CHAPTER THREE

THE TRANSLATOR AS READER

*When I use a word, it means just what I choose it to mean - neither more nor less*—Humpty Dumpty

3 Introduction

It was pointed out in the previous chapter that what is being translated is not the original text, but the translator's mental representation of that text. This mental representation is the product of reading. It is the aim of this Chapter to describe what takes place during the process of translation-oriented reading at the hand of Lewis Carroll's *Wonderland* and *Looking-Glass*. In other words, this chapter will provide a description of how the mental representation of the source text is generated in the translator's mind.

At this point it is necessary to distinguish between ordinary, recreational reading and translation-oriented reading. In the case of recreational reading, the interaction between the writer (via the narrator and focalisation) and the reader takes place subconsciously as the narration unfolds. Theoretical models of the reading process and reader-response theories are usually based on this type of reading.\(^1\) Translation-oriented reading, on the other hand, requires conscious source-text analysis on the part of the reader. Having accepted, or initiated, the translating assignment, the translator reads with the aim to identify the translation-relevant elements of the source text.

Translation-oriented reading essentially consists of source text analysis. In this chapter the process of translation-oriented reading will be discussed in terms of Nord's model of source text analysis (described in Chapter Two of this dissertation) which distinguishes between *extra-textual* and *intra-textual* factors of source text analysis. Nord's (1991) model of source text analysis will be applied to the Alice texts and will serve as the general outline of this chapter. Short's (1996) categories of linguistic deviation, as well as other

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\(^1\) Cf. in this regard Iser's (1978) work in reception aesthetics.
text-linguistic methods of analysis will be applied to the analysis of the internal factors of the *Alice* texts.²

As certain cultural items are potentially problematic and therefore translation-relevant, these cultural items will be discussed separately, but as part of the internal factors of source text analysis.

### 3.1 External factors of ST analysis

The *extra-textual*, or external, factors are those factors that pertain to the author-reader communicative situation, and are therefore situational factors. As the name indicates, the *extra-textual* factors can largely be analysed before the actual reading of the text commences.

Lewis Carroll is the author of the *Alice* texts and he is therefore the sender of the source texts. "Lewis Carroll" is the pseudonym for Charles Dodgson (1832-1898), a mathematician and student³ of Christ Church, Oxford (Cohen, 1989:xvi). Much information about Dodgson is available, mainly because he was a prolific letter-writer and a meticulous journal-keeper. He was a mathematician, ordained clergyman, photographic artist and fantasy fiction author:

> In his Oxford setting, with occasional forays into the larger world, Charles Dodgson, the shy, stammering, sheltered academic don, managed to encompass two disparate worlds, writing serious tomes on the one hand and creating nonsensical flights into Wonderland on the other (Cohen, 1989:xi-xii).

Dodgson published several works on the subject of mathematics and logic, viz. *Euclid and His Modern Rivals* (1879), *Curiosa Mathematica* (1888 – *Part One*; 1893 – *Part Two*), and *Symbolic Logic, Part One* (1896). He published these academic works under his own name.

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² For the rest of this chapter references to the source text will contain only the page number. The name of the ST author (Carroll) and the date of publication (1970) will be omitted from the reference.

³ Student is equivalent to Fellow.
Charles Dodgson's interest in games, logic and mathematics is reflected in the *Alice* texts. Pycior (1984:140 and onwards) explains how Dodgson's mathematical training influenced his literary works. In the nineteenth century traditional mathematics was regarded as "a science of absolute truths" and "an exceptional instrument for mental training", and as such enjoyed a privileged position in education (Pycior, 1984:150). The certainty of mathematics, arising from "distinctness and meaningfulness of terms, self-evidence of first principles, deductive development, and availability of 'experimental' tests of its conclusions" (Pycior, 1984:151) is what made it suitable for mental training. In 1831 De Morgan (quoted in Pycior (1984:151)) gives grounds for employing mathematics to teach one how to reason. He emphasises that

Every term is distinctly explained, and has but one meaning, and it is rarely that two words are employed to mean the same thing.

There are no words whose meanings are so much alike that the ideas which they stand for may be confounded.

The above statements about mathematical terms are the opposite of what may be said about the words in Wonderland and Looking-Glass Land, the dominant textual worlds of the *Alice* texts. The extensive use of homophones and homonyms in the *Alice* texts ensures that ideas are confounded more often than not (See 3.2.1.2 below).

Symbolic algebra, as a way of dealing with the problem of negative numbers and imaginary numbers, began to develop in the 1830s (Pycior, 1984:152). Symbolic algebra made use of signs, such as $x$, as "meaningless symbols". Pycior (1984:149) points out that Dodgson's grappling with symbolic algebra is reflected in his reference to De Morgan's *Trigonometry and Double Algebra* (1984) in which it is stated that "with one exception, no word nor sign of arithmetic or algebra has one atom of meaning throughout this chapter". This is echoed by Alice when she says that she does not believe there is "an atom of meaning" in the evidence brought before the court:

The jury all wrote down on their slates, "She doesn't believe there's an atom of meaning in it," but none of them attempted to explain the paper.

"If there's no meaning in it," said the King, "that saves a world of trouble, you know, as we needn't try to find any..." (159).
The paradox in the definition of negative numbers as "quantities less than nothing" (Pycior, 1984:153) is also exploited by Carroll in the *Alice* texts:

"Take some more tea," the March Hare said to Alice, very earnestly.
"I've had nothing yet, Alice replied in an offended tone: "so I can't take more."
"You mean you can't take less," said the Hatter: "it's very easy to take more than nothing." (101).

Basic arithmetic is also satirised in the Red and White Queens' quizzing of Alice. They come to the conclusion that Alice "can't do sums a bit!" (321-322).

It is necessary for the translator-reader to take cognisance of the *(extra-textual)* mathematical issues of Dodgson's day because they feed into the *(intra-textual)* theme of meaning(lessness) and the questioning of the relationship between a word (signifier) and its meaning (signified) in the *Alice* texts.

As a photographic artist, Carroll favoured children as his subjects, and for this purpose he befriended many children, mostly girls. The daughters of the Dean of the College where Dodgson taught mathematics Lorina (Ina), Alice and Edith Liddell counted among Dodgson's child friends (Leach, 1996:15). *Wonderland* is a product of this friendship. The prefatory poem of the text refers to an afternoon in 1862 when Dodgson and the Reverend Robinson Duckworth went rowing on the Thames with the three Liddell girls (Gardner, 1970:21). Carroll told a version of the *Alice* story to the girls and later recorded the story in writing. *Alice's Adventures Underground* was presented in manuscript form to Alice Liddell as a gift (Madden, 1986:363).

Thus, the original *Alice* text was intended for a very specific readership, namely the Liddell sisters. Although the later *Alice's Adventures in Wonderland* has been adapted by Carroll to suit a wider readership, many autobiographical references and specific references to the Liddell sisters remain in the published text. References of this kind are clearly identified in Gardner's *Annotated Alice* (1970). The prefatory poem to *Looking-Glass* is considered to be addressed to Alice Liddell. The last stanza of this poem reads:

And, though the shadow of a sigh
May tremble through the story,
For 'happy summer days' gone by,
And vanish'd summer glory –
It shall not touch with breath of bale,
The pleasance of our fairy tale (174).

The words in quotation marks are the last words of Wonderland, and Pleasance (in the last line) is Alice Liddell's second name. The closing poem of Looking-Glass recalls again the summer afternoon during which the story of Alice's adventures underground was first told. This poem is also an acrostic. The first letter of each line spells out Alice Pleasance Liddell (345).

The names of the birds that fell into the pool of tears with Alice are also a biographical reference (44). The Duck refers to the Rev. Duckworth who, as mentioned, accompanied Carroll and the Liddells on the occasion that the story of Alice was first told. The Dodo represents Dodgson himself; the Lory, Lorina Liddell; and the Eagle, Edith Liddell (44). The three little sisters who lived in 'a well in the Dormouse's story (100) also refer to the Liddell sisters. The surname is phonologically parallel to little. Elsie is phonologically parallel to L.C. the initials of the eldest sister, Lorina Charlotte; Tillie refers to Edith Liddell's family nickname, Mathilda; and Lacie is an anagram of Alice (Gardner, 1970:100). As these references were probably only significant to the Liddells and not to the general readership of the Alice texts, the biographical references need not present translation problems.

Pansegrouw (1992:181) points out that many psychoanalytical readings of the Alice texts attempt to relate the theme of changing identity in the texts to Carroll's "harmless sexual attraction to young girls". In an article on Alice's identity crisis, Pansegrouw (1992:181) postulates that the issue of identity should not be related to the author's subconscious mind, but to the philosophical and logical problem of identity. In other words, the intra-textual theme of identity should be viewed, not in terms of the sender's attraction to children, but in terms of the sender's interest in logic.

As mentioned in Chapter Two, Nord (1991:71) states that the intention of the sender of a literary text is to "motivate personal insights about reality by describing an (alternative) fictitious world". Wonderland and the land beyond the looking-glass are the fictitious
worlds being described in the Alice texts. These fantasy worlds are contrasted to another textual world, the world that Alice knows as the real world. In the description of these fictitious worlds, Carroll comments on issues pertaining to the realm of mathematics and logic in the real world, for example, the relationship between signs and what they stand for, and the question of identity. To understand these personal insights of Carroll about reality, specifically algebra and logic, the translator-reader needs to possess background knowledge of the sender's interest in these subjects. By explicitly contrasting the rules of nature and the rules of society governing the fantasy worlds to those governing the "real" world, the sender comments on reality. It is also the sender's intention to comment on the education, morals and manners of the Victorian reality. Carroll foregrounds the implicit comments on reality by way of linguistic and literary devices, such as puns and parody. Comment on reality as an aspect of the sender's intention will be considered again in the discussion of the intra-textual factors and the specific foregrounding devices employed by Carroll.

The motive for writing Wonderland's predecessor, the narrative about a girl who went down a rabbit hole, was the request of the Liddell sisters for a story. The prefatory poem in Wonderland can be regarded as an exposition of the motive for the first Alice narrative. In his article "Alice on Stage" Carroll refers again to the motive for the Alice narrative and the manuscript of Alice's Adventures Underground:

...there came a day when, as it chanced, one of my little listeners petitioned that the tale might be written out for her.... And so to please a child I loved (I don't remember any other motive), I printed in manuscript and illustrated with my own crude designs - ... - the book which I have just published in facsimile. In writing it out, I added many fresh ideas, which seemed to grow of themselves upon the original stock; and many more added themselves when years afterwards I wrote it all out again for publication (Carroll quoted in Gardner (1970:22)).

The motive for Wonderland ties in closely with the recipients of the text and the time and place of text production. As has been stated earlier, Alice's Adventures Underground was presented to the Liddells at Oxford in 1862. The recipients of the manuscript were the Liddell sisters, aged thirteen, ten and eight (Gardner, 1970:21). These girls may be seen as representative of the recipients of the first Wonderland publication in terms of age. The

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4 Originally printed in The Theatre (April 1887) and reprinted in part in Gardner (1970:21).
fact that Carroll wanted to please his child recipients can be seen in a remark to his publisher (Alexander Macmillan) in a letter dated 11 November 1864 suggesting that for the cover of the book "bright red will be best – not the best, perhaps, artistically, but the most attractive to childish eyes" (Cohen, 1989:31).

Cripps (1983:32-48) provides a summary of the reviews of the first editions of *Wonderland* (1865) and *Looking-Glass* (1871). These reviews provide much information about the contemporary readers of the *Alice* texts and the general expectations of book-buyers in the late nineteenth century. *Wonderland* was first published in July 1865, but was withdrawn, due to the unsatisfactory reproduction of the illustrations, and reprinted. The reviews are of the second print that appeared on the market in November 1865 in time for the Christmas trade (Cripps, 1983:34). Christmas trade book reviews placed as much emphasis on the appearance and presentation of the book as on the text (ibid.), and in consequence much attention was given to Tenniel's drawings (Cripps, 1983:35). Cripps (1983:35) also points out that Christmas books were usually regarded as "seasonal" and were not expected to become classics or to be reread again and again after the Christmas holidays were over. Readers and reviewers came to expect that the Christmas trade children's book would have certain characteristics:

All the tales were written in what we may describe as a rather "rapid" style; all have a little humour, a little sentiment, a little loving-kindness, and the other usual ingredients of Christmas literature; and all are of proper length for indolent holiday reading (*London Review*, reprinted in Cripps (1983:35)).

It is against this background that *Wonderland* was received by the critics. Cripps (1983:36) groups the reviews into three categories, namely "the bland or unnoticing, the genuinely perceptive, and the hostile or dismissive". In other words, there were neutral, positive and negative reactions to *Wonderland*. The neutral reviews are not relevant for the current study. In the positive reviews Carroll's genius, *Wonderland*'s appeal for adults, the parodies, Carroll's talent for nonsense-writing and the humour in the book are mentioned (Cripps, 1983:35-36). Many reviewers also regard the fact that the book has no moral as an advantage (ibid.). The negative reviewers were mainly opposed to the bizarre nature of the story. In the subsequent years, *Wonderland* gained much popularity and more favourable reviews were produced after the critics realised that *Wonderland* did not have the short life span usually associated with Christmas trade books.
When *Looking-Glass* appeared in 1871 it was a huge success. By the end of January 1872, 15,000 copies had been sold. *Looking-Glass* was openly recommended for having no moral (Cripps, 1983:41). In reviews that compared the two *Alice* texts, *Wonderland* was generally regarded as the superior text.

The norms of society, literary practice, levels of education and academic and scientific trends in England (the place of ST production) in the second half of the 1800s (the time of ST production and reception) need to be taken into account as it is the sender's intention to comment on these aspects of reality in the *Alice* texts. Fortunately for the modern-day translator-reader, the circumstances prevailing in the Victorian era is well-documented.

The following aspects of late nineteenth century England should be taken into account in a translation-oriented reading of the *Alice* texts: the emphasis on morals and manners, the education system, the emergence of symbolic algebra, colonisation and imperialism and class differences. The *Alice* texts not only contain no moral, they also subvert the notion of morals by parodying well-known moralistic poems. Compared to real world standards, the inhabitants of Wonderland and the land beyond the looking-glass have hardly any manners. The education system is parodied in the description of the alma mater of the Mock Turtle and the Gryphon. It has already been mentioned that the principles of symbolic algebra can be linked to the themes of meaning(lessness) and identity. Bivona (1986:143-171) argues convincingly that Alice's entrances into Wonderland and the land beyond the looking-class and the subsequent "confrontation of cultures" can be interpreted against the background of British imperialism and the question "what happens when one deposits a representative of English culture in a foreign land populated by beings who live by unfamiliar rules?". It is interesting to view the misunderstandings that occur in the communication between Alice and the fantasy creatures in the light of cultural (worldview) differences and conflicting rules governing reality. In the *Alice* texts we can roughly distinguish royalty, an upper middle class and a servant class. These classes reflect class differences in the real world. Certain aspects of Victorian or British culture, such as croquet, also occur in the text, along with the Western games of chess and cards. These cultural references must be noted by the translator-reader, because they might need explication in the target text (cf. 3.2.2).
As explained in 2.1.3.1 of this study, the function of the source text is derived from "the specific configuration of external factors" (Nord, 1991:70). Text-type is one of the external factors informing text function. The following can be noted about the Alice texts regarding text-type:

- The texts are narrative.
- The stories are fiction.
- The stories can be classified more specifically as fantasy fiction.
- In general, the texts belongs to the genre of the novel.
- The texts also contain poetry.
- The sub-genres of parody and nonsense are found throughout the texts.

The reader of the Alice texts perceives the stories contained in these texts to be fictional. The fictional worlds called into being in these texts are so far removed from reality that they may be said to belong to the realm of fantasy. Fantasy can be defined as stories that are set entirely, or partly, in a Secondary World (Stableford, 1990:63). Epistemological uncertainty, which jeopardises reality, characterises fantasy fiction (Shires, 1988:267). In this sense fantasy is closely linked to parody and nonsense, which are also prominent in the Alice texts:

All three modes may be considered similar in one respect: they explode or transgress the frame of the real and thus open up a space of uncertainty. Pushing towards the realm of non-significance where nothing is stable, these forms open a gap between signifier and signified which makes a definite meaning or absolute reality impossible to attain (Shires, 1988:267).

Thus, the modes of fantasy, parody and nonsense also strengthen the theme of meaning(lessness). The citation above indicates that there is a close link between language and text-type. Expectations based on the text-type will necessarily include expectations about the language use normally associated with a certain text-type. Stableford (1990:71) highlights the relation between fiction and language when he states that fiction "maps human experience in a way analogous to the way in which language maps reality" (my emphasis).
Text-type and the reader's perception of the real are also closely linked. By distorting the real, fantasy, parody and nonsense affect the reader's self in the same way as a distorting mirror would (Shires, 1988:268). When one looks into a distorting mirror one experiences terror and pleasure at the sight of the distorted body image. When one moves away from the mirror, into the safety of reality, one regains an undistorted body "though one's perception of it has surely altered" (ibid.). In Shires's analogy, the body that is reflected in the mirror stands for the real, and the distorted mirror stands for that which calls the real into question. Just as a distorting mirror alters one's perception of one's body, the modes of fantasy, parody and nonsense alter the reader's perception of the real:

Fantasy is the mirror that sucks the body in, as it does Alice in *Alice in Wonderland* and literally in *Through the Looking-Glass*. Parody is the placement of a distorted mirror image against an original mirror image. Nonsense is that which cannot be seen, or known, or held onto: the broken mirror, the broken image (Shires, 1988:268).

The real is questioned by contrasting it with the unreal (fantasy), the more real (parody) and the non-real (nonsense) (Shires, 1988:268,270). However, this questioning of the real in fantasy fiction serves to re-establish a sense of the real, because the dialogism between what is real and what is not "works not only to expose the limits of the real, but by exposure, to reassert them" (Shires, 1988:271). Stableford (1990:65) agrees with this and maintains that a "fantastic viewpoint" provides the reader with a better perspective of the (real) world, because the reader can appreciate the bounds of reality better if he is able to move outside it.

In the case of *Wonderland* and *Looking-Glass*, the reader's expectations about text-type would include expectations about prose and poetry, narrative, fiction and fictionality, fantasy fiction, parody and nonsense, and, necessarily, expectations about the language usage characteristically associated with these text-types.

An analysis of the intra-textual factors will indicate to which extent these expectations are fulfilled. The translator-reader should be aware of the extent to which the expectations concerning text-type are fulfilled in order to reproduce a similar level of fulfilment or non-fulfilment of these expectations in the target text.
It is the configuration of the above-mentioned extra-textual factors (e.g. the sender, his special literary intention, the motive, the recipients and the time and place of text production) that indicates that the Alice texts are literary texts, i.e. that the text function of these texts are primarily literary. The text function of the ST, that is, the specific configuration of the extra-textual factors, must serve as a backdrop against which the text-internal factors can be interpreted by the translator-reader, and must also later serve as a guideline in actualising the text function of the target text by the translator-writer.

The discussion of the extra-textual factors has also shown that it is virtually impossible to regard each extra-textual factor as separate from the others. One cannot consider the sender's intention without also considering the motive for the production of the texts or the recipients, and one cannot consider the recipients or the motive without considering the time and place of text production, etc. One can say that the extra-textual factors are all co-communicative. Similarly, it is hardly possible to study the intra-textual factors in isolation from each other or from the extra-textual factors.

The extra-textual factors provide a set of expectations about the intra-textual factors. These expectations may or may not be fulfilled within the text, depending on the sender's intention. The extra-textual factors may also serve to illuminate some of the intra-textual factors and contribute to a more complete interpretation of the intra-textual factors. For instance, it was shown how the knowledge that the sender of the Alice texts were also interested in mathematics and logic, sheds light on the theme of meaning(lessness) in the texts. Further instances where the extra-textual factors contribute to the interpretation of the intra-textual factors will be discussed in the analysis of the intra-textual factors below.

