully explain the way in which norms shape translational behaviour. It is my suggestion that a significant number of descriptive work is still needed in order to formulate a more empirical concept of translational norms. In this investigation, the term “norms” refers to the textual and social expectations that readers of a particular society have when facing a translated text.

From within this perspective, there is very little need to point out differences and/or similarities between the concepts of imitation, adaptation, intervention, manipulation and translation proper. An imitation will be considered a translation, for example, if the target audience expects, that is accepts as a norm, that translations are imitations, as was the case in Ancient Rome. The same applies to adaptation, intervention and manipulation. Cinemagoers seldom expect to see on the screen the same type of narrative (even if it were possible!) that they have seen in print. By the same token, feminist readers will rarely regard a transparent, non-interventionist translation as sufficient. Similarly, a neutral, non-manipulative translation would hardly be expected nowadays, particularly in the sub-system of translated literature from other languages into English since the publishing industry, particularly in North-America and in the U.K require domestication. The same is not true for the translation of technical and legal texts.

My aim in this section was to highlight the flexible character of the concept of translation. The argument I favour is that in order to uncover this flexible character, textual descriptions are needed. But, these descriptions can not restrict themselves to formal linguistic matters alone. They have to include the roles performed by aesthetics, society, culture and history in the ways in which meaning is shaped, foregrounded and manipulated in translated texts.

2.7 Translation Length and Textual Manipulations in the Primary Corpus

In this section, I will present the detailed statistics of the texts that are part of the primary corpus of this investigation. It is important to address the issue of text length at this point for two main reasons: the relationship between explicitation in translation and text length, and the connection between the different types of manipulation and text length. Weissbrod (1992:153) says about explicitation:

Explicitation in translation means turning the implicit (in the source text) into the explicit (in the translation). This may be performed in various ways: by replacing pronouns with proper nouns; by turning metaphors into similes thereby exposing the act of comparison; and on the syntactical level, by filling ellipses and adding conjunctions.

The relationship between manipulation and text length may be significant because the length of a text could, in principle, indicate the level of abridgement or enlargement it has been subjected to. Abridgement or enlargement could, therefore, “a priori”, mark textual manipulation. The examples analysed in Chapters 3, 4, and 5 will show that explicitation does occur in several of the translated puns here discussed. Many examples will also suggest a high level of textual manipulation. But, in the present corpus the figures do not exhibit a clear connection between explicitation and text length or manipulation and text length. The exceptions to this fact are those texts that have been overtly manipulated to address the child reader.

Baker (1993:243) considers explicitation a “universal feature of translation.” She says that explicitation is one of the “features which typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems.” However, she also admits that this claim is intuitive, based on personal experience and on “small-scale studies and casual observation.” Whether explicitation is a typical characteristic of “all” translated texts, or not, is an issue still open to discussion. If the translations here discussed were significantly longer than the source text, this would be a clear indication of a link between explicitation and text length. But the figures show that the translations are in fact slightly shorter than the source text. The interesting aspect, however, is that all these translations (table 2.1) maintain the integrality of the text.

Table 2.1 shows the number of running words, “tokens”, in each of the translated texts. The terms “tokens” or “running words” is used in Corpus Linguistics to refer to each occurrence of every lexical item, even repeated items. Sinclair (1991:175) says about “running words”: “This term is used in measuring the length of a text. Each successive word-form is counted once, whether or not that particular form has occurred before.” The figures shown below, as all figures mentioned in this study, were obtained by using WordSmith Tools 2.0.

Table 2.1

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte	Carroll
25,027	25,937	25,324	24,616	26,526

It could be argued that, for texts of this size, the difference in number of running words is insignificant. In fact, statistically the difference in number of running words in these texts is considered irrelevant. However, I would like to suggest that the above figures “are” significant in that they show clearly that there is a “tendency” in the present corpus for the translations to be very close to the source text with reference to text length, regardless of the type of manipulation they have undergone. One would normally expect translations to be longer due to explicitation and manipulation. But the figures do not indicate that. Duarte’s version, for instance, which is very explicit (see Chapters 3, 4, and 5) is shorter than Carroll’s text by nearly 2,000 tokens.

This tendency in the primary corpus is not evident in *Underground*, *Nursery*, *Nenos* and Frank’s *Wonderland*. These versions differ significantly in length from *Wonderland*. Below, the number of running words in these texts, is shown.

Table 2.2

<i>Underground</i>	<i>Nursery</i>	<i>Nenos</i>	Frank’s <i>Wonderland</i>	Carroll’s <i>Wonderland</i>
12,803	6,698	5,854	13,410	26,526

The figures given in tables 2.1 and 2.2 are indicative that the difference in length between *Wonderland* and the versions studied in this thesis is only significant in those texts specifically aimed at children. However, it would be seriously misleading not to point out immediately that the similarity in text length displayed in table 2.1 is “not” necessarily associated with faithfulness or literalness. On the contrary, a close reading of those texts indicates that they have been manipulated very extensively. So, the fact that a translation is similar in length to its source text in no way implies lack of manipulation. These manipulations are particularly highlighted in the way wordplay is

translated (see chapters 3, 4 and 5) and seem to be associated with audience design. These manipulations are also marked by compensation (see, particularly chapter 6).

The figures given in table 2.3 indicate that despite being smaller in length, the translations all have many more types. The term “types” indicates different words, in Corpus Linguistics. When “types” are considered, repeated items are counted only once. In Barro and Pérez-Barreiro’s rewriting there is a significant enrichment of vocabulary. Their translation has almost 1,600 more types than Carroll’s source text. Sinclair (1991:176) describes the vocabulary of a text as “the set of all the different words used in the text.” Vocabulary enrichment, in this context means that the translations here studied feature a higher number of different words. The possible reasons for that will be suggested in Chapter 6.

Table 2.3

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte	Carroll
Chapters: 12 Paragraphs: 931 Types: 3,901	Chapters: 12 Paragraphs: 1,098 Types: 3,609	Chapters: 12 Paragraphs: 993 Types: 4,296	Chapters: 12 Paragraphs: 775 Types: 3,795	Chapters: 12 Paragraphs: 707 Types: 2,627

It is important to remark that all the interlingual translations have a slightly higher number of paragraphs than Carroll’s canonised version. They also have a higher lexical variety or diversity than the source text. Lexical variety and lexical diversity as used here merely mean that these translations present a higher number of different types. This, as pointed before, is particularly marked in the Galician version, written by Barro and Pérez-Barreiro. Higher number of paragraphs and richer vocabularies “could” be traits of explicitation. But only a thorough textual analysis combined with exhaustive

detailed statistics would be able to account for that. It cannot be forgotten that lexical diversity may entail inconsistency in translation. The same lexical item may be translated differently in the same text. It follows that, in those cases, lexical diversity does not favour explicitation or reader-friendliness. On the contrary, it may render meanings obscure, unclear and confused. The connection between text length, explicitation and manipulation in translation can only be partially highlighted by the figures presented so far.

The figures given in table 2.4 echo that which was displayed in table 2.2. These texts being much smaller, it is not surprising that they should contain far fewer types. But, these figures show two points which are relevant for the present study. The first, is the lexical diversity featured by *Underground*, *Nenos* and Frank's *Wonderland* when compared to Carroll's *Nursery*. The lesser lexical diversity of *Nursery* implies that this text has been more simplified than the former ones. This suggests that Carroll heavily manipulated *Wonderland* in order to turn it into *Nursery*. The second point refers to the different abridgement procedures with reference to number of chapters. While *Nursery* and *Nenos* have two more chapters than the source text, Frank diminished the number of chapters in her text to eleven. The point is that both *Nursery* and *Nenos* are considerably shorter than Frank's *Wonderland*. *Nursery* has 6,698 tokens, *Nenos*, 5,854, and Frank's, 13,410. This suggests that number of chapters is "not" related to length in these texts.

The fact that *Underground* has only four chapters is also worthy of attention. Here the reasoning is almost the opposite. The small number of chapters in this text reveals the level of manipulation it underwent to become *Wonderland*.

Table 2.4

<i>Underground</i>	<i>Nursery</i>	<i>Nenos</i>	<i>Frank's Wonderland</i>
Chapters: 04 Paragraphs: 289 Types: 1,832	Chapters:14 Paragraphs:190 Types: 992	Chapters: 14 Paragraphs: 212 Types: 1,351	Chapters: 11 Paragraphs: 421 Types: 1,784

The most relevant aspect revealed by the detailed statistics of *Underground*, *Nursery*, *Nenos* and *Frank's Wonderland* for the present study is that it suggests some connection between translation length, textual manipulation and audience design. The same is not true about the translations whose detailed statistics were indicated in tables 2.1 and 2.3. Explicitation, however, is not underlined by any of the figures in neither group.

2.8 Translation Length and Textual Manipulations in the Secondary Corpus

The figures in table 2.5 refer to those texts that form the secondary corpus of this investigation. They are Bué's rewriting in French, Carner's, in Catalan, and Busi's, in Italian.

Table 2.5

Bué	Carner	Busi	Carroll
Tokens: 24,398 Types: 4,715 Chapters: 12 Paragraphs: 810	Tokens: 27,863 Types: 4,239 Chapters: 12 Paragraphs: 897	Tokens: 24,661 Types: 4,370 Chapters: 12 Paragraphs: 910	Tokens: 26,526 Types: 2,627 Chapters: 12 Paragraphs: 707

The figures shown suggest that Bué's and Busi's texts follow the same pattern of the translations whose detailed statistics were displayed in tables 2.1 and 2.3. They are

also slightly shorter than Carroll's source text. The exception is Carner's translation. The number of running words in his Catalan version is longer than in Carroll's by nearly 1,000 tokens.

But, all these translations have many more types than the versions that form the primary corpus. In this sense, they may only be compared to Barro and Pérez-Barreiro's Galician rewriting. As a matter of fact, the number of types in the translations that belong to this secondary corpus is quite significant. In Bué's there is a vocabulary enrichment of 2,088 types, in Busi's, of 1,753, and in Carner's, lexical diversity is marked by 1,612 more types than in Carroll's source text. But vocabulary enrichment is not necessarily associated with explicitation or textual manipulation. The higher lexical density of these texts could have been dictated by uncountable linguistic, textual and cultural variables, including procedures like translator's inconsistency.

In fact, the figures shown in table 2.5 cannot soundly support any claim about explicitation. Textual manipulation and audience design with reference to age group cannot be evidenced, either. Carner's² expansion of the source text is an undeniable fact. Yet, one cannot be sure, without proper textual analysis, if this expansion occurs as a result of explicitation or because of some intrinsic characteristic of his target language, or even, due to his own style or idiolect. It cannot be overlooked, either, the prevailing concept of translation at the time Carner wrote his text, 1927. It is to be taken into

² Carner's *Meravelles* (1927) was the first translation of Carroll's canonised version of *Wonderland* into Catalan. Others have followed; the most modern one is Oliva's translation (1996). Two aspects have to be considered with reference to Carner's text. The first one is that at the time he wrote his translation, *Wonderland* was still considered an ambivalent text, which already enjoyed the status of a children's "classic". The second one is that in the period between the first decade of the century until the celebration the fiftieth anniversary of Carroll's death, in 1947, the production of children's texts, either in original writing or in translated form, underwent a considerable decrease in Europe. This was mainly because of the two Great Wars. The importance of these historical references for the present study is that Carner may have tried to produce an ambivalent text within the tradition of fantasy writing in a period marked by grief and enormous political and economical concerns. This "could" account for his expansion of the text. This expansion could reveal a will on the translator's part to strongly mark the shift away from reality into dreams, fantasy and nonsense, traits, which perhaps needed to be valued at the time. This supposition, however, can only be fully evidenced once the historical data is crossed with both the detailed statistics and the linguistic analysis.

account, as well, the position then enjoyed by the source text at both source and target poles.

2.9 Final Remarks

One of the chief aims of this chapter was to stress the flexible character of the concept of translation. I did that through the discussion of the different historical perspectives, which have marked a translation as an imitation, an adaptation, an intervention or a manipulation. The discussion of these concepts considered the translated text from a target perspective. This target-oriented approach considers that textual and cultural expectations at the target pole are of paramount importance for the recognition and acceptance of a text as a translation. These expectations are prone to change considerably from one historical period to another. They also differ from culture to culture.

It was suggested in the first part of this chapter that the term “manipulation” should be a better term to imply the type of linguistic phenomena encountered in translated texts when viewed from a target perspective. The term “manipulation” seems to embody the whole set of characteristics usually attached to imitation, adaptation and intervention. Manipulation is a target-oriented concept, which foregrounds textual and cultural demands at the target pole. It was from within this perspective that examples of textual shifts (ideological or linguistic), textual appropriation, plagiarism and “original” writing were debated. The concept of manipulation here described shifts away from the supremacy of the source text.

The second half of the chapter was meant to uncover the possible connections between textual manipulation, explicitation, audience design and text length. It was revealed that text length, in the present corpus, only highlights extreme cases of textual manipulation. Only those versions of *Wonderland* that have overtly been written for the

benefit of children exhibit figures able to support the claim that they have been abridged and simplified. The most striking example in this sense is Carroll's *Nursery*. This text has nearly 20,000 less tokens than *Wonderland*. It also features the smaller number of different words in a single text in the whole corpus, only 992 types. The difference between the number of types in *Wonderland* and *Nursery* is nearly 1,435. These numbers are very significant. They imply that *Nursery* is a considerably shorter text than *Wonderland*, written within the boundaries of a relevant lexical constraint. The other texts that have been overtly aimed at the child reader, namely *Underground*, *Nenos* and Frank's *Wonderland* also abide to the same manipulative procedure, but in a lesser degree. Among them, Frank's *Wonderland* is the lengthier, 13,410 tokens. But Carroll's *Underground* is the less restrictive with reference to choice of lexical items. It features 1,832 different types.

All the other texts that are object of this investigation, with the exception of Carner's Catalan translation, are quite similar to Carroll's source text with reference to length. In fact, they are slightly smaller than the source text, but Carner's version, which is lengthier. Whether his expansion implies explicitation in the translation of puns, dismantling their comic potential is yet to be seen.

Still, all these translations are richer with reference to vocabulary. They all have a significantly higher number of types. But, similarity of text length and vocabulary enrichment as revealed only by the figures "per se" add very little to the issues of explicitation and manipulation in translation. As it will be unfolded in chapters 3, 4 and 5, several different kinds of textual manipulation do occur in these texts but they are not marked by text length. Explicitation is also to be found. But it is not highlighted by text length either. Contrariwise, the most explicit text with reference to the conveyance of wordplay, Duarte's European Portuguese version, is shorter than Carroll's in nearly

2,000 tokens. This fact provides evidence that there is not a clear connection between explicitation in translation and the production of a lengthier text. This, however, applies only to the present corpus.

Vocabulary enrichment may have several implications. It may imply instances of explicitation or of a positive target-oriented recreation of the puns in the translated text. In fact, I will return to the issue of vocabulary enrichment in chapter 6, when discussing compensation in more detail. Vocabulary enrichment is a fact in those translations not formally target at children in the present corpus, the meaning of this fact, nonetheless, cannot yet be drawn.

Finally, I would like to suggest that the question of vocabulary enrichment or diversity could be enlightened by a proper process of lemmatization including the several different languages this study envelops. Sinclair (1991:173) says, "Lemmatization is the process of gathering word-forms and arranging them into lemmas or lemmata." A lemma is, according to him, "the composite set of word-forms" (like give, gives, given, gave, etc.). This, however, would constitute a thesis on its own.

CHAPTER 3

And the Moral of that is – ‘The more there is of mine, the less there is of yours.’

(*Wonderland*, Chapter IX)

PROPER NAMES, ALLUSIVE WORDPLAY AND HOMOPHONES

3.1 Objectives and Structure of the Chapter

This chapter aims to analyse instances of proper names and allusive punning (3.3) as well as homophones (3.4) in the translations of wordplay in *Wonderland*. It also establishes a connection between translators’ choices and the cross-cultural rendering of humour. In order to make this connection clearer, a brief debate on the typical traits of the language of humour with reference to naming will be provided in section 3.5. It is important to restate at this point that no study of wordplay in translation can avoid dealing with compensation, as I will make clear in Chapter 6. It follows that the issue of compensation will be briefly discussed in the present chapter but not fully addressed (3.1). It is also relevant to mention that concepts like ambivalence and univalence (Chapter 1) and imitation, adaptation, intervention and manipulation (Chapter 2) will also come to the fore in the present analysis. Before moving on, however, it is important

to mention something about the way meaning is created in punning. This is relevant because in this chapter and in chapters to come, I will point to the fact that some translations of wordplay in the present corpus are “meaningless”. In order to fully explain what I mean by that, some clarifications have to be made.

Meaning in wordplay is achieved through the manipulation of the linguistic system in its various and different levels: phonology, graphology, lexis, grammar and syntax. Puns activate a wide network or chain of thoughts. These can be syntagmatic (marked in the linear progression of the text, as in phonological echoing) or paradigmatic (implied possibilities, as in allusive wordplay). Meaning in puns is characterised by an overt tension between textual continuity and discontinuity, by the breaking of expected or pre-established patterns, by a consistent deviance from essentially referential language, by the exploitation of the unusual.

The exploitation of the unusual, however, does not mean lack of reference or of discursive organisation. On the contrary, the writing of puns both in originals and in translations reveals a discursive relationship between all parts of a text and its infrastructure, its general organising principle. Literal translations of puns assume that the discursive relationship established in the original will be in some way transferred to the translated text. Yet this hardly occurs. Literal translations tend to be meaningless since they rarely trigger the necessary “domino effect” characteristic of puns. It is in this sense that they are described as meaningless. They render flat or at face value that which should joyfully be found out by the reader. As Nash (1985:137) puts it:

The management of humorous language is largely a matter of devising transfers—, until the happy confusion of a double vision is achieved. At the heart of this process of continual and multiple transference, an important process aping the shiftiness of thought itself, is the apparently frivolous device of the pun; wordplay is the lure, the spinning toy, that draws up the lurking and fishy meaning.

3.2 Compensation

Among the very few researchers who have discussed the issue of compensation in translation are Hatim and Mason (1997:115) and Hervey and Higgins (1992:35-40). Hatim and Mason (1977) describe it as “a procedure for dealing with any source text meaning (ideational, interpersonal and/or textual) which cannot be reproduced directly in the target language.” They also emphasise that “the form-function mismatch is central to the discussion of compensation.”

Hervey and Higgins (1992:35-40) present four categories of compensation. These categories are fully accepted and reproduced in Hatim and Mason (1997:115). The first is “compensation in kind”. This type of compensation takes place when “different linguistic devices are employed to recreate a similar effect to that of the source.” The second is “compensation in place”. It occurs, according to these authors, when a certain effect is rendered in the target text in a different location from that of the source text. The third type of compensation presented by both Hatim and Mason (1997:115) and Hervey and Higgins (1992:35-40) is “compensation by merging”. The former authors describe it as a compacting procedure, that is “where source text features are condensed in the translation.” The fourth and final type is “compensation by splitting.” This last category aims to account for expansion in translated texts. It is a procedure used to “ensure transfer of subtle effects” (Hatim and Mason, 1997:115). But, as the next sections of this chapter will suggest, compensation in translation goes far beyond the procedural nature pointed out above.

3.3 Proper Names and Allusive Punning

It is well known that in the everyday language of most western societies¹ proper names function as mere labels (see Schogt, 1988:73). With some very few exceptions, which are usually regarded as deviations from the common usage, these signs do not have any particular meaning attached to them. They are primarily denotative and indexical, in the sense defined by Peirce (see Sebeok, 1994:31-32). In the field of “linguistics proper”, they would be described as deictic. Their main function is to identify individuals within a social group and not to portray any especial characteristic regarding physical appearance, personality or life history. The mere fact that namesakes seem to share nothing else but their names is a good example of the functioning of proper names in most European languages. However, the same is not true of proper names as used in creative writing. In these texts they are commonly used with connotative functions. This poses yet another problem for translators working within the field of literary translation. Naming in literary translation has been addressed by various scholars in both Linguistics and Translation Studies, but especial attention must be paid to the work of Schogt (1988:72-88) and to a more recent paper by Manini (1996:161-178). For a more detailed discussion about denotation, connotation and cultural issues with reference to the translation of proper names, see Schultze (1991). In order to access a philosophical discussion on the question of naming; see, for example, Russell (1971).

Matters become even more complicated in situations where the name of a character in a particular literary text is used in punning. The translations of *Wonderland* under discussion provide some interesting examples of translators’ choices in these

¹ The expression “western societies” is here employed with reference to those societal groups that speak European languages. In this sense it connotes political and cultural divisions rather than geographical ones.

situations. These choices, as I will show, are informed by compensation. They also tend to be repetitive, and connected to audience design.

The first example of a name used to give rise to wordplay appears, in the source text, in Chapter IV. The title of the chapter in English is a play on words: THE RABBIT SENDS IN A LITTLE BILL. This seems to corroborate Delabastita's statement (1997:01) "...titles being one of those textual positions where wordplay tends to be positively expected."

In this chapter Alice is trapped inside the White Rabbit's house. She cannot leave it because she has changed yet again, and is now so big that one of her arms goes out the window and one of her foot is stuck in the chimney. Her size obviously intimidates the White Rabbit who charges little Bill, the lizard, with the task of somehow getting rid of her. In fact, Bill is not the only creature that the White Rabbit manages to gather around himself in his attempt to expel Alice from his home. There is a little set of small creatures involved in this passage (a lizard, two guinea pigs, and some birds). They are all ordered about by the White Rabbit. Indeed, Alice is the only one who is bigger than the Rabbit. One must also remember that what has made Alice enter into the White Rabbit's house, in the first place, was the fact that he mistakenly took her for his maid, Mary Ann. As the chapter develops, however, the Rabbit's authority is gradually challenged, and a climax is achieved through Alice's safe escape. These meanings are fully spelled out in the texts written by Leite, Sevchenko, Barro and Pérez-Barreiro and Duarte. The titles of the chapters are, however, quite distinctive, particularly if transitivity and connotative naming are to be taken into account.

Hatim and Mason (1997:225-6), drawing from Halliday's *Language as Social Semiotic* (1978) and *An Introduction to Functional Grammar* (1985), have defined transitivity as, "a linguistic system in which a small set of presumably universal

categories characterise different kinds of events and process, different kinds of participants in these events, and the varying circumstances of place and time within which events occur. These variations in the structure of the clause are said to relate to different worldviews and to relay different ideological slants. Thus, transitivity is a choice between three main processes that can be represented in the sentence: (a) a material process... (b) a mental process... and (c) a relational process.”

Schogt (1988:75) when discussing connotative naming in creative writing emphasises three main points:

The writer is fully aware of the reasons why a certain hero has been given a certain name... But even if the information about the deliberate link is very interesting and sheds new light on the author it is doubtful whether it is of any importance from a literary point of view... Some writers give names to their characters – or to some of their characters – that tells the reader something about their (the characters’) personalities... Finally, a very common name-giving procedure consists of choosing a name that raises expectations about social and/or geographical background. The writer uses the fact that stereotypes are solidly entrenched in the minds of most readers. By choosing a name that fits the character according to reader’s expectations, he shows his insight. There are many Frenchmen with non-French sounding names, but Frenchmen in English, German, or Russian novels have French names that sound really French.

Example 3.1 shows the passage in the four different interlingual translations that are part of the primary corpus of this study.

Example 3.1

Leite Brazilian Portuguese	Sevcenko Brazilian Portuguese	Barro and Pérez- Barreiro Galician	Duarte European Portuguese
O coelho envia um emissário	O Coelho em apuros	O coello manda un pancho pola cheminea abaixo	O coelho manda um pequeno lagarto

In Leite's text, the Rabbit acts. He sends another creature to face Alice. This creature is supposed to deliver a message, for it is an "emissário", a messenger. A material process takes place. In Sevcenko's translation, the Rabbit does not act. He is in a difficult situation for some reason that is not explicitly stated in the title. The Rabbit's relationships with the other characters are not clear either. The Rabbit is the only character mentioned in the title. Sevcenko's title differs from Leite's also because it features an instance of ellipsis: "O Coelho (está) em apuros", "The Rabbit (is) in trouble". A relational process takes place. In the Galician translation written by Barro and Pérez-Barreiro, the Rabbit acts. In this text, as in Leite's, he sends another creature to face Alice. This creature is referred to as "a Pancho". In Galician, Pancho is a proper name typical of rural areas. It is also a qualifier used to refer to both people and animals that are "easy-going", calm, tranquil (see *Diccionario da Real Academia Galega*, 1997:858). It conveys the idea of someone who is simple and naïve. This text also features an addition that further enhances the meanings conveyed by the name "Pancho", thus explicitating the title: the Rabbit sends "Pancho" down the chimney. One must remember that chimneys are unclean places, which very few people or creatures would enjoy being sent down. A material process takes place here, too. In Duarte's European Portuguese translation, the Rabbit also acts. Here again he sends another creature to face Alice. This creature is small. If one compares this version to Carroll's source text, it is easily perceptible that this is an example of a literal rendering of its source (with the exception of the proper name Bill which has been shifted into "lagarto", lizard). This literal rendering, however, conveys very little meaning in the target text. Duarte's title is almost incomprehensible for a Portuguese speaking audience. Yet, once again, a material process takes place.

Leite called the chapter “O coelho envia um emissário” and chose to give the lizard the same English name as Carroll throughout his text: “Bill”. There is no punning involving a proper name in his title. His clause organisation, however, “O coelho envia”, exposes a choice of transitivity that suits the meanings conveyed in his chapter and text as a whole, namely the foregrounding of a more critical and impudent stance with reference to power relations and hegemonic institutions. Leite’s choice makes it explicit that the Rabbit is “the one in charge”.

His lexical choice “emissário” is a common noun in Brazilian Portuguese. This item is the most common translation of the item “messenger” in English. The fact that Bill is a messenger is also alluded to in Carroll’s source text, since the Lizard is acting on the Rabbit’s behalf. The translator’s choice for an item that captures one of the possible meanings of Carroll’s ambiguous title is also in harmony with the whole content of the passage in this rewriting. This implies the attempt to compensate. This compensation, however, is not restricted to the title, it is generalised. Furthermore, it is both cohesive and coherent with the meanings realised by the interpersonal function in the chapter and text as a whole.

Sevcenko entitled his chapter “O Coelho em apuros”. He named his lizard Gui. His title gives no indication that the Rabbit is the authority figure responsible for the actions in this passage. On the contrary, it portrays the Rabbit as a motionless victim since he is in trouble, “em apuros”. Sevcenko’s choice for the lizard’s name seems to be related to form: Gui is a monosyllabic word in the same sense that Bill is. It is also a shortened and colloquial version of the proper name “Guilherme”, the most common translation of “William”. The ideational meanings realised by the ideational function (field of discourse), interpersonal function (tenor of discourse and modality) and textual function (mode of discourse and the operative character of the language in text), are, in

Sevcenko's title and chapter, quite different from those realized in the other translations. This difference is particularly triggered by transitivity choices. Sevcenko's title features a relational process in which, the relationship between the participants of the communicative event is erased.

Barro and Pérez-Barreiro's title for the chapter contains a name that is in cultural accordance with the power relations conveyed by transitivity. These power relations are attuned to those established between the Rabbit and the other participants throughout their text. Furthermore, the translators have chosen the verb "mandar", to send, ask or demand. This choice implies the Rabbit's authority (modality). Modality, according to Hatim and Mason (1997:220) expresses "distinctions such as that between 'possibility' and 'actuality', and, in the process, indicate an attitude towards the state or event involved." They have also capitalised the whole title and inserted the article "un" before the proper name "Pancho".

The use of the indefinite article before a proper name is a procedure in the Galician language that basically foregrounds the following meanings (see Álvarez Blanco, Regueira and Monteagudo, 1998:232-234). "Un" is used before a proper name to underline similarities between an ordinary person and a celebrity. In this case the proper name assumes the status of a common name. The indefinite article is also used to point out that the individual is part of or belongs to a certain class, category or species. "Un" also appears in front of family names, to indicate that the individual being spoken about is a member of that particular family group. "Un" is used as well to highlight a quality that is somehow uncommon or unexpected with reference to a particular individual. Finally, "un" is used to designate the works of an artist. It is also worth remarking that in their discussion on the distinctions between common and proper names, Álvarez Blanco, Regueira and Monteagudo (1998:54) state that "Con todo, hai

que ter en conta a frecuencia con que un común pode dar lugar a outro substantivo homónimo propio (p. ex. *Outeiro* propio a carón de *outeiro* común) ou un propio dar lugar a un común (ex. *un Aristóteles, un Xan*). In the case of Barro and Pérez-Barreiro's title, the indefinite article strongly marks the features of naivety and simplicity usually attached to the proper name "Pancho".

Duarte's title does not utilise any proper name in her title, but manages to convey through her use of the qualifier "pequeno" a lexical pattern that matches the choices of transitivity foregrounded in the title, namely a material process involving an action. By doing so she triangulates action, size and power. She, nonetheless, gave the lizard (in her text) the same name as its English counterpart: Bill. She also capitalised the whole title, as Carroll did in his source text. But, since there is no proper name involved in her title, her procedure adds nothing to an effective creation of ambiguity.

It could be argued that the procedures described have been adopted because the homophony and homography that are present in the English canonised version are untranslatable in one-to-one terms from one linguistic system into another. But, a closer reading of other versions of *Wonderland* in English will show that linguistic differences are not the sole reasons for the promotion of textual shifts in translation. Target audience seems to play a relevant role in this concern. Once again the issue of *Wonderland's* readership has to be considered with reference to compensation.

It must be noted in this regard that versions of *Wonderland* explicitly written for children, such as *Nursery* and *Nenos*, for instance, undermine the satire conveyed by the use of proper names in wordplay. They either omit the punning or use "empty" or "zero" transitivity. In these translations, processes involving choice of participants and circumstances are not textually foregrounded. Example 3.2 shows the passage in *Underground*, in the canonised version of *Wonderland* and in Frank's North American

version targeted at children. Example 3.3 shows how the same passage was rewritten by Carroll in *Nursery*, and how it appears in *Nenos*.

Example 3.2

<i>Underground</i> Carroll	<i>Wonderland</i> Carroll	<i>Alice in Wonderland</i> Frank
Chapter II	THE RABBIT SENDS IN A LITTLE BILL	The White Rabbit's House

In *Underground*, the passage involving the White Rabbit and Bill, the lizard, is embedded in a chapter simply referred to as Chapter II. As a matter of fact none of the four chapters of *Underground* have titles. It is an example of “transitivity zero”. In *Wonderland*, the Rabbit acts, he sends another creature to face Alice. This creature is small: Little Bill. He is supposed to deliver a notice, a bill, a message. It is an example of allusive wordplay. A material process takes place within a statement of action. In Frank's *Wonderland*, the Rabbit does not act. This time it is Bill who does not feature as a character in the title. The main focus is on the White Rabbit's home, that is on the material circumstances. No wordplay involving proper names is part of the passage. Indeed, Bill is not a participant in the whole chapter. He is simply not there. A relational process takes place.

Example 3.3

<i>Nursery</i> Carroll	<i>Nenos</i> Equipo TrisTram
Bill, the Lizard	BILL, A LAGARTIXA

In *Nursery*, the Rabbit does not act either. He is not even mentioned in the title. Transitivity is not used to project any ambiguity. It is another example of “transitivity zero” since no process is highlighted. In *Nenos*, the Rabbit is not present in the title either. The main focus is again on Bill. But, although the proper name is there, there is no punning. The title does not even hint at the type of allusive wordplay conveyed in the canonised version of the text.

Here again transitivity is not used to convey any ambiguity. It is another example of “transitivity zero”. “Transitivity zero”, however, is not insignificant. The fact that a text does not realise meanings through transitivity is meaningful in the sense that it erases choices that could have been imparted by the interpersonal function.

In *Wonderland* the play on words is quite obvious for an English speaking audience since the lizard’s name, “Bill” is a homophone and a homograph of the common noun “bill”, a note, a message or request for payment. The allusive punning is easily grasped. But other factors have to be considered. Firstly, that the association between “Bill” and “bill” is facilitated by the fact that those items are part of a title where all nouns, proper or common, are capitalised. Lastly, that Carroll’s option to use the qualifier “little” before the noun “Bill” ties in a relevant ideational and interpersonal meaning to the passage: the connection between size and power. In the seven rewritings shown so far, this latter meaning is only explicitly foregrounded in Duarte’s text.

Another example of the use of a proper noun in wordplay in *Wonderland* occurs in the parody “You are Old, Father William”, Chapter V, ADVICE FROM A CATERPILLAR. This verse is based, according to Gardner (1960), upon Robert Southey’s didactic poem *The Old Man’s Comforts and How He Gained Them* (1799). Before going into the detailed analysis, let us observe the first line of the poem by Leite, Sevchenko, Barro and Pérez-Barreiro and Duarte, respectively. But it must be indicated

immediately that in Sevcenko's text the poem "You are Old, Father William has been translated by Geir Campos.

