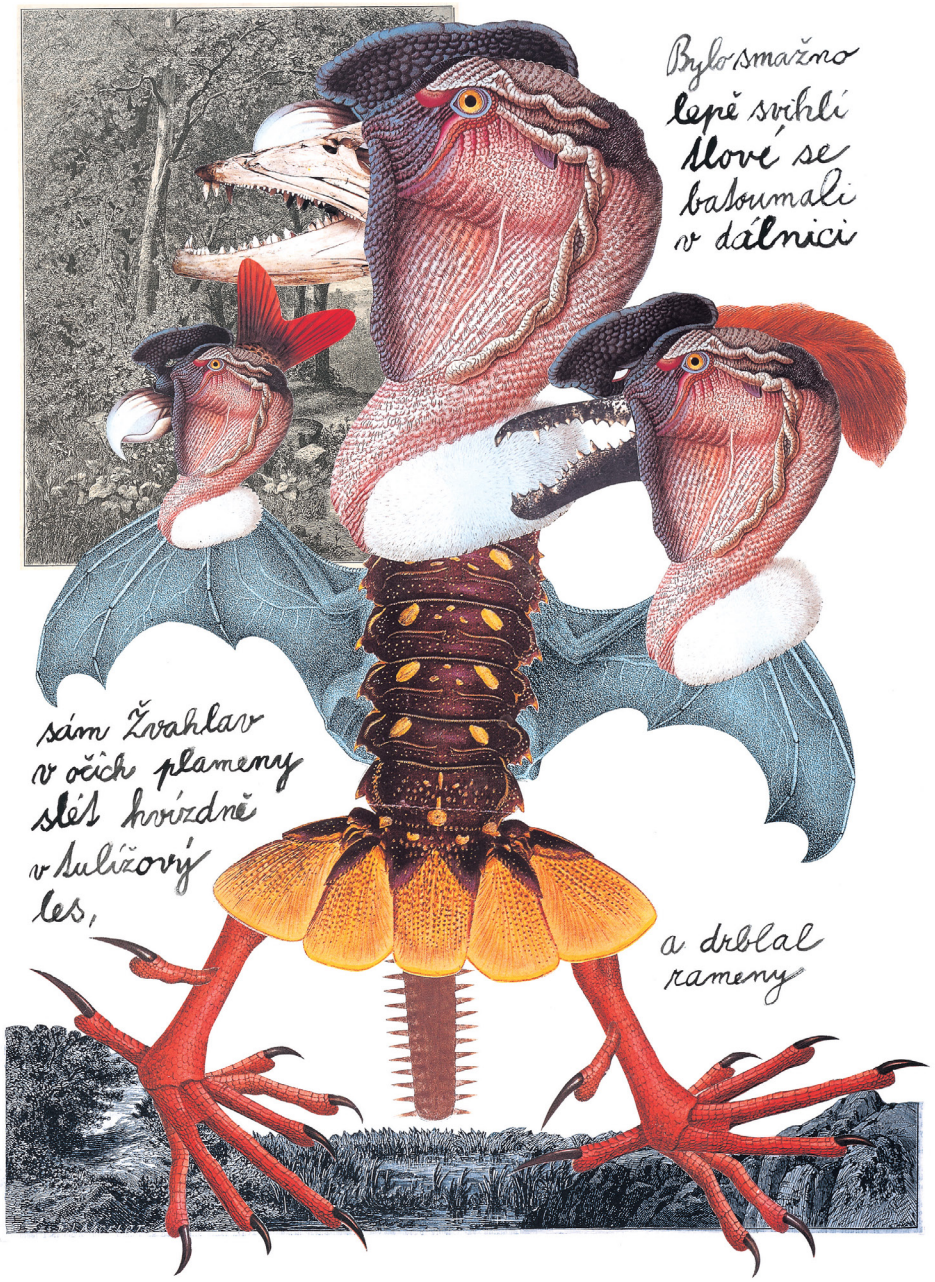


MALMÖ STUDIES IN CHILDREN'S LITERATURE, CULTURE AND MEDIA

A Companion to "Jabberwocky" in Translation

Edited by Anna Kérchy, Kit Kelen & Björn Sundmark

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Malmö Studies in Children's Literature, Culture and Media
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MADE IN SWEDEN

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Introductions

or, "What [we] say three times is true"

"For it's all in some language I don't know": "Jabberwocky" in Translation

Björn Sundmark

Translation is at the heart of "Jabberwocky." In the first chapter of *Through the Looking-Glass*[1], Alice (in what is already an act of interpretation) identifies "Jabberwocky" as a piece of writing, "in some language I don't know" (190). Next, Alice cleverly mirror-reverses the text, a step which allows her to spell out the poem, even if she finds it "*rather* hard to understand". The reading fills her "head with ideas," where the only thing she is sure of is that "*somebody* killed *something*" (197). But she enjoys it: "it seems very pretty." Alice in this situation is like any reader and novice language learner. She struggles to translate the poem, to make sense of it as far she can, and eventually, in chapter six, she asks Humpty Dumpty to help explain the poem and the "hard words." A language lesson ensues. Characteristically, perhaps, for some types of language instruction, his explication has actually nothing to do with the content of "Jabberwocky," but focuses entirely on details of vocabulary (although, arguably, each word in turn gives rise to its own mini-narrative). Besides the parodic effect, it is an approach that privileges the technical translation of single words over story. Thus, "Jabberwocky" in itself and as narrative turns out to be unimportant for the plot development of *Through the Looking-Glass*. This is no doubt a reason – along with the poem's complexity – why many translators of *Through the Looking-Glass* have chosen *not to* translate "Jabberwocky." For strictly speaking, it is not necessary for the plot, and as we shall see in some of the commentaries, the language-play and translation games can be expressed more or less successfully in alternative ways. The main quality

1 We will use abbreviated titles for both Alice books: *Through the Looking-Glass* for *Through the Looking-glass, and What Alice Found There* and *Alice in Wonderland* instead of *Alice's Adventures in Wonderland*

of "Jabberwocky" is not the story (fine as it is), but the enjoyment in language it provides, and the way in which it prompts further translation, creativity, and reflection.

In that capacity "Jabberwocky" goes beyond the book. So, just as *Through the Looking-Glass* can do without "Jabberwocky" from the point of view of storytelling (as witnessed in some translations and versions in English), the opposite is true as well: "Jabberwocky" is larger than the book. While it certainly comes to its fullest expression in the context of *Through the Looking-Glass*, it does work quite well independently too. Already in *Mischmasch*, Carroll's hand-written family periodical, the first four lines appear for the first time as "Stanza of Anglo-Saxon Poetry." Here too the translation context is inscribed. In this proto-"Jabberwocky" Carroll helpfully provides the verse with a glossary, where the definitions partly correspond and overlap with the translations offered by Humpty Dumpty in *Through the Looking-Glass*. Just like with Humpty Dumpty's explications, the translations in *Mischmasch* are actually integral to the poem itself; they are an essential part of the reading experience. In addition, Carroll gave "Jabberwocky" an extratextual afterlife as well, by referring to it again – notably in *The Hunting of the Snark* – and by offering new interpretations of the nonsense words (ref). Carroll also encouraged others to translate "Jabberwocky" separately into Latin, Greek and German (see Miller, Panaou, and Brown respectively, in this volume).

Post Carroll, "Jabberwocky" has continued to stimulate translation and exegesis, the most influential contribution no doubt being Martin Gardner's *The Annotated Alice*, first published in 1960, and translated into half a dozen languages. In *The Annotated Alice* the annotations to "Jabberwocky" take up far more space than the poem itself (several pages, in fact). All of the nonsense words are copiously explicated and given alternative meanings and etymologies. As we can see in many of the commentaries in this volume, Gardner's annotations, either in translation or directly from one of the numerous English editions, have had a decisive impact, since it first appeared, on how "Jabberwocky" has been translated. There is reason to believe that for many translators and interested readers *The Annotated Alice* has worked more or less as a dictionary of Carrollian neologisms. This is for better and worse. There is no arguing that *The Annotated Alice* boosted the status of Carroll's work from the 1960's and on, and also provided necessary context and insight. At the same the notes do defuse some of the nonsense; they provide an easy way out for some translators, who may prefer word to word equivalence rather than try to catch the spirit of the poem. This is something that some of the commentators have noted in their analyses (among others, Alaca on the Turkish translations, and Malilang on the Indonesian). But

the most important point to be made here is of course that Gardner's pioneering work on the Alice books, web pages devoted to the poem, and a number of studies on translations of "Jabberwocky" into different languages, have contributed to iconic status of the poem as an object of translation and as a critical touchstone in Carroll scholarship, Translation Studies, theories of nonsense, and children's literature research (see bibliographies under respective commentary).

Yet, despite its undeniable importance, the 150-year history of "Jabberwocky" in translation (1871-2021) has not been told – until now, that is! It is precisely, such an overview that we propose to achieve with this volume – the first to assemble scholars, critics, translators from across the world to comment on one or more translations of "Jabberwocky" into their own language. For the first time, it will be possible to compare translation strategies and solutions between more than 40 different languages. Having said that, it is true that this "Jabberwocky" companion does not provide a comprehensive account. The material is far too great for that. Some languages, like Spanish, French, and Russian, can boast myriad trans- lations of *Through the Looking-Glass.* Moreover, if one includes stand-alone translations, it becomes almost impossible to keep track.

Instead, the ambition here has been to select one or a few important and critically interesting translations from each language that has a "Jabberwocky," old or new. Another selection criterion has been to prioritize translations that have appeared in complete and unabridged versions of *Through the Looking-Glass.* This is important in order to shed light on how translators have dealt with Alice's and Humpty Dumpty's own "translations" of the poem. It is one thing to translate just the poem, and quite another to make it work with Humpty Dumpty's explanations. In a few cases, however, where we have been unable to find an Alice-contextualized "Jabberwocky," we have included stand-alone translations. For instance, the very first translations of "Jabberwocky" were independent exercises in German and Latin, some written within weeks of the publication of *Through the Looking-Glass* (1871). In this volume, Carl F. Miller discusses one of these early Latin translations, Augustus Vansittart's "Mors Iabrocchi." There are some other stand-alone translations discussed in this companion, notably the five Indian "Jabberwocky"-translations discussed by Sumanyu Satpathy – Bangla, Odia, Hindi, Marathi and Sanskrit – all of which are stand-alone translations, since none of the regular translations of *Through the Looking-Glass* into these languages include "Jabberwocky." And, at the close of this 150-year translation chronology we find Vaughan Rapatahana's recent, free-standing version of "Jabberwocky" into Māori, "E Hapawauki."

Rapatahana's commentary also gives us a glimpse into how the creative

work of translation can be carried out in practice. Further firsthand translation-insights are also provided by two other "Jabberwocky" (and *Through the Looking-Glass*)-translators represented in this collection, Gia Gokieli (Georgian) and Risto Järv (Estonian), two translators have chosen to follow different paths. While Gokieli, in his "T'art'alok'i" has striven to approximate "the epic character of an ancient, Anglo-Saxon ballad" Georgian, Järv with his "Jorruline" has applied a domesticating approach, by stressing Estonian elements and taking the Runosong metre found in the national epic *Kalevipoeg* as inspiration.

Translation goes beyond language. Just as John Tenniel's illustrations have affected readers' appreciation and interpretation of the poem, since the very first publication of *Through the Looking-Glass,* translations that make use of other illustrator's visualizations inevitably colour the way in which readers in different countries understand and enjoy their "Jabberwocky." This is why we have included a large number of illustrations, and encouraged our contributors to comment on these visualizations of Mome Raths, Jubjub Birds, Bandersnatches, and Jabberwocks. A couple of the commentaries stand out in this respect, Kapka Kaneva's analysis of Petar Chuklev's two versions of his "Jabberwocky"-illustration for two Bulgarian editions, and Adriana Peliano's of Rita Vidal's illustrations for a Brazilian translation. Peliano also discusses some of her own illustrations of *Through the Looking-Glass.* Finally, in a piece focused on illustration as part of the translation process, Riitta Oittinen discusses her own illustrations of "Jabberwocky" in the context of a recent Finnish translation.

In a sense, script is also illustration. Writing, alphabets, letters, scripts, fonts, typeface, are all visual elements of language. And as we know by now, it only takes a mirror-reversal of words to experience a *Verfremmdungs*-effect to make your own mother tongue appear as utterly "other." In realization of the importance of the visual side of language, we have therefore labored to include as many samples as possible of the way in which "Jabberwocky" is scripted in each language. How does the poem appear on the page – in Georgian, in Arabic, in Odia? One of the best examples of the marriage between the pictorial, the graphic, and the verbal is given by You Chengcheng in her discussion of Chao Yuen Ren's translation, which includes the invention of new Chinese characters, and his calligraphic interpretation of "Jabberwocky."

The main emphasis in this collection, however, is not on the visual (illustrations or alphabets) but on the verbal. How has "Jabberwocky" fared in translation over the years? Excepting stand-alone translations, the first complete versions of "Jabberwocky" and *Through the Looking-Glass* appeared in 1899, and were made by Louise Arosenius (Swedish) and Hasegawa Tenkei (Japanese) respectively. The

two publications are quite different both in approach and publication form. As Yuko Ashitagawa writes in her commentary, Tenkei's translation was published in a periodical in eight instalments and made use of a great deal of domesticating translating strategies. Tenkei's "Jakkerurocky" is very loosely inspired by the original. Arosenius's translation of *Through the Looking-Glass*, on the other hand, was published in book form, and her "Jabberwocky" (she uses the English title) stays close to the source text with regard to narrative content, verse form, and use of nonsense words (see Sundmark "Uffish"). Thus, the two pioneer "Jabberwocky"-translators can be said to represent two contrasting translation ideals:

In the following three decades, up to 1930, there are complete translations into another four languages: Italian (1913), German (1923), Russian (1924), and French (1930). Then the translation acceleration rate increases somewhat. Still, given the now canonical status of the Alice books, and of "Jabberwocky," the progress is notably slow. In this context, it is worth pointing out what individual researchers writing from different language backgrounds have long known: that although *Alice in Wonderland* may be present in a great many variations and translations across the world, the same is not true about *Through the Looking-Glass.* The ratio can be something like five *Wonderlands* for one *Looking-Glass*. By cross-checking with *Alice in a World of Wonderlands* (Lindseth), one can easily see that this pattern is quite consistent across languages. What the present volume can add to this, however, is that many apparently complete translations actually also refrain from translating "Jabberwocky," either by deleting that part of the first chapter (the zero option) or exchanging it for another verse altogether (substitution). One combination strategy is to present an alternative poem in the first chapter, but then make use of single, translated words from the first stanza of "Jabberwocky" anyway, in chapter six, for Humpty Dumpty's explanations (see, for instance, Kaniewska's discussion of the first, incomplete Polish translation). The consequence of these reductive strategies is that the number of languages which have complete in-context translations of "Jabberwocky" are fewer than one would perhaps assume. A rough estimate is that, 150 years after the original publication of *Through the Looking-Glass*, there are around 40 languages which have at least one complete "Jabberwocky." We are aware of a few missing languages in this collection, and others we may have missed altogether. In those cases we have not been able to procure expert commentaries yet.

A different challenge is when a language has many translations to choose from. A first translation is almost always interesting in itself. There is nothing to go on for a first translation, no precedence, no "anxiety of influence" from previous

translators. A first translations sets the tone. If there are original illustrations, that could also provide a reason to choose a particular translation. Personally, I took the opportunity to mention Louise Arosenius' 1899-translation above, since, together with the Japanese translation, it is the first complete rendition into any language of "Jabberwocky." In my own commentary of "Jabberwocky" in Swedish, however, I have chosen instead to write about Gösta Knutsson's translation and Robert Högfeldt's illustrations. In this case, the illustrations did affect my choice, as with some of the other commentators we find on the following pages. Influential translations could be another selection criteria. Some languages have famous translations (and translators), and this can certainly be a good reason to pick them. In this category we find, for instance, André Brink's Afrikaans translation, analyzed here by Karen de Wet. But fame can also be a reason to put the focus on alternative translations, or ones that have been composed in response to often quoted translations. Thus, Virginie Iché makes a case for not commenting on Henri Parisot's classic French translation, but focuses instead on Laurent Bury's more recent "Bavassinade."

Retranslation and intertextuality is of course easier to study in the context of one language rather than in a multi-language project like this. But several of the expert contributors to this volume comment on how the translations into their own language complement each other in different ways. We can also see how traces of older, influential translations, are sometimes incorporated in newer versions. A very interesting case of such intertextual carry over *between* languages is brought up in Anna Wegener's discussion of Kjeld Elfelt's Danish translation, where he apparently used (and improved on) some of Knutsson's Swedish translation choices.

Frequently an early, target-language, child-oriented translation, is eventually replaced by a source-language, adult-friendly version, which tends to be more scholarly and critical. Halyna Pavlyshyn's analysis of two Ukrainian translations presents a rather special variation of this pattern. The first Ukrainian translation seems to be a typical first translation, targeting a child audience and domesticating the text in the process. The second translation presupposes an adult and politically aware audience. It presents "Jabberwocky" as "a political satire written during the Ukrainian Revolution of Dignity" (the *Maidan*).

Finally, a note on the text: the commentaries are between 1000 and 2000 words. Most of them focus on one particular translation, but some have chosen a broader approach. The entries are preceded by one or two translations of "Jabberwocky" in that language. In some cases texts in non-Western alphabets are shown transliterated in the second column. The commentaries are followed

by a list of references to translations into each language, and sometimes secondary sources, separately. In some cases, the list of translations is complete, in others, it only mentions the primary text discussed in the commentary. For a comprehensive, global bibliography of the translations (complete and incomplete) of *Through the Looking-Glass* we refer the reader to *Alice in a World of Wonderlands* (Lindseth).

This has been a collaborative effort of huge proportions. There are poets, translators, artists, and scholars from different disciplines and from more than thirty different countries represented in this volume. We are a motley crew. We speak many languages, and represent different cultures and traditions. This means too that this "Jabberwocky"-companion is not perfectly uniform in language and academic presentation. Instead, it is a horn of plenty with something in almost any language about "Jabberwocky." We hope you will find it as frabjous as we have!

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"Jabberwocky" and Transmediation

Anna Kérchy

A potential reason of the timeless appeal of Lewis Carroll's Alice books is their adaptogenic potential that allows for the expansion of the familiarly defamiliarised storyworld across a variety of different media platforms. The reasons of this hyperadaptogenicity are manifold, ranging from the scarce verbal description of Alice's look, the memorable impact of John Tenniel's original illustration to the 1865 *Alice in Wonderland* and the 1872 *Through the Looking-Glass* editions, and the memetically reproducible iconic markers of Carroll's fantastic universe. The carefully coordinated image-textual play between verbal and visual nonsense, and the resulting metamedial self-reflectivity of the books resonate well with the postmodern narratological agenda aimed at a strategic destabilisation of meanings, and the challenging the regimes of truth.

As Alice's opening question ("And what is the use of a book without pictures or conversations?") famously suggests, Carroll designed his novels from the very beginning as picturebooks. He illustrated the initial manuscript of *Alice's Adventures Underground* with rudimentary sketches, but dissatisfied with his amateur art, eventually commissioned Tenniel, the celebrated cartoonist of *Punch* humour magazine, to reinvent the Wonderland and Looking- Glass realm in a visual form. By virtue of the author's and the illustrator's collaboration, the unique book experience is grounded in the intermedial dialogue of text and image which alternately complement, challenge, and contradict one another to enhance the nonsensical effect on linguistic and pictorial planes.

The illustrations often augment the nonsensical nature of the wordplay involved in the trademark Carrollian neologisms (as in the case of chimeric nonsensical creatures like the slithy toves who are something like badgers,

lizards, and corkscrews). Elsewhere, the narrative showcases the limits of verbal representation by pointing out of the text towards the image ("If you don't know what a Gryphon is, take a look at the picture.") Due to Carroll's cunning book design, the book also becomes an object the reader can actually play, with while she is actively involved in the making of the story. (The reader must turn the page to make Alice cross to the other side of the Looking-Glass, or to make the Cheshire Cat disappear leaving only its grin behind. These moving images allow the plotline to fast forward, move on, and lend the novel a proto-cinematic quality.)

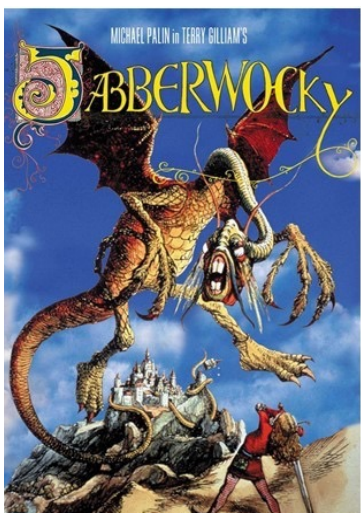
Tenniel's illustration of the monstrous Jabberwock is an exciting case of intersemiotic translation. His hybrid composite of a variety of fantastic and real beasts – rodent, reptile, insect, dinosaur, dragon, and the Lambton Worm dressed in a chequered waistcoat – is a spectacular visual embodiment of the trademark Carrollian language game, the portmanteau that fuses multiple words into one unprecedented neologism. The image offers a response to the impossible challenge of visually translating the unspeakable. Moreover, the illustration also functions as a metapicture: because of its similarity to Tenniel's depiction of Alice (portrayed from the back, in striped stockings, with flowing hair) the figure of the beamish boy knight fighting the mythical beast lends itself to be interpreted as the implied reader who must struggle with textual monstrosity on trying to make sense of nonsense. (The Jabberwock is never met in person, it is a textual creature, a part of the magical dreamrealm's private mythology, who poses an interpretive challenge to Alice and all readers.) The intermedial dynamics is strategically exploited here as a ludic engine of the text: Alice first meets "The Jabberwocky" poem in mirror writing, and misreads it as an image instead of a verbal utterance. (Her contemporary readers likely fell in the same trap, especially because the printing technology used was the one employed for the reproduction of images.)

Carroll made a conscious use of transmediation and transmedia storytelling defined by Henry Jenkins as the extension of a canonical fictional universe beyond the pages of the print and paper book towards a wide variety of media – from movie to ballet, puppetplay, computer games, and fanart – with each adaptation entering into an intermedial conversation with one another, while reiterating, revising, challenging, and enhancing the source text and each other alike, in complex ways. Throughout multiple manoeuvres of remediation, original and revisions, old analogue and new digital media forms can coexist with one another with the agenda to increase audience participation and enrich the entertainment experience. Carroll did not only create a sequel to his first novel in *Through the Looking-Glass* and an abbreviated, orally enhanced edition with colour illustration for pre-readers in *Nursery Alice*, but he also wrote non-fictional addendums to his

fairy-tale fantasy, "Puzzles from Wonderland" published in *Aunt Judy's Magazine* and a paratextual commentary on "Alice on Stage." Moreover, as a genuine art director, he also supervised the expansion of his storyworld throughout its multiple reeditions, stage adaptation and musicalisation, and even took an active part in the design of tie-in merchandise as Wonderland-themed biscuit tins and parasol handles, via promotional tactics we would refer today as transmedia commodification.

Carroll, a Renaissance man interested in the combination of traditional artforms with nascent new technologies also strategically inoculated a variety of other media forms within his literary text. Aware of the appeal of multimediality integrated within the polyphonic, kaleidoscopic novelistic form, his Alice books are enhanced by vivid visual impressions, photographic metaphors, spatial-architectural dimensions, kinetic and tactile vibrations, a proto-cinematic quality, the performativity of the Christmas pantomime, and even musical potentialities nested in the spectacular, sonoric, sensual poetics of nonsensical language use.

The figure of the monstrous Jabberwock has pervaded popular culture in an endless sequence of creative revisions on the silver screen, often inspired by Tenniel's visual representation of this mythical beast. Abundant examples range from the stovepipe-nosed, fuzzy orange haired dragon-like creature dressed in a single green glove and a bright yellow waistcoat eventually cut out from Disney's 1951 animation adaptation of *Alice in Wonderland* (but included in Disney's Little Golden Book storybook series) to the genuinely grotesque reconstruction of Tenniel's beast with bulging eyes, protruding teeth, and a scaly waistcoat in SyFy channel's recent 2009 televised serial reimagining of *Alice*.



In the 1977 fantasy comedy movie *Jabberwocky*, directed by Monty Python's Terry Gilliam, the film poster features a color replica of Tenniel's illustration accompanied by the humorous taglines: "Jabberwocky: the monster the monsters are frightened of!", "So horrible that people caught the plague to avoid it!", "Makes King Kong look like an ape!" In a faux-medieval setting, a farcical pastiche of the Dark Ages, young peasant Dennis is assigned the mission, against his will, to slay the horrendous monster that threatens the kingdom of Bruno the Questionable. After many slapstick-comedy-like misfortunes and scatological farce – like

Dennis on the run disguised in a nun's habit or entering the castle through the sewerage system – the dimwitted antihero kills the dragon and gains the fairy-tale happy ending by mere accident. The film's tone is an exciting combination of the absurd and the melancholic. In a mock existential philosophical conclusion, the Jabberwock (a giant winged puppet moved by a man walking backwards to reach an uncanny effect) represents both an obstacle and a key to unreachable happiness.

In Tim Burton's 2010 computer-animated, live-action family fantasy film *Alice in Wonderland* written by Linda Woolverton and released by the Walt Disney Company the Jabberwock embodies the arch-enemy as the monstrous pet and fatal weapon of the Red Queen's totalitarian regime Alice must defeat with the mythical Vorpal Sword to save Underland. During a verbal increase of filmic tension, the Jabberwock is much talked about before it eventually appears on the screen to stage one of the highlights of the film's stunning 3D CGI visual effects. Alas, its initial hybridity is reduced to the monstrosity of a fairy-tale dragon, yet the idea of implied reader Alice becoming the knight who slays the beast resonates with the 1872 edition's original metafictional concept in which the Jabberwock embodies the confusions of meanings the interpreter must struggle with on trying to make sense of nonsense. Moreover, the technologically sophisticated hyperrealistic visualization of what has never been, a mimetic simulation of the fantastic, offers an intermedial, intersemiotic translation of Carroll's defamiliarised discourse ("it sounds like language but there is something wrong with it") into a defamiliarised visual imagery ("it looks like reality but there is something wrong with it").

Legendary Czech puppeteer Jan Svankmajer's 1971 stop motion animation fantasy short film *Jabberwocky* is loosely based on Carroll's famous nonsense poem and a children's book *Anička skřítek a Slaměný Hubert* by Vítězslav Nezval. The film embraces a surrealistic dream imagery: children's imaginative agency is celebrated as toys gain a life of their own, objects tease and threaten with their tactile appeal (the short film begins with snapshots of a child's buttocks spanked), and a single pencil-line struggles to break free from a child's maze drawn on toy blocks.

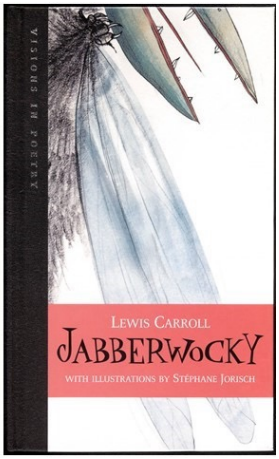


We listen to the voice-over narration of the "Jabberwocky" poem as a wardrobe is running through a forest (dead wood moving about live trees, confusing present and past, reality and potentiality) before it opens up to reveal a strange playroom inside. The Jabberwock preserves its enigmatic unimaginability, as it never shows up in the film, but there are no actual human characters either. A boy's sailor suit escapes the wardrobe to dance around by itself, we witness phantom flashes of the ghostly apparition of a playing little girl, dolls disintegrating and gobbling each other up, a black cat knocking over pieces of a puzzle game, and the photo of an old man in the end defaced by the line that manages to break out from the maze. The playroom overgrown by branches that sprout, bloom, and bring fruit, and the line's escape out of the window into the forest might represent the triumph of nonsense over sense, of the proliferation of meanings over the absence of signification. The cacophonic music also enhances the nonsensical effects of this brilliant little filmic fantasy.

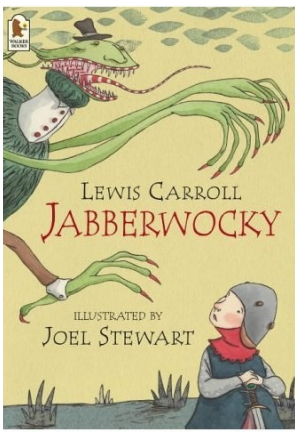
If Svankmajer's creative revision, a *Witty Jabberwocky* type is perplexing because of its play with ambiguous undecidability, many transmedia retellings of Carroll's classic opt for emphasising either the threatening or the laughable aspect of the nonsensical original. Whether psychic turmoil or comic relief is associated with the bizarre creature largely depends on the age of the target audience: Jabberwockies for children celebrate ludic joy, whereas Jabberwockies for adolescents are more preoccupied with the fictionalisation of troubling anxieties.

As for the latter, *Angst Jabberwocky* adaptation type, Alan Moore and Melinda Gebbie's pro-porn feminist graphic novel *Lost Girls* traces a psychoanalytically informed trauma narrative in which grown-up heroines from children's classics, Alice from Wonderland, Wendy from *Peter Pan* and Dorothy from *Oz*, retrospectively revive their repressed childhood memories to benefit from the therapeutical powers of storytelling. Breaking taboos of speakability, the monstrous Jabberwock takes the shape of a gigantic penis chasing Alice in a haunting flashback of sexual abuse. In the first person shooter computer game, American McGee's *Alice*, the monstrous Jabberwock impersonates the remorse that torments young Alice for failing to rescue her parents from a housefire she did not stop because of fantasizing and being lost in a good book made her forgetful of reality. To flee the insane asylum where she has been incarcerated she must fight her inner demons, the greatest of them the Jabberwock. Cristina Henry's young adult, slasher horror novel, *Alice* is clearly inspired by McGee's video game: the amnesiac, neurotic heroine breaks out the madhouse in the company of hitman Mad Hatcher to take a bloody revenge on corrupted criminals of the underworld, the Walrus and

the Carpenter, and to defeat the ultimate agent of chaos, Jabberwock, a former dark sorcerer turned into shapeshifting monster who wants to drown the world in blood. Stéphane Jorisch's picturebook adaptation published in the Visions in Poetry series sets the poem in a modern, war-ridden, technologically supervised Orwellian landscape where the worldviews of two generations clash: the Jabberwock represents for the war veteran father a nostalgic symbol of military victory, whereas for the son the defeating of the monstrous other is just consolatory nonsense, a fancy dress performance to calm the old on their death beds, and what matters more is the relentless quest for hope, love, and empathy beyond the graves of the ancestors who would want descendants to inherit violent coping mechanisms. In Jorisch' vision, monsters come in many guises – contemporary media, politics, warfare, religion, and tradition might be among them.



Storytelling is a cheerful experience strengthening intergenerational bonds in the opening image of Joel Stewart's picturebook adaptation of "The Jabberwocky" that uses mixed media techniques to visually reinterpret the poem for the entertainment of child audiences. Stewart's world is not only colourful but also rich in acoustic imagery. The nonsensical creatures, the slithy toves, borogoves, and mome raths are reminiscent of songbirds or fairies each holding musical instruments, banjos and accordions, as they sing and dance. Even the monstrous Jabberwock, a combination of vegetal, bestial, humanoid, and mechanical features, evokes a musical automaton: when it is slayed, its bits and pieces, wires, springs, and keys are scattered apart to stop the noise and let the music start.



Animation adaptations embrace the *Droll Jabberwock* figure. Tom & Jerry's Jabberwock is a blue cartoon dragon in white Mickey Mouse gloves with a unicorn horn on its forehead and a goofy grin, who is chasing around the title characters in a caucus race like turmoil. The violence is inconsequential: Tom's gun received from the White Rabbit turns into a trumpet and the beast's horn into a flute, so they can improvise a jazz melody together before they embark on a series of mad adventures, including a tea party in a boat they sink with tea, a flight into outerspace

on dynamite bars, and an attempt to withdraw King Arthur's sword from the stone. The episode appeals to children's transmedia literacy, and invites them to recognise a variety of fantasy subgenre tropes, from myth through fairy tale to sci-fi. The mock nightmarish adventures end, once the Jabberwock is summoned back into the book of nonsensical poetry where it belongs.



Regardless of the fact whether Witty, Angst, or Droll Jabberwocks feature in transmedia repurposings of Carroll's classics – from the Muppets' show to Layla Holzer's shadowplay performance and Andrew Kay's musical pantomime – creative extensions mostly adopt the "crossover" fictional form to target multiple audiences. All strategically enhance interactivity to increase the 'pleasure of the text' by allowing for readers-spectators-listeners active communal cooperation in the (un)making of nonsensical meanings.



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Esperanto

La Ĵargonbesto[2]

Brilumis, kaj la ŝlirtaj melfoj
en la ie jo ĝiris ŝraŭs;
mizaris la maldikdudelfoj,
forfuraj ratjoj vaŭis.
"Evitu, filo, Ĵargonbeston!
-- Ungoj kaj buŝ' por mord' kaj kapt'!
Evitu bombonbirdan neston!
Vin gardu kontraŭ Bendorapt'!"
Vorpalan glavon li elprenis,
kaj vagis post la best' vostunta;
al rabrabarbo li alvenis,
ripozis en medit' profunda.
Dum staris li, pensante sie,
La Ĵargonbesto flamokula
Tra nugraj arboj fajfefie Alvenis, babulula!
Jen unu! du! kaj tra kaj tro
Vorpala klingo, krake-frap'!
Morto! Galopŝke la hero'
Reiris kun la kap'!
"Ĉu Ĵargonbeston frapis vi?
Mun ĉirkaŭbraku, luma filo!
Trofeferi'! Hej ho, hu hi!"
Eksplodis ĝojotrilo.
Brilumis, kaj la ŝlirtaj melfoj
en la ie jo ĝiris ŝraŭs;
mizaris la maldikdudelfoj,
forfuraj ratjoj vaŭis.

Marjorie Boulton

[1] "La Jxargonbesto," an Esperanto translation of Lewis Carroll's "Jabberwocky" by Marjorie Boulton (year of translation unknown), from ANGLA ANTOLOGIO II (1800 - 1960), published in 1987 by the Esperanto-Asocio de Britujo (British Esperanto Association).

The Impossible Poem Demanding Translation

Kit Kelen

Perhaps every language is, in its own way, a kind of nonsense. Certainly any language is 'double Dutch' or 'Greek to me', at least to begin with, at least in part, from the point of view of those entering from the outside of it. *My* language is gibberish, for instance, to children yet to acquire it, to foreigners and (bar perhaps a few words) to animals, even of close acquaintance. For those who already have language, accepting that there is indeed meaning, words newly encountered more or less alert the new tongue's non-native to the presence of a mirror. At an instant one sees same things reflected and realizes that access to such things (to the reality of the world) was necessarily by means of a mirror – a mirror made of words.

What if we could step through such a mirror and mean, in *other* words, just what (and just as) we had meant before? This is of course how one comes into a language. And in the case of foreigners, there are Nabokovs and Conrads to show us just how well, in exceptional cases, it can be done.

But – not so fast with the assumption of meaning! Things look, feel, taste, smell differently in different languages. Meaning is a manxome foe! And met in tulgey woods! How do we meet meaning, for instance in a poem?

Certainly, there are points of view from which all poetry is nonsense – the kind of reflexive (if not dangerous) nonsense, where, in Jakobsonian terms, the focus is on the signifier rather than signified, on the message *itself* and code *in its own right*, rather than on what is being said. And surely this is not what words are for, not their true function, but rather a kind of playing with or at them?

Childhood seems to many to be a generally nonsensical state – full of wonder and innocence and play perhaps – but a state in which the adult rules of sense and logic have yet to be firmly established. Childhood is that state in which meaning

has not quite arrived, but in which there is every hope that it may be on the way. And might perhaps be reached by way of unmeaning sounds and signs; by way, that is to say, of something like nonsense.

Whoever (whichever sensible adult, that is to say) encounters children or non-native speakers of her/his language has an (otherwise unavailable) opportunity to consider its means, to think, that is, about how and why things said in that language are understood and are otherwise taken for granted.

For many, certainly, religion of any stripe, is a species of nonsense – the kind of nonsense believers take for granted as truth. Conversely, how could religion countenance the idea of a talking animal? This is, at the time Lewis Carroll was writing, precisely what the world's makers and users of language were beginning to appear to be. And the world was beginning to seem a kind of topsey-turveydom. Developments in biological science seemed to be carnivalizing the great chain of being as it had been known until then.

One might from all these observations go on to remark that for Charles Dodgson, aside from mathematics, every aspect of his life was intimately and intricately involved in nonsense, one should not say of one kind or another, but rather of every kind altogether. Which might leave mathematics in the role of some kind of universal and magical truth, the kind that works regardless of which side of a mirror you stand on. Mathematics as the straight man in a more and more comical universe!

Give "Jabberwocky" and *Through the Looking-Glass* their immediate external context and we see, along with the shadow of Charles Darwin, that the British Empire was a curious and paradoxical kind of nonsense machine in its own right. In the effort of ordering and civilizing the world (and of bringing it home in glass cases) all kinds of unheard nonsense needed to be taken into account. We can see in Alice's queendom in *Through the Looking-Glass* presage of the child rule of other worlds C. S. Lewis delivers in Narnia (a world, one notes, of talking beasts). While C. S. Lewis' fantasy was a nostalgic one, made past the peak of empire, Lewis Carroll's reads as more of a foretelling. And in "Jabberwocky" it shows us how the taming of empire is a deadly business. There are monsters of unknown make and model that have always been, and that are always going to have to be, slain. There are heads that will have to be brought home for trophies.

For poetry and for childhood and for their interaction, for empire and likewise for poetry, "Jabberwocky" is a representation of the rite of passage—transcendence to adult- hood—reduced to rote mock-heroic gibberish (gibberish of the kind which becomes more cleverly meaning the more closely we look at it). "Jabberwocky" is a compromise text—one which on "another level" bears a

critique of its face value assertion; here the adult lauded passage to adulthood is made absurd by the mode of its delivery.

> And has thou slain the Jabberwock?
> Come to my arms, my beamish boy
> O frabjous day, calloo callay

And there is a chortle for joy, there is the resting by the tum tum tree, there is the uffishness of thought. All of this meaning nonsense is suggestive of Kristeva's (pre-thetic) semiotic chora in *Revolution in Poetic Language*; that is to say, in this case it suggests a poetic struggle to recover innocence in the form of sound before the sense, in the "pre-sense" of an unrecoverably foreign and ancient language. "Jabberwocky" is likewise a rite of passage for the poet/translator (for the translator who is also, and necessarily, a poet).

Like *Finnegan's Wake* (and possibly more so), like the *Dao de* Jing, one may say that Lewis Carroll's "Jabberwocky" has been much translated (and much more translated than many comparably important texts) precisely because translating it represents such a daunting challenge. It might seem at first surprising that such a difficult poem – such an apparently unanchored text – would have been so frequently attempted, until one realizes that translating something like "Jabberwocky" (and there is nothing else like "Jabberwocky") is a sport (or a quest or a rite of passage) for a certain kind of poet/translator. It is a kind of an ultimate challenge for translators – to make someone else's nonsense your own. What exactly does the task entail? In "Jabberwocky" we are dealing with an old apocryphal story in a place that isn't, in a book that never was, found in mirror writing, accessed only through a mirror, in a language that doesn't exist and so can't have been spoken, discussed at length by characters in fiction. Not to mention the fact that all of this is being dreamt. And further, the elegant fragility of that fact: that should the red king wake then all will dissolve, and you and I and everyone involved will simply go out like a candle. The further into the story and its circumstances, the remoter seems any possibility of extricating oneself from it. Perhaps as in fantasy more generally, all this is calculated to remind one of one's own implausibility, of just how unlikely our world and our existence are.

Who can resist so many impossibles? And yet the story in the poem in the book in the mirror *can* be understood and, more than understood, is deeply suggestive, perhaps in ways natural language more typically struggles to voice.

The international auxiliary language, Esperanto, seems an ideal language vehicle for the translation of "Jabberwocky". Esperanto is the world's best known

and most popular un- natural language. Apart from being of almost the same historical moment, Esperanto and "Jabberwocky" have enough in common to offer a near mirror image. On the one hand we have a non-existent (yet presumed to be fully formed, complete) language coming into being, on the other hand we have fragments suggesting a language lost. A language of the future as opposed to a language of the past. A language for which humanity might not be quite ready as opposed to a language humanity is unable to return to or remember. A symptom of an irretrievable past on the one hand, a system for an unattainable ideal on the other. In either case, much imagination is involved in the effort of extracting a fictional difference from so much that is already known. One might, in either case, be inclined to deride irrelevancies piled upon impossibles. But is this not something along the lines of a function for literature in the most general sense? Here are two demonstrations of the kind of play that makes new meaning possible.

