

TRANSLATING *Alice in Wonderland* FOR DIFFERENT AUDIENCES THROUGH THE YEARS

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the Witwatersrand, Johannesburg, in partial fulfilment of the
requirements for the degree of Master of Arts in Translation

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ABSTRACT

The purpose of this research is to compare four French translations of *Alice in Wonderland* with the original version in order to study the strategies used by the French translators to render certain cultural elements while addressing different audiences. Another aspect of the research is the study of paratext in the selected translations.

The theoretical framework is based on Klingberg's approach to cultural context adaptation and Rojo Lopez's approach to the translation of humour. Selected passages are analysed and suggestions are made at the end of the research.

The research showed that the first French translation of *Alice in Wonderland* which was released in 1869 was localised and contained more deletions than the other three French translations. Also, the style of the contemporary illustrators of *Alice in Wonderland* presented in this study differs considerably from that of the original illustrator.

DECLARATION

I, Édith Félicité Koumtoudji, declare that this research report is my own, unaided work. It is submitted in partial fulfilment of the requirements for the degree of Master of Arts in Translation to the Faculty of Humanities of the University of the Witwatersrand, Johannesburg. It has not been submitted to any other university before.

The _____

DEDICATION

To my family

To my brethren

To all those who are involved in language studies in general,
and in translation studies in particular.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Prof Judith A. Inggs, for her guidance and devotion, for the time spent reading through the report and correcting mistakes.

I am also grateful to all my other lecturers who shaped me and encouraged me to always give the best of myself.

My parents deserve to be mentioned on this page and I do not have enough words to express my gratitude to them for their love, their financial support, and their encouragement.

My warmest thanks equally go to all the brethren in Cameroon, here in South Africa and abroad for their spiritual support.

I express my gratitude to Elen Riot, Martine Céleste Desoille, and Michael Everson for replying to my emails and allowing me to quote them. I also thank the publishing houses Evertime, Rue du monde, Soleil/Blackberry and Univers Poche for giving me permission to reproduce the front covers of their translations.

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LIST OF ABBREVIATIONS

AIW *Alice in Wonderland*

IRSCL International Research Society for Children's Literature

LPR 2011 *Le Petit Robert de la langue française 2011*

OALD 2010 *Oxford Advanced Learner's Dictionary 2010*

SL Source Language

ST Source Text

TL Target Language

TT Target Text

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CHAPTER ONE: INTRODUCTION

1.1 Background to the Study

I first encountered *Alice in Wonderland* (henceforth AIW) in Yaounde in the 1990s when it was broadcast on CRTV (Cameroon Radio Television), our local and only TV channel at the time. I did not know that it was originally a book written in English. It was a cartoon series with a different story for each episode. For the purposes of this research, I decided to look for these series on the Internet and found two parts of the first episode on You Tube. In these cartoons, Alice is an impudent little girl with blond hair. She lives with her parents, her sister Celia and her cat Dinah. Alice is constantly dreaming and nobody in the family seems to understand her stories. It is interesting to note that despite the fact that the cartoons are in French, the story is taking place in England as one can hear about pounds and pence when it comes to currency. The cartoons make more sense to me now that I have read the book. I did enjoy and still enjoy these cartoons and believe they influenced my image of Alice.

1.2 *Alice in Wonderland*

Written by Charles Lutwidge Dodgson, aka Lewis Carroll, AIW was published in the mid-nineteenth century, a period characterised by the presence of ‘fairies, elves, giants and magicians’ in English children’s literature (Thaxter Eaton, 1969: 194). Carroll was 30 years old when he first told the adventures of Alice to Alice Liddell, his muse, and her two sisters, Lorina Charlotte and Edith Liddell (Carroll, 2010: 12). The three girls were the daughters of Henry George Liddell, dean of Christ Church College in Oxford, where Carroll was teaching mathematics (Carroll, 2010: 9-12). Carroll did not initially mean to publish the book but was encouraged to do so by some of his friends (Cohen, 1995: 126). The book was first published under the title *Alice’s Adventures under Ground* and after amending it, Carroll later published it in 1865 under the new title *Alice’s Adventures in Wonderland* (Carroll, 2010: 12). The success of AIW encouraged Carroll to release *Through the Looking-Glass* in 1871 (Cohen, 1995: 132).

But unlike the other books of the time, AIW does not contain the above-mentioned features. The story is that of Alice, a little girl who is sitting next to her sister who is reading a book. Alice glances at the book her sister is reading and notices that it

does not contain pictures or conversations (Carroll, 2010: 24). She starts dreaming, imagining herself in a wonderland full of animals. The whole book is about her dream even though Carroll does not clearly state it is one. Alice only comes back to her senses at the end of the book. The book is made up of twelve chapters which are not individual stories but are all linked by a thread.

For Thaxter Eaton (1969: 194), AIW marked the beginning of modern literature for children and was 'perhaps [the first to have] an audience so evenly divided between adults and children'. Another characteristic of AIW is that it was written 'purely to give pleasure to children' and 'purely for pleasure on the part of the author' and does not contain any 'trace of a lesson or moral' (Thaxter Eaton, 1969: 194).

With more than 70 foreign versions (Cohen, 1995: 135), AIW is one of the classics in children's literature and as such, offers scholars of the genre a wide range of possibilities for research such as the study of parody, humour and nonsense poetry. AIW is appreciated differently by scholars. For some it is a masterpiece while for others, it is not so popular, especially in France (Romney, 1984: 267). To all those who say that AIW was written for adults rather than for children, Thaxter Eaton (1969: 194) replies that they should not forget about 'the hundreds, the thousands of children who have read and are reading *Alice* not only in English, but translated into many other languages'. Indeed, the success of the book was such that it had been translated into seven languages fourteen years after it was first printed (Weaver, 1964: 53). The German and French versions were among the first to be published and appeared in 1869 (*ibid*). The Russian translation of AIW was released in 1879 (Weaver, 1964: 54), while the Afrikaans version was issued in 1934 (Weaver, 1964: 59). A version also exists in Braille, which was released in 1921 (Weaver: 1964: 68).

Whether we like it or not, AIW is a classic in children's literature and as such, the book and its author have already inspired a large number of researchers. The following quotation from Cohen (1995: 135) illustrates this:

Not only the books but Charles's life and Alice Liddell's have come under close scrutiny and been the subjects of stage plays, films, television dramas, and ballets. Lewis Carroll societies flourish in Britain and the United States, and one has been founded in Japan. Britain's Dodo Club has more than a hundred members. Two Lewis Carroll foundations have been incorporated to advance Carroll studies, and in Daresbury, Cheshire, the Lewis Carroll Birthplace Centre has been established, an attraction not only for tourists and Carrollians but for scholars as well.

AIW is considered by many scholars to be an ambivalent text, i.e. a text which can be enjoyed by children and adults. The register used by Carroll is high, which could explain why the book is also enjoyed by adults. Regarding AIW, W. H. Auden (cited in Weissbrod, 1996: 222) even declares that 'there are good books that are suitable only for adults because they express an adult experience, but there are no good books which are suitable only for children'. In other words, children's books should also be of interest to adults and after all they are written by them. With regard to adults' attitude towards Alice, Elsie Leach (1964: 121) writes:

Confronted with *Alice in Wonderland*, the adult reader does not quite know what to think. He senses that it is an original work of imagination, with meaning for adults as well as for children. He dismisses as a fantastic diversion for children the plot line – what little there seems to be – and the character of Alice, and he appropriates the witty dialogue as though it were intended for him alone. Thus the part which is quite peripheral to the meaning of the book – divorced from character and action - he makes central in his appreciation.

A book which exists in several languages, and even in various translations or adaptations per language, which has been adapted on television, will certainly be of interest to translators who are thus offered the opportunity to carry out different types of studies. In spite of the 147 years which separate the first edition of AIW and the present day, it is still possible to carry out a study different from those which already exist.

1.3 Presentation of the Study

This research is based on a descriptive approach and its purpose is thus to compare four French translations of AIW with the original English version, so as to

identify the strategies used by the French translators and to see how these strategies change over time for the translations to suit the different audiences they address. In this regard, the versions chosen are from the 19th century, 20th century and 21st century respectively. The focus is on the following cultural elements: the titles of chapters, historical and geographical names or allusions to historical and geographical facts, food and drink, and word play. Other studies have already focused on the translation of characters' names in AIW; therefore, they are not dealt with in this research.

Roughly speaking, this research is twofold:

- It seeks to identify the strategies used by four French translators of AIW in rendering certain cultural elements.
- It also seeks to compare these strategies to see how they have changed to suit the different audiences for whom the selected translations are intended.

Like some of the previous studies carried out on AIW, the present research deals with the translation of certain cultural elements in the selected French versions of AIW. The translations chosen are from Henri Bué (1869),¹ Jean-Pierre Berman (1992), Elen Riot (2000) and Martine Céleste Desoille (2010). Another peculiarity of this research is that it also deals with paratext in relation to AIW, a feature which has not been dealt with in the studies carried out by Claude Romney (1984), Douglas Kibbee (2003), Christiane Nord (2003) and Drieka van Staden (2011), for instance. The selected French versions offer enough material for the study of this feature.

Besides, the French versions used in the above-mentioned studies are not exactly the same as the ones used in this one. The translation might be the same but not the edition. Among the French versions used by Romney (1984: 267), only one is also used in this research and this is the 1972 edition of Bué's translation, which is a facsimile of the first edition of 1869. The edition used in this research is rather

¹ It is mentioned in this 2010 edition that the translation is actually that of 1869 but that the text has been slightly modified to suit the modern reader (Carroll, 2010: vii). Michael Everson, the editor, made these changes to the text. Berman's translation is from 1992 but the edition chosen is from 2010. Riot's translation dates from 2000 while the edition is from 2006. As for Desoille, the translation and the edition are from 2010.

from 2010. Among the 23 versions studied by Kibbee, one is also used in this study, namely Berman's 1992 translation. Kibbee also used Bué's translation but he chose the 1972 edition. Nord (2003: 193) used a completely different version. Finally, van Staden (2011: 58) also used the 1972 edition of Bué's translation. Riot's translation and Desoille's have not been dealt with in the previous studies mentioned. It is worth noting that Bué's first translation was published in 1869 and was the first French translation of AIW and the second into another language (Carroll: 2010: v). Bué worked with Carroll to produce his translation and it was later referred to as the 'authorized' translation (Carroll, 2010: vii). I do not know to what extent the 1972 edition of Bué's translation differs from the first one, but the fact that he worked with Carroll to yield his translation might explain why it is generally chosen by researchers who are interested in the French translations of the book.

It is also worth mentioning that the translations chosen for this research were the ones available at the moment of purchase. I would have liked to include another translation dating from 1900 to 1950 for example, but it has not been possible. Even though I did not really want to use the same French translations as Kibbee, the list of French translations he provided in his article was quite useful in this regard as it helped me to make my own selection.

This research also focuses on the different audiences of AIW, an aspect which differentiates it from previous studies on AIW. Therefore, the present research will add something new to the existing knowledge in the field of the translation of children's literature and especially the translation of AIW into French.

The outline of chapters is as follows: Chapter One is the introduction to this piece of research. It is made up of three sections which are the background to the study, the presentation of AIW and of the study. In Chapter Two, the literature review is developed in detail. Chapter Three deals essentially with the theoretical framework and the methodology. Chapter Four focuses on the analysis and comparison of the selected passages and, also, on the study of paratext. The discussion of findings is equally so dealt with in this chapter. Chapter Five serves

as the conclusion to the study with recommendations for further research. The next chapter is the literature review.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

The literature review concentrates on the following concepts which are essential to the study: translation, children's literature, the translation of children's literature, and translation and culture.

2.1 Translation

People who speak different languages need to communicate and the work of translators is to make communication possible between such people. But contrary to what people commonly think, mastering two languages is not enough to become a good translator. Translation is an activity which requires a number of skills. Therefore, everyone who wants to produce good translations that read naturally and reflect the ideas developed in the source text needs to possess these skills. The following definitions explain more what translation is all about.

For Eugene Nida and Charles Taber (1974: 12): 'Translating consists in reproducing in the receptor language the closest natural equivalent in the source language message, first in terms of meaning, and secondly in terms of style'. According to Peter Newmark (1981: 7), 'it is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language'. Newmark (1981: 7) rightly calls it an 'attempt' because the differences between languages do not allow perfectly faithful translations. Besides, in order to reproduce the meaning and the style as Nida and Taber (1974: 12) suggest, translators also have to take into consideration their target readership, the purpose of the translation and many other elements. For example, the form of English used in the King James Bible which was published in 1611 cannot easily be understood by English speakers of the present century and a text designed for young children does not use the same language as one designed for adults, though it is possible to find books for children written in formal language. I want to emphasise here that the targeted readership influences the translator's choice of language.

Translators are therefore always faced with the challenge of producing translations that will convey the message of the original text and at the same time be understood by the target readership, a result they cannot achieve just by mastering the source and target languages (henceforth SL and TL).

In spite of all the difficulties and constraints related to this activity, despite the fact that ‘throughout its history translation has never really enjoyed the kind of recognition and respect that other professions such as medicine and engineering enjoy’ (Baker, 1992: 2), translation remains a useful profession for all kinds of fields, technical or not, religious or secular and translators are indeed useful for children’s literature.

2.2 Children’s Literature

Children constitute an important group of each society and they are also tomorrow’s adults. It is therefore relevant to devote literature to them and even to investigate the kind of literature that is being proposed to them. For Jean Karl (1970: 9), authors of children’s books must take their work seriously because children ‘are still growing’ and ‘they have not had enough experience themselves, often to judge the literary quality, the accuracy, or the truthfulness of what they read’. One of the characteristics of children’s literature is the fact that it is mostly written by adults (O’Connell, 2006: 17) who decide what is suitable for children, what should be published or censored. A number of scholars have attempted to define the translation of children’s literature. Some definitions are given below.

2.2.1 Definitions of Children’s Literature

According to Murray Knowles and Kirsten Malmkjaer (cited in Lathey, 2006: 16), children’s literature is ‘any narrative written or published for children’ which includes ‘the “teen” novels aimed at the “young adult” or “late adolescent”’. Lathey (2009: 31) states that children’s literature may include ‘texts intentionally written for children by adults, texts addressed to adults but read by children and texts read by both children and adults’. For the Swedish educationalist Göte Klingberg (cited in Lathey, 2006: 16), children’s literature does not refer to the books that children and young people read, but to literature which has been published for – or mainly

for – them. As for Lennart Helsing, Swedish author of children’s books (quoted in Lathey, 2006: 22), he rather sees it as ‘a very broad field which encompasses everything that a child reads or hears’. In this definition, Helsing includes all the audiovisual programs designed for children. Lathey (2006: 22) finds it important that further research focus on screen translation for children ‘as it is currently practised given the number of hours spent by children in front of screens’.

Even though the authors of the above definitions may seem to agree (rather loosely) on the meaning of children’s literature, the publications of the translators of this type of literature indicate a lack of consensus among them. They do not agree on how the translation of children’s literature should be treated. After having defined children’s literature, it is worth looking at some of its characteristics as identified by Eithne O’Connell and other scholars in the field.

2.2.2 Characteristics of Children’s Literature

O’Connell (2006:17) has identified some of the characteristics of children’s literature. Firstly, she states that it is a ‘literature that addresses children who want to be entertained or possibly informed’ and adults ‘with different tastes and literary expectations’. Secondly, it is made up of ‘ambivalent texts’ which can be read by both children and adults. Thirdly, it is ‘written by people who do not belong to the target group’ and finally, it is an ‘unusual genre’ because of its various functions (entertainment, education and socialisation) and because of the different ‘cultural constraints under which it operates’. Kimberly Reynolds (2007: 15) rather sees it as a ‘breeding ground and incubator for innovation’. For Klingberg (1986: 11), it is a literature which is generally ‘produced with a special regard to the (supposed) interests, needs, reactions, knowledge, reading ability and so on of the intended readers’.

It is worth pointing out these characteristics as they reveal how delicate it can be to get involved in this type of literature and also, pointing to the kinds of problems translators may have to deal with. Given that children and young readers lack adults’ experience of life in general, books that address them bear specific characteristics.

Over the centuries, the field of children's literature has gone through different stages. An overview of the development of this type of literature sheds light on the context in which AIW was published and the place it occupied in the history of this literature.

2.2.3 Historical Background

According to Maria Nikolajeva (1996: 3), children's literature really emerged in the seventeenth century 'when society became conscious of childhood as a special period of life' and when it became aware of the children's 'own special needs'. Nikolajeva (1996: 3) points out that children's literature has always had a pedagogical and educational perspective and that this situation led to certain books being favoured to the detriment of others.

Deborah Cogan Thacker (2002: 14) rather states that 'literature produced for children has always been influenced by debates originating in the eighteenth century'. Romanticism, which spans the late eighteenth to the early nineteenth century, was at the centre of arts, music and literature at the time, and 'strong feelings, imagination and a return to nature were more important than reason, order and intellectual ideas' (Oxford Advanced Learners Dictionary 2010, henceforth OALD 2010). For Thacker (ibid.), 'it is impossible to consider Romanticism without addressing the centrality of childhood and the development of a literature specifically for a child audience, but equally impossible to discuss children's literature without investigating the complexity of these debates'. She emphasises that children's literature was influenced by the social and political changes that were taking place (Thacker, 2002: 15). Among the most famous authors of this time was William Blake with his *Songs of Innocence*, a collection of poems published in 1789 (Meigs, 1969: 146). The poems are about 'the fullness of youthful glory before it has crossed that knife edge of difference between the thinking of the wholly young and the beginning of adult responsibility and knowledge' (ibid.). There was a desire to 'protect innocence or to control wayward thoughts; to balance education and enjoyment; and to preserve childlike qualities

into adult life' (Thacker, 2002: 14). This Romantic period was followed by the Victorian period.

The Victorian period was named after Queen Victoria who ruled England from 1837 to 1901 (OALD 2010). During this period, 'English books written for children were supposed to be realistic in order to provide essential instruction in religion and/or morality, that the child might become a virtuous, reasonable adult' (Leach, 1964: 121). Ilana Miller (n.d.), however, believes that the 'prudishness' and 'repressiveness' associated with this period is 'a somewhat erroneous association'. Her opinion is that 'the strictures and laws of the 19th Century Society were so much more narrow and defined than they are today that we must see this era as very codified and strict'. She adds that we find this 'harsh and unnatural' because we 'take more liberties' in our present era (Miller, n.d.).

It is during this period that Carroll released AIW. For Leach (1964: 125), 'the underlying message of *Alice* is [...] a rejection of adult authority, a vindication of the rights of a child, even the right of the child to self-assertion'. Cohen (1995: 142) comments that Carroll was 'fed up with the moral baggage that burdened children, that perhaps he himself had struggled with when a boy, and he was not purveying any more'. Children also had to recite "rhymed couplets as aids to memorizing the alphabet" such as 'A: "in Adam's fall we sinned all; F: The idle Fool is whipped at school"' (Cohen, 1995: 141). All these features certainly encouraged Carroll to resort to fantasy in his writings.

Jill P. May (1995: 199) defines fantasy as 'literature that contains events that can never happen in the world as we know it' and which is 'written by an author who wishes to explore the possibilities of mankind within a newly created world devoid of the traditional cultural myths and traditions'. For John Rowe Townsend (2001: 253), it is in the 1860s, when the two *Alice* books were produced, that 'fantasy took flight on its own wings'. Indeed by publishing AIW, Carroll distanced himself from the type of literature available or produced for children at the time. The fact that the story of AIW centres on Alice's dream is an illustration of the fantastic feature of the book as we are far from the realism of the other children's books of the time.

The other feature which is inseparable from Carroll's *Alice* is nonsense verse. Carroll, together with Edward Lear, is said to have introduced nonsense in the literary landscape of the time, despite the fact that Lear released his *Book of Nonsense* in 1846, nineteen years before Carroll released AIW. For John Lynch (2001: 517), Lear and Carroll 'effectively established the rich and complex nature of contemporary nonsense as it is seen today in the works of authors such as Mervyn Peake'. Nonsense 'delights in the implausible and incongruous, in some cases the complete abandonment of sense and in playing with language itself' (ibid.). Nonsense writers 'were interested in parodying and challenging social conventions of their time – snobbery, self-importance, and the didactic and rather limited nature of a lot of writing for children' (ibid.). The use of parody is illustrated by Carroll's the parody of famous poems in AIW.

One hundred and forty-seven years after the release of AIW, the influence of Carroll's work on children's literature is still noticeable as illustrated by the number of research studies carried out on AIW.

2.3 The Translation of Children's Literature

Alice in Wonderland, *Peter Pan* and *Pinocchio*, which are some of the classics in children's literature, do not only owe their fame to the narratives told by their respective authors, but also to the fact that they have been translated and therefore made available to children in many parts of the world. As Klingberg (1986: 14) underlines, children's books are translated 'to make more literature available to the readers' and to give them 'knowledge, understanding and emotional experience of the foreign environment and culture, in order to further the international outlook'.

Recent years have seen a growing interest in the translation of children's books. Lathey (2006: 1) thus observes that the third symposium of the International Research Society for Children's Literature (henceforth IRSL), which was held in 1976, was a 'turning point' in the field for it was 'the first, and for many years the only, children's literature conference devoted to translation and the international exchange of children's books'.

IRSL, which was created in 1970, aims, among other things, to 'promote academic research and scholarship into children and youth literature, reading and related fields' (irscl.com). The organisation's journal, *International Research on Children's Literature* (IRCL), is issued twice per year. IRSL also organises conferences with a different theme each time. The 21st Biennial Congress is due to take place in 2013 in Maastricht, in the Netherlands, under the theme 'Children's Literature and Interaction with Other Media' (irscl.com). Access to a number of journals and periodicals related to children's literature is equally possible from the organisation's website.

Riitta Oittinen, author, translator and illustrator of children's books has made a large contribution to the development of the field. Her book entitled *Translating for Children* (2000) is to be recommended for any research on the translation of children's literature. It has been a precious aid for this research. She has published more than a hundred articles on children's literature (erudit.org). Her interests include 'multimedia and translation, the translation of picture books and translating Finnish children's literature into English' (erudit.org). Her dissertation which appeared in 1993 was 'the first in Finland to concentrate on translating for children' (Oittinen, 2000: 169).

In spite of the growing interest noticeable in this field, translators of this type of literature face a number of problems. Although this study does not focus on the problems of translated children's literature, it is nevertheless important to point them out since they also form part of the characteristics of this type of literature.

2.4 Problems Related to the Translation of Children's Literature

Adults write books for children but they also translate them. For translators such as Carmen Bravo-Villasante (1978: 46), the problems faced by translators of children's literature are the same as those faced by translators of adult literature.

One of the main debates in the translation of children's literature is related to the status of the genre. Karín Lesnik-Oberstein (2004: 1) underlines that 'the idea that it is somehow suspect to study children's literature in an academic context persists widely, both in the general media, in wider academia, and some children's

literature criticism itself'. If children's literature is not accorded enough importance, it is not surprising that the translation of such literature faces the same problem.

In this respect, Klingberg (1978: 88) states that 'the work of the translator of children's books is undervalued'. He also emphasises that translators of children's literature are not well paid and that 'their names are not even mentioned in the reviews'. Bravo-Villasante (1978: 46) seems to share Klingberg's view when she declares: 'As long as the translator remains unknown, his name is given second place, his fees are insufficient and he makes no claim to copyright, the quality of the translation will remain poor' (ibid.). She suggests the creation of an 'International School of Translation of Children's Literature' on the model of the Translation School of Toledo in Spain, which was 'a centre for spreading culture' and where 'people from all over the world came to learn the art of translation' (1978: 50).

As concerns AIW and more precisely the four French translations dealt with in this study, it is noticed that Bué's name appears on the front cover while that of John Tenniel, the illustrator, does not. The fact that this is a new edition may explain this. Berman's name is rather mentioned on the back cover. Desoille's name and that of François Amoretti (the illustrator of her version), appear on the front cover. Finally, Riot's name appears on the back cover while the name of the illustrator of her version (Aurélia Grandin), appears on the front cover. It could be interesting to find out why Berman's and Riot's names only appear on the back cover of their respective translations.

Lathey (2006: 8) notes that the alterations made in some translations for children result from the fact that 'translators have historically treated children's texts in cavalier fashion'. As a result, 'translation for children is not a prestigious occupation and financial rewards are even lower than for translating adult literature' (ibid.). For Shavit (1986: 112), it is because of 'the peripheral position of children's literature within the literary polysystem' that 'the translator [of

children's literature] is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it'.

With regard to these opinions, it appears that it will take some time before the translation of children's literature acquires the status it deserves. It is, however, encouraging to notice that this situation does not prevent scholars in the field from continuing to carry out various types of research.

The other issue common with this type of translation is whether literature for children should be adapted or not, and whether adaptations can be considered real translations; whether translations should be foreignised or domesticated. In this respect, one cannot expect translators to reach a consensus, for each side has its arguments in favour of or against adaptations.

Domestication (also known as adaptation) and foreignisation are two concepts that confront translators in general, not only those of children's literature. For Schleiermacher (cited in Munday 2001: 146), domestication is a method of translation that 'leaves the reader in peace, as much as possible, and moves the author towards him' whereas with foreignisation, 'the translator leaves the writer alone, as much as possible, and moves the reader towards the writer' (2001: 147). For Darja Mazi-Leskovar (2003: 254), domestication is 'a strategy of translation which intervenes when the foreign and the odd is considered to represent a hindrance or barrier to the understanding of the text' whereas foreignisation is 'the conservation of a significant amount of what is alien and unusual in the reading context of the new target audience but common, unique, distinctive or typical for the source culture'. In other words, when a text is domesticated, it is made easier to understand for the target reader by drawing from his culture whereas when it is foreignised, the translator brings the ST's culture to the target reader.

Lathey (2006: 7) observes that 'adaptation rests on assumptions that young readers will find it difficult to assimilate foreign names, coinage, foodstuffs or locations, and that they may reject a text reflecting a culture that is unfamiliar'.

Oittinen (2000: 80) does not make a distinction between an adaptation and a translation and sees them as being part of the same process. Oittinen and Outi Paloposki (Oittinen, 2000: 74) note that ‘adaptation is not simply a question of *how* texts are translated (whether they are domesticated or foreignized), but *why* they are treated the way they are’. Oittinen (2000: 75) believes that if we see translation as ‘producing sameness’, we make a distinction between translation and adaptation, whereas if we see translation as ‘rewriting’, it is difficult to differentiate between the two. She states that ‘the main difference between translation and adaptation lies in our attitudes and points of view, not in any concrete difference between the two’ (Oittinen, 2000: 80).

Shavit (2006: 37) gives two examples of adaptation related to AIW. In these examples, the authors have made a clear distinction between reality and fantasy whereas Carroll does not make this distinction in the original. The first example from Modern Promotions (a publisher of children’s books) starts as follows: ‘Once upon a time, there was a little girl called Alice, *who had a very curious dream*’ (ibid., italics hers). The second example from Disney (1980) also makes it clear that the story is happening in a dream as it ends as follows: “‘I am glad to be back where things are really what they seem,” said Alice, as she woke up from her strange Wonderful dream’ (Shavit, 2006: 37).

As for Klingberg, he cannot really be considered an advocate of adaptation or of alterations in general of the ST. He calls adaptation ‘localization’ and defines adaptation as ‘the rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language’ (Klingberg, 1986: 14). He underlines that some of the ‘strong reasons’ for translators to render texts literally are that ‘they have no right to alter the author’s text’ and also that ‘a changed text will easily lose something which is important to the book – its character, its atmosphere’ (ibid.). He recommends that the ST ‘should be manipulated as little as possible’ (Klingberg, 1986: 17).

Translations are done in relation to the readership targeted and on the basis of the ST. As a result, ‘even if there were no conscious decision for domestication, there is

a certain degree of it in every translation because of the differences between the languages of the source and target text' (Mazi-Leskovar, 2003: 254). For instance, *baccalauréat* which is known as 'A-level' in England is called 'Matric' here in South Africa. In a document translated for a South African readership, the translator will have to use 'Matric' as it is the name given to that certificate in the country and this will be an instance of domestication.

Izabela Maria Lewanska (1978: 90) sees adaptation as being 'not only the transposition of a work into another literary structure but consider[s] it moreover to be a literary revision aimed at adjustment of the original to the requirements of a new consumer, or to other requirements than those of the original presentation media'. Lewanska (1978: 91) believes that adaptations enable the 'assimilation of literary and above all of classic works which are at present the main source of mass-media productions and as such, they should be given attention'. George Steiner (cited in Oittinen, 2000: 80) also has a positive view about adaptations. He notes that 'they are the only way to keep the classics alive, to build "one's own resonant past"'.

In contrast, for Bravo-Villasante (1978: 47), adaptations should be avoided and children should be offered the possibility to read books as they were written in the original without amending the content.