3.2 Internal factors of source-text analysis

The intra-textual factors will be considered in the light of the expectations raised by the extra-textual factors. Due cognisance will also be taken of the extent to which the extra-textual factors inform the interpretation of the intra-textual factors. The intra-textual factors can be divided into two categories, namely those factors pertaining to the semantic information of the text (subject matter, content and presuppositions) and those factors pertaining to the gestalt or style of the text (composition, non-verbal elements, lexic,
sentence structure, and suprasegmental features) (Nord, 1991:80-83) (cf. also 2.1.3.2 of this study). It goes without saying that the intra-textual factors are also co-communicative and interdependent.

The subject matter basically refers to what the text is about. In scientific texts, the title and chapter headings are usually a trustworthy representation of the subject matter whereas in literary texts titles and headings may be deliberately obscure (Nord, 1991:86). The titles of the two Alice texts, namely Alice's Adventures in Wonderland and Through the Looking-Glass and What Alice Found There, are fairly indicative of the subject matter of the texts and already suggest that the textual worlds will be fantasy worlds. The chapter headings mark the progress of the narrative without giving away too much. Nord (1991:87) suggests that the subject matter of literary texts can also be analysed in terms of chains of isotopies ("semes shared by various lexical items in a text") or in terms of the occurrence of thematic concepts throughout the text. In the Alice texts, the semes mean(-) and (-)sense(-) occur so frequently that it is worth noting them in a translation-oriented reading. Semes that refer to being and identity (e.g. the verb to be and its conjugations with regards to Alice's identity) also occur fairly frequently. These semes are often foregrounded by

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5 The chapter headings of Alice's Adventures in Wonderland are as follows:
I Down the Rabbit-Hole
II The Pool of Tears
III A Caucus-Race and a Long Tale
IV The Rabbit Sends in a Little Bill
V Advice from a Caterpillar
VI Pig and Pepper
VII A Mad Tea-Party
VIII The Queen's Croquet-Ground
IX The Mock Turtle's Story
X The Lobster Quadrille
XI Who Stole the Tarts?
XII Alice's Evidence

The chapter headings of Through the Looking-Glass and What Alice Found There are as follows:
I Looking-Glass House
II The Garden of Live Flowers
III Looking-Glass Insects
IV Tweedledum and Tweedledee
V Wool and Water
VI Humpty Dumpty
VII The Lion and the Unicorn
VII "It's My Own Invention"
IX Queen Alice
X Shaking
XI Waking
XII Which Dreamed It?
linguistic deviation in the *Alice* texts and will therefore be discussed in more detail in the section on linguistic deviation below. It has already been pointed out that meaning(lessness) and identity are dominant thematic concepts in the *Alice* texts.

The themes of meaning and identity are clearly manifested in the wood where things have no name. Alice finds that she cannot remember the words for *shade* and *tree* and realises that these things in fact have no name:

"Then it has happened after all! And now, who am I? I will remember if I can! I'm determined to do it!" But being determined didn't help her much, and all she could say, after a great deal of puzzling was "L, I know it begins with L!" (226).

*L* stands for the real Alice's surname Liddell and also for Lily, the white pawn whose place Alice is taking in the chess game (Gardner, 1970:226). The first two letters of Alice's name also sound like *L*. Gardner (1970:227) points out that the wood symbolically represents the universe. His explanation will be quoted in full, because it ties in with the notion of 'wording' described in Chapter One of this study (cf. 1.1 and Mey, 1993:300-301), and because it illuminates the manner in which Carroll thematises the relation between symbol (signifier) and (concept) signified:

The wood in which things have no name is in fact the universe itself, as it is apart from symbol-manipulating creatures who label portions of it because — as Alice earlier remarked with pragmatic wisdom — "its useful to the people that name them." The realization that the world by itself contains no signs — that there is no connection whatever between things and their names except by way of a mind that finds the tags useful — is by no means a trivial philosophic insight (Gardner, 1970:227).

The arbitrary nature of the relation between signifier and signified is emphasised in the passage where Humpty Dumpty subverts the conventional meanings of words according to his whims:

"I don't know what you mean by 'glory,'" Alice said. Humpty Dumpty smiled contemptuously. "Of course you don't — till I tell you. I meant 'there's a nice knock-down argument for you!'" "But 'glory' doesn't mean 'a nice knock-down argument,'" Alice objected. "When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less." (268-269)
Humpty Dumpty is at liberty to free signifieds from their signifiers and to attach any signified to any signifier, as can be seen in the following excerpt:

"My name is Alice, but - "
"It's a stupid name enough!" Humpty Dumpty interrupted impatiently. "What does it mean?"
"Must a name mean something?" Alice asked doubtfully.
"Of course it must," Humpty Dumpty said with a short laugh: "my name means the shape I am – and a good handsome shape it is, too. With a name like yours, you might be any shape, almost." (263).

Here Carroll focuses the attention on the relation between a word and what it means. Gardner (1970:263), referring to a paper written by Alexander in 1951, points out that this is a Carrollian inversion:

In real life proper names seldom have a meaning other than the fact that they denote an individual object, whereas other words have general, universal meanings. In Humpty Dumpty’s realm, the reverse is true. Ordinary words mean whatever Humpty Dumpty wants them to mean, whereas proper names like "Alice" and "Humpty Dumpty" are supposed to have general significance.

Another thematic concept that occurs frequently is form mutation (for example, Alice’s shrinking and growing, the Cheshire Cat’s appearing and disappearing). This ties in with the theme of identity. The contrasts between the fantasy worlds and the actual in the novel, between the dreaming state and the waking state, and between sanity and insanity are also explored. Interesting studies have also been conducted on the themes of cruelty, death and eating and drinking. These thematic concepts are also foregrounded by way of linguistic devices and will be mentioned again in the analysis of the linguistic elements of the source texts. The motif of games also occurs frequently in the Alice texts. Apart from the playing cards in Wonderland and the chess pieces in Looking-Glass, there are also the caucus-race, the lobster quadrille, the fight between Tweedledee and Tweedledum, the fight between the Lion and the Unicorn and the fight between the Red Knight and the White Knight, as well as the various quizzes and riddles, that are game-like. All of the aforementioned game-like activities, as well as the Queen’s croquet game, have the aspect of absurdity and senselessness.

Cf. in this regard Stableford (1990:72-73) and Bivona (1986:161-171).
As was stated in 2.1.3.2, *content* refers to the relationship between the verbal elements in the text and the extra-linguistic "world" to which they refer. All verbal elements carry connotative or denotative meaning. Nord (1991:92) suggests that during content analysis the translator-reader should mark certain items as "probably connotative". Connotative meaning is heavily embedded in culture, and in this case in the "culture" of the "world" in the text. This text-world culture may be close or distant to the source language culture. It should be noted that a text may contain more than one world, and the cultures of these textual worlds are not necessarily close to each other. Each embedded narrative constitutes at least one more world. For example, in the Mock Turtle's story, the narrator (the Mock Turtle) creates another world in another time, namely that of the Mock Turtle's school days. Where one or more of the text worlds in the source text are closer to the source language culture than to the target language culture, the target language reader may have difficulty in discerning the connotative meaning of verbal elements unless the translator makes some kind of compensation.

In the *Alice* texts the world that is the-actual-in-the-novel is close to Victorian England. Although written in English, the texts have become so remote from the culture of modern-day Britain, and even more remote from the cultures of the other English-speaking countries, that Gardner (1970) deemed it necessary to publish *The Annotated Alice*, which contains both *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. The page lay-out and pictures of the original texts are preserved, but Gardner has included broad margins with annotations regarding, *inter alia*, biographical references, cultural references (e.g. about food, clothing, the games of cards, chess and croquet) and inter-textual references. The originals of the poems, rhymes and songs that Carroll parodies appear in Gardner's annotations. Without knowing the objects of the parodies, much of the humour is lost. Marking the items that are deeply imbedded in the culture of the original source language recipients will guide the translator as to the translation strategies and procedures to employ in the writing of the target text.

Presupposition is also closely linked to the culturally imbedded items in the text. Presupposition refers to all the knowledge that the sender believes he shares with the recipients. Carroll presupposes that his recipients will be familiar with a deck of cards, the game of croquet, the game of chess, and with a court of law where a judge presides and a
jury provides the verdict. In the analysis of the verbal elements of the ST below, the culture-specific items have been isolated (cf. 3.2.2)

In terms of text composition, the macro-structure of the Alice texts are interesting because the narrative is presented within the frame of Alice's dreams. The dream tale in the Wonderland text is framed by the prefatory poem and the prose description of Alice's awakening in the real-world-in-the-text at the end of the book. The Looking-Glass text is framed by its prefatory and closing poems. In his article Framing the Alices, Madden (1986:362) proposes that one go beyond an interpretation of the "frame poems" based on biographical information to an interpretation which recognises the sender's intention to include the poems as "an integral part of the Alices". Madden (1986:363) points out that the style of the frame poems resembles something of the style of the Romantic poets, such as Wordsworth and Coleridge, and is similar to the mainstream Victorian poetic tradition, as manifested in the poetry of Tennyson and the Rosettis. Madden (ibid.) goes on to suggest that Carroll had chosen to write in the "Tennysonian" idiom because his age regarded it as proper to "serious" poetry, and he thereby signalled to his audience the serious purpose underlying his books of "nonsense." His choice of a familiar form of the Romantic lyric likewise had a specific purpose: not to create self-standing lyrics but to frame a substantial narrative.

The non-verbal elements in the Alice texts have been discussed in detail in a paper read by Nord at the AILA World Congress in 1993, titled Alice Abroad: Translating Descriptions of Non-verbal Communication in Fictional Texts.

The lexic and sentence structure of the Alice texts will be examined in the light of Short's (1996) categories of linguistic deviation and linguistic parallelism, as these categories present a systematic way of analysing the verbal elements in the Alice texts. It is important to note that the use of italics is an important suprasegmental feature in the Alice texts. The wordplay in the Alice texts is often highlighted by the italicising of certain words, as will be seen in the excerpts discussed under 3.2.1.2 and 3.2.1.3.
3.2.1 An analysis of the verbal elements in the Alice texts based on linguistic deviation

Text linguistics as an analytic exercise entails a top-down analysis of the text, that is, an analysis starting with the communicative context of the text and ending with an analysis of the smaller linguistic units of the text. The communicative context of the Alice texts has already been dealt with in the discussion of the extra-textual factors of source text analysis. A text-level analysis has been attempted in the discussion of the intra-textual factors pertaining to the semantic information of the text above. What remains to be analysed are the micro-level linguistic elements. Short’s (1996) categories of linguistic deviation are also arranged in a top-down hierarchy: discoursal deviation, semantico-syntactic deviation, lexico-morphological deviation, grammatical deviation and graphological deviation. The instances of linguistic deviation in the discussion below are those instances where non-expected or non-ordinary use of language act as a foregrounding device and as an instrument to reinforce one of the prevalent thematic concepts of the texts.

3.2.1.1 Discoursal deviation

As was mentioned in 2.2, Short (1996:257) identifies three levels of discourse in the novel: the author-reader level, the narrator-narratee level and the character-character level. The author-reader discourse takes place in the real world. The narrator-narratee and character-character discourses take place in the fictional, textual world.

In discourse on the real world level, the author is generally seen as the sender and the reader is generally seen as the receiver. In literary translation, the translator is the receiver of the source language message (source text) and the sender of the target language message (target text) (Nida & Taber, 1974:22-23). In simple terms the text (or translation thereof) may be seen as the message. However, ‘message’ should include the full meaning of the text as it is activated by all the linguistic and conceptual elements. The recipient will necessarily have certain expectations about the way in which the message will be presented. In literary discourse these expectations are still very much genre-based, despite postmodernist attempts at dissolving such classifications. The reader would not expect a novel to open with a poem, and yet both the Alice texts do just that. Although these prefatory poems form an integral part of the source text, they do not form part of the prose...
narrative and appear before the first chapter. In this sense the opening poems may be seen as prefaces or dedications. As such, one may still regard them as instances of discoursal deviation because one does not expect to find a preface or a dedication with metre and rhyme. There are also many instances of poetry in the form of songs, rhymes and poems within the prose text. Whether these poetry sections can be considered as deviate from a discoursal point of view is questionable, because they form a natural and integral part of the narrative.

When one considers discourse on the textual level, nearly all of the dialogue between the figures may be seen as deviate from a real-world point of view. Alice, as a representative of the fictional world that most closely resembles the real world, "the actual in the novel" as Pavel (1986:61) calls it, is very aware of the fact that discourse in Wonderland and Looking-Glass Land is very different from discourse in the world from which she comes. In the first place, the participants in the conversations differ from conversation participants in the real world. Alice finds herself engaged in conversations with animals, such as the Mouse, the March Hare and a sheep, fantastic creatures such as the Gryphon, the Mock Turtle, the Mad Hatter, Humpty Dumpty and animated playing cards and chess pieces, and even plants, such as the Tiger Lily. However, the game of make-belief involved in the reading of fiction allows for communication between interlocutors that would seem unlikely in non-fiction.

Discoursal deviation can most clearly be seen on the character-character level. The figures seem not to strive for effective communication and co-operation. Misunderstandings and contradictions occur frequently. These communication failures are integrated with the nonsense theme and the author's attempts to differentiate between the fantasy worlds and the (textual representation of) the real world. Discoursal deviation in the *Alice* texts may be effectively and systematically analysed by way of Grice's co-operative principle and the maxims of conversation (Grice, 1991:305-315; cf. also Short, 1996:240-246). In nearly all of Alice's conversations the maxims are transgressed and a thorough analysis of all the instances of discoursal deviation due to a breakdown of communication would fill volumes and cannot be attempted in this study. However, due to the fact that the translator-reader

7 "Logic and Conversation" from Grice's *Studies in the Way of Words* (1968) is reprinted in Davis's *Pragmatics: A Reader* (1991).
must take cognisance of discoursal deviation on the textual level in order to reconstruct these instances of communication failure and reproduce their effects in the writing process, a fragment of dialogue, which is typical of the type of discourse on the character-character level, will be analysed in terms of Grice's maxims of conversation.

The following piece of dialogue between Alice and the Duchess has been extracted from Chapter IX of *Alice's Adventures in Wonderland* (121-122):

**Duchess:** I dare say you're wondering why I don't put my arm around your waist. The reason is I'm doubtful about the temper of your flamingo. Shall I try the experiment?

**Alice:** He might bite.

**Duchess:** Very true, flamingoes and mustard both bite. And the moral of that is - 'Birds of a feather flock together.'

**Alice:** Only mustard isn't a bird.

**Duchess:** Right as usual. What a clear way you have of putting things!

**Alice:** It's a mineral, I think.

**Duchess:** Of course it is. There's a large mustard mine near here. And the moral of that is - 'The more there is of mine the less there is of yours.'

**Alice:** Oh, I know! It's a vegetable. It doesn't look like one, but it is.

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

The maxim of quantity states that one should give neither more nor less information than required and the maxim of relevance states that an utterance should be relevant in its context. In the discourse above, the flouting of these two maxims is interrelated. The Duchess flouts the maxim of quantity by supplying a seemingly irrelevant "moral" after most of her utterances. The very fact that the bits of information are not supplied in a logical order, in other words, not given at a relevant moment, makes the information redundant. This can be illustrated by isolating the actual bits of information and the order in which they occur:

1. The Duchess does not want to put her arm around Alice, because she is doubtful of Alice's Flamingo's temper.
2. The Flamingo might bite.
3. Flamingoes and mustard both bite.
5. Mustard isn't a bird.
6. Alice has a clear way of putting things.
7. Alice thinks mustard is a mineral.
8. The Duchess agrees that mustard is a mineral.
9. There is a large mustard mine close-by.
10. The more there is of mine the less there is of yours (moral).
11. Mustard is a vegetable that does not look like a vegetable.
12. The Duchess agrees that mustard is a vegetable.
13. Be what you would seem to be (moral).
14. A simpler way of saying 'be what you would seem to be' is 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.' (122)

The maxim of quality entails that the speaker tells the truth, or what he believes to be true. The Duchess's remark that Flamingoes and mustard both bite is not entirely true, because the word "bite" does not signify the same thing when used with reference to "mustard" than it does when used with reference to "flamingo". In the first case it refers to the taste of mustard, and in the second case to the action that the flamingo may take when provoked. Although it is not true that mustard is a mineral, Alice is truthful in expressing her doubt about what mustard is by saying "I think". The Duchess flouts the maxim of quality by declaring that mustard is "of course" a mineral. The untruthfulness of her utterance is emphasised when she later "quite" agrees with Alice that mustard is a vegetable. Furthermore, it is not true that one can derive the morals that the Duchess does from the "facts" in the discourse. The long and confusing explanation that the Duchess gives for the moral "Be what you would seem to be" is, firstly, not a simpler way of putting it, and secondly, does not mean exactly the same thing, and thus the Duchess flouts the maxim of quality once more.

The maxim of manner requires the speaker to be clear and orderly, i.e. to avoid obscurity and ambiguity. The way in which the Duchess links "morals" to what has previously been said, is nothing but obscure. Her explanation of the last "moral" is also unclear. The Duchess flouts the maxim of manner by deliberately exploiting the ambiguity of homonymic words, such as "bite" and "mine".

Other examples of dialogues in which the conversational maxims are flouted in the *Alice* texts, include: Alice's conversation with the caterpillar, the conversation with the pigeon,
the conversations with the Frog (footman), the talk during the tea-party at the March Hare's house, Alice's conversation with the flowers in which she is much insulted, the conversation with Humpty Dumpty and the conversation with the Red and White Queens.

The consistency with which the maxims are flouted in Alice's conversations with others in both the Alice texts, indicates that the rules for effective communication in the textual worlds (Wonderland and Looking-Glass Land) differ radically from those operating in the real world, and in the represented real world. From Alice's point of view, and from the reader's point of view, the conversations are absurd and nonsensical, but to the creatures in Wonderland and Looking-Glass Land they make perfect sense. Thus, the deviate discourse on character-character level does not only reinforce the themes of (non)sense and meaning(lessness), but also thematises the contrast between the real world and the fantasy worlds.

3.2.1.2 Semantico-syntactic deviation

Short (1996:43) defines semantic deviation as "meaning relations which are logically inconsistent or paradoxical in some way". For the purposes of this analysis of the Alice texts semantic deviation will include all instances where a word or expression means something different to what it usually means. When analysing the structures of semantic deviation it is crucial to keep in mind that the relation between language and meaning is a prominent thematic issue in these texts. The informed reader enters into the Alice texts expecting to find semantic deviation. These expectations are based on the knowledge that fantasy fiction questions the relationship between signifier and signified, as well as the processes of signification, and on the knowledge that the author, Lewis Carroll, is famous for his wordplay.

Shires (1988:274) points out that Jacobson's metaphoric and metonymic procedures for creating meaning can be employed to analyse Carroll's strategies of reformulating meaning. Metaphoric procedures are based on similarity and substitution and occur on the vertical axis of meaning; and metonymic procedures are based on contiguity and sequence and occur on the horizontal axis of meaning (Shires, 1988:274).
Due to the key role that structures of semantic deviation play in the reinforcement of the theme of meaning(lessness), nearly all identifiable examples have been listed below. These examples will be considered individually because each poses a special difficulty in translating. The examples will be listed in the order that they occur in the texts for purposes of comparison to their translations in the next chapter.

(a) Alice's inversion of the object and the subject in the following excerpt questions signification on the metonymic level.

"Do cats eat bats? Do cats eat bats?" and sometimes, "Do bats eat cats?" for, you see, as she couldn't answer either question, it didn't much matter which way she put it (28).

English is an analytic language, which entails that word order is crucial to the meaning of a sentence. In Wonderland Alice reasons that she may abandon word order, because if you do not know the answer, it does not matter how you put the question. Signification on the metaphoric level is also involved, because it is implied that it does not matter whether the word cats or bats is selected. The one may be substituted for the other without consequence. Alice begins to realise that her language and her knowledge are insufficient to cope in Wonderland. The arbitrariness of meaning is also foregrounded by phonological parallelism. Cats and bats rhyme so that only one phoneme in each word functions as a distinctive feature. The words are the same, but for one sound, which means that what actually happens is that only a [b] and a [k] switch places on the metonymic level. On the metaphoric level only one sound is substituted for another.