Beyond all this though, I think, for poets, there is another aspect to the challenge of "Jabberwocky". "Jabberwocky", in all its uniqueness, is a kind of ideal poem. Not an Ur- poem, more something in the line of an ultimate poem, a poem of the nth degree – a poem that succeeds, in an essential way, in doing what poems more generally set out to do. In a nutshell that would be to fashion, from existing materials, both new meaning and new means of meaning. Of course, it appears *prima facie* in the case of "Jabberwocky" that the means of meaning are new (i.e. the words are invented) and that the meaning (i.e. the coming of age story) is old. But the fact that the poem is understood at all (is able to present as a puzzle) proves that the means of the poem's making are already available: if not all of the words are already known, they are nevertheless in some sense already possible. The first mirror impression of the poem was misleading, but easily set right *with* an actual mirror. The poem makes new as it makes do with at least the sounds and graphic symbols available. And the act of doing this and the puzzles with which it presents the reader constitute a new kind of meaning: the poem as cipher in multiple dimensions (genre, language, frame, for instance). Should one say, once the story is more or less understood ('*somebody* killed *something*, that's clear at any rate'), that the puzzle and the poem are 'solved', then one is left nevertheless with much more meaning to unfold ('Somehow it seems to fill my head with ideas'). "Jabberwocky's" depths are unfathomable precisely because no dictionary (despite some inclusions on its behalf) and no Humpty Dumpty (despite that character's Trump-like self- confidence) could ever be relied on to reveal the secrets of the work. In semiotic terms, one might say that in this poem there is no telling denotation apart from connotation. Words only appear (only sound as if)

they have a surface in this poem. Known words (articles, conjunctions) join the dots. The feeling that a code has been cracked once we come to 'see' the simple story told is belied by the recognition that there can be no 'code' as such; all we have in the original are elements of a particular natural language, recombined suggestively to mean in a way they could not have meant before. And here we have the ideal notional conditions of every new poem worth reading. Should the argument seem circular, please just step a frame away, to catch the poem in its habitat.

Perhaps this is not so easily done? We needed a mirror to read the poem, but the poem is itself a mirror. It reflects back what the reader already knows (but perhaps does not know s/he knows) – of his/her means of meaning, of the structure of stories, of the sound quality of the language more generally, of the mysterious signs of suspense and of resolution (in sense as in rhyme), of mood as words convey it, of heads filled with ideas.

In "Jabberwocky," we witness, as we do in all successful poetry, a tightrope walk between obviousness and obscurity. Put simply: on the side of obviousness, say what has been said already and is too easily understood and no one will have cause to be impressed; on the side of obscurity, say what cannot be understood and, obviously enough, no one will understand. "Jabberwocky" is an elegant experiment with a paradox with which all successful poetry must wrestle. Obviousness and obscurity are equally plentiful in the poem – the story is already known and the language, for obvious reasons, cannot be known. And yet, as every effort at translation of "Jabberwocky" reveals, the language has in some sense already filled our heads with ideas. Here is *the heimlich /unheimlich* déjà-voodoo quality of the work – it is a novel means of finding ourselves where we have already been but could not have known until now.

With this poem in particular we are building a picture of a very interesting place for the translator of poetry to be, and especially for someone who is translating into her/his native language. Though it is not so, the translator begins, in this very particular case, with an illusion of an almost neutral space: the original text appears to be foreign both to the source and to the target language.

Translation is wonderful training for poets, and this brings those who dare into the immediate contradiction that you need to be a poet in order to translate poetry, but that translating poetry is a royal road to the laurels of the art. Of course, it is not the only road. And by no means do I mean to suggest that only beginners at poetry have attempted "Jabberwocky" translations. This volume, in many instances, gives the lie to that idea. My point is that the decision to attempt a "Jabberwocky" is a decision to apprentice oneself to poetry making, and much

more particularly than in the case of taking on a form (be it haiku or sonnet or ghazal, sestina or villanelle). Taking on "Jabberwocky" is taking on a world made possible by bravely going where no poet has been before. Translators are always stepping into foreign made shoes and those of Lewis Carroll would certainly be hard for Imelda Marcos to fill ('EAT ME'/'DRINK ME'). The daredevil translator who chases this prize has declared her/himself a native speaker of nonsense. What choice has that translator then but to kick off shoes, step through the mirror and onto a merry-go-round that never seems to rest, because there could always be another word, another way to go, another forgotten frame.

This game is all about framing and re-framing, stepping forward and stepping back, seeing things already there, but from another angle. The mirror business is irresistible because the translator begins, a little like Alice and her erstwhile companion, the fawn, in a wood, this time, where names have no thing. This is exactly what we should expect in the case of a text so firmly focused, in Jakobsonian terms, on the poetic function. (Of course Humpty Dumpty will attempt to remedy this lack [by virtue of his understanding of all poems ever written and of many yet to be composed], but with how much success, we can each judge for ourselves.) The reader's work in this poem (and so the work of the translator) is to see with mere sound through the graphic signs. The work of the translator is to see and show and bring the reader along, in a wonderful and paradoxical proof of how universally meaning is culturally determined.

Returning to the idea that every language is, from another point of view, nonsense, we need to deal briefly with the canonic status of the world's most famous nonsense poem. The classic quality of this particular text, which is after all in a way why we are all here in this particular volume, guarantees a frustratingly tainted freshness for its many re-readers. Like the rose in the garden that won't be sniffed twice, one simply cannot retrieve the experience of *coming to understand* such as accompanied a first encounter with "Jabberwocky".

And yet, personally I have found that, as with the works of Lewis Carroll more generally, I discover more every time I look. And so am drawn back to the poem. One of the best ways of looking again is of course to translate, because the serious translator, if well equipped, is the closest reader of any text.

I feel that this poem – however we read it – is asking two important parallel and unanswerable questions: these are – what's the point of nonsense (?) and what's the point of poetry (?). One might further then ask – why bother with the nonsense of translating nonsense poetry? One might think any or all of these questions irrelevant to anyone who has even come such a short way into this collection. Are such questions worth answering? Indeed, are they answerable?

I think the questions are answerable and worth answering because in our appreciation of "Jabberwocky" we are sharing a guilty pleasure, a pleasure the classic status of the text reveals as long pre-dating any living reader or translator or theorist.

As a parody of genre (or perhaps of the self-consciousness of genre), "Jabberwocky" connects all those whom it lights up with something more human than language as we are used to using it. Here is the reaching beyond the known of words (the filling of the head with ideas) familiar to anyone who has come *into* a language, that is to say it is *Heimlich* to anyone who can speak/read/listen/write any language at all. If we agree with Wittgenstein that the limits of my language are the limits of my world then here we find new horizons, of the uncannily familiar kind.

One reads, one mulls over, one works with the poem in the vain effort to get that first whiff back, to smell the rose as it first drew us in. But, in the manner of Tantalus' eternal punishment, this horizon recedes as we approach. The wonderful thing about teaching "Jabberwocky" is that it allows us vicarious appreciation of the innocence of a first encounter. We are wiser to the poem but we witness the first joy of nonsense coming to be known. Teaching the poem to non-native speakers of English has a special magic, because with them one can appreciate some of the pleasure of their way of being in your language (however troublesome that may be to them more generally, in practice). One can experience some of the pleasure of being inside and out of the language at the same time.

So here we have Wittgenstein's world expanded but by means of the Fortunatus' purse (a kind of 3D möbius strip) will we meet in *Sylvie and Bruno.* Here is the whole universe in tightwoven fabric, because the inside *is* the outside (and of course vice versa).

To return the question of efficacy just posed. The point of being with "Jabberwocky" is that it is (paradoxically, counter-intuitively) an encounter with newness, with difference. It is the place in words words have not yet been been and yet we visit by their means. In this way we may say that every attempt at translating "Jabberwocky" constitutes an effort at reclaiming the innocence with which the text may have been notionally approached in the original. The "original" is of course, in the case of this particular text, a beautiful misunderstanding, it being the only example we have of its own unnamed language – a language that exists only in so far as we are able to imagine it, and only by this means (by the means of imagining furnished us in the story). And what has this "language", this "original" to do with the idea of poetry more generally? As something archaic, notionally lost, it posits a *faux* origin for poetry more generally. So we have here an ultimate

poem with *faux*–Ur projection! A poem that takes us back as it takes us away.

While it will be not quite right to claim that source and target language as far from the text as from each other in this poem, one is nevertheless tempted to see things that way (much in the manner the modern English reader may not at first recognize *Beowulf* or Chaucer or Burns as of her/his own language),

In this book, the experience of meeting "Jabberwocky" is repeated many times; and though, it is true, a finite number of times, nevertheless an infinite series is suggested. Or perhaps something more in the manner of Borges' famous circular library? That "Jabberwocky" should be uniquely achieved in every possible language is a tribute at once to poetry, to nonsense, to innocence. It is indeed a coming of age for all of these activities. The translation of "Jabberwocky" is a way of untainting the innocence of the idea of an original. I believe that this accounts for the popularity of the sport.

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Commentaries

Afrikaans

Brabbelwoggel

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

"Pas op vir die Brabbelwog, my seun!
Sy tande byt, sy kloue gryp!
Pas op vir die Joepjoepvoël se dreun
En die wroedige Ribberknyp!"

Hy vat sy swerpe sabel 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 Brabbelwog 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.

André P. Brink

Die Flabberjak

Dis gonker en die vore garings
Fruip en gronkel in die bloof;
Ja, grimvol was die kilderboom,
En die ploert wil kroof.

'O wee die Flabberjak, my seun!
Die kaak wat kou, die klou wat klap!
O wee die Flikflokvoël, en flak
Die frose Blakkerdap!'

Sy hand omsluit die fredel swaard:
En soek, soek hy die frap voorwaar–
Hy rus onder die Kloringboom,
En dink 'n bietjie daar.

Hy staan nog daar so friep te dink,
Toe kom die Flabberjak al aan–
Sy oge vlam deur brose bos,
Sy mond die skuim en traan!

Hoera! Dis da'! Hy's deur, reg deur!
Die fredel swaard maak klikker- klak ...
Hy los die lyf en vat die kop
En vlieg daar weg op 'n galop.

'En is die Flabberjak nou dood?
Kom skud my blad, my frawe seun!
O flore dag! Floera! Floerag!'
Kon hy van blydskap kreun.

Dis gonker en die vore garings
Fruip en gronkel in die bloof;
Ja, grimvol was die kilderboom,
En die ploert wil kroof.

Linette Retief

"Jabberwocky" in Afrikaans

Karen de Wet

Three Afrikaans translations have been published of Lewis Carroll's "Jabberwocky" – the classic nonsense poem that Alice discovers in mirror-writing in *Through the Looking-Glass*. The three translations are "Brabbelwoggel" (Brink 1968), "Die Flabberjak" (Retief 1992) and "Die Jabberwok" (Cloete 2012). Of the three, two are stand-alone translations, translations of the poem in isolation, while the version that enjoys classical status in Afrikaans literature was published in 1968 as part of André Brink's translation of *Alice deur die spiel.* Brink's "Brabbelwoggel" hence offers a contextual translation in which elements of the story not intrinsic to the poem are honoured – notably the explanations Humpty Dumpty offers to Alice in his commentaries to the poem.

Internationally esteemed novelist, translator and literary scholar André P. Brink was responsible for the Afrikaans translations of both the Alice books: *Alice se avonture in Wonderland* (1965) and *Alice deur die spieël* (1968) and in 1987 a combined edition of these two titles were published as *Alice se avonture*. In his short preface to the books Brink indicates that the translations (which include the "Jabberwocky") were prepared in the hope that it will charm child readers and motivate them to read the original. This is reflected in Brink's translation of "Jabberwocky" where he stays close to the original in the translation of portmanteau words, rhythm and rhyme. Both books included the original illustrations by John Tenniel. In 2010 a revised edition of Brink's *Alice se avonture in Wonderland* was published in celebration of his 75th birthday (Van Heerden). In this edition the illustrations are by Marjorie van Heerden (Brink & Van Heerden) but the revised edition did not include *Through the Looking-Glass* and subsequently Brink's "Brabbelwoggel" from 1968 is still the only contextual translation in Afrikaans of "Jabberwocky." In 1970 Brink was awarded the prestigious *SAAWK*[1] prize for translated work for his *Alice deur die spieël* (including "Jabberwocky") (cf Anonymous 2020b).

[1] Suid-Afrikaanse Akademie vir Wetenskap en Kuns: *South African Academy for Science and Arts.*

The other two Afrikaans translations of "Jabberwocky" were published significantly later and were arguably written mainly due to an interest in the challenges and possibilities when translating nonsense verse. The first of these appeared in the literary supplement of the newspaper *Die Burger* on the 25th of August 1992. It was written by copy writer Linette Retief in response to a challenge by an English-speaking colleague who argued that it would prove impossible to translate the Carroll poem to Afrikaans (cf Kotze 59). Although Retief's translation offers some wonderful finds and can be recommended for the portmanteau words and onomatopoeic finds, but also for the rhythm and rhyme, a comparison with the original shows that however clever and ingenious the translation might be in coining terms and maintaining wordplay, rhythm and sound, it remains a standalone translation of the poem where the context of the book, and specifically the interpretations by Humpty Dumpty, are not taken into account. Apart from Kotze who compared the Brink and Retief translations to the original, only one other commentator, Wilhelm Grütter paid some attention to Retief's "Die Flabberjak" in a brief discussion. Twenty years after Retief's "Die Flabberjak", another translation was published in the online literary journal LitNet: Chris Cloete's "Die Jabberwok". Despite the possibility to react via the online forum, no comments were made on the translation.

Nonsense verse, including limericks, are well-established in Afrikaans poetry; Lessing-Venter (36) lists 8 published volumes of nonsense verse (not children's books) by Philip de Vos whilst numerous examples can also be found in the vast volume of children's poems by Jaco Jacobs (cf Anon a.). In translation several of Roald Dahl's children books, and hence also the nonsense verse included in these, are available in Afrikaans.

In this regard Fouché (73) notes similarities between "Jabberwocky" and Roald Dahl's "In the quelchy quaggy sogmire" (*Charlie and the Great Glass Elevator*) and discusses differences in two translations of the poem (by Mavis de Villiers and Kobus Geldenhuys, respectively) but finds that both excelled in the way the translations made use of alliteration, assonance, rhyme, rhythm and the creation of suitable neologisms. This is similar to the approach Kotze used to compare "Brabbelwoggel" (Brink) and "Die Flabberjak" (Retief) to the original "Jabberwocky" in order to evaluate the translations. Kotze (pp. 64-71) remarks on the close proximity to the original that is maintained by Brink's translation inter alia the direct speech, the structural order of the words, the equivalence achieved in terms of sound and semantics as well as the invention of portmanteau words. The exception is that due to Afrikaans being a flectional language, Brink had to use the historic present in "Brabbelwoggel." It should also be noted that despite staying

true to the original in terms of the indicated aspects, elements of domestication can be found in Brink's translations of portmanteau and onomatopoeic words. De Roubaix (149) remarks on how Brink chose combinations of sounds and syllables in Afrikaans that fulfills the same function of those used by Carroll. An example is the onomatopoeic neologisms "whiffling" and "burbled" that Brink successfully domesticised with the likewise onomatopoeic "swiep" and "borbel."

A few adaptations of the Alice books have been published, but none of these include translations of "Jabberwocky". The canonised translation in Afrikaans remains Brink's "Brabbelwoggel" but it might be time for a new contextual translation aimed at a post-millennial readership.

Translations into Afrikaans

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Arabic

تهجيصيات

كنا ساعة عصارى، و الغريرات النشيقات
بتدور وتلفحر على أرضِية جنب التلعة
وبغبغايات بوروجوف عدبانة
وخناظير بيتى خضرا بتصفخر بفلزيات:

"خد بالك يا بنى من الهجاص"
وحش التهجيص بفكوكه العضاضة، ومخالبه الصيادة
آه واحذر طير الچوب چوب البغباص!
والوحش الخطاف أبو نهاشة مجصانة
"

مسك الواد سيفه القشتال ببسالة ودَور
كتير على عدوه الرخيب ريَّح
له شوية جنب الشجرة الطبالة
وفكره عمال بيودى وبيجيب

وفجأة وهو واقف أنآن
استهجص وحش التهجيص م الغابة
وعينيه بتطق شرار طول ما هو جاى
وبينفخ و ييرماو بشغابة

طاخ، طوخ !طاخ، طوخ!
سيفه القشتال حامى ومسنوخ
قتل الهجاص وقطع راسه
!وجاب الراس ورجع يرمح ويظوخ

انت اللي قتلت الهجاص؟"
تعالى ف حضنى يا ابنى يا نور الغين
"!ده يوم الجرعنة !مين قدنا !مين قدنا
ومن فرحته كان بيهأهأ و يشن

كنا ساعة عصارى، و الغريرات النشيقات
بتدور و تلفحر على أرضية جنب التلعة
وبغبغايات بوروجوف عدبانة
وخناظير بيتى خضرا بتصفخر بفلزيات.

Siham Abdel Salam

“Jabberwocky” in Arabic

Nadia El Kholy

There are several translations of Lewis Carroll’s *Alice in Wonderland* into Arabic but there is only one translation of its sequel *Through the Looking-Glass* (1872) translated by Siham Abdel Salam in 2013 and published by Dar al Tanweer. The rendering of the fantastical nonsense poem “Jabberwocky” into Arabic is quite successful because Arabic is an ideal language for this type of poetry: it is replete with flowery expressions and fanciful synonyms. The morphological structure of Arabic, with three-consonant roots and fluid vowels, makes inventing words equivalent to the original creations an exceptionally rewarding task.

The Arabic translation has preserved the identity of the poem’s nonsense genre while maintaining the intended meaning of the poem by creating a balance between nonsense words within the parameters of poetic license so that the words are not utterly gibberish. An example of that is the use of the concept of portmanteau in the poem which combines two meanings in one word. This works very well in Arabic where this linguistic blend of words is commonly used.

The opening verse in the poem is a good example showing the use of portmanteau words (“al nashiqat/النشيقات ,” “tulahfer/التلعة ,” “tel’ah/تلف حر,”) and nonsense words (“abdanah/عدبانة ,” “khanateer/خناظير .” “befelizyaat/بفلزيات ,” “betsafghar/بتصفخر ”):

It was early afternoon and the slender badgers
Kona sa”it “asary wa al ghareerat al nashiqat
كنا ساعة عصاري و الغريرات النشيقات

Were twirling and digging beside the stream
Betdour wa tulahfer ‘ala ardiyya gand al tel’ah
حوعلى أرضيٍّ تجنب التلعة
فلتورودُ تد

While the worn out borogroves were snoring and whistling
Wa baghbaghayat burougoufes ‘adbanah
وبغبغايات بوروجوف عدبانة

And the green house bred pigs were snorting
Wa khanateer beiti ghadra betsafghar befelizyaat
.وخناظير بيتي خضرا بتصفخر بفلزيات

The poem has many original words as Lewis Carroll was quite brilliant in his way of forming, coining and inventing new expressions. He used syntactically familiar structures so readers can intuitively recognize which words mark nouns, verbs or adjectives. For example, Carroll is using both “slithy” and “mimsy” as portmanteau words: “slithy” is a blend of “slimy” + “lithe”; its Arabic equivalent is “al nashiqat” which is an adjective that blends the meaning of “slim” and “versatile.” However, the actual word would read as al “rashiqat,” so by changing the first letter the translation reads like the non-existant nonsense word in the original. The same goes for the terms “tulahfer” (“digging”), “tel’ah” (“stream”), “‘adbanah” (“worn out”), “khanateer” (“pigs”), “betsafghar” (“snoring and whistling”).

The Arabic translation has the equivalent of the nonsense words and expressions found in the original. In the opening stanza the neologism “slithy toves” is translated into “al ghareerat al nashiqat.” “Al ghareerat” (“toves”) is a term that refers to the weasel and badger family and “al nashiqat” (“slithy”) is a portmanteau word combining “thin” and “slim”.

Both verbs “gyre” and “gimble” are translated as “betdour” meaning to twirl and “gimble,” to dig a hole. In addition to that, “tulahfer” (meaning “to dig”) as explained by Humpty Dumpty, should be “tuhfor”, so we realize that although the letters have been jumbled but the meaning can still be easily guessed. The “wabe” is translated as “al tel’ah” which means a small stream, but again one letter was changed so that it became a neologism. It should be “al ter’ah” so the letter ‘r’ should have been used instead of the letter ‘I’ to make it grammatically correct.

“Mimsy” translated as “adbanah” is a coined nonce word. The correct form is “admanah.” So, by changing one letter, the nonsensical mood of the poem is maintained and the meaning gets closer to the original, indicating unhappiness due to extreme exhaustion. The “borogoves” are simply transliterated as “burougouf,” but another word was added “baghbaghayat” which means parrots. The last line of the opening stanza has other neologisms like “khanateer,” meaning pigs, but

the right spelling should be "khanazeer." This is a replacement for "raths" in the original. These pigs are are green in color and they produce a sound that is a combination of snoring and whistling in the portmanteau word "betsafghar." The last word "befelizyaat" is absolute nonsense.

In the second stanza "Bandersnatch" is rendered in two words: "al wa'sh" ("the beast") al "khattaaf" ("snatcher"), and "frumious" by "abu nahasha," which means to snatch violently "megnassa" which is a neologism; the correct form would be "maganess":

The lad held his sword valiantly
Mesik al waad seifouh al qashtal bebasalah (a)

And searched for his fearsome enemy
Wa dawar keiteer 'ala 'adewouh al rakheeb (b)

He rested for a while next to the tum tum tree
Reiyahlu shewayah ganb al shagarah al tabalah (a)

Wa fekruh 'amaal yewadi wa yegeeb (b)
And was totally engrossed in thought

The translation keeps the basic rhyming scheme of a-b-a-b in addition to other sound patterns. It reproduces the style and format of the original poem, as well as its childlike atmosphere. Parallel to the linguistic structure, the translation faithfully conveys the main theme of the poem and preserves its sense of danger when a young boy faces the Jabberwock, an evil dragon-like creature, and is brave enough to kill him to return triumphantly with its head in his hand. On seeing this, the father praises his son and celebrates his victory.

In general, the translation successfully captures the essence of "Jabberwocky" and is in line with the author's intention. It recreates the playful, whimsical language of the original source-language text. The nonsense words in the translation do not actually mean anything, but through context and sound clues, we can imagine what the words are describing – especially when Humpty Dumpty explains the meaning of some of the words to Alice. Nonsense words also provide a great demonstration of post-structuralist theoretical considerations: the relationship between the signified and the signifier is not only arbitrary, but nonexistent, readers can create their own linguistic code, which adds to their perception of the setting, action, and meaning within the poem. All the words have meanings which

have a tenuous connection to reality. As a result, the translation reads quite well in Arabic and the poetic diction suits both the nonsense genre of the original poem and appeals to the child audience.

Tahgissatt
(back-translation)

It was early afternoon and the slender badgers
Were twirling and digging beside the stream
While the worn out borogroves were snoring and whistling
And the green house bred pigs were snorting

"Beware the Tahgissatt my son:
With his biting jaws and
snatching claws Beware the
vicious Jubjub bird
And the well built snatcher beast."

The lad held his sword valiantly
And searched for his fearsome enemy
He rested for a while next to the
tum tum tree And was totally
engrossed in thought

Suddenly as he was standing
The Tahgissatt emerged
from the forest His eyes
were fiery as he
approached And he was
bellowing and muttering

Bang! Bang! Bang! Bang!
With his sharp-edged sword
he killed the Tahgissatt and
cut off its head and jumped
around groaning loudly

"It is you who killed

the Tahgissatt? Come
let me hug you my
dear boy This is our
victory! We are
overjoyed" He was
laughing and snorting
with joy

It was early afternoon and the
slender badgers Were twirling
and digging beside the stream
While the worn out borogroves were snoring
and whistling And the green house bred pigs
were snorting

Translations into Arabic

Carroll, Lewis. سيلأ يف دلابـ بـئاجعلا و سيلأ ربـع ةأرملا اذامو تـدجو كـانهـ[Alis in the land of wonders, Alis through the Looking-Glass and what she found over there]. Transl. Anon. Ill. anon. Beirut: 1983.

Carroll, Lewis في أليس و العجائب بلاد في أليس المرأة[Alis in the land of wonders and Alis in the mirror]. Transl. Sihaam Abdul Salaam. Ill. anonymous. Cairo: Dar al Tanweer, 2013.

Armenian

ՄՌԹԱԳԱՄՓ

Շմույսանում էր և ճլպոտ փզերը
Ցապկում, վլում էին խարքում։
Եվ մզմելի էին ճալփերը,
Որ փարփասում էին սահճում։

«Մռթագամփից զգույշ կաց, տղաս,
Սուր ճանկերից ու երախից։
Խալչիր, թե Չանթաստին տենաս
Ու խուսափիր Ջուբջուբ թռչնից»։

Իր սուրը հառ նա ձեռքն առավ,
Փնտրեց իր ոսոխին զազլի։
Գնաց, Թումթում ծառին հասավ
Ու գիրկն ընկավ իր մտքերի։

Ու մինչ խորհում էր նա վիհուն
Մռթագամփի աչքերը վառ
Կայծակեցին քուլ անտառում
Ու վրա հասավ նա հրահառ։

Ու մեկ, երկու, զարկեց հուժկու
Ու սուրը հառ վիզը կտրեց։
Կտրած գլուխը թշնամու
Առավ ու տուն նա թռպոտեց։

«Դու սպանեցիր Մռթագամփին։
Արի ինձ մոտ, աստղուն տղաս։
Տոն զմայլելի, հուրայ-հուրի»,-
Բացականչեց նա հռճվահաս։

Sergey Sargsyan

"Jabberwocky" in Armenian Translations

Gohar Melikyan

Alice in Wonderland and *Through the Looking-Glass* were first translated into Armenian in 1971, then in 1994 and 2012 a revised second and third edition appeared respectively. The translator was Sona Seferyan (1940-2017) a linguist and translator, professor at Yerevan State University, whose contribution to translating British literature has been greatly appreciated in Armenia. (In 2014 an adaptation of *Alice in Wonderland* translated by Alvard Jivanyan was also published by Zangak publishing house.)

Although Seferyan's translations of the Alice tales are widely enjoyed she did not translate the verses embedded in the novels. As she used to say she wanted the Alice tales to be perfectly rendered into Armenian, and therefore she chose to collaborate with others specialized in the translation of poetry.

There are three translations of "Jabberwocky" into Armenian. The first one appeared in the first translation of 1971 published by Hayastan publishing house (prose translated by S. Seferyan, verses translated by G. Banduryan). G. Banduryan translated the fabulous creature's name as "Փնթփնթան" / sounding as "pnt-pn-›tan"/ literally meaning mumbler, presumably based on the hypothesis that the name originates from the word "jabber" or "gibber" which means to talk rapidly and inarticulately and "wocky" which brings to mind "rocky." The translator of the verses was changed in the second revised edition. Seferyan argued that the name "Pntpntan" has a definite meaning in Armenian meanwhile in Carroll's tale it does not carry a specific meaning.

G. Banduryan did a good job in his reconstruction of the poem: he created nonsense words in the first quatrain, but kept their original parts of speech, the endings and the structural organization of words, allowing readers to make

guesses about individual word components and sentence structure alike. But for the first quatrain, the rest of the poem strives for accuracy, remaining as truthful as possible to the meaning of the poem in the English original. This translation might seem simple for many readers: intended perhaps rather for a child audience, it risks losing the sophisticated intentions of Carroll.

In the second revised edition of 1994 the poem was translated by a well-known Armenian translator S. Mkrtchyan who went deeper playing with some sounds and translated "Jabberwocky" as "Փրչրթան" /Pr-chr-'tan/, a nonsense word in Armenian. The English voiced consonants / dʒ, b, w/ which produce the effect of a frightening beast, are replaced with Armenian aspirated consonants /փ (pʰ), չ (t͡ʃʰ), which also aim to create some horrendous onomatopoeic effects causing discomfort and frustration. In this variant there are more portmanteau words, the subtle irony and humour are better conveyed and the overall style is much closer to the original. The same version is found in the third revised edition.

In 2005 Armenian showman and linguist S. Sargsyan, came up with his translation of "Jabberwocky." He confessed that he loved Alice tales since his childhood, and while being a student and having read the original Carroll tales had a desire to translate the "Jabberwocky" in order to help the Armenian readers to experience the same atmosphere as the English readers enjoy while reading nonsense poetry. His version is translated as "Մռթագամփ"

/mrta-'gamp/ which can be deciphered as "մռթմռթան գամփռ", literally a large and powerful mumbling creature. The reference to noise gives the readers a clue that the poem is about some scare-mongering monster.

Sargsyan created new characters who evoke horror, permeating the original verse's poetic style, while they also stimulate laughter and humorous effects by recreating nonsense words and exclamations. The translator's intention was to create a frightening and funny creature. Armenian readers were meant to feel the combination of horror, humour, and irony while reading the poem. "Jabberwocky" is all about a playful imitation of language through the invention of meaningless words and a stress on sounds which play perhaps the most important role in (un) doing meanings.

Translations into Armenian

Carroll, Lewis. *Alice's Adventures in Wonderland, Through the Looking-Glass*. Yerevan: Hayastan Publishing House, 1971. Translated by Sona Seferyan, verses translated by G. Banduryan. (Լուիս Քերոլ, «Ալիսը հրաշքների աշխարհում», «Ալիսը հայելու աշխարհում», «Հայաստան» հր., Երևան, 1971, անգլ. թարգմ.՝ Ս. Սեֆերյանի, չափածո թարգմ.՝ Գ. Բանդուրյանի):

Carroll, Lewis. *Alice's Adventures in Wonderland, Through the Looking-Glass*. Yerevan: Samson Publishing House, 1994. Translated by Sona Seferyan, verses translated by S. Mkrtchyan. Լուիս Քերոլ, «Ալիսը հրաշքների աշխարհում», «Ալիսը հայելու աշխարհում», «Սամսոն» հր., Երևան, 1994 (թարգմ.՝ Ս. Սեֆերյանի, չափածոն՝ Ս. Մկրտչյանի):

Sargsyan, Sergey. https://epress.am/2015/11/23/թարգմանել-հայերեն-«ալիսը»-150տարեկան-է.html?fbclid=IwAR2GSJgA6To-Ko3vECNKEUl6CX6ln4V9VyXgl821ceiqjgJnuM8kdU2OFz

Brazilian Portuguese

Jaguadarte

Era briluz. As lesmolisas touvas
Roldavam e relviam nos gramilvos.
Estavam mimsicais as pintalouvas,
E os momirratos davam grilvos.

"Foge do Jaguadarte, o que não morre!
Garra que agarra, bocarra que urra!
Foge da ave Felfel, meu filho, e corre
Do frumioso Babassurra!"

Êle arrancou sua espada vorpal
E foi atrás do inimigo do Homundo.
Na árvora Tamtam êle afinal
Parou, um dia, sonilundo.

E enquanto estava em sussustada sesta,
Chegou o Jaguadarte, ôlho de fogo,
Sorrelfiflando através da floresta,
E borbulia um riso louco!

Um, dois! Um, dois! Sua espada mavorta
Vai-vem, vem-vai, para trás, para diante!
Cabeça fere, corta, e, fera morta,
Ei-lo que volta galunfante.

"Pois então tu mataste o Jaguadarte!
Vem aos meus braços, homenino meu!
Oh dia fremular! Bravooh! Bravarte!"
Êle se ria jubileu.

Era briluz. As lesmolisas touvas
Roldavam e relviam nos gramilvos.
Estavam mimsicais as pintalouvas,
E os momirratos davam grilvos.

Augusto de Campos

Blahblahsaura in Brazil

Adriana Peliano

Hunting for the *Looking-Glass* monsters in the history of "Jabberwocky" translations into Brazilian Portuguese echoes the footsteps of hunting for the impossible. The first translator of the nonsensical poem was a woman, Pepita de Leão, who translated both Alice books in 1934 (Livraria do Globo, illustrated by John Fahrion). She tried to adapt the scenes described in the verses, but did not use any portmanteau words. The poem was called "Algaravia," a word that already existed in Portuguese, meaning a language difficult to understand or a confusion of voices, a gibberish.

Prior to that, Monteiro Lobato, famed for his "Yellow Woodpecker Ranch" tales, had translated *Alice in Wonderland* into Brazilian Portuguese for the first time (Companhia Editora Nacional, *Alice in Wonderland* in 1931 and *Through the Looking-Glass* in 1933). But Lobato did not translate the first / last, most famous, and most cryptic stanza of the poem, but only the fifth stanza, which stages the monster's death, written backwards, but with each letter in a normal position and, therefore, without real mirroring.

Following the creative principle promoted by Humpty Dumpty, monster and poem have been given very different names over the years, differences that extended to the poem as a whole. Some translators used existing words like "Algaravia" (above; others used the same title: tr. Oliveira Ribeiro Netto, Editora do Brasil, n.d. (circa 1950); tr. João Sette Camera, Ciranda Cultural, 2019) or "Valentia" ("Bravery"; tr. Maria Thereza Cunha de Giacomo, Editora Melhoramentos, 1966), or invented words like "Jaguadarte" (tr. Augusto de Campos, Summus, 1976); "Javaleão," "Javaligátor," and "Jararacorvo" ("Tri-dução" Braulio Tavares published in the literary newspaper *Nicolau*, 1989); "Blablassauro" (tr. Ricardo Gouveia, Martins Fontes, 1997); "Bestialógico" (tr. Eugênio Amado, Itatiaia, 1999); "Pargarávio" (tr. Maria Luiza de X. Borges, *Alice Edição Comentada*, Jorge Zahar, 2002; also tr. Letícia Dansa, Autêntica, 2008); "Tagarelão" (tr. William Lagos, L&PM, 2004);

"Babatrote," "Jaguaboque," "Tagareloca," and "Jagarroca,"(tr. Yara Azevedo Cardoso in the online magazine *Zunái*); "Jaalgaravio" (tr. Maria Luiza Newlands Silveira and Marcos Maffei, Salamandra, 2010); "Gritarrilho" (tr. Jorge Furtado and Liziane Kugland, Alfaguara Brasil, 2012); "Jaberuco" (tr, Alexandre Barbosa de Souza, Cosac Naify, 2015); or simply retained "Jabberwocky" (tr. Cynthia Beatrice Costa, Poetisa, 2015; tr. Márcia Soares Guimarães, Autêntica, 2017); "Jaguadart" (tr. Sarah Pereira, Pandorga, 2019); "Teyú Yaguá" (tr. Ricardo Giasseti, Mojo, 2020). The words oscillate between the name of a hybrid and fabulous monster and an idea that refers to logic and language. If "bestialógico" is a mixture of "bestial" and "lógico" ("logical"), "blablassauro," mixes the *blah, blah, blah* of a jabbering conversation and the Greek word σαύρα ("saura"), lizard.

It is almost universally acknowledged that the most successful Brazilian translation of the classical Carroll poem is that of Augusto de Campos, who wrote the influential "Jaguadarte." At a turning point of a deepening understanding of Carroll's works for the adult Brazilian public who until then had only known children's editions, through the sophistication of the translation, the brilliant preface, and the presentation of other works by Carroll such as letters, photographs, and his Doublets, the two Alice books translated by Sebastião Uchôa Leite and released by Summus in 1976, also incorporated Campos's translation of poems. "Jaguadarte" had already been published in *Panaroma do Finnegans Wake* (Imprensa Oficial, 1962), excerpts from the complex work of James Joyce "transcreated" by the brothers Campos, Augusto and Haroldo. In this endeavor, their great knowledge of several languages, critical expertise in translation theory, and the exercise of poetic creation allowed them a rich repertoire of producing outstanding language and new portmanteaux.

Around 1883, in a letter to a girls' school in Boston, Carroll jokingly explained that as the Anglo-Saxon word *wocer* meant "fruit" and *jabber* means "excited discussion" in English, that would give "Jabberwocky" the meaning of "the fruit of excited discussions." Another possibility calls for the sense of "wacky" as crazy behavior. In Augusto de Campos's transcreation, the Jaguadarte, according to him, was a *jaguar* (the animal) and *arte* (art), or a *jaguar espadarte* (swordfish), or água (water) with art, or whatever the reader wanted. In Carroll's original, Humpty Dumpty explains that the word *brillig* comes from *broiling*, corresponding to the time when one begins to cook dinner, that is, four o'clock in the afternoon. In de Campos's coining, *briluz* is composed of *brilho* ("brightness") and *luz* ("light"), meaning the brightness of light at four o'clock in the afternoon, when the scene described in the verses takes place. While *slithy* is composed of *slimy* and *lithe*, smooth and active, de Campos wraps *lisas* ("smooth") and *lesmas* ("slugs"),

producing *lesmolisas*. *Mimsy* was "flimsy and miserable," while *mimsicais* are *mimosas* ("delicate") and *musicais* ("musicals"). And the imagination wanders on.

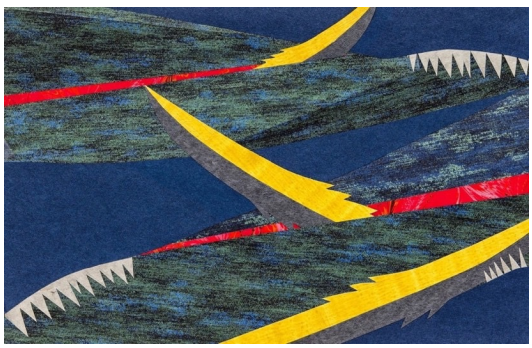
The first local portmanteaux of Carrollian nonsense were born in Brazil. If the direct correspondence between the words is not faithful, the creative principle, the musicality, the rhythm, the alliterations, the visual suggestions, the spirit of invention remains, chortling in joy. Words cross the mirror of languages and begin a new game in a parallel time-space and linguistic reality. According to Augusto de Campos (2014), "With 'Jaguadarte,' Carroll gave impetus to a new, non-dictionary, non-institutional way of approaching language, on the creative plane, providing us with sensitive instruments for our perception within the complexity of the relationships between the world and human mind."

Recently "Jaguadarte" was published independently of the full text, with illustrations by Rita Vidal, with a verse over a picture occupying each page (2014). According to de Campos, the images escape the stereotypes of children's books, seeking to awaken the imagination rather than domesticate it in a predictable format. To give shape to the fantastic universe proposed in the book, the artist used numerous papers of different textures, colors, and origins in sharp cuts, fighting with surfacesin musical rhythms. In addition to de Campos's translation, the musical version of the poem, made by the avant-garde composer Arrigo Barnabé in 1982, also influenced the artist's synesthetic sensibility and creative process. "I can still hear it when I look at the illustrations. In addition to Tetê Espíndola's high- pitched voice, the music is all vertiginous, mysterious, sensations that I hope I have managed to convey to the illustrations," she said.



Rita Vidal, 2014

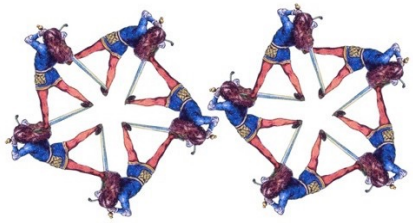
The inventiveness of the poem triggered artistic paths as a complement to creative freedom and an invitation to the game and



Rita Vidal, 2014

the inexhaustible adventure of language in its kaleidoscopic, and transforming power. The writer, translator, poet, composer, playwright and researcher of fantastic literature Braulio Tavares has repeatedly worked on the poem. Fascinated by different translations into French, German, and Latin, in 1977 or '78, shortly after Augusto de Campos's translation was published for the first time in an edition of *Through the Looking-Glass*, the polyglot proliferation of monsters seduced him. As soon as the adventure began, he realized that the monster grew without stopping: "the translation alternatives multiplied, believing that it invaded some kind of initiation ritual, invoking a creature eager to materialize." He started having nightmares in which he sensed the "proximity of an inextinguishable being, always beheaded and always returning."

In this incessant movement of transcreation, the result was a *tri-dução* (three + translation): "Javaleão" ("javali" + "leão" = "boar" + "lion"), "Javaligátor" ("javali" + "alligator") and "Jararacorvo" ("jararaca" + "corvo" = "snake" + "crow") compose a bestiary of dreams, a monster of creativity itself of movement in the multiplication and inexhaustible reinvention. Each translation presents a different and singular linguistic solution, emphasizing the exercise of incessant creation, a game that always starts over, rather than the search for a unique and paralyzing solution. Language becomes a hybrid monster, devouring words, sounds, and senses in anthropophagic creativity.



When I first illustrated *Through the Looking-Glass* for my BA at the University of Brasília in 1998, I was driven by the game of language in labyrinthine creativity. The characters in the works were built through assemblages of different objects, according to their logic, names, shapes, and multiple senses. The monster emerged from a meat grinder, forks, claws, and the broken glass of a Tanqueray Gin bottle, whose letter T looks like a mirrored J. Carroll's imagery unfolds in an imaginary jungle that featured creatures from strange and dreamlike worlds. Portmanteaux are turned into monsters and assemblies, enigmatic beings composed of fragmentations, juxtapositions, metamorphoses, and unexpected encounters. Decipher me and I will devour you!

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Bulgarian

Джаберуоки

Бе сгладне и честлинните комбурси
тарляха се и свrецваха във плите;
съвсем окласни бяха тук щурпите
и отма равапсатваха прасурси.