I find it difficult to say that an adaptation is not worthy of being called a translation but at the same time, I agree with the idea of calling them 'adaptations' because they are translations which have been done differently from other translations. In my view, the word 'adaptation' does not denigrate the work to which it refers. Moreover, if the original author allows the translator to change the story and to adapt it to suit a specific readership, there is no reason that that should be a problem. This is especially true of Bué's translation of AIW. It is a well-known fact that Bué worked with Carroll to produce his translation but compared with the other translations examined in this study, his contains more deletions. This might suggest that Carroll himself agreed with Bué's choices (See chapters 4 and 5).

I do also share Bravo-Villasante's view about giving the children the opportunity to learn from other cultures by not amending the text. They can always ask their parents, teachers or other adults to give them more explanations if a given passage is difficult to understand. Besides, it might not always be possible for a child, and even for an adult, to grasp the meaning of the whole content of a book when reading it for the first time.

The third and last problem to be mentioned in this section is taboos. Adults decide what is suitable for children or not. Their choices are determined by the norms of their respective societies and cultures, what is accepted or rejected.

Talking about taboos in translated children literature, Oittinen (2000: 86) mentions alcohol which is often replaced with 'fruit, honey, and milk'. She illustrates her point with some versions of *Little Red Riding Hood* where 'the wine taken to grandmother' is altered into 'cake and fruit' or 'bread and honey' (2000: 86). In *Snow White*, the story is 'modernized' to the extent that the 'bad stepmother' is removed and Snow White becomes 'an ordinary little girl with ordinary problems' (Oittinen, 2000: 87). In the same book, the phrase 'red as blood' has been replaced by 'red as an apple' (ibid.).

In the same vein, Lathey (2006: 6-7) gives the example of the Grimm Brothers' version of Cinderella, *Aschenputtel*, in many English-language versions for children, where 'the toe and heel mutilation and the pecking out of the sister's eyes' have been omitted. She believes that 'it is differing cultural expectations of child readers which give rise to censorship in the process of translation' (2006: 6).

It is difficult to deal with such issues, especially when the ST mentions elements which are not accepted in the target culture. In such situations, translators have the difficult task of deciding what to do but they do not necessarily have the last word since as Itamar Even-Zohar states, 'editors and publishers exert considerable influence on their output' (cited in O'Connell, 2006: 20). O'Connell (ibid.) believes that this influence '[forces] an approach to the task of translation which has more to do with conventions relating to both the target language (TL), in general, and

children's literature in the TL, in particular, as well as target culture stereotypes relating to the source culture'.

Shavit (2006: 26) believes that translators should adjust the text to make it 'appropriate to the child in accordance with what society regards (at a certain point in time) as educationally "good for the child"'. She notes, however, that 'sometimes the need to delete certain scenes turns out to be problematical for the translator, especially when they are regarded as indispensable for the development of the plot' (Shavit, 2006: 34). To illustrate her point, she gives the example of a scene from *Gulliver's Travels* where Gulliver saves the palace from the fire by urinating on it (ibid.). 'The Lilliputians reveal their ingratitude by not thanking Gulliver for saving the palace but they rather blame him for breaking the law of the kingdom and later use it as an excuse for sending him away' (ibid.). She explains that this scene is used in the original text to 'advance the plot as well as to introduce satire into the story' (ibid.). In some of the translations of the said book, Gulliver extinguishes the fire 'either by throwing water on it or by blowing it out'. Other translators have simply removed the scene because it constitutes 'a violation of the taboo in children's literature on excretions' and 'violates the characterization of the dwarfs as victims (ibid.)'.

The deletion of certain passages in the process of translation on the grounds that they are not accepted in the target culture reveals the important role culture plays in the translation activity.

2.5 Translation and Culture

Every language belongs to a specific culture and in this respect, scholars who study languages will inevitably have to deal with the cultures related to these languages. As far as translators are concerned, they cannot escape this rule given that they always translate for a specific readership which is the product of a specific culture.

Roger Pearson (1974: 3) defines culture as 'the accumulation of ideas, experiences, information, misinformation, likes, dislikes, and attitudes that men share with each other and pass on from generation to generation as a result of living in groups and

being able to communicate with members of their group'. For A. L. Kroeber (1948: 253), it is 'that which the human species has and other species lack'. *The New Encyclopædia Britannica* (1986: 784) rather defines it as 'the integrated pattern of human knowledge, belief, and behaviour' which includes, among other things, 'language, ideas, belief and customs' (ibid.). These three definitions agree on the fact that culture is a concept related to human beings and to their ability to live as organised groups. This implies rules understood and shared by all.

Because the concept of culture embodies so many elements, it was necessary to select only a few for this study. So as far as this research is concerned, culture is seen as involving elements such as food, drink and related items, word play, historical references and geographical names or allusions to historical and geographical facts. Klingberg (1986) mentions all these elements when dealing with cultural context adaptation.

Children's literature translators (and other translators as well) are expected to have a 'bi-cultural vision' (Metcalf, 2003: 323), taking into consideration the culture of the ST and that of the target audience. This often entails a lot of alterations in the ST. As Klingberg (1978: 86) rightly states, 'in all translation work there are difficulties when the translator and the readers belong to a different environment from the author'. It is always a challenge for translators to render cultural elements, given that they generally differ from one country to another, from one readership to another. Their task is even more challenging when these cultural elements do not exist in the target culture.

In relation to the translation of cultural elements, Bravo-Villasante (1978: 48) gives the example of a Spanish translation of AIW in which 'tea and biscuits' have been rendered as 'chocolate con picatostes', these referring to the 'thickened cocoa with a sort of fried bread'. She explained that the translator made this choice because 'in earlier times, before it became fashionable to drink tea in the English manner, tea was only given to sick people in Spain' (ibid.).

Another example related to AIW comes from Judith Ingg (2003: 286-297). She mentions that Boris Zakhoder, a Russian writer and translator of children's books 'replaces parodies of English rhymes with parodies of Russian ones' (2003: 286). She comments that by doing so, he 'manipulates the culturally significant elements of the source and target cultures, in order to ensure that the text is as meaningful and accessible to the target reader as it was to the source text reader' (2003: 286-287). Ingg (2003: 286) also underlines the fact that 'the role of translated children's literature in furthering understanding and tolerance of other cultures would be defeated if the translator attempted to remove all those elements specific to the source language culture.'

Ingg (2003: 288) gives examples of how cultural elements have been rendered in *Harry Potter and the Philosopher's Stone* (Rowling 1997). She notes that L. Lyakhova and G. Ostrovskaya, who both translated *The Lion, the Witch and the Wardrobe*, resorted to simplification and clarification. While Lewis mentions the garden in which the house is situated when he describes it, in Lyakhova's translation, the house is 'in the middle of a park', the reason being that it is not possible to have a house with 'such a large garden in a Russian context' (ibid.). As for Ostrovskaya, she uses the word 'bird' where the original has 'robin' (ibid.). Concerning Rowling's *Harry Potter and the Philosopher's Stone*, many of its versions exist in Russian, one of which is by Oranskii (Ingg, 2003: 291). In relation to the element of food in Oranskii's translation, Ingg (2003: 294) notes that Oranskii translated 'Christmas puddings' as 'birthday cakes' and she comments that this 'may confuse and mislead Russian readers'.

In order to successfully deal with cultural elements, translators should have a good knowledge of the source and target cultures, which will allow them to make suitable choices when the translations so require. They should be aware of the needs of their target readership in order to produce translations that will satisfy these needs. However, translators sometimes make significant changes to the ST because they assume that the reader will not be able to understand the TT if they do not, but as Oittinen (2000: 78-79) rightly states, 'translators can never be quite sure of *how* the readers are actually going to read the translations'. In the above-

mentioned example by Bravo-Villasante (1978: 48), the translator altered the text because ‘tea was only given to sick people’ but in AIW, whenever tea is mentioned, it is not in relation to a sick character. Therefore the translator did not need to make such changes and could have given the opportunity to his readers to learn that tea may have a different function in other cultures.

I agree with Lathey when she states that young readers ‘will never be intrigued and attracted by difference if it is kept from them’ (Lathey, 2006: 8). Klingberg (1986: 10) seems to share the same view as Lathey when he declares that ‘the removal of peculiarities of the foreign culture or change of cultural elements for such elements which belong to the culture of the target language will not further the reader’s knowledge of an interest in the foreign culture’. Even though it is generally assumed that children will not understand certain elements of the ST culture, it is equally important to give them the opportunity to be confronted with the foreign. They are generally very good at asking questions when faced with something unknown to them. The next section deals with the different audiences of AIW as examined in this report.

2.6 The Different Audiences of *Alice in Wonderland*

The term ‘audiences’ here refers to the readership each of the selected translations addresses. It should not be understood as ‘children belonging to a specific age group’ for instance, but rather as the overall readership in relation to the century or period when each of the selected French translations was released, especially as AIW is described by many as a book that can be read by both children and adults. Therefore, the term ‘audiences’ has to do with these adults and children in 1869, 1992, 2000 and 2010 respectively. The study examines whether the strategies changed in the course of time as they target different audiences.

As already indicated, the first edition of Bué’s translation appeared in 1869. Michael Everson, the editor of the version used in this study, indicated in the foreword that some changes were made to the text to suit the modern reader. A list of the changes is provided in the foreword and according to Everson, the list is ‘more or less exhaustive’ (personal communication, 16 February 2012).

Berman's French translation appeared in 1992. It is a bilingual edition which also contains the original English text of AIW. The information contained in Berman's version may indicate that his translation addresses an educated readership and possibly one which is interested in doing research on AIW.

Riot's translation dates from 2000. I emailed her about the readership and she said that her translation does not target a specific readership but addresses all (Riot, personal communication, 11 September 2011).

Finally, Desoille's translation was released in 2010. I also emailed her about the target readership. She explained that the publisher Soleil/Blackberry decided to translate AIW and also made the editorial choices. She added that her translation mainly targets a young readership, as it is illustrated, but not exclusively (Desoille, personal communication, 13 September 2011).

From the above, it is possible to infer that the public targeted by the original author might not be the same as that of the translators even if the translation is contemporary to the original. Also, for commercial reasons and to appeal to a specific readership, the publishers may sometimes decide to alter the original text. Finally, even if the translators target the same audience or readership as the original author did, the publishers and editors may equally decide to add other features to the text to appeal to this readership. The four translators have kept the formal language of the original and this might suggest that their translations may also be enjoyed by adults.

The relationship between the translations and the audiences they address is discussed in more detail in Chapter Five. The following chapter centres on the theoretical framework and methodology used in this piece of research.

CHAPTER THREE: THEORETICAL FRAMEWORK AND METHODOLOGY

3.0 Introduction

This chapter centres on the theoretical framework and the methodology used in this research. The theoretical framework is based on Klingberg's cultural context adaptation and on the procedures proposed by Ana Maria Rojo Lopez for the translation of humour.

3.1 Klingberg's Cultural Context Adaptation

Given that this research focuses on the translation of cultural elements, I found it appropriate to use the strategies identified by Klingberg in his book entitled *Children's Fiction in the Hands of the Translators*, published in 1986. He examined a number of translated works from English into Swedish and from Swedish into English and identified the strategies used by the translators to render the cultural elements into the TL.

Klingberg (1986: 11) rightly states that one of the problems that arises when children's fiction is translated is that 'some elements of the cultural context obviously are not known to the same extent to the readers of the target text as to the readers of the source text'. In order to solve this problem, translators sometimes resort to what Klingberg terms 'cultural context adaptation' (1982: 12). He defines it as 'adaptation [which aims] to facilitate understanding or to make the text more interesting than would otherwise be the case' (ibid.). Though Klingberg is rather against any form of change or adaptation in the translation process, he acknowledges the fact that there are instances in which strategies such as 'substitution of cultural elements, simplification, deletion and even localization may be permissible, perhaps advisable' (1986: 19).

In this research, the focus is on the identification of the strategies used by the French translators and on a comparison of those strategies. In this respect, these strategies are not going to be criticised as they are in Klingberg's book; neither is his 'anti-localizing' approach going to be considered (Klingberg, 1986: 18). The study does not seek to assess the French translations chosen.

Klingberg (1986: 18) determined ten categories of cultural context adaptation and identified nine strategies used by the translators of the different works he studied, to 'effect cultural context adaptation'. These strategies are:

1. Added explanation
2. Rewording
3. Explanatory translation
4. Explanation outside the text
5. Substitution of an equivalent in the culture of the target language
6. Substitution of a rough equivalent in the culture of the target language
7. Simplification
8. Deletion
9. Localisation

As for the categories, only those which refer to the cultural elements chosen for the study are presented.

3.1.1 The Categories Identified by Klingberg

The ten categories identified by Klingberg (1986: 17-18) are the following:

1. Literary references
2. Foreign languages in the source text
3. References to mythology and popular belief
4. Historical, religious and political background
5. Building and home furnishings, food
6. Customs and practices, play and games
7. Flora and fauna
8. Personal names, titles, names of domestic animals, names of objects
9. Geographical names
10. Weights and measures.

The categories to which the cultural elements described in this study belong are presented below.

3.1.1.1 Literary References

Klingberg (1986: 19) defines literary references as ‘references to events or characters in literary works’. This category includes, among other things, titles of books, short stories, magazines, newspapers and references to literary characters but does not seem to include titles of chapters in a book. With regard to the translation of titles, Klingberg (1986: 28) notes that in the material he examined, translators did not always resort to cultural context adaptation. He encountered two issues. The first one is dealing with a book the title of which has not been translated and which is unknown to the translator. In such instances, Klingberg states that a literal rendering may be incorrect. He illustrates his point with *Warrior Scarlet*, a children’s novel by Rosemary Sutcliff and mentioned in Sheena Porter’s *Nordy Bank*. The book was translated into Swedish as ‘The Red Warrior’. Klingberg (1986: 28) comments that ‘*Warrior Scarlet* is set in the British Bronze Age, and the warrior scarlet is a red kilt given to the boy who kills a wolf, a feat which qualifies him as one of the tribe’s warriors.’

The second issue encountered is the fact that ‘the choice of a rough equivalent in the target language may be unnecessarily obscure’ (Klingberg, 1986: 28). Such is the example of the English TT *Johan’s Year* in which the following sentence appears: ‘he reads out in a high, clear voice the Christmas story’. For Klingberg (ibid.), “the Christmas story” sounds like the biblical text’ whereas what the author of *Johan’s Year*, Inger Sandberg is referring to, is *The Holy Night* by Selma Lagerlöf, a short story which is part of Swedish literature. Klingberg further explains that this legend has also been translated into English as *The Holy Night* and that it would have been preferable for the translator to say ‘a Christmas story’ or to keep the English title (Klingberg, 1986: 28-29).

Though AIW is not a collection of separate stories, I have included the translation of the titles in this report because of the differences noticed between the renderings of most of the titles of chapters by the four French translators. Out of the 12 titles in AIW, only nine of them are dealt with in the study. The analysis is

based on the nine categories identified by Klingberg and in the analysis, it has been determined whether they have been used by the French translators or not.

3.1.1.2 Historical References

Klingberg distinguishes between historical and geographical references and his distinction of the two will be kept in the study. He states that historical references should be retained when TTs 'aim to give insight into a foreign environment' (1986: 33). An instance of this is the literal rendering of historical references such as 'Edwin and Morcar, the earls of Mercia and Northumbria' in the third chapter of *AIW*, rendered literally by Bué, Berman, Riot and Desoille. In this passage, Alice is talking about English history and it is important for the translators to keep the references as they are given since the Battle of Hastings, in which the two earls participated, is an event which is part of English history (Schneider, n.d.).

Klingberg, however, points out that when the TT readers cannot understand the historical references, it is necessary to find a way of dealing with the problem, failing which he talks of 'lack of necessary cultural adaptation' (1986: 33). Here is an example to illustrate lack of necessary adaptation of an historical reference from Klingberg (1986: 34): in *The Borrowers*, a book by Mary Norton, the sentence 'He was killed many years ago now on the North-West Frontier' has been rendered literally into Swedish. Klingberg (ibid.) comments that the Swedish reader could not know which frontier Norton is referring to as she mentioned it 'casually' as 'a place where many British soldiers lost their lives'. He suggests that the translator could have added an explanation such as 'on the North-West Frontier of India' (Klingberg, 1986: 35).

In the different translations examined by Klingberg, the strategies used by the English translators to render historical references included added explanation, rewording and deletion (1986: 34). In the research, the strategies used by the four French translators of *AIW* are examined and I have determined whether they belong to the nine strategies mentioned above.

3.1.1.3 Geographical Names

For Klingberg (1986: 50), it is necessary to keep geographical names as they appear in the original text. He makes a distinction between geographical names ‘belonging to the environment where the source language is spoken’ (ibid.), those ‘belonging to a primary language’ (1986: 51), and geographical names ‘giving certain associations to the readers of the source text but not to the reader of the target text’ (1986: 52). These distinctions will not be considered in the research but this section will be based on the nine strategies mentioned.

Klingberg (1986: 50) also underlines that differences between letters of the alphabet in the ST and TT may pose problems for translators. He gives the examples of the Swedish letters å, ä and ö which do not exist in the English alphabet and which appear in such names as Småland, Esksjö, and Mjölby. In the material examined by Klingberg (ibid.), some of the English translators resorted to transliteration by rendering the first two names as ‘Smaaland’ and ‘Esksjoe’ while others simply omitted the diacritic signs and wrote ‘Mjolby’ for Mjölby. Klingberg (ibid.), however, believes that it is possible to keep the Swedish letters in the English TT.

A few geographical names are mentioned in AIW. Instances of this are the names ‘England’ and ‘France’ in the song sung by the Mock Turtle in Chapter 10 of AIW (Carroll, 2010: 224) and which have been rendered literally by the four translators:

“What matters it how far we go?” his scaly friend replied.

“There is another shore you know upon the other side.

*The further off from **England** the nearer is to **France** –*

3.1.1.4 Food, Drink and Related Items

Klingberg (1986: 36-38) discusses food and drink under the category ‘Building and Home Furnishings, Food’. He seems to treat drink as a subcategory of food but in this research, food and drink are examined together. According to Klingberg (1986: 36), translators ‘must avoid deletion or substitution for an element of the

culture of the target language'. He insists that 'the translator should tell what the characters eat or drink' (1986: 38).

There are a number of occurrences of food and drink items in AIW. An example is that of 'ORANGE MARMALADE' in the first chapter, translated as *MARMELADE D'ORANGES*, *MARMELADE D'ORANGE*, *Confiture d'oranges*, and *CONFITURE D'ORANGE*, by Bué, Berman, Riot and Desoille respectively. At first glance, we observe that the four translations can be divided into two pairs each bearing almost the same features. It is interesting to note that the two oldest translations go together while the two most recent are also almost alike. A further analysis will reveal what strategies the translators used in order to obtain these different renderings of the English expression and in the chapter related to the discussion of findings, it will be possible to look at their evolution over time. I have tried to determine whether the strategies used by the French translators are among the nine identified by Klingberg.

According to Klingberg's classification, word play does not belong to the category of cultural context adaptation but he rather puts it under what he calls 'Some aspects of languages' in his book. For practical reasons and also because language is an element of culture, word play will be included in the category of cultural context adaptation in this research. The next section deals with the strategies identified by Klingberg.

3.1.2 The Strategies Identified by Klingberg

Here follows a presentation of the nine strategies identified by Klingberg.

Added explanation: In this instance, the translator does not change the ST but adds an explanation in his translation (1986: 18). In Chapter 11 of AIW, the King and the Queen of Hearts are in the court where there is a table with 'a large dish of tarts upon it' (Carroll, 2010: 240). Riot (Carroll, 2000: 119-120) and Desoille (Carroll, 2010: 79) added an explanation to the phrase by translating it as *un grand plat qui contenait des tartes* and *un grand plateau couvert de tartes* respectively.

Rewording: The idea of the ST is expressed but the cultural element is left out (1986: 18). To illustrate this procedure, Klingberg (1986: 22) gives the example of one of Maria Gripe's books where the loudspeakers of a department store blare out a well-known humorous Swedish Christmas song. In the English TT *Pappa Pellerin's Daughter*, the translator did not quote the lyric but rather said 'with the crackling roar of some Christmas song'.

Explanatory translation: The translator does not give the foreign equivalent of the name but rather its function and use (1986: 18). Klingberg did not provide an example of explanatory translation in his book and I could not find one in AIW.

Explanation outside the text: The cultural element is explained in the form of a footnote, a preface or the like (1986: 18). An instance of this is found in Riot's translation of AIW. On page 90, she has provided a footnote for the verb *croquer*, explaining that it is a term used in croquet to describe the action of driving out a ball from the game.

Substitution of an equivalent in the culture of the TL: Here, there is substitution of an equivalent in the TL culture (1986: 18). To illustrate this strategy, Klingberg (1986: 22) gives the example of the Swedish ST *Pappa Pellerin's Daughter* in which a rhyme used when a child is dandled on the knees of an adult is quoted. In the English TT, the English rhyme 'Ride a cock-horse to Banbury Cross' is used instead. For Klingberg, the English rhyme has the same function as the Swedish one even though it is different.

Substitution of a rough equivalent in the culture of the TL: This is another instance of substitution different from the previous one in that the cultural element substituted is a 'rough' one (1986: 18). In the third chapter of AIW, Alice puts her hand in her pocket and pulls out a box of 'comfits' (Carroll: 2010: 68). By translating 'comfits' as *pralines*, Riot (Carroll, 2000: 30) substitutes a rough equivalent in the culture of the TL as both *pralines* and *dragées* (the literal translation for 'comfits') are types of coated sweets.

Simplification: The translator makes use of a general concept instead of a specific one. In the second chapter of AIW, Alice is in the pool of tears when she starts talking to the Mouse. As the latter remains silent, Alice thinks that she may be ‘a French Mouse’ which does not understand English (Carroll, 2010: 54). In his translation, Bué (Carroll, 2010: 22) rendered ‘French’ as *étrangère*. ‘French’ is specific whereas *étrangère* is rather general.

Deletion: Some passages are deleted. They can be words, sentences, paragraphs or chapters (1986: 18). An example of this is the deletion of ‘ground’ in Bué’s rendering of the title ‘The Queen’s Croquet Ground’. He translated it as *Le croquet de la Reine*.

Localisation: The ST is domesticated to appeal to the target audience.

In chapter two of AIW, a parody of Isaac Watts’ poem *Against Idleness and Mischief* by Carroll (Milner, n.d.) is replaced by a parody of *Le corbeau et le renard* by Jean de la Fontaine in Bué’s translation (Carroll, 2010: 19-20).

The translation of word play is discussed below.

3.2 The Translation of Word Play

Delia Chiaro (1992: 5) describes word play as ‘the use of language with intent to amuse’. Word play can therefore be said to belong to the broad category of humour, and Chiaro (1992: 4) even says that ‘it is inseparably linked to [it]’. For Nash (1986: 12) cited in Rojo Lopez (2002: 34), humour ‘characterizes the interaction of persons in situations in cultures, and our response to it must be understood in that broad context’. This implies that humour is closely linked to culture and as Chiaro (1992: 5) rightly states, ‘the concept of what people find funny appears to be surrounded by linguistic, geographic, diachronic, sociocultural and personal boundaries’. Consequently, the translation of humour will certainly present difficulties to translators, as successfully rendering the same comic effect in the target language will be subject to a number of factors.

For example, a funny situation in one country might not be considered funny in another and, in such situations, translators need to look at appropriate ways of

rendering the humoristic style of the source text into the target language. In Cameroon for example, policemen have been nicknamed 'mange-mille'. In French, a *mange-mil* is a type of bird but this nickname has to do with the fact that most policemen extort the amount of CFA1, 000 francs from taxi drivers on the road (one thousand meaning *mille* in French). This situation will be quite difficult to be expressed in another language if such a problem does not exist in the culture of that language.

AIW abounds in word plays and it is interesting to look at the strategies used by the French translators to render them. With regard to this element, Klingberg does not really suggest a strategy but states that the degree of adaptation is an important feature in the translation of word play. He defines it as 'the degree to which a text is adapted to the intended readers' (1986: 11).

Other researchers also focused on the translation of word play or of humour in general. In her book entitled *The Language of Jokes*, Chiaro (1992) devoted a section to the translation of jokes and studied the problems related to this type of translation. According to her, 'just as the experienced translator of literary works rewrites the original, sometimes quite radically, so must the experienced translator of word play totally reformulate and consequently retell a joke *ex novo*' (Chiaro, 1992: 98).

Ritva Leppihalme (1996: 201), who studied the translation of allusive word play, notes that frames can be modified through lexical substitution which may involve antonyms, homophones and paronyms.

Finally, Rojo Lopez (2002) applied Fillmore's Frame Semantics to the translation of humour and identified four procedures which are 'modification', 'reinforcement', 'metaphoric mapping' and 'metonymic mapping' (2002: 39). Given that Klingberg does not really propose a strategy for the translation of word play, R. Lopez's procedures are considered with regard to the translation of word play.

Rojo Lopez (2002: 39) states that 'translators need to be aware of the way in which the ST author manipulates his/her readers' cognitive frames to create a humorous effect'. This will enable them to choose 'a language that activates equivalent frames to those of the ST and manipulates in a similar way the TT reader's expectations, attitudes and cultural assumptions' (ibid.). I have examined how the four procedures she proposes have been used by Carroll and the four French translators.

3.2.1 Rojo Lopez's Approach to the Translation of Humour

Rojo Lopez (2002: 37-38) emphasises that previous approaches to the translation of humour focused on the 'linguistic categories used in the humorous expression, leaving aside social and cognitive factors'. The approach she proposes 'overcomes linguistic barriers and helps us incorporate cognitive and cultural factors to [sic] the translation of humour' (Rojo Lopez, 2002: 38). Given that this approach is based on Fillmore's concept of Frame Semantics, it is appropriate to define some of the notions which are important for the understanding of the approach before going any further.

3.2.1.1 Definition of Concepts

The notions presented here are context or 'cognitive context', 'prototype' and 'frame', which are all part of the cognitive perspective (Fillmore, 1976, cited in Rojo Lopez, 2002: 35).

'Context' or 'cognitive context' is an important notion as far as the translation of humour is concerned. It involves 'the immediate context in which the humorous emission takes place, but also [...] the expectations and attitudes that speakers build on the basis of their experience of the world' (Rojo Lopez, 2002: 35). For a given situation to be interpreted as funny, it is necessary that the context allows such interpretation.

According to Miriam R. L. Petruck (n.d., 1), a frame is 'any system of concepts related in such a way that to understand any one concept it is necessary to understand the entire system; introducing any one concept results in all of them

becoming available'. For Leppihalme (1996: 200), it is 'a combination of words that is more or less fixed conventionally in the minds of a group of language users'.

Fillmore (cited in Rojo Lopez, 2002: 35) states that 'the analysis of a language system should not only depend on a description of lexis and grammar' but that this analysis should also include the 'description of the cognitive and interactional frames speakers use to interpret their environment, formulate and understand messages and storage [sic] or create their own model of the world'.

Rojo Lopez (2002: 36) explains that 'human beings have a stored inventory of frames in [their] memory that they use to structure, classify and interpret their experiences'. The concept of frame seems to be linked to experience. A well-known example of a frame is that of the Commercial Transaction Frame, an example given by Fillmore himself (ibid.). This commercial frame involves a buyer, a seller, goods and money. Any person who understands what the four words mean can easily activate the frame of commercial transaction in his mind.

With regard to prototype, the idea behind this notion is that 'to understand a concept we need access to a stored repertoire of prototypes in our memory' (Rojo Lopez, 2002: 35). In this respect, the interpreter's available prototypes will determine whether or not he will be able to understand and react to a specific joke, for example (ibid.). The strategies proposed by R. Lopez are presented below.

3.2.1.2 The Strategies Proposed by Rojo Lopez

In her article entitled 'Frame Semantics and the Translation of Humour', Rojo Lopez (2002) has examined the strategies used by David Lodge to render humour in his novel *Small World*. She compares those with their rendering in the Spanish translation of the book, *El mundo es un pañuelo* by Esteban Rimbau Saurí. These strategies are presented below.

Modification: This procedure involves 'distorting the frames that readers already have, creating new frames from already existing ones, establishing new

connections between frames or even erroneously activating a frame in a context that requires a different one' (Rojo Lopez, 2002: 39).

With regard to the distortion of frames, Rojo Lopez (2002: 40) describes a scene in *Small World* where David Lodge distorts the prototype of university conferences by presenting participants who look bored and uninterested. The use of expressions such as 'leaning back', 'staring vacantly' and 'slumped forward' illustrate this.