(b) The pun in the following excerpt is based on the fact that one word can be used in more than one sense:

"You ought to be ashamed of yourself," said Alice, "a great girl like you," (she might as well say this)..." (36).

The pun on great is indicated by the phrase in brackets. The joke is based on the practice of admonishing children by referring to their age. Alice uses great both in its sense of age and in its sense of size, because she is very large when she says
this. The pun might have been overlooked, if it were not for the comment in parenthesis.

(c) The Mouse tries to dry Alice and the creatures by lecturing them on English History and begins by saying, "This is the driest thing I know." (46). The Mouse confuses the literal meaning of dry (not wet) with its figurative meaning (uninteresting).

(d) The Mouse's use of it in his lecture sparks off an argument:

"...and even Stigand, the patriotic archbishop of Canterbury, found it advisable..."
"Found what?" said the Duck.
"Found it," the Mouse replied rather crossly: "of course you know what 'it'
means."
"I know what it means well enough when I find a thing," said the Duck: "it's
generally a frog or a worm. The question is, what did the archbishop find?" (47).

In the passive voice it is an impersonal pronoun and has no direct referent. In the active voice it is a personal pronoun with a direct referent. Here Carroll explores the peculiarities of idiomatic language usage with specific reference to the way in which the signification of a word may change depending on whether it is used in the passive or the active voice. It is also interesting to note how the use of italics indicates the tone of the characters' speech in this excerpt.

(e) The pun in the following excerpt is based on phonological similarity:

"Mine is a long and sad tale!" said the Mouse, turning to Alice, and sighing.
"It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail: "but why do you call it sad?" (50).

Alice confuses tale with tail due to the fact that the words are homophones. Long is an attribute that can apply to both nouns, but sad can, strictly speaking, only apply to tale. Alice misses this cue, wondering how the Mouse can call his tail sad.

(f) Alice goes on thinking of the Mouse's tale as something concrete and when the Mouse notices that she is not attending, she apologetically reassures him by saying,
"You had got to the fifth bend, I think?"
"I had not!" cried the Mouse, sharply and very angrily.
"A knot!" said Alice, already to make herself useful, and looking anxiously about her. "Oh, do let me help you undo it." (52).

Alice makes another mistake based on a homophone (not and knot), although the syntactic structure of the Mouse's utterance does not lend itself to substituting not with knot. In this excerpt the Mouse's indignant tone is represented graphologically by way of italics.

(g) Alice thinks the Caterpillar wants her to explain what she is and not what she means (by her previous utterance).

"What do you mean by that?" said the Caterpillar sternly. "Explain yourself!"
"I can't explain myself, I'm afraid, Sir," said Alice, "because I'm not myself, you see." (67).

This literal interpretation of the Caterpillar's words ties in with the theme of identity and foregrounds the uncertainty that Alice feels about her identity due to the fact that she finds herself in another world.

(h) In the following excerpt Carroll once again depends on homophony for a pun:

"... You see the earth takes twenty-four hours to turn round on its axis — "
"Talking of axes," said the Duchess, "chop off her head!" (84).

Alice's attempt to display her knowledge of the world (the actual in the novel) is subverted by the Duchess when she responds to only one word in Alice's utterance (axis) and makes use of its homophone (axes) to turn the conversation to a prevalent topic in Wonderland, namely decapitation. Here the theme of cruelty is reinforced.

(i) In this excerpt, and in the speeches preceding it, the creatures at the tea-party try to explain to Alice that the meaning of a sentence changes once words have been shifted on the metonymic level. The meaning of a sentence is determined by the
positions in which the words occur. Just when the March Hare and the Mad Hatter have succeeded in illustrating this, the Dormouse decides to add an example to strengthen the argument and ironically undermines it:

"You might just as well say," added the Dormouse, which seemed to be talking in its sleep, "that 'I breathe when I sleep' is the same thing as 'I sleep when I breathe'!"
"It is the same thing with you," said the Hatter...(95).

The joke arises from the fact that a dormouse is dormant most of the time.

(j) Alice and the Hatter have different conceptions of time altogether. For Alice time is an abstract concept, and for the Hatter Time is a concrete, living entity with a personality.

"I think you might do something better with the time," she said, "than wasting it in asking riddles that have no answers."
"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting it: It's him." (97).

"...I have to beat time when I learn music."
"Ah! That accounts for it," said the Hatter. "He won't stand beating ..." (98).

The Hatter is aware of the fact that Alice does not conceive time as he does, because they make use of different pronouns to refer to time, namely it and him. The pun on beat arises from this confusion of abstract and concrete, inanimate and animate. For Alice beat means to keep time by counting beats, whereas the Hatter interprets beat in its literal sense, namely that of physical assault. Italics is used to indicate which words are stressed by the characters.

(k) Alice understands more in a different way from the Hatter:

"Take some more tea," the March Hare said to Alice, very earnestly.
"I've had nothing yet, Alice replied in an offended tone: "so I can't take more."
"You mean you can't take less," said the Hatter: "it's very easy to take more than nothing." (101).

For Alice more implies that she has already had something. Employing some logic, the Hatter cleverly uses the word more, in terms of nothing, rather than in terms of
something. As pointed out earlier in this Chapter, this instance of wordplay also alludes to the algebraic notion of negative value. Once again the italics is indicative of the stresses in the speech of the characters.

(1) The Dormouse tells Alice a story of three little sisters that lived in a treacle-well:

"And so these little sisters – they were learning to draw, you know – "
"What did they draw?" said Alice...
"Treacle," said the Dormouse...
"... 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 out of a treacle well – eh, stupid?"
"But they were in the well," Alice said to the Dormouse, not choosing to notice this last remark.
"of course they were," said the Dormouse: "well in."
"... They were learning to draw," the Dormouse went on...; "and they drew all manner of things – everything that begins with an M – "...
"..." – that begins with an M, such as mouse-traps, and the moon, and memory, and muchness – you know you say things are 'much of a muchness' – did you ever see such a thing as a drawing of muchness!" (102-103)

The two senses in which draw can be used are confused. In one sense the sisters draw treacle from the treacle well in the same way that one draws water from a water well. However, this interpretation of draw is problematical because, in the first place, it is hardly likely that the sisters need to learn to haul treacle from the well, and in the second place, because they are inside the well, and therefore in no position to draw something out of it. The other sense of the word draw, namely creating pictures, is more likely. In this sense the sisters draw things beginning with an M, which suggests that this is the more likely interpretation of the verb draw in this context. The sisters draw concrete things (mousetraps and the moon), as well as abstract things (memory and muchness) that cannot really be drawn.

Gardner (1970:103) points out that "much of a muchness" is a colloquial phrase in British English meaning that things are very much alike or have the same value. One can take "muchness" as another tongue-in-cheek reference to idiomatic English, implicitly posing the question, "What does this word (signifier) denote (signify)?" The Dormouse converts "in the well" to "well in". In this example of wordplay well is used in two senses, namely as a noun and as an adverb.

104
Alice hides the gardeners to be beheaded and after failing to find them, the soldiers return to the Queen.

"Are their heads off?" shouted the Queen.
"Their heads are gone, if it please your Majesty!" the soldiers shouted in reply (110).

The soldiers are counting on it that the Queen will understand gone to mean the same thing as off.

When the King tells the Cheshire Cat not to look at him "like that", Alice says, "A cat may look at a king." (114). Alice's utterance is a familiar English proverb meaning that there are things that an inferior may do in the presence of a superior (Gardner, 1996: 114). Alice's literal use of the proverb is appropriate to the context. Again Carroll questions the signification processes involved in idiomatic language usage, by implicitly focussing the reader's attention on the possibility of interpreting figurative language literally.

Alice speculates about the effects of food on one's mood. She thinks that pepper makes one hot-tempered, vinegar makes one sour, camomile makes one bitter and barley-sugar makes one sweet-tempered (119-120). Here the name of the flavour is linked to the name of the mood so that the literal and figurative are once more contrasted – vinegar is literally sour, a person can only be figuratively sour. The relation between signifier and signified is questioned on the basis that one word (signifier) may refer to different things (signifieds).

The Duchess finds a moral in everything. She maintains that "'tis love that makes the world go round" means the same as "everybody minding their own business makes the world turn faster" and finds the following moral in this: "Take care of the sense and the sounds will take care of themselves." (121).

Here the very notion of meaning and sense is thematised, in the first place, by focussing on the question whether two sentences can mean the same thing and, in
the second place, by referring to the relations between sounds and sense. The Duchess maintains that the two sentences have the same sense, although their sounds are different. *The world go round* and *the world turn faster* is semantically similar (though the motion in the latter is more intense) which entails that *love* and *everybody minding their own business* can be regarded as semantically parallel, which in turn constitutes a very cynical view of society. One may regard sense as equivalent to content and sounds as equivalent to form. The British proverb "Take care of the pence and the pounds will take care of themselves" (Gardner, 1970:121) is parodied by substituting the [p] sound with the [s] sound on metaphoric level. Changing the sounds, in this case, does change the sense.

In the excerpt below, *bite* is used in more than one sense although the Duchess attempts to condense these into one.

"Very true," said the Duchess, "flamingoes and mustard both bite. And the moral of that is – 'Birds of a feather flock together.'"  
"Only mustard isn't a bird," Alice remarked (121).

When a flamingo bites reference is made to a physical action, and when mustard bites reference is made to taste. The Duchess insists on the sameness of these two senses in which *bite* may be used and, by implication, on the similarity of flamingoes and mustard due to the supposed shared attribute (they both bite). Their supposed sameness is strengthened by the proverb "Birds of a feather flock together", which means that people tend to associate with others who are like them. Once again, the context in which the proverb is used allows Alice to interpret it literally because the flamingo is a bird. Only when Alice interprets the idiom literally is she able to see the dissimilarity between the flamingo and mustard, because mustard is not a bird.

This utterance of the Queen has an interesting link with the example (m) above:

"Now I give you fair warning," shouted the Queen, ... "either you or your head must be off..." (123).

Here the Queen uses *off* in its literal sense, namely as *severed*, as well as in its sense of *gone* – as in "you must be *gone*, or your head will be (chopped) *off*".
A turtle and a tortoise are generically very similar so that it is not so strange to call a turtle "Tortoise". The pun in the following utterance is based on the homophone taught us: "We called him Tortoise because he taught us," said the Mock Turtle angrily (127).

The Mock Turtle claims that at his school washing could be taken as an extra subject: "Now, at ours, they had, at the end of the bill, 'French, music, and washing — extra.'" (128). This joke is based on the fact that on Victorian boarding school bills these words often appeared. It meant that there was an extra charge for taking the subjects French and music and for having one's laundry done by the school (Gardner, 1970:128). At the Mock Turtle's school, washing does not refer to laundry as it usually does, but to a school subject. Washing is placed in the same field of meaning as French and music (school subjects) due to its graphological proximity to these words on the actual bill.

The Mock Turtle tells Alice that they had ten hours of lessons on the first day, nine the next, and so on, and the Gryphon explains that they're called lessons because "they lessen from day to day." (130). Lesson and lessen are homophones.

The Mock Turtle asks Alice whether she has seen whiting before.

"Yes," said Alice, "I've often seen them at dinn — " she hastily checked herself.
"I don't know where Dinn may be," said the Mock Turtle... (134).

Alice avoids using the word dinner, because she senses that it will offend the Mock Turtle if she admitted to eating his neighbours. The Mock Turtle thinks that her interrupted word refers to a place. Here the form of the signifier is changed in such a way that it cannot be understood to refer to a recognisable occasion (for example, dinner) so that the Mock Turtle assumes that it refers to a more unfamiliar place.

The Gryphon tells Alice that a whiting is called so because he does the boots and shoes. In Alice's world, boots and shoes are done with blacking but in the world
under the sea, they are done with whiting (137). The joke is situated in the direct comparison between Alice's world and the Gryphon's world. The Gryphon's world is a parody of Alice's world. Whiting may be seen as an inversion of blacking.

(x) Another pun occurs when the Gryphon tells Alice that the boots and shoes under the sea are made of "soles" and "eels" (137). Soles is a homonym that refers to the underside of a shoe and to a type of fish. Eels are phonologically parallel to heels. In certain English dialects the [h] is dropped, so that it is not unusual to hear heels pronounced as eels. It is ironic that Alice avoids admitting that she eats fish (whiting), while the Gryphon has no scruples about mentioning that they (quite cruelly) make shoes from fish.

(y) Alice remembers a line from the Mock Turtle's song ("There's a porpoise close behind me and he's treading on my tail" (134)) and says that she would have told him (the porpoise) that they did not want him with them, to which the Mock Turtle replies that they were obliged to have him with them:

"No wise fish would go anywhere without a porpoise"..."Why if a fish came to me, and told me he was going on a journey, I should say 'With what porpoise?' " (137).

The pun arises from the phonological parallelism between purpose and porpoise. These words would be homophones, but for one phoneme.

(z) In the following piece of dialogue, Carroll plays with the meaning of the possessive pronouns:

"Take off your hat," the King said to the Hatter.
"It isn't mine," said the Hatter.
"Stolen!" the King exclaimed, turning to the jury, who instantly made a memorandum of the fact.
"I keep them to sell," the Hatter added an explanation: "I've none of my own. I'm a hatter." (147).

The Hatter makes the subtle distinction between possession and ownership. The King, who is not capable of this kind of semantic subtlety, can only assume that something that is not owned must be stolen.
(aa) In his nervousness during the court case, the Hatter refers to the twinkling of the tea.

"The twinkling of what?" said the King.
"It began with the tea," the Hatter replied.
"Of course twinkling begins with a T!" said the King sharply (148).

Here the pun is based on the fact that T and tea are homophones, although the definite article should have given the King an indication that [ti:] refers to tea.

(bb) When the King orders the Hatter to stand down, the Hatter does not see this as idiomatic language usage, but understands the word down in its literal sense.

"If that's all you know about it, you may stand down," continued the King.
"I can't go no lower," said the Hatter. "I'm on the floor as it is."
"Then you may sit down, the King replied (150).

For the Hatter down refers to a descent. Conversely, when the King says that he may sit down, the Hatter does not interpret down as literal descent, but accepts it as idiomatic language usage.

(cc) The King tries to explain the evidence poem by guessing to whom the pronouns refer. He believes that the poem is a letter written by the Knave, the accused, and therefore takes the first person singular pronoun to refer to the Knave. The King believes that the fact that the Knave cannot swim confirms his supposition (159). The King decides that she refers to the Queen.

"...Then again - 'before she had this fit - ' you never had fits, my dear, I think?" he said to the Queen.
"Never!" said the Queen furiously, throwing an inkstand at the Lizard as she spoke...
"Then the words don't fit you," said the King, looking round the court with a smile. There was a dead silence.
"It's a pun!" the King added in an angry tone, and everyone laughed (160).
Here the King makes use of the fact that the word *fit* may signify more than one thing, namely convulsions or appropriateness to make a joke.

(dd) The Rose, a talking flower that Alice encounters in the land beyond the Looking-Glass, explains that the tree is there to take care of the flowers.

"But what could it do if any danger came?" Alice asked.
"It could bark," said the Rose.
"It says 'Bough-wough!'" cried a Daisy. "That's why its branches are called boughs!" (202).

The signifier *bark* is a homonym that can refer to either the sound a dog makes or to the outer layer of a tree trunk. A dog's bark may warn one of danger and is onomatopoeically represented as *how-wow* in English. Bark, in the sense of a sound produced by dogs, is connected here to the physical attributes of the tree, namely the bark and the boughs.

(ee) The Tiger-Lily tries to show Alice why the flowers in the garden can talk by asking her to feel the ground.

Alice did so. "It's very hard," she said; "but I don't see what that has to do with it."
"In most gardens," the Tiger-Lily said, "they make the beds too soft — so that the flowers are always asleep." (203).

The pun on *beds* arises from the two senses in which the word may be used: on the one hand it refers to things in which human beings sleep, and on the other hand to places in which flowers are planted in a garden.

(ff) In the excerpt below, the peculiarities of idiomatic language are indicated by emphasising the problematic usage of the possessive pronoun. The Queen believes that Alice means *my way* literally.

Alice attended to all these directions and explained, as well as she could, that she had lost her way.
"I don't know what you mean by your way," said the Queen: "all the ways about here belong to me —" (206).
The Gnat recognises two instances where puns based on homophony are possible in the Alice texts:

...a hoarse voice spoke next. "Change engines --" it said, and there it choked and was obliged to leave off.

"It sounds like a horse," Alice thought to herself. And an extremely small voice, close to her ear, said "You might make a joke on that -- something about 'horse' and 'hoarse,' you know."

... "I don't belong to this railway journey at all -- I was in a wood just now -- and I wish I could get back there!"
"You might make a joke on that," said the little voice close to her ear: "something about 'you would if you could,' you know." (219-220)

The Gnat thinks that if Alice had no name, her governess would not be able to call her for lessons. Alice points out that the governess would then address her as 'Miss'.

"Well, if she said 'Miss,' and didn't say anything more," the Gnat remarked, "of course you'd miss your lessons. That's a joke...." (224).

The Gnat's joke is based on the two senses in which Miss may be used, namely as a form of address and to not encounter something, or not do something.

The White Queen's misunderstanding of Alice's question in the following excerpt is based on homophony:

"Am I addressing the White Queen?"
"Well, yes, if you call that a-dressing," the Queen said. "It isn't my notion of the thing, at all." (246).

Alice is helping the White Queen put on her shawl that blew off. The Queen understands the word a-dressing in a more concrete sense as a-dressing, a colloquial form of the verb dressing.

The Sheep repeatedly tells Alice to feather (254). The Sheep means that Alice must "turn her oar blades horizontally as she moves them back for the next 'catch' so that the lower edge of the blade will not drag through the water" (Gardner,
Alice fails to recognise that the Sheep uses *feather* as a rowing term and understands it to refer to the feather of a bird (255).

(Alice tells Humpty Dumpty that one can't help growing older.

"One can't, perhaps," said Humpty Dumpty; "but two can. With proper assistance, you might have left off at seven." (266).

Humpty Dumpty ignores the idiomatic usage of *one* where it is meant to function as a pronoun and takes it in its literal sense as a numeral. This enables him to make a sinister suggestion, namely that one may be prevented from growing older, in other words die, with the assistance of another.

The humour in the following excerpt arises from the fact that Humpty Dumpty interprets what Alice says literally:

"I beg your pardon?" Alice said with a puzzled air.
"I'm not offended," said Humpty Dumpty (267).

Alice intends to indicate that she has difficulty in comprehending Humpty Dumpty's previous utterance, but Humpty Dumpty interprets Alice's utterance as an apology.

When Alice tells the King that she sees *nobody* on the road, he interprets nobody literally and takes it as a reference to an actual entity (279).

"I beg your pardon?" said Alice.
"It isn't respectable to beg," said the King (280).

Here the King understands *beg* in its literal sense instead of in its figurative, idiomatic sense. Gardner (1970:280) remarks that the creatures behind the looking-glass characteristically take phrases literally and that this is the basis for much of Carroll's humour. Whereas Humpty Dumpty interprets the whole phrase literally (cf. (II) above), the King only interprets the verb *beg* literally.
"There's nothing like eating hay when you're faint," he [the White King] remarked to her, as he munched away. "I should think throwing cold water over you would be better," Alice suggested: "— or some sal-volatile."
"I didn't say there was nothing better," the King replied. "I said there was nothing like it." (281).

Here *like* is also interpreted literally and means "the same" according to the King. Alice interpreted "nothing like" according to its idiomatic usage in English as "the best".

When the Messenger informs the White King that nobody passed him on the road, the King interprets *nobody* in the most literal way possible and believes that it refers to a person. Consequently, the Messenger takes the King's remark as an attack:

"Quite right," said the King: "this young lady saw him too. So of course Nobody walks slower than you."
"I do my best," the Messenger said in a sullen tone. "I'm sure nobody walks much faster than I do!" (282) (cf. also (mm) above).

In the following example the wordplay is once again based on the peculiarities of idiomatic language use:

"Would you—be good enough—" Alice panted out, after running a little further, "to stop a minute—just to get—one's breath again?"
"I'm good enough," the King said, "only I'm not strong enough. You see, a minute goes by so fearfully quick. You might as well try to stop a Bandersnatch!" (283).