„От Джаберуока бой се, сине мой!
От нокти хищни, зъби що раздират!
От Джубджуб бой се птицата и крий,
та зракът мощни да не те съзира!“

Той грабна своя остър меч в ръка
и дълги дни врагът заклет иска,
възправен сред безмеждната гора,
замислен край митичната река.

И както той замислено стоеше,
ей Джаберуока с огнени очи
цвифейки във леса довтасал беше,
рикае, мята снопове лучи.

Напред! Назад! Напред! *У*дри! Режи!
Свистеше мечът остър в синий вдух.
Остави звяра мъртъв да лежи,
препусна бързо коня остроух.

„*У*би ли Джаберуока, сине мой?
Ела в прегръдките ми, храбра младост!
О, славен ден, охей! Охей! Охой!“
Той скачаше и цвифеше от радост...

Бе сгладне и честлинните комбурси
тарляха се и свrецваха във плите;
съвсем окласни бяха тук щурпите
и отма равапсатваха прасурси.

Stefan Gechev

The Looking-Glass World: A Future in the Past

Kapka Kaneva

The first stanza of "Jabberwocky" translated into Bulgarian from English by Stefan Gechev (1911-2000) under the title "Dzhaberuoki" and quoted by my mother, marked my very first acquaintance with Lewis Carroll's *Alice*. The melody of the neologisms fascinated me – I had never heard anything like that before. It seemed to me they tinkled about noon light ("sgladne", a combination between the words "glad" – hunger and "pladne" – noon, I would associate with lunchtime; "chestlinnite" – sounding a lot like "svelinnite" that means "made out of light"), sliding ("tarlyaha se" – similar to "tarkalyaha se", which means "to roll") through the branches of a knotty tree ("svretsvaha" which fonetically speeks of being stuck), peacefully standing next to a shallow ("plite" I would associate with "plitchinite" – shallows) riverside. The content, wrapped into the strange words, sounded both amusing and soaked with melancholy, but definitely intriguing. I felt the desire read more, so Alice soon became a close friend. I must have been four; it must have been the early 1980s in a Socialist Eastern- European country, Bulgaria.

Although *Alice in Wonderland* ("Алиса в Страната на чудесата", translated by Lazar Goldman) remains more popular in Bulgaria than its sequel, "Алиса в Огледалния свят", literally meaning *Alice in the Looking-Glass World*, (translated by Stefan Gechev) but the poem "Jabberwocky" is indubitably the most beloved of all the verses from the two parts. The first Bulgarian edition was published in 1965 by Narodna Mladezh, illustrated by Petar Chuklev (1936-), a well known illustrator, graphic artist and a former professor at the National Academy of Arts in Sofia. Many of my generation first met Alice in the succeeding 1977 revised reprint: an eye-catching, large paperback volume, published by *Otechestvo*,

with four full-page illustrations in color, three dividing half-page decorative panels which aesthetically rhymed with the vibrant cover image, a mature artwork in the artist's recognizable style, complemented by several black and white images, in sepia print, in which even the main character is not depicted the same way (the proportions of the body speak sometimes of a very young girl and sometimes of a more mature one and the hairstyle is represented differently) .



Petar Chuklev, 1965

I had the opportunity to compare the illustrations from my childhood times with the ones in the 1965 publication by *Narodna Mladezh*, which has a smaller size and a hard cover. The full-color page-sized images in *Through the Looking-Glass* are identical, but in the earlier publication we find eight of them – two in the first part of the book and six in the second one. They are all printed on a thicker paper on the one side of the sheet and embedded into the one-color book body. The graphic illustrations are printed in black. Some of them were used in the 1977 edition unchanged, some were removed, and some brand new ones have appeared. The illustrator has remade others, with the same or very similar composition but with more details and/or with a different stylization, including the image of the Jabberwock.

Judging by its size and cover, one would decide the 1977 publication was supposed to be a representative one. However the low-quality once white showing-through paper of the interior, with the help of the pale contrast sepia ink and the terible printing, typical for the Bulgarian book publishing of the period, has obviously taken away much of the readability; the illustration is quite saturated and loaded with graphic details. Probably this is the reason why I don't remember being impressed by the image of the Jabberwock as a child at all. Still my reserch showed that for many years the two illustrations of Petar Chuklev were the only ones that offered a vision of the monstrous creature to the Bulgarian reader. The more recent visually impressive versions of *Through the Looking-Glass*, illustrated

by Viktor Paunov (*Trud*, 2002, translated by Svetlana Komogorova – Koma) and Yassen Ghiuselev (*Helicon*, 2015, translated by Stefan Gechev) do not include one.



Petar Chuklev, 1977

In both variations of his illustration Chuklev presented the Jabberwock dead, lying on his back on the top of a mountain, pierced in the left eye by a spear. Its long tongue hangs out from the mouth of its skull shaped lamb-like head. Its reptilian body has four legs with claws, but lacks wings and moustaches, and hence differs from Tenniel's famous vision of the dragon beast. The figure of the creature's much smaller defeater is represented on a horse's back in the lower sector of the image. While in the first illustration we can distinguish a bridge under the knight's horse's legs, in the second, filled with decorative elements, the bridge has been neutralized by the details, and features a Chagallian female figure with wings, carrying a laurel wreath above white clouds in the right top corner.

As for the historical and political context, Gechev's foreword – published both in the 1965 and 1977-editions – is interesting since it is a typical a "politically correct" paratext, the kind expected from Socialist era Bulgarian translators. It defends the translation of nonsense with Marxist ideological statements, arguing that kings, queens "and other nobles" in the Alice stories were meant to satirize and mock "the foolish and dumb" representatives of the tyrannical privileged elite class and thus help children in becoming "technicians, scientists, true builders of the most complete Communist society". Still some lines of Gechev's introductory passages still sound relevant today:

> And then you will recall that if your imagination is flexible and rich, if you easily get a grasp of complicated scientific theories, if your way of thinking is brave and innovative it must be, among all, because of all the wonderful

stories about Alice, which you read when you were little.

Alice stayed a close friend of mine and remained by my side in every important stage of my life. She was there in my school years in records, audiocassettes, school plays and movies. As a teenager, in the attempt of getting to know more about others, I found her in theoretical books, explaining the unexplainable in Lewis Carroll's words. She even accompanied me during my doctor's thesis research, dedicated to books as spatial objects, where I was the one who chose to use quotes of her story to illustrate my ideas. Not to mention that stories about Alice were probably the ones most often interpreted in a spatial book form.

In the past few years, I met Alice for the first time once again: by sharing the melody of Stefan Gechev's "Jabberwocky" with my daughter – a reflection of my own childhood in a totally different Looking-Glass. Because our past comes back to life for us with our future and it is our love and desire to give our children both wisdom and freedom we must learn to run twice as fast to get somewhere else.

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Catalan

El Xerrapetaire

Rostillejava, I l'actillís teixó
giroscava furant pel gesperbatge
i el misfluix era com un papaó.
I els perds xiulablen a l'escatge.

"Compte amb el Xerrapetaire, fill ;
té urpes i ullals, esgarrapa i mossega ;
compte amb l'ocell, lliga'l amb un cordill
i fuig del frumiós Capitanega"

Pregué l'espasa d'acer amb la mà,
perseguí el manxol enemic molts anys
i sota un arbre de timbala reposà
per pensar una estoneta en els paranys.

I tingués un pensament molt oficiós,
i amb ulls de flames el Xerrapetaire v
enia arrufegat entre el boscós
galopejant de l'avencada al caire.

Un, dos, un dos, i a través i endavant
l'acerespasa feia ziga-zagues
i el deixà mort i amb la testa mostrant
va tornar triomfant les les amagues.

"El frumiós Capitanega, has mort?
Vine als meus braços, nen radianenc!
O, dia gloriant, i feliçfort",
Digué jubilanec i somrient.

Rostillejava, I l'actillís teixó
giroscava furant pel gesperbatge
i el misfluix era com un papaó.
I els perds xiulablen a l'escatge.

Salvador Oliva

Salvador Oliva's Catalan Translation of "Jabberwocky"

Xavier Mínguez-López

Nonsense literature has not been very popular in Catalan literature. There are no traditional works in the style of English nursery rhymes, based on the absurd, and this might explain the relative lack of popularity that Lewis Carroll's books have had in our society. In my personal experience, my Education students usually display many comprehension problems reading Carroll's books. Two of the key reasons are the inclusion of English references and the use of nonsense.

Currently, we can find more than 30 editions of *Alice in Wonderland*, most of them, adaptations from the original book, addressed to make the text comprehensible for small children. These adaptations, as can be expected, convert Carroll's work into a simple tale since they use the main storyline without the nonsense background and are, very often, disconnected from the principal plot. *Through the Looking-Glass* has had even less luck, since only two faithful translations to Catalan can be found: by Salvador Oliva (1996) and Víctor Compta (1990).

When talking about Lewis Carroll in Catalan, however, it is necessary to name the first translation of *Alice in Wonderland*, made by the famous Catalan poet Josep Carner, in 1927. Carner was a precursor of *Noucentisme*, that is, an artistic and social movement that aimed to recover the prestige of Catalan language as a tool for creators after centuries of repression. Carner's translation was rather an adaptation to the Catalan culture and some characters were changed in order to be closer to the children of this period. However, the precious language used has become a reference for further translations. Unfortunately, Carner did not translate *Through the Looking-Glass.*

The poem "Jabberwocky" has been translated twice included as a part of the entire *Through the Looking-Glass*, but two additional translations of the poem have been found, these being stand-alone exercises of poets Josep Maria Albaigés (1997) and Amadeu Viana. Since the original text is, on the one hand, a poem, and on the other hand, a nonsense text, there needs to be a focus on rhythm and rhyme, and at the same time all translations try to combine the poetic shape with the nonsense content. Authors look for choices that accommodate these two conditions. We must add that Albaigés and Viana's versions – not intended to be included in the translation of *Through the Looking-Glass* – intentionally lack a link with the book.

The choice here is Oliva's version since it is the most widely read version and, in our opinion, the most faithful to the original text. However, the same author explains in a footnote that he stressed the sound effects rather than the meaning, since it has none. Oliva is a prestigious Catalan translator who has translated many classic works into Catalan, like Carroll's books, and William Shakespeare and Oscar Wilde work.

The first word translators had to deal with was the title. Three of them decided to respect the first part of the word, "jabber," but chose different solutions in translation. Oliva used "Xerrapetaire" (a combination of "chat" and one verb use for starting a chat) as a title of the poem. Somewhat confusingly Alice asserts in Chapter 6 that a "Jabberwock" is a "Galimatoies" (a transformation of the word "galimaties", gibberish). In general, Oliva appeals to both the English and Catalan traditions. For instance, Oliva translates "brillig" as "rostillejar," the time when the oven is turned on for the dinner's roast.

Another smart choice in Oliva's version is the parallelism of word formation in Catalan and English. Carroll's "wabe," a pun from the homophony of "wabe" and "way," is transformed in "gesperbatge" a combination of "gespa" ("grass") and "herbatge" ("weed"). "Mome raths" becomes "perds", "porcs" ("pigs") and "verd" ("green"). The parts of the poem not explained by Humpty Dumpty are more randomly translated, but still tries to recover homophonies and puns, and combine them with Catalan references: "Vorpal" with its associations to "mortal," and "acerespasa" ("steel" and "sword") for "sword"; "frabjous" becomes "gloriant" ("glorious") in combination with a suffix indicating gerund; the "Tumtum tree" is the "arbre de timbala" (timbala sounds like "timbal", "drum") and "arbre" means "tree"); or "beamish" is "radianenc" (an invented form that suggest "radiantly").

Still, often Oliva could find no equivalent nonsense words in Catalan the poem and many times, as he asserts in the footnote, he just followed the poem sounds and imitated Carroll's words. One example of this is with "frumiós" for

"frumious," where "frumiós" lacks the portmanteau qualities of the original. Considering this lack of meaning, he also used words similar to the sound of the English word, but with a different meaning, as in the case of "manxol" ("able") for "manxome" or "oficiós" ("non official") for "uffish".

More intriguing is his translation of "Bandersnatch" (a bird that has a long neck and snapping jaws) by "Capitanega". This word has a clear relation with "capità" ("captain") and more ambiguous with "capitaneja" ("he commands"); it does not look for a phonological similarity and does not allude to a bird or any other kind of creature. Besides, Oliva uses this word twice, the last one replacing, surprisingly, the word "Jabberwocky" in verse 21: "El frumiós Capitanega, has mort?" for "And hast thou slain the Jabberwock?" It is probably Oliva's translation's most incomprehensible choice, and may even suggest confusion on the part of the translator.

As far as the form of the poem is concerned, Oliva respected the quatrain form, which is also very common in Catalan poetry, as well as the ABAB rhyme scheme. He adopted the decasyllabic verse, which is more traditional in Catalan poetry than Carroll's ballad stanza form, and he also tried to find a rhythm more in accordance with Catalan standards.

As with most of the original translations of Carroll's works in Spain, publishers included John Tenniel's illustrations to stress a kind of canonical message. This arrangement might be calculated to foster children's feelings of reading an incomprehensibly old book, while letting adult readers know that they are dealing with a classic work. More coloured, transgressive or innovative illustrations are limited to adaptations for children, adaptations that usually change the original text considerably. It can be considered that the final result, in Oliva's translation, carefully reflects Carroll's intention, though adapted to the Catalan language in many ways.

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Chinese

炸脖鼁[62]

有(一)天息裡，那些活濟濟的猶子
在衛邊ㄦ儘着那麼跌那麼覓；
好難四ㄦ啊，那些鵪鶉鴿子，
還有豢的猪子慪得格ㄦ。

「小心那炸脖鼁，我的孩子！
那咬人的牙[63]，那抓人的爪子！
小心那誅布誅布鳥，還躲開
那符命的般得衙子！」

他手拿着一把佛盤劍：
他早就要找那個蠻松蜵—
他就躲在一棵屯屯樹後面，
就站得那ㄦ心裡頭想。

他正待那ㄦ想的個烏飛飛，
那炸脖鼁，兩個燈籠的眼，
且禿ㄦ ㄍㄨˋ 林子裡夫雷雷
又渤波ㄦ波ㄦ的出來攆。

左，右！左，右！透了又透，
那佛盤劍砍得欵哩咔嗆！
他割了他喉[64]，他拎了他頭，
就一嗎隆ㄦ的ㄈㄧㄥ了回家。

「你果然斬了那炸脖鼁了嗎？
好孩子快來罷，你真ㄅㄧㄚˇ滅！
啊，乏ㄅㄧ又的日子啊，喝攸！喝喂！
他快活的ㄔㄜˊ個得ㄦ的ㄈㄧㄝˋ。

有(一)天息裡，那些活濟濟的猶子
在衛邊ㄦ儘着那麼跌那麼覓；
好難四ㄦ啊，那些鵪鶉鴿子，
還有豢的猪子慪得格ㄦ。

Chao, Yuen Ren / Zhao, Yuanren

"A long way before it, and a long way behind it": "Jabberwocky" in Chinese Translation

You Chengcheng

Translating "Jabberwocky" into Chinese poses the same conundrum it poses for translators of all literary texts across different languages: Should a source-oriented or target-oriented translation be made by employing a domesticating or foreignizing translation strategy, or a combination of both? The indeterminacy is made more self-evident in the Chinese translation of this nonsense poem. In Mainland China, Hong Kong and Taiwan, more than 60 translated versions of *Through the Looking-Glass* have been published since its debut in the early 1920s, a period that witnessed how the dynamic forces of western classics, after being translated and transmitted, reinvigorated the Chinese literary scene, especially for children.

In translating a nonsense poem like "Jabberwocky," the overarching difficulty lies not just in teasing out the metalinguistic complexity of this deceptively playful form and its rich culture-specific connotations (a nonsense-for-nonsense translation), but also in conveying the communicative effect of the original poem—that sense of being "pretty but RATHER hard to understand", as Alice phrased it. Over time, Chinese translators generally adopted the following translation methods to tackle the nonsensical elements of the poem: 1) free translation to render a coherent and lucid narrative about how a brave boy slays the venomous dragon (and for this purpose, the nonsensical elements were minimized, rewritten

or deleted), 2) domestication with the use of Chinese verse forms or newly coined expressions/characters, among others, to make an amusing Chinese poem, 3) foreignization by means of annotations, zero translation, transliteration, or *calque* to maintain the strangeness of the original text.

Chao Yuen Ren, an early translator of *Alice in Wonderland* and *Through the Looking-Glass*, is a linguist, philosopher, and composer. His foray into the translation of these two books, particularly the puns and other forms of wordplay therein, is often cited as an exemplary case of literary translation. Planned to be published in 1932, however, Chao's manuscript was burned during wartime. It was not until in 1968 that he recompiled the remnants and published his translation, along with his own cassette recording and Tenniel's original illustrations, in *Readings in Sayable Chinese*, a textbook targeting American learners of the Chinese language. In the preface to his edition, Chao dwelt upon the necessity of translating the Alice stories for a child readership in vernacular modern Chinese (as opposed to the classical style), enabling poetic experiments to deal with the verses, and maintaining the delightful absurdity of nonsense which, in his understanding, corresponds to *bu tong* (不通, failure to make sense) in Chinese.

What distinguishes Chao's version from others is, without doubt, his experimental capability to retain multi-dimensions of fidelity to the original. As the translator puts it proudly, "I was able not only to make point for point in the play on words but also keep practically the same meter and rhyming patterns in all the verses" (1969, 127). His translation of the first stanza stands out as a perfect testimony to his well-defined *skopos*. To achieve the dual function of fidelity, Chao's version is phonetically faithful to the original with new Chinese characters invented to transpose the experience of nonsense in the Chinese language. It should be noted, above all, that the Chinese language has a graphic origin before its phonetic system is developed. Therefore, many characters carry with themselves the visual presentation of signs and symbols, such as field (田), human (人) and wood (木). The characters invented by Chao, in a spirit of Chinese portmanteau, somehow provide illustrative clues, albeit ambiguous and baffling, of what they may allude to. "Brillig," for instance, is translated into 𣎴, a nonce character with its upper part "白" (white, daytime) and the lower part "灬" that brings 黑 (black) into mind, in which case, the new character suggests the liminal time between day and night, as Chao, later in the words of the hypothetical Chinese Humpty Dumpty, explains the neologism in Chapter Six.

The translation of the names of those fantastic creatures in the first stanza also yields an absurd glimpse of the Chinese "tulgey wood", by nature, a continued stripping and confusion of essences, categories, and identities. Comparably, the

target reader can easily conjure up the hybridity of these species, partly bizarre, partly familiar, from the composition of the weird Chinese characters: Jabberwock dragon-like (), toves beastly (), borogoves avian() and raths an aberrant kind of pig (). Unlike many of his successors who prefer to remove glossolalia and deliver a clear-cut narrative line, Chao skillfully concocts a carnivalesque language play full of malapropism, meaningless words, and stand-alone radicals of Chinese characters, all evincing the translatorial attempt to defamiliarize the established Chinese writing system – a distant echo of the authorial intention to engage child readers in linguistic gamesmanship.

While the newly invented Chinese characters present a vaguely palatable form of nonsense, Chao's consistent deployment of onomatopoeia also enhances the sound effect of the poem. On the lexical level, "uffish", "whiffling", "burble", "snicker-snack", "galumphing", for instance, are respectively translated into "鳥飛飛"，"夫雷雷", "渤波波","欺哩咔咔"and "嘎隆", which altogether produces crescendo ambient effects of an intense fighting scene. On the other hand, however, the metrical scheme that Chao tends to preserve throughout, an approach to maintain the formal equivalence to the source-text, seems to impede the reader's process of enjoying nonsense for nonsense's sake. Moreover, the labyrinthine new characters and clueless radicals, though expressive and ingenious, cannot be read aloud at all. As a matter of fact, the readability and whimsicality of the nonsense poem can be recalled in *da you shi*, the Chinese-style limerick. It normally consists of four lines that sustain a syllabic rhythmic balance, each line of five or seven words. As the local poetical form can readily impart fun with words, rhythm, rhyme and sounds, it is easy to understand why many translators, like Lai Ciyun, Zhang Hua and Chen Lifang, adopt this form to translate the nonsense poem. On the flip side, such a strategy of domestication, very likely, allows the poem to be twisted to fit the localized form or to reduce it to an arbitrarily homogenized interpretation. As a result, the poem's underlying aesthetic contradictions and hermeneutic plurality will be greatly impoverished in translation. If the source reader has to defer logical judgement and grasp the fine points of the fun with more delight than frustration when reading the poem, can the translated version perform the mission other than at the expense of the nonsense?

Nonsense itself, as a British invention that synthesizes the sense/other-than-sense dichotomy in a web of linguistic, philosophical, and socio-historical connections, contributes to the difficulty of its translation, since Chinese literary tradition offers no equivalent genre. Variations of humor, as in jokes, parables, riddles and wordplay, have been pervasive in everyday Chinese speech as much

as in literary works for centuries. Nevertheless, its historical development was shackled by Confucianism, the most influential school of thought in China. It teaches a doctrine of moderation and decorum, and advocates the orthodox literary writings. Against this moral backdrop, nonsensical content in Chinese literature mostly serves adult readers for self-entertaining humor, sarcasm, and intellectual wit. If there is any in children's literature, the content is quite often subject to the onslaught of didacticism and meaning-making overtones. As Shi Zhecun aptly comments, "Even if it is a part of children's literature, a ready-made song of meaningless rhyme will be annotated by the so-called children's literature experts, accompanied by some superficial moral lessons to restrain children's lively imagination" (88).

My very rough sketch above, of course, does not aim to dampen the translator's enthusiasm for the herculean task. Quite the opposite, it does justice to the importance of translating the genre for contemporary Chinese young readers who are experiencing more cross-cultural fusion and accommodation than ever before. Getting lost on the obfuscatory journey of translating "Jabberwocky" and reading its translation goes without saying, but the encounter with various alloys of seriousness, play and bilingual creativity ensures gains in imagining a world other than the one in which we normally live. As in the last stanza that also begins the poem, Chao's translation of "mome" into  provides an opportune frame of reference for this quest, the graphic features of which illustrate the very necessity of finding home again, possibly a new one, after an existential personal journey to nonsense, and its translation.

Chinese translation

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Croatian

Hudodrakija

Bilo je kuhno i đipahne tovke
na vabnjaku rovko zadronjaše:
nemujne sasvim bjehu zorolovke
i rućkale su šturnjače zdomašne!

„Čuvaj se, sinko, strašnog Hudodraka,
čeljusti što čapnu, kandži koje kvače!
Čuvaj se ptice Zlamače ko vraga!
Nemoj da ljusni Grlograb te nađe!“

Vajtolni mač on zgrabi: s puno nade
protivnika mašnog tražio je dosta –
Da počine, uz Gungul-stablo stade
I, zamisliv se nešto, stajat osta.

Dok stajaše tu, s uzlim mislima na umu,
Hudodraka evo, s plamenom u oku: v
ignjeta ti taj kroz stomorovu šumu,
sve groblohoboće u skoku.

Jen, dva! Hop, cup! I cikete cak,
vajtolni mač kroz kosti prosvira!
Drak mrtav pade, bez glave ostade:
On glavu grabi, natrag galumfira!

„Ubi li, sinko, strašnog Hudodraka?
U zagrljaj amo, o blistajno momče!
I belvirno odasvud čuj: „Huja haj! Haj huj!“
Dokon od likosti sve frkoće.

Bilo je kuhno i đipahne tovke
na vabnjaku rovko zadronjaše:
nemujne sasvim bjehu zorolovke
i rućkale su šturnjače zdomašne!

Antun Šoljan

The Jabberwock, Slain in Croatia, too

Smiljana Narančić Kovač

Hudodrak, Karazub and Gabornik are Jabberwock's Croatian names, "Hudodrak" being the most widely adopted both in translations of the poem and in Croatian culture in general. Together with the title "Hudodrakija", it was introduced in Antun Šoljan's translation of *Through the Looking-Glass* in 1985 and adopted by Borivoj Radaković in his own translation in 2016. "Karazub" (and "Karazubijada") come from the first Croatian translation of the novel (1962) by Mira Buljan, where Ivan V. Lalić translated the verses. Yet another translation "Gaborijada", by Zoran Kučanda, appeared in 2001 on the internet portal *Booksa* as a commentary on an article about "Jabberwocky." It brings newly invented nonce words (for instance, "Gabornik" is derived from the slang word "gabor" for "an ugly woman", turned into a male noun by the suffix "-nik", "tulgey wood" is rendered as "tilgaj", a nonsense word including "gaj" ("grove"), and "vorpal" as "žderni", a combination of the verb "žderati" ("devour"), and the adjective "gladni" ("hungry"). This translation remains close to everyday expression and is easy to grasp because the nonsense words are not too obscure, and the syntax is simple.

The most recent translation by Radaković, an author and translator, takes into account Humpty Dumpty's (Dundo Bumbo's) explanations. He produced some successful portmanteaus such as "gljipki" ("slithy"), combined of "gipki" ("supple", "lithe") and "ljigavi" ("slimy"). This text is a valuable addition to the corpus of four Croatian translations of "Jabberwocky", but its merits in translating nonsense words lie in the choice of syntactically appropriate linguistic expressions rather than in the inclusion of cultural references.

The situation is different in the earliest two translations, especially in Šoljan's.

[1] "Dundo Bumbo" by Šoljan and Radaković, and "Jajan-baša" in Buljan's translation. The name is a combination of the word "Dundo" "uncle", "mister", typical for the Dubrovnik local speech, and "Bumbo" comes from the verb "bumbiti", to "drink alcohol", found in the local speeches throughout Dalmatia. "Jajan- baša" consists of the invented name "Jajan", which could be translated into English as "a male egg", while "baša" sounds as and recalls "paša"-"pasha" or "bashaw", a rank of officers or governers in the Ottoman Empire. Alternately, "Jajan-baša" sounds very much like "harambaša" 'harambasha', a Turkism referring to the leader of a group of brigands, which comes from Turkish "harami başı" ("haramî"-"brigand" and "baş"-"head" or "leader").

His is the most influential and most widely accalimed rendering of "Jabberwocky" in the Croatian context. It invites readers to ponder the meanings and origins of nonce words and nonsense. Šoljan's translation of *Through the Looking-Glass* has been the only one to be reprinted (1989, 2004 and 2012). The translation "Hudodrakija" is widely used in Czech popular culture. There is also an instrumental piece called "Hudodrakija" by Igor Savin on his CD *Montse* (2012).

Antun Šoljan approached the task with exceptional skill and knowledge. He belongs to the most prominent Croatian authors of the second half of the 20th century. He understood the notion of nonsense well due to his scholarly work and ample experience in translating literature from English into Croatian. Šoljan published influential essays revealing his theoretical and critical interest in translation, some inspired by his own work. In "Jabberwocky in Two Traditions" (1988, in Croatian), he compares Lalić's "Karazubijada" and his own "Hudorakija" and concludes that Lalić's translation largely draws on associations with folk literature and Turkish lexical heritage typical of the "Eastern tradition", whereas in "Hudodrakija" connotations of Carroll's "nonsense" resonate with Western courtly, chivalric tradition involving allusions to the Latin historical past. As Šoljan points out, the parodic elements in the source text are grounded in the literary tradition of the medieval writings of Arthurian legends. He preserves the original content of the poem in translation and painstakingly explores the tradition in creating his nonsense words and portmanteaus, so that "Hudorakija" becomes a culturally rich text.

A comparison of the monster's name in these translations supports such findings. "Karazub" ("Blacktooth(ed)") is a combination of "Kara" and "zub" ("tooth"), where "Kara" ("black") is of Turkish origin. Words of Turkish origin often appear in Bosnian and Serbian, the languages spoken in the territory that was under Ottoman rule for about 400 years, until the late 19th century. On the other hand, Šoljan explains that words such as "Hudodrak" could easily be found in Croatian 17th century literature, when the Kajkavian dialect was prominent. The word "hud" ("evil", "bad"), comes from this Croatian dialect, and the word "drak", "drakon" is an archaic word derived from Latin "draco" and Greek "δράκων", meaning "dragon", "serpent". Hudodrak is an Evil Dragon.

When Šoljan mentions the "Eastern tradition", he tentatively refers to politics and ideology. During the Second Yugoslavia (1945–1991), the language politics was directed towards combining Serbian and Croatian into a hybrid (and Serbian-dominated) language. The intention was legally proclaimed in 1954 and the 1960s brought additional directives to combine features of these two languages in order to neutralise their differences. The reaction by Croatian

intellectuals and cultural institutions came in the form of a public declaration in 1967. Yet, it was popular to talk about "Eastern and Western variants" of the hybrid language imposed by the state. This problem was fully resolved only in 1991. The two "variants" also pointed to the co-existent traditions in former Yugoslavia: "Eastern" cultures as closely connected with folklore traditions and Turkish linguistic influences, and "Western" cultures as based on the European tradition and culture, including the Latin language. Literature in Latin belongs to the Croatian culture; the greatest Croatian authors of the past used it in their writings, and it was the official language until the mid-nineteenth century.

Besides references to the Latin foundations, Šoljan clarifies many translations of Carroll's nonce words as references to historical texts of Croatian literature. For example, he explains that "vorpal" is rendered as "vajtolni", where the word "tolvaj" ("thief") from older texts is transformed by reordering its syllables and adding an adjective-forming suffix. Then again, his own portmanteau "galumfira" for "galumphing" combines the same international words as the originals "triumphantly" and "gallop".

Šoljan also adapts the form to the Croatian context. He keeps the ABAB-rhymed quatrains, but changes the meter. Based on his expertise in Croatian versification and the specific features of Croatian, he mostly replaces the iambs with dactyls and trochees, and thus achieves a naturally paced rhythm. The resulting poem flows easily and recalls the verse patterns of much of contemporary Croatian poetry.

Looking at the wider picture, Lewis Carroll is fully recognised as the author of children's classics in Croatia. The three translations of *Through the Looking-Glass*, and the nine translations of *Alice in Wonderland* have been published in over a hundred editions and dozens of adaptations. The status of nonsense literature, however, can hardly compete with the popularity of *Alice*, despite the appreciation of "Jabberwocky". There are (children's) authors and poets who use nonsense, just as there are scholars interested in this phenomenon, but a relevant understanding of nonsense is less common. Yet, the trends are promising.

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Czech

Žvahlav

Bylo smažno, lepě svihlí tlové
se batoumali v dálnici,
chrudošní byli borolové
na mamné krsy žárnící.

„Ó synu, střez se Žvahlava,
má zuby, drápy přeostré;
střez se i Ptáka Neklava,
zuřmící Bodostre!“

Svůj chopil vorpálový meč,
jímž lita soka vezme v plen,
pak used v tumtumovou seč
a čekal divišlen.

A jak tu vzdeskné mysle kles,
sám Žvahlav, v očích plameny,
slét hvížďně v tulížový les
a drblal rameny.

Raz dva! Raz dva! A zas a zas
vorpálný meč spěl v šmiků let,
Žvahlava hlavu za opas
A už galumpal zpět.

„Ty's zhubil strastna Žvahlava?
Spěš na mou hruď, ty's líten rek!“
„Ó rastný den! Avej, ava!“
Ves chortal světný skřek.

Bylo smažno, lepě svihlí tlové
se batoumali v dálnici,
chrudošní byli borolové
na mamné krsy žárnící.

Jaroslav Císař

Jabberwocky in Czech

Jiří Rambousek

While the history of translating Carroll's *Alice* into Czech started in 1902, the first two translators only rendered *Alice in Wonderland*. It was only in 1931 that Czech readers could enjoy the first Czech version of "Jabberwocky." Since then, five Czech versions of "Jabberwocky" were published in print, four of them produced as part of complete translations of *Through the Looking-Glass.* Their translators were Jaroslav Císař (poem title "Žvahlav", 1931), Aloys Skoumal and Hana Skoumalová ("Tlachapoud", 1961), Helena Čížková ("Plkodlakiáda", 2015), and Jiří Žák ("Pidlivousi", 2017). The fifth version was appended to the translation of *The Hunting of the Snark* by Václav Z. J. Pinkava ("Hromoplkie", 2008). As to the titles, the first two are in line with Carroll's "Jabberwock": they each combine a Czech word with the meaning 'to jabber' or 'prattle' (žvanit and *tlachat*, respectively) with the second part of a bird name (*krutihlav* 'wryneck', *strakapoud* 'woodpecker'), which gave žva+hlav and *tlacha+poud*. Čížková combines *plkat* 'to prattle' with *-dlak* which, while similar to the bird name *dlask* 'hawfinch', is in fact rather the second part of *vlkodlak* 'werewolf', and adds the ending *-iáda* usually used to characterize an organized event in sports or similar activities. Žák combines *pidli*, an onomatopoeic interjection, and *vousy* 'beard'; Pinkava's "hromoplkie" combines *hrom* 'thunder' and *plkat* 'to prattle'.

Of these five translations, the first two can be considered classical, competing for the role of the canonic Czech wording of the poem. They have been published repeatedly to this day; the Skoumal version has been published more often, its language being more modern and easily accessible for children. Císař, however, still appeals more to some readers who claim that he renders the books in their complexity. The Czech filmmaker Jan Švankmajer used his title of the poem – "Žvahlav" – in the Czech title of his short film *Jabberwocky* in 1971, and when both Alice books came out with new illustrations by Švankmajer in 2017, it was with Císař's translation.

Jaroslav Císař was the first translator of both Alice volumes. He was an astronomer and a diplomat, author of many articles on politics, and later he worked in the management of a leading Czechoslovak publishing house. He also accompanied T. G. Masaryk, the future president of Czechoslovakia, in his political negotiations in the United States during WW I.

Although not a translator by profession, he dealt with all the poetry in the two books very successfully – however he actually 'outsourced' the longest one, "The Walrus and the Carpenter", to the writer Edvard Valenta. The *Alice* books have been very popular ever since his translation.

"Tlachapoud", the second Czech Jabberwocky, came in 1961 with a new translation of *Alice* by Aloys Skoumal and his wife Hana Skoumalová. Aloys Skoumal was a literary critic, editor and translator of essential – and some of the most demanding – works of English literature, from *Tristram Shandy* to *Ulysses*. He also translated from German. His wife Hana focused mainly on literature for children (*Winnie the Pooh* and an adaptation of *Canterbury Tales*). Helena Čížková and Jiří Žák are active as translators to this day. Čížková is, among other titles, the author of a new – and very good – rendering (after almost sixty years) of Kenneth Grahame's *The Wind in the Willows*.

Of the five translations, one fully adhered to the form of Carroll's poem: Čížková used the same iambic meter as Carroll – three tetrameters and a trimeter (4-4-4-3). Císař adheres to it almost as strictly, with a slight irregularity in the first/last stanza where he changes the last verse to a tetrameter. In these two identical stanzas, he also adds an unstressed syllable to the first and third lines, changing it to a double (feminine) rhyme. This extension is used even more often in the remaining three translations and is quite common in Czech translations of iambic poetry. It is considered acceptable because iambic verses are often perceived as trochees with anacrusis in Czech anyway, due to the natural stress which falls on the first syllable of each word.

Pinkava changed the scheme to four tetrameters (4-4-4-4) in three stanzas (3, 4, 6), Žák did so in all stanzas. Both of them also used the double rhyme more often. The Skoumals decided to replace the scheme with a trochee pentameter in all lines.

As to the rhyme structure, all translations eliminated the ABCB scheme in Carroll's stanzas 3, 5 and 6, using a rhyme ending in each verse. This corresponds to the tradition in Czech poetry for children, where rhyming plays an important role. Most of them used the ABAB scheme in all stanzas; Žák was the only one to change it to AABB; also, the quality of his rhymes is poorer due to a higher occurrence of grammatical rhymes: "seděl-věděl" (sat-knew), "mával-dával"

(waved-gave), "leží-běží" (lies-runs). As a result, the rhyming of his version sounds almost like that of a rather naive poem written by a child.

The two main differences that can be traced in the translations concern (1) the syntactic and morphological soundness of the poem, (2) the use of neologisms, i.e. their frequency and the mechanism of their creation.

Firstly, the basic criterion for assessing the translations is inevitably their linguistic soundness. Many scholars pointed out that while ostensibly nonsensical, the poem strictly adheres to the rules of English syntax and grammar, thus allowing Alice to comprehend it in a certain way: Nida and Taber (1982: 34–35) use Jabberwocky to prove that "grammar has meaning", and Alice confirms it herself in the book: "...However, *somebody* killed *something*: that's clear, at any rate –". It is solely the lexical level of language that is disrupted.

For a translator, it is essential to be aware of this fact. The sentences should be syntactically and morphologically correct in the target language. The same applies to grammatical words, pronouns, conjunctions etc., and even some of the semantic words are existing words of the language in question. Otherwise, the comprehensibility mentioned above can hardly be achieved. The nonce words – their part of speech and their form – have to be created to fit into this sentence structure.

The systemic difference between Czech as a highly inflectional, synthetical language with free word order, and English with its analytical nature, must be observed in the process of translation. However, this poses surprisingly little problem. In both languages, it is easy to decide whether the text is grammatically transparent, and whether the morphological forms are used correctly for the respective functions.

Both Císař and the Skoumals fully succeeded in this respect. Their poems read fluently and the grammar is impeccable, although Císař – like Carroll (see "hast though slain") – opted for slightly archaized forms in some cases, so that inexperienced readers may be in doubt: e.g. "lita soka" instead of "litého soka" (the veritable enemy) was a form of accusative common in Czech poetry of the 19th century. Čížková's syntax and grammar are good, arguably with two slight inconsistencies in the use of past transgressives. Žák manages to produce a grammatical text at the cost of simplifying the 'story'. Pinkava is the least successful in making the poem grammatical: his "průvratná byla bokřavova" (both ***průvratná*** and ***bokřav(a)*** being neologisms, standing for ***mimsy*** and ***borogoves***, respectively; ***byla*** = [she] was) has to be read as predication ("***bokřavova*** was ***průvratná***", approximately 'a borogove was mimsy'); however, "bokřavova" does not have the nominative ending required in a subject: it resembles a possessive form

("bokřav's" or "bokřava's") and does not fit in the sentence pattern. Elsewhere, a plausible syntactical reading can be found only with extreme effort, and it could be suspected that it was not intended by the translator at all.

Second, as mentioned above, Carroll's word coinages are the other touchstone of the translations. Carroll creates new, nonsensical, nonce words, but – together with the explanations Humpty Dumpty gives to Alice – he offers his readers a fair picture of word formation in a language: some words are derivations ("brillig" from *broiling*, according to Humpty Dumpty), some are formed by combining two words, like compounds or blendings (lithey+slimy = "slithy"), and some are of unknown/unmotivated origin ("toves"). In the translation by the Skoumals, there is not a single unmotivated coinage, and most of them are blendings and compounds. Czech has almost no history of blendings, and the ones they introduced are very skillful; however, the number of compounds inevitably results in a relatively high number of long words ("tesknoskuhravě" from the Cech words for *wistfuly+moaning*; "šumohvizdně" from *murmur+whistling*). In fact, this may have been the reason why the Skoumals decided to expand the meter to five feet. The high number of compounds may have been intended to make the poem more amusing for children as they can easily decompose and understand the unusually long words. However, the poem is less sophisticated than the original in illustrating how language works.

As to the other translations, Čížková and Císař show a good feeling for word formation, while Žák substantially reduces the overall number of coinages in the poem (he has, for example, not one in the third stanza, leaving out "vorpal", "manxome", and "Tumtum").

The translation by Jaroslav Císař is a representative Czech translation. Císař managed to create an equivalent of Carroll's poem, with some archaized word forms ("lita", "strastna") and an occasional inversion that also invokes the atmosphere of old poems ("svůj chopil vorpálový meč" – literally: "his [he] seized vorpal sword"). The word "ves" used in the sense 'all' does not exist in Czech anymore but it reminds of 19th century poems that were written to emphasize the old Slavic tradition. In the passage where Humpty Dumpty explains the new words to Alice, Císař successfully adjusts the text to his coinages. In the explanation of his nonce verb "batoumati se", which he relates to the verbs "batoliti se" (to toddle) and "cloumati" (to batter/shake), he further elaborates on it in the style of etymological dictionaries when Humpty Dumpty adds a "rejected alternative": "Some scholars maintain that it originated in the French 'bateau' [...] and that it therefore means to walk in a swinging manner like a ship, but that is not correct."

Translations into Czech

Carroll, Lewis. *Za zrcadlem a co tam Alenka našla* [Behind the Looking-Glass and what Alenka found there]. Part of *Alenčina dobrodružství v říši divů a za zrcadlem* [Alenka's adventures in the realm of wonders and behind the Looking-Glass]. Transl. Jaroslav Císař. Prague: Fr. Borový, 1931.

Carroll, Lewis. *Za zrcadlem a s čím se tam Alenka setkala* [Behind the Looking-Glass and what Alenka encountered there]. Part of *Alenka v kraji divů a za zrcadlem* [Alenka in the land of wonders and behind the Looking-Glass]. Transl. Aloys Skoumal and Hana Skoumalová. Prague: SNDK, 1961.