Example 3.4

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
Você está velho, Pai Joaquim – disse o rapaz –	Você está velho, Pai João – disse o rapaz –	Vai vello, <i>Tio Marcos</i> , laiouse o rapaz,	'Estás velho, pai Guilherme', disse o jovem.

In Leite's rendering of Carroll's parody "William" was changed into "Joaquim", a unique procedure in this version since it is the only proper name that was actually translated. The fact is that the most common translation of the name "William" into the Portuguese language, is not "Joaquim" but "Guilherme". Not considering at this stage questions of sound patterns which are certainly of relevance whenever the translation of poetry is involved, Leite's choice of "Joaquim" is very revealing indeed. This choice shows that the translator is not merely trying to provide a more domesticating flavour to his text, because if otherwise the name "Guilherme", for example, could have been employed. It is my suggestion that this shift was motivated by compensation as the more detailed analysis will show. This compensation, however, does not involve loss. On the contrary, Leite's text is an example of allusive punning at the target pole.

Campos (in Sevcenko's text) employs the name "João" instead of "William" or "Guilherme". There is certainly a motivation behind his shift, too. The motivation is, I suggest, a compensatory procedure that aims to domesticate the text, to render it more naturally and fluently in Brazilian Portuguese. "João" is a very common name in Brazil. Its usage may, as well, stress connotative meanings normally associated with this proper

name: simplicity, lack of sophistication, etc. But, this choice is not as marked as “Joaquim” or “Pancho” are, as I will discuss in the next section.

Barro and Pérez-Barreiro have changed the name, “William” and its preceding form of address, “father”, into “Tio Marcos”. Among these interlingual translations, the only text that does not take the opportunity to use the occurrence of a proper name to compensate is Duarte’s. In her text, “William” is accurately rendered as “Guilherme”.

3.4 Naming and the language of humour

Before going on with the analysis, a point about a common element within humorous discourse. This is relevant here because of the connotative traits of naming in jokes and in creative writing. There is in the language of humour a tendency to make fun of minority social groups. This is a highly pervasive trait in this type of representation of reality. It is a well-established fact that, within the domain of verbal mockery especial attention is to be given to the role played by the so-called “underdog”.

Chiaro (1992), Raskin (1984), Redfern (1984) and Nash (1985) all refer to the common fact that members of minority social groups become subjects of derogatory jokes, that the mere mentioning of those groups is enough to prepare the scene for laughter.

The role of the “underdog” is usually played by women, homosexuals, the disabled or groups from a different ethnic background. Sometimes members of certain political parties take on this role. The fact is that different cultures pick on different groups, at different times, as “underdogs”: in recent times in Britain it is the Irish; in the U.S.A, the Polish; in Italy, the carabinieri; in France, the Belgians; in Brazil, the Portuguese, etc.

In this light, Leite's choice of "Joaquim", a name of Portuguese origin, which abounds in Portuguese jokes in Brazil, assumes a different perspective as regards compensation.

"Joaquim" is a proper name marked with the traits of silliness and stupidity in Brazilian Portuguese. These are precisely the characteristics of the old man pictured in the parody. Leite's wordplay, in this example, is allusive and derogatory. The name employed, "Joaquim", sets up a cultural frame, attunes the audience to the comic mode and revisits the whole set of cultural meanings attached to that name. Moreover, detracting jokes, although not absent from children's fiction, are more commonly found in texts for adults. The fact is that, while in children's fiction derogatory jokes are usually presented as examples not to be followed, in adult texts they are a source of amusement. They often convey a sharper, crueller and more critical view of the world. It must also be added with regard to Leite's choice that the cultural frame it sets is informed, in greatest measure, by political and historical events: Brazil remained under the Portuguese Crown for more than three centuries. Hence the choice of a Portuguese name which has connotations of silliness or stupidity could constitute an act of political mockery. Political mockery and the ridiculing of the powerful are very common in the language of humour.

Campo's choice for the name "João" (featured in Sevchenko's text) implies, as mentioned in the previous section, other considerations. It does carry certain connotative meanings, but to a far lesser degree than "Joaquim". It is a proper name commonly associated with simplicity and naivety. But it does not set up a humorous cultural frame as Leite's translation does. Instead it domesticates and simplifies the text. These characteristics, domestication and simplification, could suggest a concern with the child reader.

Barro and Pérez-Barreiro chose to render “Father William” as “Tío Marcos”. This involves a complex set of linguistic, historical and cultural elements. First of all, according to the *Diccionario da Real Academia Galega* (1977), the expression “Tío Marcos” is used to refer to people and things that are old-fashioned, dated and/or whose influence is not relevant anymore. Secondly, according to information gathered at the Centre for Galician Studies at the University of Birmingham in the fall of 1997, “Tío Marcos” is the name of a nationalist Galician newspaper published in the course of the 19th century. This publication aimed not only to promote Galician culture but also to protect it, particularly from the influence of other cultural communities in Spain. The latter allusion, I suggest, may be extremely difficult for children or even uneducated adults to grasp.

The Galician example provides evidence of another instance of compensation that does not make up for a loss. It is also an example of allusive punning at the target pole. Moreover, it further stresses the mocking of old age that is so pervasive in the whole of the translated parody. At the same time, this example manifests a domesticating concern and in a way, even through mockery, recognition of the relevance of Galician culture. This procedure differs quite significantly from that of Duarte whose translation of the name “William” as “Guilherme” is marked by literalism.

A close observation of Carroll’s source parody as well as of the poem it mocks is now relevant. For it will further support the argument that the above-mentioned instances of allusive punning at the target pole have been dictated by something else than loss of source text effects. Carroll, unlike Leite, Sevcenko and Barro and Pérez-Barreiro, does not in fact use naming to foreground meanings conveyed in the parody, since he retains Southey’s “William”².

² The maintenance of the proper name “William” by Carroll may have been triggered by the need to further underline the allusive traits between his parody and the original poem he was mocking.

Example 3.5

Southey ‘You are old Father William’, the young man cried,	Carroll ‘You are old Father William’, the young man said
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With reference to those texts explicitly designed for children, such as *Nursery*, *Nenos* and Frank’s *Wonderland*, it is enough for the moment to mention that all the parodies in Carroll’s *Wonderland* have been erased in them.

3.5 Naming and Cultural Membership

Another example of wordplay with a proper name occurs yet again in the title of a chapter: this time in Chapter X, THE MOCK TURTLE’S STORY. The play on words involves two homophones which are also homographs. It concerns the items mock turtle in reference to a type of soup and Mock Turtle, the name of a character in Carroll’s tale. First of all, let us look at the four translated texts: Leite’s, Sevcenko’s, Barro and Pérez-Barreiro’s and Duarte’s.

Example 3.6

Leite	Sevcenko	Barro and Pérez- Barreiro	Duarte
– Você já viu a Falsa Tartaruga? – Não – respondeu Alice. - Nem sei o que é uma Falsa Tartaruga.	– Você já viu a Falsa Tartaruga? - Não – respondeu ela. – Eu nem mesmo sei o que vem a ser uma Falsa Tartaruga.	–¿Fuches ver xa á Tartaruga de Imitación? -Non –dixo Alicia-. E non sei sequera o que é unha Tartaruga de Imitación.	– Já viste a Falsa Tartaruga? - Não – respondeu Alice. – Nem sequer sei o que é uma Falsa Tartaruga. – É aquilo de que é feita a Sopa de

– É aquilo de que se faz a falsa sopa de tartaruga.	– Ora essa, é aquilo de que é feita a Falsa Sopa de Tartaruga.	–Pois é iso con que se fai Sopa de Tartaruga de Imitación –dixo a Raíña.	Falsa Tartaruga.
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Three main points must be taken into account in the rendering of this passage in interlingual translations. Firstly, the cultural aspect related to the transfer of the name of a dish, secondly, capitalisation as a way of establishing personal reference, and finally the effects carried by differences in the word order system of the languages involved.

Leite's version uses lower-case when referring to the ingredient of the soup and capitals to refer to the character. In doing this, he is consistent with the procedure he followed in the translation of the pair "Bill/bill", previously discussed. This shift from capitals to lower case has two implications with regard to the nominal groups "Falsa Tartaruga"/"falsa sopa de tartaruga". Firstly, it makes clear to the reader that the item "Falsa Tartaruga" refers to a character with anthropomorphic features. "Falsa Tartaruga" is a proper name in the story. It is capitalised as all proper names are in this text. Secondly, that "falsa sopa de tartaruga" is not a proper name, but the name of a thing, namely a dish. The result is that the ambiguity is lost and the joke explained. We all know that when a joke is explained it ceases to be funny. However, by using the qualifier "falsa" before a nominal group, a phrasal organisation not very common in Brazilian Portuguese, he manages to create a certain ambiguity. In Leite's text it is not clear if the qualifier "falsa", mocked, refers to the soup, to the turtle or to them both as a whole and ambiguous unit. It must also be added that qualifiers in Brazilian Portuguese, when in frontal position, are usually employed with the purpose of emphasis and tend to provoke estrangement (see Cunha and Cintra, 1985:259-263).

Sevcenko uses capitals to refer both to the character and to the soup in his attempt to create ambiguity. Here again, the placing of the qualifier “falsa” in frontal position helps to create the blurring effect between the character and the dish.

Barro and Pérez-Barreiro use capitals with reference to both the character and the soup. But because of their word order “Sopa de Tartaruga de Imitación” their attempt to create ambiguity operates differently than in the previous examples. It is clear that what is “mock”, de Imitación, is the turtle, but since the soup is made of mock turtle, it becomes mock itself. This effect is mainly achieved by the insertion of the preposition “de” used in the formation of the adjectival phrase. The qualifier refers, thus, to the whole unit again. Duarte follows a different procedure. She capitalises both instances, character and soup, blurring their differences. She has, however, placed the qualifier “Falsa” immediately before “Tartaruga”. This interferes with the attempted ambiguity of her passage since because of its positioning, the qualifier “Falsa” refers only to “Tartaruga”, turtle, and not to “Sopa”, soup.

It is the case, however, that the positioning of qualifiers in Portuguese and Galician is not as rigid as in English (see Sinclair et alii, 1997:38-40) particularly in spoken language. In this sense the choice made by Leite and Sevcenko, to place the qualifier before the whole nominal group, represents a stronger attempt towards achieving ambiguity than the strategies employed by the Galician and the European Portuguese translators. In fact, ambiguity in these two last texts is weakened because of the positioning of the qualifiers “Imitación” and “Falsa”.

The point is that one word order in English may prompt two different readings whereas the same is not true in the other linguistic systems discussed in this thesis. Let us look at the passage in English as written by Carroll (where the Mock Turtle is a “he” and not a “she” as in the translations discussed so far). It must be noted that the passage

was omitted in *Nursery* and *Nenos*. Frank reproduces the passage exactly as it appears in Carroll's *Wonderland*.

Example 3.7

Carroll

"Have you seen the Mock Turtle yet?"

"No, said Alice. "I don't even know what a Mock Turtle is."

"It's the thing Mock Turtle Soup is made from", said the Queen.

Gardner (1960:124) explains that "mock turtle soup is an imitation of green turtle soup, usually made from veal." The Random House College Dictionary (1988) indicates that green turtle "is a sea turtle, common in tropical and sub-tropical areas, the flesh of which is used for turtle soup." Mock turtle soup is, therefore, a simpler and less sophisticated version of the first. Carroll has produced his punning by capitalising the name of the character and that of the dish, which happen to be homophones and homographs. The play on words was also facilitated by the English word order system. This system, as described, conveys a far higher degree of ambiguity.

Food items present a translation difficulty "per se" because of differences in geography and climate, sometimes, even because of religious or cultural traditions. If we also take into account the sociological connotations of the expression "mock turtle soup" in English in relation to its nobler and more sophisticated version, the rendering of the wordplay conveyed by the pair "Mock Turtle/mock turtle soup" is problematic. In the translations under discussion, the source culture relationship between mock turtle soup and green turtle soup is lost. As a result, the "fake" trait which the soup (made of veal and not of sea turtles) shares with the character of the story (who is half turtle and half calf) is difficult to grasp. Furthermore, Tenniel's original illustrations are the only

hints to the fact that the Mock Turtle is half calf. This example seems to be one of those cases in which cultural membership, or knowledge about the source culture, is a requirement to “get the joke”. Cultural distance, however, is not the sole difficulty in the rendering of this passage. I would like to suggest that temporal distance also plays a relevant role in this case.

The terms “cultural distance” and “temporal distance” are employed throughout this thesis as they have been defined by Nord (1997). The first item refers to the way reality is represented in texts produced in different cultures. It is a synchronic oriented concept. The second refers to the dynamic nature of semiotic systems, particularly language. It is a diachronic oriented concept. It aims to give an account of linguistic variation through time within or without the same linguistic system.

The reference to veal accessed by the allusive “mock turtle soup” would, I suggest, tend to be lost on Modern English readers, unless they read an annotated version since the dish is not as popular as it was in the course of the 19th century. The interlingual translators have all, but in different degrees and through different strategies, tried to compensate in order to bridge both the cultural and the temporal distance.

Their level of success, however, is a question that remains open³, particularly

³ In Busi’s Italian translation (1993), the passage is as follows: “Non hai ancora visto la Tartaruga d’Egitto?” “No,” disse lei, “non so neanche cosa sia una Tartaruga d’Egitto.” “É aquela roba che ci fanno il Brodo di Tartaruga d’Egitto, disse la Regina.” (Gloss: “Have you seen the Egyptian Turtle yet? “No,” she said, “ I don’t even know what an Egyptian Turtle is.” “It is the thing from which we make Egyptian Turtle Broth, said the Queen.”). The symbolism conveyed by the Italian translator is obvious. Turtles, within the Christian tradition have been considered the symbol of the victory of the spirit over the flesh (see Biedermann’s *Diccionario Ilustrado de Símbolos*, 1994:356). Egypt, on the other hand, symbolises the counter part of the Promised Land (see Biedermann’s *Diccionario Ilustrado de Símbolos*, 1994:131). Hence the Mock Turtle’s sobbings and regrets about the fact that she has once been a real turtle but is now a displaced character. In another text that is also part of the secondary corpus, namely the translation written by Carner into Catalan in 1927, the passage goes as follows: –No heu vist la Falsa Tortuga de Mar, encara? –No –digué Alicia-. Ni tan solamente sé què és una Falsa Tortuga de Mar. –És la bèstia de la qual es fa la sopa de tortuga –digué la Reina. (Gloss: “Haven’t you seen the Mock Sea Turtle yet?” “No,” said Alice. “ I don’t even know what a Mock Sea Turtle is. “It is the animal from which turtle soup is made of,” said the Queen.). The translator has inserted a footnote explaining the pun that is not reproduced in his text. The footnote explains the source text relationship established between the character and the soup. It also makes explicit the allusion between “mock” and “veal”. His “bèstia”, animal, provides an example of explicitation in translation since Carroll uses the more generic referent “thing”.

because the punning in question involves a food item.

3.6 Naming in Wordplay: A Final Example

Another example of wordplay involving the name of a character in the story occurs in Chapter VII, A MAD-TEA PARTY. Here the ambiguity involves a proper name and two different concepts. The play on words is of the homonymous type. Personal reference and capitalisation play a central role in the construction of the punning effect in the source text. The items involved are Time^A (name of a character with humanised features), time^B (the concept used to refer to the period that someone spends doing something) and time^C (the concept used to refer to the number of beats that a musical piece has in each bar). In this passage wordplay is used to foreground two important facts with reference to the development of the story's plot: the first one is Alice's bewilderment in discovering that in *Wonderland* time has humanised characteristics, a trait usually attributed to animals in most children's stories. The second one is that because of its anthropomorphic nature "time", can be murdered, which explains why it is always tea time for the Hatter, the March Hare and the Dormouse.

Example 3.8

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
Alice suspirou enfastiada. – Acho que você devia ter mais o que fazer – comentou – ao invés de gastar o tempo com adivinhas sem respostas.	Alice suspirou impacientemente. – Acho que você devia ter mais o que fazer – comentou – ao invés de gastar o tempo com adivinhas sem respostas.	Alicia, de mal humor, suspirou. – Coido que haberá mellor cousa que facer co tempo – dixo- do que gastalo en adiviñas que non teñen solución. – Se ti coñeceras ó	Alice suspirou de cansaço. – Acho que vocês podiam passar melhor o tempo em vez de gastá-lo com adivinhas que não têm resposta. – Se conhecesses o

<p>- Se você conhecesse o Tempo tão bem quanto eu conheço - disse o Chapeleiro - não falaria em gastá-lo como se ele fosse uma coisa. Ele é alguém.</p> <p>- Não sei o que você quer dizer - respondeu Alice.</p> <p>- Claro que não sabe! - disse o Chapeleiro, inclinando a cabeça para trás com desdém. - Diria mesmo que você jamais falou com o Tempo!</p> <p>- Talvez não - replicou Alice cautelosamente - mas sei que tenho que marcar o tempo quando estudo música.</p>	<p>- Se você conhecesse o Tempo como eu conheço - disse o Chapeleiro - você não estaria falando em coisa. Ele é uma pessoa.</p> <p>- Não entendo o que você quer dizer - disse Alice.</p> <p>- É claro que não! - disse o Chapeleiro, erguendo a cabeça com desprezo. - Eu até me atreveria a dizer que você nunca falou com o Tempo!</p> <p>- Talvez não - respondeu Alice cautelosamente.</p> <p>Mas o que eu sei é que tenho que marcar o tempo quando estudo música.</p>	<p>Tempo tan ben como o coñezo eu - dixo o Sombreiro- non falarias de gastalo, como se fose unha cousa. O Tempo é un señor.</p> <p>- Non lle sigo ben o que quere dicir - dixo Alicia.</p> <p>- ¡ Iso xa o sei eu! - dixo o Sombreiro, facendo un xesto de desprecio coa cabeza-. - ¡ Seguro que nin falaches nunca co Tempo!</p> <p>- Seguramente que non - replicou Alicia con prudencia-; pero na clase de música ben sei que teño que bate-lo compás para medi-lo tempo.</p>	<p>tempo tão bem como eu, não falarias em gastá-lo.</p> <p>- Não percebo o que queres dizer - disse Alice.</p> <p>- Claro que não percebes! - replicou o Chapeleiro, abanando a cabeça com um ar de desprezo. - Era capaz de apostar que nunca falaste com o tempo!</p> <p>- Talvez não - respondeu Alice à cautela. - Mas sei que tenho de bater tempos durante as lições de música.</p>
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The four translations have no difficulties in rendering the play on words involving “time^B” and “time^C” since the lexical item “tempo” is also used in Brazilian Portuguese, Galician and European Portuguese to refer to both a period of time and to the counting of beats in music. The rendering of its anthropomorphic character, however, is not as simple. The anthropomorphism of “time” is conveyed, in English, through capitalisation and through a personal system of reference which opposes “him” (human) to “it” (non-human). The personal reference system in Brazilian Portuguese, Galician and European Portuguese, however, does not distinguish between human and non-human. In this sense, expansions were executed in three of the translated texts in order to convey the

personification of “Time”, essential both for the humour of the wordplay and for the cohesion of the passage.

Leite managed to deal with the problem through capitalisation and the insertion of the items “uma coisa”, “a thing”, and “alguém”, “ someone”, as substitutes for the pronouns “it” and “him”.

“Uma” is a determiner not usually used before proper names in the Portuguese language. Its usage before proper names highlights especial meanings, such as emphasis or the fact that the individual addressed by the proper name is a member of a class (see Cunha and Cintra, 1985:232-233). The opposition between “a person” and “a thing” is further enhanced by the fact that the item was printed in bold. “Alguém”, also printed in bold, is a pronoun that is used to refer to people. In this way, the translator managed to convey the opposition between the personified and the abstract traits of Time/time that are at the core of the pun.

Sevcenko also opted for capitalisation and expansion by inserting the items “coisa”, “thing”, and “uma pessoa”, “a person”. In this translation, the items “coisa” and “pessoa” are emboldened whereas “uma” is not.

Barro and Pérez-Barreiro have used capitalisation to assign anthropomorphism to Time as well. They have also inserted the items “unha cousa”, just like Leite, but have not highlighted the phrase. Instead of using a pronoun like “alguén”, they have credited human features to Time by addressing the character as “señor”.

Duarte did not explicitly mark the distinction Time/time. Furthermore, by using the plural form “tempos” to refer to “time^C”, she further departs from any intention to produce wordplay.

Carroll's source text uses capitalisation, italics and the English system of pronominal reference to distinguish between Time/time. Frank reproduces the passage using the same mechanism. In *Underground*, *Nursery* and *Nenos* the episode is omitted.

Example 3.9

Carroll
Wonderland

Alice sighed wearily. I think you might do something better with the time," she said, "than wasting it asking riddles that have no answers."

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting *it*. It's *him*."

"I don't know what you mean," said Alice.

"Of course you don't!" the Hatter said, tossing his head contemptuously. "I daresay you never even spoke to Time!"

"Perhaps not," Alice cautiously replied; "but I know I have to beat time when I learn music."

The examples of naming in wordplay so far discussed underline the relationship between translator's procedures and the accomplishment of a project that expands mere lexical choices. This project, which I shall from now on refer to as "discursive", is "textually" marked in the translation of wordplay but expands the boundaries of lexis and grammar. Translational procedures, or behaviour, suggest that compensation procedures are characterised by the need to accommodate linguistic and cultural matters to the overall and general objective of the translation. This general objective seems to be relevantly subordinated to audience design and target demands. It follows that compensation is assigned, from within this perspective, a more significant role. It stresses the linguistic and textual manoeuvres of translators in their attempts to produce a text that is both significant at the target pole, and also attuned to the translator's discursive project as expressed by her or his choices.

3.7 Homophones

Nash (1985:138) describes homophones as pairs (or more) of words having the same sounds but different meanings. The difference of meaning is reflected in distinctive spellings. Carroll's narrative is permeated, as all narrative fiction is, by dialogues. However, as these dialogues are meant to be read, the reader enjoys a considerably superior position than someone exposed to an oral account. This happens because the reader is exposed to graphological information, which the listener of a narrative is not. Alice is the main character of Carroll's narrative but she also plays the role of the addressee in many passages, as she listens to stories to learn about and understand the world of *Wonderland*. It is, therefore, important to mention, at this point, those descriptions of humour, which characterise this type of language as an expression of superiority or hostility.

A considerable large group of thinkers tends to look at humour as in itself an expression of superiority and/or hostility. Among them, according to Raskin (1985:36-41) are Plato, Aristotle, Cicero, Darwin and Freud. Raskin (1985:36) quotes Plato, among others "... malice or envy is at the root of comic enjoyment... we laugh at the misfortunes of others for joy that we do not share them."

In *Wonderland* only the reader is aware of homophony since she/he can identify it through the spelling whereas the characters can not. This occurs because the sound being the same and the characters functioning only at the phonological level, their information about what is being uttered is considerably smaller than that of the reader. The reader has access to the orthography whereas the characters have not. Carroll makes his characters select one interpretation of what they have heard, in order to allow another character, or the reader, to select another. These selections, as pointed out, are based on spelling or on the fact that readers have plenty of time to think of alternatives,

because they are not processing the conversation in “real time”. These situations are not funny at all for the characters involved in them, particularly for Alice. On the contrary, they cause puzzlement, uncertainty, fear and even anger. The reader, on the other hand, having the knowledge provided by the graphology is able to spot the verbal phenomena at stake as well as the characters’ inability to recognise it. Such knowledge places her or him in a position where laughter is prone to occur.

One of the most famous examples of a homophone in *Wonderland* occurs in Chapter III, A CAUCUS RACE AND A LONG TALE. The items involved in the English source text are “tale”/“tail”. Before the analysis, let us look at the four different versions: Leite’s, Sevchenko’s, Barro and Pérez-Barreiro’s and Duarte’s, respectively.

Example 3.10

Leite	Sevchenko	Barro and Pérez-Barreiro	Duarte
<p>- Todo o enredo de cabo a rabo? Ele é triste e comprido – disse o Rato, voltando-se para Alice s suspirando.</p> <p>- Que é comprido não tem dúvida – observou Alice olhando com espanto para o rabo do Rato – mas por que dizer que é triste?</p>	<p>- Minha história é como um rabisco longo e triste – disse o Rato suspirando.</p> <p>- É de fato, um rabicho muito longo – comentou Alice, entendendo mal o que o Rato havia dito e olhando surpresa para o rabinho dele. – Mas por que dizer que é triste?</p>	<p>- O conto que levo atrás é ben triste e con moito rabo! – dixo o Rato, virándose para Alicia e suspirando.</p> <p>- O Rabo é bem longo –dixo Alicia, ollando pasmada para o rabo do Rato- pero ¿e logo por que di que é tan triste?</p>	<p>- A minha história é longa e triste! – disse o Rato, voltando-se para Alice com um suspiro.</p> <p>- Deve ser longa... - disse Alice, olhando admirada, para a cauda do Rato. – Mas porque (sic) dizes que é triste?</p>

The problem that the translators had to face concerns the different collocational patterns of the items involved in the target languages. This collocational problem,

essential for the wordplay, is created by the fact that “tail”/“tale” are homophones in English. “Rabo”/“enredo”/“conto” /“história”, on the contrary, are not homophones in Portuguese or in Galician.

The translators have tried to cope with the problem by inserting into their texts items which would bridge the phonological gap. Leite, for instance, introduces a paronymic idiom “de cabo a rabo” to refer to the tale. He also substitutes the lexical item “tale” by “enredo” which in Brazilian Portuguese pertains to a higher register than the item “tale” does in English.

As I hope to be able to underline throughout this thesis, Leite’s choices are overtly marked by options for items that are characteristic of a “higher register”. As I discuss his text, it will be underlined time and again that his choices are characterised by what is referred to in Brazil as “norma culta.” It is to be pointed out, nonetheless, that “norma culta” and “high register” are not to be equated with the strictly prescriptive. In order to make that clear, I draw from Barros (1997:29-43). In her research on the Brazilian educated spoken variety, “norma culta”, she (1997:42) concludes that there is no clear distinction between oral and written language with reference to the existence of explicit norms. Despite the differences between written and spoken language, educated language users in Brazil tend to generally abide to the same norms, whatever medium is being used. The differences are to be found mainly within the domain of the basic characteristics of the different modes of expression, as pressures of time in spoken language and the need to be more specific and clear in written language. She says, “as conclusões ... que pude ir apontando no decorrer do estudo: a da existência de uma norma explícita para a fala, a mesma que se apresenta para a escrita, mas com maiores possibilidades ou aceitabilidade de variação...” The relevant contribution she makes for the present study is that she recognises that there is not necessarily a link between

prescription and acceptability in the Brazilian educated linguistic variety, nor is there a connection between knowledge of or about the language and creativity. She argues (1997:32):

É a capacidade de variação e não o “purismo” de um único uso que separará de um lado os falantes cultos, de outros que “não sabem falar”, não são maleáveis, não se adaptam às necessidades dos diferentes momentos e situações.”

It is precisely Leite’s creativity and his ingenious manipulation of the prescriptive norms that indicate that his text pertains to a higher register.

Sevcenko enhances his passage through a comparison, “Minha história é como um rabisco longo e triste.” He also uses paronymy, “rabisco”/“rabicho” where the first refers to “história” and the second to “rabo”. Finally, he associates the paronymic pair through an explanation: “... comentou Alice, entendendo mal o que o Rato havia dito.” We must therefore conclude, with regard to Sevcenko’s translation, that he (just like Leite) uses compensation to convey the punning effect. But Sevcenko also uses explanations in his text in order to make the punning intelligible. Explanations have the capacity to undermine the humour of any comic passage. Sevcenko’s text is syntactically more complex, but because it includes an explanation, this translator ends up by ruining the comic effect of the punch line: “It is a long tail, certainly, but why do you call it sad?” The fact is that his rewriting renders transparently something which readers should be allowed to decode by themselves. As Nash (1985:XIII) puts it in his preface “... explications should be unnecessary; if a joke has to be explicated before it can be understood, someone is taking a joke a bit too far.” On the other hand, Leite’s text, although of a lesser syntactic complexity, manages to maintain the path open to the reader’s understanding.

Barro and Pérez-Barreiro have compensated by introducing the items “conto” and “con moito rabo”. The concept of length, which is an attribute shared by the Mouse’s “tail” and “tale” is accessed by the association expressed in the utterance: “O conto que levo atrás é ben triste e con moito rabo”. By qualifying the noun “conto” through the defining relative clause: “que levo atrás” meaning a past history, the translators have transferred to the Mouse’s “tale” a characteristic which is more commonly associated with his “tail”. Moreover, by qualifying the noun “rabo” with the item “moito”, the translators transfer to the Mouse’s history the idea that it is as long as his tail. This translation, just like Leite’s, does not try to explain the pun. It tries to recreate not through phonology, but through the use of qualifiers the common trait between a passage in the life history of the Mouse and his tail. It is once again up to the reader to grasp that, which is suggested by the pun.

Duarte’s translation does not foreground the association between “história” and “rabo”. In fact, her translation adheres to the concept of lexical equivalence. She literally reproduces the passage as Carroll wrote it. It must be noted that in Frank’s American English version, the episode was omitted. It was also erased from *Nursery* and *Nenos*.

Example 3.11

Carroll

“Mine is a long and sad tale!” said the Mouse, turning to Alice and sighing.
 “It’s a long tail certainly,” said Alice, looking down at the Mouse’s tail; but why do you call it sad?”

The verbal difficulty expressed by Alice refers to a matter of collocation in English: she cannot understand the way in which the Mouse's "tail" can be sad. She can understand it being "long" but not "sad". Halliday and Hasan (1976:320) in their seminal work about cohesive devices describe collocation "as the mutual expectancy between words that arises from one occurring frequently in the environment of the other, or... of the two occurring in a range of environments common to both". It is clear that "tale" collocates with both "sad" and "long" whereas its homophone "tail" does not collocate with "sad", only with "long". The same is true in the Portuguese language. The items "triste" and "longo"/"comprido" both collocate with "história"/"enredo" but only "longo"/"comprido" collocates with "rabo". The situation is not different in Galician: both "conto" and "rabo" collocate with "longo". "Triste", however, collocates with "conto", but not with "rabo".

Another example of homophones used in comic wordplay in *Wonderland* occurs in Chapter VI, PIG AND PEPPER. In the source text, the items involved are "axis"/"axes". Let us compare the four texts: Leite's, Sevchenko's, Barro and Pérez-Barreiro and Duarte's.

Example 3.12

Leite	Sevchenko	Barro and Pérez-Barreiro	Duarte
<p>Veja bem. A Terra leva vinte e quatro horas para marchar do...</p> <p>– Por falar em machado – disse a Duquesa – corte-lhe a cabeça.</p>	<p>Pois, como a senhora sabe, a terra leva 24 horas para dar uma volta em seu próprio eixo...</p> <p>Para a ciência foi um achado...</p> <p>– Por falar em machado – disse a Duquesa – corte a cabeça dela.</p>	<p>¿E logo non? A Terra tarda vintecatros horas en tornar arredor do seu eixo...</p> <p>– ¡Que machada! E falando de machados ¡que a descabecen!</p>	<p>É que a terra leva vinte e quatro horas a dar uma volta em torno do seu eixo...</p> <p>– A propósito corta-lhe a cabeça!</p> <p>– disse a Duquesa.</p>

Compensation is employed by the first three translators in their attempts to create wordplay in their texts. Leite condenses his text through the use of the item “marchar” which is phonologically associated with the common noun “machado”. Marchar is also a paronym of “machado”. This explains the Duchess’ reaction and lends cohesion to the passage. Sevcenko expands his version by introducing a new clause which does not exist in the source text: Para a ciência foi um achado...”, where “achado” is a distant paronym of “machado”. Both Brazilian translators are, of course, trying to develop strategies that are capable of bringing out some degree of phonological and paronymic resemblance in Brazilian Portuguese between the last word uttered by Alice and the word “machado”. Leite uses “marchar”, Sevcenko uses “machado”. This implies their recognition that this last item provides internal cohesion to the passage, because it triggers the Duchess’ verbal association that will, subsequently, result in her sentencing Alice with her final “chop off her head”. It also, to use a term coined by Nash (1985:10), constitutes one of the “loci” of the passage’s comic effect that is, it is an item which is indispensable for humour to occur.

The Galician translators also use phonological resemblance and paronymy to create their pun. But they situate the whole play on words within the context of the Duchess’s speech. It is she who says “¡Que Machada!”(meaning “how dull!”), and hence establishes within her own discourse the link between “machada” and “machados”, axes.

In Duarte’s text there is no punning. As we have seen in previous examples, her translation restricts itself to the content of the passage. Her rewriting of the episode, to use Toury’s terms (1980, 1995) tends to adequacy (i.e. indicates source orientation), whereas the other three versions tend to adequacy (i.e. entail target orientation).