About his experience of being stuck inside a helmet the White Knight remarks,

"— but it took hours and hours to get me out. I was as fast as — as lightning, you know." (303).

The signifier *fast* may mean *stuck* or *quick*. The White Knight confuses the two senses of *fast* and consequently uses the wrong idiomatic expression.

So they shook hands, and then the Knight rode slowly away in the forest.
"It won't take long to see him off, I expect," Alice said to herself, as she stood watching him. "There he goes! Right on his head as usual! ... " (314).

Here Alice recognises that off may be used in an idiomatic (figurative) way, and in a literal way, and that, because of the Knight's clumsiness, both actually apply in this situation.

"How is bread made?"
"I know that!" Alice cried eagerly. "You take some flour — "
"Where do you pick the flower?" the White Queen asked. "In a garden or in the hedges?" (322).

The pun arises from the confusion of the homophones flour and flower.

"Well, it isn't picked at all," Alice explained: "it's ground — "
"How many acres of ground?" said the White Queen (322).

Ground is a homonym that may refer to the act of grinding (past participle) or to a piece of land. Within the context (an explanation of cake-baking) the White Queen's misunderstanding seems absurd.

Alice asks the Frog where the servant is that is supposed to answer the door.

"To answer the door?" he said. "What's it been asking of?" (328).

The Frog takes Alice's expression literally and thinks that the door asked a question which must be answered.

3.2.1.3 Lexico-morphological deviation and lexical distortion

As was pointed out in Section 2.2, Carroll's nonsense-words and portmanteau words may be regarded as neologisms. The instances where Carroll parodies existing poems, nursery rhymes or songs will also be treated as lexical distortion. Parody mimics a literary form, or the style of a writer in such a way that the effect is humorous, and employs the techniques of distortion and exaggeration to achieve this effect (Pretorius, 1992:37). Although parody
is not strictly a lexical operation, it can be treated as lexical distortion in this study, because lexical changes are the most prominent aspect of Carroll's parodies. Gardner (1970:38) points out that the poems or songs that are parodied were well known to Carroll's contemporary readers and that much of the wit will be lost if the reader does not know what is being caricatured. The examples of lexico-morphological deviation in the Alice texts are listed in the order that they occur in the text:

(a) The use of the word Antipathies (28) to refer to a nation can be regarded as lexical deviation, because it is incorrect in the context.

(b) When Alice, a while after eating the cake, begins to grow she is so surprised that she says "Curiouser and curiouser!" (35). Here Alice incorrectly adds the suffix -er to the word curious to indicate that she finds the growing process increasingly curious. The correct comparative form of the word is more curious.

(c) When Alice starts to doubt her identity, she tries to recall the things she has learned and starts to repeat a poem by Isaac Watts, but the words come out completely different:

<table>
<thead>
<tr>
<th>How doth the little busy bee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improve each shining hour,</td>
</tr>
<tr>
<td>And gather honey all day</td>
</tr>
<tr>
<td>From every opening flower!</td>
</tr>
<tr>
<td>How skilfully she builds her cell!</td>
</tr>
<tr>
<td>How neat she spreads the wax!</td>
</tr>
<tr>
<td>And labours hard to store it well</td>
</tr>
<tr>
<td>With the sweet food she makes.</td>
</tr>
</tbody>
</table>

(Isaac Watts, 1715, reprinted in Gardner, 1970:38) (my emphasis)

<table>
<thead>
<tr>
<th>How doth the little crocodile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improve his shining tail,</td>
</tr>
<tr>
<td>And pour the waters of the Nile</td>
</tr>
<tr>
<td>On every golden scale!</td>
</tr>
<tr>
<td>How cheerfully he seems to grin,</td>
</tr>
<tr>
<td>How neatly spreads his claws,</td>
</tr>
<tr>
<td>And welcomes little fishes in,</td>
</tr>
<tr>
<td>With gently smiling jaws!</td>
</tr>
</tbody>
</table>

(38) (my emphasis)

The humorous effect arises from the fact that the two poems are grammatically parallel, and that only certain words change, while many remain the same. The positions of the verbs (italicised in the excerpt) illustrate that the two texts are syntactically similar. Lexical distortion is not entirely random, but dependent on the subject matter of the stanzas in the original poem. In the first two lines of both poems something "shining" is "improved". While the bee in the original poem
"gathers", the crocodile does the reverse and "pours". The work in the second stanza of the original is contrasted to laughter (leisure), but the eating theme is retained.

(d) The word caucus-race (48) constitutes a neologism, because it is a name that is invented for a new concept. The combination of caucus and race is also unexpected.

(e) The poem, "You are old, Father William", that Alice repeats for the Caterpillar is a parody of Robert Southey's poem, "The Old Man's Comforts and How He Gained Them" (Gardner, 1970:69). In both poems a young man questions the old Father William about the reasons for his current disposition, and in both cases Father William refers to his youth for explanations. The original poem has a strong moral base and advocates moderation and a contemplation of God in youth. In Alice's poem (70-71) Father William is moderate in neither old age nor youth. The aged Father William stands on his head, is "uncommonly fat", does back-somersaults, eats a goose together with the bones and beak, and balances an eel on his nose. As a youth he argued with his wife to the extent that he obtained lasting "muscular strength" in his jaw. Thematically, Alice's poem is an inversion of Southey's poem. In this case Carroll has not only changed the words of the original, but also the grammatical and metrical structure of the poem. Due to the ridiculousness of Father William's actions and his witty responses in the parodying poem, it is funny, even if the reader does not take the original into account.

(f) The Duchess's lullaby is another parody of a poem with a strong moral tone, "Speak Gently" (Gardner, 1970:85). In this case more than just the words of the original have been altered. There are also structural and semantic differences.

| Speak gently to the little child! Its love be sure to gain; Teach it in its accents soft and mild; It may not long remain (reprinted in Gardner, 1970:85). | Speak roughly to your little boy, And beat him when he sneezes: He only does it to annoy, Because he knows it teases (85). |

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The Hatter's song is a parody of Jane Taylor's poem, "The Star", which is still a well-known song (Gardner, 1970:98).

```
| Twinkle, twinkle, little star,        | Twinkle, twinkle, little bat!     |
| How I wonder what you are!           | How I wonder what you're at!      |
| Up above the world so high,          | Up above the world you fly,       |
| Like a diamond in the sky.           | Like a tea-tray in the sky.       |
| (reprinted in Gardner, 1970:98)      | (99) (my emphasis)                |
| (my emphasis)                        |                                  |
```

The above poems are structurally and grammatically parallel, and many of the words are left unchanged. The humorous effect of this example of parody is reliant on the many recognisable similarities between the original and the distorted version, and the fact that the minimum lexical changes (italicised in the excerpt above) have been made.

The Mock Turtle's name can be regarded as an instance of unexpected language usage. *Mock Turtle* ordinarily refers to the meat of which Mock Turtle Soup is made (i.e. veal), but here it refers to an actual creature. Thus, an existing word (signifier) is applied to a newly invented concept (signified).

The Mock Turtle's description of his school subjects are puns on the British education system based on the three R's (reading, writing and arithmetic) (129-130). The following is a list of the Mock Turtle's subjects and their real world correspondences.

- Reeling  Reading
- Writhing  Writing
- Ambition  Addition
- Distraction  Subtraction
- Uglification  Multiplication
- Derision  Division
- Mystery  History
- Seaography  Geography
- Drawling  Drawing
- Stretching  Sketching
- Painting in Coils  Painting in oils
- Laughing  Latin
- Grief  Greek

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The names of the Mock Turtle and the Gryphon's subjects are created by changes to certain sounds in the original lexical items. There are some phonological similarities between the neologisms and the original subject names so that the reader is able to recognise to which real-world subjects the neologisms correspond.

(j) The first line of the Mock Turtle's song ("'Will you walk a little faster?' said a whiting to a snail") (134) parodies the first line of a poem by Mary Howitt which reads, "'Will you walk into my parlour?' said the spider to the fly" (Gardner, 1970:133). The rest of the Mock Turtle's song only resembles the original as far as metre is concerned. The metre suggests that the song is lively and yet the Mock Turtle sings it "very slowly and sadly" (133).

(k) When Alice attempts to repeat "'Tis the voice of the sluggard", a poem by Isaac Watts, which was well-known to Carroll's first readers (Gardner, 1970:139), she preserves the meter and rhyme scheme, but distorts the words.

```
'Tis the voice of the sluggard, I heard him complain
"You have waked me too soon, I must slumber again."
As the door on its hinges, so he on his bed,
Turns his sides and his shoulders and his heavy head

'Tis the voice of the lobster: I heard him declare
"You have baked me too brown, I must sugar my hair"
As a duck with its eyelids, so he with his nose
Trims his belt and his buttons, and turns out his toes
(139).
```

The parodying poem may be considered grammatically parallel to the original, because the syntactic structures of the original are followed closely. Some of the words in the parody are phonologically parallel to the words of the original, for example, *waked/baked*, *turns/trims*.

(l) The Mock Turtle's song "Beautiful Soup" (141) is a parody of a popular song that the Liddell sisters sung, "Beautiful Star" (Gardner, 1970:141). The metre is the same as that of the original, but grammatical and lexical changes occur in Carroll's version.

(m) The following poem is perhaps the best-known example of Carrollian neologism:
"Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jujub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Longtime the manxome foe he sought—
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal-blade went snicker-snack!
He left it dead and with its head
He went galumphing back

"and has thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogroves,
And the mome raths outgrabe (191,197).

According to Shires (1988:274) "Jabberwocky" may be regarded as nonsense verse in which the relationship between signifier and signified is dissolved, "so that there is a metonymic sliding of signifiers with no referent". On the one hand the poem may be regarded as "subjectless", because it foregrounds the language utterance itself without saying anything about who makes the utterance; but on the other hand it is "subjectful", because it is "all subject" (Shires, 1988:275), that is, all language utterance. What is remarkable about "Jabberwocky" is that, despite its abundance of nonsense words, it is able to communicate. According to Alkalay-Gut (1987:27) this is due to the poem's grammatical and structural coherence. The strange words
are arranged according to familiar syntactic patterns. Alkalay-Gut (1987:27) maintains that, apart from grammatical coherence, a structural order regarding the events in the poem can be identified: "it is possible to say that whatever happens the poem ends where it begins, with the events in the middle having ultimately altered a little". The turning-point event is the confrontation between the hero and the Jabberwock.

Riffaterre (1983:64) describes portmanteau words as two groups of semantic components united in a single lexeme. In order to shed some light on how the portmanteau words were put together and what meanings are contained in them, explanations given by Charles Dodgson, the Oxford English Dictionary (cited in Gardner, 1970:191-197), and Humpty Dumpty (270-272) will be compared in the table below:

<table>
<thead>
<tr>
<th>Portmanteau word</th>
<th>Charles Dodgson</th>
<th>OED</th>
<th>Humpty Dumpty</th>
</tr>
</thead>
<tbody>
<tr>
<td>brillig</td>
<td>(derived from the verb to bryl or broil) 'the time of broiling dinner'</td>
<td></td>
<td>'Brillig' means four 'o clock in the afternoon - the time when you begin broiling things for dinner.</td>
</tr>
<tr>
<td>slithy</td>
<td>(slimy + lithe) 'smooth and active'</td>
<td>variant of &quot;slithy,&quot; meaning slovenly</td>
<td>'lithe and slimy' 'Lithe is the same as active'</td>
</tr>
<tr>
<td>toves</td>
<td>A species of Badger. They had smooth white hair, long hind legs, and short horns like a stag; lived chiefly on cheese.</td>
<td></td>
<td>&quot;...something like badgers - they're something like lizards - and they're something like corkscrews... also they make their nests under sundials - also they live on cheese.&quot;</td>
</tr>
<tr>
<td>gyre</td>
<td>'To scratch like a dog'</td>
<td>to turn or whirl around</td>
<td>to go round and round like a gyroscope</td>
</tr>
<tr>
<td>gimble</td>
<td>'To screw out holes in anything'</td>
<td>variant spelling of &quot;gimbal,&quot; which is a pivoted ring.</td>
<td>to make holes like a gimblet</td>
</tr>
<tr>
<td>wabe</td>
<td>(derived from the verb to swab or soak) 'The side of a hill' (from its being soaked by the rain).</td>
<td></td>
<td>the grass-plot round a sundial</td>
</tr>
<tr>
<td>Word</td>
<td>Meaning</td>
<td>Neologism</td>
<td>Explanation</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>mimsy</td>
<td>'unhappy'</td>
<td>&quot;mimsey&quot; meant &quot;prim, prudish, contemptible&quot;</td>
<td></td>
</tr>
<tr>
<td>borogoves</td>
<td>An extinct kind of parrot. They had no wings, beaks turned up, and made their nests under sundials: lived on veal.</td>
<td>&quot;a thia shabby-looking bird with its feathers sticking out all round – something like a live mop&quot;</td>
<td></td>
</tr>
<tr>
<td>nome</td>
<td>(hence solemn) grave</td>
<td>obsolete meanings: mother, a blockhead, a carping critic, a buffoon</td>
<td>&quot;short for 'from home' – meaning that they'd lost their way&quot;</td>
</tr>
<tr>
<td>rath</td>
<td>A species of land turtle. Head erect: mouth like a shark: forelegs curved out so that the animal walked on its knees: smooth green body: lived on swallows and oysters.</td>
<td>enclosure, dwelling place</td>
<td>a sort of green pig</td>
</tr>
<tr>
<td>outgrabe</td>
<td>past tense of the verb to outgribe. 'Squeaked'</td>
<td></td>
<td>&quot;something between bellowing and whistling, with a kind of sneeze in the middle&quot;</td>
</tr>
<tr>
<td>frumious</td>
<td>fuming + furious</td>
<td>colloquialism referring to the sound of a stringed instrument</td>
<td></td>
</tr>
<tr>
<td>Tum-tum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>uffish</td>
<td>&quot;a state of mind when the voice is gruffish, the manner roughish, and the temper huffish&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>burble</td>
<td>bleat + murmur + warble</td>
<td>variant of &quot;bubble&quot;, and &quot;to perplex, confuse, or muddle&quot;</td>
<td></td>
</tr>
<tr>
<td>galumphing</td>
<td>gallop + triumphant &quot;to march on exultantly with irregular bounding movements&quot; (attributed to Carroll)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shortled</td>
<td>chuckle + short (attributed to Carroll)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The neologisms in this poem are portmanteau words, where "there are two meanings packed up into one word" (271), so that Shires (1988.275.) is quite justified in referring to the poem as "all horde of words".
One of the passengers on the train suggests that Alice be labelled "Lass, with care". This is a parody of the labels normally found on packages containing glass, namely "Glass, with care" (Gardner, 1970:219).

The names of the insects to be found in the land on the other side of the looking-glass (222-223) can be regarded as examples of neologism in that they are new words (signifiers) for new concepts (signifieds). The names for the new inventions also carry allusion to other existing concepts. Thus two signifiers are separated from their conventional signifieds and combined to form a new signifier referring to a newly invented signified. In this sense the insect names can also be seen as portmanteau words, because they pack allusions to more than one concept into a single signifier. The following table shows the relation between the signifiers for the real world insects (signifier 1), the invented signifiers for the looking-glass insects (signifier 2), and the other real world signifiers that are recalled by the invented signifiers (signifier 3):

<table>
<thead>
<tr>
<th>Signifier 1</th>
<th>Signifier 2</th>
<th>Signifier 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1A Horse-fly</td>
<td>2A Rocking-horse-fly</td>
<td>3A Rocking-horse</td>
</tr>
<tr>
<td>1B Dragon-fly</td>
<td>2B Snap-dragon-fly</td>
<td>3B Snap-dragon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1A Horse-fly</th>
<th>2A Rocking-horse-fly</th>
<th>3A Rocking-horse</th>
</tr>
</thead>
<tbody>
<tr>
<td>A type of large fly that stings horses and cattle</td>
<td>&quot;It's made entirely of wood and gets about by swinging itself from branch to branch&quot; and it lives on sap and sawdust (222).</td>
<td>a wooden horse fitted with rockers for a child to ride on</td>
</tr>
<tr>
<td>1B Dragon-fly</td>
<td>2B Snap-dragon-fly</td>
<td>3B Snap-dragon</td>
</tr>
<tr>
<td>large, brightly-coloured, harmless insect, with a long thin body, and to pairs of large thin wings</td>
<td>&quot;Its body is made of plum-pudding, its wags of holly leaves, and its head is raisin-burning in brandy&quot; and it lives on frumenty [a wheat pudding] and makes its nest in a Christmas-box (223).</td>
<td>A kind of garden plant with white, red or yellow flowers suggesting the face of a dragon – according to the dictionary. Gardner (1970:223) informs us, however, that Snap-dragon was the name of a popular Victorian game played in the Christmas season: &quot;A shallow bowl was filled with brandy, raisins were tossed in, and the brandy set on fire. Players tried to snatch raisins from the flickering blue flames and pop them, still blazing, into their mouths&quot;.</td>
</tr>
<tr>
<td>1C Butterfly</td>
<td>2C Bread-and-butter-fly</td>
<td>3C Bread-and-butter</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>insects that fly by day and often have large beautifully-coloured wings</td>
<td>“Its wings are thin slices of bread-and-butter, its body is a crust, and its head is a lump of sugar.” This insect lives on weak tea with cream in it.</td>
<td>A piece of bread with butter spread on it.</td>
</tr>
</tbody>
</table>

The definitions below each word give a better indication of the semantic fields that combine and overlap. It must be pointed out that the humour does not arise simply from the invention of new names, but more specifically from the fact that the new names recall some seemingly-unrelated existing concept. The *horse-* in 1A is isolated and associated with the *-horse* in 3A. The associations in 3A are then carried over to 2A. The same *wood* (to be found in 3A) and its associations are prevalent in the description of 2A given in *Looking-Glass*. Similarly, *dragon-* in 1B is isolated and associated with 3B, and then the associations of 3B and some of the attributes of 1B are packed into 2B. In 1C *butter-* is extracted from butterfly and employed to recall the associations found in 3C, namely that of food. The attributes and associations of 1C and 3C are combined in 2C. It is interesting to note that the names of the *Looking-Glass* Insects are only some of a number of references to food and ties in with the theme of eating. One can compare the descriptions of the *Looking-Glass* Insects to the imaginative description of the taste of the contents of the bottle from which Alice drinks: "it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffy, and hot buttered toast" (31).

(p) *Exactly* (251) is a portmanteau word containing *exactly* and *actually*.

(q) The word *unbirthday present* is an example of morphological deviation as the prefix *un-* is added to a word to which it is not normally added. Alice is clearly puzzled by the non-expected way in which Humpty Dumpty combines the prefix and the noun.

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8 The dictionary definitions given in columns 1 and 3 are based on the definitions in *Longman Dictionary of Contemporary English* (1981).
The names of the King's messengers in *Looking-Glass* (*Haigha*, pronounced as *Hare*, and *Hatta*, pronounced the same as *Hatter*) (279) allude to the characters of the March Hare and the Hatter in *Wonderland*.

Soup is incorrectly used in the following intensifying comparison:

"You see the wind is so very strong here. It's as strong as soup" (299).

The humorous effect of this anomaly is strengthened by the other references to soup in the *Alice* texts, for example the Duchess's soup, which is very strong with pepper (82) and the song that the Mock Turtle sings of "beautiful" soup (141).

The lullaby that the Red Queen teaches Alice to sing ("Hush-a-by lady") (326) is a parody of a well-known lullaby ("Hush-a-by baby, on the tree top...") (Gardner, 1970:326).

### 3.2.1.4 Grammatical deviation

Any deviation from the grammatical rules of the language constitutes grammatical deviation. In English, grammatical deviation is most commonly manifested in word-order changes (Short, 1996:47). In the *Alice* texts, instances of grammatical deviation mostly appear in the poetry sections and in the dialects of some of the figures.

The grammatical deviations in the poetry sections mostly entail changing the word order in a sentence to fit the metre and rhyme of the rest of the poem. As this is usual practice and does not entail any translation problems *per se*, this type of grammatical deviation will not be discussed here.