Carroll, Lewis. *Lovení Snárka* [The Hunting of the Snark]. Transl. Václav Z. J. Pinkava. Brno: Host, 2008. (Translation of Jabberwocky – Hromoplkie – added on pp. 117–119.)

Carroll, Lewis. *Za zrcadlem a co tam Alenka našla* [Behind the Looking-Glass and what Alenka found there]. Part of *Alenčina dobrodružství v kraji divů a za zrcadlem* [Alenka's adventures in the land of wonders and behind the Looking-Glass]. Transl. Helena Čížková. Prague: Nakladatelství XYZ, 2015.

Carroll, Lewis. *Za zrcadlem a co tam Alenka našla* [Behind the Looking-Glass and what Alenka found there]. Part of *Alenčina dobrodružství v kraji divů a za zrcadlem* [Alenka's adventures in the land of wonders and behind the Looking-Glass]. Transl. Jiří Žák. Prague: Nakladatelství XYZ, 2017.

Secondary Sources

Nida, Eugene A. and Charles R. Taber (1982). *The Theory and Practice of Translation*. Leiden: E. J. Brill.

Danish

Jabberwocky

Et slidigt gravben vridrede
i brumringen på tidvis plent,
og lappingen var vaklig, og
det borte grøfgrin grent.

"Min søn, pas godt på Jabberwock!
Han river, og hans tand er hvas.
Pas på den onde jubjub-fugl
Og gribbekloens krads. "

Han søgte længe fjendens spor
med sværd i hånd og meget mod
og rasted siden tankefuld
ved tumtumtræets fod.

Men mens han grod og stublede
jog gennem skoven glammende
den frygtelige Jabberwock
med øjet flammende.

Da svang han sværdet, en, to, tre!
og ho'det røg af troldens krop,
og med det døde monstrum gik
det hjemad i galop.

"Oh, har du fældet Jabberwock!
Vær priset, søn, for dåd og dyd.
Hurra for denne glædesdag!"
Han vrinsked højt af fryd.

Et slidigt gravben vridrede
i brumringen på tidvis plent,
og lappingen var vaklig, og
det borte grøfgrin grent.

Mogens Jermiin Nissen

Kjeld Elfelt and Mogens Jermiin Nissen's Danish Translation of "Jabberwocky"

Anna Wegener

Lewis Carroll's *Through the Looking-Glass* has been translated into Danish three times: in 1946 by Kjeld Elfelt (1902-1993), in 2005 by Vibeke Eskesen (b. 1944) and Peter Poulsen (1940 - 2024), and in 2015 by Christiane Rohde (b. 1944). Elfelt's and Rohde's translations were published together with the two translators' respective versions of *Alice in Wonderland*, whereas Eskesen and Poulsen's translation is generally considered a sequel to Ejgil Søholm's version of the first *Alice* book from 2000. There also exists a Danish translation of Tony Ross' adaptation of *Through the Looking-Glass*, translated by Hanne Leth and Jørn E. Albert in 1993.

Of the three translations, Elfelt's version is generally considered the standard Danish one. When it was issued by the publishing house Thorkild Becks Forlag in autumn 1946, it was praised as a landmark translation that elevated Carroll's work to the status of a children's classic in Denmark. Elfelt had a university degree in literary history and was a highly prolific writer, editor, journalist and translator. He is credited with more than 200 translations of books from English, German, French, Swedish, Norwegian, Finnish, Estonian and Latin. Elfelt was particularly active as a cultural mediator between Denmark and Sweden. The majority of his translations are from Swedish, and he corresponded with several of the Swedish authors whose work he translated, such as Karin Boye and Fritiof Nilsson Piraten. Early in his career, he also published articles in Swedish literary journals about modern Danish poetry.

Elfelt did not translate Carroll's poems, however. These translations were

instead the work of Mogens Jermiin Nissen (1906-1972), a Danish librarian, poet and musician. Nissen published a number of collections of poetry in the 1920s and again in the 1940s and 1950s. Today, however, he is primarily famous for his musical scores. He wrote the scores for Harald H. Lund's lullaby *Elefantens vuggevise* (The lullaby of the elephant) familiar to every Danish child and several of Halfdan Rasmussen's poems.

Nevertheless, Nissen's translation of "Jabberwocky" has also earned him a place in Danish literary history. Later translators of Carroll's work have reused Nissen's version in appreciation of the high quality of the translation. It thus appears in both Leth and Albert's translation of Ross' adaptation and in Rohde's recent retranslation. In both of these cases, Nissen is credited as the translator of Carroll's poems.

This kind of intertextuality clearly shows how translations not only relate to their source texts but also to other texts in the target language, in this case previous translations of the same source text. However, in the case of "Jabberwocky" there is yet another kind of intertextuality at play in that the Danish translation is undoubtedly inspired by Gösta Knutsson's Swedish version from 1945. One might even say that it is partly an indirect translation from Swedish. I will first describe "Jabberwocky" in Danish and then briefly point out some of the conspicuous similarities between this text and the Swedish translation (see Björn Sundmark's contribution to this volume).

The first stanza probably cannot be credited to Nissen alone. It is likely that the two translators collaborated on this part of the translation, since it had to correspond to Humpty Dumpty's interpretation of "Jabberwocky" in chapter VI as translated by Elfelt. Nissen/Elfelt render "'twas brillig" as "i brumringen", which to Danish ears sounds like "i skumringen", meaning "at dusk." Humpty Dumpty adds that the expression refers not only to this time of the day, but also to that fact that one is usually busy preparing dinner when dusk arrives: "så *bruner* man jo middagsmaden, og ilden *brummer* under gryderne …" ("one browns, you know, one's dinner, and the fire hums under the pots …", italics in the original). Nissen/Elfelt translate "the slithy toves" as "et slidigt gravben", thereby tranforming Carroll's plural creatures into a singular one in Danish. In fact, all of the odd species named in the first stanza are translated with nonsense nouns in the singular form. "Gravben" looks like a compound noun containing the word elements "grav" ("grave") and "ben" ("bone"). However, Humpty Dumpty tells Alice that a "gravben" is a mixture of two creatures, "en grævling" ("a badger") and "et firben" ("a lizard"), while "slidigt" refers to the fact that the creature is both "slimet" ("slimy") and "smidigt" ("lithe"). To explain the mechanism whereby

two words are fused to form a new word – Carroll's "portmanteau" – Humpty Dumpty provides the striking example of the word "pelikanariefugl", created by the fusion of the words "pelikan" ("pelican") and "kanariefugl" ("canary").

Nissen/Elfelt formed most of the nonsense words in the first stanza by blending partly overlapping words. They did not translate "gyre", but rendered "gimble" as "vridre", meaning – according to Humpty Dumpty – "at bore og vride sig som et vridbor" ("to drill and twist oneself like a gimlet"). Alice construes "på tidvis plent" to mean "pladsen og plænen omkring soluret, der jo viser tiden" ("the place and lawn around the sun dial that shows the time"). In Humpty Dumpty's interpretation, the other two creatures found in the first stanza, "lappingen" and "grøfgrin[et]", are respectively a bird that looks like "en levende svaber … af lapper og klude" ("a live mop … of scraps and rags") and a green pig that says "øf" ("oink"). However, the nonsense noun "grøfgrin" also carries connotations of fun and laughter – "et grin" in Danish means "a laugh".

Throughout the poem, Nissen preserves the rhyming qualities of the original. He employs the ABCB-pattern throughout, whereas Carroll alternated this pattern with the ABAB-scheme. The rhymes are clear and strong (e.g. "mod"- "fod", "glammende"- "flammende", "krop"-"galop") and there are plenty of ear-catching alliterations (e.g. "grøfgrin grent", gribbekloens krads", "meget mod"). There are fewer nonsense words in the translation as compared to the English source text. In fact, only the first (and the last) stanzas are dense with nonsensical expressions that perplex the reader. Some scattered nonsense elements can be found in stanzas two and three, where Nissen carries the words "Jabberwock", "Jubjub" and "Tumtum" over into the translation, as well as in stanza four where he translates "as in uffish thought he stood" as "mens han grod og stublede". This sounds funny in Danish, as if someone had stumbled over his or her words. It is in fact a spoonerism, in that the first two letters of "grod" have been transposed from "stublede" and vice versa ("stod og grublede" is the idiomatic Danish expression for being "deep in thought", literally,"stood and pondered"). As for the rest of the poem, Carroll's nonsense words have consistently been neutralized: e.g. Nissen translates "shun / the frumious Bandersnatch" in stanza two as "pas på […] / gribbekloens krads" ("beware of the scratch of the vulture's claw"), and renders "his vorpal sword in hand" in stanza three quite plainly as "med sværd i hånd" ("with sword in hand").

In stanza five, the body of the monstrous creature is described as "troldens krop" ("the body of the troll"). By making this choice, Nissen links the Jabberwock to Scandinavian folklore and orients his translation towards the sphere of children's literature. Nissen adds a drop of humour to his text by rendering "chortled in his

joy" in stanza six as "vrinsked højt af fryd" (literally "neighed with joy"), thereby turning the hero into a horselike figure.

The Danish translation of the first stanza is quite similar to Knutsson's Swedish translation. In contrast, the rest of the poem is relatively autonomous from the Swedish version with the exception, perhaps, of the spoonerism in stanza four and lexical choices such as "glædesdag" in stanza six. It might therefore be hypothesized that the similarities are related to Elfelt's involvement in this part of the translation, since his rendering of Humpty Dumpty's explanations is very similar to Knutsson's version. Knutsson's brillant translation of "portmanteau" as "pelikanariefågel" crops up in the Danish translation, a fact which reveals that Elfelt must have been familiar with the Swedish version and partly used it as an aid when drafting his translation of *Through the Looking-Glass*.

In some instances, the Danish translation improves on the Swedish one, as when Nissen/Elfelt translates "brillig" as "brumringen", a word suggesting the arrival of dusk, instead of Knutsson's "bryningen", which makes Alice think the word has something to with the break of dawn. However, even the choice to use "brumringen" could have been inspired by Knutsson. The latter has Humpty Dumpty say that it is the time of day when "man börjar bryna steken till middagen" ("one begins to brown the steak for dinner"), an explanation that appears in a slightly modified version in the Danish text. Elfelt adds that the word also comes from the humming sound of the fire under the pots ("at brumme" in Danish), but this addition is not strictly necessary to coin "brumringen" and could instead reveal Elfelt's tendency to expand and embroider on Knutsson's version. Other tell-tale words and expressions that point to a reliance on Knutsson's work are "slidig" (Swedish: "slidig"), "på tidvis plent" (Swedish: "på solvis ples"), "lappingen" (Swedish: "lumpingen"), and the fact that the names of the strange creatures in the first stanza are translated with nonsense nouns in the singular form.

The 1946 edition of Elfelt's Danish translation was, just like the Swedish one, illustrated by Robert Högfeldt. In later editions, Högfelt's illustrations were replaced by drawings by John Tenniel. Chapter VI of the 1946 Danish translation presents a drawing by Högfelt showing a "slithy tove." This image fits both Knutsson's and Elfelt/Nissen's systematic preference for nonsense words in the singular form. However, the choice to use Tenniel's illustrations in later editions in the place of Högfelt's created a discrepancy between text and image. Tenniel's illustration for chapter six presents several specimens of the strange creatures mentioned in the first stanza, which makes it consistent with Carroll's nonsense nouns in the plural form and not with Elfelt/Nissen's in the singular.

Translations into Danish

Carroll, Lewis. *Alice i Æventyrland og Bag Spejlet*. Transl. Kjeld Elfelt. Poems translated by Mogens Jermiin Nissen. Ill. Robert Högfeldt. Copenhagen: Thorkild Becks Forlag, 1946.

Carroll, Lewis. *Alice bag spejlet og hvad hun oplevede der*. Abbreviated and illustrated by Tony Ross. Transl. Hanne Leth & Jørn E. Albert. Poems transl. Mogens Jermiin Nissen. Copenhagen: Forum, 1993.

Carroll, Lewis, *Alice i Spejlland*. Transl. Vibeke Eskesen & Peter Poulsen. Ill. Helen Oxenbury. Copenhagen: Apostrof, 2005.

Carroll, Lewis. *Alice i Eventyrland & Gennem spejlet*. Transl. Christiane Rohde. Poems transl. Mogens Jermiin Nissen & Christiane Rohde. Ill. Lewis Carroll. Copenhagen: Rosenkilde, 2015.

Dutch

Zwateldrok

Het was midvond en de slijvere toven
freesden en fretten in de gruit.
Zeer mimsig waren de borogoven
en de dolrafs giepten luid.

‘Pas op, mijn zoon, voor de Zwateldrok,
sterk van kaak en scherp van klauw.
Ook de Jubjub-vogel maakt amok
met de fure Beendergrauw.’

Hij nam zijn spitsig zwaard ter hand
om die mankse gruw te verslaan.
Eenmaal bij de Tumtumboom aangeland
bleef hij peinzend een tijdje staan.

Grommig denkend stond hij daar
toen de Drok, met vuur in de ogen,
door het tuigele woud kwam aangewaard,
al gorbelend op vol vermogen.

Een, twee! Een, twee! Erbovenop!
Rits-rats, ging het spitsig zwaard.
De Drok was dood, en met de kop g
alomfeerde hij snel huiswaarts.

‘En, is de Zwateldrok er geweest?
Kom dan hier, mijn jubele jongen!
Wat een frolle dag! Hoeza, wat een feest!’
gnirkte vader, met blijde sprongen.

Het was midvond en de slijvere toven
freesden en fretten in de gruit.
Zeer mimsig waren de borogoven e
n de dolrafs giepten luid.

Sofia Engelsman

Jabberwocky in Dutch: Zwateldrok by Sofia Engelsman

Jan Van Coillie[1]

Wauwelwok" (1947), "Koeterwalski" (1965), "Krakelwok" (1982), "Koeterwaals" (1994, 2009[2]), "Wauwelwok" (1994), "Zwateldrok" (2006), "Beuzelzwans" (2015) and "Klepperjaks" (2018)—"Jabberwocky" has been published in Dutch translation eight times.[3]

The first Dutch translation of *Alice's Adventures in Wonderland*, published in 1947 and translated by Kossmann and Reedijk,[4] has since attained canonical status and has been reprinted many times (13 reprint in 1992.) "Wauwelwok" even became the title of the journal of the Lewis Carroll Society of the Netherlands in the 1970s and 80s. Reedijk succeeded in retaining both the rhyme scheme and the metre of Carroll's original. Notably, the translation was directed towards adults. The cover blurb calls it "an exceptionally attractive book, a book for adults and children alike."

The 1994 translation, by Nicolaas Matsier, was also warmly received. This was partly due to Matsier's prestige as a translator and novelist for adults. His translation was reprinted several times. In *Alice in Verbazië* (*Alice in Amazia*), a volume of essays in which Matsier recounts his experience translating Carroll's classic, he makes the case for Alice as a children's book but also "as [a book] belonging to that rare class which not only keeps the adult reader, follower reader or aloud reader fully engaged, but also allows them to read the book on its own merits, without the special mediation of a necessarily preconceived childrens' psyche" (Matsier 34).[5] Like Reedijk, Matsier attempted to retain as much of the prosody of the original as possible, both in terms of rhyme scheme and metre. In 2009, he produced a new translation clearly meant for a younger readership with illustrations by Anthony Browne.

[1] Translated from the Dutch by Jack McMartin

[2] The 2009 edition is a retranslation by Nicolaas Matsier of his 1994 version.

[3] Two of the eight Dutch translations appeared in periodical form. Additionally, the poem has twice been translated into Afrikaans: Brabbelwoggel (1968) and Flabberjak (1992). Notably, there is no Flemish version.

[4] *De avonturen van Alice in het wonderland en in het spiegelland* was the first translation of both Alice books in Dutch. The first part was translated by Alfred Kossmann, the second by Cornelis Reedijk (Koksma and Stapel 31). The first Dutch 'Alice' appeared in 1875. *Lize's avonturen in 't Wonderland* was a heavily abridged adaptation (Buijnsters and Buijnsters-Smet 2001, 257).

[5] All Dutch quotations have been translated to English by Jack McMartin.

Sofie Engelsman's translation – the central focus of this contribution – is even more tailored to young readers. In contrast to Matsier, Engelsman is an experienced translator of books for children. She has translated works by Lynne Reid Banks and Anna Dale and has become an important fixture at the Haarlem-based publisher Gottmer, for which she translated popular series including the *Dork Diaries* by Rachel Renée Russel and *Legend* by Marie Lu.

Her translation of "Jabberwocky" first appeared in an edition with illustrations by Helen Oxenbury. In her "translator's note" accompanying part one, she writes that the publisher had asked her to tailor her translation to the illustrations in order to "enable young children to enjoy the story too. Thus, the translation had to be made extra accessible, without detracting from the original" (Engelsman 7). She goes on to motivate her translation choices on a lexical (and personal) level: "As a child – and I think many children would agree – I found difficult words that I couldn't quite understand to be exciting and mysterious. I used that idea as the guideline for my word choice. I've striven to make a translation that, although simple, is not unduly so."

That Engelsman strives to make her translation accessible is clear from the opening lines. She translates "brillig" as "midvond", a portmanteau combining the Dutch words for midday ("middag") and evening ("avond"). This is more transparent than Cornelis Reedijk's "bradig", which evokes the Dutch word "braden" (to roast). (According to his Hompie Dompie, bradig is "the time of the evening when you begin roasting meat for dinner.") It is also more straightforward than Nicolaas Matsier's "schiewerde", which conjures the Dutch word "schemering" (dusk). Elsewhere, in Humpty Dumpty's poem and explanation, Engelsman opts for a translation solution that is less complex than Matsier's. She translates "portmanteau" as "een soort vlecht" (a kind of braid) because "the meaning of two words are braided together in one word." Matsier opts for the neologism "kofferwoord" (suitcase word). He also retains the difficult word "gyroscoop" (gyroscope), which Engelsman replaces with "ploeg" (plough), and uses more dated, formal language ("verschoon", "al tot verweer", "terneer", "ontzield").[6]

In contrast with her predecessors, Engelsman frees her translation from the strict metre of the original. She does, however, retain the ABAB rhyme scheme and actually applies it more consistently than the source text does. Only in the fourth and fifth stanza does she use a slant or imperfect rhyme ("daar" – "aangewaard"; "zwaard" – "huiswaarts"). Although she is unable to reproduce the internal rhyming in the fifth and sixth stanzas, on several occasions she not only retains the alliterations and assonances but adds some, as in her translation

[6] Matsier also calls on the reader's broad vocabulary in his translation of the title. "Koeterwaals" is an existing but uncommon synonym for gibberish. With "Zwateldrok", Engelsman probably was led by the interpretation Carroll himself gave to the students of the Girl's Latin School in Boston, that is, that "Jabberwocky" is "the result of much excited discussion" (Carroll and Gardner 153, note 26). "Zwatelen" is literary language for pompous chatter and "drok" is a regional or antiquated form of "druk" (busy). "Drok" is similar to "draak" (dragon); in the fourth and fifth stanza, Engelsman uses this shortened form.

of "The jaws that bite, the claws that catch", which she renders as "sterk van kaak en scherp van klauw". See also "The vorpal blade went snicker-snack", which she translates as "Rits-rats ging het spitsig zwaard". It is clear that Engelsman opts for a rhythmic and sonorous translation that lends itself well to reading aloud.

Unlike Matsier, Engelsman makes more use of lone or calqued translation. Most often this involves names of strange creatures and things, which she incorporates unchanged or changed slightly to correspond with the morphological or phonological rules of the target language. "Toves" becomes "toven," "borogoves" "borogoven," "the Jubjub bird" "de Jubjub vogel," "the Tumtum Tree" "de Tumtumboom"[7] and "the tulgey wood" "het tuigele woud". The result is a translation that remains closer to the timbre of the original.

A second reason to highlight Engelsman's translation here is that it is the only Dutch translation with its own, Dutch-produced illustrations. Publisher Gottmer commissioned Floor Rieder to illustrate the jubilee edition of *Alice in Wonderland en Alice in Spiegelland* in 2014. Rieder had won the Gouden Penseel (the most important prize for illustrators in the Netherlands) the previous year for her illustrations in *Het raadsel van alles wat leeft* (*The Riddle of All that Lives*) by Jan Paul Schutten. Her cover was selected as Best Book Cover for 2014. The jury also singled out the book as one of the "Best Produced Books" of the year and it made the Honour List of the International Board on Books for Young People. Rieder's technique is quite elaborate: she etched her illustrations on glass plates painted in black gouache laid on a light box, limiting herself to only four colours (black, white, orange and green). The result is entirely unique and is reminiscent of woodcuts. Her Zwateldrok is clearly inspired by John Tenniel's Jabberwocky – she retains the wings, the claws and the distinct head. At the same time, the cloak evokes the dementors of the Harry Potter series or the Nazgûl from J.R.R. Tolkien's *Lord of the Rings*.

Rieder chose to dress Alice in modern dress with cool sneakers, a backpack and glasses. According to the artist, this ensemble is meant to portray Alice as "adventurous" and "a bit of a smarty-pants" (Rieder). According to Janne van Beek, it also signals that Engelsman's Alice is a product of her times: "Just like Carroll's heroine, she is active, intelligent and curious, but she is also more adventurous, more direct and more wilful. Her personality is in line with the image of the young girl that typifies today's gender-aware children's literature" (Van Beek).

As the discussion above suggests, Engelsman's language games in "Zwateldrok" evolved with her times as well; she too has created her own contemporary Jabberwocky. In their essay on the poem, Jur Koksma and Joep Stapel venture

[7] Dorine Louwerens translates the "Tumtum tree" as "snoepjesboom" (candy tree), a much clearer adaptation for young readers. Her "Beuzelzwans" is, in terms of word choice and timbre, much more playful and lightfooted than the other "Jabberwocky" translations (e.g. words such as "hoetsievark", "Roversnaai", "flits en flop" and "floepervlug").

an explanation for why that is: "The very point is to play because this game has endless variations – and translators are its most zealous participants" (Koksma and Stapel 14).

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HET SPIEGELHUIS
ZWATELDROK

Estonian

Jorruline

Väljas vaikne praeline,
libavaida sugrusida
uherles ja vurles kehus,
olid härmetud hugudrud,
viugusivad kaustjad karvid.
“Jookse, poega, Jorrulisest,
kihval kisub, küünel kraabib,
lenda Lag-Lag linnu eesta,
vihkjast Viiruvilbusesta!”
Mõistis poega tähist mõõka,
taples tüki tule mehi,
sädemete saare mehi,
siisap puhuks puhkamaie
peatus alla Pum-Pum puie.
Pidas aru sürgel silmil –
kuulis laanest uhinada,
nägi silmi süttivada,
tuli tõrmav Jorruline.
Siuh! ja säuh! sääl mõõtis mõõka,
tükiks täkkis, surnuks sakkis,
koolja peaga poega pöördus
hõissidessa kodoje.
“Jõle Jorruline surnud?
Tule, kallis erav poega!
Suurväärt päeva! Hurah! Huruh!”
rohkes rõõmus rõkerdas ta.
Väljas vaikne praeline,
libavaida sugrusida
uherles ja vurles kehus,
olid härmetud hugudrud,
viugusivad kaustjad karvid.

Risto Järv

"Jorruline:" The Runo-Song-Format "Jabberwocky" from Estonia

Risto Järv

As in the case of many other target languages, Lewis Carroll's *Through the Looking-Glass* was translated into Estonian considerably later than *Alice's Adventures in Wonderland:* the first volume appeared in Estonian in 1940, while the sequel was published only in 1993. "Jabberwocky" has only two Estonian translations. "Jorruline" was translated by Risto Järv in 1993; its revised translation appeared in 2008, and several reprints followed; the most recent one dates from 2018 (-- henceforward I shall refer to this version as J1993/2018). Later "Vadalukk" appeared in Anna-Liisa Tiisma's translation in 2015, in an international edition with John Tenniel's original illustrations published for the 150th anniversary of the first publication of Carroll's classic (referred to as J2015 below). In contrast, the full text of *Alice in Wonderland* has four different Estonian translations. The best-known among them is the second one, made by the renowned novelist Jaan Kross in 1971. The abovementioned, third full translation by Anna-Liisa Tiisma was followed by a fourth by Mari Klein in 2018, as well as numerous adaptations.

In writing this short survey I find myself in a slightly ambiguous position: on the one hand, in that of a translator who performed the role of artistic and cultural mediator years ago; and on the other hand, that of a researcher who has studied the material both out of scholarly interest as well as for the purpose of scrutinizing translation practices. Due to this personal relation to the material, the present lines will necessarily turn out to be somewhat biased. Acknowledging this, we could just as well start with a small trip down the memory lane. The inspiration behind the translation of "Jabberwocky" (J1993/2018) was a fascination with

the first translation of *Alice in Wonderland* into Estonian that I read[1]. Reading the translation and comparing it to the one by Kross led me as a student of language and literature to writing a seminar paper on translating puns in the two Estonian versions of the Alice books, and then committing myself to translating the sequel. I self-published the translation at the time when small publishers initially started to thrive in the newly independent Estonia side by side with other types of budding private enterprises after the fall of the Soviet Union in 1991[2].

The reception of the first "Jabberwocky" translation was ambivalent – some critics praised the use of the Kalevala or runosong metre (also used in the Estonian national epic *Kalevipoeg*), others were critical of it. Still, the translation has been reused as a new, revised version appeared at the major publishing house Tänapäev in 2008. It comprised both Alice books and used Tenniel's illustrations for the first time in Estonia. In comparison with the 1993 version, some changes were made regarding characters' names and some poems, but the Estonian version of "Jabberwocky" remained unchanged.[3]

I am not going to offer any evaluative comparisons of the two main translations of "Jabberwocky" as I am necessarily too biased to do this. The most important difference lies in the verse system. The J2015 translation is in the original verse form, the J1993/2018 translation follows the structure of the so-called Kalevipoeg verse from the Estonian national epic whose style in its turn imitates the composition of the traditional Estonian runosong. The choice of the Kalevipoeg verse as the model for the translation of "Jabberwocky" was suggested by the need to solve the difficulty of referring to its Anglo-Saxon origin where Carroll had used the description "Stanza of Anglo-Saxon Poetry," and in many aspects the translation is informed by an Estonia-related background.[4] In creating the translation of "Jabberwocky" I intended to create a form that would be memorable and could speak to the reader within the Estonian cultural sphere. The national epic *Kalevipoeg* is known to everybody as a set text at school. The Kalevipoeg verse is characterised both by using the traditional end rhymes of lines as well as the internal lines typical of the runosong. At the same time, there is an important difference in comparison with the source text regarding the arrangement of lines which are not divided into stanzas as they are in Carroll's original. Thus, the individual verses are presented in the form of one long song in the translation, and no end rhyme has been employed. The J2015 translation generally proceeds from the source text's rhythm and its ABAB rhyme scheme, but if Carroll has refrained from rhyming the second and the fourth lines in Stanzas 3 ('hand'/'tree'), 5 ('through'/'head') and 6 ('Jabberwock'/'Callay!'), J2015 has no rhymes at all in Stanza 1 and Stanza 6.

[1] I discovered Alice while going through other texts at the University library on fourteenth of March – on the very day and month when it all began even according to the Mad Hatter in the AIW chapter XI, which seemed elating for a youthful enthusiast of portents and coincidences.
[2] With the Estonian audiences of 1991, the character of Alice seemed to be much more popular than at the time of the publication of Kross's translation of 1971 – an additional reason may have been the audio version on LP record and cassette, read by the well-known actor Tõnu Aav. [3] This work remained Risto Järv's one and only attempt at dabbling in translation; since then he has been active in the academia as a folklorist. Ann-Liisa Tiisma, the author of the J2015, however, has been involved in translating several children's books and adaptations of these.
[4] Actually, it goes even even further than that – the original refers to Haigha and Hatter, Anglo-Saxon messengers of bygone times, and here, the reference concerns a time even further back in history, as Ancient Roman Messengers Janus and Kybrius appear in the translation. The solution was adopted as it appeared difficult to continue with characters whose names would start with an H in Estonian (the 2015 translation retains the names and uses references to (March) Hare and (Mad) Hatter in the footnotes).

Still, in addition to enabling an added dimension of meaning, the use of the Kalevipoeg verse in J1993/2018 also caused some problems as limits were set to the translation not only by the necessity of forwarding the pre-given ideas and nonce-formations, but also that of following the characteristics of the Kalevipoeg verse. It is for this reason that the translation acquired one of its two added lines that are missing from the source text. In the poem's signature stanza all important characters described by Humpty Dumpty[5] have to be mentioned. Due to the archaic language and quaint long expressions, the obligatory components did not fit into the number of lines and an additional line had to be created.[6]

Estonianness characterises the first translations of the Alice books. If the first translation of *Alice in Wonderland* (1940) preferred a domesticating approach to translation, the following one from 1971 favoured foreignisation. The earlier version of translation of *Through the Looking-Glass* from 1993 contains both approaches, but while domestication was prevailing in this earlier variant, such domesticated elements were retranslated for the second version of *Through the Looking-Glass*[7]. The translation of the "Jabberwocky"'s title character's name, "Jorruline," was inspired by a menacing guttural sound, additionally, the word "joru" ("grumble") has been drawn on. Due to the alliterative system characteristic of the runosong and the Kalevipoeg verse, the J1993/2018 translation has replaced the tree name "Tumtum" with "Pumpum" in order to retain the alliteration with the "puu" (tree), while the Jub-jub Bird has also been given a more alliterative rendering as "Lag-lag lind." The same logic has replaced the character Bandersnatch with the new construction "Viiruvilbus." Mati Soomre's translation of Carroll's *The Hunting of the Snark* that appeared in 2015 repeats several elements from the 1993 *Through the Looking-Glass* translation (e.g. the portmanteau word "vihkjas," standing for "frumious"), but rebaptised Bandersnatch as "Krahmatümp," while the 2015 translation proceeds from the similarities between sounds and uses "Bandernaps."



Kati Kerstna, 1993

As the 1993 translation venture was solely grounded in enthusiasm, it was also illustrated by a friend Kati Kerstna, a student at the Academy of Arts who later specialised in glass art. The illustrations portrayed all the

[5] Humpty Dumpty has been translated as *Kuugel Muugel* in Estonian since 2008 – the translation was made to contain references to the egg dessert called 'koogel moogel' as well as the omniscient Google.

[6] As regards the other line added to the J1993/2018 translation, it derives from a small joke – playfully, a line has been added in which parallelism introduces a fight with "some men of fire, men of the Isle of Sparks"). Here, the original 'manxome man' has been replaced with men from the Isle of Sparks mentioned in Song XVI in Kalevipoeg in the line "*Sädeme saart silmamaie*" – "to go and look at the Isle of Sparks"). The Isle of Sparks is not a concept known from folklore, but was devised by Johann Lagos, a land surveyor from the Tarvastu Parish in South Estonia and creator of pseudomythology. At the time, to the young translator such translation additions seemed to imitate the original author's passion for parody and playfulness with a twist.

[7] The earlier Looking-Glass translation from 1993 contained also other typically Estonian elements, e.g. the portmanteau word '*suitsupääsusaba*' that combines the Estonian national bird the barn swallow ('*suitsupääsuke*', *Hirundo rustica*) with the swallowtale butterfly ('*pääsusaba*', *Papilio machaon*), and their relative importance was reduced in the 2008/2018 translation.

key characters of *Through the Looking-Glass*, but in the case of the Jabberwock our discussions lead to the conclusions that the monster should not be represented, calling the readers to use their imagination. However, the artist represented a couple of elements from the signature stanza, namely the slithy toves who gyre and gimble in the wabe – that is, the beings to be found around the sundial.

Thus, there are currently two different versions of "Jabberwocky" in Estonian translation – the more domesticating "Jorruline" (1993/2018) that lays an emphasis on Estonian elements, and "Vadalukk" (2015) whose verse system derives from the original verse. Hopefully, this minority language and its translation tradition will gain even more exciting monsters riddled with a plethora of allusions as has happened in the case of several other nations.

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Finnish

Monkerias

Jo koitti kuumon aika, ja viukkaat puhvenet
päinillä harpitellen kieruloivat,
haipeloina seisoksivat varakuhvenet,
ja öksyt muvut kaikki hinkuroivat.

Varo, poikaseni, varo Monkeriasta,
sen napsuvia leukoja ja kättä kynterää.
Jukjukilintua väistä, ja kauas kavahda
kun Panttareisku kohti hörmäjää.

Poika otti aseen käteen, miekan jänkkyisän,
ja etsi metsän huumuloista vihollistansa.
Pompompuu soi varjoa ja levon hetkevän,
hän viipyi siinä aatoksissansa.

Seisoi poika siinä jumot mietteet mielessään,
kun yllättikin Monkerias tulisilmäinen!
Sen vuuhkaus soi kimeänä metsään melkeään,
se porlottaen ryntää kohti tanner tömisten!

Yks kaks! Yks kaks! Yhä puolikkaammaks
leikkoi jänkkyisä rauta, niks eli naks!
On päätön, kuolias koko Monkerias,
käy poika kotiin kunkkuillen, kainalossa pää.

”Monkerias surman suussa! Poikani, sen teit!
Paisteikas poika, sua syleilen!
Oi kirluntaipäivä! Luroo ja lurei!”
näin mykerteli isä iloiten.

Jo koitti kuumon aika, ja viukkaat
puhvenet päinillä harpitellen kieruloivat,
haipeloina seisoksivat varakuhvenet,
ja öksyt muvut kaikki hinkuroivat.

Alice Martin

The Visual Carnival of the Finnish Monkerias

Riitta Oittinen

A text is never not in a context. We are never not in a situation.
(Stanley Fish)

Translation is a many-splendored thing, and translation of illustrated stories is no exception. We may look at translation from many different angles. It may be intralingual rewording or interlingual "translation proper." There is also intersemiotic transformation where verbal signs are translated into signs of nonverbal sign systems, as Jakobson suggests. This signifies that interpreting verbal texts depicted into images, or shown along with images, can be understood as one way of translation, translation between two different modes, words and images, the verbal into the visual or the other way around.

I have visited Wonderland innumerable times, ever since my reading the stories as a little girl, then from the master's degree to the doctoral dissertation and other books and articles. I have also illustrated the story several times for different purposes. I created my first Alice illustration, *Liisa, Liisa ja Alice* (1997), a scholarly book based on three Finnish Alice translations. My latest illustrations include *Alice in Wonderland* (created in 2017–fall 2020) and *Through the Looking-Glass* (created in 2018–fall 2020).

The poem "Jabberwocky" interests me from two angles: my own carnivalesque illustrations of Lewis Carroll's *Through the Looking-Glass* and the carnivalesque Finnish- language translation of the work by Alice Martin. Even though there are several Finnish translations of *Alice in Wonderland* there are only two full Finnish renderings of *Through the Looking-Glass* (Lång 50–51). Here I reflect on the material from the viewpoints of intersemiotic translation, dialogics, and carnivalism.

As I have argued elsewhere, Carroll's two Alice books can be described as carnivalesque works (see Oittinen 1993, 2000). They are characterized by what Bakhtin calls the love for the grotesque: anything that is scary or holy is ridiculed, such as school and religion or babies and old age. As Bakhtin points out, "carnivalism involves curses as well as praise and abuse," which "play the most important part in the grotesque" (1984, 7).

Translation may be described as a dialogic process "where different meanings and words interact and new ways of speech and communication are born" (Bakhtin in Morson and Emerson 130). Dialogue may be internal, external, or both, and it always includes human beings and their situations. Nothing is understood as such but as a part of a greater entity. There is also an ongoing interaction between meanings. The words *I* and *you* meet in every discourse. Moreover, the situation of a whole and its parts might also be depicted as heteroglossia. Bakhtin writes about heteroglot words and the dialogic set of conditions, which are different and changing every time a word (or image) is uttered: "At any given time, in any given place, there will be a set of conditions" ensuring that a word or an image "uttered in that place and at that time will have a meaning different than it would have under any other conditions" (1987, 202).

In the discussion of dialogics, we cannot overlook carnivalism. According to Bakhtin, carnivalism is "festive laughter" for all people and in literature this carnivalistic laughter belongs "to the low genres" (1984, 7), as may be the case with sometimes still underrated children's literature in translation (Oittinen 1993, 2000). In the very core of carnivalism all things scary are mocked to make the terrible less terrible, less overwhelming. The ritualized speech and carnival free the language and new forms of speech arise. We can interpret "The Jabberwocky" as a carnivalistic poem and its translation as a feat of defeating the fear of the original text.

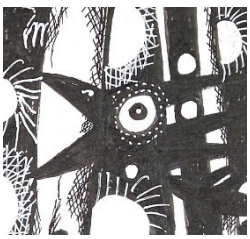
The terrible aspect of the Jabberwock is underlined in the 2010 Finnish translation by Alice Martin. The Finnish name for the Jabberwock is Monkerias. While in Carroll's original, "Jabberwocky" refers to the entire poem and Jabberwock to the monster itself, Monkerias is both the title of the poem and the name of the monster. This is a portmanteau word made of the parts "mongertaa", "to speak in a slurred, mumbling way" + "ankerias", "eel" + "-as," which is a Greek ending also used in Finnish for epics, as in *Ilias – The Iliad*. In this way Martin combined two opposite meanings: the huge monster is both ridiculous (it cannot speak properly) and, at the same time, fearfully high-brow (through its connection to Greek mythology).

In the Jabberwock's case, scariness is a primordial attribute of the monster

itself: it looks horrid and speaks (and is spoken of) in a language that is impossible to understand, which is quite a challenge for a translator. This is why I depicted in my illustration the monster with evil eyes and terrifying teeth. My illustration is based on Carroll's original verse and Martin's Finnish translation, which are both full of mind-boggling word-play. To me, Martin's translation is full of ridicule and benevolent laughter. I have followed a similar path in my visualization of the Jabberwock/Monkerias: the monster is both scary and funny. While illustrating, I have combined the words in a dialogue with the carnivalesque laughter by Bakhtin.

We can find a similar mock-terribleness in Martin's interpretation and my illustration. I have found the character so awful that it has become funny. The cover image of the monster is meant to reflect its undangerous nature inducing "safe fears." While translating the monster Jabberwock visually, it has been my intention to create such a horrible monster that it goes overboard and gets funny instead of being frightening. In this case, through laughter, the terrible is ridiculed and the monster becomes less horrifying.

To illustrate the heteroglot quality of images, I shall match "Jabberwocky's" individual stanzas with respective image fragments that are cut-out parts of the original bigger image you will find after the fragments. To help the reader, I have added the very first lines of the original verses.



T'was brillig, and the slithy toves



Beware the Jabberwock, my son!



He took his vorpal sword in hand



And, as in uffish thought he stood



One, two! One, two! And through and through



And hast thou slain the Jabberwock?



T'was brillig and slithy toves

Finally, the full image below shows the entire situation and, with a careful look, the reader can find the image fragments in the bigger picture. Here again, this is heteroglossia: while the context changes, the way we look at the images changes, too. In other words, the fragments do not form an entire story – nor do they tell a different story – but the full image gives a new purpose to the verbal and visual fragments to be figured out by the reader.



In the entire *Through the Looking-Glass and What Alice Found There*, there are many characters. In the Jabberwocky, there are three protagonists, the brave boy, the boy's proud father, and the monster. Unlike in the original story by Carroll and Tenniel, in my illustration, the Jabberwock-slayer is the female Alice. In other words, with my visual solution, I have made the poem more clearly a part of the whole storytelling of the book. Now the Jabberwock is one among the many characters Alice meets on her way. On the cover image of this volume, Alice is sitting on the carnivalized monster's knee with no fear whatsoever.

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French

Bavassinade

C'était graillord : les prueux toves
Sur la loinde chignaient, vortaient ;
Frêtifs marchaient les borogoves
Et les ourroux égrés snortaient.

« Mon fils, prends garde au Bavassin !
Sa gueule mord, sa serre griffe !
Prends garde à l'oiseau Jubjub, crains
Le par trop frumieux Bandarsnif ! »

Il prit sa vorpaline épée,
Chercha longtemps l'ennemi glame
Et puis, plongé dans ses pensées,
S'endormit sous l'arbre Tamtam.

Comme il méditait gloustrement,
Le Bavassin à l'œil de feu
Surgit, toussard, du bois tulgeant
Et s'approcha, tout borbouilleux !

Une, deux ! Trancha d'outre en outre
La Vorpale de part en part !
Ayant éliminé le monstre,
Il prit sa tête et le départ.

« As-tu occis le Bavassin ?
Viens dans mes bras, radieux enfant !
Ô jour frabieau ! Callou ! Callin ! »
Glouffa le vieillard galomphant.

C'était graillord : les prueux toves
Sur la loinde chignaient, vortaient ;
Frêtifs marchaient les borogoves
Et les ourroux égrés snortaient.