A new frame is created when Lodge coined the word 'Rummidge' to refer to 'the name of the town where the plot starts' (Rojo Lopez, 2002: 43). The word can be associated with the city of Birmingham called 'Brummidgeham' by the locals and with the word 'rummage', homophone of 'Rummidge'; the 'antiprototype' of a 'nice friendly town' is thus activated (ibid.).

It is also possible to establish connections between frames by using an existing frame and '[manipulating] the context to activate several frames and establish new connections between them' (Rojo Lopez, 2002: 47)

An erroneous frame is activated when, in one of the scenes in Lodge's book, a Japanese character understands 'sweet fanny adams' as referring to the 'sweet' Ms 'Fanny Adams' because he does not know this English expression and has never heard it before (Rojo Lopez, 2002: 51).

Reinforcement: This procedure has to do with confirming the frames that the receptor has (Rojo Lopez, 2002: 39). An example of this is when Lodge activates the prototype of foreign accent in a scene representing a Dutch prostitute trying to offer her services to another character (Rojo Lopez, 2002: 55). The reinforcement of the frame comes from the grammatically incorrect sentences uttered by the prostitute (ibid.).

Metaphoric mapping: In this instance, the frame has to be interpreted in relation to another frame. Such is the case of the metaphoric cases analysed by Rojo Lopez

in which the frame 'animal' is mapped with the frame 'human being' (Rojo Lopez, 2002: 39).

Metonymic mapping: This procedure 'uses an entity to refer to a related one within the same frame' (Rojo Lopez, 2002: 39). An instance of this is the sentence 'She is just a pretty face' in which 'face' which is a feature in the frame 'girl' is used to stand for the whole frame 'the girl' (Rojo Lopez, 2002: 61).

Rojo Lopez (2002: 39) acknowledges that it is equally possible to combine metaphoric and metonymic mapping and that the four procedures she proposes may be used simultaneously in such a way that it would not be possible to differentiate between them. Paratext is examined in the following section.

3.3 Looking at Paratext

The term 'paratext' was coined by Gerard Genette and refers to the 'blurbs, prefaces, authorial commentary, reviews and illustrations' in or concerning a book (narrative.georgetown.edu/wiki/index.php/paratext). With regard to this study, paratext only includes blurbs, prefaces, authorial commentary and illustrations. Reviews are not dealt with because they are part of the studies concerning a book but not those in it. This study rather focuses on those elements of paratext that are in the selected translations of AIW. Prefaces, blurbs, and authorial commentaries on the one hand, and illustrations on the other hand, are dealt with separately.

3.3.1 Prefaces, Blurbs and Authorial Commentaries

Despite the fact that paratext can be seen as secondary in a book, the text being the main part, it also plays an important role. Before buying a book, most people would read the blurb on the back cover to have an idea of the content. Prefaces are equally provided to guide the reader through his reading or give some background information on the book or his author. These features are also dependent on the audience the book addresses. For children's books for instance (depending on their age groups), authors might not find it necessary to include a preface, whereas for most or almost all adult books, they would include one. Nevertheless, some children's books also include blurbs probably to guide the parents or other adults

in their choice before they buy them. At this point, it is important to take into consideration the age of the readership addressed. Teenagers can read prefaces whereas much younger children might not even know what their role is; however, it is always possible that certain sophisticated young children will. Even though the targeted audience influences the author's choice regarding these features, it is still important for children's books to include these features as they will be useful for parents as well.

In the four translations of AIW chosen for the study, it is noticed that only Riot's translation does not contain a preface whereas Berman's is the richest in terms of extra information. The information contained in Berman's translation might indicate that the book was not translated for children or not exclusively for them. Again, it will depend on the age group for certain teenagers might also find the book as useful as I did, depending on the purpose of their reading.

3.3.2 Illustrations

According to Henry C. Pitz (1963:19), 'many discussions on the origin of children's illustrated books begin with Bishop Comenius (1592-1670)'. Comenius showed his disapproval of the 'pedantic instruction' of his time by 'instituting the teaching of language through pictures' (ibid.). His first compilation, which was also one of the first illustrated children's books, was released in Nuremberg in 1658 under the title *Orbis sensualism pictus* and was later translated into *Visible World – for the Use of Young Latin Scholars* for its first edition (Pitz, 1963: 19). Pitz (1963: 20) acknowledges, however, that illustrated children's books were printed long before Comenius.

Illustrations play an important role in children's books. Some children's books do not contain text at all and children are asked to interpret the pictures as part of their exercises. Nilce M. Pereira (2008: 4) underlines that 'illustrators are usually commissioned by an editor, who decides the number of illustrations the volume will have, the target audience, the size of the pictures, and other features of the illustrations that must satisfy the commercial requirements of the book.'

Oittinen (2000: 100), who is also an illustrator, believes that illustrations ‘must not be separated from the translating of illustrated texts’. She points out the fact that ‘translators need to have the ability to read pictures, too, in the same way as they need the ability to read and write foreign written and spoken languages’ (Oittinen, 2000: 101). This is of the utmost importance, especially when a picture book has to be translated into words.

In her article entitled ‘Book Illustration as (Intersemiotic) Translation’, Pereira (2008) points out that there are three ways in which pictures can translate words. The first one is literal intersemiotic translation. In this situation, the text is fully represented in the pictures. She illustrates her point with Tenniel’s illustrations of the poem ‘You are Old Father William’ in *AIW* (Pereira, 2008: 4). Pereira comments that the four pictures accompanying the poem fully express the conversation between the young man and Father William. Among other things, she explains that in the first version of *AIW*, ‘the position of the pictures and of the pictures in relation to the poem’ is such that the ‘reader can read the verbal language vertically and the visual language horizontally’ (Pereira, 2008: 6). She adds that ‘Tenniel mostly illustrated action throughout the book’ (ibid.).

The second method mentioned by Pereira is the emphasis on specific narrative elements (2008: 6). With this second strategy, ‘one or more elements of textual narrative (character, point of view, action, theme, etc.) direct the visual narration in the drawings’ (ibid.). She states that Tenniel resorted to this second strategy by concentrating on action in his drawings of *AIW* (ibid.).

The third method presented by Pereira is adaptation. When illustrators resort to this strategy, they appeal to ‘a specific audience, a specific ideology or a specific artistic trend, according to the time when the pictures are produced and the illustrator’s values and ideology’ (Pereira, 2008: 9). One of the examples she gives to illustrate this third strategy is J. E. Seames’s drawings for an online comic version of *Hamlet* ‘which inserts Shakespeare’s classic into the cyber-Gothic culture’. She explains, for instance, that all the characters in this online comic version of *Hamlet* ‘belong to one of the contemporary youth tribes influenced by

Gothic aesthetics' with male characters wearing tattoos, earrings and piercings (ibid.). One of the final statements she makes is that 'illustrations manipulate the reader's responses to a book' (Pereira, 2008: 10).

Illustrations are central to the interpretation of AIW as over a hundred artists have illustrated AIW, *Through the Looking-Glass* and *What Alice Found There* since they were first published in 1865 and 1871 (Ovenden, 1979: 5). Carroll was able to draw and illustrated the first version of *Alice*, *Alice under Ground*. He however asked Tenniel to illustrate AIW, 'aware of his own limitations' (Pitz, 1963: 38). For Pitz (ibid.), Tenniel's pictures have about them 'a disarming enchantment that few have been able to resist.'

In this study, I have examined some of the original illustrations in AIW which Bué and Berman have used and compared them with the illustrations used by Riot and Desoille. Some of the differences between the illustrations are highlighted but not all of them, given that the study of illustrations is not the main focus of this piece of research. The comments also draw from the three strategies mentioned by Pereira but without going into too many details as far as these strategies are concerned.

3.4 Methodology

The passages to be analysed are selected according to whether or not they contain at least one of the cultural elements chosen. Some of the passages are longer than the other ones because the cultural element to be analysed needs more context to be understood better. I initially intended to analyse all the occurrences of the elements chosen but that would have been too much for this research. I have therefore limited myself to the passages that were deemed suitable for the study. The cultural element to be analysed is in bold in the passage and the page number where it appears in the ST or TT is given in brackets. The analysis is presented in the form of tables as it allows a better presentation of the corpus. Given that five versions are involved, the use of tables is appropriate. The ST is in blue.

So in order to carry out this research, the following steps are followed:

- 1) Identification of the strategies used by the four French translators for the rendering of the cultural elements selected. For the sake of clarity and

presentation, the ST and the TT will be represented in tables. In instances where the method used by the translator does not belong to the list of strategies identified by Klingberg for that particular cultural element, this information is given and I have tried to determine which strategy has been used instead. In the tables, the translations are always listed from the oldest to the most recent and Bué's translation always appear first because it is the first French translation of AIW, even though the 2010 edition chosen for this study has undergone some modifications, as mentioned previously.

2) Comparison of the four target texts in order to look at the evolution of the strategies over the course of time. Here, it is interesting to look at whether a particular translator has used the same strategies as his predecessors for instance, though addressing a different audience. The comment related to the strategy identified or to the comparison will appear under the corresponding table.

3) Study of paratext. Despite the fact that the research focuses on translation strategies, it has been deemed important to look at paratext. Each of the four French translations offers enough material for this section though some have more information than others. It is also an opportunity to look at another aspect of translators' creativity, to the strategies they have used to make their versions more attractive, more interesting or more useful to the respective audiences they address.

The next chapter deals with the analysis and comparison of the selected data.

CHAPTER FOUR: ANALYSIS AND COMPARISON OF DATA

4.0 Introduction

The data analysed and compared in this chapter is made up of the titles of nine chapters in AIW, nine passages related to historical references and geographical names, nine passages on food, drink and related items and nine on word play. I have selected those passages presenting certain differences between the four translations and have tried to avoid passages where the words or expressions to be analysed have been rendered literally by the four French translators. Berman (1992) is quoted frequently as I have drawn information from the footnotes he provides in his version. As far as paratext is concerned, the analysis is general and does not refer to specific passages in the versions. Finally, the strategies identified are underlined in the comments.

4.1 The Titles of Chapters in *Alice in Wonderland*

This first section of the analysis concerns the titles of chapters.

Table 1: Title 1 (Chapter 1)

Lewis Carroll (1865)	Down the Rabbit-Hole
Henri Bué (1869)	Au fond du terrier
Jean-Pierre Berman (1992)	Dans le terrier du lapin
Elen Riot (2000)	Dans le terrier du Lapin
Martine Céleste Desoille (2010)	Dans le terrier du Lapin

Comment 1: Bué's translation is the only one that slightly differs from the others. It does not include a reference to 'Rabbit' as the others do: this is an instance of deletion. However, the prepositional phrase *au fond de* used by Bué is closer to 'down' than the preposition *dans* used by the other three translators. *Dans* means 'inside' whereas *au fond de* not only refers to 'being inside' the Rabbit hole, but it also adds the idea of depth. Alice is not only inside the Rabbit-Hole but she goes down and down as she follows the Rabbit and even 'falls down a deep well' (Carroll, 2010: 26). It is therefore possible to say that the other three translators

have resorted to simplification as *dans* is general while *au fond de* is more specific. Bué has chosen a more literal rendering of the preposition. It is also possible to say then that French required the deletion of *lapin* as *Au fond du terrier du Lapin* would have been cumbersome.

Another remark is the capitalisation of *Lapin* by all except for Berman. Though most characters in AIW are animals, they are personified. As a result, their names are capitalised. But Berman has used the lower case in the title probably because in French, only the first word of a title is capitalised. In the book, Berman does, however, capitalise *lapin*.

Table 2: Title 2 (Chapter 2)

Lewis Carroll (1865)	The Pool of Tears
Henri Bué (1869)	La mare aux larmes
Jean-Pierre Berman (1992)	La mare de larmes
Elen Riot (2000)	La mare de larmes
Martine Céleste Desoille (2010)	La mare aux larmes

Comment 2: In relation to this second title, the four translations can be divided into two pairs: Bué’s and Desoille’s on the one hand, and Berman’s and Riot’s on the other. Again, it is the choice of preposition that differentiates the pairs. Berman and Riot have chosen *de* while Bué and Desoille have *aux*. The first two have a literal translation. *De* refers to a pool full of tears whereas *au* rather gives the idea of a pool specifically designed for tears, which is not the case in the story. Alice finds herself in a pool of her own tears because she has cried a great deal (Carroll, 2010: 52). Besides, *mare de* is used in French to refer to a large amount of spilled liquid, for instance, blood, thus the expression *mare de sang* or ‘pool of blood’ in English. There seems to be a slight shift with Bué’s and Desoille’s translation. It is possible to talk of a modulation as there is a change in point of view.

Table 3: Title 3 (Chapter 3)

Lewis Carroll (1865)	A Caucus-Race and a Long Tale
Henri Bué (1869)	La course cocasse
Jean-Pierre Berman (1992)	Une course d'une clique et un conte en forme de queue
Elen Riot (2000)	La course aux voix et une histoire sans queue ni tête
Martine Céleste Desoille (2010)	La course à la va-comme-je-te-pousse et une longue histoire sans queue

Comment 3: Once again, Bué has opted for deletion as 'and a long tale' is absent from his translation. The adjective *cocasse* is close in pronunciation to the noun 'caucus' in the ST but rather describes a comical or funny situation. This is a word play at the phonetic level but the original meaning has been lost in the translation.

Berman and Riot have remained closer to the ST by translating caucus-race as *la course d'une clique* and *la course aux voix* respectively, as 'caucus' refers to 'a meeting of the members or leaders of a political party' or to 'a group of people with similar interests' (OALD 2010). For Berman (1992: 66), 'caucus' has a slightly pejorative meaning in British English and refers to a political party run by committees. He adds that in French, 'caucus' is translated as *caucus* or as *cliques* when it refers to its slightly pejorative meaning (Berman: 1992: 66). When Alice gets out of the Pool of Tears, she is in the company of many other animals and they gather together to find out how they can dry themselves as they are all wet. Carroll (2010: 62) uses the word 'party' to refer to them and this explains the allusion to 'caucus'.

With regard to 'long tale', Berman (1992: 71) points out that there is a phonetic word play between 'tale' and 'tail'. Alice notices that the Rabbit has a long tail. While it is telling her a tale to explain why it does not like cats and dogs, she is visualising a tale in the shape of a long tail. Besides, this tale is presented visually in the form of a long tail by Carroll and all the French translators have kept this presentation. This thus explains Berman's choice of the expression *en forme de queue*, a rendering which is different from the ST. Berman's choice can also be explained by the fact that the tale is told by the Rabbit which has a long tail. So the tale is in the shape of a tail because it is from a Rabbit with a long tail.

Riot has chosen *sans queue ni tête*, a French idiomatic expression describing something which does not make sense, for example a story. This refers to the Rabbit's incoherent tale.

Desoille has also played with the words of the title. *À la va-comme-je-te-pousse* means 'in a disorderly manner'. It refers to the caucus-race proposed by the Mouse to Alice and to the other animals for them to dry themselves. This race was run in a disorderly manner as 'they began running when they liked, and left off when they liked' (Carroll, 2010: 68). Desoille is the only one to have translated 'long', another instance of deletion with regard to Berman and Riot. *Une longue histoire* is a literal rendering. *Sans queue* brings the idea that the story has no end as *queue* refers to the end of something. Riot has not changed the ST but has translated it figuratively. Riot and Desoille have resorted to modulation.

Another difference is the use of *une* by Berman while the other translators have *la* for the article 'A'. This article is normally translated as *un* or *une* according to whether it refers to a masculine or feminine noun. *La* suggests a caucus which has already been mentioned whereas *un* is more indefinite.

It is also evident that 'tale' has been rendered as *conte* by Berman and as *histoire* by Riot and Desoille. *Conte* refers to a true story but also means a story that is not true. This second meaning of *conte* is considered to be old-fashioned or literary (Larousse 2009) and applies to the context in AIW.

The idea of 'race' has been kept by all the translators, but their translations of the 'long tale' are all different from the ST. None of them has translated 'caucus' as *caucus*, although the word exists in French.

Table 4: Title 4 (Chapter 4)

Lewis Carroll (1865)	The Rabbit Sends in a Little Bill
Henri Bué (1869)	L'habitation du Lapin Blanc
Jean-Pierre	Le lapin envoie un petit Bill

Berman (1992)	
Elen Riot (2000)	Le Lapin se fait de la bile
Martine Céleste Desoille (2010)	Le Lapin donne l'assaut Bill en tête

Comment 4: According to Berman (1992: 80), there is a word play with the different meanings of the word Bill, which are: diminutive of William, notice, a written suggestion in Parliament and the outer part of a bird's mouth.

Bué's rendering is completely different from the ST. There is an instance of explicitation in his TT as he has added the adjective *blanc*. The Rabbit is known as the White Rabbit in other passages so it is easy to guess that Rabbit refers to the same character. His translation can also be described as a modulation.

Berman has remained quite faithful to the ST and has produced a literal translation. Riot has also played with the words but her translation is different from the ST. *Se faire de la bile* is to worry and this is probably linked to the Rabbit looking 'anxiously' for its 'fan' and its 'pair of white kid gloves' (Carroll 2010: 80). There is a phonetic play between Bill and *bile*.

As for Desoille, her rendering is also different from the ST. She has kept the name 'Bill' though there seems to be a change in point of view in her translation. *Donner l'assaut* is to attack, an expression which probably refers to the Rabbit asking little Bill, the Lizard, to bring a ladder and, later, to enter the house down the chimney. The Rabbit was looking for Alice and wanted her out of the house as she had to give him back the fan and gloves. Alice declares: 'Why, they seem to put everything upon Bill! I wouldn't be in Bill's place for a good deal' (Carroll, 2010: 92). The Rabbit, which is searching for Alice and is unable to get into the house, asks Bill to help him. Bill is very much involved in this task, thus the use of the expression *Bill en tête* by Desoille.

Because of the play on words in this title, it was not really possible for the translator to remain literal and keep the word play at the same time. The word *bill* in French is an Anglicism referring to a bill in Parliament. Because the different

meanings of bill are not applicable in French, a literal translation such as Bué’s is close to the ST but does not render the word play. Riot and Desoille’s translations are also cases of modulation.

Table 5: Title 5 (Chapter 5)

Lewis Carroll (1865)	Advice from a Caterpillar
Henri Bué (1869)	Conseils d’une chenille
Jean-Pierre Berman (1992)	Conseils d’une chenille
Elen Riot (2000)	L’avis d’un Chenillon
Martine Céleste Desoille (2010)	Les conseils d’un Chenillon

Comment 5: Bué and Berman have the same literal translation as ‘advice’ is always plural in English, but can be singular or plural in French.

Riot and Desoille have rendered ‘caterpillar’ as *chenillon* instead of *chenille*. *Chenillon* is a slang or informal word for a little runt, a puny specimen or a child (languefrancaise.net). In French, the suffix *-illon* generally designates the small version of something (etudes-littéraires.com). Riot and Desoille probably emphasise the smallness of the caterpillar in comparison with the other animals in AIW. But the caterpillar is rather described as being ‘large’ in the book (Carroll, 2010: 100). By using *Chenillon*, they add meaning to the idea expressed in the ST. Only Riot uses *avis* in the singular form although it is in the plural in the ST. Even though *avis* and *conseil* are synonyms, *avis* is old-fashioned or literary when used to refer to ‘advice’ (*Le Petit Robert 2011*, henceforth LPR 2011).

The other difference is the use of the singular article by Riot and the plural article by Desoille whereas it is absent in the ST. The use of the article does not change the meaning of the title. This is another case of added explanation.

The word *chenille* is not capitalised here by Bué and Berman because of the tendency of the French language to capitalise only the first word in a title. In the text, however, they have. Riot and Desoille have kept the capital letter in *Chenillon*.

Table 6: Title 6 (Chapter 7)

Lewis Carroll (1865)	<i>A Mad Tea-Party</i>
Henri Bué (1869)	Un thé de fous
Jean-Pierre Berman (1992)	Un thé de fous
Elen Riot (2000)	Un goûter chez les fous
Martine Céleste Desoille (2010)	Le thé de la Compagnie des Dingues

Comment 6: None of the translators has rendered this title literally for a literal translation would have *fou* as an adjective. In the four French translations, the translation of ‘mad’ is given as a noun. This is an instance of transposition as the adjective in the ST is rendered as a noun in the TT. It seems that this transposition was imposed by the structure of French and it would not have been accurate or appropriate to have a translation such as *Un thé fou*.

Bué and Berman have the same translation. *Un thé de fous* suggests a tea-party with mad people. *Un goûter chez les fous* introduces the idea of a tea-party at the house of mad people.

Bué, Berman and Desoille have rendered ‘tea-party’ as *thé* while Riot has *goûter*. This is an instance of modulation on the part of Riot as *goûter* generally refers to a tea-party when talking about children and *thé* when talking about adults (LPR 2011).

Riot also distinguishes herself from the other three by the use of the definite article *la* while the others have used the indefinite article *un* as in the ST. *Un* suggests ‘tea-party’ in general while *la* suggests a specific tea-party.

Another major difference is the use of *Compagnie des Dingues* by Riot. *Compagnie* in this context may refer to a gathering of people with the same interests or to a group of animals living in a colony (LPR 2011). *Dingue* can be used as a noun or adjective informally to mean *fou*. Although Riot’s translation is longer than the

other French renderings, she has kept the meaning of the ST. This can be said to be an instance of rewording.

Table 7: Title 7 (Chapter 8)

Lewis Carroll (1865)	The Queen's Croquet Ground
Henri Bué (1869)	Le croquet de la Reine
Jean-Pierre Berman (1992)	Le terrain de croquet de la Reine
Elen Riot (2000)	Le croquet de la Reine
Martine Céleste Desoille (2010)	La partie de croquet de la Reine

Comment 7: Bué and Riot have opted for a translation where 'ground' has been deleted. Their translation lays emphasis on the croquet or the game itself instead of on the ground as does the ST. Berman has resorted to a literal translation. As for Desoille, she equally lays emphasis on the game by using the word *partie*. This is a modulation.

Table 8: Title 8 (Chapter 9)

Lewis Carroll (1865)	The Mock Turtle's Story
Henri Bué (1869)	Histoire de la Fausse-Tortue
Jean-Pierre Berman (1992)	Histoire de la Tortue-Façon-Tête de Veau
Elen Riot (2000)	Histoire de la Tortue Toc
Martine Céleste Desoille (2010)	La véritable histoire de la Fausse Tortue

Comment 8: Bué's translation is closer to the ST than the other three. Each of them has, however, tried to render the idea expressed by the adjective 'mock' in their specific way. 'Mock turtle story' is from the expression 'mock turtle soup' referring to a 'type of soup made from the head of a young cow, which is supposed to taste like soup made from turtle' (OALD 2010). In the original illustrations by Tenniel, the Mock Turtle is therefore represented with the shell of a turtle and the head and legs of a calf (Berman, 1992: 207).

Bué's translation is fairly literal, with the difference that he has not included the article at the beginning of the text and has hyphenated *Fausse-Tortue*.

Berman's translation is the longest of the four. To express is not really a turtle, he has coined a compound word which defines the shape of the idea that the turtle the Turtle's head, that is, *façon-tête de veau*. This can be said to be an instance of rewording as the ST is expressed with different words.

As for Riot, she has kept to a simple translation which also expresses the idea of the original without being literal. *Toc* is a noun and adjective which refers to or describes something fake. The idea expressed by 'mock' is rendered in *toc*. Riot's translation can also be described as a rewording because she has not changed the ST even though her translation is not literal.

Desoille's translation presents an instance of addition with the adjective *véritable* which is not in the ST but expresses emphasis. There is also a play between *véritable* and *fausse* which are antonyms.

Table 9: Title 9 (Chapter 12)

Lewis Carroll (1865)	Alice's Evidence
Henri Bué (1869)	Déposition d'Alice
Jean-Pierre Berman (1992)	Le témoignage d'Alice
Elen Riot (2000)	Alice à la barre
Martine Céleste Desoille (2010)	La déposition d'Alice

Comment 9: In this last chapter of AIW, Alice is the third witness testifying in court in front of the King, the Queen and the jury to tell about who stole the tarts.

The four translations are almost all different if we look at the individual words. Bué's and Desoille's are only differentiated by the use of the article *la* by the latter. But all the TTs render the idea expressed in the ST, namely that Alice is testifying in court.

Bué, Berman and Desoille's translations are closer to the ST and emphasise the testimony. *Déposition* and *témoignage* are both acceptable in this context as they are synonyms.

While all the other translations emphasise Alice's testimony, Riot's lays emphasis on the setting, on the court. Her rendering is a rewording as she has expressed the idea of the ST by using an expression different from that of the ST.

After the analysis of the chapter headings, the next step is the analysis of historical and geographical elements.

4.2 Occurrences of Historical References and Geographical Names

This second section deals with historical references and geographical names. Because there are not many in AIW, they have been put together in this section. Also, in some of the passages, both the historical references and the geographical names are analysed because of their interdependence. In most cases, the translation of historical references determines that of the geographical names. The historical references are analysed first and the geographical names are dealt with next. Given that, I have also examined the rendering of some of the geographical names which appear in the passages on historical references.

Table 10: Passage 1 (Chapter 2)

Lewis Carroll (1865)	The Mouse looked at her rather inquisitively, and seemed to her to wink with one of its little eyes, but it said nothing. “Perhaps it doesn't understand English,” thought Alice; “I dare say it's a French mouse, come over with William the Conqueror.” (For with all her knowledge of history, Alice had no very clear notion how long ago anything had happened). (52, 54)
Henri Bué (1869)	La Souris la regarda d'un air inquisiteur ; Alice crut même la voir cligner un de ses petits yeux, mais elle ne dit mot. « Peut-être ne comprend-elle pas cette langue, » dit Alice « c'est sans doute une souris étrangère nouvellement débarquée. Je vais essayer de lui parler italien : (22)
Jean-Pierre Berman (1992)	La souris la regarda avec curiosité, et il lui sembla qu'elle lui adressait un petit clignement d'œil, mais elle ne dit pas un mot. « Peut-être ne comprend-elle pas l'anglais », pensa Alice. « C'est peut-être une souris française, venue ici avec Guillaume le Conquérant ! (Car, malgré toute sa connaissance de l'histoire, Alice n'avait pas une notion très claire/précise des dates des événements du passé.) (53, 55)

Elen Riot (2000)	La souris lui jeta un regard plutôt inquisiteur, et il lui sembla qu'elle faisait un clin d'œil, mais elle ne dit rien. « Peut-être qu'elle ne comprend pas le français, pensa Alice, je parierais que c'est une souris anglaise du temps de Guillaume le Conquérant. » (car, bien qu'elle en sût long en histoire, Alice n'avait pas une idée très claire de l'époque à laquelle les choses s'étaient passées.) (24)
Martine Céleste Desoille (2010)	La Souris l'observa avec curiosité (et il lui sembla même voir cligner l'un de ses petits yeux) mais ne répondit pas. « Peut-être ne comprend-elle pas l'anglais », songea Alice. Je parie que c'est une souris française, venue ici avec Guillaume le Conquérant », raisonna-t-elle, (car malgré toutes ses connaissances historiques, une certaine confusion régnait dans son esprit quant à la chronologie des faits.) (17)

Comment 1: Alice is in the Pool of Tears when she encounters the Mouse for the first time. As the Mouse remains silent when Alice talks to her, Alice thinks that perhaps she does not understand English. According to Kibbee (2003: 312), 'if the translator follows the author, Alice is English; but if the translator is adapting the story to French children, this is a decisive moment that will affect many subsequent choices'. He adds that 'the historical accuracy is important' in this chapter where William the Conqueror is mentioned for the first time 'as it relates to many other elements' (ibid.). Kibbee (ibid.) suggests that translators 'make the mouse a foreigner of unspecified origin' or 'omit the second half of the sentence' as Bué did. Kibbee (ibid.) emphasises that when translators chose to 'make Alice French and the Mouse English', they 'must invoke a new historical personage in the second half of the sentence, relating to the time when the English invaded France' or 'invoke more recent invasions of France'.

Bué has thus resorted to deletion as he has not mentioned the reference to William the Conqueror and has equally avoided the reference to the Mouse's nationality.

Berman and Desoille followed Carroll and did not change the passage at all and therefore produced a literal translation. In their respective translations, Alice is English and the Mouse is French. They have also retained the reference to William the Conqueror.

By making Alice French and the Mouse English, Riot has resorted to localisation. She has, however, retained the reference to William the Conqueror, which is an instance of literal translation.