Pat's dialect (60) indicates that he is from a lower social class than the White Rabbit. In Pat's dialect the deviation is situated in his pronunciation ("yer" and "arrum" instead of "your" and "arm") and in the phrases that he inserts in his sentences ("Sure,..." and "...for all that"). Bill's dialect shows even more deviation:
"Well, I hardly know - No more, thank ye; I'm better now - but I'm a deal to flustered to tell you - all I know is, something comes at me like a Jack-in-the-box, and up I goes like a sky-rocket!" (62)

Bill makes use of the present tense where one would normally use the past tense and the verb "goes" is not concordant with the subject "I". The Gryphon's dialect shows similar deviations to that of Bill:

"Why, she," said the Gryphon." Its all her fancy, that: they never executes nobody, you know. Come on!" (125) …
"It's all his fancy that; he hasn't got no sorrow, you know. Come on!" …
"This here young lady," said the Gryphon, "she wants for to know your history, she do." (126).

The Frog's dialect is also characterised by the non-concordance of subject and verb and by deviate pronunciation:

"I speaks English doesn't I?" … (328)
"Shouldn't do that - shouldn't do that - " the Frog muttered. "Wexes it, you know." (329).

3.2.1.5 Graphological deviation

Graphological deviation occurs where part of the written text deviates in appearance from the rest of the text. Although the reader recognises that the poetry sections differ in appearance from the prose sections in the Alice texts, these poems are integrated in the narrative in such a way that the fact that they are poems is not experienced as deviate in itself. Also, the poems look like ordinary poems and have the typology of ordinary poems, so that there is nothing deviate about their appearance as poems. The following are examples of true graphological deviation in the Alice texts:

(a) In the Mouse's tale (51) a visual impression of the content is created (Gardner, 1970:50). Alice confuses tale with its homophone tail. The tale is written in the form of a tail, thus conveying Alice's idea thereof. However, the form of this piece of text is also linked to other thematic considerations in the text. The words of the tale shrink towards the end, just as Alice shrinks on numerous occasions, and the tale ends in death, just as Alice would have, had she not stopped shrinking:
First however, she waited a few minutes to see if she was going to shrink any further: she felt a little nervous about this; "for it might end, you know," said Alice to herself, "in my going out altogether like a candle. I wonder what I should be like then (32).

(b) In the Mock Turtle's song, "Turtle Soup", the pronunciation and melody of the words Beautiful Soup are represented graphologically:

Beau—ootiful Soo—oop!
Beau—ootiful Soo—oop!
Soo—oop of the e—e—evening,
Beautiful, beauti—FUL SOUP! (141)

The visual representation of the chorus suggests the manner in which the Mock Turtle sang the song, namely "in a voice choked with sobs" (141).

(c) The inversion of the first stanza of the "Jabberwocky" (190) emphasises the fact that Alice is now behind the looking-glass and sees everything as a mirror-image. The world in which she finds herself is only a mirror-image of the one that she has left, the actual in the novel.

(d) The Gnat's words are printed much smaller than the rest of the text, because he spoke in "an extremely small voice" (219-220).

(e) The Queen's voice changes as she changes into a sheep: "Much be-etter! Be-etter! B-e-e-etter! Be-e-ehh!" (252). Here the bleat of a sheep is represented visually.

3.2.2 An analysis of the culture-specific elements in the ST

(a) Alice thinks about curtseying to the inhabitants of Australia if the hole should end there (28) and is later again reminded to curtsey by the Red Queen. According to the Reader's Digest Oxford Complete Wordfinder (1996), curtsey is "a woman's or a girl's formal greeting or salutation, made by bending the knees and lowering the body". This form of formal greeting may be unfamiliar to target language readers.
(b) The abbreviation of the title Esquire (Esq.) (36) after the name of Alice's Right Foot is specific to British culture, and may even be unknown to SL readers in other English-speaking countries. In Britain this title "is appended to the surname of a man when no other form of address is used" according to the dictionary.\(^9\)

(c) The terms bathing machines (40) belong to Victorian England and should be marked as culturally obscure. Gardner (1970:40) explains that bathing machines were small individual lockers that could be drawn into the sea by horse so that bathers could modestly exit and enter the water. On the beach these lockers served as dressing rooms.

(d) When the Mouse at first says nothing to Alice, she assumes that he does not understand English and that he must therefore be French:

"I daresay it's a French mouse, come over with William the Conqueror,"

... So she began: "Où est ma chatte?" which was the first sentence in her French lesson-book (42).

French is learnt as a second language in Britain (cf. also pp. 212 and 323 of ST).

(e) When the Mouse relates the "driest" thing he knows he is in fact quoting from Havilland Chepmell's *Short Course of History* (1862), a book studied by the Liddell sisters. Reference is made again to William the Conqueror, as well as to the earls of Mercia and Northumbria, Edwin and Morcar (Gardner, 1970:).

(f) While the Dodo was thinking, he looked like a picture of Shakespeare (48). TL readers may not be familiar with the appearance of Shakespeare.

(g) The distinction between masters (such as the White Rabbit) and servants (such as the housemaid, Mary-Anne, and Pat and Bill) is almost universal and made in most cultures. However, the relationship between British upper-middle-class masters and servants and South African masters and servants is very different and therefore

references to masters and servants can be marked as cultural items that may need explanation. The servants in the British context are of the same race as their masters and are distinguished by their dialect.

(h) The cucumber-frame at the White Rabbit's house may also be unfamiliar to TL readers (60).

(i) The caterpillar's hookah (66) can also be marked as potentially obscure to TL readers.

(j) The footman in livery (76) is specific to British culture.

(k) The game of croquet (79, 110-11) may also be unknown to TL readers. The dictionary\(^{10}\) defines croquet as "a game played with wooden balls which are driven through a series of hoops with mallets."

(l) "Wow! wow! wow!" (85) is the SL onomatopoeic representation of the baby's cries.

(m) The names of the March Hare and the Mad Hatter are derived from two expressions that were common in the Victorian era, namely "mad as a hatter" and "mad as a march hare" (Gardner, 1970:90). According to Gardner (1970:90), the first may have originated from an earlier expression, "mad as an adder", or from the fact that the mercury used in felt curing actually did bring on psychotic symptoms in hatters; and the latter "alludes to the frenzied capers of the male hare during March, its rutting season".

(n) As animal life is mostly specific to a certain area, certain animals may be unfamiliar to the TL readers. The Dormouse's sleepiness and the humour arising from this can only be understood if one is familiar with the fact that a dormouse is a nocturnal animal that is in a torpid state during the day (Gardner, 1970:94-95).
"Much of a muchness" is a colloquial phrase used in Britain to indicate similarity or equivalence between things (Gardner, 1970:103). The dictionary\textsuperscript{11} defines muchness as "greatness in quantity or degree" and provides the following explanation of the expression "much of a muchness": "very nearly the same or alike".

"A cat may look at a king" (114) is a familiar English expression which means that there are things than an inferior may do in the presence of a superior (Gardner, 1970:114).

The Mock Turtle's name (119) is derived from mock turtle soup that, according to the dictionary, is soup made of calf's head to resemble turtle soup. Turtle soup is not commonly eaten in the TL culture.

The Gryphon (124) is a figure that will probably also be unknown in many cultures, including the target culture. Gardner's (1970:124) description of the Gryphon indicates that the Liddell sisters, and probably many other child readers, were familiar with this figure:

The gryphon, or griffin, is a fabulous monster with the head and wings of an eagle and the lower body of lion. In ... Dante's Divine Comedy (...) the chariot of the Church is pulled by a gryphon. The beast was a common medieval symbol of the union of God and man in Christ ... the Gryphon is the emblem of Oxford's Trinity College [and] appears on Trinity's main gate; a fact surely familiar to Carroll and the Liddell sisters.

TL readers may not be familiar with a quadrille (131). According to the dictionary,\textsuperscript{12} a quadrille is "a square dance containing usually five figures".

The courts of law in the TL culture does not make use of a jury. The jurymen and judge may be unfamiliar to TL readers (144).

Slate and pencil (145) are no longer used as writing implements.

\textsuperscript{10} Reader's Digest Oxford Complete Wordfinder (1996).
\textsuperscript{11} Reader's Digest Oxford Complete Word Finder (1996).
(v) The British currency ((pounds (217), shillings and pence (146) and a farthing (258)) may be unfamiliar to TL readers.

(w) The units of measurement used in Britain may be unfamiliar in cultures where the metric system is used. The ST contain references to miles, yards, feet and inches.

(x) TL readers may be unfamiliar with the concept of a governess (224).

(y) Dash (225) is a typical name for a dog in English.

(z) The names of the characters Tweedledum and Tweedledee are based on a nursery rhyme that is given in the text (230). Likewise, the character of Humpty Dumpty is based on a nursery rhyme, which is parodied in the ST (262).

(aa) Carroll substituted the word quite in the idiomatic expression "as large as life and quite as natural" with the word twice, and this subsequently became the usual phrasing in English (Gardner, 1970:287).

(bb) Punch and Judy (293) is a well-known puppet show in the SL culture, but TL readers may not be familiar with these figures.

3.3 Recapitulation

In this chapter an ST analysis of Wonderland and Looking-Glass was conducted to illustrate which factors a hypothetical translator would need to take into account during the reading phase of the translating process. However, it was not my intention to provide an exhaustive analysis of all the extra-textual and intra-textual factors in the Alice texts as this analysis is not intended as literary criticism. The purpose of the analysis in this chapter is to provide an idea of what a translation-oriented reading entails and how a translation-oriented reading differs from an ordinary reading. It was illustrated that one of the objectives of a translation-oriented reading is to identify instances of non-expected and

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non-ordinary language usage that need to be rendered in the TT. Another objective of a translation-oriented reading is that it should be as free as possible from subjective interpretation. It was indicated that a text-linguistic or stylistic analysis provides an effective way of arriving at a fairly accurate interpretation of the source text. The source text analysis in this chapter therefore also illustrates how potential translating difficulties can be identified by way of a text-linguistic or stylistic reading. It is important to note that many of the potential challenges have identified focus on the specific manner in which the textual world is constructed through the medium of language.

In the next chapter an evaluative comparison of the potential problems identified in this chapter and their TT counterparts will be undertaken to indicate what type of decisions and strategies are involved in the process of literary translating. These decisions and strategies, in turn, are influenced by the language in which the textual world in the TT is constructed and by the narrated view of the textual world, as well as the worldview of the TL readers.
CHAPTER 4
THE TRANSLATOR AS WRITER

Not quite right, I'm afraid, some of the words have got altered. — Alice

4 Introduction

In Chapters Two and Three it was stressed that the writing phase of the translating process must be based on a thorough analysis of the source text. The aim of this Chapter is to illustrate by way of an evaluative comparison between the original *Alice* texts and their Afrikaans translations¹ that translating, especially literary translating, requires a considerable amount of creativity on the part of the translator. The translator does not merely put the source text message into the target language, but is faced with the task of (re)creating a textual world, a world which is described in the TL and which is inhabited by figures whose thoughts, words and deeds are expressed in the TL. The translator uses the same medium as the ST author to constitute this textual world, namely language, but a different language. If we accept that culture is expressed in language and that language influences worldview, it becomes apparent that the translator of a literary text faces a number of challenges.

In the first place, he faces the problem of idiomatic or figurative language usage. Often the worldview of a specific language community will be revealed in their idiomatic expressions and proverbs. There is no symmetry between languages and it is often not possible to substitute an SL word for a TL word, let alone an expression. This type of translation problem pertains to the inherent differences between languages and is present in all types of translating, not only literary translating. It is this problem that needs to be overcome in order for any translation to come across as an autonomous text in the TL and not to sound like a translation. Translation strategies pertaining to the problem of non-symmetry between languages and the rendering of idiomatic language usage, have been dealt with almost exhaustively in translation textbooks and will not be discussed further in

¹ For the rest of this chapter references to the target text will consist of the page number only. The name of the TT author (Brink) and the date of publication (1987) will be omitted.

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this study. It can be assumed that the translator who attempts a translation of a literary text, will be able to overcome translation problems related to idiomatic language usage.

The translator of a literary text is expected, on the one hand, to refrain from deviating too much from the sender’s intention without, on the other hand, undermining the skopos of the target text. To obtain equivalence on the text-level, the textual world in the TT must be experienced by the TL readers in the same way in which the textual world in the ST is experienced by SL readers. Part of reproducing this experience is related to the preservation of the foregrounding devices of non-expected and non-ordinary language usage, or linguistic deviation. As language is embedded in culture, much of this non-ordinariness and non-expectedness are based on culture-specific data. As a result, the translator-writer must often rely on compensation and adaptation strategies.

In 4.1.2 below the way in which the translator, André P. Brink, dealt with the linguistic elements that were identified as potential translation problems in the ST will be examined. Brink is the author of a number of Afrikaans novels and academic publications on literature (cf., for example, Brink (1987)). He also translates his own literary texts into English and is generally regarded as a reliable South African authority on literature and translation. This evaluative comparison of the ST and TT will illustrate which strategies were employed to reproduce instances of linguistic deviation and to render culture-specific elements in order to reach text-level equivalence between the ST and the TT. However, before this comparison can be undertaken, it is necessary to form an idea of the skopos of the TT.

4.1 An evaluative comparison of the ST and the TT

4.1.1 The skopos of the TT and other extra-textual factors

The Afrikaans translation of Alice’s Adventures in Wonderland (1965) was published to commemorate the original’s centenary year. Brink’s preface to the 1965 Afrikaans translation indicates that he did a fair amount of research regarding the context in which the text was produced. The skopos of the TT can be derived from the following remarks of the translator:
In the first place Alice is a children's story. But thinking that that is all would mean that the book's greatness is not acknowledged. Maybe it is not far-fetched to say that immeasurably much of the so-called "absurd" trend in today's literature can be traced back to Carroll (Brink, 1987:5-6) (my translation).

Alice is in die heel eerste plaas 'n kinderverhaal. Maar dit sou 'n miskenning van die boek se grootsheid wees om te dink dat dit ál is. Miskien is dit nie vergesog om te sê dat onskatbaar veel van die sogenaamde "absurde" neiging in die hedendaagse letterkunde terug te voer is tot Carroll [nie] (Brink, 1987:5-6).

The target text is aimed at child readers. Thus the purpose of the Afrikaans text is to delight Afrikaans children with a fantasy story in which everything is possible. The jouissance of Wonderland can largely be attributed to the whimsical manner in which language is employed, and therefore nonsense rhymes, parody, and wordplay is an important aspect of the TT skopos.

According to Brink, it is generally hard to justify the translation of an Afrikaans book into English. However, an Afrikaans child may miss the wordplay in his second language and so be deprived of part of the pleasure of reading the Alice texts, and for that reason Brink feels that there is some justification in translating the Alice texts.

Brink maintains that the translation should serve to encourage the reader to read the source text as soon as he is able to. Brink, unfortunately, does not see the translation as an autonomous text, but as a watered down version of the original. His preface indicates that the translation will be ST-oriented, and that he will honour the sender's intention (Brink, 1987:6).

4.1.2 An evaluative comparison of the verbal elements of the ST and the TT based on linguistic deviation

The Alice texts contain many instances of non-expected and non-ordinary language usage and the translator writer would have to be aware of the modification procedures typically employed by Carroll to guide him in his decisions regarding the style and language usage of the target text.
The following procedures were frequently used by Carroll:

- Puns based on homophones
- Puns based on homonymy, i.e. the fact that one word can be used in more than one sense
- Jokes arising from a literal application of a piece of figurative, or idiomatic, language
- Neologisms (mostly in the form of portmanteau words)
- Parody based on the lexical distortion of well-known songs and poems

From the translator's preface to the translations of Wonderland and Looking-Glass and from the many instances of effective verbal play in the translations it can be averred that the translator was well aware of the procedures used by the original author. Brink (1987:6) makes the decision to remain loyal to the original, without compromising the wordplay.

4.1.2.1 Discoursal deviation

The discourse on character-character level in the TT is as absurd as the discourse in the ST. The dialogue between the Duchess and Alice in the TT can be represented as follows:

Duchess: Ek skat jy wonder waarom ek nie my arm om jou lyf slaan nie. Die rede is: ek weet nie of jou flamink kwaai is nie. Kan ek dit maar op die proef stel?
Alice: Dalk byt hy.
Hertogin: Dis waar. Flaminke en mosterd byt mos albei. En die lessie daarvan is: 'Voëls van eenderse vere.'
Alice: Maar mosterd is nie 'n voël nie.
Hertogin: Jy's reg soos altyd. Jy kan dinge tog so pragtig helder formuleer.
Alice: Ek *drink* dis 'n soort mineraal.
Hertogin: Natuurlik is dit. Hier's 'n paar groot mosterdmyne hier naby. En die lessie daarvan is: 'Hoe meer van myne hoe minder van joune.'
Alice: O, nou weet ek! Dis 'n soort groente. Dit lyk nie so nie, maar dit is.
Hertogin: Ek stem volkome met jou saam. En die lessie daarvan is: 'Wees jouself' - of, as ek dit eenvoudiger moet stel. 'Moet jou nooit inbeeld dat jy nie anders is as wat dit aan ander mag voorkom dat wat jy was of kan gewees het nie anders is as wat jy vantevore was wat aan hulle sou voorgekom het anders te gewees het nie' (93-94).

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2 Cf. 3.2.1.1
The information in the TT is presented in the same manner as the information in the ST. The maxims of quantity, relevance, quality and manner are also flouted in the same manner as in the ST. The flouting of these maxims in Alice's other conversations in the TT ensures that the absurd nature of the discourse is preserved in the translation.

4.1.2.2 Semantico-syntactic deviation

Brink recognises that certain instances of wordplay cannot be preserved and that compensation strategies ("wysiging") is necessary in such cases, and admits that in these cases some of the surprise element, what De Beaugrande (1978:6) calls non-expectedness, will be lost. Instances of non-expected language usage (pertaining to semantico-syntactic deviation) that Brink identifies as particularly problematic in the prefaces are the tortoise/taught us homophone (cf. (s) below), the homonym bark (cf. (dd) below), and the horse/hoarse and wood/would homophones (cf. (gg) below).

(a) The syntax of Afrikaans allows for the same type of metonymic-axis shifts, i.e. word order changes, to be found in the ST. The subject and the object in the interrogative sentence below switch places in the same manner as in the ST, but the phonological parallelism between the subject and the object is lost in the translation:

En toe begin Alice baie vaak word en dromerig hou sy aan met sè: "Eet katte vlermuise. Eet katte vlermuise?" en partymaal: "Eet vlermuise katte?" (16)

(b) The word groot in Afrikaans can also be used to pertain to age as well as size and therefore it is possible to preserve the pun in the TT.

"'n Groot meisiekind soos jy!" (Dit kan sy weer 'n slag sè!) (22)

(c) The meaning of the word droog in Afrikaans can be expanded to mean "uninteresting", and the co-text in the TT leaves no doubt that Muis confuses the literal and the figurative sense of the word, when he says, "Dit is die droogste ding wat ek ken." (30).
(d) Just as in the SL, the TL word *dit* can be used as a personal pronoun (with reference to inanimate things) and as an impersonal pronoun in the passive voice, so that the wordplay is preserved in the TT:

"'... selfs Stigand, die patriotsiese aartsbiskop van Kantelberg, het dit raadsaamgevind ...'"

"Het wat gevind?" vra die Eend.

"Het dit gevind," antwoord die Muis taamlik vies. "Jy weet tog wat 'dit' beteken."

"Ek weet natuurlik wat 'dit' beteken, maar as ek iets vind, is dit gewoonlik 'n padda of 'n wurm," sê die Eend. "En nou vra ek: wat het die aartsbiskop gevind?" (30-31)

(e) The translator-writer has no recourse to homophony (*tail/tale* in the ST). Instead Brink makes use of another device frequently employed by Carroll, namely the confusion of the literal and the figurative. The Mouse means *wat agter my le* (*what lies behind me*) figuratively, whereas Alice interprets the phrase literally and thinks that he is talking about his tail.