Laurent Bury

Laurent Bury's French Translation of "Jabberwocky"

Virginie Iché

There are so many French translations of *Alice in Wonderland* that it is hard to keep track (it is estimated that there have been over thirty). *Through the Looking-Glass*, however, has not been as widely translated. So far there have been fifteen French translations, since Marie-Madeleine Fayet's 1930 translation, and four translations of "Jabberwocky" by itself (including Antonin Artaud's well-known "anti-grammatical attempt against Carroll"). Jacques Papy's 1961 and Henri Parisot's 1969 translations of *Through the Looking-Glass* are regularly republished, the prestigious leather bound Pléiade edition using Parisot's. This is why Laurent Bury asserts in his prefatory note to his own translation that translating this classic anew is a daunting enterprise. He nonetheless thought it was brillig to translate *Through the Looking-Glass* again. Not only did he hope he would come up with frabjous translations of the Carrollian puns and neologisms, but he had also always been unsatisfied with the translations of the names of the various characters of *Through the Looking-Glass*. Some translators unhelpfully kept the names (more or less) intact (Parisot calls Tweedledum "Twideuldeume", Tweedledee "Twideuldie") and others dramatically altered the language register of Carroll's text. (Elen Riot calls Humpty Dumpty "Boumbadaboum", an onomatopoeia French speakers use when talking with children to describe people/children tumbling down.)

Like Carroll who was Mathematical Lecturer and wrote a dozen books in the fields of geometry, logic, algebra, but was also an amateur photographer and a writer of children's fiction, Laurent Bury is everything but a one-track mind. He is the editor-in-chief of a French online magazine devoted to opera, a professor of Victorian literature and a translator. He has translated more than a hundred

books: biographies (including Cohen's biography of Lewis Carroll), sociological, economic and historical essays, and many 19th century British novels, including the *Alice* books. His keen interest in opera may account for his determination to respect not only the meaning of the source text, but also the musicality and the rhythm of the target language. No doubt that is why he translated Carroll's "Callay!" with the typically French-sounding suffix "–in" (in "Callin!"), turned Carroll's "Tumtum tree" into "l'arbre Tamtam" (which both sounds more French and will remind any French speaker of the African music instrument called tom-tom in English), and used two synonymous expressions with parallel structures for verse 5 "Trancha *d'outre en outre* / La Vorpale *de part en part*" ("The vorpal blade went right through the monster, right through it").

His taste for music may also explain his determination to use octosyllabic verses, which are deemed to be very musical compared to other types of verses – octosyllabic verses being relatively short and accordingly drawing attention to their rhymes. Bury prides himself on his respect of prosody in his translation of the many poems that pepper the *Alice* books, though it leads him to slightly distort the first verse of "Jabberwocky" and erase the coordinating conjunction "and" in "Did gyre and gimble" ("Sur la loinde chignaient, vortaient"). Bury is as meticulous about the regularity of the octosyllabic verses as he is about the rhyming scheme – he does not alternate between ABAB and ABCB like Carroll, but unwaveringly employs the ABAB-pattern – which interestingly leads him to turn the scary "Bandersnatch" into a sniffling "Bandersnif" (since the name of the creature had to rhyme with "griffe," the French word for "claw").

As a specialist of Victorian literature, Bury logically pays particular attention to the nonsense words of Carroll's poem and to Humpty Dumpty's explanations for them. He coins the portmanteau word, "prueux", to translate "slithy", "preste et visqueux" being a word-for- word translation of Humpty Dumpty's "lithy and slimy". Bury forges the adjective "frétif", a very clever combination of "frêle" (frail) and "chétif" (sickly). He comes up with the adjective "égré" to translate "mome", which Humpty Dumpty says probably means "short for 'from home'" and implies that the raths in question got lost on their way home, because "égaré" means "lost" and is, according to Rondu-Pondu (Bury's Humpty Dumpty), the longer version of the word "égré". Like Parisot and many other French translators, Bury keeps the words "toves", "borogoves", "Jubjub" and only Frenchifies the suffixes of "frumious" (which becomes "frumieux"), "tulgey" ("tulgeant"), "frabjous" ("frabieau") and "galumphing" ("galomphant"—the "o" in the root of the verb mimicking the way French speakers would actually say "galumph").

Bury also tries to translate the mock-heroic undertone of the poem. He resorts to archaizing sounds to translate "brillig", which becomes "graillord", in other words "graill-heur", the time ("l'heure") to start broiling ("griller" in French) things for dinner. Instead of using the modern spellings "griller" and "heure" (as Parisot did, when he suggested "grilheure"), Bury uses the 12th-century pronunciation and spelling "grailler" and the Latinate "or" for "heure" (presumably to remind readers of the Latin origin of "hour", that is "hora, horae") and adds a "–d" at the end to make the suffix look more French. He also places a few descriptive adjectives before the nouns they qualify, something that, in French, is limited to intensive or affective adjectives (such as "sacré" in "Sacrée journée!" meaning "What a day!" or "De bien belles années." meaning "These were wonderful years."). The vorpal sword is not merely "le glaive vorpalin" (as in Parisot's translation), but "la vorpaline épée", which sounds even grander thanks to the adjective placement; similarly, the "slithy toves" become "les *prueux* toves" and "my beamish boy" "*radieux* enfant". Furthermore, Bury uses the archaic verb "occire" to both translate "slain" and compensate for the impossibility to translate the archaic register of "hast thou" in French. Finally, to insist on the parodic dimension of the text, he adds a humorous zeugma in verse 5 "Il prit sa tête et le départ", which literally means "He took its head and his leave".

What is perhaps most intriguing and revealing about this version is Bury's translation of the name of the monster, and consequently of the poem, "Bavassin" and "Bavassinade". At the end of the prefatory note to his translation, Bury explains that when he was young, he was so scared of Tenniel's illustration of the poem that his parents decided to cover it with a sheet of paper for him not to see it anymore—and one recalls that Carroll himself decided not to put this image on the book cover of *Through the Looking-Glass* precisely because he was told that it was far too scary. Just like the reader finds out that the Snark was (only) a Boojum at the end of "The Hunting of the Snark", Bury says that his translating "Jabberwocky" helped him realize that he need not be afraid of the Jabberwock any more, because the Jabberwock is only a "Bavassin," a creature that "bavasse", ie. jabbers on. Bury's translation, just like Carroll's own poem, is, therefore, very much a metalinguistic poem.

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Georgian

ტარტალოკი

მიმწუხარშდა. მოქნიალა სლუკები
ზილობდნენ და ძვრიალებდნენ მარეხვში,
საბუდავად ცხოვდნენ ბარდალუკები,
ვით ფშუნები სურდაბილის გარეშე.

“ტარტალოკის გეშინოდეს, შვილოსა –
კბილმკბენია, კლანჭკაწრა და ვერაგი;
ჯანჯაფრინვიც უკვე ფრთისრებს ილესავს,
ზარდალტაცს ვერ დაუსხლტება ვერავინ.”

მუსრიბული მოიმარჯვა ხრმალი მან,
გმირს ქიშპანთან მუღლაღობა ეწადა;
ციხესრიდან განერილტვა მალი-მალ,
ტუშტუშ ხის ქვეშ დაჯდა საფიქრელადა.

და როს იქ ჯდა სვიურ ფიქრით აღსავსე,
სალხი ტყიდან, სად იყო და სად არა,
გამოიჭრა ტარტალოკი თავნასი –
ფიხფიხებდა ავი, თვალებვარვარა.

ერთი-ორი და მთა-გორი შეძიგდა.
სხიპ-სხაპ! ყრმის ხრმალს ბჟვიალაპი გაჰქონდა.
ჟრიკი-ფრიკი, ელდა-ხრიკი, ჩეხი და –
ურჩხის თავი უფსკულახში გაგორდა.

“შენ განგმირე ტარტალოკი წყეული,
მო, ჩაგიკრა გულში, ძევ სხივიერო!
ვაშა ვაჟმაჟს, დღე გათენდა რთხეული,
სამარჯვებლო ერთად ვადიდხმიეროთ!”

მიმწუხარშდა. მოქნიალა სლუკები
ზილობდნენ და ძვრიალებდნენ მარეხვში,
საბუდავად ცხოვდნენ ბარდალუკები,
ვით ფშუნები სურდაბილის გარეშე.

Gia Gokieli

Translating "Jabberwocky" into Georgian

Giorgi Gokieli

For anyone translating Lewis Carroll's Alice books into their native language, one of the most challenging tasks they meet on their way is the nonsensical poem "Jabberwocky." At first, this task seems daunting or even impossible to accomplish. First and foremost, translators need to define the range of tasks they are facing as clearly as possible.

The very first task for me was to determine which way to follow: to try to create a more or less approximate Georgian analogue on the scheme of the English original, or to find a suitable sample of Georgian poetry and process it accordingly. Both of these choices involve specific challenges. Since I had followed the first principle when translating other poems from the Alice books, I decided to follow the same path in the case of "Jabberwocky" as well. So, my job from the very beginning was to create a poem from imaginary Georgian words and give it the epic character of an ancient, Anglo-Saxon ballad. The Georgian language belongs to the Kartvelian family of languages and its phonetic as well as syntactic structures are very different from those of Indo-European languages. That said I had to pay special attention to the acoustic side of the words, as well as their nuanced meaning. It goes without saying that the more carefully a word is chosen, the more difficult it is to translate it adequately, because in addition to the meaning of the words, attention must also be paid to the sound of those words. In my translation of "Jabberwocky," I tried to avoid particular laryngeal consonantal sounds that are not found in Indo-European languages.

Second, the translation of nonsense also refers to so-called untranslatable

areas. Indeed, how do you translate something that "doesn't make sense!" into your native language? However, this is not entirely impossible, especially in the case of Carroll. His nonsense is not arbitrary absurdity, but the nonsense of a mathematician based on a fairly discernable logic. The interpreter's job is to grasp this logic as much as possible and, based on the "rules of the game," to construct a text that does not look like a pile of incoherent words. The task is complicated also by the fact that the translator has to take into account the sixth chapter of *Through the Looking-Glass*, "Humpty Dumpty", where Alta-Balta (Humpty Dumpty) explains those portmanteau words so that his comments should become the part of the narrative there.

When translating the names of various beasts and monsters found in the poem, I decided to give them different names from the English, more characteristic and expressive specifically for the Georgian reader. Here are some examples. Jabberwocky has been renamed into **ტარტალოკი** ("t'art'alok'I") which consists of the following components: **ტარტაროზი** ("t'artarozi") meaning "hell" in old Georgian, "devil" in modern Georgian; also "loki" aims to introduce allusion to the Scandinavian deity Loki whose name also can allude to "fire".

სლუკები ("sluk'ebi") and **ბარდალუკები** ("bardaluk'ebi") stand for "toves" and "borogoves" which if left unchanged in the translation would sound rather dull and uninteresting for Georgian readers. Although, naturally, no such words exist in Georgian language, any person would tell you that **ტარტალოკი** ("t'art'alok'I") is a more dangerous beast than **სლუკი** ("sluk'I")[1] and that the **ბარდალუკი**i ("bardaluk'I") sounds like a funny creature[2]. Two more appalling creatures of the poem are **ჯანჯაფრინვი** ("janjafrinvi"), for "Jubjub bird", assembled from the following words: **ჯანჯაფილი** ("janjapili", meaning "jinger"), **ჯანდაბა** ("jandaba," meaning "hell"), **ფრინველი** ("prinveli," meaning "bird"); and **ზარდალტაცი** for "Bandersnatch", composed from **ზარი** ("zari," meaning "terror"), **ზარალი** ("zarali," meaning "loss"), **სარდალი** ("sardali," meaning "warlord"), and **ტაცი** ("tatsi," meaning "snatch").

I will conclude with a few excerpts from the back-translation of the conversation between Ellis ("Alice") and Alta-Balta ("Humpty Dumpty"), where the latter comments on "Jabberwocky." Here some samples of the translation of portmanteau words can be found.

> "Enough!" - Alta-Balta interrupted - "we have a lot of difficult words for the beginning. So, "mimts'ukharshda" (**მიმწუხარშდა**)[3], that is, it was half past seven in the evening, the time to cook things for dinner.
>
> "Excellent," said Elisi, "what does **მოქნიალა** (mokniala)[4] mean?"

[1] Singular for **სლუკები** ("sluk'ebi")
[2] Singular for **ბარდალუკები** ("bardaluk'ebi")
[3] This word contains the parts of the words **მწუხრი** ("mts'ukhi," meaning "evening") and **ხარშვა** ("kharshva," meaning "cooking")
[4] Complied with **მოქნილი** („moknili", meaning "flexible") and **სრიალა** („sriala", meaning "slippery")

"Mokniala means flexible and slippery; mokniala also means restless. You see, the word is like a wallet: open and fold at your will: fold in it as much as your heart rejoices!

Then, when you need it, you can open it again.

"I think it's clear," said Elisi thoughtfully, "and - who are სლუკები ("slukebi")?"

" სლუკები ("slukebi")? They are partly badgers, partly lizards and partly corkscrews. "I can imagine how ridiculous they look!" Exclaimed Elisi.

"Yes, very much," Alta-Balta agreed.

"In addition, they have a den under the sundial and they feed on cheese."

"And what does - ზილობდნენ ("zilobdnen") და ძვრიალებდნენ ("dzvrialebdnen") mean?"

"ზილობდნენ ("zilobdnen"), that is, they tried, but they were very lazy. ძვრიალი ("dzvriali") means to revolve around something, as well as ძრომიალი ("dzromiali," meaning "clambering") and კოტრიალი ("kot'riali," meaning "turning over," "somersaulting").

"And - Marekhvi is probably grass around the sundial, right?" Said Elisi, and wondered herself how she knew.

"Yes, that's right. - It is called მარეხვი ("marekhvi"), because it extends from there to a good distance to the right (მარჯვნივ, "marjvniv") and a good distance to the left (მარცხნივ, "martskhniv")…"

"… and is evergreen" (მარადმწვანეა, "maradmzvanea"), added Elisi.

Translations into Georgian

Carroll, Lewis. *Elisi's Adventures.* Transl. Giorgi Gokieli. Tbilisi: Bakur Sulakauri, 2013.

German

Die Zipferlake

Verdaustig war's, und glaße Wieben
rotterten gorkicht im Gemank.
Gar elump war der Pluckerwank,
und die gabben Schweisel frieben.

»Hab acht vorm Zipferlak, mein Kind!
Sein Maul ist beiß, sein Griff ist bohr.
Vorm Fliegelflagel sieh dich vor,
dem mampfen Schnatterrind.«

Er zückt' sein scharfgebifftes Schwert,
den Feind zu futzen ohne Saum,
und lehnt' sich an den Dudelbaum
und stand da lang in sich gekehrt.

In sich gekeimt, so stand er hier,
da kam verschnoff der Zipferlak
mit Flammenlefze angewackt
und gurgt' in seiner Gier.

Mit Eins! und Zwei! und bis auf's Bein!
Die biffe Klinge ritscheropf!
Trennt' er vom Hals den toten Kopf,
und wichernd sprengt' er heim.

»Vom Zipferlak hast uns befreit?
Komm an mein Herz, aromer Sohn!
Oh, blumer Tag! Oh, schlusse Fron!«
So kröpfte er vor Freud'.

Verdaustig war's, und glaße Wieben
rotterten gorkicht im Gemank.
Gar elump war der Pluckerwank,
und die gabben Schweisel frieben.

Christian Enzensberger

Jabberwocky in German

Celia Brown

The first rendering of the poem in German was published very shortly after the original, coupled with the astonishing claim that Lewis Carroll had adapted German words to make English nonsense. The translator was no less than Robert Scott, the co-publisher of the Greek Lexicon (1843) with Henry Liddell, Dean of Christ Church, the Oxford College where Carroll lived and worked. "The Jabberwock Traced to Its True Source" appeared in MacMillan's Magazine in February 1872. It was a joke rather than a serious proposition (Fleming 324). There is little evidence for a good adaptation, apart from a few words such as "wabe" in the first and identical last verses. In German this term means honeycomb, and here Scott envisaged "Toven" swarming ("wimmeln") like bees. Unfortunately for Scott's interpretation, these insects are a far cry from Humpty Dumpty's identification of identification of toves as badgers, lizards or corkscrews in Chapter Six of *Through the Looking-Glass*.

I find Christian Enzensberger's "Der Zipferlake" in his oft-reprinted *Alice hinter den Spiegeln* 1963 more interesting. His translation treats portmanteau words and eccentric grammar in a manner worthy of the original. The threatening atmosphere of the poem comes to the fore, whereas most German translations of the Alice books are addressed mainly to a child audience, and often toned down accordingly (Lamparielo 339-340).

Nonsense is a form of poetic licence, when found in a poem. Utter nonsense would be gibberish, but Carroll's non-sense in his Alice books is a refined mix of meaninglessness and allusions (cf. Brown). Humpty Dumpty's diagnosis, that the poetic method exploits the portmanteau concept of combining two meanings in one word, does not function straightforwardly in German, where it is normal practice to piece words together to create lengthy but standard terms. The nonsensical element depends on combining incompatible meanings or subverting the grammar. Enzensberger's "Goggelmoggel", the egg-shaped expert on all

poems that have ever been written, explains that "verdaustig" – the first word in *Der Ziperlake* – means four o'clock in the afternoon, when one has already digested ("verdaut") but is already thirsty ("durstig") again. Alice finds this convincing, although there is not enough of "durstig" to distinguish the full word from the adjectival or adverbial ending "-ig". The opening of the poem rather suggests a state of digesting, implying that all the creatures mentioned have had a good meal. Who was the victim?

The danger of being eaten refers back to Alice's concerns in *Alice in Wonderland*, where she sometimes changes shape as a result of incautiously eating a cake or imbibing a potion, or when she is threatened by various creatures. For their part, the Wonderland beasts are often afraid of Alice. The Jabberwock's big teeth and sharp claws are reminiscent of the appearance of the Cheshire Cat in Wonderland: the Mirrorland monster's jaws can bite, "sein Maul ist beiß", and his clutch can gouge, "sein Griff ist bohr". Here the words are easily identifiable as standard German terms; the only deviation is that the verbs have been turned ungrammatically into adjectives by cutting them short: "beißen" (to bite) and "bohren" (to bore or puncture). The truncation serves its purpose in suggesting the potential to cut short the victim's life too.

Thus, Enzensberger's translation aptly opens and closes with the threat posed by the Jabberwock monster. Lewis Carroll specifically drew attention to the frightening aspect of the image of this creature, when deciding not to use Tenniel's illustration as the frontispiece, out of respect for the sensibilities of his child readers (Cohen 132). The Enzensberger translation is complemented by Tenniel's original illustrations, indicating that the images work in the German cultural context as well. The Jabberwock appears to be a legendary bipedal dragon, a wyvern, of the kind that also makes its mark in German heraldry (German "Lindwurm"). A dragon-like being with wings and sharp claws appears as a heraldic beast in coats of arms across Europe, as the protector of several German towns, such as Jevenstedt in Schleswig- Holstein or Rheden in Lower Saxony.

The "jabbering" loquacity of the Jabberwock is captured in verse two, rather than in the title. Carroll's "frumious bandersnatch" becomes the "mampfe Schnatterrind"; in Enzensberger's translation, a chomping chattering cow or ox. The title of the poem introduces other dangers emanating from the monster, in addition to its rapacious hunger: "Zipferlake" incorporates the word "Zipfel", which means the "tail" (of a shirt), presumably referring to the Jabberwock's anthropomorphic waistcoat, while also suggesting the phallic term "willy" in the vernacular. For Enzensberger, the eyes of flame in verse four are "Flammenlefze",

flaming lips burbling with greed (Gier). The hero destined to kill the "Zipferlak" is "hier" and thus in danger from the creature's rhyming "Gier". This term can also designate "lust" when qualified as "sexuelle Gier". Enzensberger leaves the implication open, so it is not clear whether the "-lake" in "Zipferlake", a gastronomic term for "brine", is a liquid connected to the "Zipferlak's willy? The "Schweisel" ("Schweine?") possibly referring to Humpty Dumpty's green pig, also have phallic connotations in German.

Enzensberger's monster can embody various vices. Its wings substitute for the Jubjub bird in verse two when it is described as a "Fliegelflagel": a fly that can fly, perhaps by way of flagella. Pronouncing the word demands some deft gymnastics of the tongue, anticipating the noisy lip-smacking in verse four.



Celia Brown

The Jabberwock as a kind of arthropod joins the other Looking-Glass insects in Chapter Three, such as the bread-and- butterfly, translated by Enzensberger as "eine Schmausfliege" – "a nosh-up fly" (Carroll 48). Again the food analogy supplies a surface reading, but at a deeper level the implications are more sinister. A gigantic Jabberwock insect could point to the demon Beelzebub, sometimes known as Lord of the Flies. This interpretation is compatible with Michael Hancher's observation that Tenniel's drawing is remarkably similar to a rendering of St.Antony's confrontation with the devil in Hone's *Every-Day Book* 1826 (Hancher 83). The position of the poem prior to Alice's journey across the chessboard suggests that she will be confronted with various forms of Victorian vice on her way to becoming Queen.

Translation into German

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Greek

Φλυαρούδημα

Σουρδείπνωνε, σουρδείπνωνε. Τα μυζερά σασβάνια
γύρβυναν στ' αποστάχορτα μέσα, κι ανοιχτηρίζαν.
Κι ήταν λιγνάθλια πολύ τα σφουγγαρασχημάνια,
τ' απόλα γουρουνόπρασα δίπλα σφυροφτελίζαν.

-Το Φλυαρούδι τρέμε το, τρέμε το, παληκάρι!
Τα νύχια που άρπάζουνε, τα σαγώνια που δαγκώνουν!
Το Τζούμπτζουμπ τρέμε το πουλί, μην έρθει και σε πάρει,
πορτοφολάδες όρζαλλους, ληστές που σε σιμώνουν.

Ξεκίνησε και κράταγε το γλωκτικό σπαθί του.
Κι απόκαμε τον ανθρωρό εχθρό να κυνηγάει.
Κάτω απ' το δέντρο Ταραρά ξάπλωσε το κορμί του,
συλλογισμένος έμεινε, ο νους του φτερουγάει.

Η σκέφη αλαζοτραχιά τον τύλιγε ολούθε. Ξάφνου
με μάτια φλογερά το Φλυαρούδι βγαίνει,
φτύνει φωτιές, και τσουρουφλά το λειραίο δάσος που 'ρθε,
κι εκρηγνοβραζοσκάζεται, και πάνω του πηγαίνει!

Το παληκάρι μια και δυο του δίνει, να το, να το!
Το γλωκτικό του το σπαθί σκίζει, χτυπά, τρυπάει!
Το σκότωσε, και του 'ριξε την κεφαλή του κάτω.
Τώρα, θριαμβαλπάζοντας, κρατώντας την, γυρνάει.

-Το Φλυαρούδι σκότωσες, του πήρες το κεφάλι;
Α, ζυπνερό αγόρι μου, έλα στην αγκαλιά μου!
Τι μέρα λαμπροφέγαλη! Χαλί, χαλί, χαλάλι!,
Του φώναξε θαμπόκθαμπος. Δεν λέγεται η χαρά μου!

Σουρδείπνωνε, σουρδείπνωνε. Τα μυζερά σασβάνια
γύρβυναν στ' αποστάχορτα μέσα, κι ανοιχτηρίζαν.
Κι ήταν λιγνάθλια πολύ τα σφουγγαρασχημάνια,
τ' απόλα γουρουνόπρασα δίπλα σφυροφτελίζαν…

Sotoris Kakisis

"Jabberwocky" in Greek

Petros Panaou & Tasoula Tsilimeni

It has been reported that Lewis Carroll himself had requested a classical Greek "Jabberwocky" translation from Robert Scott – the classicist who wrote the first German translation – but he refused for unknown reasons (Imholtz 215). A published classical Greek version was indeed authored several decades later by Ronald Arbuthnot Knox – former scholar of Eton and Balliol College, Oxford – and was published in the Shrewsbury School magazine the *Salopian* in 1918 (Imholtz 223).

Surprisingly, though, Greek children's literature scholars and bibliographic sources do not indicate any Modern Greek translations of "Jabberwocky" or *Through the Looking-Glass, and What Alice Found There* prior to the 1970s. Additionally, looking at the translation history of the two Alice books in Greece from the 1970s onwards, it is evident that *Alice in Wonderland* has been translated and published to a much greater extent than *Through the Looking-Glass*. The online database *Biblionet* lists thirty-nine Greek editions of *Alice in Wonderland* from 1979 to 2019, a 2003 combined edition of both works into a single volume, and only seven Greek editions of *Through the Looking-Glass* between 1979 and 2016 ("Carroll, Lewis, 1832-1898"). It is notable that the most recent Greek publication of *Through the Looking-Glass* coincided with the release of Disney's film version of the story in Greece in 2016. If we count the joint edition under both stories, we can then say that there have been forty Greek editions of *Alice in Wonderland*, compared to only eight of *Through the Looking-Glass*.

We can safely postulate that *Alice in Wonderland* is significantly more popular in Greece, having been published in multiple formats that address diverse age groups, including abridged versions and publications illustrated by contemporary artists. *Through the Looking-Glass*, on the other hand, is only found in the form of classic editions, which feature the original John Tenniel illustrations. As some of the eight editions we have identified are re- publications of the same translation,

there only seem to have been five distinct Greek translations of *Through the Looking-Glass* and, by extension, of "Jabberwocky."

Even though all five translations are worthwhile, we have chosen to include in this volume the translation by Sotiris Kakisis. Kakisis' text seems to be the first translation of "Jabberwocky" in Modern Greek. It was first published by Ipsilon Publications in a 1979 translation of *Through the Looking-Glass*, which was then re-published by Erato Publications in 1999 and 2010. His translation is both important and interesting.

Sotiris Kakisis himself is an interesting and prolific Greek author and translator. He has authored more than twenty poetry collections, as well as several song lyrics, short stories, movie scripts, comics, and journalism. Kakisis has translated numerous poetry collections by such poets such as Sappho and Alcaeus from Classical to Modern Greek, as well as three Edward Gorey poetry collections. He has also translated widely varied prose texts, including works by Marcel Proust, Woody Allen, Carlo Collodi, L. Frank Baum, and James Thurber.

Kakisis translates the English title "Jabberwocky" as "Φλυαρούδημα." Carroll explained the meaning of the invented English word in a letter as follows: "[T]he Anglo- Saxon word 'wocer' or 'wocor' signifies 'off-spring' or 'fruit.' Taking 'jabber' in its ordinary acceptation of 'excited and voluble discussion,' this would give the meaning of 'the result of much excited discussion'" (Collingwood 274). Kakisis' title is a Greek invented word that takes the word "φλυαρία" [chatter] and transforms it into a non-existent diminutive form. He thus captures the "result-of-a-discussion" meaning of the English title but also alludes to incessant discussion about trivial (or perhaps "nonsense") matters. The Greek title might also refer to playful childish blabbering.

Incorporating words and techniques form children's playground songs and the Greek oral tradition, the Greek translator manages to follow Carroll in his playful linguistic experimentation and enjoyment. The invention of new Greek words through the fusion of words and linguistic elements that are not usually found together is another technique that allows Kakisis to match the English text's playfulness. In the first verse of the poem, for instance, Kakisis translates "Twas brillig" into "Σουρδείπνωνε, σουρδείπνωνε." The Greek translator merges the nouns "σούρουπο" [dusk] and "δείπνο" [dinner] to come up with a new verb and translate Carroll's invented verb "brillig," which alludes to the time of the day when people are broiling/preparing dinner.

Interestingly, the creative fusion of words in Kakisis' translation often sounds like the word fusions found in the Greek dialect Kaliarnda, which is a coded language created by members of the LGBTQ community in Greece during

the 1940s, so they could communicate with each other in a society that for the most part was hostile towards them (Moustakis). The first and only dictionary of this dialect (which has now evolved into a more widely known street lingo) was published eight years before Kakisis wrote his translation of "Jabberwocky," and the dictionary's author was imprisoned in 1972 by the Greek dictators because of his writings (Petropoulos).

Kakisis' translation stays true to the source text's form and rhyming throughout. The Greek poet and translator also pays close attention to the meanings attributed to the English imagined words both by Carroll and by one of Carroll's characters (Humpty Dumpty), wordsmithing Greek counterparts that allude to similar meanings while creating a similar style and ambiance. The three different editions of Sotiris Kakisis' translation of *Through the Looking-Glass* and the "Jabberwocky" – spanning from 1979 to 2010 – testify to the appreciation of his rendition of Carroll's classic both by publishers and readers in Greece.

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Hebrew

Pit'ony[1]

בְּעֵת בָּשָׁק, וּשְׁלִי פַּחְזַר
בְּאַפְסֵי־חַק סָבְסוּ, מָקְדוּ:
אוֹ אָז חִלְכֵּן הָיָה נִמְזַר
וּמְתֵי־עָרָן כֵּרְדוּ.

„גּוּרָה, בְּנִי, מִן הַפִּטָּעוֹן!
מֵחֹד־שִׁנּוֹ, חִיל־צִפָּרְנוֹ!
מֵעוֹף־גִּרְגִּיר תָּנוּס, צָעוֹן
מֵחֶטֶשׁ בִּמְגוֹנוֹ!"

וְהוּא שָׁלָף סִיפּוֹ הַחַז:
נָד, חִפֵּשׂ אֶת פְּחִיק־צָרָיו –
וְכֹה עָמַד בְּצַל זַמְזָם,
תָּפוּס בְּהִרְהוּרָיו.

עוֹדוֹ עוֹמֵד שְׁפֵה־הָגוּת,
וְהַפִּטָּעוֹן, עֵינָיו דּוֹלְקוֹת,
וְשָׁוֵשׁ בַּיַּעַר הַמָּנוּד,
בּוֹעֵעַ וְנָקוֹט!

בְּמִחְי חָזוּז – הָבַס! הָבַס! –
תִּכְתֵּד הַסִּיף בְּנִמְהָר!
נָטַל אֶת רֹאשׁ פִּגְרוֹ הַזַּד
וְאֶל בֵּיתוֹ צָהַר.

„אַף קְטַלְתּוֹ, את הפטעון!
אַחַבֶּקְךָ, יַלְדִּי הַצַּח!
הוֹ יוֹם־צִלְהָה! יַבֵּא! יַבָּא! "
בְּחֶדְוָתוֹ פָּצַח.

בְּעֵת בָּשָׁק, וּשְׁלִי פַּחְזַר
בְּאַפְסֵי־חַק סָבְסוּ, מָקְדוּ:
אוֹ אָז חִלְכֵּן הָיָה נִמְזַר
וּמְתֵי־עָרָן כֵּרְדוּ.

Be'et bashak **u**shley pakhzar
be'afsey-khak savsu, makdu:
au az khilken **haya** nimzar
u'mtey-aran kerdu.

Gura, bnee, min hapit'on
me'khod-shino, khil-tziporno!
me'of-girgir **tanoos**, tza'on
me'khetesh **bi'**mgono!"

Vehu shalaf seypho hakhaz:
nad, kheepes et pkhik-**tzarav** --
vekho amad betzel zamzam,
taphus behirhurav.

Odo omed shephe **hagoot**
ve'hapit'on, **einav dolkot**
vishvesh **be'ya'ar ha**'magood,
bo'e'ah ve'nakot!

Bi'mkhi khazooz - **haves! haves!** -
tikhtekh **ha'sayif be'nimhar**
natal et rosh pigro hazed
ve'el beito tzahar

"Af ketalto, et ha'pit'on?
akhabkekha, yaldi hatzakh!
ho yom-tzilha! yabah! yabeh!
bekhedvato patzakh.

Be'et bashak **u**shley pakhzar
be'afsey-khak savsu, makdu:
au az khilken **haya** nimzar
u'mtey-aran kerdu.

Aharon Amir

1The bold letters indicate a Hebrew word or phrase, mostly incongruent. I once heard Amir reciting it on the radio, distinctly pronouncing every syllable in his cutting diction, as if it were really a somber Hebrew poem... and enjoying every bit of it.

A Very Hebrew Jabberwocky

Nitsa Ben-Ari

Ever since its appearance in *Through the Looking-Glass* in 1865, "Jabberwocky" has been a translation challenge of considerable magnitude – or absurdity – triggering the imagination of poets, translators, men of letters, as well as pure nonsense fans. Doubly challenging was of course the translation into any language outside the Eurocentric world, such as Hebrew.

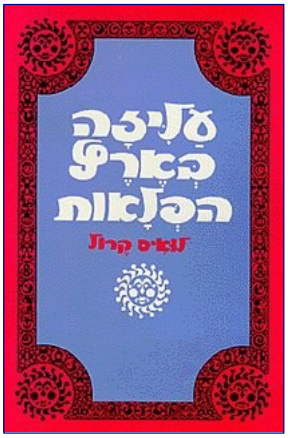
Between 1927 and 2012 there were five Hebrew translations of *Alice in Wonderland* and four translations of *Through the Looking-Glass*. Understandably, over such a span of time, the five translations of *Alice* reflect different norms and address different readerships. In 1927, L. Saman (Arieh Leib Semiatizky), editor of Omanut publishing in Frankfurt, translated *Alice in Wonderland* for youth. In the spirit of the period, Saman "converted" the text, replacing the poems/parodies with Jewish alternatives such as children songs by poets Gordon or Bialik, or rhymes from the Passover *Haggada*. He did not use Tenniel's illustrations. Aharon Amir, in 1951, was thus the first to publish a full Hebrew translation of both Alice books in Israel, and the first to translate "Jabberwocky." In 1989, Uriel Ofek published a shorter simplified edition for children of the Alice books, supplying a lovely, not at all juvenile, translation of "Jabberwocky." Rina Litvin followed in 1997 with a full and annotated translation of both books. Litvin explained her translation decisions, even adding a translation of Martin Gardner's notes. In 2012, Atara Ofek came out with a version which proclaimed to strike a balance between the short version for children (her father's) and Litvin's version for grownups. Like Saman's earliest translation, this last one did not use Tenniel's illustrations. True to the same tradition, and allegedly in the spirit of Carroll's original intention, A. Ofek claims to have preferred to translate the parodies with reference to Hebrew poems known to the young readers.

It makes a great difference, says Douglas Hofstadter in his 1980 *Translations of Jabberwocky*, whether the poem is translated in isolation or as part of a translation of

the novel, where the translator must comply with Humpty Dumpty's explanations of the invented words. There is no way of knowing how many have tried their hands in isolated "Jabberwocky" translations into Hebrew. Four however, were published in magazines or internet sites quite recently, between 2002-2009: Menachem David's, Ziva Shamir's, Reuven Kleinman's, and Yuval Pinter's.



1927

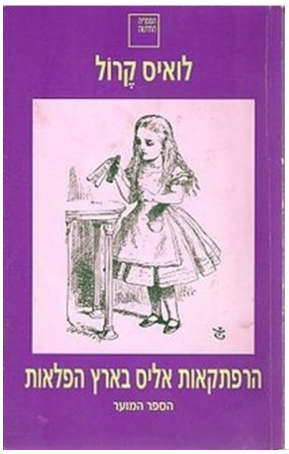


1951

With each new Hebrew translation, the Jabberwock was endowed with a new name, according to the translator's philological or phonetic impression of the creature. Based on animal names are Ziva Shamir's Bar-Yarbua (Yarbua being the not-so-frightening rodent jerboa) and Aharon Amir's "Pit'on" (possible amalgam of two snake names and jabber in Hebrew). Also based on chatter in standard Hebrew (*pitput*, *lahag*), or in slang (*birbur*, *khantarish*), are Pinter's "Lahagaran", Menachem's "Barbiblut", Uriel Ofek's "Lahagon" and Atara Ofek's "Khantarosh". Kleinman's "Shar'ilan" is perhaps based on the root *raal*, (poison), while Rina Litvin's "Gevereika" is, she claims, an attempt to capture the original sound while creating a portmanteau of *gever* (man) and *reika* (bum). The overall impression is that of a Russian nickname, however, so that Gevereika is not in the least awe-inspiring. All translators except Shamir added the suffix -y in accordance with the original "Jabberwocky."

The Hebrew translators wrestle with cultural as well as linguistic difficulties, not least the Englishness. Although most of the poem's vocabulary is not to be found in any English dictionary, Carroll's text is morphologically and syntactically, poetically and culturally, English. Carroll himself classified it as Anglo-Saxon poetry, when as early as 1855, he included a stanza (in mock-medieval lettering) of "Jabberwocky" titled "Stanza of Anglo- Saxon Poetry" in *Mischmasch*, the

periodical he wrote and illustrated for the amusement of his family. Whether inspired by a Brothers Grimm's fairy tale, or an old German ballad, where a shepherd kills a griffin that has been attacking his sheep, or by Shakespeare's *Hamlet*, the fact remains that English speaking readers would recognize it as Anglo-Saxon poetry. Alice herself does not doubt the Englishness of the lexicon when she says the poem fills her head with ideas. Her head has been filled with enough highbrow poems to recognize one. The fact that Carroll inserts a myriad of lexical no-sense – or distortion of sense – into this rigid poetic form, with its quatrain verses, the general ABAB rhyme scheme and the iambic tetrameter, does not undermine its Englishness. In the best tradition of nonsense, where the strictest of forms clashes with the most unruly contents, he molds whimsical gibberish into grammatically coherent and perfectly unintelligible English verses.



1997



1989



2012

As a member of the Semitic family, and regardless of influences absorbed over the generations through contacts with European cultures, Hebrew can hardly reproduce an old English ballad. The ballad itself, notwithstanding some sparse Israeli attempts in 20th century poetry, has not been naturalized as a Hebrew genre. Luckily, Hebrew is essentially a verb- based language, and, this being a poem of action where "somebody kills something", the many verbs open the possibility of inventing Hebrew-sounding "equivalents".

It was Aharon Amir who strove to make "Jabberwocky" read and sound like an authentic Hebrew poem. In fact, Amir was the perfect man for the job. Born in Lithuania in 1923, he moved to Palestine with his family in 1933 and grew up in Tel Aviv. Although of *ashkenazi* origin, Amir very soon adopted a remarkable *mizrachi* or oriental accent, along with its guttural pronunciation,

which he deemed more in line with his ideology of integrating in the Middle East. Side by side with his work as founder and editor of the literary magazine *Keshet*, Amir became a prolific translator, translating over 300 books from English and French into Hebrew. His translations of *Alice in Wonderland* (*Aliza be'eretz ha'plaot*) and *Through the Looking-Glass* (*Aliza be'eretz ha'marah*), made him famous, for it brought out both Amir's outstanding proficiency in Hebrew and his talent for improvisation. Indeed, he seemed to revel in the puns and parodies and did not hesitate to add his own witticisms.

Amir's "Jabberwocky" was meant to recreate the twilight ominous atmosphere, the warning of imminent danger, the momentary triumphal cheer and the relapse into gloom. He recruited, especially in the first and last stanza, the help of harsh phonemes, rather difficult to enunciate. He used old fashioned if not archaic turns of phrase. Of the 16 words in Amir's first stanza, 10 are invented, 4 are time modifiers and 2 are half collocations, the marriage of which does not produce any meaningful offspring. The invented words are impossible to decipher. Rather than clarify them, Humpty Dumpty's later "explanations" only add more confusion.

Take, for instance, Amir's use of the plural form in the first stanza. Unlike all other translators, Amir opts not to use the standard plural suffix -im (masculine) or -ot (feminine) to indicate that the creatures (toves, borogroves, raths) swarming there are nouns in plural form. The other translators did so in order to facilitate the reading of the first stanza: Litvin invented *zakhlatz**im***, *smarlakh**im*** (plural masculine). Kleinman: *efshon**im***, *tzfanzif**im***, *khazpir**im***. U. Ofek: *og**im***, *tziprish**im***. A Ofek: *ploo**lim***, *tucknish**im***, *tzabud**im***. David: *tyw**im***, *barguk**im***. Shamir: *tzfardon**im***, *kardon**im***, *khazarzir**im*** (piglets, a perfectly Hebrew noun). Pinter: *letur**ot***, *bargus**ot*** (pl. feminine), *zurakh**im*** (pl. masculine). In pseudo-biblical form, Amir left the nouns in the singular, adding a plural epithet and a plural verb declension: the last line for instance, *metey aran kerdu* is composed of *metey*, half of an old-fashioned collocation signifying "few", the invented noun *aran* in the singular, and the invented verb *kerdu* in the past form plural.

Unlike Litvin, Amir refrains from phonetically echoing Carroll's inventions. He invents Hebrew names for Alice (*Aliza*) and other habitués of Carroll's world (the Jubjub turns to *of-girgir*). The only words he does supply an approximate echo for are the Tumtum tree – which he calls *zamzam*, and the onomatopoeic "verb" *vishvesh* as the equivalent for "came whiffling." Being a purist, Amir does not create neologisms based on Yiddish or modern Hebrew slang. As a result, the world he recreates is baffling, evil, formless, fantastic – and Hebrew. In this, Amir preserves what Zohar Shavit calls the ambivalent aspect of the *Alice* books (Shavit

72). From the point of view of plot, this makes the triumph over the Jabberwock more "heroic," as befits the ballad. If the language is the point, if the aim is to create a sense of linguistic ambiguity and distortion of sense, then Amir's version is ingenious. If satirizing both pretentious verse and ignorant literary critics is the implicit aim, if "Jabberwocky" should serve as a parody of contemporary Oxford scholarship, as suggested for instance by R. L. Green, Amir's version is a perfect Hebrew alternative.