However, the different choices of the translators result in very different final effects with regard to the humour rendered by the passage. From within the context of a traditional approach to the issue of compensation, it could be said that Leite uses “compensation by merging” while Sevcenko uses “compensation by splitting”. Leite, nonetheless, uses a collocational pattern in the target language that interferes with the representation of humour.

According to the Brazilian lexicographer Buarque de Holanda (1980:1090) the item “girar” is normally used to refer to the rotation of the earth, not marchar. The result is that “marchar” attracts attention to itself. It becomes foregrounded by means of conveying strangeness, unnaturalness and foreignness. It departs from a collocational pattern that is, in this particular case, essential for the development of the humorous pattern. As Freud (1991:283) puts it, there are favourable conditions for humour as well as unfavourable ones. Among the unfavourable ones, he mentions the interference of the intellect: “The opportunity for the release of comic pleasure disappears, too (sic), if the attention is focused precisely on the comparison from which the comic may emerge...”

Sevcenko’s translation creates the necessary phonological resemblance without getting trapped into any collocational problem. In short, the locus of the joke is preserved, an item similar in sound and adequate to the situation is included through an expansion, and the resulting effect is that humour occurs. The same is true of Barro and Pérez-Barreiro’s text. They also retain the locus of the joke. They do not force a phonological pattern that will attract attention to itself due to an unusual collocation in Galician.

Carroll’s canonised version of *Wonderland* locates the punning effect of the passage in the exchange between Alice and the Duchess. An ironic trait of the episode is that the Duchess, an adult, does not seem to understand properly what Alice, a child, is

referring to. This is an additional justification for the Duchess linking “axis” and “axes”. This dialogue between Alice and the Duchess is not part of *Underground*. It was erased in *Nursery*, *Nenos* and also in Frank’s version.

Example 3.13

Carroll

... You see the earth takes twenty-four hours to turn round on its axis –’
 ‘Talking of axes,’ said the Duchess, chop off her head!’

Another example of wordplay with homophones occurs in Chapter XI, WHO STOLE THE TARTS? In this passage the Mad Hatter is giving his evidence at the trial of the Knave. In English, the homophones in question are the items “tea” and the letter “t”. The four different texts are as follows.

Exemple 3.14

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Sou um pobre homem, Majestade</p> <p>– começou o Chapeleiro com voz trêmula – e nem tinha começado a tomar meu chá... há coisa de uma semana mais ou menos... e a fatia de pão estava ficando tão fina.. e a cintilação do chá...</p> <p>– A cintilação do quê? – perguntou o Rei.</p> <p>– Do chá. Bem.</p>	<p>– Eu sou um pobre-coitado – começou a se lamentar o Chapeleiro com a voz trêmula. – E mal havia iniciado o meu chá... faz uma semana, mais ou menos... e a fatia de pão ficando cada vez mais fina... e os chacoalhões da chaleira charmosa...</p> <p>– Da chaleira o quê? – perguntou o Rei.</p> <p>– Tudo começou</p>	<p>– Eu valer non vallo cousa, Maxestade – empezou o Sombreireiro, con voz tremblante– e ainda non empezara a merendar... non habrá máis dunha semana ou así... e co pan con manteiga máis fino de cada vez, e o tilintar do te...</p> <p>–¿O tilintar do que?</p> <p>–dixo o Rei.</p> <p>– Empezou co te– replicou o</p>	<p>– Sou um pobre homem, Majestade</p> <p>– começou o Chapeleiro, com voz a tremer. -... Ainda não tinha começado o meu chá... Há pouco mais de uma semana... E o meu pão com manteiga começava a ficar muito fininho. E o chocalhar do chá...</p> <p>– O chocalhar de quê?</p> <p>– Começou com o</p>

<p>começa com o cegar... – Sei muito bem que chá é com CH! Pensa que sou algum asno? – cortou o Rei em tom acerbo. – Continue!</p>	<p>com o chá respondeu o Chapeleiro. – Eu ouvi muito bem que todas as palavras começaram com CHÁ! – exclamou o Rei furioso. – Será que você acha que sou surdo? Vamos, continue!</p>	<p>Sombreiro. – Ben sei que tilintar empeza cun T –dixo o Rei asperamente-. ¿Coidas que son un simplorio? ¡Continúa!</p>	<p>chá – respondeu o Chapeleiro. – Claro que chocalhar também começa com C – disse o Rei com rispidez. – Tomas-me por ignorante, ou quê? Continua!</p>
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As one would expect, for most homophones there is not a one-to-one relationship between the items used to create the wordplay in the source text and those available in the target languages. As a result the translators have had to use compensating devices in their attempts to render the effect. The Brazilian translators have used the strategy which Hatim and Mason (1997:115) describe as “compensation by splitting”, that is they have expanded their texts in order to accommodate the necessary changes.

Leite opted for the insertion of the item “cegar”, to dazzle, in order to convey the source phonologic similarity between the noun “tea” and the letter “t”. The association he seems to aim in his text, although a quite distant one and difficult to grasp, is between “cegar” (in this case the twinkling of the tea was blinding the Hatter) and “ch-”, the initials for “chá”, tea, in the Portuguese language. The difficulty of his pun derives from the fact that both “cegar” and “chá” begin with the same consonant but different phonemes. While “cegar” begins with the phoneme /s/, “chá” begins with /s^v/. It is precisely this fact that makes the phonological association quite distant. Leite also translates the item “twinkling” by “cintilação”, that also starts with the consonant “c” and the phoneme /s/. This points to the fact that his compensation procedure may have been guided the attempt to attain the same blurring effect between graphology and phonology as in Carroll’s.

Sevcenko's involves more items in his expansion. He introduced a whole phrase: "e os chacoalhões da chaleira charmosa". Instead of trying to create a situation in which consonantal echoing would be responsible for generating the same phonological effect, Sevcenko opted for a solution in which the first syllable of the items inserted reproduce the same sound and spelling as the word "chá"⁴. Phonology is also at issue here since he manages to have the same phoneme in all the items involved. The first phoneme of "chacoalhões", "chaleira" and "charmosa" are the same, namely the phoneme /s^v/. Sevcenko's translation sounds more natural and idiomatic, since it does not force upon the text a phonological relationship between items which would not in normal conditions evoke each other, as Leite does when opting for "cegar" and "ch-" which are not even allophones of the same phoneme.

Barro and Pérez-Barreiro have also compensated in order to create a pun in their text. Their procedure, however, does not fit into any of the categories elaborated by either Hervey or Higgins (1992) or Hatim and Mason (1997). They have used the verb "tilintar" and have associated it with the initial consonant of the item "te". In Galician both items begin with the same phoneme, /t/ (see Álvarez Blanco, Regueira and Monteagudo, 1998:27-29). The important point is that they have created a wordplay that relies on compensation. This compensation expands the categories of omissions, additions, condensations, and shifts in place or in type of linguistic devices. Their pun was created within the parameters of their own linguistic system and involves no loss.

Duarte's text also features compensation. She associates the verb "chocalhar" which starts with "ch-" with the noun "chá" (which also starts with ch-). She is using the same phoneme in both items, namely /s^v/. As a result the King's observation that he was aware that the verb "chocalhar" started with the consonant "c" is a little misplaced in his rejoinder to the Hatter's: "Começou com o chá". But, of course, the King is working

⁴ The exception here is the item "charmosa" whose first syllable is "char-".

at the graphological level and not at the phonological. Below we can see Carroll's canonised version of the passage, which was omitted from Frank's *Wonderland, Nursery and Nenos*.

Example 3.15

Carroll
Wonderland

“I’m a poor man, your Majesty,” the Hatter began in a trembling voice, “and I hadn’t begun my tea – not above a week or so – and what with the bread-and-butter getting so thin – and the twinkling of the tea –
“The twinkling of *what?*” said the King.
“It began with the tea,” the Hatter replied.
“Of course twinkling *begins* with a T!” said the King sharply. “Do you take me for a dunce? Go on!”

Carroll’s pun is produced by foregrounding the ambiguity involved between graphology and phonology, between “tea” and “t”(represented as /ti/). But, since transcriptions merely convey one of many possible realisations, the exchange is confused and comic. The fact that the King hears one of the realisations, that is the syllable /ti/ and decodes it as a graphological item makes matters even more nonsensical and funny. Twinkling, on the other hand, starts with “t”. But the initial sound in “twinkling” is obviously different than that in “tea” and “t”. But here again the King is operating at the graphological level. This is one of the many examples in which Carroll uses wordplay to draw the reader’s attention to the nature of language. In this particular example, he is stressing the difference between spoken and written language.

3.8 Final Remarks

It is obviously too early to draw conclusions about the issue of compensation in the translations here investigated. The analysis developed in the present chapter,

however, points to the fact that the association of compensation with loss does not always hold true.

Among the several examples analysed, the most striking is probably the one involving the translation of the proper name “William”. The two Brazilian translators as well as the Galicians have produced a pun that was not present in the source text. This pun, I suggest, is coherent with their text and with the audience they seem to be addressing. Another good example of compensation is the one presented by the Galician translation of the passage where the Hatter gives his evidence to the King, involving the items “t”, “te” and “tilintar”. This example does not fit any of the categories of compensation described by Hatim and Mason (1997:115) or Hervey and Higgins (1992:35-40). There are also examples of zero compensation, as for instance, in Duarte’s translation of the English homophones “axis”/“axes”. In fact, her translation is very much marked by adequacy. The problem is that it is almost impossible to achieve both adequacy and punning.

There are examples of compensation in which the translator struggles between the alleged original ambivalence of the source text in 19th century England and its present position of univalence. An example of the attempt to recreate an ambivalence in terms of audience design that may no longer exist is provided by Sevchenko’s rewriting of puns. He sometimes eradicates the social criticism that is embedded in them as in his translation of the title of Chapter 4 as “O Coelho em apuros”. Sevchenko also sometimes provides explanations for unusual collocations, as in the Mouse’s “tail”/“tale” passage in Chapter 3: “Minha história é como um rabicho longo e triste. ...– É de fato um rabicho muito longo – comentou Alice **entendendo mal o que o Rato havia dito.**” The relevant point is that he does preserve the puns in his text.

Sevcenko appears to be attempting to reconcile ambivalence with univalence by translating the puns. But, his puns convey a stance that is more in accordance with the socialising traits of children's fiction. Sevcenko is reader-friendly; his version has a domesticating flavour. He provides explanations and comparisons. His language is simple and idiomatic, his register, usually informal. However, his manipulation of Carroll's *Wonderland* cannot be characterised as interventionist. Sevcenko does not actually change the ideology of the source text puns, but merely softens it.

The versions written explicitly for children have omitted most, if not all, of the original punning of the canonised version of *Wonderland*. The only exceptions in the examples presented in this chapter are the two instances of wordplay presented in Frank's version. They are in the passages where the items "Mock Turtle"/"mock turtle soup" and "time"/"Time"/ "time" are involved. These passages involve repetition or echoing and, as Weissbrod (1996:223) suggests repetition may be extremely appealing to children.

It follows that, in contrast to Sevcenko's translation, *Nursery, Nenos* and Frank's *Wonderland* are clearly interventionist rewritings, since they omit elements such as: power relations conveyed through transitivity and derogatory jokes, that are typical of a more ironic view of Alice's experiences in *Wonderland*. Their producers, unlike Sevcenko, have omitted the sharp criticism inherent in the play on words in the source text. These rewritings can be sharply defined as univalent. They have recreated the source text in accordance with the expectations of how children's fictional texts should be like.

Before closing this chapter, it is important to point out that *Wonderland* itself is a manipulated text. As seen through the analysis of proper names, allusive punning and homophones, most of the play on words that is to be found in *Wonderland* was not part

of its precursor. *Underground* lacks much of the punning that Carroll later inserted in *Wonderland*.

CHAPTER 4

“...and the moral of **that** is- “Take care of the sense, and the sounds will take care of themselves.”

(*Wonderland*, Chapter IX)

HOMONYMS AND ALLUSIVE PUNNING

4.1 Objectives and Structure of the Chapter

The main goal of this chapter is to discuss examples of homonyms (4.3) in the translations of wordplay in *Wonderland*. Instances of allusive punning will also be part of the analysis as well as a brief discussion on the issue of morals as text types. (section 4.2). This is relevant because many of Carroll’s puns are presented in the morals pronounced by the Duchess at the beginning of Chapter IX.

As in the previous chapter, I will also discuss the rendering of humour from a target perspective, and will take into account the issue of compensation. It must have become clear by now that compensation is at the core of translating wordplay. However, as also mentioned in Chapter 3, the categories of compensation presented in the literature so far are unable to provide significant insights into the question. They do not account for the issue of “compensation zero”, for instance, nor do they accommodate

those cases in which there is no “loss”, but indeed considerable “gain” in the translated text via compensation. Compensation in allusive wordplay has also been widely overlooked. Cases of “negative compensation” have also been considerably neglected by translation theorists. I define “negative compensation” as attempts to compensate which produce translations that do not stand as texts in their own, texts which invariably require familiarity with their sources in order to be understood. The examples discussed will point to the fact that there seems to be a close connection between “negative compensation” and explicitation in translation.

The concepts of ambivalence and univalence discussed in Chapter 1, as well as those detailed in Chapter 2 (imitation, adaptation, intervention and manipulation), will be, in the present Chapter, more clearly connected to the examples analysed.

4.2 Morals as Text types

Before examining the rendering of homonymy in puns by the different translators, some comment has to be made about morals as a text type. The discussion of the typical cohesive organisation of morals is significant because this organisation was disrupted in Carroll’s canonised version. The breaking of the usual texture of the traditional organisation of morals is, perhaps, the main feature of their nonsensical nature in Carroll’s *Wonderland*.

Another relevant aspect to be accounted for is the ability on the part of the child reader to recognise these types of texts (e.g. morals) both at the source and the target poles. This investigation suggests that 19th century English children were, indeed, able to grasp the linguistic organisation and meaning of morals simply because they were overexposed to them. Once acquainted with the usual organisation of these texts, it was not difficult to grasp their disruption. However, it is doubtful whether the child reader (or even the less language aware adult reader) was ever able to fully understand their

nonsensical traits. In any case, the textual complexity of the disrupted morals does not seem to fit the pattern of what is traditionally expected from children's fiction. Alberton et alii (1980:29) say about the main characteristics of children's narrative:

A prevalência de uma narrativa para criança está na ação, no desenvolvimento rápido e dinâmico de fatos e acontecimentos. Motivo único e central, **encadeamento de episódios, sequência cronológica**, suspense, humor e final determinado são elementos essenciais num texto infantil. Idéias abstratas, enredos complexos e intrincados, recuo ou desvios no tempo, inexatidão de espaços, escapam à compreensão da criança, dificultando o entendimento e acompanhamento da intriga.

These characteristics would hardly match a stretch of text such as the following from *Wonderland*, Chapter IX, where grammatical words and personal reference play a central role:

“I quite agree with you,” said the Duchess; “ and the moral of that is– ‘Be what you would seem to be’ –or, if you’d like it put more simply– ‘Never imagine yourself not to be otherwise than what it might appear to others than what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.’ ”

Returning to the issue of the ability of the child reader to recognise the linguistic organisation of morals, it must be said that 19th century literature for children in England was imbued with didacticism. Stories were meant to teach and not simply to entertain. Avery (1971a:321-325) explains that even traditional fairy tales were rewritten during this period to conform to the requirements of what youngsters should read. The idea was that only if their morals were impeccable, could fairy tales be admitted on the nursery shelves. Around 1840, however, a new tradition started. New literary fairy tales began to appear in, as opposed to the rewriting of traditional ones. These stories, although new, did very little to change the general perspective of literature for young readers. As Avery (1971a:323) says, “All these (new) fairy tales

have a strong moral and didactic slant. None of the writers hesitates to use the conventions of fairyland for the purpose of teaching a useful lesson.”

Only in the 1860's was the notion of “pleasure” incorporated as a relevant trait of children's literature in England (see, Avery, 1971b). Only then were stories for children removed from the schoolroom perspective. *Wonderland*, first published in 1866, was the main title to promote this different stance.

It follows that, in 19th century England, children were indeed very much accustomed to the didactic tone of the stories they read. This didacticism was realised mainly through “morals” which were either incorporated as part of the text, or labelled separately at the beginning or end, as in fables. Normally, a moral was a maxim of human conduct, a generalisation concisely expressed in a principle which held a statement of general truth. These sayings usually embodied a precept of high or superior merit to be followed or respected.

In general, a moral can be described as a lesson whose significance is learned through events in a passage, which praises virtue and punishes viciousness. As such, they require a textual environment to be established in. They relate to this environment in a peculiar way: their meaning is “markedly” text-dependent. It follows that their significance as generalisations is brought out by the way in which they cohere with the passage they happen to succeed or precede. It becomes clear, then, that the cohesive agency described by Halliday and Hasan (1976:226-73) as “conjunction” plays a considerably relevant part not only in the construction of morals but also in their potential for communication.

It is important to remark, at this point, that “conjunction” does deal with coherence between sentences. But, as said by Halliday and Hasan (1976:226-27):

Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings, they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse. ... Hence in describing conjunction as a cohesive device, we are focusing attention not on the semantic relations as such, as realized throughout the grammar of the language, but on one particular aspect of them, namely the function they have of relating to each other linguistic elements that occur in succession but are not related by other, structural means.

Yet, when translation is the point of discussion, several variables have to be considered. Even if it is acknowledged that the textual organisation of morals described above applies to them “equally” in English, Brazilian Portuguese, Galician and European Portuguese, still another issue remains open to discussion: temporal distance. Whereas late Victorian children were expected to be familiar with the moral formula, the same may not hold true for children in modern day England, Brazil, Galicia and Portugal. It is at this point that the possible change in position of the source text must be revisited.

Wonderland does not seem to be an ambivalent text anymore. Its canonised version is probably read mainly by adults today. Coelho, for instance, argues favourably with reference to this change in position of Carroll’s source text. She says (1991:165) :

O curioso é que, com *Alice no País das Maravilhas*, aconteceu o contrário do que sucedeu com *Viagens de Gulliver* ou *As Aventuras de Robinson Crusóé*. Livros que, escritos originalmente para adultos, acabaram se imortalizando como livros para a juventude. Exatamente nos anos 50, vai-se expandir um novo e peculiar interesse dos estudiosos pela obra “infantil” de Lewis Carroll. E gradativamente, ela vem se transformando em *obra para adultos*.

If Coelho’s claim is indeed, true, it is easy to see the reasons why in the rewritings of the text targeted at children, both in English and abroad, the Duchess’s nonsensical morals have been either omitted or accommodated to a more logical and easy perspective.

Returning to the question of the internal organisation of morals in Carroll's canonised version, this investigation indicates that even though "conjunction" plays a major role in the traditional texture of these texts, it was completely disrupted in the Duchess's morals. Her maxims relate to the preceding text in a very odd manner: the initial propositions do not support the general principles which anyone acquainted with this type of text would expect to derive from them. These texts lack cohesion. As a result, the morals are nonsensical and funny. This lack of cohesion is of paramount importance for the achievement of humour. As Stephens remarks (1992:39-40), "A major element in the creation of comic effects is the absence of fit between the capacity of cohesive devices to assert the connectedness of an utterance and the semantic components of the utterance itself." The textual organisation described by Stephens with reference to the language of humour accords to the way the Duchess's morals have been structured in Carroll's source text. It also partially justifies Carroll's claim (apud Cohen, 1995:142) that the book (*Wonderland*) had no morals. In fact, the morals in Carroll's text are ridiculous, unreasonable and ill fitting. But, to deny the fact that the narrative is not informed by Victorian mores, is to go a little too far: Alice "does" learn all through the story. The way in which she learns, however, differs from the way children learned in previous books designed for them.

This intricate set of textual relationships is acknowledged by the translators in their different versions. Furthermore, they have recognised that those ties are foregrounded, in the source text, by the intertwining of phonology, graphology and semantics. As a result, they have all used mechanisms of compensation to mark these relations in their target texts. They have tried to create a phonological and graphological play on words which would induce the rupture of lexical cohesion, thus interfering in the logical connection between the sentences as implied by the use of the conjunctive

“and”. It is noteworthy that the conjunctive “e” plays, both in Portuguese and in Galician, the same role as “and” does in English, particularly if positioned at the beginning of a sentence or clause (see Cunha and Cintra, 1985:568 and Álvarez Blanco, Regueira and Monteagudo, 1998:525-527).

4.3 Homonyms

According to Nash (1985:141), “homonyms share a spelling and split a meaning.” It is apposite to add, for the purpose of this study, that they also share the same sound. There are several examples of homonymous wordplay in *Wonderland*, particularly in Chapters IX, THE MOCK TURTLE’S STORY, and X, THE LOBSTER-QUADRILLE. These chapters are permeated by a complex intertwining of different types of play on words that place them among the most challenging passages of the narrative to be translated. However, “homonyms” are to be found in the whole canonised version of *Wonderland*, as the following sections will show.

THE MOCK TURTLE’S STORY starts with Alice’s second meeting with the Duchess (the first had occurred in Chapter VI, PIG AND PEPPER). It is in this second meeting that the Duchess utters her nonsensical morals. Among them is the following, as presented in the four versions that are part of the main corpus of this thesis: Leite’s, Sevcenko’s, Barro and Pérez-Barreiro’s and Duarte’s.

Example 4.1

Leite	<i>Sevcenko</i>	Barro and Pérez-Barreiro	Duarte
– Há até uma mina de mostarda pertinho daqui. E a moral disso é: “Quanto mais se	– Há um grande veio de mostarda numa mina aqui perto. E a moral disso é: “cada vez que um veio,	...aquí pretiño hai unha mina grande de mostarda. E a lección moral diso é... “Canta máis hai	– Perto da minha casa existe uma grande mina de mostarda. E a moral disso é: “Quanto mais eu

possa ter mina menos se termina.”	um outro sempre se foi”.	na miãa mina, menos habrá na tua.”	tenho, menos tu tens.
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The moral formula was conveyed in all four versions. The source homonymy between mine^A, an excavation or natural deposit of minerals, and mine^B, possessive form of the first person singular pronoun “I”, was differently dealt with by the translators. There is another complicating factor though: the opposition conveyed by the items “mine/yours” and “more/ less”. The only version that does not explicitly bring out this opposition is the version written by Leite.

Leite, like the other translators, does not disregard the rupture created in the moral by the unusual use of conjunction. He keeps this rupture in his text. But Leite’s text fails to explicitly convey the opposition implied by the source items “mine”/“yours” (possessive forms of “I” and “you”), since he uses the pronoun “se”. This pronoun in the Portuguese language does not foreground agency.

In the case of “more” and “less”, his choice is significantly different. A closer reading of his text will indicate that he is conveying the source opposition or antonymy between “more” and “less” by operating within “mode of discourse”, namely spoken language. By operating within the spoken mode, where the divisions between the items are not as clear-cut as in written language, Leite manages to create his pun. Leite’s “mais ... ter + mina”, opposes his “menos ... termina.” This is a highly complex, subtle and difficult rendering. In Leite’s text, as in Carroll’s, the moral is nonsensical and ambiguous. He mingles, through phonology, the idea of possession (“mais ter”) and that of final result (“termina”).

Sevcenko’s version, “– Há um grande veio de mostarda numa mina aqui perto. E a moral disso é: ‘cada vez que um veio, um outro sempre se foi.’” involves addition. His version differs from Leite’s in the sense that he includes the lexical item “veio^A” (n.

source, most important part of a mine). This item accesses the second meaning of the noun “mine^B” in English (n. natural deposit of minerals). It also allows the production of that which Harvey (1995:82-84) calls “contiguous compensation”, that is an effect that is achieved in a position not far from where it occurs in the source text. The important aspect of this addition, however, is not the type of traditional category of compensation in which it fits. Its significance lies in the fact that it enabled the translator to construct a pun based on still another homonymous pair: “veio^{A/B}”, noun, and “veio^C”, past tense of the verb “vir”. Moreover, and certainly more relevant, this addition made possible the rendering of an opposition which is very easily grasped, namely that between ir/vir, absent from the source text. The understanding of the pun is thus facilitated, but this facilitation lessens its potential to convey wit.

This simple opposition in Sevcenko’s translation is textually marked by the repetition of the second “veio”, verb, and its association with “foi”, also a verb in the past tense in his “... um veio, um outro... se foi”. Through this procedure, he informs his text with antonymy (for a detailed comparative analysis between usages and meanings of “come” and “go” in English and Brazilian Portuguese, see Yavas, 1980:126-140).

Barro and Pérez-Barreiro also show a concern with sound patterns in their attempt to recreate homonymy. Their text features an opposition or antonymy as well. But this opposition is not as simple as it may sound at first. The fact is that, according to the *Diccionario da Real Academia Galega* (1997:778), the lexical item “mina” is ambiguous. It can refer either to a natural deposit of precious minerals or to “a fonte abundante [de algo]. Este negócio é uma mina de cardos, capital, diñeiro.” In this context, the Duchess’s utterance placing the qualifier “miña” before the noun “mina” in: “ ‘Canta máis hai na miña mina, menos haberá na túa.’ ” may, as well, imply that the

adult is taking financial advantage of the child. This second connotative meaning of the pun conveys a more sophisticated level of textual manipulation than, for instance, Sevchenko's version does.

Duarte created her pun by adding the nominal group "da minha casa". This addition makes the text reader-friendlier, simpler and slightly domesticating. Duarte's text also attempts to create an opposition through the items "tenho", "tu".

This opposition in the second half of her moral does not, however, access or repeat, as the other texts do, any lexical item of the first of the Duchess's utterances. Leite repeats and opposes through his "mina/mina", "termina"; Sevchenko, through his "veio/veio", "foi"; and Barro and Pérez-Barreiro, through their "mina/mina", "miña", "túa". Duarte's version, on the other hand, seems to remain at the level of literally reconstructing the lexical content of each and every word. Her text does not feature any type of procedure able to create a punning effect.

Nonetheless, a closer look at her rewriting (and particularly if we compare it with Carroll's source text below) will make evident that she effected a significant shift in her translation. The fact that she employed the nominative case, "eu/tu" instead of the possessive "minha/tua" assigns her text a higher perlocutionary force. In *Speech Act Theory* (Austin, 1962; Searle, 1969), there is a distinction between a "locutionary act", the act of saying something, an "illocutionary act", the intention of the "locutionary act" and "a perlocutionary act" which assigns power to the speaker. As Hatim (1997:219) indicates perlocution implies who occupies a superior hierarchical position.

It is doubtful, however, that Duarte's option was dictated by possible power implicatures or ideological connotations. An "implicature" is an indirect meaning. Grice (1975:41-58) explains that implicatures are attained when there is deviation from one of the four maxims involved in the cooperative principle, namely: quantity, quality,

relevance and manner. The overall stance of her text is characterised by simplification, by attempts to make meanings plain. Her use of the nominative instead of the possessive case is an example of explicitation in translation.

Example 4.2

Carroll

“there’s a large mustard-mine near here. And the moral of that is – ‘The more there is of mine, the less there is of yours.’ ”

Carroll produced his pun by juxtaposing the homonymous pair “mine^A/mine^B”, where the first item means an excavation in the earth for the purpose of extracting ores, precious stones, coal, etc., or a natural deposit of such minerals, and the second is the possessive form of the pronoun “I”. Besides promoting humour in its own right by foregrounding the Duchess’s apparent inability to distinguish between the two different usages of the same form, this homonymous pair plays a part in the construction of the moral’s nonsense. This happens because the reiteration of “mine^A”/“mine^B”, does not promote lexical cohesion since those items refer to different concepts. This invalidates¹

¹ In the first French rewriting of *Wonderland* (Bué, 1972:136), the passage is translated as follows: “il y a une bonne mine de moutarde près d’ici; la morale en est qu’il faut faire bonne mine à tout le monde!” (Gloss: “there is a big mustard mine near here; and the moral of that is: you should always look well and smile at everyone.”) Bué is evidently playing with the ambiguity of the target “bonne mine”. The first usage refers to a natural and abundant source of precious minerals. The second, to the French idiom “faire bonne mine” which means to behave well, to show good manners and friendliness. There are two relevant points for the purpose of the present work in this version. The first is that this text was written at a time when *Wonderland* was still considered an ambivalent text. The episode can, thus, be read as overtly pedagogical and socialising since the Duchess advises Alice to show good manners through her “il faut faire bonne mine à tout le monde!” But, it can also be taken as ironical since the Duchess’s morals are nonsensical and not to be taken seriously. The second one is that Bué operates within the linguistic and cultural resources of his target audience. This conveys his concern with the effective communication of his text at the target pole. He uses a typical French idiom to create the ambiguity of his pun: “mine/ faire de bonne mine”. A much more satiric position is, on the other hand, expressed by Busi (1993:133) in his Italian version: “...c’è una ricca miniera di mostarda nei paraggi e la morale è ... ‘Più n’è per me, meno cete per te’.” (Gloss: There’s a big mustard mine near here/in the surroundings and the moral of that is “The more there is for me, the less there is for you”.) This Italian version does not mark a pedagogical stance.

the logical connection established between the sentences by the conjunctive “and”, therefore promoting further disjunction. A further point to be considered is that repetition may promote cohesion. But this is not the case here since the repetition is only phonological.

In *Underground, Nursery, Nenos* and in Frank’s *Wonderland*, the passage of the Duchess’s morals was omitted.

In Chapter X, THE LOBSTER-QUADRILLE, there is, perhaps, one of the most problematic passages to translate. The play on words involves allusive homonymy. The items involved are “whiting^A”, the name of a fish of the cod family, or just any fish eaten as food, and “whiting^B”, a substance used to whitewash or polish. It is essential to observe the source semantic opposition or antonymy between the allusive “whiting^B” and “blackening”, a preparation for producing a black coating on shoes. Let us now look at the four different renderings of the passage.

Example 4.3

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Obrigada – disse Alice. – Muito interessante. Nunca aprendi tanto sobre anchovas antes.</p> <p>– Posso lhe dizer mais, se você quiser – disse o Grifo. Sabe para que se usam anchovas no fundo do mar? Nunca pensei nesse assunto – disse Alice – Para quê?</p> <p>– Usa-se para “enchovalhar” os sapatos e as botas – replicou</p>	<p>– Muito obrigada – disse Alice –, é uma história muito interessante. Eu nunca soube tantas coisas sobre pescadas brancas antes.</p> <p>– Posso lhe contar muito mais, se você quiser – ofereceu-se o Grifo. – Você sabe porque elas são chamadas de pescadas-brancas?</p> <p>– Nunca pensei nisso – respondeu</p>	<p>– Pois moi agradecida –dixo Alicia–; é ben interesante. Nunca tanto soubera das pescadiñas.</p> <p>– Pois se queres aínda che podó contar máis delas – dixo o Grifón–. Ti sabees que a pescadiña é un peixe branco. ¿E sabes por que lle chaman así a ese peixe?</p> <p>– Pois nunca pensei niso –dixo Alicia–.</p>	<p>– Muito obrigada – disse Alice. – É muito interessante. Nunca aprendera tanta coisa sobre pescadinhas.</p> <p>– Posso ensinar-te mais coisas, se quiseres – disse o Grifo. – Sabes para que serve a pescadinha no mar?</p> <p>– Nunca pensei nisso – respondeu Alice.</p> <p>– Para quê?</p> <p>– Para as botas e os</p>

<p>solenemente o Grifo. Alice ficou totalmente perplexa. – Para o quê? – repetiu em tom interrogativo. – Ora como é que você faz para dar brilho em seus sapatos e botas? – indagou o Grifo. Alice olhou para os sapatos e pensou um pouco antes de responder. – Acho que são lustrados com uma escova. – Pois então! – continuou o Grifo com uma voz profunda. – Sapatos e botas no fundo do mar são “enchovalhados” com enchovas e não limpos com escovas, entendeu?</p>	<p>Alice. Qual é o motivo? – Elas servem para as botas e os sapatos – respondeu o Grifo com ar de importância. Alice ficou completamente confusa: – Servem para as botas e os sapatos! – repetiu para si cismada. – É claro! O que é que você usa nos seus sapatos? – perguntou o Grifo. – Quero dizer, para fazer com que eles fiquem lustrosos. Alice baixou os olhos para eles e refletiu um pouco antes de dar a resposta. – Eu uso pomada preta de polir sapatos, eu acho. – Pois, no fundo do mar – concluiu o Grifo, num tom bem sério – as botas e os sapatos são polidos com pescadas-brancas. Agora você já sabe.</p>	<p>–¿E logo por que é? – Porque se <i>frega nos zapatos e nas botas</i> –replicou moi solemne o Grifón. Alicia ficou intrigada de todo. –¿Que se frega nos zapatos e nas botas! –repetiu, em tom pensativo. –¿Ti que lles dás ós zapatos? –dixo o Grifón–. O que quero dicir é, ¿que lles fregas para os deixar negros e relucintes? Alicia abaixou a vista para eles e pensou por un pouco antes de contestar. – Bótolles betume negro, coido. – Pois os zapatos e as botas de baixo do mar branquéanse con peixe branco – seguiu o Grifón, cunha voz moi fonda–. Conque agora xa o sabes.</p>	<p>– sapatos – respondeu o Grifo com solenidade. Alice estava verdadeiramente confusa. – Para as botas e os sapatos! – repetiu admirada. – Ora essa, de que são feitos os seus sapatos? – perguntou o Grifo. – Ou melhor, o que os torna tão brilhantes? Alice olhou para os seus sapatos e ficou um pouco a pensar, antes de responder. – Creio que é a pomada – disse. – No mar as botas e os sapatos são feitos com pele de pescada. Agora já ficas a saber.</p>
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The most striking feature in Leite’s text is the negative connotation he attributes to habits that are usually equated with tidiness and personal appearance, as for instance, keeping one’s shoes clean and shiny. This trait makes his version significantly different from the other three where neatness, although of a different nature, is praised. He, indeed, intervened in Carroll’s source text. Leite shifted, through compensation, the ideology of the original, as the linguistic analysis that follows indicates.