"Wat agter my le is lank en treurig," sê die Muis en draai na Alice, en sug. "Jy het beslis 'n lang stert." sê Alice en kyk verbaas na die Muis. "Maar hoekom sê jy dis treurig?" (34)

(f) In the ST the pun is based on the *not/knot* homophone. The translator-writer compensates for the loss of homophony by making use of the phonological similarities between *kinkel* and *bekonkel*, to create a co-text in which *knoop* (*knot*) can be exploited as a homonym. The Mouse uses *knoop* figuratively as part of the idiomatic expression *dis waar die knoop le* (*that's the problem*). Alice, still thinking literally of a tail, now understands *knoop* to refer to a literal knot in the Mouse's tail.

"Ekskuus tog," antwoord Alice beteuterd. "Ek dink jy't nou by die vyfde kinkel gekom, nie waar nie?"

"Wie's bekonkel?" vra die Muis. "Jy luister nie, dis waar die knoop le."

"Knoop?" vra Alice, dadlik gereed om te help, en sy kyk bekommerd rond.

"Het jy jou stert geknoopt? Kom ek sal jou help om hom los te kry." (36).
A literal translation of the SL "Explain yourself" would have sounded unnatural and therefore the translator-writer cannot rely on a literal interpretation of this phrase as is the case in the ST. The wordplay in the Afrikaans text is based on a logical issue: Alice cannot explain what she means, because she is not herself.

"Wat bedoel jy daarby?" vra die Ruspe streng. "Verduidelik asseblief!" "Maar hoe kan ek verduidelik as ek nie ek is nie?" vra Alice. (48)

The loss of the axis/axes homophone is compensated for by the use of the homonym as, which can denote an axis or ashes.

"... Sien die aarde draai eenmaal elke vier-en-twintig uur om sy eie as ..." "Van as gepraat," sé die Hertogin: "Kap haar kop af en gooi haar in die vuur!" (64).

The TL allows for the same type of switching of the subject sentence and the predicative sentence present in the ST.

"Dis nie naaistenby dieselfde nie!" sé die Hoedemaker. "Dan kan jy net sowel sê 'Ek sien wat ek eet' is dieselfde as 'Ek eet wat ek sien'."
"Dan kan jy net sowel sê 'Ek hou van wat ek kry' is dieselfde as 'Ek kry waarvan ek hou'," voeg die Paashaas by.
"Dan kan jy net sowel sê 'Ek haal asem as ek slaap' is dieselfde as 'Ek slaap as ek asemhaal'," voeg die Waaiysterstamuis by; dit lyk of hy in sy slaap praat.
"In jou geval is dit dieselfde," sé die Hoedemaker ...(72).

In the TT the contrast between Alice's abstract view of time and the Hatter's personal view of time is preserved, and also reflected in the use of the pronouns.

"Ek verstaan nie wat jy bedoel nie," sê Alice. "Natuurlik verstaan jy nie!" sé die Hoedemaker en skud sy kop minagtend. "Ek sal nie verbaas wees om te hoor dat jy nog nooit eens met die Tyd gepraat het nie."
"Miskien nie," antwoord Alice versigtig. "Maar ek weet darem ek moet tyd hou as ek klavier speel."
"A! Dit verklaar dan die hele saak," se die Hoedemaker. "Hy hou nie
darvan om vasgehou te word nie..." (74).

(k) The TL word `nog` can be used in the same senses than the SL word `more` and thus
the wordplay is preserved.

"Skink vir jou nog tee," se die Paashaas doodernstig vir Alice.
"Ek het nog niks gehad nie," antwoord Alice, geaffronteer: "Dan kan ek
mos nie `nog` skink nie."
"Jy bedoel jy kan nie minder skink nie," se die Hoedemaker. "Dis altyd
maklik om méér te neem as niks." (77)

(l) The TL word `teken` is a homonym, but with very different references from the SL
word `draw`. `Teken` can refer to drawing on paper or to a sign. Thus the homonymy
of `teken` cannot be exploited in this context. Instead, the translator-writer makes
use of the homonymy of the TL word `trek`, which can be used in the sense of `pull or
draw (out)` and, when it is combined with the TL preposition `af`, in the sense of
`trace`. It is necessary to expand Alice's question to create the appropriate co-text in
which to use this homonym.

"Wat het hulle geteken?" vra Alice, wat al weer skoon van haar beloofte
vergeet het.
"Poeding," se die Muis, dié keer sonder om 'n oomblik na te dink...
"Maar ek verstaan nie mooi nie. Hoe het hulle die poeding geteken?
Sommer uit hulle koppe of het hulle dit afgeteken, of afgetrek?"
"As 'n mens water uit 'n waterput kan trek, kan jy seker poeding van 'n
poedingput af trek, onnosel!" se die Hoedemaker.
"Maar hulle was binne-in die put," se Alice aan die Muis en ignoreer die
laaste opmerking.
"Natuurlik was hulle. Uitgeput in die put." ...  
"...en alles wat met M begin, soos Muisvalle, en die Maan, en Moenie – jy
weet mos wat mens bedoel as jy sê: 'Moenie dit doen nie' – maar het jy al
ooit 'n tekening van 'n Moenie gesien?" (79).

In the ST Alice points out that the sisters were in the well, because in order to draw
something out of the well, they would need to be outside the well. To trace the
outlines of something (TL: `af trek`) would similarly be impossible if one was inside
that object. The wordplay in the Dormouse's words `well in` is rendered with the
expression `uitgeput [exhausted] in die put`. In the TL the abstract concept
`Muchness` is rendered with `Moenie` (don't) and also used in an expression. The SL
Mouse-traps and Moon is preserved in Muisvalle and Maan, but the SL Memory is not rendered in the TL.

(m) The ambiguity of the soldiers' answer is preserved in the TT. If something is *daarmee heen*, it can either be missing or destroyed.

"Is hulle koppe af?" roep die Koningin.
"Hulle koppe is daarmee heen, u Majesteit!" roep die soldate terug (85).

(n) The proverb in the ST has no TL equivalent, and no other TL proverb can be used in this context. Thus the wordplay in the ST, which is based on the literal application of figurative language, is lost in the TT.

"'n Kat kan mos na 'n koning kyk, se Alice. "Ek het dit iewers in 'n boek gelees, maar ek vergeet nou waar." (88)

(o) The attribute hot is not directly applied to temperament in Afrikaans. However, TL expressions such as "warm onder die kraag" (a direct translation of "hot under the collar") and "my bloed kook" (literally "my blood is boiling") are used to refer to a hot temper. As in the SL, it is common in the TL to apply taste-related attributes to mood or disposition in figurative language.

"...Miskien is dit peper wat mense kwaai maak ... en asyn wat hulle suur maak, en stinkblom wat hulle bitter maak, en en borsuiker en goed wat kinders soet maak..." (92)

(p) The wordplay in this excerpt arises from parodying a proverb:

"...En die lessie daarvan is: 'Dis liefde, liefde, wat die wêreld so laat draai.'"

"Iemand het gesê die wêreld draai omdat almal hulle met hulle eie sake bemoei," fluister Alice.
"Ag, nou ja, dit beteken maar naasteby dieselfde," sê die Hertogin en druk haar ken dieper in Alice se skouer. "En die lessie daarvan," hervat sy, "is: 'Meng jou met woorde, dan vreet die klanke jou.' " (93)

The SL proverb that is parodied more or less means "pay attention to the smaller matters and the larger matters will automatically fall into place", whereas the TL proverb that is parodied, "Meng jou met die semels dan vreet die varke jou", means
"mixing with the wrong people can bring misfortune". There is no equivalent proverb for the SL proverb in the TL and the translator-writer was faced with the decision to either translate the parody in the ST directly at the cost of the effect of the wordplay or to parody a completely different TL proverb. The chosen TL proverb fits into the co-text, and also ties in with the theme of eating, which is prevalent in Wonderland. Like the SL proverb, the TL proverb consists of two parts, each dominated by a noun. As in the parody in the ST, the nouns are substituted by other words. In the ST, the substitutes are phonologically parallell to their originals, but in the TT it was not possible to retain this phonological parallelism without sacrificing the semantic value of the parodied proverb. It was pointed out in Chapter Three that sense in the distorted proverb in the TT can be likened to content and sounds to form, thereby thematising the relation between signified and signifier. Brink manages to retain this reinforcement of the theme of meaning by using the substitute TL nouns klanke (SL: sounds) and woorde (SL: words).

(q) In the TL byt (SL: bite) can also be used to refer to a sharp, pungent taste.

"Dis waar," sê die Hertogin. "Flaminke en mosterd byt mos albei. En die lessie daarvan is: 'Voëls van eenderse vere.' " (94).

(r) In the following excerpt the wordplay of the original is cleverly preserved by making use of the colloquial expression waaï which means to go away:

"Kyk ek het jou gewaarsku!" skree die Koningin en stamp met haar voet op die grond. "Of jy of jou kop moet waaï-en dit binne omtrent die helfte van onmiddellik! Wat verkies jy?" (95)

(s) As was indicated earlier, the tortoise/taught us homophone in the original posed a problem for Brink. The translator-writer made the decision to try to retain some of the wordplay by naming the teacher Leervis (literally learning/teaching fish).

"Toe ons klein was," sê die Kammaskilpad eindelik, 'n bietjie meer bedaard as netnou, hoewel hy nog af en toe snik, "het ons onder die see skoolgegaan. Ons onderwyser was 'n ou Waterskilpad – ons het hom Leervis genoem..." "Hoekom het julle hom Leervis genoem as hy 'n waterskilpad was?" vra Alice.

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"Omdat hy ons geleer het," sê die Kammaskilpad vies (98).

(t) In the following utterance wasgoed is also placed in the same field of meaning as Frans and musiek due to their graphological proximity. The SL word bill has been rendered with leerplan (curriculum) to make it more accessible to the TL culture.


(u) In the following excerpt the SL lesson/lessen homophone is lost, but compensated for by the homophony between leer(plan) and leer in the TL:

"Tien uur op die eerste dag," sê die Kammaskilpad. "Nege uur die volgende dag, ensvoorts."
"Dis darem 'n snaakse leerplan!" roep Alice uit.
"Dis hoekom dit 'n leerplan genoem word,' antwoord die Griffioen: "Die skooldae raak leer en leer." (101).

(v) The misunderstanding in the ST is retained by also breaking off a word in the middle.

"Ek weet nie waar Etenst is nie," sê die Kammaskilpad (105).

(w) The pun on the whiting's name (TL harder) is preserved in the TT by making a few changes to the co-text as can be seen in the following excerpt:

"Weet jy hoekom mens dié soort vis 'n harder noem?"
"Daaraan het ek nog nooit gedink nie," sê Alice. "Hoekom?"
"Hulle sorg vir die stewels en skoene," sê die Griffioen baie gewigtig Alice is skoon deur die wind. "Sorg vir die stewels en skoene?" herhaal sy verwonderd.
"Hoe word jou skoene gemaak?" vra die Griffioen. "Hoekom word die leer gebrei?"
Alice kyk af na haar skoene en dink 'n rukkie ná voordat sy antwoord. "Om hulle sagter te kry, skat ek."
"Nou onder die see word hulle harder gemaak," sê die Griffioen in 'n diep stem. "Nou weet jy." (106).

(x) The TL word leer is a homonym, which can refer to, inter alia, learning or leather. In the context of the excerpt below, the leer in leervis refers to leather, as shoes are
made of leather. The pun arises from the fact that earlier in the conversation with the Gryphon and the Mock Turtle the *leer* in *leervis* referred to learning. In this manner the humour – as well as the horror – in the ST is preserved.

"En waarvan word die skoene onder die see gemaak?" vra Alice baie nuuskierig.
"Van leervis natuurlik," (106).

(y) The rendering of the *porpoise/purpose* wordplay in the ST required major modifications in the TT and must have taxed the translator-writer's creativity somewhat:

Alice se gedagtes is al weer met die liedjie besig. "As ek die harder was," sê sy, "dan sou ek vir die dolfyn gesê het 'Gee pad hier! Wat soek jy hier tussen ons?""
"Maar hy moes saam met hulle gaan," antwoord die Kammaskilpad. "G'n klein vissie soos 'n harder sou dit waag om sonder 'n dolfyn rond te swem nie."
"Regtig nie?" vra Alice doodverbaas.
"Natuurlik nie," antwoord die Kammaskilpad. "As 'n klein vissie na my toe kom en vir my sê hy gaan op reis, dan sal ek dadelik vir hom vra: 'Met watter doel, fyn vissie?'"
"Met watter 'doelfyn'? – jy bedoel tog seker 'dolfyn'?" vra Alice.
"Ek bedoel wat ek sê," antwoord die Kammaskilpad uit die hoogte (106).

Just as the SL words *porpoise* and *purpose*, the TL words *dolfyn* and *doel fyn* are phonologically similar, but for one vowel sound. The SL *porpoise* and the TL *dolfyn* do not refer to the same animal, but both are sea mammals. *Purpose* is *doel* in the TL.

(z) The TL possessive pronouns allow for the same type of wordplay as that in the ST.

"Haal af jou hoed," sê die Koning aan die Hoedemaker.
"Dis nie myne nie," sê die Hoedemaker.
"Gesteel!" roep die Koning uit en draai na die jurie, wat dit onmiddellik aanteken.
"Ek hou hoede aan om te verkoop," verduidelik die Hoedemaker. "Ek het nie een van my eie nie. Ek is 'n hoedemaker." (114).
Just as $T$ and *tea* in the SL, $T$ and *tee* in the TL are homophones, and the TL word for *twinkling*, *geskitter*, also contains the letter *t*, so that it is possible to retain the wordplay in the TT.

"... en daar is nog die geskitter van die tee ..."
"Die geskitter van *war*?"
"Dit het met die tee *begin*," antwoord die Hoedemaker.
"Daar is twee t's in die *middel* van 'skitter', nie in die begin nie," sê die Koning kwaai (115).

The wordplay is preserved in the TT in that the Hatter (TL: *Hoedemaker*) interprets the King's (TL: *Koning*) words literally:

"As dit al is wat jy van die saak weet, kan jy maar terugstaan," sê die Koning.
"Ek kan nie verder terug nie," sê die Hoedemaker. "Ek is klaar teen die muur."
"Nou gaan sit dan maar," antwoord die Koning (116).

In the following excerpt the TL pronouns are employed in the same manner as in the SL. The SL homonym *fit* is rendered by the TL homonym *flou*, which can denote *fainting* or *weakness*:

"Dis tog so duidelik soos daglig! En dan staan daar: *Voor sy hier flou geval het* – *jy't nog nooit flou geval nie, het jy, my skat?*" vra hy aan die Koningin ...
"Dan is die woorde 'n *flou* beskrywing van jou," sê die Koning en kyk glimlaggend in die hofsaal rond. Daar heers 'n doodse stilte.
"Dis 'n woordspeling!" voeg die Koning ergerlik by, en almal begin lag (124-125).

The homonym *bark* in the ST is rendered with the homonym *bas* in the TT. The word *bas* can either denote *tree bark* or a *bass voice*. The homonym *bough* is rendered with the homonym *buie* in the TT. The TL *buie* can refer to *moods* or to *bending*.

"Hy kan blaf: hy't 'n bas-stem," sê die Roos.
"En hy kry baie kwaaibuie," sê 'n Gousblom. "kan jy nie sien hoebuie sy takke nie?" (156)
In Afrikaans the word *beddens* is not exactly the same as *beddings*, although the phonological similarity of these words compensates for the fact that a homonym cannot be used in the TT.

"In die meeste tuine," sê die Tierlelie, "maak hulle die beddings te sag – dan slaap die blomme heeltyd." (157).

In the TT it is possible for the Queen (TL: *Koningin*) to interpret Alice's use of the possessive pronoun literally.

Alice gehoorsaam al die bevele en verduidelik so goed as wat sy kan dat sy haar pad kwytgeraak het.
"Ek weet nie wat bedoel jy met jou pad nie," sê die Koningin. "Al die paaie hierlangs behoor aan my – maar waarom het jy hoegenaamd hiernatoe gekom?" (159).

*Die pad byster raak* is a well-known idiomatic expression in Afrikaans. It is my contention that it would have sounded more natural if the phrasing in the first sentence read *dat sy haar pad byster geraak het*. The possessive pronoun *haar* would have been retained and the wordplay would still have been possible.

The *hoarse/horse* and *wood/would* homophones are lost in the TT, but compensated for by wordplay based on approximate phonological similarity.

"Dit klink soos 'n perd," dink Alice by haarself. En 'n baie klein stemmetjie vlak by haar oor sê: "Jy kan 'n grap daaroor maak – iets van 'perd' en 'snert' of hoe?" ...

"Ek hoort glad nie op hierdie treinrit nie – ek was 'n oomblik gelede nog in 'n bos – en ek is sommer boos dat ek nie kan teruggaan soontoe nie!"
"Jy kan 'n grap daaroor maak," sê die klein stemmetjie vlak by haar oor. "Jiets oor 'bos' en 'boos', of hoe?" (168).

The homonym *miss* in the ST is preserved by adapting the co-text so as to include the SL word in the TT.

"Die goewernante sal my nooit 'n klas laat vryspring oor so 'n rede nie. As sy nie my naam onthou nie, kan sy my mos nog altyd 'Juffie!' noem, of selfs, as sy in haar Engelse bui is, 'Miss!' "

145
"Nou ja, as sy jou 'Miss' noem, dan mis jy eenvoudig die klas. Dis 'n grap. ..." (172).

(ii) The wordplay in the ST is preserved by making use of the same procedure as in the ST, namely the literal interpretation of a figurative expression:

"Is u die Wit Koningin? U lyk so bekommerd: ek dink regtig u trek u dit te veel aan."
"Te veel?" vra die Koningin. "Ek het die ding nie genoeg aangetrek nie, as jy my vra: hy waai al af." (191).

(ii) The word feather in the ST, which is a homonym that can refer to either the feather of a bird or a rowing style, is rendered with lig, a homonym in the TL that can denote either light or the motion of lifting something up.

"Wat se ge-'lig-lig' is dit met u?" vra Alice uiteindelik taamlik vies. "Ek is nie 'n lamp nie!"
"Jy't nie meer verstand as een nie," sê die Skaap (200).

(kk) In the ST Alice uses one as a pronoun, and Humpty Dumpty interprets it as a numeral. The same type of wordplay is possible in the TT, because the TL equivalent of the pronoun one is mens, which can also be intrepreted more literally as a noun. In the TT Humpty Dumpty (TL: Oompie Doompie) uses the pronoun mens as a noun and uses the plural form of the noun so that his utterance has the same implication as that of Humpty Dumpty in the ST.

"Ek bedoel," sê sy: "Mens kan nie help dat jy ouer word nie."
"Nee, mens can nie," sê Oompie Doompie; "Maar mense kan. As iemand anders jou gehelp het, kon jy by sewe opgehou het." (207)

(ll) In the ST the wordplay arises from the fact that I beg your pardon can be used in more than one sense, namely to ask forgiveness or to indicate that something that was said was not fully understood or heard. The word ekskuus in the TL has the same possible references and therefore it is possible to preserve the wordplay of the ST. In the following excerpt Oompie Doompie thinks that Alice is apologising, whereas she is in fact indicating difficulty in comprehending his previous utterance.

"Ekskuus?" vra Alice, behoorlik in die war.

146
"Toe maar, jy't my nie te ná gekom nie," sê Oompie Doompie (207).

In the excerpt below the wordplay is once again preserved by following the ST procedure of the literal interpretation of a figurative expression. This is possible because the word Niemand in the TL is equivalent to the word Nobody in the ST.


It is important to note that the TL Niemand and the SL Nobody is equivalent, but not exactly symmetrical. The asymmetry is due to the convention of double negation in Afrikaans, which entails that an extra nie is added at the end of a negative sentence or utterance. Strictly speaking, the King (TL: Koning) has no grounds to interpret Alice's utterance as referring to a specific entity, because Alice uses double negation in her utterance. It is also interesting to note that Niemand is a well-known Afrikaans surname, which would mean that without the extra nie, Niemand can in fact refer to a person. The King omits the extra nie in his utterance in accordance with his interpretation of Niemand as an entity.