It would only be fair to add that the very qualities which make Amir's "Jabberwocky" so maliciously and deliciously "authentic," risk being rather cumbersome when applied to the whole novel. Amir's translation of the Alice books, brilliant when it comes to the many puns and parodies, relies all too heavily on translation norms of the 1950s. It abounds in fixed Biblical and Talmudic collocations, in synonym binoms replacing single words in the original, and in ornamental alliterations. Ironically, and retrospectively, Amir's "Jabberwocky" is a parody of his own style.[1]

The two translators of the full Alice books, Aharon Amir and Rina Litvin, divided the work between them, so to speak, in that one (the latter) managed to recreate a brilliant Hebrew equivalent of Carroll's poem, while the other succeeded in preserving the poem's nonsensical core while creating a sense of authentic old-fashioned Hebrew poetry.

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[1] Years later, in 1989 I published a series of articles criticizing translators using "Translationese," that old- fashioned literary high register Hebrew, obsolete in original literature but still current in translation. Aharon Amir was one of the main examples, though his erudition stood out among the many epigones.

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Hungarian

Hergenyörciád

Kotyvalla már, s a nyéren ucc
Izsegtek krákos nyágerok.
Nyöszölt a csámborult mumuc,
S a bordacs bávadott.

„A Hergenyörc elől kibújj!
Állkapcsa csattog, karma ránt!
Kerüld a Dzsubdzsubot, fiú,
S a vérbősz Marmaránt!”

Vevé az öldökös vasat:
Rég űzte rémhedt ellenét –
Megállt a Dumdum fák alatt,
S mélázva elhenyélt.

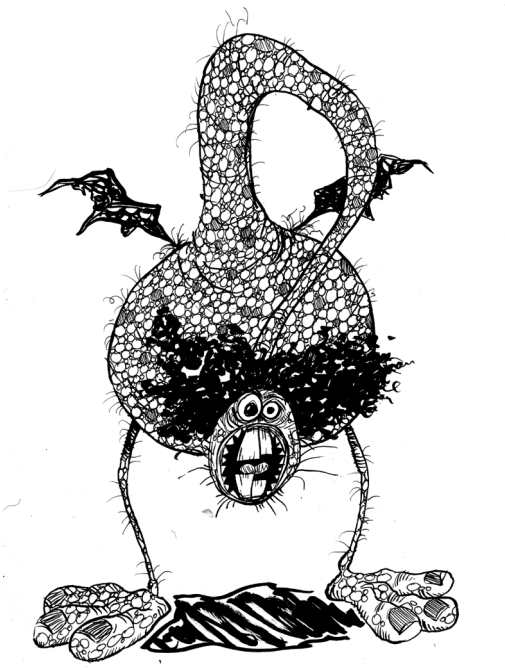
S mig ott henyélt ühötten ő,
A Hergenyörc, a szeme öl,
Bihálva csörtetett elő
Az éjlő sűrüből.

No rajta hát! És vágva vág,
Cikkant az öldökös gyilok.
Folyott a vér, fejét vevé,
S elüdvrivallagott.

„Hát porba hullt a Hergenyörc?
Karomba fényes egy fiam!
Dínomnap, ó! Lihej-lihó!”
Fölhikkantott vigan.

Kotyvalla már, s a nyéren ucc
Izsegtek krákos nyágerok.
Nyöszölt a csámborult mumuc,
S a bordacs bávadott.

Dániel Varró



István Lakatos

"Jabberwocky's" Hungarian Translations

Anna Kérchy

Although *Alice's Adventures in Wonderland* (1865) has six Hungarian translations (Altay 1927, Juhász 1929, Kosztolányi 1935, Szobotka 1958, Varró and Varró 2009, Szilágyi 2013), its sequel *Through the Looking-Glass* (1871) was only translated twice into Hungarian (Révbíró and Tótfalusi, 1980, Varró and Varró, 2009). Both *Through the Looking-Glass* translations are products of creative cooperations: one author took charge of the prose narrative and another adapted the embedded poems. In the 1980 edition, translator Tamás Révbíró was assisted by poet István Tótfalusi (who also translated Charles Perrault, AA Milne, JM Barrie, Astrid Lindgren, among others), and the text was enhanced by Tamás Szecskó's illustrations (with no image of the Jabberwock). The 2009 joint translation of *Alice in Wonderland* and *Through the Looking-Glass* decorated by John Tenniel's original illustrations is a collaboration of the Varró siblings, children's writer Zsuzsa Varró and her brother Dániel Varró, one of today's most popular Hungarian children's poets and author of *Beyond the Splotch Mountain (*Túl a Maszat hegyen*)* and other bestselling volumes. This is the only edition that features the "Jabberwocky"-text accompanied by an illustration, hence the only complete rendition of the original Carroll-Tenniel image-text design. Two more stand-alone Hungarian "Jabberwocky" translations occupy the high and low end of the cultural spectrum. One was published in the 1970s by a prestigious publishing house in a volume of poetry targeting adult audiences, authored by Sándor Weöres, a master of language games and word magic, an outstanding lyricist of the 20th century Hungarian literary canon, nominated several times for the Nobel prize. The other was uploaded online in 2011 on a website for amateur poets by young blogger Balázs Zs Jónai who also shared on the internet

his translations of *The Hunting of the Snark*, and the omitted chapter of *Through the Looking-Glass* ("Wasp in a Wig"), along with several Carroll poems.

The Carrollian language games, neologisms, and portmanteaux are easily integrated into Hungarian because of the extremely metaphorical and lyrical nature of the Hungarian language. Hungarian abounds in new coinages due to the 19th century Language Reform, whereby the forging of an independent national identity coincided with the creative lexical expansion of the Hungarian vocabulary by leading poets, linguists and translators.

The most remarkable subgenre of nonsense in the Hungarian literary canon, increasingly popular from the early 20th century, is the so called "halandzsa" that creates gibberish words which sound real but are eventually unintelligible. As its founding father poet Frigyes Karinthy opined, the genre's ambiguous aim is to tease readers/listeners with a humorous confusion of meaning and meaninglessness, as well as to stage anxieties related to losing the reliable ground of reason and becoming mad, while conceiving the highest form of poetry that enables language to speak the unspeakable. Like dada, halandzsa mingles stylistic bravado, with the anarchic spirit of children's games, and political protest against tyranny (of the common-sensical). Two of the translators of Carroll's nonsense rhymes, Weöres and Varró, are halandzsa poets gifted with a rare linguistic ingenuity: besides many children's rhymes (often set to music), Weöres wrote poems in invented languages and created their mock Hungarian translations (as in "Barbaric Song" / Barbár dal), whereas Varró devoted whole volumes to playing with baby language as surfacing in the discourse of adults (*Whose feet are size six = Akinek a lába hatos*; *Whose teeth just came through = Akinek a foga kijött*)

All four Hungarian "Jabberwocky" translations respect the original poem's formal, structural outlines. They keep the strong rhythm, the iambic meter, the ABAB rhyme scheme, the atmosphere setting frame of the repeated first and last stanza, the conventional ballad form, the simple syntax and the straightforward storyline (including the retrospective account of the preparative warning, the heroic quest, the defeat of the monster, and the laudation of victory).

The Hungarian "Jabberwocky" versions stress the transverbal acoustic qualities of Carrollian nonsense: alliterations, onomatopoeia, vocal play allow sounds to precede sense, conforming to the logic of the genre. The kinetic verbs of vehement action describing the violent wrongdoings of the Jabberwock are associated with monstrous noise in the English original. ("Came *whiffling* through the tulgey wood/ And *burbled* as it came!) The variety of sounds in the different Hungarian translations make subtle allusions to the beast's actual physical embodiment. In Tótfalusi onomatopoeia are turned into neologisms referring to

the sounds of flapping wings and snoring-muttering noises which accompany the advent of the monster ("hussongva és mortyogva jött"). In Weöres "it is foaming/ gurgling while shaking" as if arriving on water ("bugyborékolva ráng"). In Varró it is "panting/moaning and clomping" ("bihálva csörtetett elő") the sound of its heavily treading footsteps complementing its strange vocal performance. In Jónai it simply "arrives grunting" ("morgva érkezett meg"). Hence, depending on the translator's choices, the Jabberwock can take the shape of a creature of air, of land, or of water. Its strange sounds evoke those of the Hungarian folkloric dragon that can alternately use human language, emit an animal howl, or simply spit fire for brutal non-verbal communication.

The sonoric quality of nonsense is foregrounded in the title choice of three of the four Hungarian translations which all play puns on bird names. Birds are metonymically identified with the song or cry they make, they function as common metaphors for artistic creativity, and they fulfil a major role in Hungarian folkloric imagery as protective spirits of the dream realm (Turul). Weöres's "Szajkóhukky" combines the word for jay/magpie ("szajkó") (and the idiomatic expression for the repetitive rambling of a chatterbox ("szajkózik"/ "to jay") with the phonetic transcript of hickups ("hukk") and adds an "y" to the end to reach an archaic, obsolete, or alien effect. This figure fuses oververbalization and silencing. Tótfalusi's "Gruffacsór" is a (mock)mythical griffin ("griff") with the difference of a single letter ("gruff") and the second part of the name evoking beak ("csőr"), "snatch/steal" ("csór"), and a miserable tramp ("csóró"). This demythologisation resonates with Carroll's pastiche of heroic poetry. Jónai's "Vartarjú" cuts the word "crow" ("varjú") into two syllables, inserting the word "bald" or "barren" ("tar") in-between the segments to invest the name with ominous implications augmented by the first syllable meaning "scar" ("var").

The Varrós' translation of the two Alice books was driven by the agenda to produce a Hungarian text more truthful to the original source language narrative than its predecessors. Varró's title, in line with the fidelity criteria, is the only one that respects the Carrollian distinction between the name of the monster (the Jabberwock/ "Hergenyörc") and the title of the heroic ballad about the slaying of the monster ("Jabberwocky"/ "Hergenyörciád"). The title "Hergenyörciád" will sound familiar to Hungarian youngsters because Homer's epic poem *Iliad* ("Iliád") about the siege of Troy is a compulsory reading in the secondary school curriculum; yet the word remains gibberish as a referentless signifier unrelatable to any meaningful notion. Random acoustic associations include the words "hergel" (to tease), "kerge" (crazy), "nyérc" (mink), "gerle" (dove), and "görcs" (spasm).

The Varrós' intertextual allusion to ancient Greek epic poetry indicates a

change in the target readership. This translation was published in the same year as Tim Burton's 3D CGI adventure film adaptation of Carroll's classic. Far from the initial Dreamchild, both Burton and Varró feature a postmillennial Alice figure, a rebellious teenager who boldly fights against social conventions and believes in the power of her fantasy. (István Lakatos' illustration to a forthcoming edition of *Through the Looking-Glass* also resonates with Burton's mock gothic style.) Contending that the grotesque world of Carroll might scare younger children, the Varró translation strategically addresses a young adult audience endowed with more mature interpretive skills, able to decode a colourful yet complex figurative language. The Jabberwock is not simply slayed, but it "bites the dust" ("porba hullt") with a metaphor, the vorpal sword is a "ravaging iron" ("öldöklő vas") with a metonymy, the poem uses a mock-archaic conjugation and distorted word-coinages of a very sophisticated vocabulary ("kotyvalla már"). This maximalist translation occasionally even multiplies Carroll's puns: "wabe" (in Humpty Dumpty's explanation, "the grass spot around the sundial" in the first stanza) becomes with a nonsense word "nyér" and when the Eggman grounds his etymological explanation in acoustic analogy (it is called "nyér" because it is located on "fenyér" (heath)), Alice elaborates on the homophonic play by adding that "nyér" is the exact size of a palm ("tenyér"). (In Martin Gardner's view, "wabe" is a pun on "way beyond" and "way behind" and Alice's mundane looking comment "and a long way beyond it [goes] on both sides" is a proof of her quick logical reasoning.)

In order to appreciate the linguistic humour, one must recognise the original expressions from which the new forms deviate. It is fair to say that Varrós' jokes playing on loan words of Latin origin remain inaccessible for smaller children, but might rather delight curious teen interpreters who gladly identify with the implied reader Alice-alterego beamish boy knight, defeating the beast of meaninglessness. Varró's translation thematises a gory but glorious victory: instead of "galumphing back", the young warrior – who is easy to identify with Alice because of the lack of gendered pronouns in Hungarian – departs the blood-soaked ("folyott a vér") scene with a "joyful cry of hosanna" ("elüdvrivallagott") that also seems to greet all those who listen to her ("üdv" meaning "hail"), thus, eliciting readerly involvement in the fictitious narrative experience.

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Bangla

জবরখাকি

বিলিগিি আর শিঁথলে যত টটাবে
গালুমগিরি করছে টভউ-এর ধারে
আর যত সব মিম্টস টবারোগোবে
টমামতারাদের টগবগেবিয়ে মারে।

“যাস্নি বাছা জবরখাকির কাছে
রামখিঁচুনি রাবণ-কামড় তার,
যাস্নি টযথা জুবজু ব’টস গাছে
বাঁদরছাঁচা মুখটি ক’টর ভার।”

তাও টস নিয়ে ভুরপি তলোয়ার
খুঁজতে টগল মাংসুমি দুশমনে,
অনেক ঘুরে স্ধে যখন পার
থামল গিয়ে টামটা গাছের বনে।

এমন সময় টদখতে টপল টচয়ে
ঘুল্চি বনে চুলি-টচাখের ভাঁটা
জবরখাকি আসছে বুঝি টধয়ে
হিলফিলিয়ে মস্ত ক’টর হাঁ-টা।

সন্ সন্ সন্ চলল তরবারি ।
সানিক্ সিনিক্ । জবরখাকি টশষ ।
স্কধে নিয়ে মুণ্ডখানা তারই
গালুফিয়ে যায় টস আপন টদশ।

“টতার হাতেতেই জবরখাকি টগল?”
শুধোয় বাপে চামুক হাসি টহসে।
“আয় বছাধন, আয় টর আমার টকলো,
বিবি আমার, টবাস-না টকালে এসে!”

বিলিগিি আর শিঁথলে যত টটাবে,
গালুমগিরি করছে টভউ-এর ধারে
আর যত সব মিম্টস টবারোগোবে
টমামতারাদের টগবগেবিয়ে মারে।

Satyajit Rai

Hindi

बकरसुरी

खाचार समय था चातले बीजू,
घुमराते, गमार्ते, मेत में
दुजोर थे सारे दुबर्लु,
और खुम सीव भी थे शोम में

“रहना सतकर् बकरसुर से तुम!
जिसके नोकीले हैं दांत और तेज़ पंजे
रहना सतकर् जबजब चिड़िया से तुम
और दूर रहो ज्वलन्तींघा वक्रचीर से”

हाथ में लेकर जबक तलवार
ढूंढे वह एक भयानक पुराना चांडाल
पसर गया नीचे एक टमटम पेड़ की छाँव
और सोचा अपना अगला पड़ाव

वो खड़ा ही था चिंतंग सोच में,
की गुस्से से भरा बकरसुर,
झोंकता आया घनान्त जंगल से
और चिल्लाने लगा गरजगुर

एक दो! एक दो! और बढे चलो!
जबक धार चली शू और शाक
मर गया था बकर, और उसका सिर जकड़
मदमस्त चला वह अपने घर

“क्या तुमने किया बकरसुर का विनाश?
गांडफाड़! शाबाश मेरे लाल!
शष्नदार दिन! बजूम! बज्ज़ा!”
उसकी खुशान्न्ता थी बेमिसाल

खाचार समय था चातले बीजू,
घुमराते, गमार्ते, मेत में
दुजोर थे सारे दुबर्लु,
और खुम सीव भी थे शोम में

Arjita Mital & Shailendra Paliwal

Marathi

जबरीव्यंकष्टी

प्रभाळ धाले पृथ्वीवरती
कंदमंदसे गिरगिरले
बोरगवे हे विवशमती
तेलकटी जणु पक्वफुले

“कराल दाढा, प्रकाळ पंजा
नको रे बाप्पा, जबरीव्यंकू
नको मुला तो कुकंक मुंजा
निहालयोगी तीथर्त्रिशंकू”

घेऊन हाती जभई भाला
शोधितो जुना विमाथी अरी
थांबे ज्त्रैज्त्रवृक्षाच्या छायेत
दहा मिनिटे विचार करी

विचारांस या उत्स्फोहात्मक
जबरीव्यंकू भेटुनि आला
जळडोळ्यांचे चंडे दीपक
रानामधला दहके पालो

साडे माडे ऐलमा पैलमा
जभई भाला घुसे घिसाडा
कापुन मुंडी मुक्या मढ्याची
गेला दौडत गैबी घोडा

“सुभगर् दिन हा, पुह्हा पिह्हा!
व्यंकोड्याला खलास करशी
हषर् मनीचा शिगे सांडतो
मुला येऊनी लाग गळ्याशी!”

प्रभाळ धाले पृथ्वीवरती
कंदमंदसे गिरगिरले
बोरगवे हे विवशमती
तेलकटी जणु अद्मफुले

Jaydeep Chiplakkaṭṭi

Odia

ଜବରବକ

ବିରିଲିଗ ବଳେ ଯତେ ତବ ଆଉ ଶଳଥି
କରୁଥିଲେ ଗିରି ଗମିବଳ ଥାଇ ବବରେ:
ବରଗବମାନେ ଥିଲେ ଅତିଶୟ ମିମିର୍ସି,
ମୋମରଥ ଥିଲେ ସବୁ ନିଜ ଅତରବରେ ।

"ଜବରବକକୁ ଥା ସାବଧାନ, ପୁଅରେ !
ଜାବ୍ଦଡା ତା ଝୁଣିନିବେ, ଝାମ୍ପିନିବେ ପଂଝା
ଜବଜବ ଚଢଇେକୁ ସାବଧାନ, ଦୂରରେ
ଦୂରେ ରଖ ରାଗରାଷ ବନଡରସଂଚା ।"

ବରପାଳ ଖଣ୍ଡା ସେ ଉଠାଇଲା ହାତରେ:
ଖୋଜିଲା ଅନକେ ବଳେ ମାନସମ ବଇରି-
ଆଉଜି ବସିଲା ଯାଇ ଟମଟମ ଗଛରେ ,
କିଛିବିଳେ ଠିଆହଲେ। ଭାବନାରେ ପହଁରି ।

ଠିଆ ହୋଇଥିଲା ଯବେ ଭାବନାରେ ଉଫଳ
ଆସିଲା ଜବରବକ, ନିଆଁହୁଲା ଆଖିରେ,
ଟଲ୍ଗି ବନକୁ ଭାଙ୍ଗି ହଫା କରି ସକଳ
ବରବନ୍ଦ କରିଦେଲା ସବୁ ଆଖ ପାଖରେ !

ଏକ, ଦୁଇ! ଏକ, ଦୁଇ! ବଗେରେ ପ୍ରଚଣ୍ଡ
ଛମ ଛମ ଛୁଟିଲା ତା ବରପାଳ ଖଣ୍ଡା !
ପକାଇଲା ମାରି ତଳେ, ଧରି କଟା ମୁଣ୍ଡ
ଫରେଲିା କବମଜିତ ଉଠାଇ ସେ ଝଣ୍ଡା ।

"ଜବରବକକୁ ତୁ କି ମାରିଦେଲୁ ସତରେ !
ମୋ ପାଖକୁ ଆ ମୋର ବିରବଳ କୁମର !
କି ଖୁସିବାସ ଏ ଦିନ ! ଡାକହୋ, ଡାକରେ !"
ଖର୍ଦେଗଲା, ହର୍ଜଗଲା ଖୁସିରେ ସେ ବିଭୋର ।

ବିରିଲିଗ ବଳେ ଯତେ ତବ ଆଉ ଶଳଥି
କରୁଥିଲେ ଗିରି ଗମିବଳ ଥାଇ ବବରେ:
ବରଗବମାନେ ଥିଲେ ଅତିଶୟ ମିମିର୍ସି,
ମୋମରଥ ଥିଲେ ସବୁ ନିଜ ଅତରବରେ ।

J.P. Das

Sanskrit

जबरीव्यंकष्टी

भजिर्ष आसीत् दिनावभास-
चिक्ककृतिग्नागोधकीलकाः।
अभ्रान्यंश्चचिछद्रङ्कारा
आद्रेर् तिरञ्जे गिरिपाश्वरस्थाः॥

किङ्किशुकास्तत आहतधैयार्ः
सवेर् भूवन्नाङ्गुभतर्राः।
गभीरडम्बराश्चावनिसूमार्
अवमुंशिचक्काशीष्महापूवार्॥

“देह्यवधानं जभर्रिवाक्ये
मत्सूनो त्वं करालकायेर्।
दंष्ट्रा पङ्कितषु दंशकरीषु
ग्रहणाकाङ्किषषु चाग्रनखेषु॥”

असिसतुफर्रे करे ग्रहीतः
चिरं पुंसलो रिपुरनिवष्टः।
विश्रामो तस्तुदम्बमूले
क्षणं स्वीकृतस्तेन चिन्तने॥

तसिमन् कुवर्ति पूरूक्षमनने
जभर्रिवाकस्साचुनर्यने।
धूममूत्कृतिघर्पीनविपिना
बुद्बुदवषीर् सहसागच्छत्॥

एकं घातमनु द्वौ घातौ
तुफर्रि शस्त्रं झटति तत्तनम्।
आदेरन्तं यावच्छेक्ष्मम्
प्राणान् गृह्णन् सुखं प्रविष्टम्॥

त्यक्त्वारण्ये तस्य कबन्धं
शिरश्च कृत्वा शस्त्रलमिबतम्।
प्रत्यायातो वल्गद्विजयी
स स्वजनं प्रति वातार्शंसि॥

“हतस्त्वया किं जभर्रिवाक्कः
एहि परिष्वज परिसृत तेजः।
वत्स वासरः कल्लाल्पोऽसित”
कल्लं भल्लं शब्दोद्घोषि॥

सिथतो हश्वसन् सोऽन्तरबाष्पा
प्रमुदित चित्तो वधिरतवीरः।
एतज्ज्ञेव्यं स्फूतिर्दायकम्
भूयो भूयः सुधियान् श्राव्यम्॥

Ashok Aklujar

"Jabberwocky" in Indian Languages: Bangla, Odia, Hindi, Marathi and Sanskrit

Sumanyu Satpathy

In the multi-lingual context of India, the reception of modern, western literary nonsense in general and Lewis Carroll in particular has had an uneven history. Whereas some languages like Bangla have taken the opportunity to enrich their repertoire of nonsense, in many other languages the genre is considered either inferior or is at best restricted to the domain of children's literature. Similarly, while *Alice in Wonderland* has seen translations in almost all major Indian languages, including multiple translations in Bangla and Hindi – to name just two – *Through the Looking-Glass* has not been as fortunate.[1] Even in the case of *Alice in Wonderland*, the verses, especially the parodies and the passages of genuine nonsense, have been left out perhaps because of the difficulties involved. On the other hand, those who have translated "Jabberwocky" have not gone on to translate the full text of *Through the Looking-Glass.* Thus, the instances I shall discuss here are stand-alone translations, one each from Bangla, Odia, Hindi, Marathi and Sanskrit. However, these may not the only languages into which "Jabberwocky" has been translated. Out of the ones I discuss below, one is available in audio form (Sanskrit) and two others only in blog sites (Marathi and Hindi). What follows is an integrated and fairly comprehensive analysis involving multiple languages of India.

Sukumar Ray was the first Indian to experiment with modern literary nonsense by fusing features of traditional Indian (Bangla) verses and folk tales with those of the English pioneers such as Edward Lear and Lewis Carroll. Before him, Trailokyanath Mukhopadhya's (1847- 1919) and Rabindranath Tagore (1861-1941) too were familiar with the works of Carroll and wrote some of their

[1] See Jon Lindseth and entries against Indian languages *Alice in a World of Wonderlands* Delaware: Oak Knoll Press, 2015.

early works under his influence. In fact, one of the earliest adaptations of *AW* appeared in Bangla in the form of Trailokyanath's fantasy *Kankabati* (1892). It was almost immediately, followed by Tagore's "Ekti Ashadhe Galpa" [An Absurd Tale]. In the context of "Jabberwocky," one can notice certain techniques that Sukumar Ray had imbibed and deployed in his own work, especially, the prose narrative, "Ha-ja-ba-ra-la." A recent translation of this work hints at Sukumar Ray's indebtedness by entitling it, *Habber-Jabber- Law*, a pathetic attempt on the part of the translator to relate it to Carroll's masterpiece. However, it was his son, Satyajit Ray (1921-1992) who wrote the first Indian translation of "Jabberwocky."

Many Indian translators, including Satyajit Ray, do not notice that Carroll calls his poem, "Jabberwocky" based on the character, Jabberwock, and they call the creature and the poem by the same name in their translations. The Marathi translation by Jaydeep Chipalkatti is an exception as the title is "Javarivyankasthhi" and the monster is "Jabarivyanku", capitalizing on the trans-linguistic common epithet, *javar* or *jabar*. Both the Hindi and Odia translators use names that remind readers of the well-known, mythical Hindu demon, Bakasur. The Bangla translator, Satyajit Ray was quick to seize the opportunity of turning the recognisable first part of Jabberwocky, "Jabar" ("jobor" in Bangla and, "Jabar" in many other Indian languages, means forceful, strong, grand, big etc as a recognizable Indian adjective,) with "khaki", the ubiquitous colour of the policeman's uniform, evokes the figure of a terrifying enemy: "Joborkhaki". However, this transformation into a Khaki avatar loses out to the original's terror quotient. The Odia translator, JP Das's understanding of the rules of nonsense can be gauged by the fact that he had already directly drawn on or translated many nonsense English verses. His successful translation of "Jabberwocky as "Jabarbak or "Jabarbaka" is a masterclass in the way difficult nonsense can be translated.[2] He uses the same sense of *jabar*, but juxtaposes it with the bird, *baka* or crane, and thus evokes the mythical Bakasur, the crane-headed monster supposedly killed by Bhim in different Hindu scriptures. After ensuring that the attention of the reader is drawn through this vaguely terrifying, demonic creature, the rest of the poem follows all the ingredients of Carroll's original: nonsense words *not* sounding quite non-sense because of their clever syntactic positioning and aural overtones. The Sanskrit translator goes to great lengths to invent his Sanskrit monster, Jarbarvaki, again from an ancient Sanskrit source, the Rig Veda. The Hindi translator uses the same mythical character from the *Mahabharata* as does JP Das, and calls the antagonist, Bakarsuri, a thinly disguised variation of Bakasur.

[2] "Jabar" in most Indian languages is derived from the Urdu "Jabar" meaning forceful, great and mighty.

JP Das uses the original stanza form, but since most Indian languages base verse metre on lettering rather than syllables, the lines can be nine or fourteen or sixteen letters, and so on. JP Das chooses the unusual line length of 15 letters per line, and the rhyme scheme of the original (AB, AB) in the first and last stanza; the other lines have 14 letters, but have to be so read as to constitute 15 letters or syllables. It is a variation of the more usual *payara* meter. Instead of 4+4+6, he uses 4+4+7 syllable- meter. But not all the rhymes are complete rhymes; some are half-rhymes too. They all contribute to the effect of creating the atmosphere in the first and last stanzas. The words of the father figure in the two stanzas too are rendered dramatic with the choice and length of the words. Satyajit Ray replicates the stanzaic pattern, with a different meter. The Hindi translators use irregular meters. But, overall, the translators allow the narrative to guide the metrical rhythm. The translations seem to subscribe to the Indian *rasa* aesthetics, that is, a specific emotion or feeling evoked in the audience. The first and last stanza, evoke the *shaant rasa*; the second stanza evokes the rasa of fear or terror. The third, fourth and fifth stanzas of *veera rasa*, that is, the rasa of valour; and the fifth of *hasya* or mirth. The Odia and Bangla versions have willy-nilly conformed to this Indian aesthetics.

The rhyme pattern of ABAB is retained in almost all the translations. But Carroll himself does not stick to ABAB (stanza three: "hand", "tree"; stanza five: "through", "head"; stanza six: "Jabberwock", "callay"); and JP Das uses half rhymes in two places: stanza one: *salathi* and *mimasi*; stanza two: *panjha* and *sancha*. The Hindi translators have not paid much attention to the rhyme scheme, even while maintaining the stanzaic form of semi-rhyming and non-rhyming quatrains.

As in the case of all stand-alone translations of "Jabberwocky," the translators do not get a chance to offer some explanation of the nonsense words in the poem through Humpty Dumpty. The translators too have taken the queue by attempting something similar. *Thile* (were there) in Odia, repeated three times in the first stanza of JP Das's version, *koriche* (had done), *dhore* (catching or caught/holding or held) in Bangla; *thha* (was there) and *thhe* (were there) in Hindi translation, all indicating, exactly as in the original, that some things were there or were done, or were happening.

In English, the first stanza can be broken into the following pattern in terms of nonsense/portmanteau words and known English words: The four lines carry, respectively, 3- 4-3-2 (12) conventional words; and 3-3-2-3 (11) nonsense/ portmanteau words, 23 words in all. In Odia the pattern is like this: 4-2-3-3 (12) meaningful, and 2-3-2-2 (9) nonsense words, 21 in all; in Bangla, 3-2-2-2 (9) meaningful and 2-2-2-1 (7) nonsense words, 16 in all; in Hindi, 2-1-2-4 (9)

meaningful and 3-3-2-3 (11) nonsense words, 20 words in all. Thus, the total number of words and the ratio between sense and nonsense terms in the first stanza are almost exactly replicated in all the translations, except in Ray's Bangla, in which the total number of words is less; but the number of nonsense words in this stanza is noticeably lower. This shows that, in the first stanza, Ray perhaps wanted to hold the interest of the reader and not put them off by too many nonsense words. In the second stanza he uses more nonsense words (five) than there are in the original (three), and has three polysyllabic words. But in the case of Hindi, the number of meaningful words in the first stanza is lower, with a large number of nonsense terms. The rest of the poem, however, is relatively free from nonsense words. The Bangla version ends up being racier than the others. JP Das's rhythm is more leisurely. In any standard rendering, the original "Jabberwocky" takes about one minute and twenty-eight seconds to recite. Recited at an acceptable pace, the Odia version takes one minute and thirty- five seconds; and the Hindi version takes one minute and fifty seconds. When read by the famous Bengali actor Soumitra Chatterjee, the Bangla version takes only one minute and fifteen seconds, the shortest of the lot; whereas, the Sanskrit version takes two minutes and thirty seconds when read by the author himself, by far the longest time taken of the readings in five different languages.

As for the nonsense words, some in the original reappear with a slight variation in Bangla and Odia. The trick behind their successful deployment of nonsense terms lies in choosing words that sound similar to the original, but so tweaked as to remind Bangla and Odia readers of recognizable words in their respective languages. Brillig is supposed to be a certain time of the day; and JP Das uses the Odia sounding nonsense word *birilaga bele* or at the time of *birilaga*. "Borogoves" becomes *Baragaba*, fusing *bara* (tree) and *gaga* (a genus of shrub) or/ and *baga* (crane). A few of the originals words are cleverly reinstated: Jubju, Tumta (Ray), Jubjub, Tomtom (JP Das and Mital and Paliwal) to create the illusion of familiarity. As for the other nonsense words, Ray and JP Das have recreated a few of their own in comic forms: such as *Raamkhichuni*, *Raabonkaamor* with the mythical characters, Ram and Ravan in Ray's version and, in JP Das's Odia version, *ragarasa* for *ragarusha* i.e., anger and *banadarasangcha*, which is a mix of *bana* (forest), *dara* (fear) *sancha* (saver). It also reminds the Odia reader of *bandar* (monkey). This, as well as Satyajit Ray's *Bandorchhencha* remind one of Rudyard Kipling's "Bandar-log", which is a term used in his *Jungle Book* (1894) to describe the monkeys of the Seeonee jungle.

Ray has, similarly, done something very clever with *galumgiri* and *galumphing*. He coins the first one out of *gulamgiri* (meaning servitude) by reversing the order.

In the case of *galumhing*, he retains the first part, *galumh* of Carroll's *galumphing*, and using it in the Bangla verb form, he gets *galumphiye*. The strategy is similar to Carroll's, who uses gallop and jump or triumph to create his nonsense word. Satyajit Ray too makes use of the Bangla word, *laphiye*, that is, jumping. Similarly, JP Das uses *kadamjit* – *kadam* ("stride"), and *jit* ("win") – to "translate" *galumhing*, a genuine portmanteau term. Likewise, Satyajit Ray turns Carroll's *mome raths* into *momtarader*, compounded of *tara* ("they") *tader* ("their"). In Jp Das's version, the two *mome and raths* are used opportunistically to get *momoraths* as "rath" means a chariot in Odia, so that the nonsense word sounds like a meaningful one. In Satyajit Ray, "vorpal" becomes *bhurpi* that sounds like *khurpi* and *khukri* (both sharp weapons). In JP Das's version *barapala* closely resembles many Odia-place-names. In Marathi, *prabhala* is technically a nonce-word, but it should evoke *prabha* (light), similar to "brillig". The choice of the Marathi name for the monster (Jabarivyanku) is based on the phonetic similarity with the original, its evocation of *Jabari* (formidable) and *byang* (malformation).

Bangla is the richest treasure trove of Indian nonsense. Marathi, Odia and other Indian languages are a poor second, and third onward. Much of the nonsense and children's literature is plain gibberish, jingles to amuse children. The Carrollian and Learean forms of nonsense which are mature and meant both for children and adults, young and old, are limited by and large to Bangla. Most Bengalis are familiar with the best of world nonsense, and can reel off numerous lines of Tagore, Sukumar Ray and Satyajit Ray in a jiffy. Ray's translation of "Jabberwocky", "Joborkhaki" is on the tip of their tongue and several dramatic readings and recitations of it can be found on YouTube. Hopefully, following the sesquicentenary celebrations, more and more translations of "Jabberwocky" will appear in Indian languages.

Translations into Five Indian Languages

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Indonesian

Jabberwocky

Waktu itu jam empat sore,
dan luak yang sangat lentur dan licin
Berputar-putar dan menggali seperti bor
di halaman rumput sekitar jam matahari
burung kurus kering yang buruk rupa
dengan bulu yang lengket ke mana-mana itu
tampak rapuh dan menyedihkan
dan babi biru yang tersesat dari rumahnya itu berdesis

Hati-hati dengan Jabberwocky, anakku
Rahang yang menggigit, cakar yang mencengkeram
Hati-hati dengan burung Jubjub dan jauhi
Bandersnatch yang sangat cepat

Ia mengambil pedang vorpal di tangan
Telah lama ia mencari musuh bebuyutan
Maka beristirahatlah ia di bawah pohon Tumtum
Dan berdiri sebentar untuk berpikir

Dan ketika ia berdiri tercenung dengan pikirannya
Jabberwocky, dengan mata menyala
Muncul tidak terduga dari hutan tulgey
Dengan suara yang menderu-deru

Satu, dua! Satu, dua! Dan terus dan terus
Pedang vorpal membabatnya!
Ia tinggalkan jabberwocky dalam keadaan mati,
dengan kepalanya
Ia memasukkan pedangnya ke dalam sarungnya

'dan apakah kau telah membantai Jabberwocky?
Ayo, ke sinilah anakku yang membuatku bangga!
Oh, hari yang luar biasa, hore! Hurrah!
Ia menyerukan kegembiraannya

Waktu itu jam empat sore,
dan luak yang sangat lentur dan licin
Berputar-putar dan menggali seperti bor
di halaman rumput sekitar jam matahari
burung kurus kering yang buruk rupa
dengan bulu yang lengket ke mana-mana itu
tampak rapuh dan menyedihkan
dan babi biru yang tersesat dari rumahnya itu berdesis

Sri Hariyanto

Jabberwocky

Jelang senja si lincah luwak bertanduk pendek
Berputar-putar membuat lubang di padang rumput
Para borogove pun jadi kesal merengek-rengek
Penyu kaki bengkok menjerit-jerit kalut

"Hati-hati terhadap Jabberwock, anakku!
Rahangnya menggigit, cakarnya menangkap!
Hati-hati terhadap burung jubjub dan hindari
Bandersnatch yang murka dan mengamuk."

Dipegangnya pedang pusakanya,
Lawan seram yang lama dicarinya
Sedang beristirahat dekat pohon tumtum
Termenung tenggelam dalam pikiran.

Dan dengan pikiran seram, geram, mendendam,
Jabberwock, matanya menyala berkobar,
Berdesah berdebum menembus padatnya hutan,
Sambil mencongklang dengan aum kemenangan.

Satu, dua, satu, dua! Babat sana babat sini,
Pedang pusaka membabat menebas,
Ia meninggalkannya tewas dan memenggal kepalanya,
Membawanya mencongklang pergi.

"Sudahkah kau memenggal Jabberwock?
Mari kupeluk kau anakku berseri,
Hari yang megah, horeee, hurrra
Ia tergeli-geli gembira.

Jelang senja si lincah luwak bertanduk pendek
Berputar-putar mengais-ngais punggung bukit.
Para borogove jadi kesal merengek-rengek,
Penyu kaki bengkok serius menjerit-jerit.

Djokolelono

It's a Turtle, It's a Pig, It's a Rath! : Some Thoughts on the Indonesian Translations of "Jabberwocky"

Chrysogonus Siddha Malilang

The status of *Jabberwocky* as a key nonsense text (Sewell; Lecercle) seems to elude the Indonesian school of literature completely. Every attempt at translation to Indonesian robs it of playful and non-sensical qualities, as mercilessly as the beheading of the titular monster. This disrespectful act, if not a cruelty, is motivated by the philosophy contained in the Indonesian word used as an equivalent to literature – *sastra*. The etymological burden of *sastra* – a device (*tra*) to educate and teach good values (*sas*) – does not allow overtly playful or comedic texts to be considered as literary texts (Teeuw). Only those written with "carefully chosen words that are good" (Riniwati) and "contain good morality" (Teeuw) deserve literary status and treatment. Even within the parameter of *puisi mbeling* – the most rebellious form of literature in Indonesian school and the closest to nonsense poems, the "naughtiness" and "chaotic structure" are only tolerated in order to hide serious topics, such as patriotism, contemplations, religiosity, or social critiques. The innately playful and nonsensical "Jabberwocky" thus does not qualify.

The lack of playful space in Indonesian literature creates discomforting tensions with any Carrollian neologisms. Instead of participating in the lexical play, both Sri Hariyanto's (2012) and Djokolelono's translations (2016) resort to choosing the vocabulary closest to the neologisms' intended meaning. The experience of reading "Jabberwocky" with vague ideas of what every other word means yet still able to understand the text by having just enough knowledge of the

language is gone. Instead of letting the readers feeling perplexed by the strangeness and unfamiliarity of "brillig," "slithy," and "toves," both translators take away the mystery by their use of conventional Indonesian expressions. While Djokolelono's use of "jelang senja" ("before dusk") conveys more temporal ambiguity compared to Hariyanto's super specific "jam empat sore" ("four o'clock in the afternoon"), it still directs readers' interpretation and demolishes the play of words. On the other hand, the specific reference of "brillig" to "the time when you begin broiling things for dinner" is also difficult to understand through the lens of Indonesian culture – no dinner is prepared as early as four o'clock in the afternoon.

On the one hand, Indonesian as a language does not have a rich enough vocabulary to address different times of the day. This might be an excuse for not coining a new neologism for "brillig." The vocabulary for spatial setting, on the other hand, is considerably larger. Thus, the decision of both translators to treat "wabe" the same way becomes more questionable. Hariyanto continues his approach of using Humpty Dumpty's explanation in translating the term and writes "halaman rumput sekitar jam matahari" ("the grass plot around a sundial"). Adopting a slightly different strategy, Djokolelono treads the path of generalization, using "padang rumput" ("prairie") as the equivalent to "wabe." The uncanny setting built in "Jabberwocky" is thus replaced by a mundane world, stealing the sense of exploration of a new place and the re-invention of known concepts through new signifiers.

The inhabitants of the forest are also localised into common, recognizable animals. "Tove," for example, is translated by both Hariyanto and Djokolelono as "luak" ("badger"). This reversion into recognizability takes away the uncanny quality of the toves. While "tove" is indeed similar to badger, Alice (and the readers) would not know about that. She was forced to continue her journey (and the readers, their reading) carrying this *unheimlich* sense until the encounter with Humpty Dumpty. The unfamiliarity and sense of wonder in navigating through the universe of "Jabberwocky" are ripped away in the Indonesian translations. For the other names, Hariyanto continues to use explanatory translations, such as "burung kurus kering yang buruk rupa dengan bulu yang lengket ke mana-mana" ("skinny birds with sticky feathers everywhere") as a translation for 'borogove'.

Their translation of "raths," however, reveals the use of different references for the translation. On one hand, Hariyanto's use of "babi biru" ("blue pig") clearly refers to Humpty Dumpty's explanation in the latter part of the book. Djokolelono's translation, on the other hand, reflects the use of external sources. The word "penyu kaki bengkok" ("crook-legged tortoise") in his translation does not have any ground in Humpty Dumpty's explanation. This word is closer to Carroll's later explanation of "rath" in his notes for the original in *Mischmasch,* as a species of land turtle whose front forelegs curved out.