The pun Leite created is based on paronymy and homophony at the target pole. He translated “whiting^A”, the name of the fish, as “enchova”² to establish the connection between the fish and the verb “enchovalhar” (sic). “Enchova” in Brazilian Portuguese is the name of a fish with olive back and white belly. The verb “enchovalhar” (sic) means to make something untidy, worn out or dirty. He also, in order to mark this connection even further, promoted a graphological shift since the normative spelling of the verb is, in the Portuguese language, “enxovalhar”. The sound, however, is the same. Both lexical items, the one coined by Leite and the grammatically accepted one, contain the phoneme /s^v/.

The opposition between Alice’s personal habits and those of the sea creatures of *Wonderland* is conveyed in this text by her answer to the Gryphon. She explains that her shoes are “lustrados com escova”, “polished with a brush”. The Gryphon then clarifies to her that at sea “sapatos e botas... são enchovalhados (sic), com enchovas e não limpos com escova...”, “shoes and boots are ruffled with anchovies/whiting and not cleaned with a brush”. This procedure takes into account the source opposition between “whiting^B” and “blacking”. But whereas in Carroll’s text, as well as in the other translations, “Boots and shoes... are done with whiting”, which also alludes to the colour white³, in Leite’s they are “enchovalhados com enchovas”.

Sevcenko based his pun on antonymy and repetition, echoing. He conveyed the name of the fish as “pescadas brancas”. This fish, characteristic of the Brazilian seacoast, has a silver back and a white belly. His choice of this more specific name, in which the qualifier “branca” is embedded instead of the simple “pescada”, indicates his attempt to reconstruct the source opposition between “whiting^B” and “blacking”. This

² In Brazilian-Portuguese, according to the lexicographer Buarque de Holanda Ferreira (1986:116) the name of the fish can be spelled as “anchova” or “enchova”.

³ According to the *Wordsworth Dictionary of Phrase and Fable* (1993:249), the colour white is equated with “immaculation”, “purity”, “truth”, “innocence”. In metals, this colour is represented by silver.

last item is translated in his text as “pomada preta”. It is noteworthy that the word “pescada” is a superordinate and that it is informally used to refer to a series of subspecies of oceanic fishes, including “pescadas brancas”.

Sevcenko’s option for “pescadas-brancas” enhances the hygienic qualities and function of the fish at sea. By doing so, he rescues the homonymous connection between “whiting^A” and “whiting^B” in Carroll’s *Wonderland*.

There is also another relevant aspect to point out in this text, namely collocational patterns in Brazilian Portuguese. The first example is to be found in the Gryphon’s answer to Alice’s puzzled rejoinder: “– Você sabe porque elas são chamadas de pescadas-brancas? – Nunca pensei nisso – respondeu Alice. Qual é o motivo? – **Elas servem para as botas e os sapatos...**” The fact is that the item “servem” is a rare collocate in this context. There is, of course, an attempt to establish a relationship between the thing, “pescadas-brancas”, its name and its function at sea through the verb “servem”. However, the choice is not a colloquial, genuine and meaningful collocate in this linguistic environment. There are, I suggest, more usual choices as, for instance “são usadas para limpar/dar brilho em botas e sapatos” or even “servem para limpar/servem para dar brilho”. The fact is that the item “servem” is most unusual in the sense and in the clause structure used by Sevcenko. The translator, however, seems to be aware of the awkwardness of his expression. He marked it by using bold type.

The second example is his choice of the lexical item “pomada”, “shoe polish”. This item is more typical of European Portuguese (see *Dicionário Lello Prático Ilustrado* 1997: 931), hence the need for the qualifier “preta”, “black” followed by the explanation “de polir sapatos”, “to polish shoes”. A more usual and idiomatic term, I suggest again, would be “graxa de sapatos” or even the item “cera”.

Barro and Pérez-Barreiro make their wordplay through explanations, additions and antonymy. They have rendered the name of the fish as “pescadiñas”, which is also a more specific term. They, like Sevcenko, have tried to establish a link between the name of the fish and its hygienic function in *Wonderland*. Sevcenko, however, was more explicit through his choice “pescadas-brancas”. The superordinate term of “pescadiña” is also, according to the *Diccionario da Real Academia Galega* (1997:899), “pescada”. Both items, “pescadiña” and “pescada”, are, in Galician, used to refer to sea fishes which are light in colour. It cannot be overlooked, however, that these translators have, just like Sevcenko, been reader-friendly. The addition of the utterance “–Ti sabees que a pescadiña é un peixe branco.” explains to the reader the physical characteristics of the fish, pointing to its function in the sea world of *Wonderland*. In addition, by italicising the explanation “– Porque *se frega nos zapatos e nas botas*–”, these translators have strongly indicated the relationship between “things” and their “names”. As already pointed out, this is a recurrent theme in the plot of the canonised version of *Wonderland* and in its translations.

The antonymy is conveyed in this text by additions, explanations and antonymy itself. The addition of the explanatory phrase uttered by the Gryphon “¿que lles frega para os deixar negros e relucintes?” is followed by Alice’s also explanatory and redundant rejoinder “–Bótolles betume negro, coido.” The redundancy lies in the fact that “betume” is already black. These two utterances plus the Gryphon’s final: “– Pois os zapatos e as botas de baixo do mar bránqueanse con peixe branco” convey the source antonymy between the source “whiting^B” and “blackening”.

Duarte’s version of the passage promotes a significant change from meanings conveyed in the source text, as shown next. But her translation is deprived of wit and a little inconsistent. In her version, the item “pescadinha” is supposed to convey the idea

of “whiting^B”, since it is a white fish. It is also the animal from whose skin boots and shoes are made. This trait further enhances the qualities of tidiness and personal appearance associated with the source item “whiting^B”. In Duarte’s translation, boots and shoes are not cleaned or taken care of with “pescadinhas” or “pescadas”. They are made from their skin, being, thus, utterly white. But, readers will only realise that once they are acquainted with the physical traits of the fish. Readers who manage to have this extratextual knowledge (that “pescadas” and “pescadinhas are white in colour) will be able to recognise the changes she promotes. Duarte’s text is inconsistent because that which is a “pescadinha” at the beginning of the passage turns into a “pescada” at the end. Compare Duarte’s initial “– Sabes para que serve a pescadinha no mar?” with her final “No mar as botas e os sapatos são feitos com a pele da pescada.” It is noteworthy that the item “pescadinha” is also a more specific term in the Portuguese language. Its superordinate is “pescada”.

The antonymy is not explicit, but implied in Duarte’s text. She implies it when opting for the word “pomada” to translate the source “blackening”. This item is employed to refer to black shoe polish. In general, however, the changes she makes add nothing really new to her translation. The shifts she promotes are to assure the “correct”⁴ transfer of the meanings of the source text. Her procedure is inconsistent. She uses two different terms, “pescadinha” and “pescada”, to translate the same source item, “whiting^A”. Duarte’s translation of this passage is an example of an attempt to explicitate informed by “negative “compensation”. In her effort to produce a literal text,

⁴ I suspect that Duarte’s translation of this passage has an error. In English there are two items “make” and “do” that are both usually translated into Portuguese as “fazer”. However, “make” and “do” have different meanings and collocational patterns in English. It is possible, hence, that this translator could have mistakenly understood the meaning of the source expression “It does the boots and shoes” as “It makes the boots and shoes.” This error could be at the core of the shift she has made in her translation. I suggest that because shifts are not a trait of her text, which is basically literal.

she produced a translation that makes very little sense for readers not acquainted with the source text.

The four different translators have relied heavily on compensation in the translation of this passage. Other texts, such as Frank's *Wonderland*, have omitted the whole chapter. In both *Nursery* and *Nenos* there is a chapter named *The Lobster Quadrille/A DANZA DA LAGOSTA*. But they restrict themselves to the description of the dance of the lobsters as performed by the Mock Turtle and the Gryphon for Alice's entertainment. In *Underground* the pun is also omitted, although the scene of the quadrille is considerably longer than in *Nursery* or *Nenos*. These are examples of that which is known as "zero translation" or omission, that is when no translation is supplied for a specific source passage⁵. This procedure is a kind of compensation as well since the decision to omit also involves a choice. I have labelled this type of compensation as "zero compensation". Below is the text as manipulated by Carroll.

Example 4.4

Carroll

"Thank you," said Alice, "it's very interesting. I never knew so much a bout a whiting before."

"I can tell you more than that, if you like," said the Gryphon. Do you know why it's called a whiting?"

"I never thought about it," said Alice. "Why?"

"*It does the boots and shoes,*" the Gryphon said very solemnly.

Alice was thoroughly puzzled. "Does the boots and shoes!" she repeated in a wondering tone.

"Why, what are *your* shoes done with?" said the Gryphon. "I mean what makes them so shiny?"

Alice looked down at them, and considered a little before she gave her answer. "They're

⁵In Bué's French version (1972:157) the dialogue between Alice and the Gryphon is also an example of zero translation. There is a skip in the text from the exchange about the fact that Alice had never learned so much about whittings to the Gryphon's query about her adventures. The text is as follows: "Merci," dit Alice, "c'est très-intéressant; je n'en avais jamais tant appris sur le compte des merlans." "Je propose donc," dit le Griffon, "que vous nous racontiez quelques unes de vos aventures." (Gloss: "Thank you," said Alice, "it's very interesting, I had never learned so much about a whiting before." "I propose, then," said the Gryphon, "that you tell us some of your adventures.")

done with blacking, I believe.”

“Boots and shoes under the sea,” the Gryphon went on in a deep voice, “are done with whiting. Now you know.”

The conversation between Alice and the Gryphon takes place just as the Mock Turtle finishes singing the lobster-quadrille, danced by the two creatures. The atmosphere is one of excitement and puzzlement. Short sentences foreground the dialogue’s fast pace. Once more, as is common all through the text of *Wonderland*, the relationship between “things” and their “names” is brought out.

Carroll’s pun is marked by a homonymy, “whiting^A” and “whiting^B”, antonymy, “blacking” and “whiting^B”, and by allusion to the phonological and graphological link between “whiting”, the substance used to whitewash, the colour “white” and its various connotations.

Another interesting example of homonymy, but from a different chapter, A CAUCUS RACE AND A LONG TAIL, Chapter III, occurs as the mouse assembles Alice and a group of other creatures to listen to a tale which he characterises as “the driest thing I know.” The wordplay involves the item “dry”, which occurs several times as the passage unfolds. The situation here discussed is a curious one, since both Alice and the creatures are very wet for they had all been swimming in the pool of Alice’s tears (THE POOL OF TEARS, Chapter II). As a result, they are cold and uncomfortable. They want to dry off as soon as possible.

Example 4.5

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
–Sentem-se todos e escutem-me! Logo os farei secar	–Sentem-se todos e me escutem! Sei	–¡Sentarse todos e escoitade ben!	–Sentem-se todos e ouçam-me! Vou

rapidamente!... -Esta é a história mais árida que conheço.	como fazer todo mundo secar rapidamente!... Esta é a história mais secante que conheço!	¡Veredes como vos deixo enxoiitos! Aí vai isto, que é o máis seco que coñezo!	fazer com que fiquem secos!... -Este é o melhor processo que conheço para secar.
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Leite's procedure in his rendering of the source homonymous pair "dry" (adj. not wet, free from moisture) and "driest" (superlative form of the adjective dry, meaning dull, uninteresting) conveys concerns with collocational patterns, register and ambiguity at the target pole.

He has opted for the pair "secar" (v.)/"árida" (adj.). His choice seems to have been thus motivated because the qualifiers "seca" and "árida" are commonly considered as synonyms in Brazilian Portuguese, but their collocational patterns are quite different. It is relevant to mention at this point that while the qualifier "seca" has a verbal form in the Portuguese language, "árida" does not.

In the Portuguese linguistic system, a person or a piece of land can be said to be "seca" or "árida", in different senses. A story, on the other hand, is usually just "árida" (see Buarque de Holanda Ferreira, 1986:163). It is also important to clarify that the qualifier "árida", when used in reference to a story or a piece of writing, characterises formal register in Brazilian Portuguese. This more sophisticated choice accomplished by Leite, however, is not incidental or isolated. It is embedded in an intricate set of textual relations, which involves the co-text (adjoining sentences), the context of situation (the assembling of a group of people to "listen" to a story), pragmatics (the Mouse's intention to dry the group off) and intertextuality (the fact that the story is, in fact, a history lesson). It is within this environment that other lexical choices have been made by this translator.

Leite's concern with register comes to the fore, if it is to be considered that in his rewriting the Mouse is about to tell an actual passage of British history (field of discourse). If one also takes into account that the Mouse is described a few paragraphs before as "...o Rato, que parecia ter alguma autoridade entre eles" (tenor of discourse), that he cleans his throat to introduce the narrative, "–Ham! Pigarreou o Rato com ar importante." (mode of discourse), the scenario is set for a very formal type of language usage. Hatim (1997:221) defines "register" as "The set of features which distinguish one stretch of language from another in terms of variation in **Context** to do with language user (geographical dialect, idiolect, etc.) and/or with language use (**Field** or subject matter, **Tenor** or level of formality and **Mode** or speaking v. writing). Leite's choice of a near synonym pertaining to a higher register, "árida", is, in this context, tuned with the organisation of his passage as a whole unit.

With reference to ambiguity, this text, as well as all the other ones (except the one written by Barro and Pérez-Barreiro), provides another example of explicitation in translation. The item "história" is here employed instead of the source text "thing", which is used as a generic referent. The same item is used by Sevchenko. Duarte uses "processo". Barro and Pérez-Barreiro, on the other hand, are less explicit and more generic. Their choice is for the cataphoric "isto", a demonstrative and neutral referent in Galician.

The fact is that "thing", in the source text, generically refers to the situation to follow. The situation consists of a story to be heard. This story is dull for it is a history lesson.⁶ "História" as used by both Leite and Sevchenko is certainly more specific, but it

⁶ Gardner (1960:46) mentions that the "dusty" passage told by the Mouse is an actual quotation from Havillan Chepmell's *Short Course of History* (1862:143-44). He also points out that, "Chepmell's book was one of the lesson-books studied by the Liddel children."

is also ambiguous. It is obviously less ambiguous than the very generic referents “thing” or “isto”.

The term “história” in Brazilian Portuguese may be employed to refer to “a story”, a tale, a fictitious narrative. But, it may, as well, be used to describe the field of knowledge that investigates past events, “history”⁷.

It is again a case of compensation. This time, however, the compensatory device, if considered from the point-of-view of the traditional categories of compensation, is of the “analogous” type (Harvey, 1995:79-82). This compensating procedure involves the translation of the source homonymy by synonymy or near-synonymy. Leite, however, as the present analysis has shown, has expanded the simple substitution of homonymy by synonymy. His choices have not remained at the lexical or textual level. They have been foregrounded at these levels but were dictated by the discursive organisation of his text as a generalised unit. This organisation takes into account the audience he is writing to, adults, as well as the position that the source text seems to presently enjoy, that of a text that mainly operates in the adult literary system.

Sevcenko has informed his play on words by paronymy, register membership and ambiguity. Paronymy is attained by the use of the qualifier “secante”. This lexical item, in Brazilian Portuguese, shares phonological, graphological and semantic traits with “secar”. Its presence here produces a type of semi-echoing with “secar”. Semi-echoing is another type of punning device. From within the perspective of the traditional approaches to compensation this procedure would be described as “compensation in kind” (Hatim and Mason, 1997:115) that is, “where different linguistic devices are employed to recreate a similar effect to that of the source”.

⁷ Usages described by Buarque de Holanda Ferreira (1986:901).

But, as in the previous translation, Sevcenko's choice of paronymy, to render a source homonymy, is not an isolated option. His choice is related to the discursive practice that has informed his whole text. His solution reflects a tenor and a dialectal usage different from that expressed in Leite's text. It is at this point that his concern with the register membership of his text has to be discussed.

In Sevcenko's version the Mouse is described as "uma pessoa com alguma autoridade". As we are all aware of, anthropomorphism is typical of animal stories, and animal stories are an established genre in children's fiction. Furthermore, the Mouse addresses the group as "todo o mundo", which is a very informal and colloquial form of address in Brazilian Portuguese. The register in Sevcenko's version of this passage seems to pertain to the domain of children's fiction. The Mouse is also, in this text, about to tell a story that is an actual event in past British history. But this episode to come is not as formally announced as it is in Leite's version. On the contrary, the atmosphere and tone conveyed by the register are light and amusing.

The solution found, "secante", collocates with "história". As already mentioned, this lexical item is ambiguous in the Portuguese language.

Barro and Pérez-Barreiro have constructed their pun based on near-synonymy and ambiguity. Their choice of the pair "enxoiotos"/"seco" reveals their attempt to compensate. The qualifier "enxoito" rescues the first source meaning of "dry". It means, in this context, something that is not moist. "Seco" has a higher degree of ambiguity. It may also refer to something or someone that is not wet, but it refers, as well, to things or people that are inexpressive or not entertaining, dull.

The most striking feature of their text, however, is the use of the cataphoric demonstrative referent "isto", instead of a noun. Besides, imparting a wide range of potential reference (since it may refer to almost anything that follows, except people),

this solution avoids collocational problems. This version is the only one where there is no explicitation. It is interesting to note that “isto” is the most common and literal rendering of the source “this”.

In Duarte’s translation of the passage there is not a pun. There is just phonological and graphological echoing. This echoing has been produced through the reiteration of the qualifier “secos” and the nominalised form of the verb “secar”. But, there is no ambiguity involved in her text. Both instances refer to the first source meaning of “dry”, that is, to something or someone that is not wet or has not been made wet⁸. Her text also provides an example of explicitation in translation. The source generic referent “thing” has become the noun “processo”. In this context, “processo” means form, manner, way.

The passage involving the homonymous pair “dry”/“driest” has been omitted in *Nursery, Nenos* and in Frank’s *Wonderland*. Carroll’s canonised version reproduces the passage exactly as it first appeared in *Underground*.

Example 4.6

“Sit down, all of you and listen to me! I’ll soon make you dry enough!”... This is the driest thing I know.”

In the same passage, in the course of the history lesson, just a few lines below, there is another example of “homonymy”. This time the items involved in the source text are “found^A”, followed by the dummy “it”, (pt., pp. v. meaning to consider) and

⁸ A similar procedure is to be found in Carner’s Catalan rewriting (1971:27). His text is considerably wider in potential reference than Duarte’s because he uses the generic “cosa” instead of the explicit “processo”. But his pun has also, just like hers, been informed by a phonological echoing that is not ambiguous. It runs as follows, “– Seieu tots vosaltres i escolteu-me! Aviat us deixaré prou eixuts, jo!... Us diré la cosa més eixuta que sé.” (Gloss: “Sit down all of you and listen to me! Soon, I’ll make you dry enough!.. I’ll tell you the driest thing I know.”) The significant aspect to be noted is that in the Catalan language, the qualifier “eixut” conveys only the first meaning of the source “dry” (not wet). The connotation of something or someone that is both uninteresting and not wet is conveyed by the qualifier “sec”. “Àrid” in Catalan is used with reference to a piece of land, a narrative or a dull episode (see *Vox Essencial Diccionari Català-Anglès*, 1995).

“found^B” (pt., pp. v. meaning to come upon by chance, to discover). The ambiguity conveyed by the homonyms is further enhanced in the source and in the target texts through the use of generic referents.

Example 4.7

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>... e até Stigand, o patriótico arcebispo de Cantuária, achando isso conveniente...”</p> <p>– Achando o quê? – perguntou o Pato.</p> <p>– Achando isso – replicou o Rato, já meio aborrecido.</p> <p>– Naturalmente, você sabe o que “isso” quer dizer.</p> <p>– Sei muito bem o que “isso” quer dizer quando sou eu que acho alguma coisa – explicou o Pato. – Em geral, uma rã ou um verme. Mas a questão é: o que foi que o arcebispo achou?</p>	<p>E até Estigande, o patriótico arcebispo de Cantuária, achou uma coisa recomendável...</p> <p>– Achou o quê? – perguntou o Pato.</p> <p>– Achou uma coisa – respondeu o Rato irritado.</p> <p>– Claro que você deve saber o que significa “uma coisa”.</p> <p>– Eu sei muito bem o que significa “uma coisa”, quando eu acho essa coisa – disse o Pato. – Trata-se em geral de uma rã ou uma minhoca. A questão é: o que o arcebispo achou?</p>	<p>..., e mesmo Stigand, o patriota arcebispo de Canterbury, foi con Edgardo Atheling ó encontro de Guillermo para ofrecerlle a coroa, atopándoo ben aconsellable...</p> <p>– Atopando o que? – dixo o Parrulo.</p> <p>– Atopando-o – contestou o Rato enfurrñado–; vostede sabe perfectamente o que significa “o” nestes casos.</p> <p>– Ben sei o que significa “o” cando sou eu o que atopo algo, que é case sempre un sapo ou un verme. Pero o que digo eu é, o que foi que atopou o arcebispo?</p>	<p>..., e até mesmo Stigand, o patriótico arcebispo de Cantuária achou “aquilo” aconselhável...</p> <p>– <i>Aquilo</i>, o quê? – perguntou o Pato.</p> <p>– <i>Aquilo</i> – respondeu o Rato de muito mau humor. – Sabes com certeza o que significa <i>aquilo</i>.</p> <p>– Sei muito bem o que significa <i>aquilo</i>, quando nos referimos a uma coisa – respondeu o Pato.</p> <p>– Em geral, é uma rã ou um verme. Pergunto: o que achou o arcebispo?</p>

This passage constitutes one of those rare cases in which the source play on words can be easily transferred to the target text since the verb “achar” in Brazilian Portuguese

also conveys the meanings of “to consider” and of “to discover something by chance”. Leite, however, has employed a verbal aspect that once again implies a higher register: his choice of the progressive, *gerúndio*, conveys a slightly more sophisticated stance than that imparted by Sevcenko’s text. Sevcenko’s solution was to use the simple past, *pretérito perfeito*, which involves a simpler mental process. The progressive in the Portuguese language is a nominal form that conveys the notion of a verbal process in course, thus highlighting aspect. The simple past alludes to a completed action in the past, foregrounding mood; the actions it describes are seen from the point of view of an observer situated in present time and it conveys a high level of certainty (for norm and usage see Cunha and Cintra, 1985:436-471, for comparative studies between the meanings of the temporal structure in English and Brazilian Portuguese, see Konder, 1981:89-102 and Vasconcellos (mainly modality), 1997:97-117).

Another element to be considered in Leite’s version is his option for the referent “isso” as a complement of his “achando”. As already pointed out, demonstrative referents are deictic and very generic. The meaning of these signs is only made plain or clear once they are connected with another sign which they happen to be indicating. Used in isolation, as mentioned in the discussion of previous examples, demonstrative referents impart a very high level of potential reference.

Sevcenko has opted for “uma coisa”, also a generic referent in the Portuguese language. The expression, “uma coisa” (or “coisas” in the plural form), according to Buarque de Holanda Ferreira (1986:427) is a usage that marks the speaker’s desire to avoid explicit reference, to keep meanings blurred and undetermined. It is also an expression very much used in spoken Brazilian Portuguese (see Preti, 1997:17-27). Sevcenko’s solution is in harmony with the colloquial perspective that informs his whole text.

Barro and Pérez-Barreiro have created their pun by employing the ambiguous verb “atopar”. “Atopar” is used in the Galician language to connote the meaning of both “to discover” as well as “to consider”. But the most relevant characteristic of their wordplay is that it has, differently from the other translators, been marked by a phonological and graphological game that has its roots in the normative usage of the voiceless personal pronoun “o” when following a progressive form (xerundio). In Galician, the use of the progressive requires a copula with the personal pronoun, exactly like the Mouse has done, “atopándoo”. The confusion in the exchange between the Mouse and the Duck is established because the latter cannot distinguish between the verbal progressive form and the copulative “o”. The hyphenated explanation, “atopando-o” (unusual in written Galician and thus attracting attention to itself), uttered by the Mouse, only makes things worse for the Duck. The Duck, then, hurries to find an explanation for the meaning of the pronoun, establishing the reference within the domain of his own world knowledge, “– Ben sei o que significa “o” cando sou eu o que atopo algo, que é case sempre un sapo ou un verme.”

The above example is illustrative of a serious issue regarding the standardisation of the Galician language, namely the attempt to conciliate the norms of spoken European Portuguese with those of written Peninsular Spanish. Álvarez Cáccamo (1996:143-156) considering that the Spanish system of linguistic representation is hybrid (alphabetical and logographical), as most European linguistic systems are; but also considering that there is a relatively stable correspondence between morphemes and phonemes in this language, in opposition to other European languages (as English), discusses the issue of normative spelling in Galicia. He says (1996:148):

“Na Galiza, aínda que em um primeiro exame pode arrojar uma cifra de quatro normas escritas bem diferenciáveis, uma análise mais exigente indicará que, como veremos, na realidade existem pelo menos dez normas suficientemente coerentes.”

He develops his argument based on the proposition that one of the main reasons for such a high number of different norms is the fact that (1996:147):

De uma perspectiva estritamente linguística, podemos admitir que o galego e o português falados hoje constituem praticamente uma única e mesma língua... O problema é conciliarmos esta identidade linguística com um modelo de codificação desenhado para emular as funções de uma língua exógena (o espanhol), e construído sobre a base gráfica desta.

Henschel Pobbe (1996:175-179) in a comparative study between the phonemic and phonological systems of the Spanish and the Portuguese consonantal sounds throws some light on the issues debated by Álvarez Cáccamo (1996:143-156). Her investigation, nonetheless, remains at the representation of sound patterns and on the difficulties that Portuguese speakers have to acquire and to realise certain consonantal phonemes when learning the Spanish language. She says (1996:177)

Devido à confusão com a grafia, outra interferência que também pode ocorrer, é a pronúncia em espanhol da letra V como o fonema /v/ do português. A letra V ou B da ortografia espanhola correspondem ao fonema /b/ sempre bilabial, que pode realizar-se como oclusivo ou como constrictivo.

In this sense, by juxtaposing and playing with the two forms “atopándoo” and “atopándo-o”, the translators hint at a relevant linguistic problem in Galicia, the issue of standardisation. They also hint at the struggle, in this normatisation, between the Portuguese phonological pattern and the Spanish graphological pattern.

It is worth pointing out as well that these translators, just like Leite and Duarte, have opted for the lexical item “verme” to render the source “worm”. Sevchenko has been the only one to provide the more restrictive, colloquial and socially acceptable “minhoca”.

Duarte's text does not play with the ambiguity of the verb "achar" in the Portuguese language. She substitutes the second instance of the verb by the more explicit "referimos". Her game is based on the echoing of the demonstrative referent "aquilo". Her readers are supposed to grasp that she is referring to different usages by understanding that "aquilo" within inverted commas means something different than "aquilo" in italics.

Before finishing the analysis of this example, some comments on the translators's consistency in the rendering of proper names in the passage are necessary. Leite has kept the source "Stigand", but has rendered "Canterbury" as "Cantuária". Sevchenko has translated both names. In his text, we find "Estigante" and "Cantuária". Barro and Pérez-Barreiro have kept the source names "Stigand" and "Canterbury". But their text has an addition which better explains the historical event covered in the passage. This addition, as can be observed below, was directly lifted from *Underground*. In this added passage, historical figures, mentioned before, appear again as "Edgardo" and "Guillermo". Their source forms are: "Edgar" and "William". Duarte has maintained the source "Stigand", but has translated "Canterbury" as "Cantuária". This brief analysis shows that only Sevchenko has been consistent with regard to his approach to the translation of proper names in this episode. It also unearths a clear instance of manipulation in the Galician text which has been produced by combining *Underground* and *Wonderland*.

In Carroll's canonised version, the pun is created by homonymy, "found^A/found^B", by semiechoing and by the usage of the neutral personal referent "it". Many of the discrepancies in the choices made by the translators may be due to the fact that Romance languages lack a referent that functions as "it" does in English. Their choices, as we have seen, have been to shift this personal referent into a demonstrative

one or into a personal copula, as the Galician translators have done. This pun has been omitted in Frank's *Wonderland*, *Nursery* and *Nenos*. In *Underground*, there is no pun either, but the passage of the history lesson told by the Mouse is present.

Example 4.8

<i>Underground</i>	<i>Wonderland</i>
<p>and even Stigand, the patriotic archbishop of Canterbury, found it advisable to go with Edgar Atheling to meet William and offer him the crown.</p>	<p>“...and even Stigand, the patriotic archbishop of Canterbury, found it advisable –” “Found <i>what</i>? Said the Duck. “Found <i>it</i>,” the Mouse replied rather crossly: of course you know what <i>it</i> means.” “I know what <i>it</i> means well enough, when <i>I</i> find a thing,” said the Duck: “it is generally a frog or a worm. The question is, what did the Archbishop find?”</p>

As the narrative comes to its end in Chapter XII, ALICE'S EVIDENCE, there is the end of the famous trial scene (the trial starts in the previous chapter, WHO STOLE THE TARTS?). This passage, characterised by an overt mocking of adult institutions, like justice, for instance, and by a very subversive stance towards figures of power⁹,

⁹ In Carroll's *Wonderland* as well as in the translations that are part of the main corpus of this study, there are numerous examples of the ridiculing of the powerful. The Queen and King of Hearts are, perhaps, the most mocked ones. The tyranny of the Queen is made fun of through the fact that despite her continuous orders of execution (off with her/his head!), no one is really executed, as the Gryphon explains in Chapter IX. The King's fear of his wife, his timidity and ignorance are pictured in his dependence on the advices of the White Rabbit, in the trial scene, who plays the role of the aristocratic and educated valet. Actually, the theme of humiliating the consort of politicians is, indeed, an old tradition in humour and examples are to be found even today. Wilkins (1993:41-55), for instance, comments on the play “Anyone for Dennis?” by John Wells which was a real mockery, on the husband of Mrs. Thatcher, then Britain's Prime Minister. The difference between laughing at the “underdog” and laughing at the prominent is that whereas the unprivileged are laughed at as a group, the powerful figures of a given community are made fun of in very personal terms. The caricature of the latter, particularly in the case of politicians, being usually coined through the exaggeration of her/his personal traits and not, as in the case of “underdogs”, on those traits which allegedly characterise the group they belong to, that is on national, racial or gender stereotypes. As Wilkins (1993:43) points out, “Political abuse in comedy tends to be very personal”. In fact, influential people, particularly politicians, have had more than their fair share of humorous attention throughout history.

abounds in wordplay. The one discussed below occurs as the King tries to interpret the nonsensical poem “They told me You had been to Her” as evidence of the Knave’s culpability. Homonymy here involves “fit^A” (n. a nervous spasm, attack or outburst) and “fit^B” (v. to suit). It is also interesting to observe the irony of the situation. The Queen denies ever having a fit^A while actually having one. The four versions are shown below.