The rendering of the ST wordplay in this instance is indicative of the creativity applied by the translator-writer. In the ST the King fails to recognise that I beg your pardon is an idiomatic expression and interprets I beg (subject + verb) literally. Ek is the first person subjective case pronoun in Afrikaans and also a part of the TL word ekskuus (derived from excuse). The King (TL: Koning) interprets Alice's utterance literally as Ek skuus (subject + verb) as his words Jy wat? (You what?) reveal.

"Ek-skuus?" vra Alice. "Jy wat?" vra die Koning (219).

It was possible to preserve the wordplay in the ST in the following TT excerpt, because the wordplay is based simply on the interpretation of words that have a TL equivalent:

(pp) In the following excerpt Niemand is taken to refer to an actual person by the King (TL: Koning), just as Nobody is taken to refer to an actual person by the King in the ST.


The Messenger (TL: Bode) fails to add an extra nie after Niemand, which means that the King in this instance is not entirely unjustified in thinking that the Messenger is referring to an actual person.

(qq) Just as in (oo) above, it is possible to retain the wordplay of the ST in the TT, because the wordplay is based on the misinterpretation of a word that has an equivalent in the TL.

"Sal u - tog so goed wees - ," hyg Alice weer na nóg 'n ent se hardloop, "om so 'n oomblikkie - te gaan staan - dat mens net weer kan - asem skep?" (221)

(rr) The wordplay in the ST is based on the application of the wrong intensifying comparison to the adjective fast. In the TT the adjective vas is also used in a different sense in the intensifying comparison. Vas is supposed to mean stuck, but in the intensifying comparison it is used in its sense of fasting.

"... Ek was so vas soos - soos 'n Joodse feesdag, sien?" (236).
The wordplay in this excerpt is preserved due to the fact that the TL aff(-) can be used in the same two senses as the SL off.

"Hy wil hê ek moet hom afsien," sê Alice vir haarself. "Maar ek is seker ek gaan hom eerder af sien. Ja nee, daar trek hy! ..." (243)

In the following excerpt it appears that the TL happily "co-operated" ("saamgespeel" as Brink would have it in his Preface) to make the preservation of the wordplay possible and completely credible:

"O, dit weet ek!" roep Alice geesdriftig uit. "Mens neem meelblom –" "Waar pluk jy ’daardie soort blom?" vra die Wit Koningin: "in ’n tuin of in ’n heining?" (249).

The *flour/flower* homophone of the ST is compensated for by the use of (*blom* in the TT. *Meelblom* is the TL word for *flour* and *blom* is the TL word for *flower*.

The homonym *ground* which can be used either in the sense of grinding or of a piece of land is rendered with the TL homonym *maal*, which can be used either in the sense of grinding or in the sense of multiplying (i.e. a number of times).

"Dit word glad nie gepluk nie," verduidelik Alice. "Dit word gemaal –" "Hoeveel maal?" vra die Wit Koningin (249).

In the following excerpt the wordplay was retained by means of a fairly literal translation.

"Waar is die bediende wat die deur behoort te beantwoord?" vra sy kwaai. "Watter deur?" vra die Padda. ... "Hierdie deur, natuurlik!" ... "Om die deur te beantwoord? Vra hy. "Wat het hy dan gevra?" (253-254).
4.1.2.3 Lexico-morphological deviation

(a) *Antipathies* (28) is translated as *Antipatieë* (15).

(b) The incorrect use of the suffix *-er* in the comparative degree of the word *curious* is rendered in the TT by adding the suffix *-der* to the existing suffix *-er* (which indicates the comparative degree) resulting in the anomalous phrase *Snaakserder en snaakserder* (21).

(c) Due to the fact that the poem in the source text is a parody of a well-known poem, the translator chose to parody a song that would familiar to the target language readers.

(d) The neologism *caucus-race* (48) is rendered as *koukusreisies* (32).

(e) The poem in the ST, "You are old Father William", (70) is followed in the TT and Alice tries to repeat the poem, "Jy's al oud, oupa Willem" (50).

(f) Due to the fact that the song in the ST was not very widely known, the translator-writer sacrifices the parody and decides to follow the ST. This decision is probably also based on the fact that the words of the parody poem in the ST fits in so well with the context of the Duchess's household.

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4 Cf. 3.1.2.3
"Raas maar met jou stoute kind
En slaan hom hard as hy wil nies,
Hy doen dit om jou te vervies
Net omdat hy dit so verkies!"

KOOR: "Wê, wê, wê!

"Ek raas met hierdie stoute kind
En slaan hom as ek dit verkies,
Hy hou hom nou verniet so vies:
Hy HOU van peper as hy nies!"

KOOR: "Wê, wê, wê!

(g) Although the poem in the ST is a parody of a well-known song, Carroll's parody poem is followed in the target text. This is probably due to the fact that the wordplay much later in the text during the court case, alludes to this poem (cf. p. 148 of the TT and (aa) under 4.1.2.2 above).

"Skitter, skitter, vlermuisie!
Ek wonder waar's jou huisie!
Hoog bo die wereld vlieg jy rond,
Soos 'n skinkbord oor die grond.
Skitter, skitter ... " (75).

(h) The name of the Mock Turtle (119) is rendered with Kammaskilpad (92). Although turtle soup is not frequently consumed in the TL society, the addition of kamma- to indicate that a certain foodstuff is a (cheaper or more available) substitute of another foodstuff is common practice, as can be seen in the familiar word kammakreef, which is used to refer to a crayfish cocktail made of fish.

(i) The TL names of the subjects are parodied in a manner similar to the parodies in the ST (99-100). As in the ST, the relation between the sea-subjects and the real-world-subjects is based on the phonological similarity between the two.

<table>
<thead>
<tr>
<th>Leef en vrywe</th>
<th>Lees en skrywe</th>
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<tbody>
<tr>
<td>Opbel, aftrek</td>
<td>Optel, aftrek</td>
</tr>
<tr>
<td>Verleliking</td>
<td>Verdeling</td>
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<tr>
<td>Ongeduldiging</td>
<td>Vermenigvuldiging</td>
</tr>
<tr>
<td>Muskietenes</td>
<td>Geskiedenis</td>
</tr>
<tr>
<td>Baardrykskunde</td>
<td>Aardrykskunde</td>
</tr>
</tbody>
</table>
Kinds          Kuns
Skerts en Skinder  Skets en skilder
Inskeur met skerf  Inkleur met verf
Lagpyn en Glips  Latyn en Grieks (99-100).

It was also possible to retain the sense of *uglification* (as opposed to *beautify*) in one of the subjects. *Verleliking* is equivalent to *Uglification*.

(j) The parody poem in the ST was followed as the parodied poem was not well-known, and also as wordplay later in the text alludes again to this song (cf. p. 106 in TT and (y) under 4.1.2.2 above).

"Loop dan tog 'n bietjie vinnig!" sê 'n harder vir 'n slak,
"Hier's 'n groot dol!yn hier by ons, en hy trap al op my hak.
Kyk hoe gretig kom die krewe en die skilpaai hier aan!
Hulle wag daar in die branding: kom jy saamdans op die baan?
Kom jy saamdans, ja of nee? Sê jy ja vir hierdie dans?
Kom jy saamdans, nee of ja? Sê jy nee vir hierdie dans?" (104).

(k) The poem in the TT does not follow the pattern of the ST poem, although there is some similarity in the subject matter of the ST poem and the TT poem. Brink chose to parody a poem by a well-known Afrikaans poet, namely "Voorslag" by A.G. Visser.

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**Appelblou skimmel met spierwitte maanhaar**
Dit is ryperd, die baasperd van my;
Maanhaar en stert soos 'n sybok gekartel –
Waar sal ek, Voorslag, jou weerga weer kry?

**Onder sy hoewe gestaag dreun die donder,**
Ratsheid en spoed tril in senu en spier,
Weerligstraal blits uit twee vurige oë,
Trosheid en moed uit sy aesgat fier.

**"Hoe blou is tog my skimmel," sê die Krefie vir sy neef:**
"My maanhaar is gekartel, maar my das die sit skeel."
Heeldag poets hy aan sy gordel, al sy knope maak hy skoon.
Hy vryf hom mooi blink van sy kop tot sy toon.
As die laagwater daar is, dan hou hy hom groot
En praat uit die hoogte oor haie en Dood.
Met die hoogwater raak hy hoe later hoe kwater,
Maar sien hy 'n Haai, dan hou hy sy snater."

**Onder hoewe-gedonder gewaar ek verskrik**
'n Uil en 'n Luiperd wat eet uit 'n blik:
Die luiperd eet korsies en bruinsous en vieis,
Die Uil eet die blik, wat my hare laat rys.
Toe die ete verby is, vra die Uil of hy maar
Die lepel kan saamneem – ek sê jou dis waar –
Maar die Luiperd kom nader met kwylende muil
En 'n mes in sy hand, en hy ...

(108-109)
Brink's rendition of the parody in the ST is reminiscent of a well-known Afrikaans hymn, Bethlehem Ster. Just as in the ST, the word ster (SL: star) is replaced by sop (SL: soup).

Lieflike sop, so groen en so dik,
wat daar wag in 'n bord van blik.
Mens sal myle ver galop
vir 'n bord van hierdie sop,
vir 'n bord van hierdie sop.
Lieflike sop,
Lieflike sop,
Sop van die awend, o lieflike, lieflike sop! (109)

"Jabberwocky" is translated as "Brabbelwoggel":

Dis brillig en die glyme likkedis
Drool en drindel in die weib:
Bibberkolies is die borogis
En die vniere rode sneib.

"Pasop vir die Brabbelwoggel, my seun!
Sy tande byt, sy kloue gryp!
Pasop vir die Joepjoepvoel se dreun
En die wroedige Ribberknyp!"

Hy vat sy swerpe swabel vas
En soek die afgemankste ding –
By die Toemtoemboom met die ronde kwas
Gaan staan hy eers en dink.

Hy staan nog daar en drommeldroom
Toe kom die Vuuroog-Brabbelwog:
Hy swiep daar uit die warboelboom
En borbel boonop nog!

Een, twee! Een, twee! Die swerpe swaard
Vlym heen en weer dwarsdeur.
Hy gryp die kop vas aan die baard
En galuppel huis toe weer.

"Het jy die Brabbelwoggel verslaan?
Kom, dit moet ons eers vier.
O praglik dag! Hoerê! Hef aan!"
Hy gig-lag van plesier.
Dis brillig en die glyme likkedis
Drool en drindel in die weib;
Bibberkolies is die borogis
En die vniere rode sneib (151).

The following table provides explanations for the words in the poem as given by Humpty Dumpty in the TT (210-212):

<table>
<thead>
<tr>
<th>Word</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brillig</td>
<td>&quot;... vieruur in die middag – as die lig so sleg begin raak dat jy jou bril moet opsit; en as dit tyd word dat jy die vleis vir aandete begin braai.&quot; (210)</td>
</tr>
<tr>
<td>Glyme</td>
<td>&quot;... glyme beteken 'glad' en slymerig'. En glad beteken ook 'glibberig'&quot; (210)</td>
</tr>
<tr>
<td>Drool</td>
<td>&quot;om te draai soos 'n mallemole&quot; (210)</td>
</tr>
<tr>
<td>Drindel</td>
<td>&quot;... kom van 'indring': met ander woorde, dit beteken om gaatjies te boor.&quot;</td>
</tr>
<tr>
<td>Weib</td>
<td>'n grasperk rondom 'n sonnewyster wat na weerskante toe wyd uitstrek sodat baie diere daarop kan wei (210-211).</td>
</tr>
<tr>
<td>Bibberkolies</td>
<td>&quot;... bibber-en-bewend van melancholie&quot; (211)</td>
</tr>
<tr>
<td>Borogis</td>
<td>&quot;... 'n dun verfomfaaide soort voël met vere wat oral uitsteek – iets soos 'n lewendige bossiekopbesem. Hy blaas borrels en hy eet vis.&quot; (211)</td>
</tr>
<tr>
<td>vniere rode</td>
<td>&quot;Wel, 'n 'rood' is 'n soort groen vark (jy't natuurlik gedink ek sal sê 'rooi'!): maar van 'vniere' is ek nie so seker nie. Ek dink dis 'n afkorting vir 'van hier' – dit wil sê, hulle is altyd 'ver van hier', dus het hulle verdwaal.&quot; (212)</td>
</tr>
<tr>
<td>Sneib</td>
<td>&quot;... 'n soort snuit, iets tussen brul en fluit, met 'n nies in die middel ...&quot; (212)</td>
</tr>
</tbody>
</table>

A comprehensive study of the creative aspects involved in the translating of "Jabberwocky" has been undertaken by Kotze (1998). This study contains a comparison of the ST and Brink's translation in terms of the portmanteau words or neologisms in the poem (Kotze, 1998:70-83). The purpose of the current study is to provide an indication of the various challenges involved in the translating of literary texts. Thus, for purposes of this study, the in-depth work done by Kotze will not be duplicated here. However, it should be pointed out that Kotze's study does give a fairly comprehensive profile of the challenges on linguistique level posed by "Jabberwocky" and the strategies involved in meeting these challenges, and therefore serves as reinforcement of the thesis statement of this study.
The label that one of the voices on the train suggests should be attached to Alice contains a neologism that makes for very effective wordplay in Afrikaans: 'Bleeknaar- hanteer versigtig – ' (168). Bleeknaar is phonologically parallel to breekbaar (SL: fragile). The pun is stronger in the TT than in the ST, because bleeknaar is a compound of bleek (pale) and naar (nauseous), two familiar symptoms of motion sickness. Brink succeeds in creating his own portmanteau word, bleeknaar, into which is packed the allusion to the word breekbaar and the words bleek and naar.

The names of the insects are also rendered with neologisms and, remarkably, these neologisms fall within the same semantic fields as the neologisms in the ST. The Hommelby (Bumble Bee) becomes a Hobbelby (literally Rocking Bee), the Naaldekoker (Dragon Fly), becomes a Naaldekok (literally Needle Cook) with a body of fruit cake (vrugtekoek). Brink chose to insert a few lines of dialogue so that the literal translation of Butterfly, namely Bottervlieg can be introduced as a synonym for the words Vlinder and Skoenlapper. By making use of the intentional direct translation of the word butterfly, Brink is able to use the same neologism as in the source text to name this insect, namely Brood-en-bottervlieg (170-171). The translator-writer had the added challenge of matching the TL insects with the original illustrations.

Exactly (251) is translated with presieslik (196), which consists of the adverb presies (exactly) and the inappropriate suffix -lik.

An equivalent prefix on- is added to verjaardagpresent to make it onverjaardagpresent (207).

In the TT it is indicated that Haighas must be pronounced so that it rhymes with kaas, something that is quite plausible if the reader accepts the -igh- in the middle of the word as silent. Thus, the word Haighas will be pronounced as Haas (SL: hare), which in turn alludes to the character of the Paashaas (the March Hare in Wonderland) (219).
The expression "so sterk soos 'n os" is parodied when the Red Knight (TL: Rooi Ridder) declares that the wind is "so sterk soos sop" (233).

Just as in the ST, which parodies a well-known SL lullaby, a well-known Afrikaans lullaby is parodied in the TT.

| Slaap, kindjie, slaap,                  | Slaap, Koninginnetjie, slaap,                  |
| daar buite loop 'n skaap.              | Hier binne le jet en gaap.                   |
| Skapie met witte voetjies,             | Ons gaan fees hou so soetjies,              |
| drink tog sy melkies so soetjies       | Dan dans ons op ons voetjies!"              |
| (Anon., in FAK Nuwe Sangbundel,        | (251)                                        |
| 1961:493-494)                          |                                              |

4.1.2.4 Grammatical deviation

In the TT it is also indicated that Pat pronounces arm in a non-standard manner as "aggem" (42). This pronunciation of the letter "r" is typical of the TL dialect spoken mostly in the Western Cape. This is is the only instance in which Pat's speech shows any deviation from the standard. Bill also does not speak in a dialect that deviates from the standard, although, Bili uses an English word "Jack-in-the-box" (44). This is probably not because the character of Bill mixes languages as a rule, but because the translator-writer could not find a TL equivalent for the SL word. In the TT the Griffioen's (Gryphon's) speech does not deviate from the standard. The Frog Footman's warning "Wexes it, you know" (329) is rendered with "Dit verere hom" (254). Verere is not frequently used as a form of the word vererg. Also, the verb vererg is a reflexive verb. Therefore, the standard expression would be "Hy sal hom vererg". By using a non-standard expression, the translator-writer manages to convey the fact that the Padda's speech deviates from the standard.

Although it is indicated in the TT that the speech of Pat, Bill and Padda deviate slightly from the standard, the idea is not conveyed (as in the ST) that they habitually speak a non-standard dialect. In the ST, the dialect of these characters indicates that they are servants, which means that it would be more correct to say that they speak a sociolect that indicates that they belong to the servant class and not to the master class. This servant/master distinction in the speech of the characters is lost in the TT.
4.1.2.5 Graphological deviation

In 3.2.1.5 the instances of graphological deviation was identified in the ST. In general, the translator-writer preserved the graphological deviation as the discussion below will show:

(a) The Mouse's tale is also visually represented in the form of a tail in the TT. Brink also retains the implication that the tale ends in death, by translating the tale in such a way that the very last word of the tale, which occurs at the end of the tail is "dood" (35).

(b) The sobbing manner in which the Mock Turtle (TL: Kammaskilpad) sang his song in the TT is not manifested graphologically (109).

(c) The first stanza of the poem "Brabbelwoggel" (150) appears in inverted writing just as in the ST.

(d) In the TT, the Gnat's (TL: Muggie) words are also printed much smaller, because he spoke "in 'n baie klein stemmetjie" (168).

(e) In the TT the changes in the Queens voice is also represented graphologically:

"Baie beter! Beeeter! Beeeeeeeeter! Beeeeeeee!" (197).

4.1.3 The rendition of the culture-specific items

Due to the fact that South Africa was under British rule from 1806 to 1961, and that English is still one of the official languages of South Africa, the TL reader is fairly familiar with the English language and the British culture in general. However, one should take into account that *Wonderland* appeared a century before its Afrikaans translation, and that TL readers may not be familiar with the culture and worldview of the Victorians. Before considering the rendition of the culture-specific items identified in the ST, it should be
pointed out that cultural items in children's literature can basically receive two types of treatment in the translating process, which will manifest in the way in which the translator defines the skopos of the TT. The following is a simplification of the two possible angles from which the skopos can be formulated. The skopos may be

- to provide the TL readership with a text that is fully adapted to the TL culture, so that the text is maximally accessible to the TL readers, or
- to provide the TL readership with a text in which a culture different to their own is opened up and explored, so that they can vicariously experience elements of this culture in the reading experience, and so gain knowledge of a different culture.

The popularity of fantasy fiction books for children suggests that children can cope with texts in which a world is represented that differs radically from their own frame of reference. Therefore, the latter possibility for a skopos is quite justified. Brink's translation also falls within the ambit of the latter. In fact, Brink feels so strongly about the preservation of the SL culture that he finds it hard, in general, to justify the translation of an English text into Afrikaans (Brink, 1987:7). Therefore, in Brink's Afrikaans translation of the Alice texts, Alice is still very much an English child living in Victorian Britain.

In the evaluation of the rendition of the culture-specific items below, Brink's loyalty to the SL culture and the ST author will be taken into account. However, suggestions as to the manner in which the culture-specific items under discussion could be adapted to the TL culture will also be made, in order to illustrate the creative aspects involved in the procedure of cultural adaptation.

(a) Curtseying is not a form of greeting used in the TL culture, but the TL words buig and buiging (15) clearly indicate the action involved. It can also be assumed that TL readers will recognise this as a form of greeting due to their background knowledge of royalty and/or the theatre.

(b) The titel Esq. is rendered with the TL cultural equivalent Meneer (22).
(c) The bathing machines referred to in the ST will probably be obscure even to modern-day SL readers. Brink renders this culture-specific item with the TL word skuitjies, which refers to small wooden boats. Although this is not an exact translation of the item in the ST, it is an adequate translation, because skuitjies is something that one can readily picture as part of a typical seaside scene.