Hariyanto's (mis)translation also changes the demise of Jabberwocky. Instead of staying true to the beheading of the monster, Hariyanto translates the line into "Ia tinggalkan jabberwocky dalam keadaan mati / dengan kepalanya" ("He left jabberwocky dead / its head still intact"). Without the monster's head as the trophy, the vorpal knight leaves after sheathing his sword – "Ia memasukkan pedangnya ke dalam sarungnya" – instead of "galumphing back".

All these explanatory approaches also leave the translated poem bereft of playfulness in its structure and phonological properties. At least, Djokolelono tries to keep the traditional rhyme (ABAB) in the first quatrain before giving up and resorting to more random sounds at the end of every line. In Hariyanto's translation, the poetic form is drastically changed from quatrain to free verse. The first quatrain, for example, is expanded from four to eight lines. This expansion can be seen and compared in the following table.

Lewis Carroll	**Sri Hariyanto**
'Twas brillig, and the slithy toves	Waktu itu jam empat sore dan luak yang sangat lentur dan licin
Did gyre and gimble in the wabe	Berputar.putar dan menggali seperti bor di halaman rumput sekitar jam matahari
All mimsy were the borogoves	burung kurus kering yang buruk rupa dengan bulu yang lengket ke mana-mana itu tampak rapuh dan menyedihkan
And the mome raths outgrabe	dan babi biru yang tersesat dari rumahnya itu berdesis

While retaining the meter of "Jabberwocky" is impossible in Indonesian translation due to the lack of a regulated stress pattern, Djokolelono compensates this loss with his own spin of phonological repetition, often where Carroll himself refrains from doing this. In translating "uffish thought," for example, Djokolelono's play with the internal rhyme results in "pikiran seram, geram, mendendam." He builds up the intensity of the thought by letting the readers shift the place of sound production from voiceless fricative alveolar (/s/ in "seram") to voiced plosive velar (/g/ in "geram") before adding the number of vowels in "mendendam." At the same time, he uses the same sound (/am/) to create internal rhyme and hint the root of the growth. The same strategy

is also applied to the translation of "whiffling" into "berdesah berdebum" – combining the alliteration and the move from voiceless sounds to voiced sounds.

Perhaps what is needed to get a more playful translation of "Jabberwocky" into Indonesian is time. The first attempt to bring this poem into Indonesian language is barely a decade old. Therefore, the progression from Hariyanto's explanatory version of 2012 to the dawn of phonological play in Djokolelono's translation within short four years sparks hope for a more nonsensical "Jabberwocky." Navigating through this dark tulgey wood of translation will require time and persistence.

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Italian

Il Lanciavicchio

Era la brilla, e i fanghilosi tavi
Ghiravano e ghimblavano nel biava.
Mensi e procervi erano i borogavi,
E il momico rattio superiava.

— Alma dell'alma, fuggi il lanciavicchio!
E la zannante zanna, e l'arpionante
Arpione; fuggi il giubbio picchio
E il frumido Banderiscone.

In mano prese la spada vorpale:
A lungo il mastinio nemico cercò.
Ripiegò stanco sull'albero tuntunnio:
Riguardò, contemplò, meditò.

E mentre ristava in uffoso pensiero,
Il lanciavicchio, con occhi di fuoco
Vifflando scese dal tulgido maniero
Boforinchiando con il fiato roco.

E uno e due: a fondo e a fondo
La lama vorpale snicchiò e snacchiò.
Ucciso il mostro, con il tronco capo
Galompando all'ostello tornò.

- Te benedetto, uccisti il lanciavicchio!
Ah, che ti abbracci, brimante spadiero!
Giorno di fraggia e di calleia è questo!
Gaudiosamente gorgottò il messero.

Era la brilla, e i fanghilosi tavi
Ghiravano e ghimblavano nel biava.
Mensi e procervi erano i borogavi,
E il momico rattio superiava.

Guido Almansi

Italian Translations of "Jabberwocky": "Il Lanciavicchio" Translated by Guido Almansi (1978)

Daniela Almansi

Translations of Carroll are often assessed based on the translator's talent in reproducing his puns and portmanteaus, but personal preference can also play a role, including which version one has read first as a child. This point must be mentioned because the translation that I selected was my father's, and my first encounter with the "Jabberwocky". Setting aside the family bias, however, I also believe that "Il Lanciavicchio" is worth of note among the ten-or- so existing Italian translations of the poem (see Cammerata).

Children's literature in Italy was long driven by educational priorities, and before the 1950s English Nonsense was generally regarded as frivolous – especially under the Fascist regime, when condescendence was paired with nationalistic hostility against foreign authors (Sinibaldi). Among the various reasons for this early diffidence, the linguistic factor is particularly relevant to the "Jabberwocky": in order to play with words, you need a shared idea of a standard language – something that Italy, scattered into dialects, lacked for a long time. Italy's dismissive attitude toward Nonsense is reflected in the rather childish tone of the early translations of the "Jabberwocky", such as Silvio Spaventa Filippi's "Giabervocco" (1914): "S'era a cocce e i ligli tarri / girtrellavan nel pischetto…".

In the second half of the 20th century, Italy not only embraced Carroll and Nonsense (the Disney cartoon, released in 1951, clearly played a role), but also started taking it seriously, mostly under the impulse of the children's writer and

educator Gianni Rodari. The change of attitude is evident if we compare Giuliana Pozzo's "Giabbervocco" (1947), still similar in tone and meter to Spaventa Filippi's version ("Era listro e le calimbe / che tragavan nel poschetto…"), to Tommaso Giglio's "Il Cianciaroccio" (1952), the first to resort to the 11- syllable meter, the epitome of Italian epics ("Era cocino e i vivacciosi avini / Vorticavano e intevano il latò").

The popularity of Nonsense peaked in the 1970s, when two important editions of the Alice books came out: the first was the Italian version, published by Longanesi and translated by Masolino D'Amico, of Martin Gardner's *Annotated Alice*. The second, from which "Il Lanciavicchio" is drawn,[1] was published by Einaudi and comprised Ranieri Carano's translation of *Alice in Wonderland* (1967), Giuliana Pozzo's translation of *Through the Looking-Glass* (1947), and the additional "Wasp in the the Wig" episode ("rediscovered" in 1974), translated by Camillo Pennati. All the parodies and poems of both Alice books were re-translated by Guido Almansi. While equally important, these two editions differed in aim and tone: the Longanesi edition, extensively annotated, was a tool for scholars; the Einaudi edition, with no footnotes, was a "well-assorted editorial collage addressed to both adult and young audiences".[2]

D'Amico's "Ciarlestroniana"[3] and Almansi's "Il Lanciavicchio", along with Milli Graffi's beautiful "Ciciarampa" (1975),[4] are the best-known versions of "Jabberwocky" in Italy, possibly because they were translated by Carrollian scholars and enthusiasts[5] who approached the poem with both playfulness and respect. Of the three, D'Amico's version is the most philologically accurate in terms of both meter and reconstruction of the portmanteaus ("Era brillosto, e i tospi agìluti / Facean girelli nella civa / Tutti i paprussi erano mélacri / Ed il trugòn striniva"); Graffi's is particularly creative in terms of nonce words ("Era cerfuoso e i viviscidi tuoppi / Ghiarivan foracchiando nel pedano. / Stavano tutti mifri i vilosnuoppi / Mentre squoltìan i momi radi invano"); as for Almansi's translation, I would argue that it is the most irreverent of the three.

Whereas D'Amico and Graffi make a visible effort to recreate the portmanteaus and abide by Humpty Dumpty's explanations, Almansi uses plenty of calques ("brilla", "ghiravano", "ghimblavano", "borogavi", "momico rattio", "uffoso"), then takes advantage of how their meaning changes from English to Italian and adapts, if necessary, interpretation of the poem (in chapter VI of Through the Looking-Glass): "brilla", unlike "brillig", does not evoke "the time when you begin "broiling" things for dinner", but the verb "brillare" (to shine), and hence "nine in the morning, when your house is sparkling clean". Similarly, "uffoso" (from uffish) irresistibly evokes "uffa", an Italian expression of boredom.

[1] The poem first appeared in *Il Caffè*, nn. 3-4, 1972.

[2] Cammarata, cit. Unless otherwise stated, the translations are my own.

[3] D'Amico's translation was re-published separately in 2012.

[4] Graffi's translation was used in the Italian dubbing of Tim Burton's film *Through the Looking-Glass*.

[5] D'Amico and Almansi curated two separate editions of Carroll's correspondence: *Le lettere di Lewis Carroll* (1984), and *Le bambine di Carroll* (1974). Milli Graffi also wrote on Carroll and translated the *Hunting of the Snark* in 1985.

Although "Il Lanciavicchio" is sometimes criticized for its cavalier attitude toward portmanteaus (the touchstone of "Jabberwocky" translations), it also makes excellent use of the translation process in order to continue the game rather than trying to reproduce it.

Compared to other translations (and indeed to the original poem), the linguistic inventiveness of "Il Lanciavicchio" relies more heavily on a comically emphatic tone ("te benedetto…!"), fake archaisms ("uccisti"[6]), and redundancies ("la zannante zanna"). This might explain why it is sometimes described as the parody of a medieval ballad (Caruso 88) – starting from the title, which evokes a medieval weapon ("lancia" = spear) or hero ("Lancillotto" = Lancelot).[7] The parody reflects the original intent of the "Stanza of Anglo-Saxon poetry" on which the "Jabberwocky" is based, and is therefore in tune with other choices of the Einaudi edition, which pays tribute to different facets of Carroll's work by using his original drawings for *Alice's Adventures Underground* to illustrate *Alice in Wonderland*, and his photographs of young girls for *Through the Looking-Glass*.

When it comes to translating nonsense, the adage "the more the merrier" holds true. Every Italian translation of the "Jabberwocky" (including bad ones) reflects a particular aspect of the poem and of its Italian destiny. The contribution of "Il Lanciavicchio" lies in the tribute to the poem's original parodic intent, which is blown up to grandiloquent (dare I say "Italian?") proportions. Moreover, following Carroll, it "take[s] care of the sounds and let[s] the sense take care of itself" and is therefore truly poetic, which is to say truly nonsensical: after all, to conclude with a quote by my father, "the language of the Nonsense authors in its purest form […] is one of the most natural evolutions of poetry and literature" (Almansi 49).

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[6] "Uccisti" instead of "uccidesti" is a deliberate mistake that brings the word closer to Medieval French "occire" (= to kill).

[7] This suggests a reconstruction of the monster's name based on the verb "to jab" (something you can do with a spear), whereas Tommaso Giglio' "Cianciaroccio" (1952), Adriana Valori Piperno's "Tartaglione" (1954), Milli Graffi's "Ciciarampa" (1975), D'Amico's "Ciarlestrone" (1978) and Alessandro Ceni's *Farfuciarbuglio* (2003) are all based on verbs that mean "to jabber".

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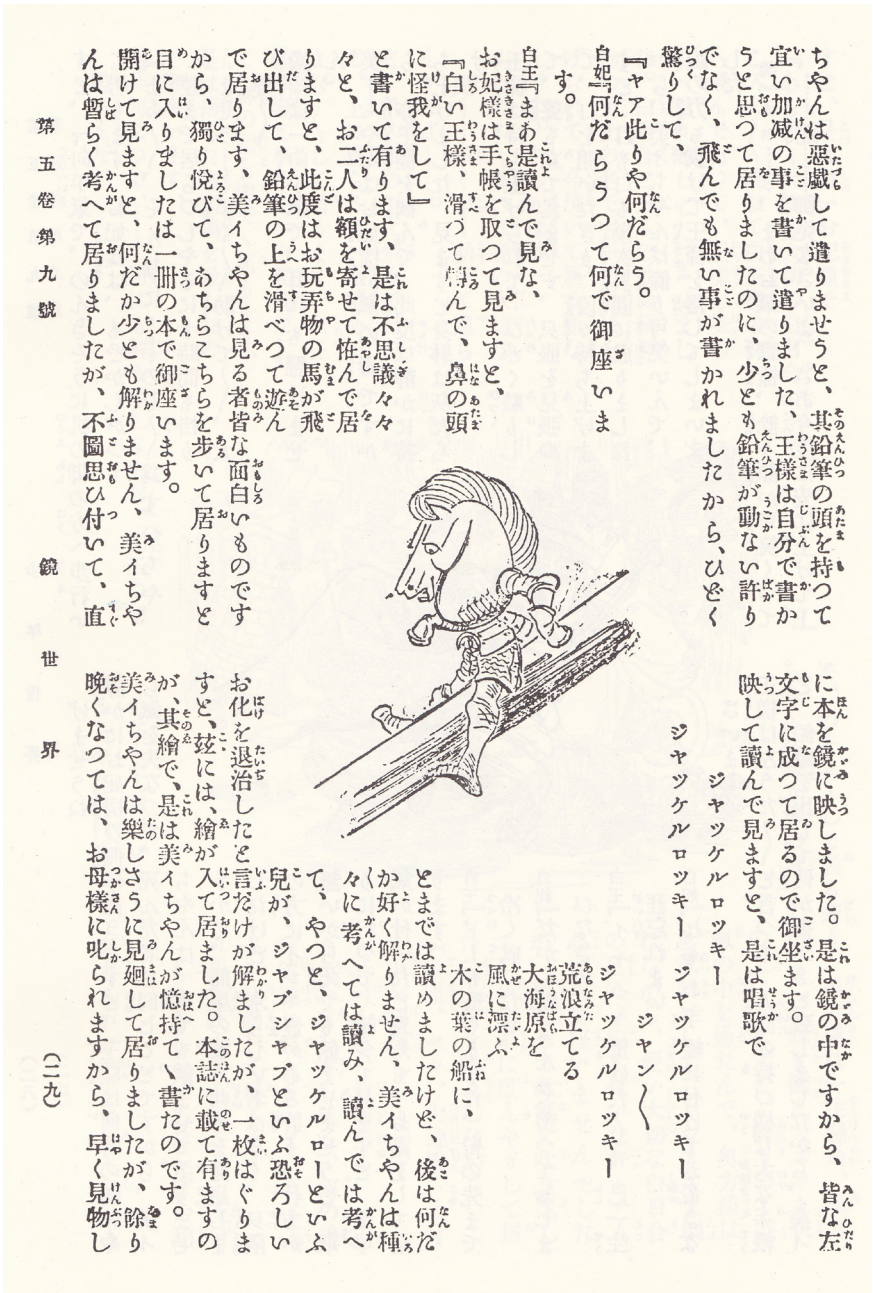
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Japanese



ちやんは悪戯して遣りませうと、其鉛筆の頭を持つて宜い加減の事を書いて遣りました、王様は自分で書かうと思つて居りましたのに、少とも鉛筆が動ない許りでなく、飛んでも無い事が書かれましたから、ひどく驚りして、

『ヤア此りや何だらう。

白妃』何だらうつて何で御座います。

白王』まあ是讀んで見な、

お妃様は手帳を取つて見ますと、

『白い王様、滑つて転んで、鼻の頭に怪我をして』

と書いて有ります、是は不思議々々々と、お二人は額を寄せて悋んで居りますと、此度はお玩弄物の馬が飛び出して、鉛筆の上を滑べつて遊んで居ります、美イちやんは見る者皆な面白いものですから、獨り悦びて、あちらこちらを歩いて居りますと目に入りましたは一冊の本で御座います。

開けて見ますと、何だか少とも解りません、美イちやんは暫らく考へて居りましたが、不圖思ひ付いて、直に本を鏡に映しました。是は鏡の中ですから、皆な左文字に成つて居るので御坐ます。

映して讀んで見ますと、是は唱歌で

ジヤツケルロツキー

ジヤツケルロツキー　ジヤツケルロツキー

ジヤン〳〵

ジヤツケルロツキー

荒浪立てる

大海原を

風に漂ふ

木の葉の船に、

とまでは讀めましたけど、後は何だか好く解りません、美イちやんは種々に考へては讀み、讀んでは考へて、やつと、ジヤツケルローといふ兒が、ジヤブシヤブといふ恐ろしいお化を退治したと言だけが解りましたが、一枚はぐりますと、茲には、繪が入て居ました。本誌に載て有ますのが、其繪で、是は美イちやんが憶持てゝ書たのです。

美イちやんは樂しさうに見廻して居りましたが、餘り晩くなつては、お母様に叱られますから、早く見物し

Hasegawa Tenkei

The First Japanese Translation of "Jabberwocky" by Hasegawa Tenkei

Ashitagawa Yuko

The *Alice* books have long been popular in Japan and have been translated more or less continuously. Japan's National Diet Library Database lists thirty-seven complete Japanese translations of *Through the Looking-Glass* published in book form from 1948 to 2022 by twenty-three translators (including Kusuyama Masao, who published the first complete translation of both *Alice in Wonderland* and *Through the Looking-Glass* in 1920). Added to those are adaptations and references in various forms, and there are at least forty-seven Japanese versions of the first stanza of "Jabberwocky" (Kinoshita). Most Japanese translations of "Jabberwocky" retain the same number of lines and stanzas as the original poem; in addition, they manage to reproduce the sound of proper nouns and nonsensical portmanteau words in ways that do not contradict Humpty Dumpty's explanation. Apart from these post-war translations, there are older versions of the *Alice* books in Japanese that are more like adaptations than translations, and it is the treatment of "Jabberwocky" in one of these that I will discuss here.

My choice is the first known Japanese version of "Jabberwocky", which was published in 1899. The translator was a literary critic, Hasegawa Tenkei (1876-1940), who serialised his adaptive translation of *Through the Looking-Glass* in *Shonen-Sekai* [*Children's/Boys' World*], a children's magazine. The eight-part story is titled "Kagami- Sekai: Seiyō Otogi-Banashi" ["Looking-Glass World: A Western Fairy-Tale"] and actually appeared nine years earlier than the first known Japanese translation of *Alice in Wonderland* in 1908. As in the case of many adaptive translations at that period, Hasegawa's heroine has a Japanese name (Miyo, or the

pet name Mī-chan) and the translator retells or recreates the narrative by adding or omitting ideas rather freely. Kusumoto observes that Hasegawa's translation is characterised by his own version of the poems and by the content of his narrative which catered to Japanese children's interests and understanding (22).

Hasegawa's "Jabberwocky" poem appears in Part One and shows an interesting notion of what the poem may be about and what can provide delight for children. There is only one verse, of which the content is radically different from the original; the rest of the poem is summarised in the subsequent narration as Mī-chan's interpretation. The passage concerned (Hasegawa 214), with the introducing phrase, can be translated (back) into English as follows:

> She read the reflected letters to find that they constituted a song:
>
> Jakkerurocky
> Jakkerurocky Jakkerurocky
> Jan-jan
> Jakkerurocky
> Among the wild waves
> In the great ocean
> Drifting with the wind
> On board a leaf boat,
>
> She managed to read this far but could not quite understand the rest. Mī-chan contemplated and read and read and contemplated, until finally she figured out only that a child named Jakkerurō destroyed a hideous monster named Jubjub; then she turned a page to see a picture. Here in this magazine is the picture, which Mī-chan drew from memory.



The vertical text, arranged irregularly, is accompanied by a slightly simplified drawing of Tenniel's White Knight. The illustration of the monster is on the next page so that the readers of the original magazine actually needed to turn overleaf to discover it. The unfinished "song" appears to consist of the title, three jingly lines, and four lines about a voyage. The song does not seem to contain any portmanteau words, possibly because in Hasegawa's text the equivalent of Humpty Dumpty (renamed Gombē, who has strange creatures in his garden) does not interpret the poem when he appears later (248-51). The word "Jakkerurocky"

(which can also be transcribed as "Jakkerurokkī"), containing more vowels, may be easier to pronounce as a Japanese word than "Jabberwocky". At the same time it is interesting to note that the two words written alphabetically look remarkably similar: "k" and "b", or "ur" and "w", may almost be interchangeable, although these similarities in appearance cannot be rendered with Japanese kana characters. In any case, the jingly lines offer an intriguing sound, harking back to the original poem's questioning exploration of the relationship between sound and meaning.

The latter part of the song begins to tell a story. In the Japanese text, each of the latter four lines comprises seven syllables, which is a traditional Japanese poetic metre. The four lines evoke hardships and adventure at sea, perhaps because "wabe" in the original is reminiscent of "wave" and perhaps because the word "jubjub" (which can also be transcribed as "jabu-jabu") in Japanese represents a sound of vigorous splashing about. The wild description hints at humans' helplessness in nature, which can make the young Jakkeruro's victory look all the more impressive. In fact, the preceding jingly part may be viewed as celebrating the child's heroism, just as the poem's title "Jakkerurocky" refers to the hero's name rather than the monster's name as in the original. Unlike Alice's vague comment about "Jabberwocky" that "*somebody* killed *something*: that's clear, at any rate—" (Carroll 156), Hasegawa's narration mentions the name of the juvenile killer as well as the monstrous victim, justifying the deed. As a result, the mock-epic or parodic nature is less evident here than in Carroll's text. On the other hand, Hasegawa's narration emphasises the unintelligible quality of the poem, much in the spirit of the original text. While Hasegawa's version fails to reproduce most of the nonsensical words, it recognises, at the very least, the existence of a poem that is "*rather* hard to understand", as Alice says (Carroll 156).

Another noteworthy point in Hasegawa's narration is that it draws attention to the illustration, stating that it has been copied by the heroine from the book she read in a mirror. It is not uncommon to assume that children like pictures, and Mī-chan here is made to seem better with pictures than words. The picture, unsigned, is a fairly faithful reproduction of Tenniel's drawing; however, fewer lines lighten the shadowy parts, the Jabberwock's eyes seem slightly less terrifying, and its upper limbs look more feathery. Apparently, the monster's picture was not deemed too scary for children, but overall the copy presents a visual interpretation that is brighter than Tenniel's. The illustration, being based on the original but not entirely faithful, can be viewed as an embodiment of Hasegawa's approach, although his narrative tends to depart more freely from the original. Hasegawa's "Jabberwocky" is a fascinating example of how Japanese (children's) literature tried to modernise itself by absorbing and customising the creativity of another culture.

Translation into Japanese

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Korean

오네경, 미끈한 토브들이
풀언덕에서 맴돌며 송팡했다.
보로고브들은 전부 조비했고
녹돼들은 길을 잃고 에취휫휫거렸다.

"아들아. 재버워키를 조심하렴!
물어뜯는 주둥이, 날카로운 발톱!
주브주브 새를 조심하렴!
부글부글 화난 밴더스내치를 피하렴!"

아들은 커다란 칼을 들고 있었다.
오랫동안 어마무시한 적을 쫓다가
통통 나무 옆에 휴식을 취하며
잠시 생각에 잠겨 있었다.

그렇게 곰곰이 생각에 잠겨 있는데,
재버워키가 눈을 이글거리며
나무 빽빽 어두운 숲 사이로 어슬렁어슬렁
시끌시끌 중얼거리며 다가왔다.

하나, 둘! 하나, 둘! 커다란 칼이
이리저리 휙휙 움직였다.
아들은 재버워키를 해치운 뒤
머리만 들고 깡충거리며 신 나서 뛰어왔다.

"재버워키를 해치운 거냐?
이리 온, 반짝이며 빛나는 내 아들아!
오, 아름다운 날이로다! 칼루! 칼레이!"
그는 기쁨에 차올라 껄껄 웃었다.

오네경, 미끈한 토브들이
풀단지에서 맴돌며 송팡했다.
보로고브들은 전부 조비했고
녹돼들은 길을 잃고 에취휫휫거렸다.

Yunhŭi Chŏng

Onegyŏng, mikkŭnhan t'obŭdŭl i
p'urŏndŏk esŏ maemdolmyŏ songp'ang haetta.
Porogobŭdŭl ŭn chŏnbu chobi haetko
nokdwaedŭl ŭn kil ŭl ilk'o ech'wi hwithwit kŏryŏtta.

"Adŭl a. Chaebŏwŏk'i rŭl chosim haryŏm!
Murŏttŭnnŭn chudungi, nalk'aroun palt'op!
Chubŭjubŭsae rŭl chosim haryŏm!
Pugŭl pugŭl hwanan paendŏsŭnaech'i rŭl p'iharyŏm!"

Adŭl ŭn k'ŏdaran k'al ŭl tŭlgo issŏtta.
Oraet tongan ŏma musihan chŏk ŭl tchottaga
t'ongt'ong namu yŏp e hyusik ŭl ch'wihamyŏ
chamsi saenggak e chamgyŏ issŏtta.

Kŭrŏk'e kkomkkomi saenggak e chamgyŏ innŭnde
chaebŏwŏk'i ka nun ŭl igŭlgŏrimyŏ
namu ppaekppaek ŏduun sup sai ro ŏsŭllŏng ŏsŭllŏng
sikkŭl sikkŭl chungŏl kŏrimyŏ taga watta.

Hana, tul! Hana, tul! K'ŏdaran k'al i
iri chŏri hwikhwik umjigyŏtta.
Adŭl ŭn chaebŏwŏk'i rŭl haech'iun twi
mŏri man tŭlgo kkangch'ung kŏrimyŏ sin nasŏ ttwiŏ watta.

"Chaebŏwŏk'i rŭl haech'iun kŏnya?
Iri on, pantchagimyŏ pinnanŭn nae adŭl a!
O, arŭmdaun nal iroda! K'allu! K'allei!"
Kŭ nŭn kippŭm e ch'aolla kkŏlkkŏl usŏtta.

Onegyŏng, mikkŭnhan t'obŭdŭl i
p'urŏndŏk esŏ maemdolmyŏ songp'ang haetta.
Porogobŭdŭl ŭn chŏnbu chobi haekko
nokdwaedŭl ŭn kil ŭl ilk'o ech'wi hwithwit kŏryŏtta.

"Jabberwocky" in Korean

Dafna Zur

While translations of children's literature from other languages began to appear in Korean magazines for young readers already in the early 1900s, the translations of Lewis Carroll's masterpieces prove a striking exception. One adaptation of *Alice in Wonderland* was written in Korean by Yosŏp Chu in the late 1930s under the title *Unch'ŏri ŭi Mohŏm*, but a full Korean translation of *Alice in Wonderland* appeared only in 1959. The translator was Nagwŏn Han, who was born in 1912 in the Northern part of the peninsula around the time of Japan's colonization of Korea. Like many young intellectuals, Han was educated in Japan, and after the liberation of the peninsula following the defeat of the Japanese in 1945, he became South Korea's first writer of science fiction for young readers.

Through the Looking-Glass was not translated into Korean until the 1970s. The first translation was titled *Kŏul nara ŭi Aellisŭ* and was by Hyŏn'gyu Yang, but because it was aimed at very young readers it was significantly abridged and did not contain the "Jabberwocky." It wasn't until 1992 that the first full translation of *Through the Looking-Glass* appeared. Since then, at least two dozen translations have been published in South Korea.

The first full translation published in 1992 was by Chongmin Ch'oe and was based on Martin Gardner's annotated volume from 1960. There, the "Jabberwocky" poem appeared, unreversed. When Alice says to herself, "That's right! This is a book from the Mirror World! If I hold it up to the mirror, the words will come back to me right side up," (35) the reader has no visual cue to reinforce her confusion. In his translation, Ch'oe translated the verbs and adjectives into Korean, but left Carroll's nouns mostly intact while relying on Gardner's notes to explain their meaning. The first two sentences, for example, read,

The sun was setting when the slithery and restless toves

scratched and dug 'round the mountain bend.
The pathetic, slender borogove birds screeched
as did the raths that had lost their way. (35)

While Ch'oe rendered many of Carroll's nonsense words meaningful in Korean, he employed onomatopoeia to recreate the experience the text's less conventional aspects. For example, "chortled" became "kkilkkil ssikssik," and "whiffling" became "tchiktchik ungŏl tchaektchaek," both of which were his inventions. The illustrations used in this translation were by John Tenniel, although their source was not acknowledged on the cover page.

Yŏngmi Son's translation from 1996 was the first to mirror-reverse the opening stanza of "Jabberwocky" in Korean. Unlike the 1992 translation, Son does not rely on footnotes, but she used in-text parentheses to explain words she left in the original such as toves, borogoves, and raths. Like Ch'oe before her, Son translated many of the words so as to make them semantically meaningful, but her interpretations are different from Ch'oe's. For example, where Ch'oe translated "All mimsy were the borogoves" as "pathetic and slender borogove birds," Son wrote "The borogoves were depressed, the lot of them." Son contributed her own set of onomatopoeia—she translated "whiffling" as "hŭndŭl hŭndŭl"—but on the whole she translated the Jabberwocky as an entirely coherent poem. This translation also carried John Tenniel's "Jabberwocky" illustrations.

In 2008, Sŏkhŭi Kim published a translation with Helen Oxenbury's illustrations. Here too, the "Jabberwocky" poem appears mirrored. Her translation is laid out in a single page in two columns, at the end of which the following five words are defined with asterisks: toves, borogoves, Jabberwocky, Jubjub, and Bandersnatch. In her translation she describes toves as "gentle and sleek," and borogoves as "pitiable." She translates "raths" as "*Ssukssaek* pigs," with "ssukssaek" being her onomatopoeia invention. She translates "whiffling" as "hoekheok." And while previous translators left, "Callooh! Callay!" in its original, Kim domesticates this triumphant cry into a common Korean exclamation, "Yaho! Yaho!" (29).

Two translations from 2010, one by Kyŏngmi Kim and one by Soyŏn Yi, are interesting in the way they come up with their own play on words. Kim brings together words that don't usually appear as such, such as "nagŭt allang" to describe the toves, a word which is a combination of "nagŭt" ("soft," "tender") and "allanghada" ("to flatter"). Yi Soyŏn, whose translation was based on notes by Hugh Haughton, describes toves with the adverb "yukkŭnhata," which does not appear in the dictionary nor is it an onomatopoeia. She also defines the "wabe"

as her invented word "rorokil" or "Roro way." Yi, like many of the translators, keeps the word "vorpal" in the original so that it reads like the noun modifier of the sword ("Bop'al k'al").

One translation from 2012 by Yunyŏng Hwang stands out for the number of words that Hwang invented. These include the made-up words for uffish (the state of being "swinkkach'il kŏmanhan") and for wabe ("haesi byŏndŏk"). Hwang changed "tumtum" to "T'ingt'ing" and "Callooh Callay" to "K'yaho! K'yatho!" Her translation has no glosses or definitions; instead she inserts a note that follows the poem explaining that Carroll deliberately intended for many of the words to make no sense.

Finally, two recent translations from 2015 and 2019 make bold wordplay central to their work. The 2015 translation by Yunhŭi Chŏng (transliterated above) includes new words for which she provides no explanation. "Onegyŏng" is "brillig," "songp'ang" is "gimble," "nokdwae" is "raths," and "ech'wi hwithwit" is "outgrabe." For some terms Chŏng opts for translation over invention: she renders "vorpal" as "large," and "galumphing" as "hopping." In her 2019 translation, Ryu Jiwŏn, too, comes up with her own inventions such as "kuŭllyŏk'" for "brillig" and "kubulssang" for "mimsy." Neither translator follows with a gloss or explanation of their choices.

None of the Korean translations carry an original illustration of the Jabberwock. Of the dozens of translations published in the last three decades, fewer than six come with original illustrations by Korean artists and none have contributed an original "Jabberwocky" image. A search in the Korean online engine Naver reveals digital images of the Jabberwocky that have found their way into video games and onto the face of card collectibles.

It is not clear why *Through the Looking-Glass* appeared so late compared with other foreign language masterpieces that were translated into Korean in the early twentieth century. Judging by the degree to which the translators relied on Martin Gardner's notes from the 1960s, it seems that the incomprehensibility of the poem may have been a significant barrier. And while earlier translators opted for onomatopoeia as their innovative tool, in recent years translators seem to have gotten increasingly comfortable with inventing words, with ambiguities, and with the chaos and play that were at the heart of Lewis' *Through the Looking-Glass*.

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Latin

Mors Iabrochii

Coesper erat: tunc lubriciles ultravia circum
Urgebant gyros gimbiculosque tophi;
Moestenui visae borogovides ire meatu;
Et profugi gemitus exgrabuere rathae.

"O fuge Iabrochium, sanguis meus!
Ille recurvis Unguibus, estque avidis dentibus ille minax.
Ububae fuge cautus avis vim, gnate! Neque unquam
Faedarpax contra te frumiosus eat!"

Vorpali gladio juvenis succingitur: hostis
Manxumus ad medium quaeritur usque diem:
Jamque via fesso, sed plurima mente prementi,
Tumtumiae frondis suaserat umbra moram.

Consilia interdum stetit egnia mente revolvens:
At gravis in densa fronde susuffrus erat,
Spiculaque ex oculis jacientis flammea, tulscam
Per silvam venit burbur Iabrochii!

Vorpali, semel atque iterum collectus in ictum,
Persnicuit gladio persnacuitque puer:
Deinde galumphatus, spernens informe cadaver,
Horrendum monstri rettulit ipse caput.

"Victor Iabrochii, spoliis insignis opimis,
Rursus in amplexus, o radiose, meos!
O frabiose dies! Callo clamateque Calla!"
Vix potuit laetus chorticulare pater.

Coesper erat: tunc lubriciles ultravia circum
Urgebant gyros gimbiculosque tophi;
Moestenui visae borogovides ire meatu;
Et profugi gemitus exgrabuere rathae.

Augustus Vansittart

"Jabberwocky" in Latin: "Mors Iabrochii"

Carl F. Miller

Lewis Carroll enjoyed a lifelong fascination with Latin to the extent that it inspired his literary pseudonym, which resulted from Charles Lutwidge Dodgson rendering his middle and first names into Latin (Ludovicus and Carolus) and then Anglicizing them. So it is little surprise that Carroll's own work has been a source of ongoing intrigue for Latinists, and no work more so than his iconic nonsense poem "Jabberwocky" from *Through the Looking-Glass* (1871), which has been the source of a number of memorable Latin translations. Carroll's uncle, Hassard Dodgson, released "Gaberbocchus" in 1872, although it would not be published until its inclusion in *The Lewis Carroll Picture Book* in 1899. Hubert Digby Watson published the well-received "Jubavocus" in his 1937 *Jabberwocky Etc.* (*More English Rhymes with Latin Renderings*). And Clive Harcourt Carruthers, in his 1968 full-length translation of *Through the Looking-Glass* (*Aliciae Per Speculum Transitus*), produced a pair of distinct Latin translations of "Jabberwocky": "Taetriferocias" and "Gabrobocchia" (the latter utilizing the rhymed accentuated style of Medieval Latin verse).

However, the most well-known Latin version of "Jabberwocky"—"Mors Iabrochii"— was translated less than three months after the publication of *Through the Looking-Glass* by Augustus Arthur Vansittart, a classical scholar who enjoyed a distinguished career as a fellow at Trinity College, Cambridge. (In fact, his translation of Carroll's verse was first published on a pamphlet headed "Trinity College Lecture Room—March 1872.") While originally intended only for private circulation as a translation model, it quickly became a notable poem in its own right. Carroll himself was both familiar with and complimentary of it; in his diary entry dated 3 April 1876, Carroll writes that he sent a copy of

"The Hunting of the Snark" to Vansittart in return for his Latin translation of "Jabberwocky." In 1881 Oxford University Press printed an edition of "Mors Iabrochii" for limited distribution, and Vansittart's poem would be the only translation of "Jabberwocky" (in any language) to appear in the posthumous 1898 collection, *The Life and Letters of Lewis Carroll*, assembled by Carroll's nephew, Stuart Dodgson Collingwood.

Vansittart's Latin translation of "Jabberwocky" has been almost universally praised for both its technical virtuosity and its fidelity to Carroll's spirit of linguistic invention. While eschewing the rhyming verse structure of "Jabberwocky" (as classical Latin generally does not rhyme), "Mors Iabrochii" mirrors its English original in stanza structure, and while the title words are obviously metrically similar to "Jabberwocky," the pronunciation of the Latin title also sounds surprisingly akin to the original English title—with the substantive "iabrochius" roughly translating as "projecting animal teeth" (based on its classical root usage by Lucilius). Vansittart incorporates a novel series of Latin portmanteaus in line with Carroll's iconic nonsense terms, opening the poem with "coesper," a synthesis of "coena" ("dinner") and "vesper" ("evening")—thus allowing "Coesper erat" to mimic "'Twas brillig" both in spirit and in meaning. This is further evident in Vansittart's translation of "slithy", for which he uses "lubriciles"—a portmanteau of "lubricus" ("slimy") and "graciles" ("slender").

In addition to these prominent instances of fidelity to Carroll's original verse, Vansittart demonstrates in "Mors Iabrochii" the clear objective for this to be a work of Latin verse in concert with classical literature—effectively invoking the signatures of others while creating his own distinct translation. Vansittart's version borrows from the Latin literary canon (most notably Virgil) in multiple instances, from his use of the phrase "sanguis meus" ("my blood")—taken verbatim from Anchises in the *Aeneid*—to his "spoliis insignis opimis" in the opening line of the penultimate stanza, which rearranges Virgil's order of those words from the *Aeneid's* description of Marcus Claudius Marcellus. Equally telling is Vansittart's classical method of describing the boy's brief sojourn in the third stanza, where the Latin used ("sed plurima mente prementi / Tumtumiae frondis suaserat umbra moram") translates roughly as "but while his mind treads on many things / the shade of the branch of the Tumtum tree urges a delay." The shade/shadow is in this case cast as an actor—and a forceful one at that—something not at all evident in Carroll's original, a shift which owes much to the poem's fidelity to classical Latin. In addition to the contemporary conflict within this description (as delay is most often cast in opposition to urgency, rather than in concert with), its style is strikingly reminiscent of Ovid's *Metamorphoses*, in which objects are often

active participants in the narrative.

Most unique in Vansittart's translation, though, is the title of the poem. While one could make the case that "Mors" was added simply to generate metric equivalency with the original title, it just as surely offers another clear objective to make this poem fit within the classical canon. The title "Mors Iabrochii" has a number of potential translations—most obviously "Death of [the] Jabberwock," but this may vary slightly depending on a few factors (including whether "Jabberwock" is the beast's name or its taxonomy). Vansittart's title could simply be a useful way to emphasize the gruesome outcome of the poem for the Jabberwock (as it is a poem about death) or it could be a thinly veiled homage to the mythological character Mors, the Roman personification of death who was used by virtually every Latin literary luminary (including Virgil, Ovid, Seneca, and Horace). However, it could also be a more subtle reason that marks this translation as a true classical exercise: Namely, that the poem is not about the Jabberwock, but rather about the boy, and that the title conveys a rite-of-passage narrative decidedly prominent in classical Latin literature, with the boy assuming hero status precisely because of his slaying of the monster. While there are any number of parallel Latin legends, perhaps the most influential is Ovid's treatment of Perseus and Medusa, in which Medusa is framed as the paradigmatic monster and Perseus sets out on a near-impossible task with his adamantine sword to kill her. Perseus ultimately beheads the Gorgon and emerges as the hero of the narrative, much the same as the boy in "Jabberwocky" and specifically because of the slaying. Thus, in a move that varies from virtually every other translation (in any languages) of the title of "Jabberwocky," Vansittart emphasizes the role of death in the original text while simultaneously aligning the translation even more thoroughly with the Latin literary canon.

Beyond being the best-known Latin translation of Carroll's "Jabberwocky," Vansittart's "Mors Iabrochii" would establish an influential model for translating children's literature into Latin that is evident to this day. Rather than catering to amateur Latinists with a primary interest in children's literature, the Latin translation of children's literature has instead been the domain of a number of prominent classical and language scholars over the past 150 years—many of whom had no previous background in children's literature and verse. And despite its intended use for language learning, Vansittart's translation has subsequently often been viewed as either an esoteric academic exercise or a cultural curiosity. (Even its inclusion in Collingwood's edited collection can partly be attributed to the comic synthesis of nonsense verse in Latin.) Likewise, the contemporary commercial translation of children's literature into Latin is often done with

little interest in establishing an actual readership and more with an eye toward canonizing already popular works or generating novelty publicity—if not often sales.

In spite of this, Vansittart's exquisite translation just as surely emphasizes the beauty, the utility, and the potential of translating children's verse into Latin, while also offering a reminder of the serious academic interest by adults in Carroll's verse. Vansittart did not produce "Mors Iabrochii" in a nostalgic homage to his childhood (he was forty-seven years old when *Through the Looking-Glass* was published) and its usage was specifically intended for the students and faculty of one of the most eminent colleges at Cambridge. This is a Latin translation of expert quality by a scholar of exceptional dexterity and integrity. Consequently, in a time of rebirth for classical language study and models of education, it is easy to envision "Mors Iabrochii" serving as a consequential testament to the ongoing significance of both Lewis Carroll's verse and Latin scholarship.

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Latvian

Rifkarīlis

Krēslojās. Slipīgie nāpšļi
Stirinājās pa zāli.
Un pēdīgi šķita cītari
Kā zaļi tupuči tālē.

Bīsties, Rifkarīļa, mans dēls!
Viņš ir briesmogs no pekles!
Krūmos kašņājas maitasputns cēls,
Šausmonīgs blandīteklis.