Example 4.9

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>E depois vem “Antes dela dar seu estrilo.” – Você nunca deu estrilo algum, não é, minha cara? – indagou ele voltando-se para a Rainha.</p> <p>– Jamais! – disse a Rainha furiosa, jogando um tinteiro em cima do Lagarto enquanto falava...</p> <p>– Então suas palavras tem muito estilo – disse o Rei, olhando em volta da sala com um sorriso. Fez-se um silêncio mortal.</p>	<p>E continuou a interpretar os versos.</p> <p>– “Antes do ataque que ela deu”... você nunca deu ataques, não é minha querida? – perguntou, virando-se para a Rainha.</p> <p>– Nunca! – exclamou a Rainha furiosa, atirando um tinteiro no Lagarto, que estava conversando...</p> <p>– Será então que com esse verso ele não deu um ataque em você? – perguntou o Rei à Rainha, olhando sorridente para toda a Corte.</p> <p>Fez-se um silêncio mortal.</p>	<p>E despois di tamén aqui “antes que ela trocase o modelo”. E ti nunca trocáche-lo modelo, ¿non é certo, cara esposa? – díxolle á Raiña.</p> <p>– ¡Nunca! –dixo a Raiña, furiosa, e chimpoulle un tinteiro ó Lagarto...</p> <p>– Entón –dixo o Rei, sorrindo e ollando todo arredor da sala– esas palabras non che serven de modelo.</p> <p>Ficaron todos calados coma mortos.</p>	<p>Ora voltemos aos versos “... <i>Antes de ela ter este fito...</i>”</p> <p>Creio que nunca tiveste fitos, pois não, minha querida? – perguntou à Rainha.</p> <p>– Nunca! – respondeu a Rainha, furiosa, atirando um tinteiro ao Lagarto enquanto falava...</p> <p>– Então as palavras não se aplicam a ti – concluiu o Rei, olhando à sua volta.</p> <p>Fez-se um silêncio mortal.</p>

Leite’s association between “estrilo” (fit^A) and estilo reproduces a procedure he had applied before when translating a paronymic pair in Chapter IX, THE MOCK TURTLE’S STORY (see next chapter on paronyms, example 5.5). His translation

substitutes homonymy (“fit^A”/“fit^B”) by paronymy (“estriolo”/“estilo”). The translator is here, once again, using a compensating device. It is another example of that which Hatim and Mason (1997:115) call compensation in kind, since he employs a different linguistic device, paronymy, in order to render homonymy. Leite’s rendering of this passage is textually appropriate and also coherent with the overall structure and nature of both his and Carroll’s *Wonderland*, marked as they are by conversational exchanges where rejoinders do not “fit”.

Sevcenko has opted to maintain his text within the domain of homonyms. In order to do so, he has rendered “fit^A”/“fit^B” as “dar um ataque”, which is a very colloquial phrase in Brazilian Portuguese. In doing so, he has drifted away from the source text ideational content since the meaning of “fit^B” as “suitable” is invariably lost. But this is absolutely irrelevant from a target perspective since he has kept the cohesion, the coherence, the irony and the humour of the passage. The association of the Queen’s reaction, the throwing of the inkstand at the Lizard (an outburst of fury/attack^A), while listening to the verses which would constitute in itself, the Knave’s “attack^B” (strike back) on her, marks this cohesion. It could, however, be argued that Sevcenko promotes an unjustified shift when he renders “... said the Queen furiously, throwing an inkstand at the Lizard, as she spoke” as “exclamou a Rainha furiosa, atirando um tinteiro no Lagarto, que estava conversando” since it is clear that the act of speaking was being performed by the Queen and not by the Lizard. But, if it is considered that Sevcenko’s text struggles between ambivalence and univalence, his shift becomes justified. The Queen’s fury becomes warranted by the fact that the Lizard’s behaviour was inadequate. One is not “supposed” to have side conversations inside a courtroom.

Barro and Pérez-Barreiro have also remained within the domain of homonyms in their text. They have chosen “modelo^A” (clothing style) and “modelo^B” (pattern,

system). As in Sevcenko's text, there is here, as well, a shift from the source ideational content. This shift, however, is certainly more marked and it does not reveal a struggle between ambivalence and univalence. Instead of emphasising the Queen's hysterical attitude, the translators concentrate on her vanity and on the Royal tradition with reference to garments. But the pejorative and burlesque mocking of the Queen as a power figure is still there. The link between "traditional clothing style" and "pattern/system" conveys a very ironic tone to the passage.

Duarte's pun is based on the satirical usage of the lexical item "fito", "objective", "goal". The cynical stance is conveyed by the fact that the Queen, a ruler, publicly admits that she has never had any objective purpose. The irony is also present in her text since there is no omission of the passage in which the Queen shows her fury by throwing an inkstand at the Lizard. But the King's final rejoinder does not rescue the initial item in any way. Once again, Duarte's explanatory, "... as palavras não se aplicam a ti –" provides another example of explicitation in translation. It must be mentioned that Duarte's shift in the source ideational content seems to have been informed by a desire to match the source text phonology and graphology. "Fito" and "fit" can be considered interlingual paronyms.

Frank's *Wonderland* reproduces the passage as it is in Carroll's canonised version. In *Nursery* and *Nenos* the play on words has been deleted. Again, these texts provide examples of zero translation and zero compensation. The satire present in Carroll's manipulated version, *Wonderland*, is absent from these latter texts. This is probably because the acid satire that is typified in this passage may not be considered suitable for children. The King, in Carroll's *Wonderland* is the judge. He is recognised as such by Alice not because of his ability to be just, but because he is wearing a wig, a sign that empowers him with the virtue of justice. The jurors are small creatures manipulated by

the King and Queen. Alice knows that they are the jurors because they are “twelve” and inside the “jury-box”. They are all very anxious and follow every step of the proceedings as dictated by the King, however silly as these proceedings may be. The jurors are made to look even more ridiculous, powerless and childish by the fact that they all have slates instead of pads to take their notes on. The whole trial is an evident satire on court procedures: the first words uttered by the King to the jury as he hears the accusation are: “Consider your verdict”. The King-Judge is portrayed as ignorant, unfair and despotic. The whole affair only finishes in the next chapter when Alice rebels against the soldiers who were suppose to arrest her with her challenge: “You’re nothing but a pack of cards!”

In *Nursery* and *Nenos*, on the other hand, the tone of political-correctness and didacticism is pervasive. The knave, the defendant, is portrayed as bad. But, since Alice is a “good girl”, she feels sorry for him. The Queen’s bad mood is justified: she had “worked hard to make the tarts”. The jury has, indeed, twelve members. The King is pictured as grand, not as ridiculous. He is not very “happy” but it is because of the load of his responsibilities and not because of the physical weight of the wig and the crown, as objects in their own right, as in *Wonderland*. There is an obsession that the trial be pictured as “regular”. In *Underground* the passage is mixed with the one in the final chapter of *Wonderland*, ALICE’S EVIDENCE, in which Alice challenges the Queen’s power. The ridiculous description of the King as judge is not in *Underground* either. His ignorance, nonetheless, and the fact that he is manipulated by the Queen is part of this text, as well.

4.4 Final Remarks

The main focus of this chapter has been to discuss different translational procedures in the rewriting of source homonymous wordplay. As the linguistic analysis

suggests, it becomes clearer and clearer that the way wordplay is translated is connected to audience design. The audience a particular translator addresses, by the same token, characterises the overall perspective of the text. This overall perspective or awareness of register membership will be textually marked by different compensatory perspectives both in interlinguistic and intralinguistic rewritings of puns.

It follows that those versions of *Wonderland* that happen to try to address both children and adults tend to be marked by a compensatory stance that aims to simplify, domesticate and/or explain the puns. Bué's French version, Carner's Catalan rewriting, and Sevchenko's Brazilian Portuguese translation follow this pattern. But, the degree in which they simplify, domesticate or explain varies.

Bué's translation is marked by a tendency to make the puns meaningful within the context of the target language and culture. He is not committed to lexical equivalence at all. Instead, he uses plenty of target idioms in order to attain acceptability. Bué's translation features one instance of omission. But this single omission does not disarrange the cohesive organisation of his text. One has to bear in mind, when analysing this translation, that temporal distance is to be taken into account. After all, Bué, just like Carroll, was writing a text that was to appeal to children as well as to adults¹⁰.

Carner is inconsistent in the translation of the puns. He sometimes rewrites them literally, disregarding any phonological, graphological or semantic game, paying

¹⁰ Some experts in the field of children's fiction, as Shavit (1986:133-57) for instance, suggest that due to the low status enjoyed by this type of fiction, most authors who write these kind of texts tend to deny that they are actually writing for this audience. It has also been pointed out, as Stephens (1992) and Knowles and Malmkjaer (1996) for example have, that a child's book only achieves the status of a classic once it is accepted and enjoyed by adults. Within this context it could be suggested that the canonised version of *Wonderland* was actually written for adults, but publicly presented disguised as a book for children. This disguise was achieved by employing certain devices which children, then, recognised and enjoyed. They were rhymes, phonological echoing, the plot of an adventure and the discussion about things and their names. Carroll also coined his narrative as a fantasy and a dream. He thus avoided criticisms that could be aimed at his satire, since he claimed that, after all, he was "only" writing a fantastic tale for the benefit of children.

attention only to the sense. Other times he omits them. And, some other times, he recreates them based on repetition and phonological echoing. Many times, he also explains the puns. It cannot be evidenced, in his translation, an interest to make puns appealing and communicatively effective at the target pole.

Sevcenko's text is, certainly, the one that more strongly struggles between an audience composed of adults, and one of children. But, this is probably due to the fact that at the time he wrote his text, 1994, *Wonderland* itself had already started its struggle between a position of ambivalence and univalence. However, in very general terms and in varying degrees, all these three texts fluctuate between ambivalence and univalence. These translations are also marked by a socialising tone, which is considered by many to be still typical of most children's fiction¹¹.

Compensation in these texts, therefore, is not an extemporaneous action. Decisions to compensate do not seem to be connected to any one particular pun that the translator happens to be rewriting at a specific point of her/his text. On the contrary, the solutions are repetitive and tuned to the whole discursive project of the text. This discursive project does not always take into account the fact that *Wonderland* does not seem to be as appealing to children anymore. As a result, these texts tend to replace some traits of subversion by a more moderate social perspective. But, their manipulative characteristics are subtle, since most puns are kept. Their communicative intention has, however, been many times, subjected to shifts.

¹¹ Aguiar (1986:157-163), for instance, when writing about this trait in the works of Verissimo for children says: "A transmissão do conhecimento, científico ou moralizante, processa-se através da leitura de histórias, que o apresentam de formas várias. Ele pode estar contido na representação de mundo que os textos ficcionais encerram, remetendo à determinada organização social, a comportamentos exemplares, a relações entre personagens, a intercâmbios com o espaço exterior. Pode, ainda, estar expresso claramente na voz do narrador onisciente, que retarda a ação para dar informações... Erico Verissimo é o grande mestre da literatura infanto-juvenil, que consegue ensinar privilegiando a ficção e, com isso, garantindo o estatuto literário do texto. Daí sua perenidade e atualidade, expressa nas reedições constantes, que revelam a recepção positiva de seus textos entre as crianças e jovens."

Other texts, like *Nursery* and *Nenos*, which have specifically been rewritten for children, convey a more radical position in this regard. They have overtly been adapted to be read by a younger audience. But, in these texts all instances of wordplay have been explicitly deleted. They thus forward examples of zero translation and compensation.

Underground and Frank's *Wonderland* follow a different pattern. The first features some instances of wordplay. But, differently from Frank's manipulated version, *Underground* can be considered as a "draft" of Carroll's *Wonderland*. The different approaches that *Underground* and *Wonderland* present towards punning takes place, I suggest, because the second has been manipulated to appeal to an ambivalent audience and to be accepted as a "classic". Frank's *Wonderland* has, in this sense, followed the reversed path. It has been abridged and simplified to be understood by the child reader.

Finally, Leite, Barro and Pérez-Barreiro, and Busi's versions are marked by the maintenance of a discursive project that aims to recreate the ironic and satirical passages of the source text within the new context of their target languages and culture. These texts are underlined by a high level of manipulation. They are marked by a social critique that all the other texts of the present corpus seem to lack. There are instances of intervention in these texts. They also allude to so many cultural aspects of difficult understanding that one could hardly expect a child to feel attracted to them. The compensatory stance of these texts is connected with the audience they address, adults. In this sense, they are univalent texts, as well.

It is not easy to try to establish the audience of Duarte's text as seen from the perspective of her translation of puns. It presents so many examples of naïve explicitation, of that which I have labelled as "zero compensation", and of what Toury (1980/1995) calls unjustified shifts, that it is difficult to actually understand the points

she is trying to make. Toury (1980/1995) calls “unjustified shifts” changes in translated texts that are not dictated by linguistic constraints or by cultural norms.

But her text provides evidence to support some common claims in the field of Translation Studies: explicitation is one of them. This trait, nonetheless, is found in all the other texts. It just happens that her translation is “notoriously” marked by explicitation. This explicitation either produces instances of “negative compensation” or “zero compensation”. In this sense, it is very difficult to say whom she is trying to address. In any case, her procedure also exemplifies that compensation, of any given type, even “negative compensation” is at the core of the rewriting of puns.

CHAPTER 5

“It’s a pun!” the King added in an angry tone, and everybody laughed.

(Wonderland, Chapter XII)

PARONYMS AND ALLUSIVE PUNNING

5.1 Objectives and Structure of the Chapter

This chapter focuses on the different ways translators have dealt with source paronymic relationships in their rendering of wordplay. It aims to describe translators’ procedures and to analyse the implications of these procedures, taking into account the different discursive projects of each and every translation. It will be observed that paronyms are more closely related to allusive punning than homophones or homonyms are. It follows that they require a more detailed observation of the linguistic and cultural frames in which they happen to be embedded to be properly analysed.

5.2 Paronyms and Wordplay

Paronyms are words or expressions that sound or look alike. Delabastita (1996:128) describes the paronymic relationship as that in which “there are slight

differences in both spelling and sound”. I suggest that paronyms do not involve only differences but also similarities. They also have the inherent capacity to bring into the reader’s mind numerous cultural and linguistic allusions or connotations, which have been described by Nash (1985:164-72) as “frames”. The ability to grasp these connotations will vary, in degree and form, from reader to reader. This ability is related to both textual and extratextual knowledge, recognition of different text types and rhetorical purposes, and, finally, familiarity with the target language and culture. Paronymic punning is, therefore, possibly, the most difficult and complex form of wordplay to be translated. It requires from the translator a great deal of intimacy with both source and target languages and cultures.

The first example to be discussed is, once again, part of one of the Duchess’s morals. It occurs in Chapter IX, THE MOCK TURTLE’S STORY. It involves, in the source text, the twisting of a traditional British proverb, “Take care of the pence and the pounds will take care of themselves.” Gardner (1960:121), writing for a North-American audience, says that “few American readers have recognised this for what it is, an extremely ingenious switch on the British proverb...” It remains to be seen how translators who are not native speakers of the English language have rewritten the passage.

Example 5.1

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
– Ah, perfeito! Isso vem a dar no mesmo... – e a moral disso é... “Cuide do sentido, e os sons cuidarão de si mesmos”.	– Excelente! Isso significa exatamente a mesma coisa... – E a moral disso é: “Cuide do sentido, e os sons das palavras cuidarão de si mesmos”.	– ¡Venche sendo a mesma cousa! ...–e a lección moral diso é... “Ti coida ben do sentido, que o sonido hase coidar el.”	– Ah!, bem! Isso quer dizer a mesma coisa...– E a moral diso é: “Ocupa-te do sentido que os sons se ocuparão de si próprios.”

Because a similar proverb is non-existent in Brazilian Portuguese, Galician or European Portuguese, all four translators have been unable to provide a dynamic rendering of the episode. Dynamism in translation may be defined as the substitution of the source text by a target one, which does not necessarily involve any type of lexical equivalence but which performs the same function in the context of the new language and culture¹. According to Shuttleworth and Cowie (1997:47), the term has been introduced by Nida (1964) “in the context of Bible translation”. Although Nida has been very much criticised, especially because dynamism was used by him as a means of religious conversion, the concept is highly relevant for a target-oriented study. A dynamic translation is less concerned with the equivalence of the message in the formal sense. On the other hand, it considers the goal and function of the rewriting within the context of the new culture. The translators have, instead, tried to keep the source ideational content of Carroll’s twisted version and have appealed to phonological echoing to produce some amusement. They have all relied on alliteration for that, namely the repetition of the consonant “s”. Echoing is also marked by the fact that they have all also employed the same verb in both parts of the Duchess’s utterance, “cuidar”,

¹ Bué’s French rewriting provides a very interesting example in this sense. When translating the source parody “How doth the little crocodile (Chapter II, THE POOL OF TEARS), he has shifted it into a sequel of one of La Fontaine’s (1621-1695) fables, namely “Le Corbeau et le Renard”. (Gloss: The Raven and the Fox). In doing so, he has rescued the notion of “pleasure” versus “hard work” that Carroll’s source parody makes fun of and has inserted the passage within the domain of the new target language and culture. His procedure implies a concern with a reader-friendly approach and involves intertextual knowledge at the target pole. A possible criticism of his behaviour is that one can only fully understand the passage once acquainted with La Fontaine’s fable. It could be argued, however, that at the time Bué wrote his translation, 1868, La Fontaine’s fables had, already, been utterly incorporated into the French textual system (see Bandeira, 1960:95-7). Another example of dynamism has been furnished by Bossi’s Italian version of the passage of the Duchess’s moral. He has promoted shifts in a popular and well-known Italian proverb “Chi semina vento raccoglie tempesta”. (Gloss: She/he who grows wind gathers a crop of tempest). His rewriting alludes to the target Italian proverb, but also reproduces the ideational content of Carroll’s switched version. It runs as follows, “e la morale è... ‘Chi semina suoni raccoglie senso.’ ” (Gloss: “and the moral of that is... ‘She/he who grows sounds gathers a crop of sense.’ ”) Carner’s Catalan version, on the other hand, is a straightforward rendering of Carroll’s text, “I la dita sobre aixó és “Preneu compte del sentit, i els sons prendram compte d’ells mateixos.”. (Gloss: “And the moral of that is ‘Take care of the sense, and the sounds will take care of themselves.’ ”) But in Catalan, there is no punning.

in Brazilian Portuguese, “coidar” in Galician and “ocupar-se” in European Portuguese.

Among these rewritings, the most explicit one is Sevcenko’s. He has, differently from the other translators writing in the Portuguese language, added the expression, “das palavras”, with reference to “sound”. Barro and Pérez-Barreiro’s rendering is also more explicit than Leite’s. They have foregrounded agency by adding the personal referent “ti”. Duarte has taken care of agency by using a reflexive verb. However, it has to be said that the usage of reflexive verbs is markedly more common and colloquial in European Portuguese than it is in Brazilian Portuguese.

The passage of the Duchess’s morals, as pointed out before (chapter 4, section 4.3), has been deleted in *Nursery*, *Nenos* and in Frank’s *Wonderland*. It is not to be found in *Underground*, either. The Duchess does not appear as a character at all in this latter text. In Carroll’s *Wonderland*, the passage is as shown next.

Example 5.2

“Ah well! It means much the same thing,” said the Duchess,... “and the moral of *that* is – ‘Take care of the sense, and the sounds will take care of themselves.’²”

The next example of paronymy to be discussed occurs in chapter IX, THE MOCK TURTLE’S STORY. This passage takes place just as the Mock Turtle begins to tell Alice about his school days in the sea. The items involved, in the source text, are

² Bué’s French translation replaces Carroll’s burlesque of the original proverb by the following: “Eh bien! Cela signifie presque la même chose,” dit la Duchesse, “Et la morale en est: ‘Un chien vaut mieux que deux gros rats.’” (Gloss: “Well! This means almost the same thing,” said the Duchess, “And the moral of that is: ‘A dog is worth more than two big rats.’”) In this passage, Bué has twisted a popular French proverb: “Un tien vaut mieux que deux tu l’auras.” This proverb has the same meaning of the English, “A bird in the hand is better than two in the bush.” The significant point of Bué’s rewriting is certainly his concern with the communicative effectiveness of this text at the target pole. But I must also comment on the ingeniousness of his translation. His twisted proverb shares phonological traits with the original French one. It activates a cultural frame by means of phonological echoing, thus producing an instance of allusive wordplay.

“Turtle”, “Tortoise” and “taught us”. Once more, let us look at the four different versions:

Exemple 5.3

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>A profesora era uma velha tartaruga... e nós a chamávamos de Tortoruga...</p> <p>– Mas por que Tortoruga, se ela era uma tartaruga? Perguntou Alice.</p> <p>– Nós a chamávamos de Tortoruga porque aprender com ela era uma tortura...</p>	<p>A profesora era uma velha tartaruga; nós costumávamos chamá-la de Tetrarruga...</p> <p>– Mas por que Tetrarruga? – perguntou Alice. – É un nome tão esquisito que eu nunca vi!</p> <p>– Nós a chamávamos de Tetrarruga porque, sendo uma tartaruga velha, tinha quatro rugas no pescoço.</p>	<p>O mestre era um Sapoconcho xa vello (que nós chamabámoslle Sabiochocho)...</p> <p>–¿E logo por que lle chamaban así? – preguntou Alicia.</p> <p>–Chamabámoslle chocho porque ás veces, cando si ia da clase, estaba ido, e sabio, porque cada un sabe de si...³</p>	<p>A profesora era uma velha Tartaruga... Costumávamos chamar-lhe Tortaruga.</p> <p>– Porquê? – perguntou Alice.</p> <p>– Porque ela tinha a cabeza torta.</p>

The present analysis has to take into account that turtles and tortoises are very similar animals. They are both reptiles, which are often difficult for children and even for adults to differentiate. In English, even their names are quite similar. The past tense of the verb to teach, “taught”, plus the personal pronoun “us” closes the paronymic circle, in the source text, establishing the relationship between the name, the sound of the name and the function of the Turtle at the fictional sea school.

³ This is one of the few examples in Galician that is not transparent to a Portuguese native speaker, hence the need for some information regarding lexis. The noun “sapoconcho” literally means frog (Diccionario da Real Academia Galega, 1997:1059). The ambiguous qualifier “chocho” assumes, in this context, the meaning of someone that is old, lacks vitality and energy, whose intellectual and mental abilities are weak due to old age (Diccionario da Real Academia Galega, 1997:256).

In Brazilian Portuguese the situation is quite different: a turtle is a “tartaruga” and a tortoise is a “cágado”. The verbs that are most commonly used to describe classroom activity, are “ensinar”, “to teach”, and “aprender”, “to learn”. No paronymic relationship exists between those items in terms of sound or spelling.

Leite has chosen to create a word: Tortoruga. This word rescues the source similarity between “turtle” and “tortoise”. Actually this is a portmanteau word⁴ in Brazilian Portuguese since it is constructed upon and embodies the meaning of two other different words: “tartaruga” and “tortura”. The relationship between the name, the sound of the name and the Turtle’s function at the school is established through the explanatory utterance: “Nós a chamávamos de Tortoruga porque aprender com ela era uma tortura...” This choice, however, conveys a pejorative connotation to the act of learning. This meaning is not present in the source text. It is another example of Leite’s interventionism, of a shift in the ideology of the original passage. This shift, however, is coherent with Leite’s overall discursive project. His sharper and more critical view of reality is thus conveyed.

Sevcenko has also introduced a portmanteau word in his text: “tetrarruga” (tetra + wrinkles). His text concentrates on the paronymy between the name, the sound of the name and the appearance of the old turtle. This is marked by his: “Nós a chamávamos de Tetrarruga porque, sendo uma tartaruga velha, tinha quatro rugas no pescoço...” Deviance from the source ideational content is also present here but it is of a different kind. The textual manipulation is not characterised by intervention but by explicitation. The meaning of the Turtle’s name is explained through an addition. Negative values are

⁴ It is interesting to note that portmanteau words are not a typical lexical feature of *Wonderland*. Although, many times equated with the whole production of Carroll’s fictional works, these items are mostly found in *Alice through the Looking Glass* (first published in 1871) and in *The Hunting of the Snark* (first published in 1876). There are very few instances of portmanteau words in *Wonderland*.

not attached to the institution of learning; instead, old age is associated with wisdom. This shift provides further evidence for the claim that this translation is significantly concerned with the child reader. His solution reveals a more moderate stance with reference to didacticism and the text thus becomes more socially acceptable as a text to be read by youngsters.

But the question of the source text's ambivalence certainly comes to the fore in Sevcenko's choice of the item "tetrarruga", created by the juxtaposition of a Greek prefix, "tetra", and the common Brazilian Portuguese noun "ruga". Furthermore, the item is marked in the graphology with two "rrs", in order to produce the same phonological effect of "ruga", with the consonant "r" in frontal position. Both Brazilian translators have marked these items in the graphology of their texts by an initial capital letter, thus indicating that they enjoy the status of a proper name.

The fact is that one cannot help wondering whether a choice involving a Greek prefix is appropriate or not, for the type of audience Sevcenko seems to be addressing. It is true that there is an added explanation of his portmanteau, which makes it more explicit and easy to understand. As regards the conveyance of humour it is to be remarked that while Leite does not explain that he is creating a word, Sevcenko does, through Alice's "É um nome tão esquisito que eu nunca vi!" As pointed out before, this procedure is prone to reduce the comic impact.

Barro and Pérez-Barreiro have also created a portmanteau word. This portmanteau mingles the meaning of the qualifiers "sabio", wise, with "chocho", lacking any vitality or exciting quality. Their portmanteau "Sabiochocho" is a paronym of the common noun sapoconcho, meaning "frog". They also explain their portmanteau, providing yet another example of explicitation in translation. The first part of their explanation is ambiguous, but makes sense, "–Chamabámoslle chocho porque ás veces, cando si ía da

clase, estaba ido (gloss: We called him torpid/slow because sometimes when he left the class, he was gone,...). Ambiguity is also in the phrase “estaba ido”, which may either mean that he had actually left the class and/or that he was exhausted and could not think right.

The second part of their explanation is utterly nonsensical. It disrupts the expected cohesion implied by the conjunctive “porque”. The reason for addressing the teacher as “sabio”, “porque cada un sabe de si...”, (gloss: because everyone should mind their own business) is illogical. Besides breaking the usual conjunctive pattern, it also disrupts the lexical cohesion of the utterance. It does, however, suggest the translators’ concern with phonological echoing. This concern is marked by the repetition of the consonant “s”. Surely there is also a close connection between “sabio” and “saber”. They both have the same etymology. This last association is an example of allusive wordplay.

Barro and Pérez-Barreiro’s version is another example of interventionist rewriting. They have, differently from what is conveyed in the source text, associated wisdom and school activity with old age and dullness.

Duarte’s solution seems very simple. She creates a portmanteau word as well. This portmanteau puts together the meanings of the common noun “tartaruga” and the qualifier “torta”, “bent”, “twisted”. She uses this new word with reference to the teacher’s head. The expression “cabeça torta” defamiliarizes her translation. This defamiliarization accounts for the comic effect achieved. Defamiliarization in translation is usually defined as the use of certain strategies that draw the reader’s attention to the text itself, to an unusual mode of expression in a particular linguistic community. In Duarte’s translation of this passage, the effect of defamiliarization is achieved through an unexpected “collocative meaning” and the disruption of usual conversational conventions. Leech (1974:20) describes “collocative meaning” as “the

associations a word acquires on account of the meanings of words which tend to occur in its environment.”

The whole chapter of the Mock Turtle’s story is not part of either *Nursery* or *Nenos*. In Frank’s *Wonderland*, the passage has been copied exactly as it appears in Carroll’s canonised version, shown below. The latter has been literally reproduced as it was first written in *Underground*.

Example 5.4

“... The master was an old Turtle – we used to call him Tortoise –”
 “Why did you call him Tortoise, if he wasn’t one?” Alice asked.
 “We called him Tortoise because he taught us,” said the Mock Turtle angrily⁵.

This is one of the many passages that underline the communication pattern established by Alice and the creatures she meets in *Wonderland*. Alice never seems to get the information she expects. The answers to her questions are most times puzzling and surprising. In this passage, the rationale of the Mock Turtle is phonological (tortoise/taught us). Moreover, the Mock Turtle is angry since it cannot understand the

⁵ Bué’s French translation provides yet another example of dynamism. It is a rewriting that uses compensation to create an independent text, which stands in its own. He has written the passage as follows, “La maîtresse était une vieille tortue; nous l’appelons Chélonée.” “Et pourquoi l’appeliez-vous Chélonée, si ce n’était pas son nom?” “Parce qu’on ne pouvait s’empêcher de s’écrier en la voyant: ‘Quel long nez!’ ” (Gloss: The teacher was an old turtle; we called her Chelonian.” “And why did you call her Chelonian, if this was not her name?” “Because we could not help saying, whenever we saw her, ‘what a long nose!’ ”). Bué’s commitment to the target perspective is impressive. His pun not only makes fun of the teacher and, hence, of learning, but also, and most important, creates a very meaningful phonological echoing. The point to stress is that the proper name “Chélonée” alludes to the French common noun “chelonian”. It also reproduces the same sound of the mocking phrase “Quel long nez!”, particularly if the text is read out loud. It must be outlined that Bué’s rewriting challenges traditional power relations, too. The mocking attitude of the students towards the teacher assigns them an impudent attitude, which was not usually expected from children at the time Bué wrote his text. Bossi’s Italian text provides examples of his acid and bitter criticism of hegemonic institutions. His wordplay is created through the association of two Italian paronyms, “Testuggine”, tortoise, and “ruggine”, hate/ anger. It is as follows: “La maestra era una vecchia Tartaruga... noi però la chiamavamo Testuggine...” “Perché la chiamavate Testuggine se non lo era?” chiese Alice. “Testuggine perché a forza di test faceva venire la ruggine, no?”. (Gloss: “The teacher was an old Turtle... we, however, called her Tortoise...” “Why did you call her Tortoise, if she wasn’t (one)? “Tortoise because she made us write exams (and that) raised anger/ hate in us.)

reasons why Alice cannot properly understand the connection between “Tortoise” and “taught us”. In fact, dysfunctional communication is a recurrent theme in *Wonderland*.

Partington (1995:32) says about the conversational characteristics of *Wonderland*:

This spot-lighting, this refusal to take for granted, of collocations usually considered normal and invisible is part of a wider theme in *Alice*, that of conversation normality, of the relationship between speaker meaning and literal meaning and the co-operation between speaker and hearer. Time and again this co-operation is lacking. Sometimes this is because Alice’s interlocutors fail to apply the pragmatic conventions of conversational implicature and are making no attempt to get at what Alice really wants to communicate.

As the Mock Turtle’s story unfolds, the reader comes across a series of paronyms in the source text, particularly with reference to school subjects. The procedures regarding their translations are the focus of the following section. The first group of school subjects at sea is mentioned as the Mock Turtle explains to Alice what the regular course consisted of.

5.3 Paronyms and Different School Systems

As mentioned, paronyms are very much connected to allusion. In this section, I will discuss the connection between allusion and cultural frames. These cultural frames differ from culture to culture. In the particular case of schooling as described in *Wonderland*, it must be noted that translators had to heavily rely on compensation to render the passages in which schooling is involved. The reason for that is cultural distance. The different translators have tried to make their texts significant in their target languages and cultures. Moreover, temporal distance must be considered as well. One would hardly expect that the schooling system portrayed in *Wonderland* would remain the same both in England and abroad. The examples that follow illustrate this assertion.

Example 5.5

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
As Belas Tretas e o bom estrilo, pra começar é claro – replicou a Falsa Tartaruga – e depois os diferentes ramos da Aritmética: Ambição, Distração, Murchificação e Derrisão	Língua Pétreia e Taburrada, pra começar é claro! – respondeu a Falsa Tartaruga. –E depois os diferentes ramos da Aritmética: Ambição, Distração, Enfeiação e Gozação.	...Largura e Estreitura –replicou a Tartaruga de Imitación–. E logo, os ramos todos da aritmética...Ambición, Distracción, Afeazación e Derrisión.	– Reler e escrevinhar, é claro para começar – respondeu a Falsa Tartaruga – e depois os diferentes ramos da Aritmética: Ambição, Distração, Desfeamento e Escárnio.

The first two items in Carroll’s source text are “reeling” (v. to be confused, unsteady) and “writhing” (v. to twist and turn one’s own body violently because of pain or discomfort) which function here as nouns bringing to mind, because of phonological and graphological similarity, the school subjects “reading” and “writing”. The paronymic relationship is thus established. Both Leite’s and Sevcenko’s translations, however, have opted to convey this relationship through the modification of a “frame” (Nash, 1985:164-72) and the insertion of portmanteau words. They have, hence, promoted “compensation in kind” (Hatim and Mason, 1997:115), if one is to consider these shifts from the traditional approach to compensation.

Leite’s translation of “reeling” as “As Belas Tretas” revisits and modifies a combination of words which is “more or less” fixed in the minds of most Portuguese speakers: “As Belas Letras”. He, however, disarranges this frame by inserting an item that is not only unexpected in this particular linguistic environment, but which is also a portmanteau: “Tretas”. This item brings together the very colloquial qualifier “mutreta”, “fraud”, and the academic term “Letras”, here referring to the advanced study of

languages and literatures. His version of “writhing” involves a less complex procedure: the frame “o bom estilo”, “good/nice style” is altered through the substitution of “estilo” by “estrilo”, outburst. In both cases, in spite of the translator’s use of a different linguistic device than that of the source text to convey humour, there is a close procedural relationship between source and target effect since the rupture of the frames involve paronymy at the target pole. Paronymy is also involved in the creation of his portmanteau, “Tretas”.

Sevcenko has also opted for the use of a modified frame, plus a portmanteau word to render the source paronymic allusive play on words. His procedure, however, is quite different from Leite’s. Sevcenko has used a superordinate item to relay the meanings brought forward by both “reeling” and “writhing”. In his text, “reeling/writhing” becomes “Língua Pétreá”, a modification of the Brazilian Portuguese frame “língua pátria”. The portmanteau “Pétreá” combines the common noun “pátria” and the qualifier “petrificado”. This combination alludes to the paralysis and fossilisation of the Brazilian educational system, which is described as old-fashioned and static. The insertion of a single superordinate term to refer to two different source items conveys Sevcenko’s engagement with the production of a domesticating text.