Table 11: Passage 2 (Chapter 3)

<p>Lewis Carroll (1865)</p>	<p>“Ahem!” said the Mouse with an important air. “Are you all ready? This is the driest thing I know. Silence all round, if you please! William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria—” (64)</p> <p>“Ugh!” said the Lory with a shiver.</p> <p>“I beg your pardon!” said the Mouse, frowning, but very politely. “Did you speak?”</p> <p>“Not I!” said the Lory hastily.</p> <p>“I thought you did,” said the Mouse. “I proceed. Edwin and Morcar, the earls of Mercia and Northumbria, declared for him: and even Stigand, the patriotic Archbishop of Canterbury, found it advisable—” (64)</p>
<p>Henri Bué (1869)</p>	<p>« Hum ! » fit la Souris d’un air d’importance ; « êtes-vous prêts ? Je ne sais rien de plus sec que ceci. silence dans le cercle, je vous prie. “Guillaume le Conquérant, dont le pape avait embrassé le parti, soumis bientôt les Anglais, qui manquaient de chefs, et commençaient à s’accoutumer aux usurpations et aux conquêtes des étrangers. Edwin et Morcar, comtes de Mercie et de Northumbrie—” »</p> <p>« Brrr, » fit le Lori qui grelottait.</p> <p>« Pardon, » demanda la Souris. Je continue. “ Edwin et Morcar, comtes de Mercie et de Northumbrie, se déclarèrent en sa faveur, et Stigand, l’archevêque patriote de Cantorbéry, trouva cela— ” » (26)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Hem ! » fit la Souris d’un air important. « Vous êtes tous prêts ? Voici ce que je connais de plus desséchant. Silence tout autour, s’il vous plaît ! “Guillaume le Conquérant, dont la cause avait la faveur du pape, obtint vite la soumission des Anglais, qui avaient besoin de chefs, et qui depuis quelque temps s’étaient habitués à l’usurpation et à la conquête. Edwin et Morca[r],² comtes de Mercia et de Northumbria...” »</p> <p>« Brrr ! » fit le Lori, en frissonnant.</p> <p>« Je vous demande pardon ! » dit la Souris en fronçant les sourcils, mais très poliment. « Avez-vous parlé ? »</p> <p>« Moi, non ! » se hâta de dire le Lori.</p> <p>« Je l’avais cru », dit la Souris. « Je poursuis. Edwin et Morcar, comtes de Mercia et de Northumbria, se prononcèrent pour lui ; et même Stigand, l’archevêque patriote de Canterbury, trouva cela judicieux... (65)</p>
<p>Elen Riot (2000)</p>	<p>– Hum ! dit la Souris en prenant un air important. Tout le monde est prêt ? C’est la chose la plus sèche que je connaisse. Silence tout autour, s’il vous plaît !</p> <p>« Guillaume le Conquérant, dont le pape soutenait la cause, reçut promptement la soumission des Anglais qui cherchaient des chefs et étaient depuis bien longtemps accoutumés aux usurpations et aux conquêtes. Edwin et Morcar, respectivement comtes de Mercie et de Northumbrie... »</p> <p>– Pouah ! dit le Lori, dans un frisson.</p> <p>– Je vous demande pardon ! dit la Souris en fronçant les sourcils, mais très poliment, vous avez dit quelque chose ?</p> <p>– Ce n’est pas moi ! s’empressa de dire le Lori.</p>

² This final ‘r’ is missing in Berman’s text. I have added it in the table.

	– J’avais cru, dit la Souris. Je continue : « Edwin et Morcar, comtes de Mercie et de Northumbrie prirent son parti ; et même Stigand , le très patriote archevêque de Canterbury , trouva cela bon. » (28)
Martine Céleste Desoille (2010)	« Hum ! fit la Souris en prenant l’air important. Êtes-vous prêts ? Voici la chose la plus aride et dessicative que je connaisse. Silence, je vous prie ! « Guillaume le Conquérant , qui s’était acquis la faveur du pape, ne tarda pas à soumettre les Anglais qui voulaient se doter d’un chef et qui, depuis quelque temps, s’adonnaient sans retenue à l’usurpation et à la conquête. Edwin et Morcar, comtes de Mercie et de Northumbrie... – Gla-gla ! dit le Lori en frissonnant de la tête aux pieds. – Vous disiez ? demanda la Souris, en fronçant les sourcils, quoi qu’avec une extrême politesse. – Rien du tout ! s’empressa de répondre le Lori. – Il m’avait pourtant semblé... Mais reprenons. Edwin et Morcar, comtes de Mercie et de Northumbrie , lui jurèrent allégeance et même Stigand , le très patriote archevêque de Cantorbéry , trouva la chose appropriée... (19)

Comment 2: In this second passage, the analysis will include both the historical references and the geographical names. All the historical references and the geographical names refer to English history. Their rendering will also depend on whether the translator sees Alice as being English or French.

With regard to the rendering of ‘William the Conqueror’, Kibbee (2003: 313) underlines that ‘there is no compelling reason [here] to make the text more French as the reference to William the Conqueror is ‘simply boring prose’.

Literal translation is the strategy used by all the French translators. With regard to historical references, changing the ST may oblige the translators to change the other content as well, given that these references are related to the story as a whole. The mouse is talking about English history and it will not really make sense to suddenly encounter French names in the middle of a passage on English people, unless the story is related to both people. Though adaptation is advisable in many instances, the TT still needs to be coherent.

However, in spite of the fact Riot for example made Alice French and the Mouse English in the third passage analysed in this section, she did not replace the English characters mentioned in this passage by French ones.

As far as the geographical names are concerned, Mercia, Northumbria and Canterbury are *Mercie*, *Northumbrie* and *Cantorbéry* in French respectively (Larousse 2009). Bué and Desoille have resorted to literal translation by using the French equivalents of the ST while Berman and Riot have opted for borrowing, using these names as they appear in the English ST. Their rendering can also be considered an instance of foreignisation as they have allowed their readers to discover these names which are not part of the French culture. The reference to ‘the English’ has also been rendered literally by all the translators. It would not have been logical to keep the reference to William the Conqueror and then change the names of the English counties.

Table 12: Passage 3 (Chapter 3)

Lewis Carroll (1865)	The Mouse did not notice this question, but hurriedly went on, “—found it advisable to go with Edgar Atheling to meet William and offer him the crown. William ’s conduct was at first moderate. But the insolence of his Normans – How are you getting on now, my dear?” it continued, turning to Alice as it spoke (64)
Henri Bué (1869)	La Souris, sans prendre garde à cette question, se hâte de continuer. « “L’archevêque trouva, cela de bonne politique d’aller avec Edgar Atheling à la rencontre de Guillaume , pour lui offrir la couronne. Guillaume d’abord fut bon prince, mais l’insolence des vassaux normands —” Eh bien, comment cela va-t-il mon enfant ? » ajouta-t-elle en se tournant vers Alice. (26)
Jean-Pierre Berman (1992)	La Souris ne prêta pas attention à cette question, mais poursuivit précipitamment, «... trouva judicieux d’aller avec Edgar Atheling rencontrer Guillaume le Conquérant pour lui offrir la couronne. Au début l’attitude de Guillaume fut modérée, mais l’insolence de ses Normands – comment vous sentez-vous maintenant, ma chère ? » continua-t-elle en se tournant vers Alice ? (65)
Elen Riot (2000)	La Souris ignore cette question et se hâta de poursuivre : – trouva cela bon et alla en compagnie d’ Edgar Atheling à la rencontre de Guillaume , pour lui offrir la couronne. Guillaume adopta tout d’abord une conduite modérée. Mais l’insolence de ses Normands ... » Comment vous sentez-vous à présent, chère amie ? reprit-elle en se tournant vers Alice ? (28)
Martine Céleste Desoille (2010)	Sans daigner relever, la Souris reprit : « Il trouva approprié d’aller retrouver Guillaume en compagnie d’ Edgar Atheling et de lui offrir la couronne. Au début, Guillaume fit preuve de modération. Mais l’arrogance de ces Normands ... « Eh, bien, très chère, comment vous sentez-vous ? demanda-t-elle en se tournant vers Alice. (20)

Comment 3: Given that ‘William the Conqueror’ has been analysed in the previous passages, this one only concentrates on ‘Edgar Atheling’ and ‘the Normans’. All the

translators have kept the reference to Edgar Atheling. This is an instance of literal translation. With regard to the rendering of ‘the Normans’, only Bué’s translation distinguishes itself from the others. While Berman, Riot and Desoille have *Normands* as a noun, Bué has it as an adjective. This results from the use of *vassaux* before *normands*, information absent from the ST. This can be said to be an instance of transposition. Proper names used as adjectives are not generally capitalised in French. Berman, Riot and Desoille have resorted to literal translation.

Table 13: Passage 4: Chapter 8

Lewis Carroll (1865)	This question the Dodo could not answer without a great deal of thought, and it sat for a long time with one finger pressed upon its forehead (the position in which you usually see Shakespeare , in the pictures of him), while the rest waited in silence. (68)
Henri Bué (1869)	Cette question donna à réfléchir au Dodo; il resta longtemps assis, un doigt appuyé sur le front (pose ordinaire de Shakespeare dans ses portraits) ; tandis que les autres attendaient en silence. (27)
Jean-Pierre Berman (1992)	A cette question, le Dodo ne put répondre qu’après une longue réflexion, et il resta un long moment, un doigt pressé sur le front (la pose habituelle de Shakespeare sur les gravures qui le représentent), tandis que les autres attendaient en silence. (69)
Elen Riot (2000)	À cette question, le Dodo ne fut en mesure de répondre qu’après avoir beaucoup réfléchi, et il resta longtemps l’index contre le front (dans la position qui est généralement celle de Shakespeare , sur les portraits qu’on trouve de lui, tandis que tous les autres attendaient en silence. (30)
Martine Céleste Desoille (2010)	Cette question exigea de Dodo pas mal de réflexion, et il resta pendant un long moment avec un doigt posé sur le front (posture dans laquelle Shakespeare est généralement représenté sur les gravures) tandis que tous les autres attendaient en silence. (20)

Comment 4: The ST name has been kept by all the translators: it is another instance of literal translation. Changing it would have implied having to change the description that follows as the position Shakespeare had on his pictures is not the same as other famous French characters of the same century might have had. Nord (2003: 188), however, states that ‘some researchers assume that the comparison was a private joke between [Carroll] and his first addressees (the Liddell sisters) because it is difficult to find a picture showing Shakespeare precisely in this position’.

Table 14: Passage 5 (Chapter 1)

<p>Lewis Carroll (1865)</p>	<p>Presently, she began again. “I wonder if I shall fall right <i>through</i> the earth! How funny it’ll seem to come out among the people that walk with their heads downwards! The Antipathies, I think – (she was rather glad there <i>was</i> no one listening, this time, as it didn’t sound at all the right word “ – but I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand or Australia? (28)</p>
<p>Henri Bué (1869)</p>	<p>Bientôt elle reprit : « Si j’allais traverser <i>complètement</i> la terre ? Comme ça serait drôle de se trouver au milieu de gens qui marchent la tête en bas. Aux Antipathies, je crois. » (Elle n’était pas fâchée cette fois qu’il n’y eût personne là pour l’entendre, car ce mot ne lui faisait pas l’effet d’être bien juste.) « Eh mais, j’aurai à leur demander le nom du pays.—Pardon, Madame, est-ce ici la Nouvelle-Zélande ou l’Australie ? » (10)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>Bientôt elle reprit : « Je me demande si je vais traverser la Terre <i>de part en part</i> ! Comme ce serait drôle de ressortir parmi les gens qui marchent la tête en bas, les Antipathiques, je crois » (elle était, cette fois-ci, plutôt contente qu’il n’y eût personne pour l’écouter, car cela ne semblait pas du tout être le mot juste). « Mais il me faudra leur demander le nom de leur pays Pardon, Madame, c’est la Nouvelle-Zélande ou l’Australie, ici ? » (29)</p>
<p>Elen Riot (2000)</p>	<p>Bientôt, elle reprit : « Je me demande si je vais <i>traverser</i> la terre ! Comme ça fera drôle de sortir chez des gens qui marchent la tête en bas ! Ce sont, je crois, les Antipathies (cette fois, elle se félicitait qu’il n’y eût personne pour l’entendre, car le mot ne semblait pas du tout être le bon) — mais il faudra leur demander comment leur pays s’appelle, vous savez. S’il vous plaît, madame, nous sommes en Nouvelle-Zélande ou en Australie ? (10)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>Puis, elle reprit : « Peut-être suis-je en train de traverser la Terre <i>de part en part</i> ! Quelle drôle d’impression d’émerger parmi des gens qui marchent la tête en bas ! Les Antipattes, je crois... (cette fois, elle était soulagée qu’il n’y ait personne pour l’écouter, car elle n’était pas du tout certaine qu’il s’agissait du terme consacré...). Naturellement, il va falloir que je leur demande le nom de leur pays. Pardon, Madame, sommes-nous en Nouvelle-Zélande ou en Australie ? » (8)</p>

Comment 5: Berman, Riot and Desoille have kept the geographical names of the original, which is another instance of word-for-word translation. This strategy is not mentioned in the list of strategies identified by Klingberg with regard to the translation of geographical names. But he suggests that such names should not be changed. Changes occur when translators seek to adapt the text to suit the target reader. This was not the case of the French translators and there was no need to change these names as they exist in the TL.

In the first edition of his translation, Bué rendered ‘New Zealand’ as *Nouvelle Zemble*, but in the edition chosen for this research, the editor replaced *Nouvelle*

Zemble with *Nouvelle Zélande* to suit the modern reader (Bué, 2010, viii). *Nouvelle Zemble*, known in English as ‘Novaya Zemlya’ or ‘Novaia Zemlia’, is an ‘archipelago in northwestern Russia, lying in the Arctic Ocean and separating the Barents and Kara seas’ (*Encyclopædia Britannica Online*).

With regard to the rendering of ‘The Antipathies’, it is noticed that all the translators have transferred the mistake across to their respective TTs as Alice mistakes ‘The Antipathies’ for ‘The Antipodes’. Bué and Riot have opted for a literal translation. Berman’s translation can be said to be a transposition as he has used the adjective *Antipathiques* instead of the noun *Antipathies*. His translation also suggests that *les Antipathiques* are people, not a place name. As for Desoille, she has coined the word *Antipattes*. This can be said to be an instance of modulation.

Table 15: Passage 6 (Chapter 2)

Lewis Carroll (1865)	I’ll try if I know all the things I used to know. Let me see: four times five is twelve, and four times six is thirteen, and four times seven is – oh dear! I shall never get to twenty at that rate! However, the Multiplication table doesn’t signify: let’s try Geography. London is the capital of Paris , and Paris is the capital of Rome , and Rome —no, <i>that’s</i> all wrong, I’m certain (46)
Henri Bué (1869)	—Voyons si je me souviendrai de tout ce que je savais : quatre fois cinq font douze, quatre fois six font treize, quatre fois sept font—je n’arriverai jamais à vingt de ce train-là. Mais peu importe la table de multiplication. Essayons de la Géographie : Londres est la capitale de Paris , Paris la capitale de Rome , et Rome la capitale de—Mais non, ce n’est pas cela, j’en suis <i>bien</i> sûre ! (19)
Jean-Pierre Berman (1992)	Je vais vérifier si je sais encore toutes les choses que je savais. Voyons : quatre fois cinq font douze ; et quatre fois six font treize et quatre fois sept font – oh mon Dieu ! à ce compte-là, je n’arriverai jamais à vingt ! Cependant, la Table de Multiplication n’a pas d’importance : essayons la Géographie. Londres est la capitale de Paris et Paris est la capitale de Rome , et Rome – non, tout <i>cela</i> est faux, j’en suis certaine ! (47)
Elen Riot (2000)	Je vais voir si je sais encore tout ce que je savais. Voyons : quatre fois cinq, douze ; quatre fois six, treize ; quatre fois sept... Oh ! là là ! Je n’arriverai jamais à vingt ! Mais, bon, la Table de Multiplication, ça ne veut rien dire : essayons la Géographie. Londres est la capitale de Paris , Paris est la capitale de Rome , et Rome ... Non, c’est <i>tout</i> faux. J’en suis sûre ! (19)
Martine Céleste Desoille (2010)	Je vais essayer de voir si me je souviens de toutes les choses que je savais avant. Voyons : quatre fois cinq font douze, et quatre fois six font treize, et quatre fois sept font... À ce rythme-là, je n’arriverai jamais jusqu’à vingt ! De toute façon, la table de multiplication ne prouve rien. Essayons la géographie. Londres est la capitale de Paris , et Paris est la capitale de Rome , et Rome – mais non, ce n’est pas du tout cela (14)

Comment 6: This case is the same as the preceding one as all the French translators have kept the geographical names in the original. Once again, they have opted for a word-for-word rendering of the ST. All the geographical names in bold are available in French; the translators therefore did not really need to change them. But given that what Alice says does not always make sense, changing these names will not necessarily affect the whole story. It could have been possible to use other names.

Table 16: Passage 7 (Chapter 2)

<p>Lewis Carroll (1865)</p>	<p><i>“How doth the little crocodile Improve its shining tail, And pour the waters of the Nile On every golden scale!</i></p> <p><i>How cheerful he seems to grin, How neatly spread his claws, And welcomes little fishes in With gently smiling jaws!” (48)</i></p>
<p>Henri Bué (1869)</p>	<p>« Maître Corbeau sur un arbre perché, Faisait son nid entre les branches; Il avait relevé ses manches, Car il était très affairé. Maître Renard, passant par là, Lui dit : “Descendez donc, compère ; Venez embrasser votre frère.” Le Corbeau, le reconnaissant, Lui répondit en son ramage : “Fromage” » (19-20)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Comme le petit crocodile Embellit sa queue colorée Et répand les eaux du Nil Sur chacune de ses écailles dorées</p> <p><i>Comme il paraît sourire gaiement, Comme ses griffes adroitement il étend En accueillant les petits poissons dedans, Avec ses mâchoires souriant gentiment ! » (49)</i></p>
<p>Elen Riot (2000)</p>	<p>« Comme le petit crocodile Se fait plus beau encore Versant toutes les eaux du Nil Sur chaque écaille d’or !</p> <p><i>Qu’il a l’air bon garçon, Qu’on voit ses dents jaillir Quand il accueille les poissons De son plus beau sourire. » (20)</i></p>
<p>Martine Céleste</p>	<p><i>Comme fit le petit crocodile</i></p>

Desoille (2010)	<i>Qui voulait éblouir les cieux, Il répandit les eaux du Nil Sur chaque écaille de sa queue ! Avec un sourire goguenard, Griffes polies à la perfection, Il tend ses riantes mâchoires Aux frétilants petits poissons ! (14)</i>
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Comment 7: Berman, Riot and Desoille have tried to render the poem literally and have also retained the geographical name in the original. This is a literal translation.

As for Bué, he opted for localisation by using a famous poem from Jean de la Fontaine entitled *Le corbeau et le renard* in which the word ‘Nile’ does not appear. He remained consistent with his idea of making Alice French. But Bué’s poem is in fact a parody of the original as his text is quite different from it. Given that the original poem dates from the seventeenth century (Larousse 2009), it is possible that it has been parodied because the poem in the ST is also a parody of one of Isaac Watts’s poems by Carroll.

Table 17: Passage 8 (Chapter 2)

Lewis Carroll (1865)	As she said these words, her foot slipped, and in another moment, splash! she was up to her chin in salt water. Her first idea was that she had somehow fallen into the sea, “and in that case I can go back by railway,” she said to herself. (Alice had been to the seaside once in her life, and had come to the general conclusion, that wherever you go to on the English coast you find a number of bathing machines in the sea, some children digging in the sand with wooden spades, then a row of lodging houses, and behind them a railway station.) (50)
Henri Bué (1869)	À ces mots son pied glissa, et flac ! Là voilà dans l’eau salée jusqu’au menton. Elle se crut d’abord tombée dans la mer. « Dans ce cas je retournerai chez nous en chemin de fer, » se dit-elle. (Alice avait été au bord de la mer une fois en sa vie, et se figurait que sur n’importe quel point des côtes se trouvent un grand nombre de cabines pour les baigneurs, des enfants qui font des trous dans le sable avec des pelles en bois, une longue ligne de maisons garnies, et derrière ces maisons une gare de chemin de fer.) (21)
Jean-Pierre Berman (1992)	Alors qu’elle prononçait ces mots, son pied glissa et en un rien de temps, plouf, elle se retrouva dans l’eau salée jusqu’au menton ! Sa première idée fut que, d’une manière ou d’une autre, elle était tombée dans la mer, « et dans ce cas je pourrais rentrer en chemin de fer », se dit-elle. (Alice était allée une fois dans sa vie à la mer, et en avait conclu en général que, où que l’on allât sur la côte anglaise , on trouvait un certain nombre de cabines de bain au bord de l’eau, des enfants creusant dans le sable avec des pelles en bois, puis une

	rangée de pensions de famille, et derrière elles, une station de chemin de fer.)³ (51)
Elen Riot (2000)	Comme elle prononçait ces paroles, son pied glissa et, l'instant d'après, plouf ! elle était plongée jusqu'au cou dans l'eau salée. Sa première idée fut qu'elle avait dû, d'une manière ou d'une autre, tomber dans la mer, « et dans ce cas, je peux revenir en chemin de fer », se dit-elle. (Alice était allée une fois dans sa vie au bord de la mer et en avait tiré cette conclusion générale que la côte anglaise est tout entière bordée de cabines de bain, d'enfants qui creusent le sable à l'aide de pelles en bois, avec une rangée de pensions de famille à l'arrière et, plus loin, une gare de chemin de fer.) (22)
Martine Céleste Desoille (2010)	Comme elle disait cela, son pied glissa, et l'instant d'après, plouf !, et elle se retrouva immergée jusqu'au cou dans l'eau salée. Tout d'abord, elle pensa qu'elle était tombée dans la mer, « auquel cas, je rentrerai en chemin de fer », raisonna-t-elle (car Alice, qui était allée une fois dans sa vie au bord de la mer, en avait déduit que quelque soit l'endroit où l'on se trouvait sur la côte anglaise , on trouvait des cabines de bain roulantes au bord de l'eau, des enfants qui jouaient dans le sable avec des pelles en bois puis une rue bordée de pensions de famille et, derrière, une gare de chemin de fer.) (16)

Comment 8: In this passage, Alice talks about the English coast and lists some of the things that can be found on the English coast. These things are also in bold in the passage and they are analysed.

Here again, whether the translators see Alice as being English or French determines how they render 'English coast' and also the things found on the English coast and listed by Alice in the passage. If Alice is English, the translators normally resort to a literal translation whereas if she is French, a literal translation will conflict with her nationality.

Bué, who has made Alice French from the beginning, does not make reference to the adjective 'English'. This is an instance of deletion. By removing the adjective *anglaise*, Bué makes the text more general and this results in simplification since *anglaise* refers to a specific 'coast'. His sentence suggests that Alice's description refers to coasts in general but not to the English coast as in the ST. Besides, unlike Carroll, Bué has used the word *côtes* in the plural. This can also be described as a modulation as there is a change in point of view.

³ This closing bracket is missing in Berman's text.

Literal translation is the choice made by Berman, Riot and Desoille. However, the choice of a literal translation by Riot conflicts with her previous reference to the Mouse not being able to understand French (see table 10 above).

Another point is the list of things found on the English coast and given by Alice. They are: 'bathing machines in the sea', 'some children digging in the sand with wooden spades', 'a row of lodging houses' and 'a railway station' behind them (Carroll, 2010: 50). This suggests that all these elements are typical of the English coast. But for Bué who did not refer to the English coast, these elements are found on all coasts in general. Berman, Riot and Desoille who translated 'English coast' literally did not necessary do the same with the elements in the list given by Alice.

The phrase 'bathing machines in the sea'⁴ has been rendered as *cabines pour les baigneurs* (Bué), *cabine de bain au bord de l'eau* (Berman), *cabine de bain* (Riot) and *cabines de bain roulantes* (Desoille). According to the explanation given by Gardner (1970: 40, see note 4 below), these machines were used in England. They were, however, imported to France and were used there around 1816 (berzenac.com). They are also called *cabines de plage* (arte.tv). French people who know these machines may be able to relate the different translations to them. Although the renderings are not exactly the same, they all refer to the same thing. Bué's translation is closer to the ST because he has rendered the idea of 'water'. He has, however, resorted to modulation by translating 'in the sea' as *au bord de l'eau*. The definition given by Gardner indicates that these machines 'were drawn into the sea'. It is, however, mentioned in the passage that 'Alice has been to the seaside'. With regard to this, Bué's translation might not be incorrect. Though the machines were drawn into the sea, some of the pictures I have found on the Internet show that they were either on the seaside or in the sea but never too deep.

'Some children digging in the sand with wooden spades' has been translated as *des enfants qui font des trous dans le sable avec des pelles en bois* (Bué), *des enfants*

⁴ Martin Gardner (1970: 40) explains that 'bathing machines' were small individual locker rooms on wheels. They were drawn into the sea by horses to the depth desired by the bather, who then emerged modestly through a door facing the sea. A huge umbrella in back of the machine concealed the bather from public view. On the beach the machines were of course used for privacy in dressing and undressing'. They were invented 'about 1750 by Benjamin Beale, a Quaker who lived at Margate, and were first used on the Margate beach' (ibid.).

creusant dans le sable avec des pelles en bois (Berman), *d'enfants qui creusent dans le sable avec des pelles en bois* (Riot) and *des enfants qui jouaient dans le sable avec des pelles en bois* (Desoille). Bué has resorted to added explanation by adding *qui font des trous* as it is implicit from the context with the verb 'digging'. Berman and Riot have opted for literal translation while Desoille has resorted to simplification. 'Digging' is more specific than *jouaient*.

'A row of lodging houses' has been rendered as *une longue ligne de maisons garnies* (Bué), *une rangée de pensions de famille* (Berman), *une rangée de pensions de familles à l'arrière* (Riot) and *une rue bordée de pensions* (Desoille). Bué's translation seems to suggest that these houses are furnished but his translation does not indicate that the houses are 'lodging houses'. Besides, he has added meaning to the ST by adding *longue* which is absent from the ST. This is a modulation. Berman and Riot both have *pensions de famille* whereas Desoille have chosen *pension*. LPR 2011 seems to make a distinction between *pension* and *pension de famille*. *Pension* refers to a type of temporary accommodation that can be rented for a limited amount of time, where meals are provided and paid for accordingly (LPR 2011). *Pension de famille* refers to a type of hotel where the renting and catering conditions have a 'family-like' aspect (LPR 2011). The English equivalent for *pension de famille* is 'boarding house' (Robert and Collins 2008). This suggests that Desoille's translation is closer to the ST and that Berman and Riot have resorted to the substitution of an equivalent. By rendering 'row' as *rue*, Desoille has resorted to modulation.

Finally, 'and behind them a railway station' has been translated as *derrière ces maisons une gare de chemin de fer* (Bué), *et, derrière elles, une station de chemin de fer* (Berman), *et, plus loin, une gare de chemin de fer* (Riot) and *derrière, une gare de chemin de fer* (Desoille). Bué and Desoille have used a literal translation. The repetition of 'them' depends on the structure of the sentence in French and seems to be optional. Berman has rendered 'railway station' as *station de chemin de fer*, which refers to a 'halt' (LPR 2011). It is smaller than *gare de chemin de fer*. His translation is literal but seems to refer to something other than that of the ST. This is a modulation. Riot has rendered 'railway station' as *gare de chemin de fer* but

<p>Martine Céleste Desoille (2010)</p>	<p>« Nul besoin de nager longtemps » argua le colin gentiment. une autre rive nous attend à quelques brasses seulement. Plus on s'éloigne de l'Angleterre Plus on se rapproche de la France. Prenez courage, bulot très cher, et joignez-vous à la danse.</p> <p>Ferez-vous, oui, oui, oui, ferez-vous, non, non, non, ferez-vous un petit pas de danse ? Ferez-vous, oui, oui, oui, ferez-vous, non, non, non, ferez-vous un petit pas de danse ? (75)</p>
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Comment 9: Here again, the rendering of the geographical names relates to where the translators are setting their stories – whether the reader is to believe that the story takes place in England or in France. If the story takes place in England, it is logical that England should be mentioned first in the passage as it is in Carroll's text. But if, in contrast, the story takes place in France, France should be mentioned first in the text.

Bué has omitted the references to the two geographical names; this is an instance of deletion. Besides, the first lines of his poem also differ from the first lines of the poem in the ST.

Berman, Riot and Desoille have resorted to a word-for-word rendering of the ST. Riot has not kept the allusion to the fact that the story is taking place in France as she did in one of the passages examined above.

The next section has to do with occurrences of food, drink and related items.

4.3 Occurrences of Food, Drink and Related Items

In this third section, examples of food, drink and related items are analysed and compared.