(d) French is learnt as a second language by the SL culture, whereas English is learnt as a second language by the TL culture. In the light of the fact that Alice in the TT is generally not portrayed as an Afrikaans child, but still remains an English girl, it is appropriate that she should use French as her second language, even in the TT (27). In a cultural adaptation where Alice would be an Afrikaans child, she might address the Mouse in English, or any one of the other official languages of South Africa.

(e) It can be assumed that British English readers would be familiar with the passage of history quoted by the Mouse in the ST. This history may not be familiar to SL readers of other English-speaking countries, and cannot be regarded as familiar to the TL readers. Much of the humour of this passage arises from the fact that it is a passage that recalls a well-known part of history. However, not all of the humour is lost in the TT, because the utterance of the Mouse (TL: Muis) is easily recognisable as a history lecture (27). In a cultural adaptation, the translator-writer could probably quote a piece of well-known South African history, such as Van Riebeeck's arrival at the Cape of Good Hope in 1652.

(f) TL readers may not be as familiar as SL readers with the appearance of Shakespeare. However, it is not impossible for TL readers to imagine what the Dodo must have looked like, even if they have not seen a picture of Shakespeare.

(g) The master-servant relationship of Victorian England is not incomprehensible to the TL readers, as the references to servants are made in general. In an attempt at acculturation, the master-servant relationship could be adapted to the South African context. However, the master-servant relationship in South Africa is still very tainted with racial discrimination and such an acculturation would unnecessarily
politicise a children's book. Such an adaptation would go beyond the social comment intended by the ST author. It is my contention that the highly problematic and politicised nature of the master-servant relationship in the TL culture is one of the main prohibitions on a cultural adaptation of the Alice texts. A cultural adaptation would allow for the rendition of the servant's dialect in the ST with the broken Afrikaans attributed to non-native speakers of Afrikaans, or with the Afrikaans dialect that originated in the speech of the people of Malay descent, thereby prolonging racial stereotypes in Afrikaans literature. In the light of the controversy surrounding the issues of language and equality, and the role of language in the racial inequality of the past three and a half centuries in South Africa, it is no wonder that Brink chose not to let the servant characters in the TT speak in a non-standard dialect of Afrikaans (cf. 4.1.2.4 above).

(h) The cucumber frame, which is a specific type of garden construction (namely a glass and wood lean-to in which a warm climate was created for the cultivation of cucumbers), is rendered with a more general type of garden construction, namely somerhuisie (41) (SL: summer house or hot house).

(i) The TL word waterpyp (47) is in itself more explanatory than the SL word hookah (66). Also, Tenniel’s illustration (which is retained in the TT) leaves no doubt as to what a waterpyp is.

(j) It is my contention that, in the rendition of a footman in livery (76) more is needed than simply 'n lakei, in livrei geklee (59). I would suggest that the culture-specific items lakei and livrei each be coupled with an explanation in the TT, or that at least livrei be supplied with an explanation, such as 'n deftige uniform.

(k) If the TL reader is not familiar with the ordinary rules of the game of croquet, it may be hard for the reader to see where the Queen's croquet game deviates from the norm, so that some of the humour may be lost. However, the description of the croquet game in the TT conjures up a vivid image of the strangeness of the game:

Dis die sonderlingste croquetbaan wat Alice nog ooit gesien het: dis die ene slote en riwwe, die croquetballe is lewendige krimpvarkies, en die stokke
lewendige flaminke, en die soldate moet handeviervoet gaan staan om die croquetbogies te vorm (86).

(l) The onomatopoeic expression is rendered with an onomatopoeia that is familiar in the TL, namely "Wê, wê, wê!" (65).

(m) The allusion to familiar idiomatic expressions in the names of the Mad Hatter and the March Hare is lost in the TT.

(n) *Dormouse* is translated with *waaiersstertmuis* (71), which is the correct TL equivalent. Not all TL readers will be familiar with this creature, but the illustrations give a clear idea of what it is.

(o) The humour arising from the reference to a familiar idiomatic expression (viz. "much of a muchness") is lost in the TT.

(p) The humour that arises from the fact that an idiomatic expression is applied literally, is lost in the TT where the idiomatic expression is translated directly as "'n Kat kan mos na 'n koning kyk." (88).

(q) Due to the fact that turtle soup is not common in the TL culture, Mock turtle soup is also not common. The TL reader may not know that Mock Turtle soup is made of veal or calf's head and may consequently miss the bovine allusions in Tenniel's illustration of the Mock Turtle (cf. (h) under 3.2.1.3).

(r) The symbolic connotations of the figure of the Gryphon is entirely lost on TL readers, and so is the irony in the Gryphon's servant-like dialect, which is not apparent in the TT (cf. 4.1.2.4 above).

(s) From the context it is still possible for TL readers to conclude that *kadriel* (102) refers to a type of dance. The correct TL equivalent is used, which means that readers will also be able to look up the definition of the word in a dictionary.
The context makes it possible for the TL reader to obtain an understanding of the function of the jury in the court case, although the court system in the TL culture has no jury. Through the media of television and film, it can be assumed that, in general, TL readers are familiar with courts in which the jury system is used. In South Africa, a magistrate presides over the low court, whereas a judge (TL: regter) presides over a high court. A case of petty theft would typically be heard in a low court in the South African context. In a cultural adaptation of the Alice texts this will have to be taken into account. The substitution of the jury with officers commonly found in the low court in South Africa will be a great challenge in a cultural adaptation of the Alice texts.

TL readers of the TT at the time it was produced would probably still have been familiar with the use of slate and pencil as writing implements. Modern-day TL readers, just as modern-day SL readers, would have to rely on the context to supply them with an idea of the function of a slate.

British currency was used up to 1961 in South Africa, and therefore it is possible that TL readers at the time of TT production would still have been familiar with the currency. Due to the fact that British currency was used by the TL society, terms for the various monetary values exist in the TL, and Brink makes use of these terms (cf. e.g. pp. 114 and 202). In a cultural adaptation, the monetary units of the TL culture, namely rands and cents, will be used.

As with monetary units, imperial units of measurement were used in South Africa up until 1961, which entails that TL words for these units do exist (cf., for example, p. 66). The availability of imperial-metric conversion tables means that the modern-day TL reader who measures distance in metric units will still be able to form an accurate perception of the distances mentioned in the ST.

The correct TL word for governess, namely goewernante (172), is used. However, TL readers may not be familiar with the concept of a governess. Up until less than a decade ago Afrikaans-speaking children almost invariably attended government schools, and for most of the twentieth century home-schooling was illegal in South
Africa. Modern-day home-schooling differs from the type of home-schooling Alice received, in that the governess's role is now substituted by the parent. Some explanation or annotation may be needed. In a cultural adaptation one could replace the governess with an ordinary school teacher.

(y) The name *Dash* is translated with the cultural equivalent *Wagter* (173).

(z) The allusion to a nursery rhyme in the names of Tweedledee and Tweedledum is lost in the TT, unless the TL reader is familiar with the English nursery rhyme, which is not entirely unlikely. It is probably for this reason that Brink chose not to translate the names of the twins. However, the name of Humpty Dumpty is translated as *Oompie Doompie* (203) in accordance with an Afrikaans translation of the well-known nursery rhyme.

(aa) The allusion to and the parody of an idiomatic expression are lost in the TT, where the parody of the expression is translated directly.

(bb) Brink renders *Punch and Judy* (295) with a more general reference, namely *marionette* (231).

The examination of the rendition of the culture-specific items above sheds much light on the ways in which the translator-writer can deal with culture-specific items in an attempt to re-create the textual world of the ST in the TT. A number of strategies can be abstracted from the discussion of the culture-specific items above and I have chosen to represent them as follows.
### Strategy Examples

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>The substitution of a specific term in the ST with a general term in the TT</td>
<td>(a), (h), (bb)</td>
</tr>
<tr>
<td>The use of accurate translations (such as one would find in a bilingual dictionary) so that the TL reader would be able to look up the words in a TL explanatory dictionary</td>
<td>(j), (n), (s), (v), (w)</td>
</tr>
<tr>
<td>Direct or literal translation resulting in the loss of wordplay, parody or intertextual (or contextual) reference</td>
<td>(m), (o), (p), (r), (z)</td>
</tr>
<tr>
<td>The use of a cultural equivalent</td>
<td>(b), (c), (l), (y), (z)</td>
</tr>
<tr>
<td>Reliance on one or more of the following to overcome cultural obscurity: context, co-text, or illustrations</td>
<td>(d), (e), (g), (i), (k), (h), (q), (t), (s), (t), (u)</td>
</tr>
</tbody>
</table>

The above strategies serve as an illustration of the creative procedures involved in the recreation of the textual world.

### 4.2 Recapitulation

The evaluative comparison between the ST and the TT in this Chapter indicates that instances of linguistic deviation and culture-specific items are some of the verbal elements of the text that require much creativity on the part of the translator. The evaluative comparison also indicated that an understanding of the devices used by the ST author to create instances of non-ordinary and non-expected language use will help the translator-writer in making decisions about the rendition of instances of linguistic deviation in the ST. However, the examples discussed above also show that it is not always possible for the translator-writer to follow the same procedures as the ST author. This, in turn, indicates that the TT should, in the end, not be evaluated solely on the grounds of the rendition of the individual instances of linguistic deviation, but on the grounds of text-level equivalence. It is my contention that the examples discussed above indicate that Brink’s translation can be regarded as equivalent to the ST on text-level.
In order to obtain text-level equivalence, the translator-writer needs to pay attention to the micro-level linguistic elements and culture-specific items. By examining the way in which these micro-structural elements are rendered individually, something is revealed about the creativity involved in the translating of literary texts. Without the worldplay, neologism and parodies the TT would not have constituted a world equivalent to the world of the ST.

The point that I wish to make is that the rendition of the linguistic elements determines the extent to which the TT world will be equivalent to the ST world. In other words, text-level equivalence balances on the equivalence between the individual micro-structural elements.
CONCLUSION

Recapitulation

The overview of the development of the hypotheses of Sapir and Whorf in Chapter One indicates that it is justified to accept that language influences worldview. The fact that language influences worldview was taken as a point of departure in the discussion of the creative aspects concerning the process of literary translation. In Chapter One it was also established that fictionality is an important defining aspect of literature, because one of the functions of a literary text is to call into being an alternative (fictional) world.

The hypothesis that language influences worldview finds application in a discussion of the literary text, because the literary text constitutes at least one alternative world which will be perceived by the reader (on extra-textual level) and the narrator and characters (on intra-textual level). If one accepts that the language that one speaks influences one's worldview, one must accept that the reader's worldview will be influenced by the language he speaks, and similarly that the writer's worldview will be influenced by his language. In the light of the nature of text-reader interaction involved in the reading of fictional (i.e. literary) texts, it is not unreasonable to say that the reader's perception of the real world (i.e. his worldview, which includes all types of beliefs) will impact on his perception of the world(s) in the literary text. The manner in which the world in the literary text is presented by the writer also reveals something of the writer's perception of reality. The writer of a literary text has the task, not only of creating at least one textual world, but also of representing a view of this textual world through the eyes of the narrator and the characters. The worldviews of the intra-textual entities (characters and narrator), which may differ from each other and/or from the writer's worldview, serve as a comment on a certain view of reality held by the writer, by the entities about which he writes, or by the readers to whom he writes. The textual world is constructed entirely in the medium of language – all the conceptual elements in the text (such as the characters and the setting) are called into being by language, and the extra-textual references to the real world are also made in language. The perceptions of this textual world by the intra-textual entities are represented entirely by means of language.

It was also pointed out in Chapter One that the hypothesis that language influences
worldview does not necessarily entail that the language-worldview relation is a one-way relation. Worldview is also manifested in linguistic structures, especially in culture-specific lexicon.

In Chapter Two it was shown that the translating process basically consists of a reading phase and a writing phase. The translator of a literary text acts first as a reader of the source text and then as a writer of the target text. When the translator fulfils the role of ST reader he is confronted with the SL community's worldview. When the translator acts as the TT writer he deals with the TL community's worldview. The primary task of the translator of a literary text is to recreate the textual world(s) – plus worldview(s) – of the ST in the TT in the medium of the TL. As a reader the translator forms a mental representation of the ST. The representation continues to grow and change as the reading progresses. An important aspect of the mental representation of the ST is the mental picture that the translator forms of the world in the text. The world(s) in the ST stand(s) in a certain relationship to the real world – that is, the real world as it is perceived by the SL readership. The translator must identify himself with the SL readership and their worldview in order to form a mental representation of the ST that would be similar to that of the bona fide SL readers (readers who read the text for the sake of reading a literary text, and not for the sake of criticism or translation). The Afrikaans word vereenselwiging springs to mind when considering the role of the translator as SL reader. Thus in order for the translator-reader to experience the textual world in the same way as the SL reader, he must reconcile himself with the bona fide SL readership. However, the translator also has the task of recreating the world of the ST in the TT. In other words, he must translate his mental representation of the ST to a mental representation of the TT, and then realize this mental representation of the TT in the medium of language in the actual target text.

To be able to recreate the mental representation of the ST (which includes, as it was mentioned earlier, the textual world(s)), it is not enough that the translator identify with the bona fide SL readership. The translator must also read as a translator, identifying possible translation difficulties (such as linguistic deviation and culture- or context-specific lexicon).

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1 It is perhaps apposite to point out that the SL readership does not refer to all SL speakers, but only to the SL speakers at whom the text is aimed.
In order to undertake a translation-oriented reading of the ST, the translator must, to a large extent, place himself in the shoes of the author, which entails an acute awareness of the author's intention. A translation-oriented ST analysis entails, \textit{inter alia}, the identification of references and instances of language usage that may be obscure to the TL reader. For the translator-reader to know which items to mark as potentially problematic, he must have a firm idea of who the TL readership is and what the skopos of the TT is. Thus, already in the reading phase, the translator must, to a certain extent, identify with the TL readership. The translator's identification (\textit{vereenselwiging}) with three separate entities, viz. the SL readership, the ST author, and the TL readership, is carried over to the writing phase. During the concretization of the mental representation of the TT (which includes the reconstruction of the textual world) the translator-writer has to keep in mind the effect of the ST on the SL reader (for example, the effect of non-ordinary and non-expected language usage and/or the effect arising from other foregrounding devices such as linguistic deviation), the intention of the author (which ties in again with the notions of foregrounding and non-expectedness) and the effect of the TT on the TL readers. Ultimately, the effect of the TT on the TL readers should be same as the effect of the ST on the SL readers. To achieve this equivalence of effect, the TL reader should be able to experience a textual world similar to that of the textual world in the ST. What complicates the translator-writer's reconstruction of the textual world is that this world must be constructed in a different language, i.e. in a different medium.

As language forms the medium that constitutes the textual world, much creativity is required of the translator on the level of the linguistic elements of the text.\(^2\) The reproduction of the textual world can be considered as both a macro-structural and a micro-structural operation. As a macro-structural operation, the reproduction of the textual world entails that the translator-writer create a world that is equivalent to the ST world. Text-level equivalence in terms of textual worlds requires that the TL readers experience the TT world in a manner equivalent to the SL readers' experience of the ST world. As a micro-structural operation, the reproduction of the textual world entails an adequate rendition of the "matter" of which this world is made up, i.e. of the linguistic elements of the text.

\(^2\) Cf. in this regard Kußmaul (1991:91-101).
Text linguistics is a discipline that propagates a "top-down" analysis of texts. A text-linguistic analysis starts at the level of the text-in-situation and moves down to the micro-level of the word. A text-linguistic approach underlies both De Beaugrande and Nord's models of the translating process. For this reason a text-linguistic method was chosen to illustrate the creativity involved in the act of translating. The potential translating challenges in general, the instances of linguistic deviation and the use of culture-specific items in Lewis Carroll's *Alice* books were identified by way of a text-linguistic analysis (Chapter Three). The evaluative comparison between the *Alice* texts and their Afrikaans translations (Chapter Four) were also undertaken according to the text-linguistic framework employed in the previous chapter. Chapters Three and Four illustrated that the role of the translator-writer is essentially a creative role.

**Conclusion**

As the recapitulation above indicates a number of conclusions were reached in the course of this study, namely:

- There is a relation between language and worldview. The challenges faced by the translator-writer as discussed in Chapters Three and Four underline this postulation.

- The literary text constitutes a textual world which is called into being through the medium of language.

- The translation of a literary text entails that the textual world(s) of the ST must be reproduced in the TT.

- Text-level equivalence between ST and TT is reached when the TL reader is in the position to experience a textual world that is equivalent to the textual world in the ST, and moreover if he is able to experience the textual world in the same manner as the SL readers experienced the ST world, i.e. if the textual world has the same effect on the TL readers as it had on the SL readers.

- Text-level equivalence, as equivalent textual world experience, is very difficult to achieve, because the textual worlds are constituted and perceived through different languages. **It is for this reason that I maintain that the translation of a literary**
The main implication of the Sapir-Whorf hypothesis for literary translation is that it defines the translator's role as that of (re)creator of a textual world, and highlights, therefore, the specific challenges involved in recreating the textual world, for example the challenges involved in the rendition of instances of linguistic deviation and culture-specific references.

Establishing that the Sapir-Whorf hypothesis for literary translation has this implication, however, poses more questions than it answers. By defining the role of the translator of literary texts as that of recreator one disturbs a wasps-nest of ethical issues as will be seen in the next section which deals with the possibilities of further study.

Further study

Breyten Breytenbach (1997): makes the following observations regarding the role and status of the translator of a literary text and the status of the TT:

I really think that every language has its own feel, and even its own feel to the voice. But I think that in a deep sense it's nearly impossible to translate from one language into another, because you probably cannot translate from experience into another experience, from one field of sensibility and of associations, of references, and of hierarchy, of aesthetic and ethical values, even moral values, into another. If you translate a text, the person reading it in another language can get a glimpse and a feel of the culture out of which the translation comes, but you cannot really produce a total translation (Breytenbach, 1997:68).

There is a certain enhancement because you are substituting, or perhaps creating, a text where there was only raw experience, or maybe thought, before. On the other hand, it's a loss, because you very quickly realise that you cannot transcribe fully the multifarious richness of things, ideas and feelings that you are trying to transcribe. (Breytenbach, 1997:71).

I believe very strongly that a translated poem is a poem written by the translators. It is not my poem anymore. It is mine also, and I'm grateful that they wanted to
translate it, obviously, because it's an interesting exercise (Breytenbach, 1997:76).

But I still believe strongly that the text the translator comes up with is the translator's text, and in fact it's a creation. My input or part of it was that I was the reference text that made it possible for a new text to come about (Breytenbach, 1997:76).

The text behind his text will always be there, that reference will always be there. But that's just one reference. Because then, his own language becomes another reference, and his own field of sensibility becomes another language, which may be simply turned on (Breytenbach, 1997:76-77).

In answer to the question whether the new poem is a translation or a version: It's a version, obviously. But it's more than a version, it's a new creation. When we say translation we are talking of an original work that comes about, which will always have included within it an essential reference to something which had existed before. That is what translation is about (Breytenbach, 1997:77).

Breytenbach's remarks were quoted fairly extensively, because they represent a literary author's point of view regarding the role of the translator and because they suggest a number of questions pertaining to the ethics of translation:

- To what extent should the SL culture-specific items be preserved in the ST?
- To what extent should the SL culture and/or worldview be made explicit in the TT where it is not made explicit in the ST?
- To what extent must the translation be loyal to the ST and the SL culture?
- To what extent must the translator follow the intention of the ST author?
- Can the translator claim the right to his own authorial intention?
- Where does one draw the line between a true translation and an (adapted) version?

The questions above is only an indication of the ethical issues involved in the translating of a literary text.

The text analysis in Chapter Three also suggests that some further investigation in the field of text-linguistics and translation studies is possible. For instance, one could investigate the use of text linguistics in translator training. In translator training text linguistics could
not only be introduced as a tool for identifying potential translation difficulties, but can also serve as a method to gain insight into the linguistic devices and procedures of foregrounding used by the original author. One could also conduct separate studies regarding the specific challenges involved in the translation of parodies, the specific challenges involved in the translation of instances of linguistic deviation and the role of linguistic deviation in creating comic effect.
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