The fact is that there are cultural implications in this solution. The Brazilian primary schooling covers two main areas of studies. They are Portuguese language and mathematics. Reading and writing, as well as arithmetic constitute their respective sub-branches. In the British school system, the main fields of study are referred to as the three Rs: reading, writing and arithmetic. Sevcenko’s choice, therefore, shows evidence of a desire to bridge cultural distance.

Barro and Pérez-Barreiro have rendered the source paronyms as “Largura” and “Estreitura”. This last item is a corruption of “estreiteza”, narrowness. Their solution

was found in the domain of antonymy and also of pejorative allusion, “escrita”/“estreiteza”. The two items, “Largura” and “Estreitura” have a very distant phonological similarity with “lectura” and “escrita”.

Duarte’s “reler e escrevinhar” imparts an ironical tone to her rewriting. This is a novelty in her text. “Releer” implies that students are always reading the same text or group of texts. “Escrevinhar” is, as well, ironic. “Escrevinhar” does not actually mean to write, but to “scribble”, to produce silly or unimportant texts, texts that are deprived of any real academic or literary merit. “Escrevinhar” also implies entertainment. It is something one does to kill time and avoid boredom.

Leite has rendered the four different branches of arithmetic as “ambição”, which alludes to addition, “distração”, which picks up on “subtraction”, “murchificação” that calls into the reader’s mind “multiplication” and “derrisão”, which suggests “division”. All these items indicate a very pejorative and critical stance towards learning. “Ambição” and “distração” are colloquial terms. “Distração”, perhaps, marks the translator’s bitter disposition more strongly, since it is an ambiguous term. It can either mean “lack of attention or concentration”, a trait not at all connected with the act of learning, or “entertainment”. “Murchificação” is an item created by Leite. It is a non-existent noun in Brazilian Portuguese. It is an ingenious nominal form of the verb “murchar”, which means, “to deprive of life, power or intensity”. In Botany, it refers to the lack of water in the tissue of plants, which results in their wilting. “Derrisão” is an extremely rare term in Brazilian Portuguese. It literally means, “scorn”. Inventive as these solutions may be, they are very difficult to grasp. Only a very attentive reader would trace them back to their allusions. It is to be added that even in the source text, this is, perhaps, the most obscure and difficult allusive passage. Gardner (1960:129), in his annotated version targeted at North-Americans, explains that “all the Mock Turtle’s

subjects are puns where “ambition” stands for “addition”, “distraction” for “subtraction”, “uglification” for “multiplication” and “derision” for “division”. This explanation would hardly be necessary for English native speakers if the allusions were plain. But Carroll’s text, after all, is anything but plain.

Sevcenko has inserted “taburrada”, as a superordinate. This portmanteau word alludes, in his more colloquial and reader-friendly translation, to one of the two main fields of study at primary school in Brazil, mathematics. His newly coined term is formed by the juxtaposition of the items “taboada”, multiplication table, and “burrada”, a very informal qualifier used to describe something stupid someone has done. “Taburrada” thus establishes a perfect matching relationship with “Língua Pétreia” since the latter constitutes another superordinate. Both superordinates make fun of traditional education. The matching relationship established, different in kind from that of the source text, reveals the translator’s concern with the production of a “domesticating” version.

But Sevcenko’s translation of the four branches of arithmetic is a little problematic. Because his version of the names of the school subjects is a straightforward rendering of their source meanings, the last two items make very little sense. “Enfeição”, uglification and “Gozação”, derision, do not allude at all at multiplication or division. This is an example of a literal rendering that makes the text meaningless. A possible explanation for this fact is that this solution has drifted away from phonological allusion. The passage, therefore, has little, if none, communicative effectiveness. It is an example of negative compensation. The translation does not stand as a text in its own. Reference to its source is needed for its comprehension.

Barro and Pérez-Barreiro have followed roughly the same procedure Sevcenko did in their rewriting of the different branches of arithmetic. Their first two items,

“ambición” and “distracción” allude to “addition” and “subtraction”. They also impart an ironic and satirical stance towards schooling. Their “afeazación”, however, although creative, since it is not a Galician lexical item, conveys no allusion whatsoever to “multiplication”. This is still another example of lexical literalism, which makes very little sense in the text as a unified whole. It is also another example of negative compensation since it literally translates the source “Uglification”. Their last choice “derrisión” repeats the procedure adopted by Leite. It does allude to “division”. It also means, as it does in Portuguese, “scorn”.

Duarte has repeated the same pattern the other translators have in the rendering of the two first branches of arithmetic. In her text, “ambição” alludes to “addition” and “distracção” to “subtraction”. These items express here, as they do in the previous translations analysed, a burlesque attitude towards learning. But her “desfeamento” and “escárnio” allude to nothing at all. They are further examples of a literal lexical translation that creates textual obscurity. Her “escárnio”, a more usual and colloquial synonym of “derrisão”, reveals her attempt to explicitate and clarify meanings. The problem, however, is that it only makes her text drift further away from the phonological allusion needed to bestow meaning to the passage. It is another example of negative compensation.

The conversation between Alice and the Mock Turtle about school subjects is not part of *Nursery* or *Nenos*. *Underground* does not feature the passage, either. The situation changes from the exchange about the old master’s name to the dance of the lobsters. Frank’s *Wonderland* copies the passage from Carroll’s. Actually, it is very difficult to indicate the criteria she has employed in her manipulation. She has obliterated much simpler instances of wordplay in her text, and kept the most troublesome ones. Below is Carroll’s version of the episode.

Example 5.6

“Reeling and Writhing, of course, to begin with,” the Mock Turtle replied; “and then the different branches of Arithmetic – Ambition, Distraction, Uglification, and Derision.”

As the Mock Turtle goes on explaining⁶ to Alice more about the courses at sea school, other paronyms come into play. The passage that follows is certainly the fastest and densest succession of allusive puns in the whole text. The jeering tone towards schooling and learning is pervasive.

Example 5.7

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Que mais se ensinava na escola? – Bem, tínhamos os Estudos Históricos – respondeu a Falsa Tartaruga, contando as matérias nas patas – isto é, os fatos históricos antigos e modernos, e também Marografia; e ainda</p>	<p>– O que mais vocês tinham que aprender? – Bem, havia as aulas de Mistória – respondeu a Falsa Tartaruga, contando as matérias nas pontinhas da sua pata. – Sim, havia Mistória Antiga e Moderna. E havia também</p>	<p>–¿E que clases tiñan? –Pois... dabamos Histeria –replicou a Tartaruga de Imitación, levando a conta das disciplinas coas patas– ...Histeria Antiga e Moderna, e tamén Mareografia; logo había Tribuxo... o profesor de Tribuxo</p>	<p>– E que mais aprendeste? – Bem, tínhamos aulas de Mistério – prosseguiu a Tartaruga, contando pelos dedos. – Mistério Antigo e Moderno, com Aquariografia, Rabiscar...</p>

⁶ Several researchers of Carroll’s work, and more specifically of *Wonderland* speak of the fact that Alice is not only learning in her dream-narrative but that, she, herself, also reinforces social patterns characteristic of Victorian society. Cohen (1995:137) is the one who, I believe, best summarises this point. He says, “Although the heroine is still young and learning, she is old enough both to reflect her training and to criticise it. She mirrors her society by showing that her sensitivity has already been blunted and that she has learned to mimic the haughty stance, the rude rebuke common in her social milieu. Her indelicate treatment of the Mouse and the birds in the early chapters... are a mere prelude to the insolence and arrogance she herself encounters and criticises. Almost everyone she meets mistreats her: the rabbit mistakes her for his housemaid and shouts orders at her, the Caterpillar cross-examines her, the Duchess berates her, the Hatter criticises the length of her locks, the March Hare lectures her on her use of language, the Gryphon chides her and tells her to hold her tongue, the Queen of Hearts shouts “Off with her head!” ” The significance of Cohen’s statement for the present work is that most “learning” situations occur in the puns in both Carroll’s version as in the translations here described. In some translations, however, Alice learns more, or better, differently than in others. The sentimental, light and oversocialising tone of texts like *Nursery* or *Nenos*, for instance, overtly opposes the violence and crude bitterness that can be found in, for example, Busi’s Italian version. Alice’s critical, daring and sometimes snobbish behaviour is also more strongly underlined in some translations than in others. This fact further supports the link between the way wordplay is translated and audience design.

<p>desgrenhar: o mestre-desgrenhista era um velho congro que vinha uma vez por semana e nos ensinava a desgrenhar e a espichar em taramela.</p>	<p>Marografia. E depois havia Desdenho. A professora de Desdenho era uma velha enguia, que costumava vir apenas uma vez por semana. Ela nos ensinou Desdenho, Esticamento Linear e Desmaio em Espirais.</p>	<p>era un vello congro que viña unha vez por semana; ensinaba Depinicar, Rebozar e Fritura en óleo.</p>	<p>O professor era um velho congro, que costumava aparecer uma vez por semana. Ensinava-nos Rabiscar, Espreguiçar e Desmaiar.</p>
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Leite's pun is produced through ambiguity, "Estudos Históricos", where "histórico", which literally means "hysterical", also alludes to history, especially because of the insertion of the item "estudos" to refer to it. Another of his procedures is the creation of a portmanteau word, "Marografia" (mar + grafia), to refer to the study of the sea. This portmanteau has been coined exactly like its English counterpart, "Seaography".

Allusion is also present in Leite's choice of "desgrenhar". His objective (so it seems) is to associate the item with "desenhar", drawing. Once again, his text is permeated by satire since "desgrenhar" means to disarrange one's hair, to make it untidy. It refers to lack of order, to a not proper physical appearance, particularly with reference to hairstyle. Leite's "espichar em taramela" is a very difficult expression to grasp. "Taramela" is a rare and non-colloquial form of "tramela", the wooden lock of a door. It alludes at "aquarela", watercolour. His "espichar" is a literal rendering of the source "stretching". His compensatory procedure, in the sense described by both Hervey and Higgins (1992:35-40) and by Hatim and Mason (1997:115), is of the "merging" type. Compensation by merging is described by the latter authors as "where source text features are condensed in the translation."

Sevcenko's translation also introduces a portmanteau "Mistória" (mistério + história) to allude to "história". But, one cannot help noting that the creation of this portmanteau has probably been influenced by the source "mystery", employed by Carroll to allude to "history". Sevcenko's option, however, is certainly more explicit than its source. The allusion to "história" is obvious since "h" is a mute consonant in the Portuguese language. His "Marografia" reproduces Leite's procedure. Both solutions are marked by adequacy instead of adequacy. "Desdenho", scorn, alludes to "desenho", drawing. It is to be remarked that this is the only example from this passage that reveals a concern with phonology. "Esticamento Linear" is an expression composed of a literal rendering, "stretching", and the introduction of a new item, "Linear". Sevcenko's compensatory device is of the "splitting type". He expands the source text.

Despite the relative communicative effectiveness of Sevcenko's translation, it is clear that he is trying to bridge "cultural distance". The item "linear" evokes "geometria". "Geometria" is a course usually referred to in most Brazilian schools as "Desenho" or "Desenho Geométrico". The insertion of the item "linear" is probably an attempt to establish this connotation. It reveals a will to domesticate the text.

But from a source-oriented perspective it could be argued that it is doubtful if Carroll, despite his great involvement with mathematics, particularly with Euclidean Geometry, has meant to convey the idea of a course where painting, sketching and drawing were taught side by side with geometry.

Sevcenko's "Desmaio em Espirais" is an example of a literal rendering that accords little or no meaning to his version of the passage. It is an accurate translation of the source "Fainting in Coils". It does not express or convey any kind of paronymic link with courses taught at Brazilian schools. The procedure here is the same one that

informed his translations of “Uglification” by “Enfeiação” and “Derision” by “Gozação”.

Barro and Pérez-Barreiro have used “Histeria” that paronymically alludes to “Historia”, the school subject. Mareografia (mareo + grafia) is a portmanteau. It puts together the meaning of “mareo”, nausea, and “grafia”, a suffix of Greek origin that denotes description, study or representation. “Tribuxo” (tri + buxo) is also a portmanteau. It combines the meaning of the prefix of Latin origin “tri”, meaning thrice, and the ambiguous item “buxo”. “Buxo” is the noun used to refer to a small garden tree, shrub. It is also a qualifier meaning strong, healthy. This last meaning seems to be the one applying to this particular context; because the sub-branches of the course, “Tribuxo”, belong, in this translation, to the semantic field of cooking, as detailed in the next paragraph. “Tribuxo”, however, alludes to “debuxo”, drawing.

“Depinicar” alludes to “depenicar”, which means “to eat in small portions, to pick at one’s food”. “Rebozar” means “to cover meat or poultry with butter, eggs and flour for frying”. “Fritura en óleo” is transparent for speakers of both Galician and Portuguese. It is the only one of the last three items that conveys a paronymic link with a branch of drawing, namely “pintura en óleo”.

Duarte’s “Mistério” is a literal and accurate translation of the source “Mystery”. It does not imply paronymic connections or allusive traits to any school subject in the Portuguese educational system. “Aquariografia” is absolutely incomprehensible and incoherent within this context, since the Mock Turtle is teaching Alice about the courses taught under the sea and not about the breeding of fishes in aquariums. “Rabiscar” implies pejorative connotations with regard to the act of drawing. Duarte is here repeating the same procedure she followed when opting for “escrevinhar” to translate the source “writhing”. Her last three branches of the drawing course are misleading for

the reader. “Rabiscar” again, which dismantles any attempt for cohesion in the passage since it is used both as a superordinate and as a subordinate item. It could, nonetheless, be argued that repetition increases cohesion. The problem here is not repetition itself but the usage of the same item both as a superordinate and as subordinate. “Espreguiçar”, something one eventually does when stretching, and “desmaiar”, an accurate rendering of only one of the items that are part of the source text, “fainting”, but not “in coils”. This last remark would not be relevant if her text were able to stand as a text on its own. Duarte provides still another example of negative compensation. Her translation of the passage is only comprehensible once readers are acquainted with the source text.

This passage is not to be found in *Underground, Nursery, Nenos* or in Frank’s *Wonderland*. Carroll’s source text follows next.

Example 5.8

“What else had you to learn?

“Well, there was Mystery,” the Mock Turtle replied, counting off the subjects on his flappers – “Mystery ancient and modern, with Seaography: then Drawling – the Drawling-master was an old conger-eel, that used to come once a week: *he* taught us Drawling, Stretching, and Fainting in Coils.”

The phonological association is at the core of the creation of allusive wordplay in the source text: “History” becomes “Mystery”. The allusion is slightly obscure, but the explanatory “Mystery ancient and modern” makes it clearer. This explanation is also found in the translations previously discussed. “Geography” becomes “Seaography”; “Drawing” is “Drawling”; “Sketching” is “Stretching”; and “Painting in Oils” is “Fainting in Coils”. One has to note that the relationship between “Geography” and “Seaography” expands the phonological association. It also marks coherence. The Mock Turtle’s school was at sea. Therefore, it makes sense to study “Seaography” instead of

Geography. “Seaography” (sea + the suffix of Greek origin –graphy) is also a portmanteau.

As the chapter comes to an end, still other examples of allusive paronymic wordplay are brought out in the context of school subjects. The Mock Turtle continues to tell Alice about her school days. She now refers to a course taught by an old Crab, the Classics master.

Example 5.9

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
– Nunca frequentei seu curso – disse a Falsa Tartaruga com um suspiro. – Dizem que ele ensinava Pantim e Gaguejo.	– Eu nunca assisti às aulas dele – disse a Falsa Tartaruga com um suspiro. – Pelo que dizem, ele ensinava Gringo e Latir.	–A min nunca me deu clase –dixo a Tartaruga de Imitación cun suspiro–. Daba Ruín e Crego, coido.	– Eu nunca fui aluna dele – disse a Falsa Tartaruga com um suspiro. – Ele ensinava Riso e Desgosto.

Leite’s paronymic and allusive pun about the Classics course is produced by phonological association and antonymy. His “Pantim”, besides evoking “latim”, also conveys the idea of “falatório”. This is an item that is part of the Brazilian Portuguese idiom “fazer pantim”, which means to gossip, to herald or alarm. “Gaguejo” alludes to “grego”. It also opposes “Pantim” since it refers to the act of stammering. Perhaps one of the funniest and most burlesque traits of this passage is the fact that it ridicules lessons in classical languages. Both items “pantim” and “gaguejo” belong to the same semantic field, the act of speaking. Their association with the learning of classical languages is an overt mockery of the latter.

Sevcenko's translation is based only on a remote phonological similarity. "Gringo" stands for "grego" and "Latir", for "Latim". I cannot give a proper account of the possible reasons for the binomial inversion, which only appears in this rewriting. In Brazilian Portuguese, Galician or European Portuguese, differently than in English, the order of binomials is very flexible (for a further discussion on binomials in translation, see Toury, 1995:105-110). It follows that one can perfectly say "grego e latim" or "latim e grego". Sevcenko's inversion seems to be one of those cases of unjustified shifts. Moreover, his translation is the only one that does not attempt to convey antonymy.

Barro and Pérez-Barreiro have also produced their pun based on phonological allusion. They have also used antonymy. A very close reading of this version will reveal that this antonymy has far more implications than a simple opposition. They have evoked "latín" through the qualifier "Ruín". "Ruín" when used to refer to people in Galician means scoundrel, bad person. "Crego" means priest, clergyman; it also alludes to "grego". There is here a slight evocation of "Latin" via "Creco" in that a priest would know Latin. The significant point of this rewriting is its interventionist and subversive character. Interventionist, because it shifts the ideology of the source text. Carroll's version makes absolutely no reference to an association between a man of the Church and a scoundrel. Subversive because both subjects are part of a course in classical studies. And, classical studies, particularly the study and the teaching of classical languages, have for uncountable years, been restricted to the members of the Catholic Church. It must be underlined that even if written in a regional language, as Galician is, this text was produced, distributed and consumed in a country where the Catholic Church still is extremely powerful and well established.

Duarte's text is empty of paronymic relationships. It does not allude to any course within the field of classical studies, either. Her translation is, once again, a literal rendering of the source meanings attached to Carroll's source phonological punning. "Riso" literally means laughing and "Desgosto", grief. It follows that she provides another example of zero compensation. She does not seem to make any effort to create humour. Moreover, her rewriting of the passage is yet again not comprehensible. But, after all, it has become clear by now that this is the stance of her discursive project, if there is such a thing as a conscious project in her rewriting.

In *Underground, Nursery, Nenos and Frank's Wonderland*, the passage is not to be found. Carroll's manipulated version follows next.

Example 5.10

"I never went to him," the Mock Turtle said with a sigh. "He taught Laughing and Grief, they used to say⁷."

As can be noted, Carroll's version was based on allusive paronymy and antonymy.

At the very end of this same chapter, there is yet another example of paronymy. The play on words is not allusive this time nor does it refer to the names of school subjects. The items involved in Carroll's text are the noun "lessons" and the verb "to lessen". The situation portrays Alice's puzzlement towards the fact that, at the sea school, the number of teaching hours diminishes from day to day.

⁷ Carner's Catalan translation is faithful to lexical source choices. It is not an example of a pun, although there is antonymy in it. But this antonymy is in the source text, as well. It does not foreground any allusion, either. Here is his version of the passage, "—Jo mai no vaig anar-hi a la seva classe" —digué la Falsa Tartaruga de Mar amb un sospir—; "enseyava La Rialla I el Dol, deien." (Gloss: "I never did go to this class" — said the Mock Sea Turtle with a sigh—; "Laughing and Grief, were taught, they said.")

Example 5.11

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Que horário engraçado! – exclamou Alice. – É por isso que se chamavam de cursos – explicou o Grifo. – Porque de dia para dia as aulas ficavam mais apressadas, pois curso quer dizer corrida, entende?</p>	<p>– Que sistema curioso! – exclamou Alice. – É por isso que se costuma chamar o conjunto das matérias ensinadas na escola de <i>currículo</i> – observou o Grifo. – Pela simples razão de que, a cada dia, a gente tem de correr mais para acompanhar o curso.</p>	<p>– ¡Que horário más raro! – exclamou Alicia. – É que por iso se chama <i>dar clases</i> – observou o Grifón – ; porque cantas más dás, menos quedan, e cada día son menos.</p>	<p>– Que horário tão estranho! – exclamou Alice. – As aulas iam diminuindo de dia para dia – explicou o Grifo.</p>

Both Leite and Sevcenko have edged away from the ideational content of the source text in their attempts to establish a paronymic relationship between “cursos”/“corrida” and “currículo”/“correr”. This, however, is only significant for the present analysis in the sense that it supports the argument that a literal rendering of the source text is not a “sine qua non” condition for its communicative effectiveness. Note that while in the source text, “lessons” become shorter each day, in both Brazilian Portuguese translations here discussed, they become faster.

Leite has opted for the ambiguous “curso” as a translation of “lessons”. “Curso”, in Brazilian Portuguese, can refer to academic courses and also to the act of running. He has explained to his readers that, in this context, “curso” means “corrida”. Sevcenko has chosen “currículo”, and has explained to his readers that it is a lexical item used to refer to the whole set of courses taught at school. His choice may be related to phonological similarity between “currículo” and “corrida”. But Sevcenko has given a further explanation. He has explained what the item “currículo” means in the present

context by linking it to the fact that, from day to day, one has to run faster to follow the courses.

Both Brazilian translators have remained at the level of paronymy. They both expanded their texts through explanations. Sevcenko, however, explains more than Leite does.

Barro and Pérez-Barreiro have based their pun on the ambiguity of the verb “dar”. The phrase “dar clases” means to teach or lecture. The second instance of the verb, in its inflectional form “dás”, means to give away. In their translation each time a lesson was “given”, less remained to be “given away”. They have thus kept the source notion that courses, at the sea school, tended to lessen from day to day. But this procedure has involved the insertion of an explanatory addition in their text, “porque cantas más dás, menos quedan,...”. This, however, has been necessary to make clear the idea that “lessons” lessen everyday.

Duarte’s text totally erases the pun. Her rendering of the passage merely reflects the course of the plot action. No linguistic device is employed to foreground the strangeness of schooling under the sea.

This passage is absent from *Underground*, *Nursery* and *Nenos*. Frank’s *Wonderland* keeps it as it is in Carroll’s manipulated text.

Example 5.12

“What a curious plan!” exclaimed Alice.
That’s the reason they’re called lessons,” the Gryphon remarked: “because they lessen from day to day.”⁸

⁸ Bué’s French rewriting of the passage also conveys a critical stance towards schooling. His text is as follows, “Quelle singulière méthode! s’écria Alice. “C’est pour cela qu’on les appelle leçons,” dit le Griffon, “parce que nous les laissons là peu à peu. (Gloss: “What a singular method!” said Alice. “It is because of that that we call them lessons,” said the Gryphon, “because we (then) leave them little by little.”) The phonological similarity between “leçons” and the verbal form “laissons” is closer in Bué’s translation than in Carroll’s source text. The French pun is not based on paronymy but on homophony.

Carroll's source paronymy is brought out by the similarity, both phonological and graphological, between "lessons" and "lessen". Although in usual terms "lessons" and "lessen" share very little but similarity of sound and spelling; in the world of *Wonderland* there is a logical relation between them. The matter is that, according to the Gryphon and the Mock Turtle, "lesson" is not an arbitrary sign. There is a reason why "lessons" are called "lessons" in *Wonderland*; it is because they "lessen" each day. This is not the only passage in which issues related to the logical aspect of language come into play in Carroll's narrative. As a matter-of-fact, linguistic, philosophical and logical questions related to the nature of the linguistic sign abound in this tale. Children seem to find in the issue of the nature of the linguistic sign a source of pleasure. Adults, on the other hand, seem to view them as a source of reflection and debate.

5.4 Paronyms in Wordplay: A Final Example

Some chapters elapse before another example of paronymy worth discussing occurs. The situation happens in chapter VI, PIG AND PEPPER, right after the baby has turned into a pig in Alice's arms. The exchange is between Alice and the Cheshire Cat that, as usual, keeps appearing and disappearing. The items involved in the source pun are "pig" and "fig". It could be argued that the passage does not really involve a pun, that it is just a mishearing, which happens to be slightly humorous. I, on the other hand, claim that this "is" a pun. As Delabastita (1996:129) says, "Possible functions (of puns) include adding to the thematic coherence of the text, producing humour, forcing the reader/ listener into greater attention, adding persuasive force to the statement, deceiving our socially conditioned reflex...."

The passage in the PIG AND PEPPER chapter not only adds to the thematic coherence of the text, the mistreatment of a child. It also justifies this mistreatment by making the baby turn into a pig. The child/pig is made to look even more irrelevant by the fact that it could, as well, be turned into a “fig”.

Example 5.13

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– A propósito, o que houve com o bebê? – disse o Gato. – Quase ia me esquecendo de perguntar. – Transformou-se num leitão – respondeu Alice tranquilamente, como se o Gato tivesse voltado de modo natural. – Era o que eu pensava – disse o Gato e esvaneceu-se outra vez. – Você disse “leitão” ou “letão”? – perguntou o to. – isse “leitão” – respondeu Alice.</p>	<p>– A propósito, o que foi que aconteceu com o bebê? – disse ele. –Eu quase ia me esquecendo de perguntar! -Ele se transformou num porco – respondeu Alice com toda a calma, como se o reaparecimento do Gato tivesse sido uma coisa perfeitamente natural. – Era o que eu tinha pensado – disse o Gato e desapareceu de novo. ... – Você disse porco ou potro? – perguntou o Gato. – Eu disse porco – respondeu Alice.</p>	<p>–¿E que foi do bebê? –dixo o Gato–. Xa logo esquecera de cho perguntar. –Virou cocho– contestou Alicia moi calma, coma se o Gato tivera retornado dunha maneira normal. –Xa me parecia a min –dixo o Gato, e esvaeuse de novo... –¿Dixeches cocho ou moucho? –dixo o Gato. –Dixen “cocho” – replicou Alicia.</p>	<p>– A propósito, o que é feito do bebê? – quis saber o Gato. –Quase me esquecia de perguntar por ele. – Transformou-se num porco – respondeu Alice, muito calma, como se não tivesse passado nada de anormal. – Era o que eu pensava – disse o Gato. E voltou a desaparecer... – Disseste porco ou torto? – perguntou-lhe o Gato. – Disse porco – respondeu Alice.</p>

The four different translations have managed to render paronyms. Leite has opted for a simple solution at the level of the first syllable of his paronyms. He has opposed “lei-” to “le-” in his “leitão”/“letão” (swine/Latvian). His paronyms, like Carroll’s, belong to different semantic fields. Sevcenko also chose to keep the initial sounds in his version of the paronymy. His solution was “porco”/“potro” (pig/pony). He has promoted changes in both syllables of both items. In his rewriting “por-” becomes “po-” and “-co” becomes “-tro”. It is interesting to remark that, in this translation, the phoneme /r/ is present in the first syllable of the first paronym and in the second, of the second paronymic item. Both items, unlike Carroll’s, belong to the same semantic field, the colloquial usage to refer to animals. It is, I believe, an example of an extremely ingenious solution.

Barro and Pérez-Barreiro have conveyed paronymy through their “cocho/moucho” (swine/owl). They have, as the previous translators, produced their pun by operating at the level of the syllable. Their paronyms, unlike Carroll, belong to the same semantic field.

Duarte has been the only translator to convey paronymy through phonemic shifts. Her paronyms “porco/torto” (pig/bent) differ in meaning because there has been a replacement of phonemes, namely /p/ for /t/ in the first syllable and /k/ for /t/ in the second syllable. It can be noted that her procedure reproduces in part that which Carroll has done in the source text.

Example 5.14

“Bye-the-bye, what became of the baby?” said the Cat. “I’d nearly forgot to ask.”
 “It turned into a pig,” Alice answered very quietly, just as if the Cat had come back in a natural way.
 “I thought it would,” said the Cat, and vanished again. ... “Did you say ‘pig’, or ‘fig’?” said the Cat.
 “I said ‘pig’, replied Alice...

Frank's *Wonderland* has copied Carroll's pun. *Underground*, *Nursery* and *Nenos* do not feature the passage⁹.

5.5 Final Remarks

The main focus of this chapter has been to analyse the translation of paronyms. It has become evident that paronyms are, in Carroll's source text, more closely related to allusive wordplay than the previous punning devices discussed in this thesis, namely homophony (chapter 3) and homonymy (chapter 4). Paronyms and allusive punning are, hence, as the present analysis has indicated, the most complex type of wordplay to be translated. This happens not only because of the difficulty in establishing a one-to-one paronymic relationship between different linguistic systems, but also because allusion is intrinsically related to cultural issues. It follows that this type of linguistic phenomenon requires from translators a higher level of cultural awareness, at both source and target poles, than the previous methods of verbal humour discussed.

It has been shown that, once again, compensation is at the core of the translation of puns. In the particular case of the rendering of paronyms and allusion, the different procedures of the different translators strongly highlight the discursive project that has informed their texts as a whole. It follows that translational behaviour, with very few exceptions, tends to be repetitive. This patterned conduct is what underlines the

⁹ Busi's Italian version of the episode is permeated by an acid and satirical tone. His translation is as follows, " 'A proposito, che ne è stato del frugolino?' disse il Gatto. 'Quasi dimenticavo di chiedertelo.' 'Si è trasformato in un porco,' disse Alice tranquilla, come se el felino fosse ritornato in modo normale. 'Tipico dei maschi,' disse il Gatto, e svanì di nuovo... 'Hai detto *porco* o *orto*?' disse il Gatto. 'Ho detto *porco* rispose Alice...' (Gloss: "By the way, what has become of the naughty little fellow? said the Cat. "I almost forgot to ask about him." "He has changed himself into a pig," said Alice quietly, as if the feline had come back in a normal way. "Typical of males," said the Cat, and disappeared again... "Did you say *pig* or *bully-man/hell*?" said the Cat. "I said *pig*" answered Alice..."). As indicated by Covito (1993:196), Busi's shift of the source, "I thought it would," into "typical of males", may connote Carroll's dislike of young boys. His paronymy is also worth a comment. His option for the use of the ambiguous item "orto" conveys a dark, gothic tone to his narrative.

concept of translation that each different translator seems to privilege. It is what marks the translation as a text, which is able to stand in its own right, or not.

It was also stressed that patterned conduct or patterned translational behaviour does not always assign coherence to the translated text. Duarte's rendering of paronyms and allusive punning exemplifies this. Both Carner's and Duarte's rewriting are strongly marked by excessive explicitation or by literal lexical translations. Duarte's procedures many times make her text incomprehensible. Her explicitation procedures furnish examples of what I have labelled as negative compensation. It must be pointed out immediately that explicitation is "not" negative compensation. Explicitation is only one of the several types of expression of negative compensation, as I will unfold in Chapter 6. Negative compensation is marked by attempts to make meanings clear. The translator struggles so much to make her or his text plainly understood that the resulting effect is that, instead of clear, meanings are made obscure. Readers not acquainted with the source text are, in these situations, at a loss.

Duarte's literal renderings also exemplify that which I have called zero compensation. Zero compensation occurs when the meanings of the lexical items are considered in isolation, when there is no regard for the relationships they establish with other items in the target language and culture for the creation of the comic effect. Carner's Catalan rewriting is also marked by zero compensation.

The point, however, is that Duarte's and Carner's behaviour are consistent. Negative compensation and zero compensation are firmly repeated in these texts. Their texts reveal their concept of translation. Both Duarte's and Carner's versions of *Wonderland* imply that a translated text is not able to stand as a text in its own. Duarte seems to adopt an even more extreme position with reference to literalism.

The analysis of paronyms and allusive punning has also provided evidence that *Wonderland* has been very much manipulated. The type of manipulation it has been submitted to highlights the discursive project of every different translator. This discursive project not only portrays the concept of translation of a particular translator, but also manages the translation of wordplay. The way wordplay is translated only underlines the form through which compensation has been incorporated into a particular discursive project. Hence, my claim that compensation does not occur *impromptu*. It is connected to the goals of the translated text. These seem to be determined, in the case of the translations of *Wonderland*, by target audience.

Leite, Busi, and Barro and Pérez-Barreiro have written their texts in the 80's. *Wonderland* was then not considered to be an ambivalent text anymore. It follows that their rewriting of paronyms and allusive punning indicates a stronger interventionist stance than Sevchenko's or Bué's translations do.

Nursery, *Nenos* and Frank's *Wonderland* are manipulations of *Wonderland* for children. The two first have erased all instances of wordplay. They remain at plot level. Frank's *Wonderland* keeps some of the puns, but very few. Interesting as it may sound, this translator preserves in her translation the more complex punning and erases the more simple instances of wordplay. There is no consistency in her behaviour.