Table 19: Passage 1 (Chapter 1)

Lewis Carroll (1865)	However, this bottle was not marked “poison”, so Alice ventured to taste it, and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pineapple, roast turkey, toffee, and hot buttered toast), she very soon finished it off. (36)
Henri Bué (1869)	Cependant, comme cette bouteille n’était pas marqué « <i>Poison</i> , » Alice se hasarda à en goûter le contenu, et le trouvant fort bon (au fait c’était comme un mélange de tarte aux cerises, de crème, d’ananas, de dinde truffée, de nougat, et de tartines grillées au beurre), et elle eut bientôt tout avalé. (13)
Jean-Pierre Berman (1992)	Toutefois, cette bouteille ne portait pas le mot “poison” aussi Alice se risqua-t-elle à la goûter et, trouvant cela très bon (cela avait, en fait, une saveur de tarte aux cerises mêlée de flan d’ananas, de dinde rôtie, de caramel et de pain grillé beurré), elle eut tôt fait de la finir. (37)
Elen Riot (2000)	Néanmoins, comme il n’était <i>pas</i> écrit « poison » sur ce flacon, Alice s’aventura à y goûter, et, trouvant le breuvage très bon (il alliait les saveurs de la tarte aux cerises, de la crème anglaise, de l’ananas, du rôti, du caramel et du toast encore chaud) elle eut tôt fait de le finir. (13)
Martine Céleste Desoille (2010)	Cependant, le mot poison n’étant inscrit nulle part, Alice décida d’en prendre une gorgée, et, trouvant le breuvage délicieux (il avait à la fois un goût de la tarte à la cerise, de crème anglaise, d’ananas, de dinde rôtie, de caramel et de pain grillé beurré , l’engloutit d’un trait jusqu’à la dernière goutte. (11)

Comment 1: There are many terms to analyse in this first extract and from this category.

With regard to Bué’s translation, it is noticed that the word ‘flavour’ has been deleted. ‘Roast turkey’ has been rendered as *dinde truffée*, which is an instance of localisation, as *dinde truffée* is a traditional French dish usually cooked for Christmas and made with turkey garnished with truffles and roasted (recettes.aujourd’hui.com). Michael Everson, the publisher of this edition, has indicated in his preface that ‘toast’ translated as *tartines grillées* belongs to the list of words changed to suit the modern reader (Carroll, 2010: viii). The use of *nougat* as a translation for ‘toffee’ is another instance of localisation. *Toffee* does exist in French but is considered an Anglicism.

As for Berman, he has *cerises* in the plural probably because many cherries are used to make a cherry-tart. He has combined custard and pineapple into *flan d’ananas*, an idea different from that of the ST. Carroll clearly distinguishes between ‘custard’ and *pineapple*. Berman, like Bué and Desoille, has avoided the

use of the French term *toast* but has opted for *pain grillé beurré*, a longer alternative. This is an instance of explicitation.

Riot has used *saveurs* in the plural probably because the ST describes it as a mixture of different food. She is the only one to have rendered the term ‘hot’ in her TT and, also, to have rendered ‘toast’ as *toast* but she has deleted *dinde*. Riot and Desoille have rendered custard as *crème anglaise*, which is closer to the ST than *crème*.

Desoille has not really made changes to the ST but she has not translated the adjective ‘hot’, which is a case of deletion.

Table 20: Passage 2 (Chapter 2)

Lewis Carroll (1865)	“Are you—are you fond—of—of dogs?” The Mouse did not answer, so Alice went on eagerly: “There is such a nice little dog near our house I should like to show you! A little bright-eyed terrier, you know, with oh, such curly brown hair! And it’ll fetch things when you throw them, and it’ll sit up and beg for its dinner , and all sorts of things - I can’t remember half of them (56)
Henri Bué (1869)	« Est-ce que—est-ce que vous aimez les chiens ? » La Souris ne répondit pas, et Alice dit vivement : « Il y a tout près de chez nous un petit chien bien mignon que je voudrais vous montrer ! C’est un petit terrier aux yeux vifs, avec de longs poils bruns frisés ! Il rapporte très bien; il se tient sur ses deux pattes de derrière, et fait le beau pour avoir à manger . Enfin il fait tant de tours que j’en oublie près de la moitié ! (23)
Jean-Pierre Berman (1992)	« Aimez-vous... aimez-vous les chiens ? » La Souris ne répondit pas, aussi Alice poursuivit avec passion : « Il y a un si gentil petit chien, près de notre maison, j’aimerais vous le montrer ! Un petit terrier à l’œil vif, vous savez, avec de si longs poils bruns bouclés ! Et il rapporte les choses que l’on lance, et il se tient sur ses pattes de derrière pour réclamer son dîner , et il fait toutes sortes de choses – je ne m’en rappelle pas la moitié (57)
Elen Riot (2000)	Aimez... aimez-vous... les... les chiens ? La Souris ne répondit pas, et Alice poursuivit avec entrain : – Il ya un petit chien si mignon, près de notre maison. Je voudrais vous le montrer ! Un petit fox aux yeux brillants, vous savez, avec oh, une fourrure brune et bouclée. Il rapporte les choses qu’on lui lance et il fait « assis » pour demander son dîner , et toutes sortes de choses, j’en ai oublié la moitié, (25)
Martine Céleste Desoille (2010)	Aimez-vous...euh... aimez-vous les... euh...les chiens ? » Comme la Souris ne répondait pas, Alice enchaîna avec entrain : « Il y en a un tout à fait charmant à côté de chez nous, si seulement vous pouviez le voir ! Un petit ratier à l’œil vif, avec, oh, de longs poils bruns et bouclés ! Il vous rapporte tout ce que vous lui lancez, et il fait le beau pour réclamer sa pitance , et il sait faire tellement de tours que j’en ai oublié la moitié. (17)

Comment 2: Berman and Riot have produced a literal translation of this word. Depending on the country, dinner is taken either in the middle of the day or in the evening (OALD 2010, LPR 2011).

Perhaps Carroll has used the word ‘dinner’ in relation to the expression ‘a dog’s breakfast’ or ‘a dog’s dinner’ which means ‘a thing that has been done badly’ in informal British English (OALD 2010), in order to create a play with these words. ‘Dinner’ may equally have been used as a metonymy to refer to the fact that the dog would ask for something to eat, but not necessarily for a specific meal. It is therefore possible that Bué has used the prepositional phrase *à manger* just to refer to food in general, instead of to a specific meal.

As for Desoille, she has rather used *pitance* which is a pejorative and old-fashioned word for food (LPR 2011). By using a phrase and a word which have a more general meaning than ‘dinner’, Bué and Desoille have resorted to simplification.

Table 21: Passage 3 (Chapter 3)

<p>Lewis Carroll (1865)</p>	<p>“But who is to give the prizes?” quite a chorus of voices asked. “Why, <i>she</i>, of course,” said the Dodo, pointing to Alice with one finger; and the whole party at once crowded round her, calling out in a confused way, “Prizes! Prizes!” Alice had no idea what to do, and in despair she put her hand in her pocket, and pulled out a box of comfits (luckily the salt water had not got into it), and handed them round as prizes. There was exactly one a-piece all round. (68)</p>
<p>Henri Bué (1869)</p>	<p>« Mais qui donnera les prix ? » demandèrent-ils tous à la fois. « Elle, cela va sans dire, » répondit le Dodo, en montrant confusément Alice du doigt, et toute la troupe l’entoura aussitôt en criant confusément : « Les prix ! Les prix ! » Alice ne savait que faire; pour sortir d’embarras elle mit la main dans sa poche et en tira une boîte de dragées (heureusement l’eau salée n’y avait pas pénétré) ; puis en donna une en prix à chacun ; il y en eut juste assez pour faire le tour. (27-28)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Mais qui va donner ces prix ? » demanda en chœur toute l’assistance. « Eh bien, <i>elle</i>, bien sûr », dit le Dodo, désignant Alice du doigt ; et toute la compagnie se pressa immédiatement autour d’elle, clamant dans la confusion : « Les prix, les prix ! » Alice n’avait aucune idée de ce qu’il fallait faire, et en désespoir de cause elle mit la main dans sa poche, en sortit une boîte de dragées (par chance l’eau salée n’y avait pas pénétré) et les fit circuler à la ronde comme prix. Il y en avait exactement une pour chacun d’eux. (69)</p>
<p>Elen Riot (2000)</p>	<p>– Mais qui va donner les prix ? demandèrent les voix en chœur. – Mais, <i>elle</i>, bien sûr, dit le Dodo, désignant Alice du doigt.</p>

	<p>Toute la troupe l'encercla aussitôt, demandant à grand vacarme :</p> <p>– Les prix ! Les prix !</p> <p>Alice ne savait vraiment pas que faire : en désespoir de cause, elle plongea sa main dans sa poche, en sortit une boîte de pralines (heureusement l'eau salée n'y était pas entrée) et les offrit à la ronde en guise de prix. Il y en avait exactement une pour chacun. (30)</p>
Martine Céleste Desoille (2010)	<p>– Mais qui va décerner les récompenses ? demandèrent les autres en chœur.</p> <p>– Mais, ELLE, bien sûr » dit le Dodo en pointant un doigt vers Alice. Et aussitôt, tous se précipitèrent vers elle en réclamant : « Des prix ! des prix ! »</p> <p>Totalement prise au dépourvu, Alice glissa à tout hasard une main dans sa poche et en sortit une boîte de dragées – par chance l'eau salée n'y avait pas pénétré – qu'elle commença à distribuer à la ronde en guise de trophées. Il y en avait exactement une pour chacun. (20-21)</p>

Comment 3: Bué, Berman and Desoille have translated 'comfits' literally while Riot has chosen a rendering which expresses an idea different from the original. *Pralines* refers to a type of sweet and in Belgium, it refers to sweets coated with chocolate (LPR 2011). Given that both *dragées* and *pralines* are types of coated sweets, the use of *pralines* can be said to be a substitution of a rough equivalent.

Table 22: Passage 4 (Chapter 6)

Lewis Carroll (1865)	<p>Alice did not at all like the tone of this remark, and thought it would be as well to introduce some other subject of conversation. While she was trying to fix on one, the cook took the cauldron of soup off the fire, and at once set to work throwing everything within her reach at the Duchess and the baby—the fire-irons came first; then followed a shower of saucepans, plates, and dishes. (132)</p>
Henri Bué (1869)	<p>Le ton sur lequel fut faite cette observation ne plut pas du tout à Alice, et elle pensa qu'il serait bon de changer la conversation. Tandis qu'elle cherchait un autre sujet, la cuisinière retira de dessus le feu le chaudron plein de soupe, et se mit aussitôt à jeter tout ce qui lui tomba sur la main à la Duchesse et au bébé—la pelle et les pincettes d'abord, à leur suite vint une pluie de casseroles, d'assiettes et de plats. (59)</p>
Jean-Pierre Berman (1992)	<p>Alice n'apprécia pas du tout le ton de cette remarque et pensa qu'il valait mieux introduire un autre sujet de conversation. Tandis qu'elle essayait d'en choisir un, la cuisinière ôta le chaudron du feu et se mit aussitôt à lancer tout ce qu'elle avait à portée de main en direction de la Duchesse et du bébé – d'abord les garnitures de foyer et ensuite une pluie de casseroles, d'assiettes et de plats. (133)</p>
Elen Riot (2000)	<p>Alice n'apprécia pas du tout le ton de cette remarque et jugea bon de changer de sujet de conversation. Comme elle s'efforçait d'en trouver un, la cuisinière retira le chaudron de soupe du feu et se mit en devoir de bombarder la Duchesse et le bébé avec tout ce qui lui tombait sur la main... les tisonniers valsèrent d'abord, une pluie de casseroles, d'assiettes et de plats suivit. (61)</p>
Martine Céleste Desoille (2010)	<p>N'appréciant guère le ton de cette remarque, mais jugeant plus sage de pas insister, Alice était en train de chercher un nouveau sujet de conversation quand, d'un seul coup et sans crier gare, la cuisinière ôta le chaudron du feu et se mit à lancer tout ce qui lui tombait sous la main en visant la Duchesse et le</p>

	bébé – d’abord les tisonniers ; puis une avalanche de casseroles, assiettes et plats de service(43)
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Comment 4: Only Riot did not change the ST, which is another instance of a word-for-word translation.

Berman and Desoille opted for deletion as they omitted ‘soup’ in their respective translations. The word ‘soup’ was mentioned earlier in the chapter when Alice had just entered the kitchen and found the cook stirring the soup in the cauldron (Carroll, 2010: 130). Neither translator seems to have found it necessary to mention it again in this passage as it is implicit from the context.

As for Bué, he has added a piece of information to the text by using the adjective *plein*. In this passage, it is not indicated that the cauldron of soup was full, as this information is given earlier in the chapter (Carroll, 2010: 130). This is an instance of added explanation.

Table 23: Passage 5 (Chapter 7)

Lewis Carroll (1865)	Alice did not quite know what to say to this: so she helped herself to some tea and bread-and-butter , and then turned to the Dormouse, and repeated her question. “Why did they live at a bottom of a well?” (164)
Henri Bué (1869)	Alice ne savait pas trop que répondre à cela. Aussi se servit-elle un peu de thé et une tartine de pain et de beurre ; puis elle se tourna du côté du Loir, et répéta sa question. « Pourquoi vivaient-elles au fond d’un puits ? » (74)
Jean-Pierre Berman (1992)	Alice ne sut trop que répondre à cela : aussi elle se servit du thé et du pain beurré , puis, se tournant vers le Loir, elle répéta sa question : « Pourquoi vivent-elles au fond d’un puits ? » (165)
Elen Riot (2000)	Alice ne savait pas du tout que répondre ; elle se servit donc de thé et de toasts , et se tourna ensuite vers la Marmotte, en répétant sa question : – Pourquoi vivaient-elles au fond d’un puits ? (78)
Martine Céleste Desoille (2010)	Réduite à quia, Alice se servit du thé , avec du pain et du beurre , puis, se tournant vers le Loir, répéta sa question : « Pourquoi vivaient-elles au fond d’un puits ? » (55)

Comment 5: We have four different translations of this cultural element, though the word tea has not been changed by the translators.

The use of hyphens in 'bread-and-butter' seems to suggest that it was bread with butter on it, and not bread and butter as two separate things. Only Riot has not included the reference to 'butter' and has used *toasts* instead of 'bread'. Carroll does not specify that the bread was toasted in this passage. This is a modulation. Bué is more specific by using *tartine* to refer to 'bread'. It is another instance of modulation.

Berman's translation differs slightly from Carroll's text. He has used the adjective *beurré* instead of the noun *beurre*. By doing so, he uses fewer words and therefore realises economy, but the idea expressed by the ST remains the same. At the same time, he has resorted to transposition by using a TT from a different word class than the ST.

Finally, Desoille has remained quite faithful to the ST but her use of *avec* instead of *et* as in the ST may indicate her intention to emphasise the fact that Alice helped herself to tea and was drinking it while eating bread and butter.

None of the translators has used hyphens as the TL does not require their use in this context.

Table 24: Passage 6 (Chapter 8)

<p>Lewis Carroll (1865)</p>	<p>"Look out now, Five! Don't go splashing paint over me like that!" "I couldn't help it," said Five in a sulky tone. "Seven jogged my elbow." On which Seven looked up and said, "That's right, Five! Always lay the blame on others!" "You'd better not talk!" said Five. "I heard the Queen say only yesterday you deserved to be beheaded!" "What for?" said the one who had spoken first. "That's none of <i>your</i> business, Two!" said Seven. "Yes, it is his business!" said Five. "And I'll tell him— And I'll tell him— it was for bringing the cook tulip-roots instead of onions" (174)</p>
<p>Henri Bué (1869)</p>	<p>« Fais donc attention, Cinq, et ne m'éclabousse pas ainsi avec ta peinture » « Ce n'est pas de ma faute, » dit Cinq d'un ton bourru, « c'est Sept m'a poussé le coude. » Là-dessus, Sept leva les yeux et dit : « C'est cela, Cinq ! Jetez toujours le blâme sur les autres ! » « Vous feriez bien de vous taire, vous, » dit Cinq. « J'ai entendu la Reine dire pas plus tard que hier que vous méritiez d'être décapité ! » « Pourquoi donc cela ? » dit celui qui avait parlé le premier. « Cela ne vous regarde pas Deux, » dit Sept. « Si fait, cela le regarde, » dit Cinq ; « et je vais le lui dire. C'était pour avoir apporté à la cuisinière des oignons de tulipe au lieu d'oignons à manger. » (77)</p>

<p>Jean-Pierre Berman (1992)</p>	<p>« Fais donc attention, Cinq ! Ne m'éclabousse donc pas de peinture comme ça ! » « Je n'y suis pour rien », dit Cinq d'un ton renfrogné. « Sept m'a poussé le coude. » A ces mots, Sept leva les yeux et dit : « A la bonne heure, Cinq ! Il faut toujours faire retomber la faute sur les autres ! » « Tu ferais mieux de te taire », dit Cinq. « Pas plus tard qu'hier, j'ai entendu la Reine dire que tu méritais qu'on te coupe la tête. » « Pour quelle raison ? » dit celui qui avait parlé le premier. « C'est pas <i>ton</i> affaire, Deux ! » dit Sept. « Si, <i>c'est</i> son affaire ! » dit Cinq. « Et je vais le lui dire: c'était pour avoir apporté au cuisinier des bulbes de tulipes au lieu d'oignons. » (175)</p>
<p>Elen Riot (2000)</p>	<p>– Mais fais attention, le Cinq ! Arrête un peu de m'éclabousser de peinture comme ça ! – Je n'ai pas fait exprès, dit le Cinq, boudeur. C'est le Sept qui m'a poussé le coude. À quoi le Sept, levant les yeux, répondit : – Ah, bravo, le Cinq ! C'est toujours la faute des autres ! – <i>Toi</i>, tu ferais mieux de te taire ! dit le Cinq. Pas plus tard qu'hier, j'ai entendu la Reine dire que tu méritais d'être décapité. – En quel honneur ? dit celui qui avait parlé le premier. – Mêlé-toi de tes oignons, le Deux ! dit le Sept. – Mais <i>oui</i>, de ses oignons ! dit le Cinq. Je vais le lui dire, moi, pourquoi... parce qu'il a apporté à la cuisinière des bulbes de tulipes à la place d'oignons. (83-84)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>« Attention, le Cinq ! Tu m'éclabousses de peinture ! – Je ne l'ai pas fait exprès, bougonna le Cinq. C'est le Sept qui m'a poussé le coude. – Ben voyons, dit le Sept en relevant la tête. avec le Cinq, c'est toujours la faute des autres ! – Si j'étais toi, je filerais doux ! repartit le Cinq. Pas plus tard qu'hier, j'ai entendu la Reine dire qu'il fallait te couper la tête ! – Et pourquoi cela ? » demanda celui qui avait parlé le premier. – Occupe-toi de tes affaires, le Deux ! dit le Sept. – Mais ce sont ses affaires ! rétorqua le Cinq. Et je vais lui dire pourquoi, moi – imagine-toi qu'il a apporté des oignons de tulipe à la cuisinière au lieu d'oignons à cuire (58)</p>

Comment 6: The term 'roots' can be translated as *bulbes* or *oignons* in French. Both refer to the 'part of the plant that grows under the ground' (OALD 2010). Besides, a tulip is not an edible plant. In French, *oignons* also refers to the edible plant used in cooking.

Berman and Riot have translated the ST literally. Using *bulbes* instead of *oignons* for *roots* has prevented them from adding extra information to the ST. By translating roots as *oignons*, Bué and Desoille were obliged to use another term or expression to describe the onions. This thus explains the use of the prepositional

phrases à *manger* and à *cuire* by Bué and Desoille respectively. It is also possible that the latter used *oignons* intentionally to create a phonetic play between each of their two pairs of noun phrases, *oignons de tulipe/oignons à manger* and *oignons de tulipe/oignons à cuire* respectively. These are instances of added explanation.

The other difference to be highlighted is the use of *tulipes* in the plural by Berman and Riot. It is logical that many roots would come from many tulips.

Table 25: Passage 7 (Chapter 9)

<p>Lewis Carroll (1865)</p>	<p>“When <i>I’m</i> a Duchess,” she said to herself (not in a very hopeful tone, though), “I wo’n’t have any pepper in my kitchen <i>at all</i>. Soup does very well without –Maybe it’s always pepper that makes people hot-tempered,” she went on, very pleased at having found out a new kind of rule, and vinegar that makes them sour - and camomile that makes them bitter - and-and barley-sugar and such things that make children sweet-tempered. I only–wish people <i>knew</i> that: then they wouldn’t be so stingy about it, you know–” (198)</p>
<p>Henri Bué (1869)</p>	<p>« Quand je serai Duchesse, moi », se dit-elle (d’un ton qui exprimait peu d’espérance cependant), « je n’aurai pas de poivre dans ma cuisine, <i>pas le moindre grain</i>. La soupe peut très bien s’en passer. Ça pourrait bien être le poivre qui chauffe la bile des gens, continua-t-elle, enchantée d’avoir fait cette découverte ; ça pourrait bien être le vinaigre qui les aigrit ; la camomille qui les rend amères ; et le sucre d’orge et d’autres choses du même genre qui adoucissent le caractère des enfants. Je voudrais bien que tout le monde sût cela ; on ne serait pas si chiche de sucrieries, voyez-vous. » (88-89)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Quand <i>moi</i> je serai Duchesse », se dit-elle (sans trop d’espoir dans le ton), « il n’y aura pas <i>du tout</i> de poivre dans ma cuisine. La soupe s’en passe très bien. Ce doit être toujours le poivre qui rend les gens si colériques », poursuivit-elle, très satisfaite d’avoir trouvé un nouveau principe, « et le vinaigre qui les aigrit et la camomille qui les remplit d’amertume...et... et le sucre d’orge et autres bonnes choses qui rend les enfants si doux. Si seulement les gens savaient <i>cela</i> : ils n’en seraient pas alors si avarés, vous savez... » (199)</p>
<p>Elen Riot (2000)</p>	<p>« Moi, quand je serai Duchesse, se dit-elle (sans trop se faire d’illusions toutefois), je n’aurai <i>jamais</i> de poivre dans ma cuisine. La soupe est aussi bonne sans... Si ça se trouve, c’est le poivre qui fait que les gens ont facilement la moutarde qui leur monte au nez, et elle poursuivit, contente d’avoir découvert une nouvelle théorie, c’est le vinaigre qui les rend aigres...c’est la camomille qui les rend amers...et... le sucre candi et les bonbons qui rendent les enfants candides et bons. Si seulement les gens savaient ça, ils seraient moins chiches de sucrieries, vous savez... » (95)</p>

<p>Martine Céleste Desoille (2010)</p>	<p>« Quand je serai Duchesse, songea-t-elle (sans trop y croire cependant) Il n’y aura pas un seul grain de poivre chez moi. La soupe peut très bien s’en passer. C’est d’ailleurs à se demander si le poivre ne serait pas à l’origine de l’échauffement des esprits ? Satisfaite d’avoir découvert une nouvelle règle du comportement, elle poursuivit : « Tout comme le vinaigre les rend acrimonieux et la camomille amers, alors que le sucre d’orge, et les autres sucrieries, rendent les enfants doux comme le miel. Si seulement les gens acceptaient de se rendre à l’évidence, ils nous en donneraient plus souvent, voyez-vous ? » (67)</p>
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Comment 7: In this passage, all the translators have literal renderings of the words ‘pepper’, ‘soup’, ‘vinegar’, ‘camomile’ and ‘barley-sugar’ except for Riot who has rendered ‘barley-sugar’ as *sucre candi*. In the first sentence, the main clause is in the negative form and the use of the pronoun ‘any’ emphasises this feature. Bué and Desoille have rendered this negation by using the word *grain* as a complement for *poivre*. Berman and Riot’s translations did not require it.

The other difference comes from Riot who has used *sucre candi* for ‘barley-sugar’. Her choice refers to a type of sugar which has been purified and crystallised (LPR 2011), whereas *sucre d’orge* describes a type of sugar cooked with barley or any other aroma (LPR 2011). This is a substitution of a rough equivalent as *sucre candi* refers to a type of sugar different from the one mentioned in the ST. Riot’s choice may have been motivated by her desire to create a word play between the nouns *sucre candi/bonbons* and the adjectives *candides et bons* in the sentence.

Another important element to mention in this analysis is the use of the word *sucrieries* by Bué, Riot and Desoille. The word is absent from the ST where it is rather implicit as Carroll refers to the ‘things that make children sweet-tempered’ (Carroll 2010: 198). It is possible to deduce from the preceding lines of the passage that Carroll is referring to sweet things as he associates the taste of the food items in bold with the effect they have on those who eat them. This can be said to be an instance of explicitation. The term *miel*, which appears in Desoille’s translation, is also absent from the ST. She has rendered the adjective ‘sweet-tempered’ as *doux comme le miel*, a French idiomatic expression.

Table 26: Passage 8 (Chapter 10)

Lewis Carroll (1865)	<i>"I passed by his garden, and marked, with one eye, How the Owl and the Panther were sharing a pie: The Panther took pie-crust, and gravy, and meat, While the Owl had the dish as its share of the treat. When the pie was all finished, the Owl, as a boon, Was kindly permitted to pocket the spoon: While the Panther received knife and fork with a growl, And concluded⁵ the banquet by –" (234)</i>
Henri Bué (1869)	<i>« Passant prêt de chez lui, j'ai vu, ne vous déplaie, Une huître et un hibou qui dînaient fort à l'aise. » (105)</i>
Jean-Pierre Berman (1992)	<i>Je suis passé par son jardin et d'un œil j'ai remarqué Comment la Chouette et la Panthère partageaient un pâté : Et sa croûte, et son jus et sa chair, la Panthère avala Tandis que pour sa part du régal le Hibou eut le plat. Comme faveur à la Chouette quand tout le pâté fut terminé, D'empocher la cuiller fut aimablement accordé : Tandis que la Panthère en grognant recevait couteau et fourchette Et concluait le banquet par... » (235)</i>
Elen Riot (2000)	<i>En passant par son jardin, voilà que j'aguiche La chouette et la panthère partageant une quiche : La panthère prend la croûte, et la farce pour butin, La chouette n'a que le plat pour se faire un festin Quand la tarte fut finie, on offrit en prime À la chouette la cuillère d'un cœur magnanime. La panthère eut le couteau et prit la fourchette Et, pour clore le banquet... (115)</i>
Martine Céleste Desoille (2010)	<i>Comme je passais en son jardin, Je vis de mes yeux le hibou Attablé avec la panthère, Et dégustant une tourtière. La panthère mangea la croûte, Le fond et la garniture, Laisant généreusement le plat Au hibou pour toute pâture Quand la tarte fut finie, Le fauve, grand seigneur, offrit La cuillère à son invité Puis prenant couteau et fourchette Acheva son déjeuner... (78)</i>

Comment 8: In Bué's translation, only two lines of the poem have been retained, the others having been deleted. The only word to be analysed is the verb *dînaient* used for 'were sharing a pie'. As mentioned earlier in this chapter, the verb *dîner* is used to refer to lunch or supper depending on the country. Bué's translation is different from the ST as the latter does not indicate at what time the Owl and the Panther were sharing the pie.

⁵ The final 'd' is missing in the book.

The term pie appears twice in the passage but Berman alone has translated it as *pâté* in both instances. Riot has *quiche* and *tarte* while Desoille has *tourtière* and *tarte*. 'Pie' can be translated as *tourte* when it is made of fruit, fish, meat and gravy, for example (Robert and Collins 2008). It is translated as *pâté en croûte* when it has a compact filling (Robert and Collins 2008).

As for *tourtière*, it refers to a pie with pork in Canada or a cake made with Danish pastry and containing fruit in the south-western part of France (LPR 2011). *Quiche* is also a type of pie and is also called 'quiche' in English. In the poem, it is mentioned that the pie has gravy and meat. This implies that *tourte* will be more suitable in this context and *pâté* also (as a shorter form for *pâté en croûte*), if one considers meat and gravy to be compact filling. Otherwise, *pâté* can be considered a substitution of a rough equivalent, like *quiche* and *tourtière*.

The use of *tarte* as a second rendering for 'pie' in the fifth line by Riot and Desoille suggests that *quiche* and *tourtière* are types of tarts.

Another difference to be underlined is the different renderings of 'pie-crust', 'gravy' and 'meat' in the third line of the poem. Berman's translation is quite literal with the renderings *croûte*, *jus* and *chair*. Riot has *croûte* and *farce*. *Farce* refers to the filling (meat and gravy in this context) and it is possible to consider Riot's choice as a simplification as the ST is rather specific. As for Desoille, she has chosen *croûte*, *fond* and *garniture*. *Fond* seems to refer to the bottom part of the pie, while *garniture* refers to the filling. The use of *fond* to refer to the gravy seems to be a modulation.

'Spoon', 'fork' and 'knife' have been rendered literally by Berman, Riot and Desoille. Only Desoille has not translated *banquet* literally. She has used *déjeuner* instead. A banquet is a formal meal whereas *déjeuner* is either breakfast or lunch depending on the country. It is therefore possible to say that this is an instance of substitution of a rough equivalent.