Underground features some of the paronymic and allusive puns of *Wonderland*. But this text was written for a single reader: Alice Liddel. Carroll's manipulation converted a text that was written for one child only into a text to be read by a larger audience.

CHAPTER 6

The White Rabbit put on his spectacles. "Where shall I begin, please your Majesty?" he asked. Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop."

(Wonderland, Chapter XII)

COMPENSATION AND THE ACCOMPLISHMENT OF THE TRANSLATOR'S DISCURSIVE PROJECT

6.1 Objectives and Structure of the Chapter

This final chapter aims to summarise the issue of compensation with reference to the translation of wordplay in the present corpus. It also focuses on the relationship between the translation of puns and the overall discursive project manifested by a translator in her/his text. This discursive project invariably reveals the status of the translated text as ambivalent or univalent. Within this framework compensation is, perhaps, the most important concept to consider when discussing the issue of *Wonderland's* audience in both interlingual and intralingual rewritings.

This chapter will also highlight the distinction between compensation and loss. As I have indicated throughout this thesis, there is, in the literature of the field, a clear tendency to link compensation to source text losses. This tendency is very much connected to the approach that assigns supremacy to the source text. In fact my goal is to strongly argue against the notion that connects compensation to source text losses. As I will show in the following section, compensation many times involves gain and not loss. But, above all, compensation involves changes in perspective towards the text to be translated. Because translators compensate differently, and are usually aiming at different target audiences (it is very rare that the same community will publish two different translations of the same text, at the same time, for the same type of audience), compensation procedures reveal the ideological perspectives as well as the concept of translation that has informed any given translated text.

Compensation is a textual mark, a representation of what a given translator and the community she/he is part of, believe and expect a translation to be like. This concept of translation may reveal the position enjoyed by the source text in its original community. It may also indicate the position it enjoys in its target community. Compensation thus unearths issues of target audience design as well as expectancies and demands at the target pole. The way a translator compensates, therefore, exposes her or his discursive project. This means that it textually foregrounds the overall objective and ideological stance of the text.

Another objective of this chapter is to make clear that target orientation is not necessarily equated with transparency, nor is it equated with the translator's invisibility. In fact, I will argue that interventionist translators, such as for instance Leite and Busi, are very much target-oriented, but despite this, their texts tend to provoke estrangement and attract attention to themselves. In the same vein, I will try to show that

domestication does not always have the pejorative connotations assigned to the term by Venuti (1995:19-20). Domestication, after all, is a historical concept and its status may vary according to the prevailing concept of translation. It is at this point of the present discussion that I shall readdress Toury's (1980/1995) concepts of adequacy and acceptability. In any case, transparency, invisibility, interventionism and domestication are very much marked by compensation procedures. These procedures or categories, as some prefer to refer to the so-called compensation techniques, are textual marks of different approaches to a text to be translated.

I will also discuss in more detail that which I have labelled as zero compensation and negative compensation. The examples in this chapter will illustrate the fact that zero compensation and negative compensation are not mutually exclusive concepts. In fact, many examples of zero compensation also fall into the category of negative compensation and vice-versa. This is the case, for instance, of literal lexical renderings. In these cases, because the translator wants to make sure that the ideational content of the passage is made clear, she/he overlooks form (zero compensation). The result is that the translation of the passage becomes incomprehensible (negative compensation) since further manipulation of the whole text, as has been done in *Nursery* and *Nenos*, for example, would be necessary to justify the overlooking of the connection between form and content typical of wordplay.

I will also readdress issues mainly discussed in Chapter 2 of this thesis. They are: the alleged link between explicitation and disambiguation in translation and text length, and vocabulary diversity and enrichment of the text. These issues will be examined under the perspective that views compensation as a representation of the translator's discursive project. But I have to point out immediately that this thesis is "not" on explicitation and disambiguation in translation. Its main goal is "not" to discuss

vocabulary diversity and enrichment of the text either. These issues are relevant in this study in the sense that they highlight the fact that, in this corpus, the rendering of puns is not the sole responsible for explicitation, disambiguation, vocabulary diversity and enrichment of the text, as many might have expected. However, the main point about explicitation and disambiguation with reference to the translation of wordplay is that they are prone to destroy the humour brought out by this type of language phenomenon.

6.2 Compensation and Gain

As pointed out in previous chapters, Leite, Busi and Barro and Pérez-Barreiro have incorporated in their texts a considerably higher level of interventionism than the other translators have. This interventionism is certainly marked by their compensation procedures. As I believe I have made clear by now, compensation in these texts is not dissociated from their general goals, ideological perspective, and the way translators have chosen to represent social life (discursive project). In fact, in none of the translations here studied compensation has been informed by isolated choices. On the contrary, compensatory procedures tend to be repetitive.

But even though the translations mentioned at the beginning of the former paragraph all qualify as interventions, they still mark different choices. These choices do not always involve problematic passages to be translated. On many occasions, translators compensate in passages that could be communicatively efficient even if literally rendered. Perhaps the most outstanding example in this sense is Leite's rendering of the passage in CHAPTER VIII, THE QUEEN'S CROQUET-GROUND, where Alice meets the White Rabbit and asks him about the Duchess. Example 6.1 shows the versions as they appear in the texts that form the main corpus of this study. The other rewritings will be discussed in footnotes, as has been the pattern so far. The fact that Bué's, Busi's and Carner's texts are not discussed in the body of this thesis

merely indicates, as pointed out in my Introduction, the hierarchical organisation of my own text and research. These rewritings belong to the secondary corpus of this investigation.

Example 6.1

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Onde está a Duquesa? Shh! Shh! – murmurou o Coelho apressadamente. Olhando para trás ao falar, ergueu-se na ponta dos pés e sussurrou junto ao ouvido de Alice: – Ela foi condenada. – A que pena? – perguntou Alice. Você disse “Ah, que pena!”? – quis saber o coelho. – Não, não disse isso – respondeu Alice. Não acho que seja uma pena de maneira nenhuma. Eu perguntei “A que pena?”.</p>	<p>– Onde está a Duquesa? – Psiu! Psiu! – fez o Coelho depressa e em voz baixa. Olhou assustado por cima do ombro enquanto falava, ficou na ponta dos pés, encostou a boca no ouvido dela e sussurrou: – Ela foi condenada à morte. – Por que motivo? – perguntou Alice. – Você quer dizer “Que pena?” – tentou corrigir o Coelho. – Não, não quero dizer isso – insistiu Alice. – Não acho pena nenhuma. Só quero saber qual o motivo.</p>	<p>–¿E onde vai a Duquesa? –!Chis! !Chis! –dixo o Coello de pressa e en voz baixiña. Ollou ansiosamente por cima do ombro segundo falaba, e logo ergueuse no bico dos pes, arrimoulle o fuciño á orella e cuchichou–. Está sentenciada a morte. –¿E como foi iso? – dixo Alicia. –¿Dixeches “foi pena iso?” – perguntou o Coello. –Non dixen tal –dixo Alicia–. Pena non me dá ningunha. Dixen que como fora.</p>	<p>– Onde está a Duquesa? – Chiu! Chiu! – apressou-se a dizer o Coelho, em voz baixa. Enquanto falava, olhou por cima do ombro, com ar preocupado. Em seguida, pôs-se em bico de pés, encostou a boca ao ouvido de Alice e segredou-lhe: –Ela foi condenada à morte. – Porquê? – perguntou Alice. – Disseste “Que pena!”? – perguntou o Coelho. – Não. Não acho que seja uma pena. Perguntei: “Porquê?” – respondeu Alice.</p>

Leite, differently from the other translators, has created a pun. This pun is not part of Carroll’s canonised version. Leite’s wordplay is based on ambiguity and punctuation as a representation of intonation. It must also be pointed out that the consonant “h”, part

of the interjection “ah”, is mute in the Portuguese language. This interjection implies surprise or concern. Ambiguity relies on the double meaning of the expression “Ah! que pena!^A”/“A que pena?^B” in Brazilian Portuguese. “Ah! que pena!^A” means “what a pity” while “A que pena?^B” means “what was the sentence?”. While in the other translations Alice wants to know the reason why the Duchess had been sentenced to death (as in Carroll’s original), in Leite’s rewriting Alice is eager to know what the Duchess’s sentence was: imprisonment, execution, etc.

It must be noted that both Sevcenko and Barro and Pérez-Barreiro have softened Alice’s dislike of the Duchess (as it appears in the source text) by inserting demonstrative pronouns to refer to the Rabbit’s attempted correction of her question. Sevcenko uses “isso”, this, while Barro and Pérez-Barreiro employ “tal”, such. Their texts differ quite significantly from Carroll’s source text because in the latter she merely says, “No, I didn’t.” In this sense, Duarte’s text, because it is literal, is much more attuned to Alice’s straightforward, abrupt and almost rude rejoinder. The Sevcenko, Barro and Pérez-Barreiro texts are more explicit. But their explicitation is not excessive. It does not qualify as that which I have categorised as “negative compensation”.

Example 6.2

Frank’s <i>Wonderland</i>	Carroll
<p>Where’s the Duchess?”</p> <p>“Hush! Hush!” said the Rabbit in a low hurried tone. He looked anxiously over his shoulder as he spoke, and then raised himself upon tiptoe, put his mouth close to her ear, and whispered “She’s under sentence of execution.”</p> <p>“What for?” said Alice.</p> <p>“Did you say ‘What a pity!’?” the Rabbit said.</p> <p>“No, I didn’t, “ said Alice. “I don’t think it’s at all a pity. I said ‘What for?’”</p>	<p>“Where’s the Duchess?”</p> <p>“Hush! Hush!” said the Rabbit in a low hurried tone. He looked anxiously over his shoulder as he spoke, and then raised himself upon tiptoe, put his mouth close to her ear, and whispered “She’s under sentence of execution.”</p> <p>“What for?” said Alice.</p> <p>“Did you say ‘What a pity!’?” the Rabbit said.</p> <p>“No, I didn’t, “ said Alice. “I don’t think it’s at all a pity. I said ‘What for?’”</p>

This passage is not part of *Underground*, *Nursery* or *Nenos*. Frank's *Wonderland* includes the passage exactly as written by Carroll¹.

Another example of compensation that does not involve loss is to be found in CHAPTER X, THE LOBSTER-QUADRILLE. The passage occurs right after the Mock Turtle has explained to Alice how boots and shoes were cleaned at the bottom of sea. The items involved in the source text are the English paronyms "purpose" and "porpoise". Let us look at the way the four different translators have rendered the passage.

¹ The Italian translation written by Busi, *Meraviglie*, does not feature a pun. But it plays with the ambiguity of the expression "che peccato". This expression may either mean "what a pity!" or "what a sin!". His version runs as follows: "Dov'è la Duchessa?" "Ssst! Ssst!!" disse il Coniglio più piano che poté, guardandosi attorno preoccupato; poi, sollevandosi sulle punte delle zampe, avvicinò la bocca all'orecchio di Alice e bisbigliò: "È stata condannata a morte". "Ma che cos'ha fatto?" disse Alice. "Hai detto 'che peccato'?" chiese il Coniglio. "No," disse Alice, "non penso affatto che sia un peccato?". "Ho detto 'ma che cos'ha fatto?' " (Gloss: Where is the Duchess?" "Ssst! Ssst! said the Rabbit in the lowest tone he could, looking cautiously concerned, then rising to his feet, put his mouth close to Alice's ear and whispered: "She has been sentenced to death. " But what did she do?" said Alice. "Did you say 'what a pity/ what a sin!'" asked the Rabbit. "No," said Alice, "I don't think it was 'a pity/ a sin' at all. I said 'what did she do?' ") It is also significant to point out that even though *Meraviglie* does not feature a pun, it has a higher degree of phonological similarity than Carroll's source text. In fact, Busi makes uses of rhyme in his "fatto"/ "peccato". Carner's *Meravelles* is both more explicit and "well-behaved" than Carroll's source text. Carner has inserted a pronoun in his text, like Sevchenko, to refer to the words the Rabbit tries to put in Alice's mouth. Sevchenko uses "isso". Carner uses "ho". The use of demonstrative pronouns before Alice's actual denial of her "supposed" compassion for the Duchess minimizes her impudent attitude. Carner's more explicit rewriting of the passage is shown next. "On és la Duquessa? – Xxt! Xxt! – feu el Conill en to baix I precipitat. Va mirar anguniosament per damunt la seva espatlla mente parlava, i després va posar-se de puntes, acostà la boca a l'orella d'ella i murmurà: –Està setenciada a pena capital. –Per què? –digué Alicia. –Heu dit "Quina llástima!", oi ? –preguntà el Conill. – No, no ho he dit –féu Alicia–. No em penso pas que ho sigui una llástima. He dit: " Per què?" (Gloss: "Where is the Duchess? – Xxt! Xxt! said the Rabbit in a low rushed tone. He looked over his shoulder with anguish while speaking, and after that raised himself on tiptoe, put his mouth close to her ear and whispered: – She has been sentenced to death. – Why? Said Alice. – You said "What a pity!", "isn't that so"? – asked the Rabbit. – No, I did not say "this" – said Alice –. I do not think that "this" is a pity at all. I have said: "Why?") Bué's *Merveilles* is "almost" a straightforward rendering of Carroll's source text. There is, however, the addition of the lexical item "vivement", "brusquely" in this context, with reference to the Rabbit. This adjective changes the source text ideational content in the sense that the Rabbit is not as "anxious" in Bué's text as he is in Carroll's. On the contrary, he is full of life and energy. This shift implies that in *Merveilles* the Rabbit is "less" afraid of the Duchess than in Carroll's *Wonderland*. There is, however, no attempt to create any type of play on words. The passage is as follows: "Où est la Duchesse?" "Chut! Chut! "Dit vivement le Lapin à voix basse et en regardant avec inquiétude par-dessus son épaule. Puis il se leva sur la pointe des pieds, coulla sa bouche à l'oreille d'Alice et lui souffla: "Elle est condamnée à mort." "Pour quelle raison?" dit Alice. "Avez-vous dit: 'quel dommage?' " demanda le Lapin. "Non," dit Alice. " Je ne pense pas du tout que ce soit dommage. J'ai dit: 'pour quelle raison?' " (Gloss: "Where is the Duchess?" "Chut! Chut! The Rabbit said brusquely in a low voice, looking with anxiety/ concern over his shoulder. Then, he raised himself on tiptoe, brought his mouth near to Alice's ear and whispered to her: " She has been sentenced to death." "For what reason?" said Alice. "Did you say: 'what a pity?' " asked the Rabbit. "No," said Alice. "I don't think it is a pity at all. I said: 'For what reason?' ")

Example 6.3

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Ora, veja bem: se um peixe viesse dizer que iria fazer uma longa jornada, eu perguntaria: Com que delfim? – A senhora não está querendo dizer “com que fim?”</p>	<p>– Ora, está muito claro – respondeu a Falsa Tartaruga. – Se um peixe viesse me dizer que ia passear com um boto, eu diria que ele é um peixe embotado.</p>	<p>– ¡Ca! –dixo a Tartaruga de Imitación–. E logo, se un peixe vén canda min e me di que vai a algunha parte, eu o primeiro que lle pergunto é “¿e con que delfin?” –¿E non quererá dicir “con que fin”?</p>	<p>– Se um peixe viesse ter comigo e me dissesse que ia fazer uma viagem, eu perguntar-lhe-ia “com que toninha?” – Não estás a confundir <i>toninha</i> com <i>caminho</i>? – perguntou Alice.</p>

In none of these translations has there been loss. They have all managed to create puns by drawing from within the linguistic resources of their own systems. All the translators have, like Carroll, based their puns on paronymy. Leite has associated “delfim”, porpoise, with the interrogative expression “com que fim?”, with what purpose?. Sevcenko has created his pun by linking “boto”, a Brazilian type of porpoise with “embotado”, blinkered, narrow-minded, ignorant. Barro and Pérez-Barreiro have proceeded like Leite. Duarte has connected her “toninha” (also a type of porpoise) with “caminho”, way, objective, purpose.

The most important point conveyed by this example is that it especially foregrounds audience design, thus illustrating my argument that every one of the different translators is, in fact, accomplishing a different discursive project. Target audience is part of this project. Their compensation procedures are relevant in the sense that they typify their different discursive projects. Categories of compensation are not meaningful “per se”. They become meaningful once it is acknowledged that they are

textual representations of discourse. Furthermore, translators may compensate in any way they consider appropriate. To try to cover the whole range of possible types of compensation procedures would be almost impossible.

In Leite's text the fish goes on a "longa jornada", "long journey". His choice, although closer to the source text than the choices of the other translators, uses a term that pertains to a very high register. The term "viagem", "trip", is a much more colloquial choice in the context of travelling in Brazilian Portuguese. "Jornada" assigns an almost epic tone to the passage because of the intertextual relations it establishes with texts that tell stories about military actions, expeditions of conquest, traveller's tales or metaphorical "journeys" into the human soul². In Sevchenko's translation, on the other hand, the fish "passeia", "goes for a stroll". This choice informs the passage with a lighter tone. Moreover, Alice's rejoinder (as it appears in the source text) is omitted. In this text, Alice, a child, does not attempt to correct the Mock Turtle, an adult.

In Barro and Pérez-Barreiro's, the fish "vai a alguma parte", "goes somewhere". "Alguma parte" is very indefinite. It has a wide range of potential reference. In this text, Alice's attempt to correct the Mock Turtle is not erased. This ascribes to the passage the critical overtone that is also present in Carroll's source text.

In Duarte's translation, the fish "would go on a trip", "ia fazer uma viagem". Alice's corrective rejoinder is also there, but it is somehow minimised by her choice of the lexical item "confundir", to confuse. This choice makes Alice's emendation of the Mock Turtle's utterance less direct and, therefore, makes Duarte's text slightly less

² Examples of the lexical item "journey" used in these senses in English abound. Dr. Samuel Johnson's *A Journey to the Western Islands of Scotland* (1775, apud Evans, 1985:325), Graham Greene's *Journey Without Maps* (1936, apud Thornley, 1968:196) and Eugene O'Neill's *Long Day's Journey into Night* (1957, apud Manheim, 1998) are but a few examples. In modern Brazil other types of narrative, like the motion pictures, have also employed the term to translate the littles of these types of stories. The American series "Star Trek" became, in Brazilian Portuguese, "Jornada nas Estrelas".

critical than Leite's or Barro and Pérez-Barreiro's. However, there is no loss in her text, either.

The above examples suggest that compensation is not a feature that simply aims to give an account of source text losses. As indicated by the examples compensation may highlight gains in the target text or indicate the type of audience a translator is addressing. This does not mean however that translators are absolutely consistent all through their texts. Duarte's text, for example, is notoriously marked by meaningless lexical renderings. She has, nonetheless, in example 6.3 provided an example of a meaningful rendering. It is at this point that a more detailed discussion about Toury's concepts of adequacy and acceptability (1980/1995) becomes necessary.

6.3 Adequacy and Acceptability

One has to bear in mind that a translation, although informed by a specific discursive project, is, after all, based on a previous text. Within this approach, it is not difficult to understand that translation is a type of text production that invariably oscillates within a spectrum. This spectrum ranges from adequacy (source orientation) to acceptability (target orientation). The image of a pendulum applies to the point I am making, that is to the oscillation between adequacy and acceptability. It is often the case that the same translated text provides examples of both adequacy and acceptability. The pole to which the pendulum swings more strongly will characterise the translator's discursive project. The examples discussed in Chapter 5, section 5.3, of this thesis, with reference to school subjects, provide evidence of this fact. As I have shown, even the most target-oriented and reader-friendlier of the translators, Sevchenko, has provided examples of literal and source-oriented renderings in his rewriting of that particular passage. Reader-friendliness, domestication and target orientation are traits of his discursive project. Nonetheless, one can still find in his text instances of source

orientation. Other less reader-friendly translators (but also very much target-oriented) such as Barro and Pérez-Barreiro, have also favoured literalness and source orientation in some parts of the same passage.

Duarte's translation characterises a project that strongly favours adequacy and source orientation. Nonetheless, she has provided in example 6.3 an instance that unveils a target concern. This fact suggests that the image of the pendulum does apply to describe the variations to be found in translated texts.

It must be pointed out immediately that compensation may mark any type of discursive project. The pendulum, in Duarte's and Carner's texts, for example, swings towards literalness and source orientation while in Leite's and Busi's texts it swings towards interventionism and target orientation. Within this framework it is very difficult to accept that compensation, as described by Harvey (1995:84), necessarily serves the purpose of "naturalising" a text. On the contrary, compensation may, as in the case of Feminist translation, or, as in the particular case of Leite's and Busi's rewritings, mark instances of textual manipulation that are anything but representations of "naturalisations" or transparent rewritings. This suggests that target orientation is not necessarily associated with "naturalisation" or "domestication". Moreover, it underlines the fact that any type of discursive project is marked by compensation.

6.4 Transparency, Invisibility, Fluent Discourse and Target orientation

It is very important to emphasise that the concepts of transparency and invisibility as features that are at the service of fluent discourse do not necessarily invalidate the relevance of target orientation in translation. As pointed out, Venuti (1995) has conceived these concepts against the background of the Anglo-American publishing tradition. He has thus assigned pejorative connotations to target orientation. But his implicit criticism of target orientation can only be considered from within a perspective

that views text transparency and the translator's invisibility as traits of a type of discourse that aims to erase any type of estrangement or foreignness in a translated text.

He says (1995:21):

Anglo-American culture, in contrast, has long been dominated by domesticating theories that recommend fluent translating. By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it, in fact, inscribes the foreign text with a partial interpretation, partial to English language values, reducing if not simply excluding the very difference that translation is called on to convey.

However, when translations are written from English into other languages, particularly into minority languages, the situation is exactly the opposite. In these cases, source orientation means reproducing English patterns. The same type of "lip-service" that the translator pays when erasing foreign markers from texts translated into English, she/he pays when adhering too strictly to patterns of the Anglo-American language and culture when translating from English. Domestication may, therefore, serve two different purposes. It may be a type of textual manipulation that aims to avoid anything that is different, fresh or original. Its goal may be to turn the source text into something banal and very familiar. However, domestication may also be a type of textual manipulation, which aims to include in the source text, through its translation, cultural, social and linguistic elements typical of the target pole. Domestication may, thus, propose a new reading of the source text. It may serve the purpose of denying the ideal of the source text as "definitive". It may open up the path for a different type of relationship between source and target texts, a relationship in which there is a more interactive dialogue. The concept of fluent discourse, therefore, cannot be equated with all types of target-oriented rewritings. Many target-oriented translations are not fluent, in the sense proposed by Venuti (1995:01-42). Leite's and Busi's translations are

examples of such texts. The same type of reasoning allows me to consider that literal translations, like Duarte's and Carner's, are not fluent either. These translations are very much source-oriented and because of their source orientation they lack fluency. The compensatory procedures described in the analysis of these texts convey this.

One has also to stress the fact that the criticism of domestication in the sense proposed by Venuti (1995) is also a criticism on the demands of the Anglo-American publishing industry. These demands are target-oriented since they intend to match the expectancies of Anglo-American audiences as influenced by the publishing industry (see Venuti, 1995:14-17). There is circularity in the relationship between the publishing industry and the public in the sense that they both reinforce and help to shape each other. Venuti (1992:01-42), so it seems, is not critical of the concepts of "domestication" and "target orientation" per se. He is critical of the meanings these concepts have acquired in cultures that tend to ignore different textual traditions. He says (1995:17)

Behind the translator's invisibility is a trade imbalance that underwrites this domination, but also decreases the cultural capital of foreign values in English by limiting the number of foreign texts translated and submitting them to domesticating revision. The translator's invisibility is symptomatic of a complacency in Anglo-American relations with cultural others, a complacency that can be described – without too much exaggeration – as imperialistic abroad and xenophobic at home.

Venuti (1995:18) goes on stating that "Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target reader. This difference can never be entirely removed, of course, but it necessarily suffers a reduction and exclusion of possibilities..." This statement seems to accord to my view that his restriction to target orientation is only partial. It also justifies my suggestion that his approach to target orientation has to be

considered from within the domains of the Anglo-American cultural industry. I shall now return to the issue of compensation as a representation of discourse.

6.5 Zero Compensation

The best examples of zero compensation are examples of zero translation. Surely when passages are omitted (zero translation), there is no compensation. But the choice to omit is certainly significant. One could hardly argue at this point that the omissions of puns in *Nursery*, *Nenos*, Frank's *Wonderland* and *Underground* are not relevant. On the contrary, these omissions highlight issues of manipulation and audience design perfectly attuned with the discursive project of these texts. It is true, however, that *Underground* and Frank's *Wonderland* are not absolutely consistent in this sense. But here again the image of the pendulum applies. It swings strongly in these texts towards deleting most of the punning that is part of *Wonderland*. The examples provided in 6.3 have yet again been deleted in *Underground*, *Nursery*, *Nenos* and Frank's *Wonderland*. Below is Carroll's canonised version.

Example 6.4

Carroll

“Why, if a fish came to *me*, and told me he was going on a journey, I should say ‘With what porpoise?’ ”
 “Don’t you mean ‘purpose’?” said Alice.

But zero compensation does not occur only when whole passages are omitted. It may be the case that a source text pun is translated as a zero pun. Example 6.5 shows an instance in which a source text pun is not reproduced in the translations that form the primary corpus of this study. The passage occurs in the source text in CHAPTER VII, A

MAD TEA-PARTY. The play on words involves the allusive homonymous relationship between “to draw^A”, to pull out, to drag and “to draw^B”, to compose or create a picture. In this passage the Dormouse is telling Alice the story of the three little sisters that lived inside a treacle well.

Example 6.5

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Um, hein? – disse o Leirão indignado. Mas concordou em continuar: – E assim as três irmãzinhas... elas estavam aprendendo a extrair, compreende?</p> <p>– Extrair o quê – perguntou Alice...</p> <p>– Melado – respondeu o Leirão, desta vez sem pensar em nada.</p>	<p>– Um? Ora, vejam só! – disse a Marmota indignada. No entanto, concordou em prosseguir.</p> <p>– E assim essas três irmãzinhas... elas estavam aprendendo a tirar, vocês sabem...</p> <p>– O que elas tiravam? – perguntou Alice...</p> <p>– Melado – respondeu a Marmota, dessa vez sem parar para pensar.</p>	<p>– ¡O que! ¡Un nada máis! – dixo o Leirón indignado. Secomasi consentiu en seguir co conto-. Pois logo estas tres irmás... que estaban aprendendo a sacar debuxos, sacaron... – ¡O que sacaron? – dixo Alicia, ...</p> <p>– Melaza – dixo o Leirón, desta vez sen pararse a pensalo.</p>	<p>– Há, sim senhora! – exclamou o Arganz, indignado. No entanto, continuou:</p> <p>– E as três irmãzinhas estavam aprendendo a desenhar...</p> <p>– O que desenhavam elas? – perguntou Alice...</p> <p>– Mel – respondeu o Arganz, desta vez sem pensar.</p>

Leite privileges the meaning expressed by the source item “to draw^A”, to drag, to pull. In his translation the three little sisters literally extract treacle from the well. The situation is surely nonsensical. One does not draw treacle from a well, but the play on words is not reproduced. There is no allusion whatsoever between the source “to draw^A”, to pull out, to drag, and “to draw^B”, to compose or create a picture. It is certainly a case of zero compensation.

Sevcenko's choice is also for the source "to draw^A", but his "tirar" is more generic and colloquial than Leite's "extrair". Despite his colloquialism, his translation, like Leite's, also maintains the incongruity that usually characterises the language of humour. The play on words, however, is not there either. The source allusive link between "to draw^A" and to "draw^B" is not part of the passage. It is another example of zero compensation. It is not possible to observe any attempt in these texts to rescue or to compensate for the source allusive wordplay. These translators have not forced upon their texts a relationship that would be artificial and perhaps too explicit. Explication could, in this passage, destroy the nonsensical and incongruous relation established between "drawing" and "treacle".

Barro and Pérez-Barreiro are certainly more explicit than the Brazilian translators are. They have added the noun "debuxos", drawings, right after the verb "sacar", to pull out, drag. This collocational pattern is quite rare in Galician. One does not usually "saca debuxos", but "face-los debuxos". The nonsensical situation is somehow explained but the explication is reduced by the fact that the Dormouse repeats the verb "sacaron" at the end of his utterance. This second instance of the verb in one of its inflectional forms means "to understand" in this context. Hence, there is ambiguity. Alice's question also helps to maintain the nonsensical pattern. She seems to overlook the Dormouse's explanation since she asks what they actually drew, "¿O que sacaron?" There is an attempt to compensate, to create wordplay, but the attempted pun is based on a rare pattern: "sacar debuxos". This is the only translation of the passage that manages to produce a pun.

Duarte has chosen "desenhar", "to draw^B", to compose or create a picture. In her translation the three little sisters were learning how to draw pictures. There is a certain incongruity in this text in the sense that one does not actually "draw^B" honey, "mel", in

the Portuguese language, but pots of honey or honeycombs. But the incongruous situation in this text is of a lesser degree than in Leite's or Sevcenko's rewritings. It is again an example of zero compensation. The allusive source play on words is not part of this version either. Moreover, there is in this translation an unjustified shift. Treacle, "melado", becomes honey, "mel". I cannot see any clear explanation for that except for the fact that treacle is certainly more common in the Americas than in Europe since it is made of refined sugar. However, the source text is, after all, European, and it features the item "treacle" and not "honey".

This passage is not to be found in *Underground*, *Nursery* or *Nenos*. Frank's *Wonderland* copies it exactly as it appears in Carroll's³.

Example 6.6

Carroll

"One, indeed!" said the Dormouse indignantly. However, he consented to go on. "And so the three little sisters – they were learning to draw, you know –"
 "What did they draw?" said Alice,...
 "Treacle," said the Dormouse without considering at all this time.

Before finishing this section, I would like to stress that the notion of zero compensation is only meaningful in the sense that it unveils the different discursive projects of the different translators. Zero compensation is obviously a procedure. What I

³ Bué's French translation also keeps the incongruity and nonsense of the situation. The procedure he employs is also an example of zero compensation. His rewriting does not feature a pun. Just like a puzzle, Bué's text leaves the path open for the reader to make the next movement. It runs as follows, "Un, vraiment!" dit le Loir avec indignation, toutefois il voulait bien continuer. "Donc, ces trois petites soeurs, vous saurez qu'elles faisaient tout ce qu'elles pouvaient pour s'en tirer." "Comment auraient-elles pu s'en tirer?" dit Alice... "C'est tout simple—" (Gloss: One, truly!" said the Dormouse with indignation, but still he wanted to go on. "Well, these three little sisters, you know, they did everything they could to drag themselves out." "How could they drag themselves out?" said Alice,... "It's very simple—") The translation of the passage by Carner in his *Meravelles* is again an example of negative compensation. It will be discussed in the next section.

want to attract attention is not to the procedure as such, but to its meaning. Weissbrod (1996:219-234), for example, when discussing three different rewritings of Carroll's *Wonderland* into Hebrew from within the perspective of social and cultural norms in different periods of the Israeli culture, describes compensation as a technique that involves (1996:221):

- Employing all stylistic levels and historical strata accessible in the target language, even if they have no parallel in the source text.
- Changing one or more of the meanings of the original wordplay so that they can be condensed again into one word or words similar in form or sound.
- Changing the type of wordplay or its location in the text.

I do not totally disagree with her statement. I do believe that compensation may involve the procedures she describes, as well as several others. It is only curious that in a study that aims to reveal social and cultural norms, thus detecting regularities in translator's choices, she fails to link these procedures to the overall stance of the text. My aim is, then, not merely to propose different types of compensation procedures but to connect them, as patterned behaviour, to the accomplishment of a discursive project that is highlighted by target audience. It is from within this perspective that negative compensation will be discussed next.

6.6 Negative Compensation

I have shown in previous chapters that in their attempts to compensate, translators may end up adopting procedures which may ruin the potentiality of the translated text to stand as a text in its own right. Negative compensation involves unnecessary repetitions, overexplicitation, overexplanations, literal renderings, lexical faithfulness and disambiguation. It is as if, sometimes, translators feel compelled to take the reader by the hand in order to introduce her or him to the new translated text. Negative

compensation, however, is not informed by isolated choices. On the contrary, negative compensation is regular and repetitive. Texts that tend to compensate negatively reveal an approach to translation that privileges the supremacy of the source text. Translators who adopt this approach feel “anxious” to transfer source text meanings. The resulting effect however, particularly in the translation of puns, is that negative compensation prompts rewritings in which the incongruity and ambiguity typical of the language of humour is destroyed. Moreover, negative compensation often informs choices that makes texts almost incomprehensible for their target audiences. I have provided several examples of negative compensation so far, but there is a final instance that I would like to comment on.