Table 27: Passage 9 (Chapter 11)

Lewis Carroll (1865)	In the very middle of the court was a table, with a large dish of tarts upon it: they looked so good, that it made Alice quite hungry to look at them– “I wish they’d get the trial done, she thought, “and hand round the refreshments! ” But there seemed to be no chance of this, so she began looking about her, to pass away the time. (240)
Henri Bué (1869)	Au beau milieu de la salle était une table sur laquelle on voyait un grand plat de tartes ; ces tartes semblaient si bonnes que cela donna faim à Alice, rien que de les regarder. « Je voudrais bien qu’on se dépêchât de finir le procès, » pensa-t-elle, « et qu’on fit passer les rafraîchissements, » mais cela ne paraissait guère probable, aussi se mit-elle à regarder tout autour d’elle pour passer le temps. (109)
Jean-Pierre Berman (1992)	Au beau milieu de la salle du tribunal se trouvait une table où l’on avait posé un grand plat garni de tartes : elles avaient l’air si appétissantes qu’Alice en eut l’eau à la bouche. « Je voudrais bien qu’ils aient fini avec ce procès, pensa-t-elle, « et qu’on passe les rafraîchissements ! » Mais il semblait qu’il n’y eût aucune chance que cela se produise et elle commença donc à regarder autour d’elle pour tuer le temps. (241)
Elen Riot (2000)	Au beau milieu du tribunal, se dressait une table avec un grand plat qui contenait des tartes . Ces tartes avaient l’air si délicieuses qu’Alice en eut l’eau à la bouche... « J’aimerais bien que le procès soit fini, pensa-t-elle, et qu’on passe au buffet ! » Mais cela semblait peu probable ; elle se mit donc à regarder autour d’elle pour passer le temps. (119-120)
Martine Céleste Desoille (2010)	On avait dressé une table au milieu de la salle, sur laquelle reposait un grand plateau couvert de tartes . Elles avaient l’air si délicieuses qu’Alice sentit l’eau lui venir à la bouche « Vivement qu’on en finisse avec le procès et qu’on serve les rafraîchissements ! », songea-t-elle. Mais comme la chose était peu probable, elle se mit à regarder autour d’elle pour passer le temps. (79)

Comment 9: Two occurrences are analysed in this last passage of the section related to food, drink and related items.

The first occurrence is ‘large dish of tarts’ in the ST. Bué’s translation is literal. Berman, Riot and Desoille have resorted to added explanation by using *garni de*, *qui contenait* and *couvert de* respectively. The idea expressed by these three phrases is implicit in the ST. Only Desoille has rendered ‘dish’ as *plateau*. ‘Dish’ is generally translated as *plat* in this context while *plateau* will be rendered as ‘tray’ in English. But *plat* is also an old-fashioned synonym of *plateau* in this context (LPR 2011). All the translators have translated ‘tarts’ literally.

The second occurrence is ‘refreshments’ literally translated as *rafraîchissements* by all except for Riot who has rather used the word *buffet*. *Rafraîchissements* include drinks and some food. *Buffet* is a piece of furniture or sideboard or a more generic term for the table on which the food and drinks are served in this specific circumstance. By using *buffet*, Riot has resorted to modulation because there is a

change in point of view in her translation. *Buffet* and *rafraîchissements* are not synonyms and *rafraîchissements* seems to be one of the items found in a *buffet*.

The fourth section of this chapter follows below and is related to word play.

4.4 Occurrences of Word Play

This fourth section of the analysis deals with certain cases of word play. There are many in AIW but some of the most interesting from the point of view of translation have been chosen for this section.

Table 28: Passage 1 (Chapter 1)

Lewis Carroll (1865)	Presently, she began again. “I wonder if I shall fall right <i>through</i> the earth! How funny it’ll seem to come out among the people that walk with their heads downwards! The Antipathies , I think – (she was rather glad there <i>was</i> no one listening, this time, as it didn’t sound at all the right word “– but I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand or Australia? (28)
Henri Bué (1869)	Bientôt elle reprit : « Si j’allais traverser <i>complètement</i> la terre ? Comme ça serait drôle de se trouver au milieu de gens qui marchent la tête en bas. Aux Antipathies , je crois. » (Elle n’était pas fâchée cette fois qu’il n’y eût personne là pour l’entendre, car ce mot ne lui faisait pas l’effet d’être bien juste.) « Eh mais, j’aurai à leur demander le nom du pays.—Pardon, Madame, est-ce ici la Nouvelle-Zélande ou l’Australie ? » (9-10)
Jean-Pierre Berman (1992)	Bientôt elle reprit : « Je me demande si je vais traverser la Terre <i>de part en part</i> ! Comme ce serait drôle de ressortir parmi les gens qui marchent la tête en bas, les Antipathiques , je crois » (elle était, cette fois-ci, plutôt contente qu’il n’y eût personne pour l’écouter, car cela ne semblait pas du tout être le mot juste). « Mais il me faudra leur demander le nom de leur pays Pardon, Madame, c’est la Nouvelle-Zélande ou l’Australie, ici ? » (29)
Elen Riot (2000)	Bientôt, elle reprit : « Je me demande si je vais <i>traverser</i> la terre ! Comme ça fera drôle de sortir chez des gens qui marchent la tête en bas ! Ce sont, je crois, les Antipathies (cette fois, elle se félicitait qu’il n’y eût personne pour l’entendre, car le mot ne semblait pas du tout être le bon) — mais il faudra leur demander comment leur pays s’appelle, vous savez. S’il vous plaît, madame, nous sommes en Nouvelle-Zélande ou en Australie ? (10)
Martine Céleste Desoille (2010)	Puis, elle reprit : « Peut-être suis-je en train de traverser la Terre de part en part ! Quelle drôle d’impression d’émerger parmi des gens qui marchent la tête en bas ! Les Antipattes , je crois... (cette fois, elle était soulagée qu’il n’y ait personne pour l’écouter, car elle n’était pas du tout certaine qu’il s’agissait du terme consacré...). Naturellement, il va falloir que je leur demande le nom de leur pays. Pardon, Madame, sommes-nous en Nouvelle-Zélande ou en Australie ? » (8)

Comment 1: As Berman (1992: 29) notes, there is a play in this extract with the words ‘antipathy’ and ‘antipodes’. ‘The Antipodes’ is an expression used to refer to Australia and to New Zealand in a humorous way (OALD, 2010), whereas antipathy

describes a feeling of hostility (OALD, 2010). So the words 'New Zealand' and 'Australia' at the end of the passage are, in fact, an allusion to The Antipodes. Alice is following the Rabbit in its hole when she falls down a very deep well (Carroll, 2010: 26). She is wondering how deep she has fallen and starts talking about longitude and latitude, among other things (Carroll, 2010: 28). She is wondering whether she has got among the people who 'walk with their heads downwards' and she calls them the 'Antipathies' (ibid.). Humour results from Carroll distorting the two frames of opposition and distance and creating a connection between them.

Bué does not change the ST and keeps the term *Antipathies*. But his use of the preposition *aux* suggests that *Antipathies* refers to a place, not to people as in the ST.

As for Berman, he has rather used the adjective *antipathique* derived from *antipathie*. This adjective describes people who show antipathy. In the passage, it refers to people who 'walk with their heads downwards' as adjectives are used to describe people and objects, whereas names identify them.

Riot has remained faithful to the ST and has not even changed the article. Finally, Desoille has created a humorous effect by coining the word *Antipattes* to refer to people who walk with their heads downwards. If they walk with their heads downwards, they are 'against legs'. Since *pattes* normally refers to animals' legs, this can be considered to be an instance of metaphoric mapping because Desoille is assigning an attribute in the frame of animal to the frame of human being. However, *pattes* is also used informally to refer to people's legs. Her choice of the article *les* suggests that the coined word qualifies such people.

Table 29: Passage 2 (Chapter 3)

Lewis Carroll (1865)	<p>“You are not attending!” said the Mouse to Alice severely. “What are you thinking of?”</p> <p>“I beg your pardon,” said Alice very humbly: “you had got to the fifth bend, I think?”</p> <p>“I had not!” cried the Mouse angrily.</p> <p>“A knot!” said Alice, always ready to make herself useful, and looking anxiously about her.</p> <p>“Oh, do let me help to undo it!”</p> <p>“I shall do nothing of the sort,” said the Mouse, getting up and walking away.</p> <p>“You insult me by talking such nonsense!”</p> <p>“I didn’t mean it!” pleaded poor Alice. “But you are so easily offended, you know!” (74)</p>
Henri Bué (1869)	<p>« Vous ne m’écoutez pas, » dit la Souris à Alice d’un air sévère. « À quoi pensez-vous donc ? »</p> <p>« Pardon », dit humblement Alice. « Vous en étiez au cinquième détour.</p> <p>« Détour ! » dit la Souris d’un ton sec. « Croyez-vous donc que je manque de véracité ? »</p> <p>« Des vers à citer ? Oh ! Je puis vous en fournir quelques-uns ! » dit Alice, toujours prête à rendre service.</p> <p>« On n’a pas besoin de vous, » dit la Souris. « c’est m’insulter que de dire de pareilles sottises. » Puis elle se leva pour s’en aller.</p> <p>« Je n’avais pas l’intention de vous offenser, » dit Alice d’une voix conciliante. « Mais franchement vous êtes bien susceptible. » (31)</p>
Jean-Pierre Berman (1992)	<p>« Vous n’êtes pas attentive ! » dit d’un ton sévère la Souris à Alice. « A quoi pensez-vous ? »</p> <p>« Je vous demande pardon », dit Alice avec humilité : vous étiez arrivée à la cinquième courbe, je crois. »</p> <p>« Je ne ... ! » s’écria la Souris, très en colère.</p> <p>« Un nœud ! » dit Alice, toujours prête à se rendre utile et regardant autour d’elle avec inquiétude. « Oh, laissez-moi vous aider à le défaire ! »</p> <p>« Je ne ferai rien de tel », dit la Souris qui se leva et s’éloigna. « Vous m’insultez en disant de telles absurdités. »</p> <p>« Je n’en avais pas l’intention ! » alléguait la pauvre Alice. « Mais vous prenez la mouche si facilement, voyez-vous ! » (75)</p>
Elen Riot (2000)	<p>– Vous n’êtes pas attentive ! dit la Souris à Alice avec sévérité, à quoi pensez-vous ?</p> <p>– Je vous demande pardon », dit Alice très humblement, je crois que vous en étiez à la cinquième courbe.</p> <p>– Moi ? Je ne ..., glapit la Souris avec rage.</p> <p>– Un nœud ! dit Alice, toute prête à se rendre utile, et regardant avec angoisse autour d’elle, oh, mais laissez-moi vous aider à la dénouer.</p> <p>– Je n’en ferai rien, dit la Souris, qui se leva pour s’en aller, vous m’insultez avec vos non-sens !</p> <p>– Je suis désolée ! plaida la pauvre Alice, mais vous êtes si susceptible, voyez-vous ! (32)</p>

Martine Céleste Desoille (2010)	<p>– Vous n’écoutez pas ! admonesta sévèrement la Souris. Où donc avez-vous la tête ?</p> <p>– Je vous prie de m’excuser, balbutia Alice, confuse. Vous en étiez à la cinquième boucle, je crois ? »</p> <p>– Pas du tout ! contra la Souris visiblement furieuse. Mais si ça continue, je vais bel et bien faire des nœuds.</p> <p>– Des nœuds ! » dit Alice en jetant des regards anxieux autour d’elle, avant de proposer, toujours prête à se rendre utile : « Puis-je vous aider à les démêler ?</p> <p>– Vous ne ferez rien de la sorte, dit la Souris en se levant et en commençant à s’éloigner. Vos divagations frisent l’insulte !</p> <p>– Je ne voulais pas vous blesser! plaida la malheureuse Alice. Mais reconnaissez que vous êtes un tantinet soupe au lait ! » (24)</p>
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Comment 2: The Mouse is telling Alice a tale to explain why it does not like cats and dogs but Alice seems to be absent-minded as she is imagining what the tale looks like. Her answer to the Mouse’s question shows that she was not listening. She misconstrues the tale with a tail and associates the length of the tale with that of the Mouse’s tail. This explains her reply to the Mouse’s question. She refers to the term ‘knot’ because she was imagining the Mouse making knots on its curved tail. Humour comes from the fact that there is a phonetic play between the negation ‘not’ and the term ‘knot’. The two frames activated here are negation and shape but there is no natural link between them. However Carroll has managed to distort these two frames by establishing a connection between them.

Bué has managed to create his own word play. The play comes from the frames of telling a poem and telling the truth because *véracité* is the ability to tell the truth whereas *vers à citer* refers to poetry. It is possible to see a connection between them.

Berman and Riot have remained faithful to the ST. Their translations show the phonetic play between the negative adverb *ne* and the term *nœuds*. As for Desoille, she has replaced the negative adverb with *nœuds*. This has resulted in the activation of one frame alone (shape) and the loss of the humorous effect in the ST.

Table 30: Passage 3 (Chapter 6)

<p>Lewis Carroll (1865)</p>	<p>“If everybody minded their own business,” the Duchess said, in a hoarse growl, “the world would go round a deal faster than it does.”</p> <p>“Which would not be an advantage,” said Alice, who felt very glad to get an opportunity of showing off a little of her knowledge. “Just think what work it would make with the day and night! You see the earth takes twenty-four hours to turn round on its axis—”</p> <p>– Talking of axes, said the Duchess, chop off her head!”</p> <p>Alice glanced rather anxiously at the cook, to see if she meant to take the hint, but the cook was busily in stirring the soup, and seemed not to be listening, so she went on again: “Twenty-four hours, I <i>think</i>, or is it twelve? I—”</p> <p>“Oh, don’t bother <i>me</i>,” said the Duchess; “I never could abide figures!” (134)</p>
<p>Henri Bué (1869)</p>	<p>« Si chacun s’occupait de ses affaires, » dit la Duchesse avec un grognement rauque, « le monde n’en irait que mieux. »</p> <p>« Ce qui ne serait <i>guère</i> avantageux, » dit Alice, enchantée qu’il se présentât une occasion de montrer un peu de son savoir. « Songez à ce que deviendraient le jour et la nuit; vous voyez bien, la terre met vingt-quatre heures à faire sa révolution. »</p> <p>« Ah ! Vous parlez de faire des révolutions ! » dit la Duchesse. « Qu’on lui coupe la tête ! »</p> <p>Alice jeta un regard inquiet sur la cuisinière pour voir si elle allait obéir ; mais la cuisinière était tout occupée à brasser la soupe et paraissait ne pas écouter. Alice continua donc : « Vingt-quatre heures, je crois, ou bien douze ? Je pense— »</p> <p>« Oh ! Laissez-moi la paix, » dit la Duchesse. « Je n’ai jamais pu souffrir les chiffres » (60)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Si chacun se mêlait de ses affaires », grogna la Duchesse d’une voix rauque, « le monde tournerait plus vite qu’il ne le fait. »</p> <p>« Ce qui ne serait <i>pas</i> un avantage », dit Alice, très heureuse de saisir l’occasion d’étaler un peu son savoir. « Pensez seulement au travail que cela provoquerait avec le jour et la nuit ! Voyez-vous, il faut vingt-quatre heures à la terre pour tourner sur son axe. »</p> <p>« A propos de traîtres », fit la duchesse, « qu’on lui tranche la tête ! »</p> <p>Alice jeta un coup d’œil plutôt inquiet vers la cuisinière pour voir si elle avait l’air de saisir l’allusion ; mais la cuisinière était très occupée à remuer la soupe et n’avait pas l’air d’écouter, aussi se risqua-t-elle à poursuivre : « Vingt-quatre heures, <i>je pense</i> ; ou à moins que ce ne soit douze ? Je... »</p> <p>« Oh ! ne <i>m’ennuyez</i> pas », dit la Duchesse ; « je n’ai jamais pu supporter les chiffres ! » (135)</p>
<p>Elen Riot (2000)</p>	<p>– Si chacun se mêlait de ses affaires, grogna la Duchesse d’une voix rauque, le monde tournerait bien plus vite qu’il ne le fait.</p> <p>– Mais on n’aurait rien à y gagner, dit Alice, toute contente d’avoir l’occasion de montrer un peu sa science. Pensez donc au bazar que cela mettrait dans les jours et les nuits ! Il faut vingt-quatre heures à la terre pour tourner sur son axe et, du coup...</p> <p>– À propos de cou, coupez-lui la tête !</p> <p>Alice jeta un regard inquiet vers la cuisinière pour voir si elle allait la prendre au mot ; mais la cuisinière était très occupée à remuer la soupe et ne semblait pas écouter, et elle poursuivit donc :</p> <p>– Vingt-quatre heures, je <i>crois</i> ; ou peut-être douze ? Je...</p> <p>– Oh, ne comptez pas sur moi pour vous répondre, dit la Duchesse. Moi, les chiffres, je n’ai jamais pu les encaisser ! (65)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>« Si chacun s’occupait de ses propres affaires, dit la Duchesse d’une voix gutturale, le monde tournerait plus vite.</p>

	<p>– Ce qui ne serait pas forcément une bonne chose, dit Alice, enchantée de pouvoir faire un tant soit peu étalage de ses connaissances. Imaginez seulement à quoi ressemblerait le jour et la nuit ! Car voyez-vous, le globe terrestre est divisé en vingt-quatre tranches.</p> <p>– Tiens en parlant de tranches, dis la Duchesse, coupez-lui la tête ! »</p> <p>Alice lança un coup d’œil inquiet à la cuisinière, s’attendant à ce qu’elle mette son ordre à exécution. Mais voyant que la domestique, occupée à touiller la soupe, ne semblait pas avoir entendu, elle reprit : « Ces tranches appelées fuseaux horaires, sont au nombre de vingt-quatre. Ou serait-ce douze ? Je... »</p> <p>– Oh, cessez de m’importuner, s’emporta la Duchesse. J’ai toujours eu horreur du calcul ! » (43-44)</p>
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Comment 3: This third instance of word play is one of those identified by Berman (1992: 135). Carroll plays with the pronunciation of the word ‘axis’ and that of ‘axes’. But there is no connection between the two and the conversation between Alice and the Duchess is incoherent. Alice talks about ‘axis’ but the Duchess misunderstands it for ‘axe’. The comic effect arises from the association of these two words which are phonetically alike but which have nothing else in common. The two frames activated are shape and tool.

The four translators have four different translations. Bué has played with two different meanings of the term *révolution*. In the first sentence, it is close to ‘axis’ and means ‘rotation’ whereas in the second, it has to do with change and not with a tool as in the ST. The two frames activated are therefore rotation and change.

Berman has kept the reference to ‘axis’ by using *axe* but the second word *traîtres* has nothing to do with ‘axes’ in the ST. It rather has a connection with the utterance made by the Duchess, asking the cook to chop off Alice’s head (Carroll, 2010: 134). The humorous effect is lost in his translation.

Riot has equally kept ‘axis’ by using *axe*. She also refers to *cou* because it means neck, and that is what is cut when a head is chopped off. The reference to *cou* is prompted by *du coup* in the previous sentence.

Desoille’s choices are not literal renderings of the ST but she has kept the word play. Like Bué, she has played with two different meanings of a word, namely *tranche*. In the first instance, *tranche* refers to sections, whereas in the second

instance, *tranche* alludes to ‘chop off’ as the phrase *trancher la tête à quelqu’un* is the same as ‘to chop off someone’s head’. The two frames activated are section and the action of chopping off.

Table 31: Passage 4 (Chapter 7)

<p>Lewis Carroll (1865)</p>	<p>“Once upon a time there were three little sisters,” the Dormouse began in a great hurry; “and their names were Elsie, Lacie, and Tillie; and they lived at the bottom of a well—” “What did they live on?” said Alice, who always took a great interest in questions of eating and drinking. “They lived on treacle,” said the Dormouse, after thinking a minute or two. “They couldn’t have done that, you know,” Alice gently remarked; “they’d have been ill.” “So they were,” said the Dormouse; “<i>very</i> ill.” (162)</p>
<p>Henri Bué (1869)</p>	<p>« Il y avait une fois trois petite sœurs, » commença bien vite le Loir, « qui s’appelaient Elsie, Lacie et Tillie, et elles vivaient au fond d’un puits. » « De quoi vivaient-elles ? » dit Alice qui s’intéressaient toujours aux questions de boire et de manger. « Elles vivaient de mélasse », dit le Loir, après avoir réfléchi un instant. Ce n’est pas possible, comprenez donc, » fit doucement observer Alice ; « cela les aurait rendues malades. » « Et en effet, » dit le Loir, « elles étaient <i>très</i> malades. » (73)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Il était une fois trois petites sœurs », commença le Loir à toute allure ; « et elles s’appelaient Elsie, Lacie et Tillie ; et elles habitaient au fond d’un puits... » « De quoi vivaient-elles ? » dit Alice, qui prenait toujours un vif intérêt sur aux questions sur le boire et le manger. « Elles vivaient de mélasse », dit le Loir, après avoir réfléchi une ou deux minutes. « Elles n’auraient pas pu faire ça, savez-vous », fit gentiment remarquer Alice. « Elles auraient été malades. » (163)</p>
<p>Elen Riot (2000)</p>	<p>– Il était une fois trois petites filles, commença la Marmotte à toute allure, qui s’appelaient Elsie, Lacie et Tillie et qui vivaient au fond d’un puits... – Mais de quoi se nourrissaient-elles ? demanda Alice, pour qui le boire et le manger étaient des sujet du plus haut intérêt. – Elles se nourrissaient de mélasse, dit la Marmotte, après une ou deux minutes de réflexion. – Elles n’auraient jamais pu faire une chose pareille, vous savez, fit observer Alice avec douceur, elles se seraient rendues malades. – Elles l’étaient, dit la Marmotte ; très malades. (77-78)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>– Il était une fois trois petites sœurs », commença précipitamment le Loir. Elles s’appelaient Elsie, Lacie et Tillie et vivaient au fond d’un puits. – Mais de quoi vivaient-elles ? demanda Alice qui s’intéressait fort à tout ce qui avait trait à la nourriture et à la boisson. – Elles vivaient de mélasse, dit le Loir après avoir réfléchi une minute ou deux. – Mais c’est impossible, fit remarquer poliment Alice. Sans quoi elles seraient tombées maladies. – C’est justement ce qui est arrivé, dit le Loir. Elles étaient TRÈS malades. (55)</p>

Comment 4: Berman (1992: 163) points out that here the first play is on the adjective 'little' and on the name 'Liddell', the latter being the family name of the daughters of the dean of the college where Carroll was teaching mathematics, and Alice being one of those girls. The other play he has identified is also related to the names of the three Liddell sisters: Lorina Charlotte, the eldest, whose initials are L.C. and have the same pronunciation as Elsie; Lacie, anagram of Alice, the second sister, and Tillie, diminutive of Matilda, nickname of Edith, the third sister.

In the first word play, the comic effect comes from the similarity between 'Liddell' and 'little'. The Liddell sisters are also little, which has helped Carroll create a link between their family name and their age, the two frames activated here. There is generally no connection between a person's name and that person's age but Carroll has established one in this passage.

The other word play is rather related to the first names of these three little girls. We thus have: Lorina Charlotte/L.C./Elsie; Alice/Lacie and Edith/Matilda/Tillie. It is also a play between L.C./Elsie and Lacie. The method used by Carroll is the creation of a connection between the first names of three sisters.

All the translators have kept the names in the ST and have translated the adjective 'little' literally. This has resulted in the loss of the phonetic play. The name Liddell is not a French word and does not have an equivalent in French. Besides, given that Liddell was a real person and not an imaginary character, the translators did not change it even though it meant losing the humorous effect created by the word play. It also depends on whether the French readers are aware of the Liddell sisters or not. Perhaps the translators thought it unimportant in the new context. Even most English speaking readers would not know about the Liddells.

Table 32: Passage 5 (Chapter 7)

<p>Lewis Carroll (1865)</p>	<p>Alice did not wish to offend the Dormouse again, so she began very cautiously: "But I don't understand. Where did they draw the treacle from?" "You can draw water out of a water-well," said the Hatter; "so I should think you could draw treacle from 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." This answer so confused poor Alice, that she let the Dormouse go on for some time without interrupting it. (166)</p>
<p>Henri Bué (1869)</p>	<p>Alice, craignant d'offenser le Loir, reprit avec circonspection: « Mais je ne comprends pas; comment auraient-elle pu s'en tirer? » « C'est tout simple, » dit le Chapelier. « Quand il y a de l'eau dans un puits, vous savez bien comment on en tire, n'est-ce pas ? Eh bien ! D'un puits de mélasse on tire de la mélasse, et quand il y a de petites filles dans la mélasse on les tire en même temps ; comprenez-vous, petite sotte ? » « Pas tout à fait, » dit Alice, encore plus embarrassée par cette réponse. « Alors vous feriez bien de vous taire, » dit le Chapelier. (75)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>Ne souhaitant pas offenser à nouveau le Loir, Alice commença, très prudemment à dire : « Mais je ne comprend[s]⁶ pas. D'où tiraient-elles cette mélasse ? » « On tire bien de l'eau d'un puits à eau », dit le Chapelier « je pense donc qu'on peut tirer de la mélasse d'un puits à mélasse... hein, bêtas ? » « Mais elles étaient dans le puits », dit Alice au Loir, choisissant de ne pas relever cette dernière Remarque. « Bien sûr qu'elles étaient dedans », fit le Loir : « bien dedans. » Cette réponse troubla tellement la pauvre Alice, qu'elle laissa le Loir continuer sans l'interrompre pendant un moment. (167)</p>
<p>Elen Riot (2000)</p>	<p>Alice craignait de blesser à nouveau la Marmotte, et commença donc en y mettant les formes : – Mais je ne comprends pas. D'où pompaient-elles la mélasse ? – On pompe bien l'eau d'un puits à eau, dit le Chapelier ; j'imagine donc qu'on pompe la mélasse d'un puits à mélasse... c'est tout bête ! – Mais elles étaient dans la mélasse, dit Alice à la Marmotte, après avoir décidé de ne pas tenir compte de cette dernière remarque. – Bien sûr que oui, dit la Marmotte : et jusqu'au cou encore. Cette réponse troubla tellement la pauvre Alice, qu'elle laissa la Marmotte poursuivre sans plus l'interrompre. (80)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>Craignant d'offenser à nouveau le Loir, Alice demanda avec tact : « Il y a une chose que je comprends pas bien. D'où tiraient-elles la mélasse ? – Si on peut tirer l'eau d'un puits, fit remarquer la Chapelier, pourquoi ne pourrait-on pas tirer de mélasse d'un puits à mélasse, grosse maligne ? – Mais elles se trouvaient AU FOND du puits, insista Alice en s'adressant au Loir qui préféra ignorer sa remarque. – Bien sûr qu'elles y étaient, dit le Loir ; et même tout au fond. » Sa réponse jeta la pauvre Alice dans un puits de perplexité si profond qu'elle laissa le Loir continuer son récit sans l'interrompre. (56)</p>

⁶The word 'comprend' should take an 's' here but it is missing in the ST. I have added it in the extract.

Comment 5: In this extract, Carroll plays with the noun 'well' and the adjective 'well' (Berman, 1992: 167). This results in a humorous effect that a literal translation cannot necessarily render. There is a clear contradiction between being in a well and being well, for only water can be well in a well. When people find themselves in a well, most of the time, it is either because they fall in it by mistake, wanted to commit suicide or because someone pushed them. Animals alike may fall in a well but will certainly not choose to do so intentionally. Once again, Carroll creates a connection between two opposite frames.

Bué's translation is quite different from the original but he has managed to create a play with the different meanings of the verb *tirer* and the word *mélasse*. The first has to do with getting treacle from a well, whereas the second is an allusion to the figurative expression *être dans la mélasse*, 'to be in a difficult situation'. We get treacle from a treacle-well and when there are girls in 'treacle' (a difficult situation), we get them out of it.

Berman has opted for a literal translation with the prepositions *dans* and *dedans*. But the humorous effect has been lost even though his TT expresses some irony.

Riot has also used the preposition *dans* together with the idiomatic expression *jusqu'au cou* which means 'completely'. This expression renders the emphasis of 'well in' in the ST but results in the loss of the homophonous word play.

As for Desoille, she has used the prepositional phrase *au fond* twice. The second time, she has added the adverb *tout* to render the emphasis expressed in the ST by the expression 'well in' but using the same prepositional phrase twice has not really rendered the word play in the ST.

Table 33: Passage 6 (Chapter 9)

<p>Lewis Carroll (1865)</p>	<p>“I dare say you’re wondering why I don’t put my arm round your waist,” the Duchess said after a pause: “the reason is, that I’m doubtful about the temper of your flamingo. Shall I try the experiment?”</p> <p>“He might bite,” Alice cautiously replied, not feeling at all anxious to have the experiment tried.</p> <p>“Very true,” said the Duchess: “flamingos and mustard both bite. And the moral of that is – ‘Birds of a feather flock together.’”</p> <p>“Only mustard isn’t a bird,” Alice remarked. “Right, as usual,” said the Duchess: “what a clear way you have of putting things!”</p> <p>“It’s a mineral, I <i>think</i>,” said Alice.</p> <p>“Of course it is,” said the Duchess, who seemed ready to agree to everything Alice said; “there’s a large mustard-mine here. And the moral of that is–“The more there is of mine, the less there is of yours.”</p> <p>“Oh, I know! » exclaimed Alice, who had not attended to this last remark. “It’s a vegetable. It doesn’t look like one, but it is.” (200, 202)</p>
<p>Henri Bué (1869)</p>	<p>« Je parie que vous vous demandez pourquoi je ne passe pas mon bras autour de votre taille, » dit la Duchesse après une pause : « la raison en est que je ne me fie pas trop à votre flamant. Voulez-vous que j’essaie ? »</p> <p>« Il pourrait mordre, » répondit Alice, qui ne sentait pas la moindre envie de faire l’essai proposé.</p> <p>« C’est bien vrai, » dit la Duchesse ; « les flamants et la moutarde mordent tous les deux, et la morale en est : « “Qui se ressemble, s’assemble.” »</p> <p>« Seulement la moutarde n’est pas un oiseau », répondit Alice.</p> <p>« Vous avez raison, comme toujours, » dit la Duchesse ; « avec quelle clarté vous présentez les choses ! »</p> <p>« C’est un minéral, je crois, » dit Alice.</p> <p>« Assurément, dit la Duchesse, qui semblait prête à approuver tout ce que disait Alice ; « 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 ! »</p> <p>« Oh ! Je sais, » s’écria Alice, qui n’avait pas fait attention à cette dernière observation, « c’est un végétal ; ça n’en a pas l’air, mais c’en est un. » (90-91)</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« Vous vous demandez sans doute pourquoi je ne pose pas mon bras autour de votre taille », dit, après une pause, la Duchesse, « la raison en est que j’ai des doutes au sujet de l’humeur de votre flamant. Vais-je tenter l’expérience ?</p> <p>« Il pourrait pincer », dit Alice avec prudence, peu soucieuse de tenter l’expérience.</p> <p>« Très juste », dit la Duchesse : « Les flamants et la moutarde piquent tous les deux. Et la morale de cela est : “Les oiseaux d’un même plumage volent de concert.” »</p> <p>« Seulement la moutarde n’est pas un oiseau », remarqua Alice. « Exact, comme d’habitude », fit la Duchesse. « Quelle façon lumineuse vous avez d’exposer les choses ! »</p> <p>« C’est un minéral, <i>je pense</i> », dit Alice.</p> <p>« Bien sûr que c’en est un », fit la Duchesse, qui paraissait disposée à approuver tout ce que disait Alice: « il y a une grande mine de moutarde près d’ici. Et la morale de cela est : “Plus il y a de la mi(en)ne, moins il y a de la tienne.” »</p> <p>« Oh ! Je sais ! » s’exclama Alice, qui n’avait pas prêté attention à cette dernière remarque. « C’est un végétal. Ça n’en a pas l’air, mais c’en est un ! » (201, 203)</p>
<p>Elen Riot (2000)</p>	<p>– Je parie que tu te demandes pourquoi je ne passe pas mon bras autour de ta taille, dit la Duchesse, après une pause : la raison en est que le caractère de ton flamant ne m’inspire aucune confiance. Dois-je m’y risquer ?</p> <p>– Il pourrait vous piquer, répondit Alice, prudente et peu soucieuse de la voir</p>

	<p>s’y risquer.</p> <ul style="list-style-type: none"> - Très juste, dit la Duchesse, le flamant et la moutarde piquent tous les deux. Et la morale à en tirer est : « C’est la plume qui fait l’oiseau. » - Sauf que la moutarde n’est pas un oiseau, fit observer Alice. - Exact, comme d’habitude, dit la Duchesse ; quel art tu as de tout rendre clair ! - C’est un minéral, je crois, dit Alice. - Mais je pense bien, dit la Duchesse qui semblait prête à approuver tout ce que disait Alice, il y a une grande mine de moutarde près d’ici. Et la morale à en tirer est que ... « Plus, moi, j’ai bonne mine, plus, toi, ça te mine. » - Ah, je sais ! dit Alice, qui n’avait pas prêté attention à cette dernière remarque. C’est un légume. Ça ne se dirait pas, mais — si. (97-98)
<p>Martine Céleste Desoille (2010)</p>	<p>« Je suppose que vous vous demandez pourquoi je ne passe pas mon bras autour de votre taille, dit la Duchesse après un court silence. La raison en est que je ne me méfie de votre flamant. Essaierais-je, tout de même ?</p> <ul style="list-style-type: none"> - Il risque de vous piquer avec son bec, répondit prudemment Alice, bien que ne voyant pas d’inconvénient à tenter l’expérience. - C’est vrai, concéda la Duchesse : les flamants et la moutarde piquent. Et la morale de cette histoire est « qui se ressemble, s’assemble ». - À cela prêt que la moutarde n’est pas un oiseau, fit remarquer Alice. - Absolument, admit la Duchesse. Vous êtes d’une telle clairvoyance ! - Il me semble que c’est un minéral, dit Alice. - Mais naturellement, acquiesça la Duchesse qui semblait prête à dire amen à tout ce qu’affirmait sa jeune compagne. Il y a non loin d’ici une carrière de moutarde. Et la morale de tout ceci est donc : « Plus, ma carrière progresse, plus la vôtre stagne. » - Ça me revient, s’exclama Alice, sans prêter attention à ce que venait de dire la Duchesse. C’est un légume. Ça n’en a pas l’air comme ça, mais c’en est un. (68)

Comment 6: The two frames activated in the ST are bite and spice. By using ‘bite’ to refer to mustard, Carroll has resorted to metaphor as mustard can be said to be hot but not to bite. In the last lines of the passage, he has activated the frames of spice and possession by playing with ‘mustard-mine’ and the possessive pronoun ‘mine’ which are homophones. ‘Mustard-mine’ is an allusion to ‘mineral’ in the preceding sentence.

Bué’s translation is literal except for the last word in bold, *mine*, which is a homograph of the English possessive pronoun ‘mine’. The meaning of the ST is lost with the last use of *mine* which refers to ‘expression’. He has introduced an element of word play by using the French homophones *mine* and *mine* to mean two different things.

Berman has tried to remain closer to the ST. The frames activated in his translation are hurting and biting for the first words and spice and possessive pronoun/mine for the last two words in bold in the extract. *Pincer* rather brings the idea of

'holding tight' whereas *piquer* refers to biting for the flamingo and being hot for mustard. In the other pair, Berman has created a play between *mine de moutarde* and *mine/mienne*. The main difference between the possessive pronoun *mienne* and the word *mine* is 'en' in *mienne*. The frame of a mine and that of the possessive pronoun are retained in this translation.

Riot has activated the frames of biting and spice by playing with two different meanings of the verb *piquer*. She has equally activated three frames by playing with three meanings of *mine* in *mine de moutarde (open mine)/mine (expression)/mine (to exhaust)*. The three frames activated are open mine, expression and exhausting.

Two meanings of *piquer* have also been used by Desoille and she has activated the same frames as Riot. At the end of the extract, she has played with two meanings of *carrière* while losing the meaning of the original text. The use of *carrière* in the sense of an open mine is an allusion to *mine (de moutarde)*. The frames activated here are open mine and career.

Nonsense is prevalent in this passage as the conversation between Alice and the Duchess is incoherent. All the four translators succeeded in keeping the nonsense while retaining the play on words.

Table 34: Passage 7 (Chapter 9)

<p>Lewis Carroll (1865)</p>	<p>"When we were little", the Mock Turtle went on at last, more calmly, though still sobbing a little now and then, "we went to school in the sea. The master was an old Turtle –we used to call him Tortoise–" "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 angrily. "Really you are very dull!" "You ought to be ashamed of yourself for asking such a simple question," added the Gryphon; and then they both sat silent and looked at poor Alice, who felt ready to sink into the earth. (210, 212)</p>
<p>Henri Bué (1869)</p>	<p>« Quand nous étions petits, » continua la Fausse-Tortue d'un ton plus calme, quoiqu'elle laissât encore de temps à autre échapper un sanglot, « nous allions à l'école au fond de la mer. La maîtresse était une vieille tortue ; nous l'appelions 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 !" » dit la Fausse-Tortue d'un ton fâché ; « Vous êtes vraiment bien bornée ! »</p>

	« Vous devriez avoir honte de faire une question si simple ! » ajouta la Griffon ; et puis tous deux gardèrent le silence, les yeux fixés sur la pauvre Alice, qui se sentait prête à rentrer sous terre. (95)
Jean-Pierre Berman (1992)	« Quand nous étions petits », poursuivit enfin la Tortue-Façon-Tête de Veau, plus calmement, bien que sanglotant un peu de temps à autre, « nous allions à l'école dans la mer. La maîtresse était une vieille tortue – nous l'appelions Tortue-Potager . » « Pourquoi l'appeliez-vous ainsi si elle n'en n'était pas une ? » demanda Alice. « Nous l'appelions Tortue-Potager parce qu'elle nous faisait potasser », dit sur un ton fâché la Tortue-Façon-Tête de veau. « Vous êtes vraiment bornée. » « Vous devriez avoir honte de poser une question aussi simple », ajouta le Griffon, après quoi ils restèrent assis, regardant en silence la pauvre Alice qui se sentait prête à rentrer sous terre. (211, 213)
Elen Riot (2000)	– Quand nous étions petites, dit enfin la Tortue Toc, plus calmement, quoiqu'un sanglot l'interrompit de temps à autre, nous allions à l'école sous la mer. Notre maîtresse était une vieille Tortue, nous l'appelions Torture . – Pourquoi l'appeliez-vous Torture , si ça n'en était pas une ? demanda Alice. – Nous l'appelions Torture parce qu'elle nous torturait , dit la Tortue Toc avec colère. Vous n'êtes vraiment pas très maligne ! – Vous devriez avoir honte de poser une question aussi simple, ajouta le Griffon. Tous deux toisèrent en silence la pauvre Alice, qui aurait voulu disparaître sous terre. (103)
Martine Céleste Desoille (2010)	« Lorsque nous étions petits, enchaîna enfin la Fausse Tortue, plus calmement cette fois, quoiqu'en sanglotant un peu tout de même de temps à autre, nous allions à l'école de la mer. Notre maîtresse était une vieille Tortue – que nous avions surnommée La Testudine . » – Mais pourquoi l'appeliez-vous La Testudine si ce n'en était pas une ? s'étonna Alice. – Nous l'appelions ainsi, parce que nous étions ses étudiants , dit la Fausse Tortue avec humeur. Ce que vous pouvez être bornée ! – Z'avez pas honte de poser des questions aussi bêtes ! » renchérit le Griffon. Puis tous deux se turent et regardèrent la pauvre Alice qui aurait voulu disparaître sous terre. (70-71)

Comment 7: In this passage, the Mock Turtle is telling her story to Alice. She is talking about her childhood and more precisely her teacher when she attended school in the sea. In the ST, the two frames activated are reptiles and teaching. There is a phonetic play on words between 'Tortoise' and 'taught us' which are homophones. Once again, the frames are distorted in that animals do not normally teach or attend school but in Wonderland or in Carroll's universe, they act like human beings.

Bué and the other translators have tried to render this play on words in French but they could not keep the ST unchanged. Bué has coined the word *Chelonée* (a proper noun in his TT), which rhymes with *quel long nez*. Though *Chelonée* is a coined

word, it is evident that it derives from the word *chélonien*, synonym of ‘tortoise’ in French or generic term for the order to which tortoises belong (Larousse 2009). Bué has therefore succeeded in remaining closer to the ST by using a synonym of one of the terms under analysis but the frame of teaching has been lost in the process. Even though the reference to *a long nez* does not really fit in anywhere, it is possible to say that it is an instance of nonsense as this concept is prevalent in AIW.

Berman has also managed to render the word play without changing the frames. He has rendered ‘tortoise’ as *Tortue-Potager* for it to rhyme with *potasser* which means ‘to study hard’. The frame of teaching has been replaced by that of study but studying and teaching are related concepts.

Riot has only activated one frame in her translation, which is pain. *Torture* is the noun and *torturait* is a past tense form of the verb *torturer*. The meaning of the ST has not been rendered but there remains a kind of word play between *tortue* and *torture* which are very similar sounding words.

As for Desoille, she has tried to create a word play and to keep the original meaning. Only the frame of study is activated in her translation. She has coined the word *Testudine* which is a close in pronunciation to *étudiants*. The frame of tortoise has been deleted and the text is not necessarily funny.

Table 35: Passage 8 (Chapter 9)

<p>Lewis Carroll (1865)</p>	<p>“And how many hours a day did you do lessons?” said Alice, in a hurry to change the subject. “Ten hours the first day,” said the Mock Turtle: “nine the next, and so on.” “What a curious plan!” exclaimed Alice. “That’s the reason why they’re called lessons,” the Gryphon remarked, “because they lessen from day to day. This was quite a new idea to Alice, and she thought it over a little before she made her next remark. “Then the eleventh day must have been a holiday?” “Of course it was,” said the Mock Turtle. And how did you manage on the twelfth?” Alice went on eagerly. “That’s enough about lessons,” the Gryphon interrupted in a very decided tone. “Tell her something about the games now.” (216)</p>
<p>Henri Bué (1869)</p>	<p>« Et combien d’heures de leçons aviez-vous par jour ? dit Alice vivement, pour changer la conversation. « Dix heures, le premier jour, » dit la Fausse-Tortue ; « neuf heures, le second,</p>

	<p>et ainsi de suite. » « 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. » C'était là pour Alice une idée toute nouvelle. Elle y réfléchit un peu avant de faire une autre observation. « Alors le onzième jour devait être un jour de congé ? » « Assurément, » répondit la Fausse-Tortue. « Et comment vous arrangez-vous le douzième jour ? » s'empressa de demander Alice. « En voilà assez sur les leçons, » dit le Griffon intervenant d'un ton décidé ; « parlez-lui des jeux maintenant. »(97-98)</p>
Jean-Pierre Berman (1992)	<p>« Et combien d'heures de cours aviez-vous par jour ? dit Alice, pressée de changer de sujet. « Dix heures le premier jour », dit la Tortue-Façon-Tête de Veau : « neuf le jour suivant, et ainsi de suite. » « Quel curieux programme ! » s'exclama Alice. « C'est la raison pour laquelle on appelle cela des cours », fit remarquer le Griffon: C'est parce qu'ils sont de plus en plus courts chaque jour » C'était là pour Alice une idée tout à fait nouvelle, et elle y réfléchit un moment avant de formuler sa remarque suivante. « Alors, le onzième jour a dû être un jour de vacances ? » « Bien sûr que c'en était un, fit la Tortue-Façon-Tête de Veau. « Et comment vous êtes-vous débrouillé le douzième jour ? » continua Alice avec impatience. « Ça suffit avec les cours », interrompit le Griffon d'un ton très décidé. « Racontez-lui quelque-chose sur les jeux, maintenant. » (217)</p>
Elen Riot (2000)	<p>– Et combien d'heures de cours aviez-vous par jour ? dit Alice, pressée de changer de sujet. – Dix le premier jour, dit la Tortue Toc, neuf le deuxième, et ainsi de suite. – Quel drôle d'emploi de temps ! s'exclama Alice. – C'est bien pour ça qu'on les appelle des cours, fit observer le Griffon : parce qu'ils raccourcissent d'un jour sur l'autre. – (105) C'était une idée toute nouvelle pour Alice, et elle rets à la tourner et à la retourner quelque temps dans sa tête avant de faire observer : – Alors le onzième jour, vous aviez congé ? – Bien entendu, dit la Tortue Toc. – Et le douzième, qu'est-ce que vous faisiez ? poursuivit Alice avec curiosité. – Assez sur la classe, coupa le Griffon, péremptoire. Parlez-lui des jeux maintenant. (105)</p>
Martine Céleste Desoille (2010)	<p>« Et combien d'heures de cours aviez-vous par jour ? dit Alice, s'empressant de changer de sujet. – Dix heures le premier jour, dit la Fausse Tortue, puis neuf le lendemain, et ainsi de suite. – Curieux programme ! s'exclama Alice. – C'est pour cela qu'on les appelle des cours, observa le Griffon : parce qu'ils raccourcissent de jour en jour. » C'était une idée nouvelle pour Alice qui prit le temps d'y réfléchir avant de faire remarquer : « Mais alors, le onzième jour était férié ? – Exact, confirma la Fausse Tortue. – Mais comment faisiez-vous le douzième jour ? s'empressa de demander Alice. – Assez parlé des cours, coupa le Griffon sur un ton péremptoire. Raconte-z'y plutôt comment se passaient les jeux. (72)</p>

Comment 8: The two frames activated by Carroll are school and reduction. Once again, the play is between homophones, in this case ‘lessons’ and ‘lessen’.

Bué has rendered the word play but has lost the meaning of the ST with regard to ‘lessen’. However, *laissons* does allude to ‘lessen’ but only phonetically.

Berman has not produced an entirely literal translation as he has replaced the verb ‘to lessen’ with an adjective, *court*. He has rather used two homophones, the noun *cours* and the adjective *court* to render the word play. The ST meaning and frames have been retained.

Riot and Desoille have both played with the noun *cours* and the verb *raccourcir* which means ‘to shorten’. But Riot has replaced the last occurrence of ‘lessons’ with *classe*. It does not rhyme with *cours* but has the same meaning. Berman, Riot and Desoille have all succeeded in keeping the word play and the frames.

Table 36: Passage 9 (Chapter 10)

<p>Lewis Carroll (1865)</p>	<p>“If I’d been the whiting,” said Alice, whose thoughts were still running on the song, I’d have said to the porpoise, ‘Keep back, please! We don’t want <i>you</i> with us!”</p> <p>“They were obliged to have him with them,” the Mock Turtle said. “No wise fish would go anywhere without a porpoise.”</p> <p>“Wouldn’t it, really” said Alice, in a tone of great surprise.</p> <p>“Of course not,” said the Mock Turtle. “Why, if a fish came to <i>me</i> and told me he was going a journey, I should say ‘With what porpoise?’”</p> <p>“Don’t you mean ‘purpose?’” said Alice.</p> <p>“I mean what I say,” the Mock Turtle replied in an offended tone. And the Gryphon added, “Come, let’s hear some of <i>your</i> adventures.” (228, 230)</p>
<p>Henri Bué (1869)</p>	<p>Deletion</p>
<p>Jean-Pierre Berman (1992)</p>	<p>« A la place du merlan », dit Alice dont les pensées tournaient toujours autour de la chanson, « j’aurais dit au marsouin : “N’avancez pas, s’il vous plaît, nous ne vous <i>voulons</i> pas avec nous.” »</p> <p>« Ils étaient obligés de le prendre avec eux », dit la Tortue-Façon-Tête de Veau.</p> <p>« Aucun poisson avisé ne se déplacerait quelque part sans un marsouin. »</p> <p>« Ah, vraiment ? » dit Alice sur un ton un peu surpris.</p> <p>« Bien sûr que non », répliqua la Tortue-Façon-Tête de Veau. « Voyons, si un poisson venait <i>me</i> voir et me disait qu’il partait en voyage, je devrais lui dire : “Avec quel marsouin ?” »</p> <p>« Ne voulez-vous pas dire quel dessein ? » dit Alice.</p> <p>« Je veux dire ce que je dis », répondit la Tortue-Façon-Tête de Veau d’un ton offensé. Et le Griffon ajouta :</p> <p>« Venez, écoutons quelques-unes de <i>vos</i> aventures. » (229, 231))</p>

<p>Elen Riot (2000)</p>	<p>– Moi à la place du lieu noir, dit Alice dont les pensées tournaient toujours autour de la chanson, j’aurais dit au pertexte : « Gardez vos distances, je vous prie ! Nous nous passerons de <i>votre</i> compagnie ! »</p> <p>– Ils ne pouvaient pas se passer de sa compagnie, dit la Tortue Toc. Aucun poisson qui se respecte ne voyage sans pertexte.</p> <p>– Vraiment ? dit Alice d’un ton surpris.</p> <p>– Bien sûr que non, dit la Tortue Toc. Moi, si un poisson venait me voir et me disait qu’il partait en voyage, je lui dirais : « Quel est votre pertexte ? »</p> <p>– Vous voulez dire prétexte ?</p> <p>– Je veux dire ce que je dis, répondit la Tortue Toc sur un ton offensé.</p> <p>Et le Griffon ajouta :</p> <p>– Allez, racontez-nous vos aventures à vous. (112)</p>
<p>Martine Céleste Desoille (2010)</p>	<p>– Si j’avais été à la place du colin, dit Alice dont les pensées étaient encore absorbées par la chanson, j’aurais dit au loup de mer, « Arrière, je vous prie, on ne veut pas de vous sur nos talons ! »</p> <p>– Il fallait pourtant bien qu’il le tolère, dit la Fausse Tortue, comme tout poisson bien avisé.</p> <p>– Vraiment ? dit Alice grandement surprise.</p> <p>– Mais bien sûr, dit la Fausse Tortue. Si un poisson venait à moi et me disait qu’il s’appête à partir en voyage, je lui dirais : « n’oublie pas d’emmener un vieux loup de mer avec toi pour te guider. »</p> <p>– Que voulez-vous dire par là ? s’enquit Alice.</p> <p>– Je veux dire ce que je dis, répondit la Fausse Tortue, irritée.</p> <p>Le Griffon ajouta :</p> <p>« Et maintenant, si vous nous racontiez vos aventures, pour changer. » (76)</p>

Comment 9: In this passage, Carroll once again creates a connection between two frames which have nothing in common. These frames are sea creatures and objectives. It seems easy to create these frames as the utterances of Alice and the other characters are frequently incoherent and do not make any sense. Because they do not make sense, translators can also freely coin words which do not make sense even though they allow word play and rhyme with other words in the French language.

Bué distinguishes itself from the others by deleting the passage.

Berman has tried to remain faithful to the ST, activating the same frames as Carroll and by using *marsouin* and *dessein*, the French equivalents of ‘porpoise’ and ‘purpose’ respectively. His is therefore a literal translation and the word play is omitted.

In order to retain the word play, Riot has coined the word *pertexte* in order for it to rhyme with *prétexte*. The original meaning is lost but the word play is retained even though the word *pertexte* does not exist in French.

Desoille has used *loup de mer* which is not the French equivalent of 'porpoise' but which is a person with enough experience to give advice. This makes sense in terms of what is being said by Alice but results in the loss of the word play and of the comic effect. A fish which wishes to travel by sea will require the help of an experienced person such as a *loup de mer*. The frame of sea creature is activated although *loup de mer* does not really refer to a sea creature as an animal but rather can be described as an allusion to someone who spends a lot of time in the sea. By using *loup de mer*, Desoille is also alluding to *marsouin* as the other name for *marsouin* is *cochon de mer* (Larousse 2009).

The following section deals with paratext in AIW.

4.5 Analysis of Paratext

This section concentrates on each translation individually. The first part concerns elements such as prefaces, blurbs, authorial commentaries and the second section concerns illustrations. The analysis is from the oldest to the most recent translation.

4.5.1 Prefaces, Blurbs and Authorial Commentaries

Bué's edition contains a preface in English by Michael Everson, the editor's commentary followed by its translated version into French by Virginie Iché. In this preface, Everson briefly presents Carroll and his book and lists the changes made to this edition in order to appeal to the modern reader. On the last two pages of the books are listed the other books available from Everttype, the publishing house. Most of them are adaptations of AIW and translations of AIW into languages other than French. On the back cover page, there is an extract from one of the chapters.

As already mentioned, Berman's translation is the richest in terms of comments, blurbs and extra information and actually, none of the other translations provides as much information as his. On page 8, there are some guidelines on how to use the

book. These guidelines are followed by a one-page presentation of Carroll's life. Five other pages are devoted to a detailed chronology of Carroll's biography. On another page, some critical writings on Carroll's life and works are listed.

Berman's version is bilingual, with the original English text on the left-hand side and his French translation on the right-hand side. Footnotes are also provided on almost all the pages. They are made up of the English words and expressions which are considered to be difficult and these are explained in French; all the occurrences of word play, parody, allusions, nonsense and other cultural or historical elements are given too and explained where considered necessary and proved useful for this research. An index of all the 1, 000 English words and expressions explained is given at the end of the book. On the back cover, there is a blurb on Carroll and AIW.

It is worth emphasising that Berman is a former assistant lecturer at the University of Paris IV-Sorbonne. He has published a good number of books on English language practice for non-native speakers of English. It is clear that his background certainly influenced his translation. All the extra information he provides seems to indicate that his version addresses researchers, non-native speakers of the English language, bilingual readers (French and English) and perhaps sophisticated teenagers.

As far as Riot is concerned, her translation does not contain extra information. The only blurb is on the back cover and is related to AIW. With regard to the features mentioned in this section, nothing in Riot's translation indicates that it was destined for a specific readership.

In terms of layout, Desoille's version is certainly the most beautiful and was also the most expensive. There is a preface by Audrey Alwett, director of Soleil Blackberry, the Publishing House. She briefly presents Carroll and his work and says a few words about the illustrator of the version, François Amoretti. In this version, all the poems and songs are in blue and italics. On the back cover, there is an extract from the first chapter of AIW. She says her version mainly but not exclusively addresses a young audience and that the translation was based on the

original text and she tried to respect the form and content of the original (personal communication, 12 September 2011).

4.5.2 Illustrations

As far as illustrations are concerned, the four translators can be grouped into two pairs: those who have kept the illustrations of the original version and those who have worked with a new illustrator. Berman and Bué belong to the first pair while Riot and Desoille belong to the second.

With regard to Bué's version, there is a picture on the cover page which depicts the scene of the Rabbit in the court, blowing a trumpet before reading the accusation (Bué, 2010: 110; see Appendix 1, page 125). The picture on the back cover is also in colour and depicts the scene of Alice with the Cheshire Cat (Bué, 2010: 63). All the pictures in Bué's translation are in black and white except for those on the front and back covers.

In spite of the fact that Bué and Berman used Tenniel's pictures in their respective translations, a number of differences were observed as far as this feature is concerned.

One of the differences is related to one of the pictures in the first chapter. While Alice is following the Rabbit, she finds a little bottle on a table with the label 'DRINK ME' (Carroll, 2010: 35). While Bué has the label in French in his text, Berman has it in English. Bué has favoured the target audience, whereas Berman has remained faithful to the original.

Another element which differentiates Berman's version from Bué's is that Berman has also included the pictures of Alice Liddell who was Carroll's muse. These pictures appear on the cover page (see Appendix 2, page 126) on pages 2 and 6. On page 9, there is another picture of Alice Liddell at the age of seven. On page 11, there is a picture of the three Liddell sisters, namely Lorina Charlotte, Alice and Edith. On page 15, there are also three pictures of Alice Liddell in 1860, 1870 and 1932. On page 278, there is another picture of Alice Liddell from the facsimile of

The Adventures of Alice under Ground's last page, this being the first version of AIW. Finally, there is another picture of Alice Liddell on the back cover, which is the same as the one on the front cover.

Beside Alice Liddell's pictures, there is a picture of John Tenniel on pages 3 and 12, a drawing of Carroll by himself on page 13, and another picture of Carroll on page 14.

With regard to Tenniel's illustrations in the text, they are in black and white and always appear on the right-hand side, with the French text. The only illustrations which appear on the left-hand side are on pages 22, 40 and 140. The picture on page 22 occupies the whole page and represents Alice taking a jar from one of the shelves, a passage found on page 26. The illustration on page 40 also occupies the whole page and represents Alice trying to climb up one of the table-legs, a passage found on page 36. As for the illustration on page 140, it appears within the text and it represents Alice speaking to the Cheshire Cat while the latter is on a bough of a tree (page 141). The illustration is actually on pages 140 and 141. On page 140, Alice is standing while the cat sitting on a bough appears on page 141 while the Cheshire Cat in on the other page. This exception was certainly due to the size of the picture.

Another element to be underlined in relation to Berman's version is that each chapter starts with a picture summarising the chapter. The same picture sometimes appears in the text but not always.

Riot and Desoille have different illustrations by different illustrators, Aurélia Grandin and François Amoretti, respectively.

Grandin's style is described as being vividly colourful, influenced by the universe of shows and circuses (bibliotheque-rennesmetropole.fr). Her illustrations look like paintings and most of them contain some text in French or in English. Some of these texts seem to be extracts from books or other documents. This is explained by the fact that in order to illustrate AIW, she made use of recycled and

transformed material (bibliotheque-rennesmetropole.fr) and also by the fact that besides illustrating, she paints and engraves, among other things.