Example 6.7 occurs in the source text just a few lines below example 6.6. The Dormouse is still trying to tell Alice the story of the three little sisters that lived inside a treacle well. The situation is funny not only because of the several instances of wordplay but also because Alice continuously interrupts him in her attempts to make some sense of the story. Another comic element is that the Dormouse keeps on falling asleep and waking up while telling the story. The chapter is CHAPTER VII, A MAD TEA-PARTY. The source play on words involves homonymy: “well^A”, a hole in the ground from which water can be extracted, and “well^B”, thoroughly, completely. The source text also plays with the inversion of the phrase “they were in the well”/“they were well in”. Attention must also be drawn to the violence of the scene. The characters are continuously arguing and correcting each other through abusive language. The communicative pattern of the whole chapter is pervasively dysfunctional. The characters do not understand each other’s words and rebuke one another aggressively. Once again, Carroll returns to the issue of the nature of language and its twofold

purposes: language can serve the purpose of promoting understanding between people, but it can also provoke misunderstanding, anarchy and chaos.

Example 6.7

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
<p>– Supõe-se então que se pode extrair melado de um poço de melado, hein, imbecil?</p> <p>– Mas elas estavam no fundo do poço – disse Alice, dirigindo-se ao Leirão, como se não tivesse ouvido o comentário final.</p> <p>– Claro – disse o Leirão. – No fundo, elas estavam bem dentro do poço.</p>	<p>–...da mesma forma eu devo pensar que se pode tirar melado de um poço de melado, não é, sua idiota?</p> <p>– Mas elas estavam dentro do poço – disse Alice tentando ignorar a última observação do Chapeleiro.</p> <p>– É claro, dentro do poço, isso eu posso garantir – confirmou a Marmota.</p>	<p>–conque me parece a mim que dun pozo de melaza poderás sacar melaza... ¡que papona!</p> <p>–Pero é que estaban dentro do pozo –díxolle Alicia ó Leirón, facendo coma que non oíra aquilo último.</p> <p>–Pois si que estaban –dixo o Leirón–; dentro do pozo, e metidas nel, e por iso se podían sacar.</p>	<p>–... creio que também poderás tirar mel de um poço cheio de mel, não achas, minha estúpida?</p> <p>Alice preferiu ignorar este comentário e continuou:</p> <p>– Mas elas estavam <i>dentro</i> do poço.</p> <p>– Claro que estavam! Bem lá dentro.</p>

Leite’s text is the only rewriting that does not provide an example of negative compensation. His translation of the passage is not an example of zero compensation either. Indeed, he has been the only one to create a pun in his text. His wordplay is based on the ambiguity of the expression “no fundo” in Brazilian Portuguese. “No fundo” may either mean “well in” or “truly”, “na verdade”. His rewriting is also certainly more aggressive since his choice for “imbecil”, imbecile, is more offensive than Sevcenko’s “idiota”, idiot, Barro and Pérez-Barreiro’s “papona”, fool or Duarte’s “estúpida”, stupid.

Sevcenko's text features the repetition of the expression "dentro do poço", inside the well", and an addition. He adds the phrase "isso eu posso confirmar", this I can confirm, which merely repeats that the three little sisters were inside the well. There is no punning in this translation of the passage, but an attempt to create a cohesive pattern, through repetition, that is absent from the source text. However, there is nothing really new in Sevcenko's procedure. While translators like Leite and Busi, for example, have emphasised and added to the critical tone of Carroll's text, Sevcenko has recurrently tried to tame the more acid passages.

Barro and Pérez-Barreiro have also used repetition in their translation. They repeat the expression "dentro do pozo", inside the well. They have also added an explanation "e metidas nel", and well in. There is no punning in their translation either. However, the addition of the Dormouse's disjunctive rejoinder "e por iso se podían sacar", "and because of that they could drag themselves out", minimises the negative aspect of their explanatory addition. It is clear that the reason why the three little sisters could drag themselves out of the well is "not" because they were "well in". On the contrary, common sense tells us that the deeper one is inside a well, the more difficult it is to get out. Their addition, which could at least theoretically promote explicitation, helps to create the nonsense that typifies their whole chapter.

Duarte's rewriting features a very close, almost parallel lexical rendering of Carroll's source text. Her only contributions are the shift of "treacle" for "honey" (but as already mentioned, this shift is unjustified) and the inversion in the interference of the narrator (from after Alice's rejoinder to before). Even her italics occur exactly as in Carroll's canonised version. There is no punning in this passage. Once again her translation underlines her choice for plain meanings, for the translation of the plot. Duarte ignores Carroll's humour. But her manipulation of the text is not enough to

make it stand as a text in its own right. Nonetheless, she is most of the time, consistent with her own discursive project. This project, however, does not establish a new dialogue with the source text. She adds nothing new to the reading of Carroll's source text. Her text provides the best examples of negative compensation in the primary corpus of this investigation. Most times they are also examples of zero compensation.

Carroll's manipulated version is shown below⁴. As expected the passage is not part of *Underground*, *Nursery* and *Nenos*. Frank's *Wonderland* again copies the episode as it appears in Carroll's.

Example 6.8

Carroll

... "so I should think you could draw treacle out of a treacle-well – eh, stupid?"
 "But they were *in the well*," Alice said to the Dormouse, not choosing to notice this last remark.
 "Of course they were," said the Dormouse: well in.

⁴ The last two passages discussed, examples 6.6 and 6.8, are in Carner's *Meravelles* also examples of both zero compensation and negative compensation. Zero compensation because they do not feature puns. Negative compensation because they are not consistent with the overall stance of Carner's chapter, which mixtures instances of a certain irony with attempts to erase the abusive and sardonic tone. Also these passages are very much informed by literal lexical renderings and explicitation. Carroll's text as shown in 6.6 has been rewritten by Carner as follows: "–Un, justament! –digué el Liró, indignat–. Consentí però de continuar–. Així, doncs, aqueixes tres germanetes, petites, petites..., aprenien a treure d'allà dins, sabeu?... –Què treien? –digué Alicia,... –Melassa –digué el Liró, sense fer, aquesta vegada, cap escena." (Gloss: –One, indeed! said the Dormouse indignantly. But consented to go on. However, nevertheless, those three little sisters, little, little, learned to draw out from inside, did you know? –What did they draw out? said Alice... –Treacle –said the Dormouse, without doing, this time, any thinking.) Example 6.8 has been rendered as "... de manera que em penso que bé podrien treure melassa d'un pou de melassa, eh, estúpida? –Però elles eren dins el pou –digué Alicia al Liró, fent com si no hagués sentit aquella observació. –És clar que hi eren... –digué el Liró– pou endins." (Gloss: –So I think that they could as well draw treacle from a treacle well, eh, stupid? –But they were inside the well –said Alice to the Dormouse, doing as if she had not heard that observation/ remark. –Of course they were in it –said the Dormouse –well inside.). One has to bear in mind that by the time Carner wrote his translation, 1927, *Wonderland* was just picking up its popularity again. Although famous and successful in Carroll's own lifetime, *Wonderland* was little remembered until the end of the First World War. Phillips (1977:xx) suggests that perhaps the horror of the war years was responsible for sending readers back to the imaginary and fantastic world imagined by Carroll. Also Spain was just witnessing the outbreak of its own Civil War which fully burst in the 1930's. These historical events may have accounted for Carner's less critical and dubious stance in his translation of Carroll's puns. As also indicated by Phillips (xix) interest in Carroll's work was again waned in the period during World War II. Its popularity was regained after the Walt Disney's animated motion picture was released in 1951. This together with the publication of Nabokov's *Lolita*, also in America in the 1950's, (Nabokov translated *Wonderland* into Russian) seems to have definitely set the scenario for two different readings and rewritings of the book. It was against this historical background that the Child Study Association of America assigned, in 1955, Josette Frank with the task of writing a version of Carroll's *Wonderland* to be used in North-American schoolrooms

I think I have made clear that zero compensation and negative compensation are complementary concepts. They do not exclude each other. The conjunction of these two concepts helps uncovering the discursive project and the concept of translation that is behind each different rewriting. They also explain the reasons why a particular discursive project or concept of translation has been privileged in a given translated text since they underline the issue of audience design in the present corpus.

6.7 Explicitation, Text Length, Vocabulary Diversity, Text Enrichment and the Translation of Puns

Explicitation and text length have been discussed in Chapter 2, sections 2.6 and 2.7, of this thesis. It was pointed out then that only cases of extreme textual manipulation could be highlighted by text length. The examples discussed at that point were *Nursery*, *Nenos*, *Underground* and Frank's *Wonderland*. Text length in these cases foregrounded the issue of audience design, which is one of the main concerns of this thesis. But it did not highlight other types of textual manipulation. It was also made clear, then, that there "could" be a connection between explicitation, translator's inconsistency and vocabulary diversity and text enrichment in the translated versions of *Wonderland*. But I also suggested at that point that conclusions could only be drawn after careful analysis of each one of the texts. The figures presented in Chapter 2, however, made quite clear that despite the fact that the translations that form the present corpus were quite similar in length to Carroll's source text (see Table 2.1, Chapter 2), they all with exception of *Nursery*, *Nenos*, *Underground* and Frank's *Wonderland*, (see Table 2.2, Chapter 2) showed a much higher vocabulary diversity than Carroll's (see table 2.3, Chapter 2). This vocabulary diversity "could" imply enrichment of the text.

In this section I will suggest that although explicitation of the items that form the core of the punning devices "does" occur in the texts here investigated, it is not the sole

and most relevant feature responsible for vocabulary diversity in these texts. I will also suggest that there are very few examples of translator's inconsistency (e.g. translating the same source item with different target items) in the translations of the words that are responsible for the ambiguity or incongruity which are characteristic of the puns. But the main point to be made is that vocabulary diversity in the present corpus does "not" necessarily mean enrichment of the text.

I have so far analysed twenty-three examples of wordplay in Carroll's source text. I have also presented their respective rewritings as they occur in the primary corpus of this study. If one considers that *Nursery*, *Nenos*, *Underground* and *Frank's Wonderland* do not feature most of the original punning and, therefore, count them out, there is a total of ninety-two examples of interlingual translations of wordplay in the main corpus (Leite, Sevchenko, Barro and Pérez-Barreiro and Duarte). In these ninety-two examples, there are thirteen instances of overt explicitation and fourteen examples of added explanations. These numbers suggest that explicitation or explanations in the translations of the puns are not significant enough to account for the vocabulary diversity of the texts of the main corpus as indicated in Chapter 2. They do not justify the fact that these texts feature a considerably higher number of types (different words) than Carroll's source text (see Table 2.3, Chapter 2). One would normally expect that a text as permeated by linguistic games, as Carroll's source text is, would prompt a significantly higher number of explanatory devices in the translations of wordplay. But this does not seem to be the case. Explanations and explicitation in the translation of wordplay seems to add very little to the issue of vocabulary diversity in these texts.

Among these ninety-two examples of wordplay, there are also very few examples of translator's inconsistency with reference to the items responsible for the punning

effects⁵. These instances are to be found in Duarte's translation of the source item "whiting" by both "pescada" and "pescadinha" and by Barro and Pérez-Barreiro's rendering of the same "whiting" as both "pescadifña" and "peixe branco".

If, however, we look at these texts as a whole and generate their frequency lists by using WordSmith Tools 2.0 and compare the most frequent non-grammatical words with their translations by using the Multilingual Parallel Concordancer 1.5, the picture drastically changes. In fact, it will be possible to note that the same source item is often translated differently in the same target text. But these different translations do not seem to be generated only by inconsistency. The main reason for these results is the fact that the texts that form the primary corpus of this investigation have all been written in languages that, unlike English, are highly inflectional. Therefore, my original suggestion (Chapter 2, Section 2.9) that only a proper study of lemmata would be able to give a proper account of vocabulary diversity in these texts seems to hold true.

In Carroll's source text one of the most frequent non-grammatical lexical items (after the proper name "Alice" and the verbal form "said") is "little". It occurs 122 times. "Little" is both an adverb and an adjective in English. In passages where the item is an adverb in English, inconsistency is manifestly evident in its translations. These

⁵Another example of an instance that "could" at first sight be considered an example of translator's inconsistency is provided in Busi's Italian *Meraviglie*. In this text the translator addresses the Mock Turtle as "Tartaruga d'Egitto" forty-two times. But once she is referred to as "Cleopatra". This happens in the passage right after Alice is introduced to her by the Gryphon who asks her to tell Alice her story. It runs as follows: "Questa giovane dama," disse il Grifone, "è venuta a ascoltare I tuoi geroglifici, pensa un pó!" "Glieli racconterò," disse la Cleopatra col guscio, in tono cavernoso. (Gloss: "This young lady," said the Gryphon, "has come to listen to your hieroglyphics, think a little!" "To her I shall tell," said Cleopatra (bowing) with her shell, in a hollow tone.") Two important aspects have to be considered here. First that although the item "Mock Turtle" is part of a pun in the same chapter, this particular passage does not feature a pun, neither in the source nor in the target text. Secondly, Busi is not being inconsistent at all. By addressing the Mock Turtle as "Cleopatra" and to her story as "hieroglyphics", he is only underlining the tragic destiny of the Mock Turtle who, just like the Egyptian ruler, has enjoyed both grandeur and defeat.

cases classify as inconsistencies because both in Portuguese and in Galician adverbs just like in English, do not vary. It follows that the rendering of the same lexical item, “little”, by different ones in the same target text is not dictated by linguistic constraints. It could be argued, on the other hand, that the diversity in the translation of the same item by different ones could be part of the translator’s own style.

In passages where the item “little” is an adjective in the source text, there are variations in their rendering, as shown up by the software tools. These variations occur because in the target languages (Portuguese and Galician) adjectives, unlike in English, are marked as either singular or plural. In these languages there is also grammatical gender, which the English language lacks. There is also the occurrence of diminutives, particularly in the texts written in Brazilian Portuguese and Galician. Diminutives are marked in the Portuguese language mainly by the addition of the suffixes *-inha*, *-inho*, *-inhas* or *-inhos* after an adjective, a common or a proper noun. In Galician, diminutives are mainly marked by the addition of the suffixes *-iña*, *-iñás*, *-iño*, *-iños* also after an adjective, a common or a proper noun. The meaning of diminutives, however, is highly complex. They deserve a detailed study of their own. Table 6.1 of the present chapter displays figures conveying the ways in which the source lexical item “little” as an adjective has been translated in the rewritings that form the primary corpus of this thesis. It is very important to underline the fact that I am now presenting translations from source to target text. This is due to the type of argumentation I am developing in this section⁶.

⁶ There are uncountable examples of the use of diminutives in these target texts that are “not” translations of “little” as an adjective. They are either translations of “small” or “tiny”, or simply appear as renderings of source common nouns that are not preceded by any adjective at all.

Table 6.1

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
Zero translation: 10 -inha: 25 -inho: 14 -inhas: 04 -inhos: 05 pequena: 21 pequeno: 14 pequenas: 02 pequenos: 01 miúdo: 02 filhote: 01 Total: 99	Zero translation: 20 -inha: 29 -inho: 17 -inhas: 08 -inhos: 03 pequena: 10 pequenina: 04 pequenino: 01 pequeno: 03 pequenas: 03 pequenos: 02 fofo: 02 Total: 102	Zero translation: 08 -iña: 35 -iñas: 08 -iño: 34 -iños: 15 pequena: 06 pequenas: 02 pequeno: 05 mínimo: 01 miúdo: 01 Total: 115	Zero translation: 25 -inha: 11 -inho: 10 -inhas: 04 -inhos: 02 pequena: 25 pequeno: 11 pequenas: 05 pequenos: 04 acanhada: 01 acanhado: 01 minúsculo: 01 Total: 100

Table 6.2 displays the figures of the renderings the source “little” as an adverb.

Table 6.2

Leite	Sevcenko	Barro and Pérez-Barreiro	Duarte
Pouco: 17 Meio: 06 Total: 23	Pouco: 16 Leve: 01 Alguma: 01 Curto: 01 Bocado: 01 Total: 20	Pouco: 05 Poquiño: 01 Algunha: 01 Total: 07	pouco: 12 tanto: 03 bocado: 02 mais dois dedos de: 02 leve: 01 alguma: 01 ligeiro: 01 Total: 22

The point I am making is that translators rewriting texts from English into Romance languages are faced with a set of grammatical constraints that restrict their choices. These grammatical constraints (grammatical gender, plural forms, verbal

inflection, and compound tenses) require shifts in the translated text. These shifts may appear to the “cold eye” of the computer as lexical variety.

A translator rendering an item like “little girl” into Portuguese, for example, has basically three options. She/he can render it as “menina pequena”, “menininha” or just “menina”⁷. The adjective “pequeno” or the suffix –inho can never be used in this situation because of grammatical gender. However, both “pequena” and “pequeno” have the same etymology. They differ because of a linguistic constraint that requires the foregrounding of grammatical gender. The same happens with plural forms. Now if one creates a frequency list of a text in Portuguese, items like “bonito”, “bonita”, “bonitos”, “bonitas” would all appear as different words. When comparing this list with a frequency list of a text in English, only a single item would appear: “beautiful” (and perhaps, much lower down in the list, “handsome”). From the point of view of Gender Studies these differences could be significant. But in the present corpus they only create an illusion of a vocabulary diversity that does not necessarily involve translator’s choices, but are dictated by the structure of the languages themselves.

I am not denying that translator’s inconsistency may add to lexical variety. The examples presented in table 6.2 of this chapter show that the same source item has been differently translated by the same translator in the same text. Nor am I overlooking the fact that explicitation does occur in translated texts. I am only suggesting that there are structural differences between languages that have to be considered before making generalised assertions about vocabulary enrichment. As shown above, that which appeared to be vocabulary enrichment in Chapter 2 is merely the result of the highly

⁷ There are also regional and dialectal varieties like “guria”, “guriazinha”, “garota”, “garotinha”, “fedelha”, fedelhinha, etc.

inflectional characteristics of the languages in which the translations here studied were written⁸.

With reference to the claim that explicitation is a “translation universal”, I strongly believe that a great deal of descriptive work is still needed to justify this assertion.

6.8 Final Remarks

The main goal of this final chapter was to underline the fact that the findings produced in this study “do” connect compensation procedures with the accomplishment of a translator’s discursive project. Indeed, it has been shown that compensation is a representation of discourse at text level. Through the review and detailed explanation of the concepts of zero compensation and negative compensation as complementary concepts, I have also stressed the fact that compensation is not at the service of either domestication or naturalisation and that neither domestication nor naturalisation are essentially informed with pejorative connotations. Compensation may, surely, mark domestication or naturalisation, if they happen to be part of the translator’s discursive project. Sevcenko’s and Bué’s translations are very much marked by domestication and naturalisation in their compensation procedures. Nevertheless, neither Sevcenko nor Bué are subservient to Carroll. Their compensation procedures indicate that they are producing a new text for a different culture and target audience. They do “not” seem to be at the service of Anglophone meanings.

But compensation may, as well, mark estrangement and interventionism, as in Leite’s and Busi’s rewritings. Within this framework, it is not difficult to realize that

⁸ It is very important to point out some very generic grammatical traits of French, Italian and Catalan with reference to verb tenses. These languages, unlike English, have a wide variety of compound verb tenses. Moreover, verbs are more inflected in these languages than they are in English. This may also account for the “illusion” of vocabulary enrichment in translations.

compensation is not solely associated with source text losses. On the contrary, compensation may mean gain. Compensation procedures can, in this sense, not only update texts or rewrite them for a particular target audience but may also enhance certain source text traits. Busi's *Meraviglie* strongly marks Carroll's critical tone. The same is true of Leite's and Barro and Pérez-Barreiro's translations. I have also focussed on the connection between target orientation and invisibility and fluent discourse. Compensation procedures may foreground either target orientation or source orientation. But target orientation is not necessarily linked to the translator's invisibility or to fluent discourse. Neither is target orientation a synonym of domestication in the sense Venuti assigns to the term (1995:14:42). As shown, Leite, Sevchenko, Duarte and Pérez-Barreiro, Bué and Busi are very much target-oriented but their texts are not marked by invisibility. It is true that they all vary in degree as regards both target orientation and invisibility. But none of these texts is a representation of fluent discourse. Carner's and Duarte's text, on the other hand, are not fluent precisely because they not attempt to domesticate.

It has also been made clear in this chapter that even though repetitive, compensation procedures indicate that translation is a type of text production that oscillates within a spectrum that ranges from adequacy to acceptability. The analysis of compensation procedures (precisely because they tend to be repeated) thus suggests the pole of the spectrum to which the text as a whole more strongly tends.

CONCLUSION

“Tut, tut, child!” said the Duchess.
“Everything’s got a moral, if only you can
find it.”

(*Wonderland*, Chapter IX)

This thesis has centred on the translation of wordplay in Carroll’s *Wonderland*. My goal has been to establish a connection between the way puns are translated and audience design thus foregrounding target orientation. The research model applied was that proposed by Toury (1980/1995). However, any sound discussion on the translations of puns has to take into account the issue of compensation. I suspected from the beginning and hope to have proved through the linguistic analysis and the discussion of translators’ procedures that compensation is more than just a mechanical technique. Compensation is a mark of discourse at text level.

Chapter 1 has described the situation of production of the source text. This chapter has also addressed and further elaborated the concepts of ambivalence and univalence with reference to audience design. It has been pointed out then that ambivalence, as elaborated by Lotman (1977) is a concept much larger in scope than the one applied in this thesis. Lotman’s account of ambivalence embodies at least three types of texts: texts which have survived many literary periods, functioned differently in each, and consequently were realised differently in each different period, texts which have

changed their position in the literary system in the course of history and, finally, texts that can be differently read by the same reader at the same time.

The notion of ambivalence as applied in this thesis originates in Shavit's research on the poetics of children's literature (1986). Ambivalence has therefore been applied to refer to those texts that simultaneously operate within two different systems at the same time, namely the system of adult's fiction and that of children's fiction. Indeed, this seemed to be the case of *Wonderland* at the time of its original publication as indicated by the results of the surveys discussed in Chapter 1. This does not mean, however, that univalent texts, in opposition to ambivalent ones, will invariably have a single reading or realisation. It merely denotes that while ambivalent texts are differently realised in the two different systems here discussed, univalent texts tend to function in only one of them. This occurs, as I expect to have made clear in Chapter 1, mainly because adults and children diverge in their expectations and reading habits. Be that as it may, the issue of audience design is certainly highlighted by compensation procedures in the translation of puns.

This became particularly evident in the versions of this corpus that were specifically targeted at children, as *Nursery*, *Nenos* and Frank's *Wonderland*. These texts are characterised by zero translation and zero compensation with reference to wordplay. Puns are either erased or have their potential for social critique softened in order to comply with target expectancies. Literature for children was, and still is, although in varying degrees in different cultures, imbued by a pedagogical and socialising stance. In very few cases children's fiction will really undermine institutions that are firmly rooted in society, like schooling, for example. The themes of children's fiction have certainly changed since Carroll wrote his *Wonderland*. Fantasy tales mingle with more realistic plots. Realistic fiction for children discusses issues that would hardly

be accepted in Carroll's own lifetime. The plot of these texts presents, among other themes, dysfunctional families and child abuse. Many times these stories feature the loss of a friend, parent or relative, reveal environmental concern, and deal with the recognition of the other (as in the case of friends who have different cultural backgrounds or belong to different social classes). However, the tone tends to be optimistic. Children are expected to learn how to deal with these situations. Indeed, it would be ingenuous and simplistic to believe that a society would accept texts to be read by its younger members, if these texts did not praise the values which that particular society happens to privilege¹.

The omission of the puns in the versions of *Wonderland* aimed at children, as well as the historical evidence collected and mainly presented in Chapter 1, suggest that the original version of Carroll's canonised text has changed from a position of ambivalence to a position of univalence with reference to target audience. The same pattern seems to have been followed by its translations. The integral and original version of Carroll's "classic" seems to be mainly translated to be read by adults today.

Chapter 2 has focussed on the discussion of the concepts of imitation, adaptation, intervention, manipulation and translation as approached from a target perspective. The main goal of this chapter has been to indicate the flexible nature of the concept of translation in the course of history and within different textual traditions. It has been suggested in this chapter that translated texts range from adequacy to adequacy and that these concepts are at the core of the historical characterisation of a translation as an

¹ There is in Brazil a large group of researchers within the field of children's fiction who claim that children's literature "does" enjoy the same status of adult's fiction. They argue that the socialising features that have once characterised these texts are not typical of this system anymore. In this sense, it is intriguing to consider what Zilberman and Lajolo (1986:182) say about the status of children's literature in contemporary Brazilian culture. "E assim o gênero, se continua **marcado por procedimentos e circulação presentes desde o seu nascimento, em fins do século passado**, soube incorporar de cada período certas marcas essenciais para dialogar com o tempo. E chega à modernidade **com a ambição maior** de dialogar em pé de igualdade com a literatura não-infantil."

imitation, adaptation, intervention, etc. This chapter has also pointed the relevance of target demands and expectancies with reference to what a translated text should be like. It was from within the perspective of target demands and expectancies that the term manipulation has been suggested as a more adequate one to generally signal the type of textual shifts encountered in translation.

Chapter 2 has also drawn attention to the fact that translation length, in the present corpus, only indicates cases of extreme manipulation. In fact, the general statistics of these texts are indicative that textual manipulation is not foregrounded by translation length. The only texts in which the relationship between textual manipulation and translation length becomes evident are *Nursery*, *Nenos*, *Underground* and Frank's *Wonderland*. The analysis of the different translations of the puns, on the contrary, marks textual manipulation quite significantly.

Chapters 3, 4 and 5 have discussed the procedures of the different translators in their rendering of wordplay. The relevant point the analysis has prompted is that the compensation procedures employed by the translators are not "isolated choices". On the contrary, each different translator reveals a pattern of compensation procedures. This pattern, although not always consistent, tends to be attuned to the general stance of the text. The procedures observed with reference to compensation were quite indicative of the fact that compensation is a realisation of discourse.

Chapter 6 aimed to more clearly substantiate and systematise the perceived connection between compensation and the accomplishment of a translator's discursive project. One of its main goals was to demonstrate that compensation is not invariably related to source text losses, nor is it merely imparted by additions, omissions, changes in place, etc. Compensation may be textually foregrounded by these procedures, its meaning, however, far expands the boundaries of "translation techniques". Because

compensation is a mark of discourse, it tends to underline the issue of target audience. It was thus considering that I have also readdressed Toury's concepts of adequacy and acceptability (1980/1995). It was also within this line of reasoning that Venuti's perspective on target orientation and domestication was discussed. Nevertheless, the main point I tried to make in Chapter 6 is that compensation may mark any type of discursive project. As indicated in the analysis of the different translations of puns, these projects may range from lexical literalism to instances of extreme manipulation. Whatever the project a translator might have, whatever the concept of translation she/he might endow, it will be textually marked by compensation.

SUGGESTIONS FOR FURTHER RESEARCH

I would like to suggest and leave open to discussion and to further research the possibility that compensation, although highlighted in the translation of puns, may not be a procedure that restricts itself only to this type of linguistic phenomena. The literature in the field has so far discussed the issue of compensation mainly with reference to the translation of poetry and wordplay. This is understandable since compensation has been mainly linked to source text losses. Indeed, there is still a pervasive notion in the field that the translation of both poetry and wordplay invariably involves losses because of the markedness between content and form in these texts. But I would like to suggest that because compensation is a representation of discourse, it tends to characterise the translated text as an entire unit. Compensatory techniques would then also be found in narratives. Compensation would thus acquire the status of a particular type of textual manipulation not necessarily connected to textual instances where the relationship between form and content is stressed (puns, jokes, advertising, proverbs and the like). *Wonderland* and its translations provide examples that may

support this proposition. However, further research is needed to give a full account of the issue of compensation in translation from a discursive approach.

Further research is also needed in order to give a more adequate account of the position enjoyed by the translations of *Wonderland* in Brazil. In this sense, a description of a corpus of Brazilian translations, starting with Lobato (1931/1972) up to the present day, would certainly add to the field. In fact, corpus research in Translation Studies in Brazil is a relatively new area of academic enquiry. The use of large electronic held corpora is just starting to find its way among us. The area would certainly benefit from investigations using larger corpora. In this sense, the use of software tools designed to compare translated texts is prone to be very much useful for translation researchers and students.

Before actually concluding, I would like to mention something related to my own approach to the texts that are part of this corpus. As indicated in my Introduction, the descriptive model I followed throughout this research contests prescription and values description. It follows that it aims to prompt results as neutral as possible without “a priori” concepts. I am, however, perfectly aware that I have not always been able to follow this pattern. Despite my efforts to be “scientific” and “neutral” my own text reveals my preferences and dislikes. Nonetheless, I do not believe that this invalidates my findings. On the contrary, it only adds to them since, after all, I hope to have provided some contribution to the field. This contribution is also reflected in my own discourse, in my points of view, my opinions and implicit commendations or critiques about the translations here studied. As Caldas-Coulthard has stated (1997:106), “No discourse is impartial, neutral, without a point of view...” One might, within this context, put forward the proposition that this is also true of academic discourse, in spite of efforts towards neutrality. The alluded neutrality of descriptions is not possible to be

attained. This is probably the main flaw of the descriptive model. But, after all, neutrality in the study of texts, regardless of the model followed, is illusory.

There are still other points in Toury's descriptive model that would benefit from a revision and from further research. The concept of norms needs a more detailed elaboration. Translationese is also another very debatable issue in Toury's model. The existence of a language of translation that is outside the domain of linguistic interference is still to be more thoroughly tested. But as descriptive studies develop and the number of investigations carried out within this framework increase, these issues are prone to be clarified. The significant point is that none of these questions seem to affect the productivity of descriptions. The descriptive model is a legitimised form of accessing the type of empirical phenomena encountered in translated texts. The alliance between description in translation, corpus based research and large electronic held corpora seems to be inaugurating a new trend of enquiry within the emerging discipline of Translation Studies.

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“Are they in the prisoner’s handwriting?” asked another of the jurymen. “No, they’re not,” said the White Rabbit, “and that’s the queerest thing about it.” (The jury all looked puzzled.) “He must have imitated somebody else’s hand,” said the King.

(*Wonderland*, Chapter XII)

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ABBREVIATED TITLES AND FURTHER REFERENCES

Barro and Pérez-Barreiro's text

Barro, Teresa and Pérez-Barreiro, Fernando. (1984) *As Aventuras de Alicia no País das Maravillas*. Also referred to as Barro and Pérez-Barreiro's version, rewriting or translation. Sometimes also referred to as *Maravillas*. It is one of the two Galician texts in the present corpus.

Bué's text

Bué, Henri. (1869/1972). *Aventures d'Alice au pays des merveilles*. Also referred to as Bué's version, translation or rewriting. Sometimes referred to as Bué's *Merveilles*. It is the first interlingual translation of *Alice in Wonderland*. It was first published in French by Macmillan in 1869. The version that was used in this thesis is the 1972 Dover edition.

Busi's text

Busi, Aldo. (1993) *Alice Nel Paese Delle Meraviglie*. Also referred to as Busi's version, translation or rewriting. Sometimes referred to as Busi's *Meraviglie*. It is the only Italian version in the present corpus.

Carner's text

Carner, Joseph. (1992) *Alicia en Terra de Meravelles*. Also referred to as Carner's version, translation or rewriting. Sometimes referred to as Carner's *Meravelles*. It is the only version in Catalan in the present corpus.

Duarte's text

Duarte, Maria Filomena. (1990) *Alice no País das Maravilhas*. Also referred to as Duarte's version, rewriting or translation. Sometimes simply referred to as *Maravilhas*. It is the only European Portuguese text in the present corpus.

Frank's Wonderland

Frank, Josette. (1955) *Alice in Wonderland*. It is one of the many North-American versions of Carroll's *Wonderland* for children. Also referred to as Frank's text, version or rewriting.

Leite's text

Leite, Sebastião Uchoa. (1980) *Aventuras de Alice no país das maravilhas*.

Also referred to as Leite's version, rewriting or translation. Sometimes referred to as Leite's *Maravilhas*. It is one of the two Brazilian Portuguese texts in the present corpus.

Sevcenko's text

Sevcenko, Nicolau. (1994) *Alice no País das Maravilhas*. Also referred to as Sevcenko's version, rewriting or translation. Sometimes referred to as Sevcenko's *Maravilhas*. It is also a text written in Brazilian Portuguese.

Nenos

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Nursery

Carroll, Lewis. (1889) *The Nursery Alice*. The version used in this thesis is the 1966 Dover edition.

Underground

Carroll, Lewis. (1864/1995) *Alice's Adventures Underground*. The manuscript on which *Alice's Adventures in Wonderland* was based. The version used in this thesis is the 1995 edition by Pavilion Books.

Wonderland

Carroll, Lewis. (1866/1897/1995) *Alice's Adventures in Wonderland*. Macmillan first published the book in 1866. 1897 is the year in which Carroll did his last lifetime alterations of the tale. The version used in this thesis is the 1995 coloured edition by Macmillan, which includes the changes made in 1897. Also referred to as "Carroll's canonised version" throughout this thesis.