In her illustrations, Alice seems to be smaller than in Tenniel and Amoretti's illustrations. Some of the characters have their names written on their bodies. Such is the case with the scene representing Alice and the Dodo on page 26. The latter has the name 'Dodo' written on its body. Though the pictures look childlike, they are also bold in the details and have a scary aspect. One must look at the pictures closely to identify the characters. For example, I am unable to determine which scene is represented on the cover page (see Appendix 3, page 127). This picture also appears on page 51 on the right-hand side of the poem 'Father William'. In the picture, Alice is represented with the wings of a butterfly. On the back cover, the illustration represents the Rabbit blowing a trumpet before reading the accusation (Carroll, 2010: 244) but this picture appears in the text before the first chapter (Riot, 2006: 6).

As for Amoretti's illustrations, they are different from Grandin's. On the front cover, there is a colourful portrait of Alice (see Appendix 4, page 128) and this same picture appears on page 48 of the version but this time, with the Cheshire Cat above Alice's head (Desoille, 2010: 48). The back cover also has an illustration representing Alice on a card. On his blog (francoisamoretti.blogspot.com), Amoretti indicates that although he observed Tenniel's illustrations carefully before beginning to illustrate AIW, he brought his own style into the illustrations, portraying Alice as an 'adult Lolita', because 'Lolitas are women and not children'. He adds that he has also emphasised elements that were important to him, such as derision and nonsense (ibid.).

It is relevant to point out that Amoretti is passionate about Japanese arts and media and it is in Japan that he got involved in the Gothic Lolita style (bedetheque.com). Gothic Lolita also known as Lolita, EGL and Gosu Loli, has nothing to do with the Lolita of Nabokov (Charlotte, n.d.). Gothic Lolita refers to 'a fashion from Japan where at sometime during the mid nineties fashion explosion,

young ladies took to dressing like Victorian porcelain dolls wearing voluminous frilly knee-length dresses, frill top socks and Mary Janes' (ibid.).

Desoille's translation has more illustrations than the original and they are also larger than in the original. The illustrations are in black and white and also, in colour. Some pages contain illustrations only, without text. Alice is depicted as more attractive and more feminine than in Tenniel's pictures. There are no pictures representing her when she grows in height as in Bué (2010: 17) and Berman (2010: 43).

One of the differences that can be pointed out is the picture representing Alice holding a bottle with the label 'DRINK ME' in the first chapter. Amoretti has illustrated a bottle with the label but without Alice (Desoille, 2010: 11). What all the illustrations have in common is that they represent the characters and the action they perform in such a way that they can be related to the story. Only Amoretti illustrated single objects. For example, on page 10 of this version, there is a picture representing a key and on page 12, a table with the piece of cake bearing the label 'Eat me'.

There is also a major difference between Tenniel's illustrations and those of Amoretti and Grandin. It is related to the picture in the frontispiece in Bué's and Berman's translations. This picture represents the King, the Queen and the jury in court (Carroll, 2010: 17). In Chapter XI ('Who Stole the Tarts?'), it is written: 'The judge, by the way, was the King; and as he wore his crown over the wig (look at the frontispiece if you want to see how he did it), he did not look at all comfortable, and it was certainly not becoming' (Carroll, 2010: 241). This picture appears in Bué's and Berman's translations as they used Tenniel's pictures, but they do not appear in Riot's and Desoille's translations although their respective TTs contain the sentence about the frontispiece.

In relation to the audiences addressed by these different illustrations, it appears that both adults and children seem to be the target of the illustrators. Carroll first wrote for children but the adults who read the book later also enjoyed it. Tenniel

worked closely with Carroll and it is possible to infer that he tried to picture the story and its characters the way Carroll wanted them to be represented but at the same time, reflecting his own style in his illustrations. The same comment applies to the illustrations in Bué's translation. Although the editor made some changes to the text to suit the modern reader, he acknowledges that he kept the book presentation found in *The Annotated Alice* of Martin Gardner as he did in his previous editions of AIW (Bué, 2010: viii) but does not give any reasons behind his choice. Martin Gardner published an annotated version of *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. The book was first published in 1960 and was later revised and reprinted. Most of the researchers interested in AIW usually make use of this book as the annotations Gardner provides contain a large amount of information.

Berman has not changed the pictures even though some of them appear twice in his version. It is possible to say they were destined for the same audience as the original although the other features seem to indicate that his translation mainly addresses an educated readership. It seems that his intention was to provide his readers with the original illustrations as well as with a fairly faithful translation.

By changing the pictures, Riot and Desoille are appealing to the readers of this century for the styles of Grandin and Amoretti, their respective illustrators, are different from that of Tenniel, even though they based their illustrations on those of Tenniel's.

Although Grandin's pictures look childlike, they seem to appeal to adults who have a certain artistic taste. The fact that one has to look closely to recognise the characters or to determine the scenes depicted in the pictures, may justify this. Perhaps certain children may like her style.

As for Desoille, her expensive version may certainly appeal to an upmarket or sophisticated audience. Amoretti's pictures seem to first appeal to adults with Alice portrayed as an 'adult Lolita' and then to children, in order to present them with an Alice who best represents their time.

The preceding analysis was the main section of the report. The comments related to the findings are discussed below.

4.6 Discussion of Findings

I have decided to title the subheadings in this section the way Oittinen (2002: 133-147) did when she examined three Finnish translations of AIW. The reason is that the study focuses on the strategies used by the translators in relation to the audiences they address. It is therefore appropriate to mention the date of the selected translation in the subheadings, as each date relates to the audience of the time indicated by the date.

4.6.1 Alice in 1869

It is important to underline again that although Bué worked with Carroll, his translation contains more deletions than the other three. Carroll was happy with his translation especially because he feared that AIW was untranslatable. In Bué's translation, Alice is French and he has localised his translation accordingly. He remained logical, from the beginning to the end, to the idea of a French Alice but did not change the names of the English characters in Chapters II and III of AIW.

With regard to the strategies identified by Klingberg, Bué only made use of deletion, localisation, simplification, and added explanation. The other strategies were explicitation, modulation and transposition.

As far as the translation of word play is concerned, he resorted to deletion in one instance. He frequently succeeded in rendering the word plays, but did not always retain the ST meaning. In other instances, only one frame was activated while two were in the ST, which resulted in the loss of the ST meaning. He also resorted to coinage once.

With regard to paratext, it would have been more appropriate to use the first edition of Bué's translation in order to be able to see how he himself made use of

elements such as prefaces, blurbs, and authorial commentaries. As far as the illustrations are concerned, he used those of the original illustrator, John Tenniel.

4.6.2 Alice in 1992

Berman's translation is certainly the most faithful to the ST. It might be deduced from the analysis that Berman intended to offer the reader a translation as faithful to the original as possible. Literal translation was the main strategy Berman resorted to. There was an instance of borrowing (which can also be said to be foreignisation) in the rendering of a geographical name. He coined a word but even the word he coined was a hyphenated word made up of different words that all exist in French.

With regard to the strategies identified by Klingberg, Berman used added explanation, deletion, rewording, simplification and substitution of an equivalent. The other strategies he used were economy, explicitation, modulation, transposition. There were, however, not many instances of deletion or added explanation as he endeavoured to remain closer to the ST, even when translating word plays.

As far as word play is concerned, he tried to render literally the play on words, which sometimes resulted in the loss of the ST meaning or of the humorous effect.

Talking about paratext, the study revealed that his translation was the richest in terms of extra information made available to the readers. His desire to remain faithful to the original was also apparent in the rendering of paratext. He retained Tenniel's illustrations but also added other illustrations and pictures by Carroll.

Unfortunately, a number of spelling errors were found in Berman's text, namely in tables 11, 17, 26, and 32.

4.6.3 Alice in 2000

Among the strategies identified by Klingberg, the ones used by Riot were added explanation, deletion, localisation, rewording, simplification, substitution of an equivalent, and substitution of a rough equivalent. The other strategies were explicitation, literal translation, modulation and transposition. There was an instance of borrowing (which can also be said to be foreignisation) in the rendering of a geographical name. In one of the passages analysed, Riot made Alice French but did not retain this attribute in the whole book.

As far as word play is concerned, there were instances when she tried to render the ST literally and activated the same number of frames as Carroll. Some of the literal renderings resulted in the loss of ST meaning. Generally, she succeeded in rendering the word play without necessarily retaining the ST meaning. She also coined a word.

With regard to paratext, her translation is the only one which did not include a preface or other commentaries. There is however a blurb on the back cover of her version. The illustrations were made by Aurélia Grandin whose style is different from that of Tenniel. She depicted Alice as smaller than in Tenniel's pictures. Her pictures are very colourful and look childlike. It was not easy to identify the characters on her illustrations.

4.6.4 Alice in 2010

Among the nine strategies identified by Klingberg, Desoille only made use of added explanation, deletion, simplification, and substitution of a rough equivalent. The other procedures were addition, explicitation, literal translation and modulation. She frequently resorted to modulation. There were also instances of old-fashioned uses and allusions.

With regard to the translation of word play, one instance of metaphoric mapping was identified. She coined two words but the second coinage did not result in a humorous effect. She did not render word play literally, but preferred to use other

words or expressions alluding to the word play in the ST. In some instances, the humorous effect of the ST was lost.

As far as paratext is concerned, her version includes a preface but there are no other commentaries. With regard to the illustrations, they are from François Amoretti whose style is different from Tenniel's. He depicted Alice as a Lolita and included colour pictures in the book. The book is presented in the form of an album and was the most expensive.

4.6.5 Limitations of the Study

It would have been more appropriate to use the original version of Bué's translation, for example, in order to have his translation without the changes brought by an editor, although I do not know whether the editor of the first edition did not alter the text. The same applies to Carroll's original text. Although Berman's bilingual version was useful, it had one error in the ST and three in his translation. I had to double-check the ST text using another English version.

With regard to the theoretical framework, not all the procedures presented by Klingberg were easy to identify in the selected corpus, especially the substitution of a rough equivalent and the substitution of an equivalent and explanatory translation, particularly because he did not provide an example for this last one. Deletion and simplification were easier to identify. It would have been more helpful for him to provide more than one example per strategy.

As far as the translation of word play is concerned, I found this category very interesting to analyse but it was also the most difficult because it was not easy to identify the strategies as presented by Rojo Lopez (2002: 34-77). Her strategies apply to the translation of humour in general but seem not to be indicated for the translation of word play, although word play is linked to humour and generally has a humorous effect.

I initially intended to analyse historical references and geographical names separately, but the study revealed that they were interdependent and that in some passages on historical references, it was also necessary to analyse the geographical

names they contained because the translation of historical references determined that of geographical names and vice versa.

The conclusion follows in the next section.

CHAPTER FIVE: CONCLUSION

This research was a comparative analysis based on four French translations of *Alice in Wonderland*. Its purpose was to compare these translations to the original text in order to examine the strategies used by the French translators to render certain cultural elements and to see how these strategies changed over time to suit the audiences they address. Paratext was also examined in relation to these four translations.

Chapter One was the introduction to the study. It focused mainly on a presentation of *Alice in Wonderland* and of the aim of the study.

Chapter Two was the review of related literature and centred on the four notions which were essential to the study, namely translation, children's literature, the translation of children's literature, and translation and culture.

Chapter Three was about the theoretical and methodology used in this piece of research. Klingberg's cultural context adaptation and Rojo Lopez's approach to the translation of humour were presented, and examples were given for almost all the strategies presented. The last section of this chapter dealt with the presentation of paratext, especially blurbs, prefaces and authorial commentaries on the one hand, and illustrations on the other hand.

Chapter Four was the main chapter and dealt with the analysis and comparison of the selected passages. The cultural elements were analysed first and paratext thereafter. This chapter also dealt with the discussion of findings.

The analysis of the cultural elements selected revealed that Bué, the translator of the first and oldest of the four French translations selected for the study, resorted to deletions and localised the text. It is generally said that the first translation of a book is closer to the original than the subsequent ones, but this study revealed that that was not the case as far as AIW is concerned. It is rather Berman's translation, which was released in 1992, which was the closest to the ST. Desoille's version,

which dates from 2010, is the most recent of the four and presented many cases of modulation.

It was also noticed that Berman, Riot and Desoille resorted to literal translations when confronted with historical references and geographical names. In one instance, Riot resorted to the localisation of the passage but did not retain this approach to the end of the book. Given that the historical references mentioned in AIW are related to the geographical names mentioned in the same passages, changing the setting would have implied changing many other elements. Even though Bué resorted to deletions and made Alice French in his TT, he did not change the names of the English characters in those specific passages.

With regard to word play, in general, the four translators of AIW endeavoured to render the word play and occasionally did so to the detriment of the ST meaning rather than not including any word play at all. There were, however, cases of loss of humorous effect due to the activation of only one frame or to a literal translation. A literal translation does not always guarantee the rendering of the word play as translating the word play requires a shared code and shared conventions between the SL and the TL (Chiaro, 1992: 78).

As far as illustrations are concerned, the research revealed that the style of contemporary illustrators such as François Amoretti and Aurélia Grandin is extremely different from that of Tenniel. Although they took into consideration Tenniel's illustrations, their illustrations seemed to be more influenced by their individual styles than with that of Tenniel.

Given that this study was based on four French translations of AIW, subsequent studies might study the same cultural elements in other French versions of AIW.

It might also be possible to carry out a diachronic study on the changes brought to a number of French versions of AIW released in the twentieth century, for example, or in another century.

Another study might focus on the comparison of a literal translation and an adaptation of AIW. For the purpose of such study, two groups of readers with the same background and characteristics could be chosen and asked to read the two types of translations in order to see which one they prefer and why. Such research would help understand to what extent it is necessary or not to resort to adaptation.

It could also be interesting to compare the illustrations in the original version with those of selected translations of a specific time frame according to the three methods described by Pereira (2008). Another research study could examine how the style of the different illustrators of AIW has changed in the course of time.

Given that the register of AIW is high, another study could also look for French translations in which the register has been changed so as to compare it with the original, in order to find out the strategies used by the translator to achieve a less formal register.

Editors often make changes to the text for different reasons. A comparison of different French translations from different editors may help to identify the changes made, if any, and the reasons behind these changes.

Finally, children should be given the opportunity to discover the world by letting them read books that depict stories that might not be part of their daily life. Although each society has its norms concerning what children should or should not read, translators, editors and publishers should not always assume that their young audience will reject a book simply because it contains names that do not exist in their mother tongue.

Translation is a task which requires a lot of skills from translators. Even though they often alter the ST significantly to suit the audiences they address, they still need to have a lot of creativity to make these changes and produce coherent and acceptable adaptations. Comparing these four French translations of AIW with Carroll's original text is one of the ways to fully appreciate the creativity of the translators and illustrators selected for this study. Also, as a translator, I consider it

a privilege to read the original version of a book and its translation and to understand the reasons behind the choices made by the translator.

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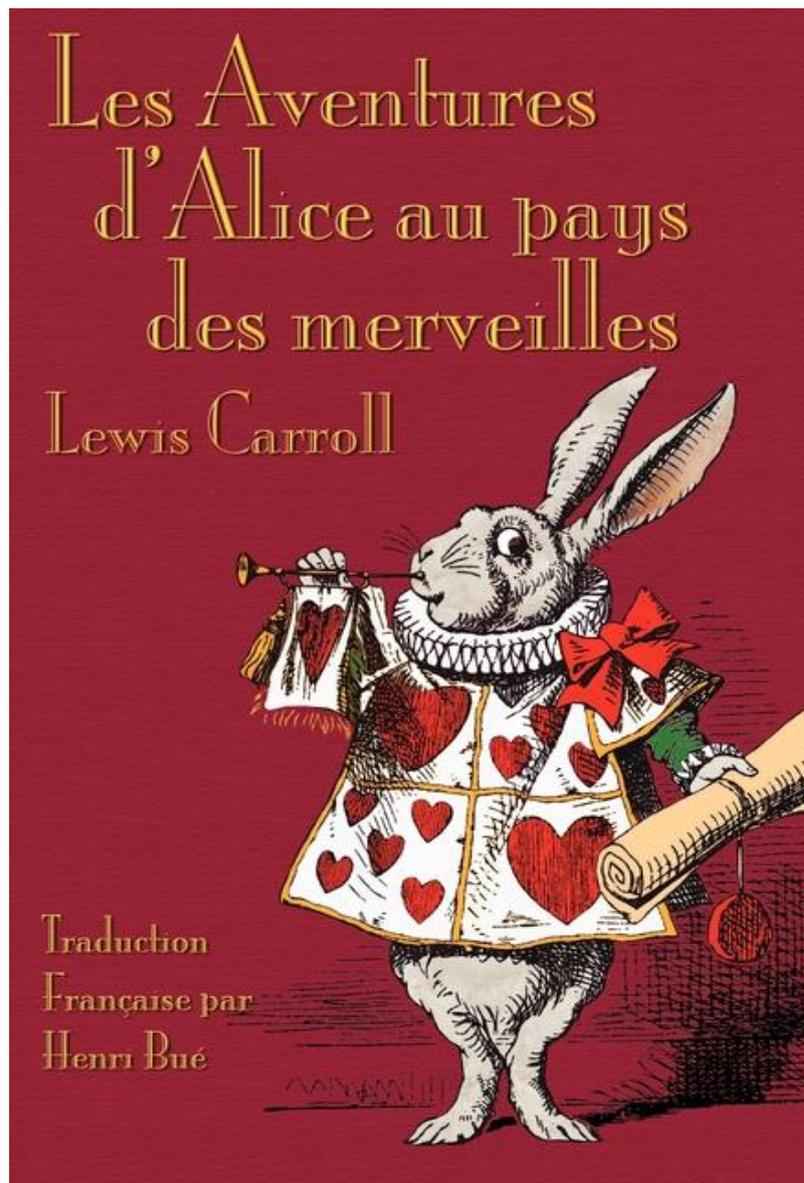
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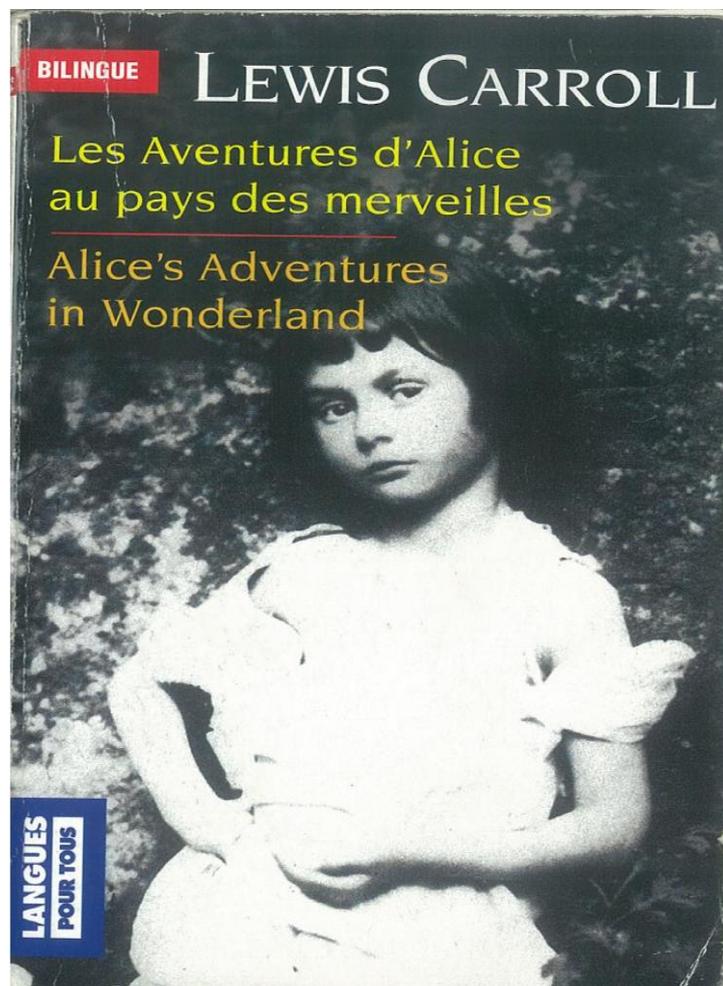
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APPENDICES

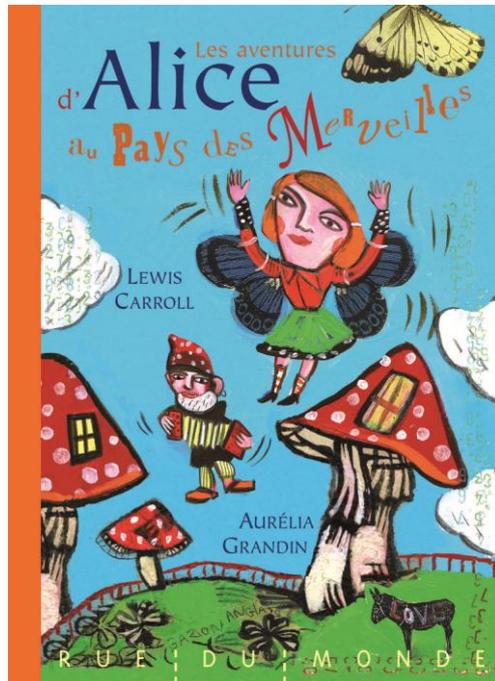
APPENDIX 1: Front cover of Bué's translation



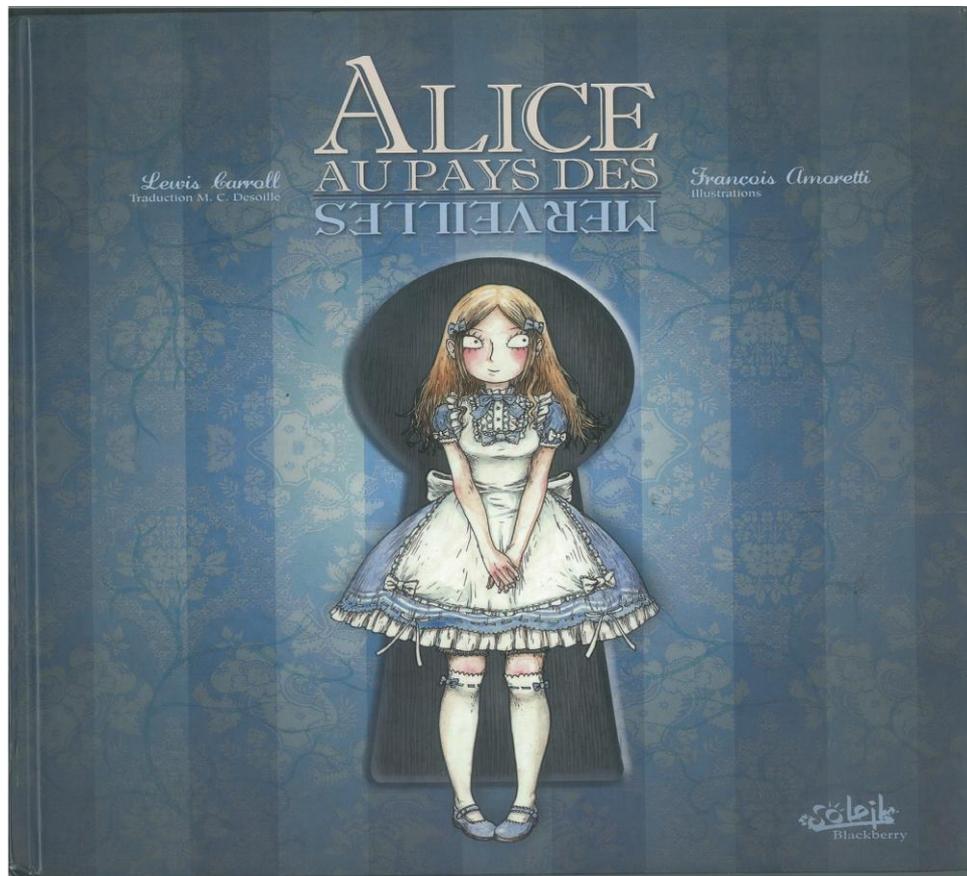
APPENDIX 2: Front cover of Berman's translation



APPENDIX 3: Front cover of Riot's translation



APPENDIX 4: Front cover of Desoille's translation



APPENDIX 5: Email from Elen Riot

Re: Re : Votre traduction d'Alice au pays des merveilles

De :

- [riot elen](mailto:riotelen@gmail.com)

À :

- [Edith Félicité KOUMTOUDJI](mailto:koumedfe@yahoo.fr)

Dimanche 11 septembre 2011 20h18

Bonsoir Edith,

Je n'avais pas de cible de lecteurs. Je destinais le texte a tous. L'edition Penguins a été faite par un nomme Martin Gartner si je me souviens bien. J'avais aussi une amie qui faisait des recherches sur LC et j'étudiais la philosophie (logique formelle). Donc j'ai choisi le sens le plus precis grace a ces analyses en cherchant a respecter la forme.

A bientôt.

Elen

Elen Riot

Le 11 sept. 2011 à 20:02, "Edith Félicité KOUMTOUDJI"
<koumedfe@yahoo.fr<mailto:koumedfe@yahoo.fr>> a écrit :

Salut Elen,

Merci pour votre prompte réaction.

Je ne manquerai pas de vous faire parvenir une copie de mon travail lorsqu'il sera achevé.

S'il vous plaît, quel était votre public cible et quelles sont ses caractéristiques (s'il y en a) ?
Pourriez-vous donner une tranche d'âge ?

Je ne suis pas sûre de vous avoir bien comprise. Le texte anglais avec les notes scientifiques et historiques que vous avez mentionné se réfère-t-il à une édition contenant le texte de Carroll ainsi que des notes scientifiques et historiques? Je suis un peu confuse...

Merci d'éclairer ma lanterne.

Edith F.

"To have the peace of God, you must be at peace with God."

APPENDIX 6: Email from Martine Céleste Desoille

Re: Au sujet de votre traduction d'Alice au pays des merveilles

De :

- [Céleste](#)

À :

- [Edith Félicité KOUMTOUDJI](#)

Lundi 12 septembre 2011 9h50

Le dimanche 11 septembre 2011 20:20:23, Edith Félicité KOUMTOUDJI a écrit :

- > Salut Mme Desoille,
- > J'ai trouvé votre adresse sur le site de l'ATLF.
- > Je suis étudiante en traduction à l'université du Witwatersrand à Johannesburg.
- > Je suis en "master" et prépare un projet sur certaines traductions françaises d'Alice au pays des merveilles./
- > Votre traduction est l'une de celles que j'ai choisies et j'ai quelques questions à vous poser.
- > J'aimerais savoir si vous avez traduit le livre à partir du texte original anglais, à partir d'une ou de plusieurs versions anglaises ou alors à partir d'une ou de plusieurs traductions françaises.
- > J'aimerais également savoir si votre traduction est destinée à un public précis. Pouvez-vous donner une tranche d'âge et d'autres caractéristiques de ce public s'il y en a?
- > Merci de me répondre.
- > Edith Félicité Koumtoudji
- > "To have the peace of God, you must be at peace with God."

Bonjour,

Je suis très honorée que vous vous intéressiez à mon travail mais aussi, il faut bien le dire, un peu embarrassée pour répondre à vos questions de façon précise. Vous savez, ce n'est pas moi qui ai choisi de traduire Alice, c'est l'éditeur - Soleil/Blackberry - et c'est lui qui a fait les choix éditoriaux. Etant donné qu'il s'agit d'un ouvrage illustré, il cible principalement un public jeune - comme celui de l'oeuvre de Lewis Carroll, ni plus ni moins, mais pas exclusivement Et naturellement, je l'ai traduit à partir du texte original.

Sans indiscretion, quelles sont les traductions d'Alice qui ont retenu votre attention et pourquoi - et pourquoi la mienne parmi celles-là ? Si vous me dites précisément quel est le sujet de votre mémoire, je pourrai peut-être vous parler plus en détail de ma démarche de traduction et quelles réflexions elle m'a inspiré.

J'espère que ce mail vous aidera un peu.

Cordialement,

Martine Desoille

-- Martine Céleste Desoille

Traductrice littéraire anglais-espagnol-catalan

23 rue des Coquelicots

66000 Perpignan

APPENDIX 7: Email from Michael Everson

Re: Query

De :

- [Michael Everson](#)

À :

- [Edith Félicité KOUMTOUDJI](#)

Jeudi 16 février 2012 20h08

I believe it is more or less exhaustive, though I can give no guarantee. (It was also a few years ago.)

On 16 Feb 2012, at 11:03, Edith Félicité KOUMTOUDJI wrote:

> Please I have a question.

>

> In the foreword, you have listed the changes made to this edition. I would like to know if the list is exhaustive or if there are other changes that you did not mention.

>

> Thank you

>

> Edith F.

>

> "Getting the credit is the wrong reason to do the right thing."

>

> Beth Moore

>

>

>