Viņš ņēma vairogu, zobenu, draugs,
Pilns varonības līdz malām,
Un gāja turpu, kur tumtumkoks aug,
Uz otru pasaules galu.

Tur tas zem koka nostājās skaists
Un ilgi gaidīja, protams,
Līdz Rifkarīlis briesmīgais
Šurp laidās burbuļodams.

Viens, divi, trīs! Un dūmi kūp,
Un zobens šņāc caur liesmām,
Un galva krāc, un galva drūp,
Un gals ir visām briesmām.

Ak, Rifkarīļa pieveicēj,
Nu nāc pie manas krūts,
Urā, mans varoni, hei, hei,
Un savus laurus plūc!
Krēslojās. Slipīgie nāpšļi
Stirinājās pa zāli.
Un pēdīgi šķita cītari
Kā zaļi tupuči tālē.

Dagnija Dreika

"Jabberwocky" in the Latvian language

Ilze Stikāne

There is only one translation of "Jabberwocky" in the Latvian language. It was published in 1981, when *Through the Looking-Glass* by Lewis Carroll was first published in Latvian. The same translation appears in all three following editions (1998, 2006, 2014).

"Jabberwocky" was translated into Latvian by Dagnija Dreika (born in 1951). She is a Latvian writer, translator and an editor of more than 250 books. Dreika has translated stories, novels and poetry from many languages including English (books by Agatha Christie, Jane Austen, Oscar Wilde, Rudyard Kipling and others), French (books by Charles Baudelaire, Paul Verlaine, Jules Verne, Stendhal, George Sand and others), Polish (works by Pope John Paul II, Henryk Sienkiewicz and others), Swedish (Erik Johan Stagnelius and others), Russian, Spanish, Bulgarian and Croatian. She received the Annual Latvian Literature Award (2004) for her translation of *Moby-Dick* by Herman Melville. Her latest work is translation of the Swedish authors Esaias Tegnér, Carl Jonas Love Almqvist, and Viktor Rydberg for an anthology of romanticism (in preparation).

Dagnija Dreika translated only the verses as the prose of both Alice's books ("Alises piedzīvojumi Brīnumzemē", 1975, "Alise Aizspogulijā un ko viņa tur redzēja", 1981) was translated by Elfrīda Melbārzde (born in 1937). Today Dagnija Dreika remembers:

> It was ages ago, I was a young girl then. It was clear that a translator of prose could not translate those verses. At first publishers addressed Vizma Belševica [a famous Latvian poet and translator, 1931-2005, I. S.], but she answered that the only person who could do it was me, because I could do such tricks "naturally." And it was true [..] After many years, preparing a new edition,

publishers asked me if I wanted to change anything. I said that nothing, not a word. Something similar also happened with *Moby Dick*. Knuts Skujenieks [a famous Latvian poet and translator, born 1936, I. S.] once taught: "You have to create a translation in Latvian as if you were that author and he could write in Latvian." I followed that advice. [..] After the book was published, I received an invitation from the Lexington University in the USA to give a lecture on my method, entitled "Intuition in the translation of verses". But I was not allowed to go – it was still Soviet time." [Dreika 2019]

The Latvian translation strives to retain the original verse pattern of "Jabberwocky". Like "Jabberwocky", "Rifkarīlis" consists of 7 four-line stanzas with a cross-rhyme scheme – abab, cdcd etc. – throughout the whole poem with minor exceptions. The rhyme is even more regular in Latvian than in the original poem, and only once, namely, in the first (and the identical seventh) stanza, the first and the third line does not rhyme. In contrast, "Jabberwocky" lacks rhyme between the first and the third line three times. Both poems are mostly composed with half rhymes. Moreover, only masculine rhymes are present in the original poem, whereas in the Latvian version both masculine and feminine rhymes alternate rather regularly.

In "Rifkarīlis" we see a greater variety of stanzaic forms and line lengths. In comparison with "Jabberwocky", which is written mostly in regular iambic meter of four (the first three lines in each quatrain) and three (the fourth line in each quatrain) feet, "Rifkarīlis" is freer. The 3rd, 4th, 5th and 6th stanzas are rather regular – there are iambic lines of four (the first and the third lines) and three (the second and the fourth lines) feet. But the famous 1st (and the identical 7th) stanza contains lines of 7-9 syllables with 3 stresses. The 2nd stanza differs – it contains lines of 7-9 syllables with 4 and 3 stresses.

Overall, the content does not differ significantly from that of the original. The differences are in details, micro-images, names, words. The translator made no effort to create direct and phonetic similarity, but she created a text which evokes a similar image, feeling and atmosphere. As Alice says: "*somebody* killed *something*: that's clear, at any rate –" (Carroll 197)

Similarly to the original poem, the translation contains many of the translator's self- made words (though fewer than in the original text.) Firstly, the Latvian title "Rifkarīlis" is a new word for a monster which likes to gobble, to devour, to engulf. Secondly, the first Latvian stanza contains 6 neologisms (11 words in the original) and their explanation by Oliņš Boliņš (Latvian Humpty Dumpty) is given in Chapter VI. More neologisms are found in other stanzas.

Most of them are made following the same principle as in the original poem – merging two words together and making "portmanteau words" with more than one meaning.

There are no original Latvian illustrations not for "Rifkarīlis" nor the whole book. All four editions are decorated by the original illustrations of Sir John Tenniel.

Although "Rifkarīlis" contains no remarks to specific traits of time or Latvian culture, some features are universal. For example, many Latvian fairy tales describe brave heroes who fight devils, dragons and witches, defeat them and rescue people from peril. This storyline is familiar to most Latvian children.

Although books by Lewis Carroll are loved by Latvian readers, nonsense literature is not common. New nonsense books and translations appear rarely; and those which are published are not especially well received nor widely acknowledged. It is clear that most adults who were brought up on realistic literature during the Soviet era do not understand nonsense literature. The younger generations, however, are more open; children are more willing to appreciate fantasy, absurdity, wonders, miraculous transformations, and word play characteristic of nonsense genre. Alas, since book reviewers are grownups, there is scarce critical reflection on nonsense books.

However, there are some good Latvian writers of nonsense poems and fairy tales (e. g. Viks, Dagnija Dreika, Guntis Berelis). Dagnija Dreika claims that she liked nonsense literature before translating Carroll's poems, but this job inspired her to write her own books for children: "Before "Alice" I did not write for children, although some poems were popular among them. [..] .. I can agree that Carroll stirred my interest in nonsense. Although I usually mix up genres and target audiences (some of my writings for children are also suited for adults and vice versa)." (Dreika 2019).

In Latvia the appraisal of Lewis Carroll is rather unanimous. Latvian researchers and translators usually emphasize its connection with folklore tradition. They notice that figures, images, and situations in the Alice books reflect the British Victorian world view and traditional character types, while the mad creatures and nonsensical wordplay gained inspiration from the English literary and folkloric heritage. As Melbārzde formulates it: "stemming from English folklore, English traditions and realia of the Victorian era, the [Alice tales] appear as the most fairy-tale-like fairy-tales in the world; what is more, this [fairy realm] all surfaces as seen through the child's eyes" (146).

Translations into Latvian

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Lithuanian

Taukšlys

Lankšliaują bukai pietspirgai
Sau grąžtėsi ant pieplatės;
Greit rainelaiši šluotpūkai,
Šmųlydę čiukai švilpčiaublės.

„Tu Taukšlio saugokis, sūnau,
Jo žnyplių ir kandžių nasrų!
Venk plastplast paukščio, aš manau,
Taip pat ir aitvarų!“

Pagriebęs kardą kirskirdurk,
Jis vijos priešą atkakliai.
Sustojo po medžiu kažkur,
Mąstydamas giliai.

Ir kai jis mąstė ne juokais,
Liepsnojančiom akim Taukšlys
Atskrido švilpdamas miškais
Ir šnypštė kaip kvailys.

Viens, du! Viens, du! Ir vėl – viens, du!
Čia smigo kirskirdurk ašmuo!
Nukirtęs galvą jam kardu,
Jis grįžo šokdamas namo.

„Tu Taukšlį įveikei, sūnau?
Apglėbsiu aš tave už tai!
Kokia diena! Plunksnuok! Pluksnau!“
Jis džiūgavo karštai.

Lankšliaują bukai pietspirgai
Sau grąžtėsi ant pieplatės;
Greit rainelaiši šluotpūkai,
Šmųlydę čiukai švilpčiaublės.

Judita Vaičiūnaitė

Džambaliūnas

Tai una druna duku Džambaliūnas.
Aplipęs krupiais trinka miela kūnas.
Tai isla misla jo sparnai – malūnas.
Tai kompaciela vybur Džambaliūnas.

– To Džambaliūno saugokis, sūneli,
Jo letenos tave sučiupti gali.
Ir pasisaugok paukščio Abudžabo,
Tasai plėšrus klastūnas medy kabo.

Jis paėmė į ranką aštrų kardą,
Kuris kaip mat negailestingai kerta,
Ir po medžiu ūksmingojo Tamtamo
Jis kantriai laukė priešo, kol sutemo.

Ir štai netrukus jaunas karžygys
Išvys siaubūno degančias akis.
Jis tintaluoja brisdamas per liūną,
Baisi gyvatė rangos apie kūną.

Tik viens ir du – paėmęs aštrų kardą,
Jis iš peties labai ryžtingai kerta.
Todėl dabar pavargęs, bet ramus
Sugrįžta ten, kur buvo – į namus.

– Ar tu tą Džambaliūną nužudei?
Sūneli, mielas, kuo greičiau ateik.
Kokia puiki dienelė, iki miki.
Tai viską išklausyk dar vieną sykį.

Tai una druna duku Džambaliūnas.
Aplipęs krupiais trinka miela kūnas.
Tai isla misla jo sparnai – malūnas.
Tai kompaciela vybur Džambaliūnas.

Violeta Palčinskaitė

"Jabberwocky" in Lithuanian

Agnė Zolubienė

Lewis Carroll's *Alice in Wonderland* was first introduced to the Lithuanian readers in the late fifties. In 1957 the State Publishing Agency of Fiction (Valstybinė grožinės literatūros leidykla, later renamed Vaga) published the translation of *Alice in Wonderland* by Kazys Grigas. In 1965 Vaga published a Lithuanian version of *Through the Looking-Glass* by Julija Lapienytė with a footnote on page 6 informing that "texts in verse were translated by J. Vaičiūnaitė". In 1991 the first combined edition of *Alice in Wonderland* by Grigas and *Through the Looking-Glass* by Lapienytė and Vaičiūnaitė was published by Vyturys, a publishing agency mostly dedicated to children's literature. For more than five decades the two translations remained the only full-text Lithuanian versions of *Alice*, repeatedly published in combined editions. There were also numerous abridged editions of a widely varied quality.

The 150th anniversary of *Alice in Wonderland* saw a renewed interest in Carroll's work with two new competing Lithuanian translations of the book appearing in 2015: Obuolys published a translation by Liuda Petkevičiūtė, while Nieko Rimto published a translation by Vilija Vitkūnienė, with verse translation by Violeta Palčinskaitė. A fresh translation of *Through the Looking-Glass* by Vitkūnienė and Palčinskaitė soon followed in 2016, which means that today there exist at least three full-text versions of *Alice in Wonderland* and two versions of *Through the Looking-Glass* in Lithuanian. The latter was both translated by experienced translators in tandem with famous Lithuanian poets. Well, probably, that's what it takes to render Carroll's verse – a poet.

Poets and translators Judita Vaičiūnaitė (1937-2001) and Violeta Palčinskaitė (b. 1943) both grew up and went to school in post-war Kaunas, then moved to Vilnius to study at the Faculty of History and Philology of Vilnius University. As Palčinskaitė mentions in her memoir, the two poets not only met each other as part of the common circle of authors, but they were actually close friends. By the time she tackled "Jabberwocky", the young Vaičiūnaitė had already published

three collections of poems and a few translations (mostly from Polish and Russian) and was starting to gain critical acclaim as a modernist poet. Vaičiūnaitė was among the first Lithuanian poets to move away from natural and rural settings to the city: using the architectural detail, the geometric shape, she created an urban landscape where nature also had a place, and Vilnius became one the prominent themes in her poems. Palčinskaitė, who is a very famous children's poet, playwright, and author of numerous books, took up translation in the latter half of her career. While Vaičiūnaitė never considered translation an important aspect of her work, Palčinskaitė's translations from English include the works of such authors as Roald Dahl, Donald Bisset, Kate DiCamillo, and Lemony Snicket.

The two poets and translators of "Jabberwocky" worked under different conditions. In 1965 under Soviet rule publishing agencies were owned and controlled by the state and access to information from the West was limited, while in 2016 in the independent Lithuanian translation was driven by the commercial interest of the publishing industry, and access to information was not only free but also facilitated by modern technology. It is not surprising then that translations of Carroll's nonsense poem produced in different contexts differ both in terms of form and content. The full texts of both translations are presented above.

In her version of "Jabberwocky", Vaičiūnaitė faithfully reproduces the meter and rhyme of the Carrollian accentual-syllabic verse, the iambic tetrameter (and iambic trimeter in certain lines) and the ABAB rhyme pattern. Although this type of short rhythmical line is not uncommon in Lithuanian poetry, it is not an easy task to recreate it in translation from English as Lithuanian words tend to be longer, which means certain omissions need to be made to retain the same number of syllables. Vaičiūnaitė does just that by leaving out some descriptive adjectives and keeping nouns and verbs that drive the narrative of the ballad. Incidentally, most of the nonsense adjectives such as "manxome" and "tulgey" are dropped without any attempt to compensate but the nouns they modify are respectively translated as "priešas" ("foe") and "miškas" ("wood").

In contrast, by using the longer (mostly) eleven-syllable line with accent on the penultimate syllable and rhyming parallel lines (AABB), Palčinskaitė gives herself more space to preserve some of the expressive details of the poem. More importantly, this particular form of syllabic verse is quite typical of the nineteenth century Lithuanian and Polish poetry, which every reader of Lithuanian would have studied at school. In this way, while the form of the verse is changed in translation, Carroll's intention of creating a mock Middle-Ages poem is conveyed to the reader of the translation who would recognize it as a piece of mock nineteenth-century verse.

In terms of Carroll's nonsense words, most of the original neologisms are recreated – and quite predictably so – in the first stanza of the poem. In both translations, the first stanza contains 10 neologisms while the rest of the poem just 3 (in Vaičiūnaitė) or 4 (in Palčinskaitė). Vaičiūnaitė coins her nonsense words based on Humpty Dumpty and Alice's dialogue in Chapter 6. For example, Carroll's "slithy" (meaning "lithe and slimy," according to Humpty Dumpty) is rendered as a portmanteau "lankšliaują" ("supple" and "slithering") where the adjective "**lank**stūs" ("supple," "flexible") and the present tense participle "šliaužiojantys" ("crawling," "slithering") are blended together. The temporal adverb "pietspirgai," i.e., "the time when people broil their dinner" ("**piet**ūs" means dinner and "**spirg**inti" is "to broil"), the noun with preposition indicating place "ant pieplatės," i.e. "on a wide meadow" ("**pie**va" is "meadow and "**plat**i" is "wide") are other examples of Vaičiūnaitė's portmanteaus, where the reader, following Humpy Dumpty's explanations, can experience the 'now-I-get-it' moment: the roots of real Lithuanian words become recognisable and the nonsense words start making sense.

In Vaičiūnaitė's translation the first stanza of "Jabberwocky" consists almost entirely of nonsense words but the grammatical meanings, which in Lithuanian are expressed by morphological means (mostly suffixes and inflections), are quite clear. Reading the first sentence, it is possible to notice, that "bukai" is the subject expressed by a masculine plural noun and "grąžtėsi" is the predicate expressed by a verb in the past tense. Respectively, in the second part of the same sentence, "šluotpūkai" and "čiukai" appear to be two subjects, while "švilpčiaublės" is the predicate expressed by a verb in the future tense. In this way, even with the actual meaning of words remaining opaque (until Humpty Dumpty's explanation), the syntax is rendered and a vague sense of a narrative with a descriptive scene and an anticipation of future events is created.

In contrast, Palčinskaitė makes her words work double shifts for the money, not just in "Jabberwocky" but also in Humpty Dumpty's explanations. In the first stanza, she uses neologisms that, in their form, resemble onomatopoeic words often found in Lithuanian nursery and counting-rhymes as well as choruses of children's songs. Word sequences like "una druna duku" or "isla misla" are not just meaningless soundplay. Since they are not inflected it is not possible to identify their function in the sentence. Moreover, Humpty Dumpty proves to be a very unreliable translator and confuses things further. For example, he tells Alice that "duku" means "tuzinti" and "puzinti," which are obscure Lithuanian verbs meaning to shake and to feed respectively. "**Trink**a" according to Humpty Dumpty is the present tense third person form of the verb "**trink**uliuoti"

meaning "**trink**uliais **trink**sėti aplink kaip kokiam **trink**alui," which is gibbersh based on the repetition of the onomatopoeic root "trink-", related to the sound of two things bumping or knocking together. Since the supposed verbs like "trinka," "duku," "miela" and "vybur" are not inflected when they appear in the poem, their function is unclear and Humpty Dumpty's translation does not even start making sense whatsoever. In this way, the reader remains in the dark as to the exact meaning of the first stanza even after reading Humpty Dumpty and Alice's dialogue. However, Palčinskaitė provides a possible solution: leaving out nonsense words, each line in her translation contains at least two actual words, which allows the reader to construct a basic – although fragmented – picture of the Jabberwock (translated as "Džambaliūnas") itself as a creature who has "windmill" ("malūnas") wings ("kūnas" means "body" and "sparnai" "wings,").

The rest of the poem in both translations simply narrates a story of a hero who fights – and wins against – a dangerous mystical creature, aptly summarised by Alice as "aišku, kad kažkas kažką užmušė" ("somebody killed somebody") or as "aišku, kad *kažkas kažką* nukirto..." ("somebody killed somebody with a sword"). Carroll's nonsense language is either left out or neutralized. In Vaičiūnaitė, the few neologisms that appear in stanzas two through six are semantically transparent. For example, "the Jubjub bird" is rendered as "plastplast paukštis" where "paukštis" is standard Lithuanian for "bird" and "plast plast," normally written as two words and used as an adverb not adjective, is an interjection denoting the sound of bird wings flapping. "The frumious Brandersnatch" is translated as "aitvaras," which is a standard Lithuanian word for a mythical winged creature who often appears in fairytales and when tamed can bring riches to its master. Palčinskaitė interprets some of the remaining nonsense words as proper names. When treated as proper names, such words do not require translation and are transferred with only neccessary adaptations. In this way, "the Jubjub bird" becomes "the bird named Abudžabas", "the Tumtum tree" becomes – quite curiously – "medis ūksmingojo Tamtamo," where "medis" means "tree," and "ūksmingasis" refers to "dark, shady" (as in "shady woods") and "Tamtamas" then is treated as a place name.

Neither of the two translators differentiate between the word "Jabberwocky" that could be treated as an adjective in the title and "a Jabberwock", the creature in the poem. Palčinskaitė sees it as a proper name and partially imitates its sound in "Džambaliūnas." Vaičiūnaitė does not try to recreate the sound but rather the meaning. She names the poem and the creature "Taukšlys." The noun "**taukšl**ys" in Lithuanian is used to describe a person who talks too much. However, the root "taukš-" is also present in the verb "**taukš**ėti" which may mean to make a

sound by clicking teeth (as "in dangerous animals clicking teeth"). In this way, "Taukšlys" implies a creature which talks a lot without making much sense and which can also be perceived as threatening.

So the two Lithuanian editions of Carroll's "Jabberwocky" published five decades apart are quite "Lithuanianised" but in subtly different ways. Vaičiūnaitė faithfully recreates the form of the Carrollian poem and tries to make sense of the nonsense language by relying on Humpty Dumpty's translation. Vaičiūnaitė's reader, first shocked – together with Alice – by the vagueness of the "difficult words," is later rewarded with a fun word-and-sense-making excercise and a fairytale of a hero slaying a dragon. Palčinskaitė, on the other hand, changes the form of the ballad to achieve the effect of 19th century Lithuanian verse and tries to preserve the strangeness and nonsense of the content. Even in the context of Humpty Dumpty's explanation, the opening and ending stanzas of "Džambaliūnas" remain playfully opaque and proper names used in the translation transport the reader to a far-away place.

Translations into Lithuanian

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Māori

E Hapawauki

I muri i te ahiahi me ngā 'Towe' pāremoremo
I kōripo me i wiri ki te taha mākū o te puke
Ko whakapōuri katoa ngā 'Porohowe',
Me i koekoe ngā 'Rawh' toimaha.

"Kia tūpato o te 'Hapawauki' tāku tama!
Ko ngā kauae ka kakati nei, ngā matimati ka hopu!
Kia tūpato ki te manu 'Huhup', me kia whātuturi
Te 'Pantenati'tino riri."

I whāwhā ia tāna hoari koi;
Kua roa kē e rapu ana ia i te hoa kākari no te motu o Manx -
Nā ka okioki ia ki te taha o te rākau 'Tumtum'
A tu ana i tētahi wā i roto i te whakaaro.

Kātahi, ka tū ia i roto ano i te whakaaro hōhonu,
Te 'Hapawauki', ki ngā mata o hana
I haere ki te whakatītaha nā roto te ngahere mākū me pururua,
Me ka pupū ia i te taenga mai!

Tahi, rua! Tahi, rua! Nā roto hoki, nā roto
I haere te whakaripi enanga nei ki he whawhai māripi!
I mahue atu i a ia kua mate, me ki te māhunga
I hoki mai ano ia i runga i te taonga.

"Kua patua e koe te Hapawauki?
Haere mai ki tāku ringa, tāku tamaiti ki te kata ao!
Wehi nā te rā koa whakamīharo! Hūrē! Hūrē!"
E pukukata ana ia ki tōna koa.

I muri i te ahiahi me ngā 'Towe' pāremoremo
I kōripo me i wiri ki te taha mākū o te puke
Ko whakapōuri katoa ngā 'Porohowe',
Me i koekoe ngā 'Rawh' toimaha.

Vaughan Rapatahana

A Māori "Jabberwocky"

Vaughan Rapatahana

I have written previously about what Ludwig Wittgenstein called incommensurability, "No translation can ever hope to convey all the nuances and meanings of the original tongue, which are meant to be relayed into another language" (Rapatahana, 2018:28.) In other words, languages cannot ever be translated one into another completely and vice-versa. English, for example, cannot convey all the many nuances of Māori words, many of which are based on divergent epistemological and therefore, ontological premises.

So, when it comes to this poem, replete with words that do not even exist in the English language lexicon, incommensurability almost becomes impossibility! If there are no 'actual' 'Bandersnatch' or 'Jujub' birds 'out there', there are certainly no words for these imaginary beasts in te reo Māori.' Hapawauki' and so on are – then – mere transliterations, and I have made no effort to somehow parallel them with 'real' animals, because they are somewhat unconjurable, even given Lewis Carroll's visions of them, as adumbrated in *The Annotated Alice* (2000).

Speaking of which, I have made a determined attempt to match from my own tongue, as best I can, the other non-proper nouns and adjectives from that list, given I had to approximate in places or deliver phrases rather than words. One example of the latter would be the 'word' 'wabe', which describes the wet side of a hill!

In a couple of cases also I could find no 'equivalent' in *The Annotated Alice*. 'Tulgey' is one such 'word'. I had to google guess for such…and agreement was somewhat negligible there. In the end, I went for wet and dense.

More, of course, some Carrollian words now are found in an English language dictionary such as galumph and chortle, although they are not to be found in my first tongue.

Importantly also, this 'no equivalent translation' situation is accentuated by the fact that in the Māori language, with 13 letters and just two digraphs, there

are no consonants b c d f g j l q s v x y z, while the five vowel sounds do not reflect English speakers' articulation of them either. More, in te reo Māori, adjectives follow nouns and do not precede them. There is, then, no rhyme in my version, while – of course – traditional Māori mōteatea or song-poetry does not generally, contain rhyme anyway.

Ultimately, I reckon my own poem below sums up everything I have written here!

e hapawauki!	**hey jabberwocky**
e hapawauki	hey jabberwocky
he aha koe?	what are you?
he taniwha tino whanokē koe.	you are a very strange creature.
me he upoko whakahara	with a huge head
me ngā niho koi!	and sharp teeth!
me ngā whatu pāwhara	with wild eyes
me he arero tino roa!	and a very long tongue!
auē! me e rua ngā pākau.	wow! with two wings.
auē! me he whiore whekewheke.	wow! with a scaly tail
e hapawauki	hey jabberwocky
he aha koe?	what are you?
kāore ngā kupu i tāku reo	there's no words in my language
hei whakaahua i a koe!	to describe you!
ngā kupu anake ki tētahi atu	there's only words in another strange language
reo rerekē	to describe you.
hei whakaahua i a koe –	
frumious manxome slithy tulgey galumphing bandersnatch	*frumious manxome slithy tulgey galumphing bandersnatch*
e hapawauki!	hey jabberwocky!

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Norwegian

Dromeparden

Det løystra. Lanke lågmælt sjor
hang darme frå det tarve lap.
So stige låg den rumse kor
i sovepaskens gap.

«For Dromeparden du deg akt,
min djerve son! Med ilske klør
fyk Starefuglen ut på jakt
i bygdene mot sør.»

Sitt virpe sverd han spende fast
um midja som var mjuk og mjas.
Han kvilde under Burketrast
og leistene han las.

Og som han låg i bakkeheld,
ein Dromepard frå dolme skog
kom fregande med augeeld
og spuldra der han drog.

Fram kongsmenn! Fram med snipedov!
Det virpe-verje hogg og stakk.
Han skar det ramse hovud av,
og galdre-blodet drakk.

«Min gjæve son som slo i hel
ein Dromepard frå Råme-land!
Å, gledesdag! Å, nott so sæl
då du vart Snjoskens banemann!»

Zinken Hopp

"Dromeparden" – The First Norwegian "Jabberwocky"

Sissil Lea Heggernes

Lewis Carroll's work holds a canonical status within Western children's literature. Its continued relevance for a 21st century Norwegian audience is reflected in the success of the National Theatre's staged and modernized adaptation of *Alice in Wonderland* in 2023. *Through the Looking-Glass* is perhaps regarded as a work for the more avid Carroll fans. However, the playful quality of the nonsense poem "Jabberwocky" wields a powerful attraction for translators. The five translations into Norwegian I have located range from Knut Johansen's faithful translation "Jabberokk" (2006), to Zinken Hopp's more independent translation or transposition "Dromeparden" (1951).

The Norwegian translation of *Through the Looking-Glass* came about during a period of innovation in Nordic children's literature (Lund-Iversen 2005). Zinken Hopp, born Signe Marie Brochmann, was a suitable translator. Her children's book *Trollkrittet* (*The Magic Chalk*) from 1948, has been called an original Norwegian version of *Alice in Wonderland*. It was the first book of its kind in Norway, and brought her international fame as a writer of nonsense poetry.

Whereas *Alice in Wonderland* was translated into Norwegian already in 1903 as *Else i Eventyrland*, Hopp was the first translator of *Through the Looking-Glass* (*Gjennom speilet)* in 1951. The conventions for translating classical works into Norwegian up until the 1950s required adaptions to the taste of a modern audience. Zinken Hopp, who also translated *Alice in Wonderland* in 1946, takes a more pious approach. Yet, she laments the untranslatability of some of the word play, and chooses to rewrite entire poems (Jensen 2005).

Hopp's choice of title mirrors her stance to translation. Perhaps sensing that a phonetically similar translation, chosen decades later by Knut Johansen

"Jabberokk" (2006) and Hagerup "Jabbervakken" (2004), would not make sense to her readers, she creates a "portmanteau" word: "Dromeparden". "Dromeparden" is created from the names of two animals: "dromedar" (dromedary) and "leopard". Despite changing the meaning entirely, the ambiguity of the word is retained. The combination of the word for one domestic and one wild animal leaves the reader unsure what to make of this creature.

Like the other Norwegian translations, "Dromeparden" maintains the regular form, metre and main content of "Jabberwocky." However, "Dromeparden" only has six stanzas in *Gjennom Speilet*, whereas other renderings repeat the first stanza. Perhaps this is due to pragmatic considerations of fitting the poem onto one page, next to Tenniel's illustration. Nevertheless, it deviates from the structure of the original, which is "symmetrical around the middle" (Rose 1995, 8).

Jean Jacques Lecercle (2002) states that "Jabberwocky" is eminently readable at the phonetic, morphological and syntactic level: it sounds English, the words can be divided into morphemes (slith-y), and its sentence elements can be analysed. It is the semantic level that poses challenges: What are "the slithy toves," exactly? In this respect, "Dromeparden" is more challenging. It sounds Norwegian. Hopp has chosen to use Nynorsk, a written standard based on Norwegian dialects, in addition to old dialect words, mirroring Carroll's ancient-sounding expressions.

Arguably, "Dromeparden" is morphologically sound. However, this depends on the syntactic analysis. The first sentence is readable on the first three levels. The subject "det" means "it" and "løystra" is a verbal. If "løystra" could be looked up in a dictionary, the infinitive would be "løystre". "Løystre" might be a portmanteau word, from "løyse" = "solve" and "lystre" = "obey", but based on the original "brillig", I interpret it as a variety of "lysne" = "give light". The second sentence reads:

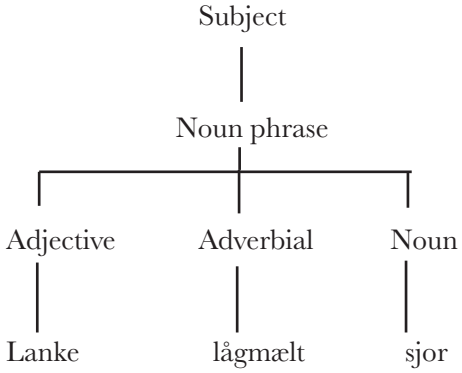
	quietly	hung		from	the	
	↓	↓		↓	↓	
"Lanke	lågmælt	sjor	hang	darme	frå	det	tarve lap."

Some words are easily translated such as "lågmælt" which means "quietly." However, we have to determine if "Lanke lågmælt sjor" can be analysed as an independent clause with the following structure:

Subject	Adverbial	Verbal
↓	↓	↓
"Lanke	lågmælt	sjor"

or has a noun phrase.

In the former case "Lanke" is a common or proper noun[1]. "Sjor" can be a nonsense word resembling a dialect form of the verb "skjære" = "cut", the present tense of the onomatopoeic "sjoe", which means the sound of cascading water: "[The] Lanke cascaded quietly" / "Lanke buldret lavmælt". In the latter case, "Lanke lågmælt sjor" could be a noun phrase, functioning as a subject preceding the verbal "hang":



"Sjor" can also be a dialect form of "skjære" = "magpie". One way of making meaning of the sentence, considering the possible etymology of the other words is: "[The] shining, quiet magpie hung shaking from the nasty (lips)".

The next sentence poses similar challenges, which I for reasons of space will not go into. Nevertheless, it should be mentioned that Hopp does not stop at changing "Jabberwocky's" phonetics[2], morphology and syntax, but also the semantics. Whereas three creatures are introduced in the first stanza of "Jabberwocky", the ambiguous syntax of "Dromeparden" makes it difficult to determine what words represent creatures, how many they are, not to mention what they look like and what they are doing. This leaves many gaps for the reader to fill!

The second to sixth stanza maintains the story of a son who kills a magic creature. The main elements are kept: The Dromepard has claws and fiery eyes, the son enters a wood, kills the creature with a sword and brings the head back to his overjoyed father. Yet, Hopp takes such great liberty with the details, that "Dromeparden" can be characterized as a transposition rather than a translation. In addition to the use of Nynorsk, Hopp introduces both old dialect words and neologisms. Rose (1995) states that the strict form of nonsense poetry allows readers across time and space to make their own meaning out of the seemingly nonsensical words. The ambiguity of the syntactic and semantical level of "Dromeparden" poses greater challenges to the reader than more faithful

[1] As a common noun, it should be preceded by an article or take a suffix, e.g. "En lanke" (which means "hand") or "Lanken/lanka", but poetic freedom might lead to ungrammatical forms.

[2] Johansen (2006) choose to create similar sounding words to the original in Norwegian, e.g. "brillag" and "tovene" and stays closer to Carrol's sentence structure

translations do. However, in return, we are granted more freedom to fill in the gaps.

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Persian

یاوه گو

کبشام بود، وتُوهای نرزِج
در مَسجِلعَقطَر می چَرخوردند و می مَتیَدند:
مرغانِ جارو همه نُحبی بودند،
و رائهایِ گُماخنه می نعسوتیدند.

«از یاوه گو برحذر باش، پسرم!
از آرواره هایی که گاز می گیرند، و پنجه هایی که می ربایند!
پرنده ی جابجاب را حقیر مشمار، و
از آدمِ زشتخویِ دل آزار دور باش!»

شمشیر بُرّان خود را برداشت؛
دیری بود که دشمنِ انسان را انتظار می کشید-
پس زیر درخت تام تام ایستاد،
و، اندیشناک، لختی درنگ کرد.
و، همچنان که ایستاده سرگرم اندیشه های آشفته بود،
یاوه گو، با چشمانی چون دو شعله ی آتش،
از میان بیشه ی تاریک آشکار شد،
هایهوکنان می آمد!
یک، دو! یک، دو! شمشیرِ تیزِ آخته ی او
بر همه جای پیکر یاوه گو فرود می آمد!
سرانجام، او را مرده بر جای نهاد،
و شاد و پایکوبان بازگشت.

«اکنون که یاوه گو را کُشتی
در آغوشم بیا، پسرکِ سرفرازم!
آه، چه روزِ شادی! هورا! هورا!»

کبشام بود، و تُوهای نَرزِج
در مَسجِلعَقطَر می چَرخودند و می مَتَیدند:
مرغانِ جارو، همه، نُحبی بودند
و رائهای گماخنه می نعسوتیدند.

Mohammadtaghi Bahramihorran

"Jabberwocky" in Persian

Bahar Eshraq

The first Persian translation of "Jabberwocky" appeared in the 1995 publication of *Through the Looking-Glass* (reprinted in 2010) by Setareh Books of the Jami publishing house, an imprint geared towards the young adult market. The edition contains a foreword by the publisher in which he emphasizes that the purpose is to introduce this international children's classic to an Iranian audience.

The book was translated into Persian by Mohammadtaghi Bahramihorran, an experienced translator from English and French. The translation is almost complete except one line of the poem which has been omitted, and Tenniel's drawing of the Jabberwock. The title is "Yavegou" ["the babbler"], playing on the Persian translation of the subjective form of the word "jabber". In the preface Bahramihorran also refers to "wocky" as "*faryad*" ["cry"].

Bahramihorran used a formal classic language, but applied neologisms and portmanteaus to convey the poem in order to show Carroll's style to the Iranian reader. He also added some informative details about Lewis Carroll, Alice books, and the international musical adaptations of his different poems such as "Jabberwocky" in the preface, as well as the Persian free translation of the closing poem "A Boat beneath a Sunny Sky". In his preface he also states his intention to produce an authentic version of *Through the Looking-Glass* for readers familiar with *Alice in Wonderland*.

As Orero (2007) emphasizes in her book *The Problem of Translating "Jabberwocky"* the original poetic form imposes some constraints on the creative translation of the translator. In the case of Bahramihorran, he has managed to translate the content and create nonsense words but in so doing he uses the Persian pattern of the ballad, *tasnif* or *taraneh*, which is different from to that of the English ballad tradition. The translator has attempted to produce the quatrain, four line stanzas, approximating the English model (near to Persian Rubaiyat stanza), but for the third and fifth stanzas he has used eight and three lines. Moreover, the sound

patterning is different. In other words, the Persian translation of "Jabberwocky" does not conform to the pattern of original form, and deviates from the rhyming and metrical pattern of the original.

In terms of content, as elaborated by Orero (90-91), the use of nonsense words provides "a fair amount of creative liberty" for the translator. So in the creation of his own nonsense expressions of the first stanza he has taken into account the interpretation of Humpty Dumpty in chapter six of *Through the Looking-Glass* and has provided a footnote that refers to his translational choices of nonsense words based on Humpty Dumpty's explanation. In many cases he creates Carrollian-style portmanteau words. Thus, "borogoves" is rendered "*morghan-e jaroo"* ["broom-birds"], a neologism that works with Humpty Dumpty's explanation. In the case of the translation of the qualifiers "brillig", "slithy", "mimsy", and "mome" Bahramihorran adopts a similar procedure. But for the nonsense verbs such as "outgrabe" he has translated the phrase "something between bellowing and whistling" into "*nareh keshidan"* ["yelling"] and "*soot zadan"* ["whistling"] and then by the blending of the first letters of the two words he creates the nonsense verb "*nasoutidan"*.

Regarding the translation of the rest of the stanzas the translator is no longer guided by Humpty Dumpty's explanations. Instead, the translator relies on sound-likeness with regard to the proper nouns "Jubjub" and "Tumtum." With the "Bandersnatch," the Persian connotations go to an annoying ill-tempered man. The rest of the qualifiers – "frumious", "vorpal", "manxome", "uffish", "tulgey", "beamish" and "frabjous," as well as the verbs "whiffling", "burbled", "galumphing" – have no nonsense equivalents in the Persian translation, but are common Persian words. For instance, "frumious" has been translated into "del aazaar" meaning heart-rending, and "vorpal" into "borran" and "tiz," meaning cutting edge and deadly sharp.

Something which has also been lost in the Persian poem is the beheaded Jabberwock. The reader is merely informed of the dead Jabberwock, but not that it has been decapitated. There is no sign of the hero's galumphing back with the head of the evil creature. Moreover, the rhetorical question of line 21 has been translated into a simple/declarative sentence.

In general, Bahramihorran has attempted to produce "parallel value" (Orero 115) by conveying the threatening atmosphere of the poem and the element of threat or danger for the hero by his choice of formal language and translational procedures. But the "mock-heroic", as Orero (117) emphasizes, or the parodic-comic effect of the poem is not present in his translation. According to Orero (120) all the Carollian nonsense words are representative of the "mock-heroic

ballad of wondrous feats of bravery" but Bahramihorran's translation merely conveys the somber atmosphere of the poem.

Nonsense literature has a long tradition in Persian culture and can be traced back to folk literature, especially folk oral tradition such as folk songs, lullabies and nursery rhymes, but little research has been done on Iranian nonsense (see Mohammadi & Ghaeni; Torabi *Study;* Torabi *Baresi*). Literary nonsense (in the way Tigges defines it) is named "*Hichaneh"* or "*Mohmal"* (Torabi *Study*; Kianush) in Iran. It is mostly used in children's play so the only intention behind the Iranian literary nonsense is the amusement and pleasure of children through the humorous rhythmic wordplays, puns, mirroring and situational contradiction. Most of the Iranian nonsense literature is made through the meter of the phonemes and words with rhyming tradition (Torabi, *Baresi* 14). The only critical studies are three MA theses on children's literature and Persian literature (Torabi *Study*; Mirzapour; Raoufi).

Unlike the well-received translations of *Alice in Wonderland* in Iran, the translation of *Through the Looking-Glass* (particularly "Jabberwocky") has not become an Iranian classic. Iranian translators, publishers and academia have not shown so much interest in *Through the Looking-Glass* or "Jabberwocky". The few related academic works include MA theses on *Through the Looking-Glass* Tehran Azad University's English department (Famili) and a book review (Vaezi) published in *Pazhuhesh Nameh* [*The Research Quarterly of Children & Youth Literature*]. Recently, the dubbed version of *Through the Looking-Glass* film became available in Aparat, an Iranian video sharing service, in the target culture. In 2019, another translator (Mohammad Ali Mirbagheri) also published a new Persian translation of *Through the Looking-Glass* that can be an object of study for future research.

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Polish

Dżabbersmok

Było smaszno, a jaszmije smukwijne
Świdrokrętnie na zegwniku wężały,
Peliczaple stały smutcholijne
I zbłąkinie rykoświstąkały.

Ach, Dżabbersmoka strzeż się, strzeż!
Szponów jak kły i tnących szczęk!
Drżyj, gdy nadpełga Banderzwierz
Lub Dżubdżub ptakojęk!

W dłoń ujął migbłystalny miecz,
Za swym pogromnym wrogiem mknie…
Stłumiwszy gniew, wśród Tumtum drzew
W zadumie ukrył się.

Gdy w czarsmutśleniu cichym stał,
Płomiennooki Dżabbersmok
Zagrzmudnił pośród srożnych skał,
Sapgulcząc poprzez mrok!

Raz-dwa! Raz-dwa! I ciach! I ciach!
Miecz migbłystalny świstotnie!
Łeb uciął mu, wziął i co tchu
Galumfująco mknie.

Cudobry mój; uściśnij mnie,
Gdy Dżabbersmoka ściął twój cios!
O wielny dniu! Kalej! Kalu!
Śmieselił się rad w głos.

Było smaszno, a jaszmije smukwijne
Świdrokrętnie na zegwniku wężały,
Peliczaple stały smutcholijne
I zbłąkinie rykoświstąkały.

Maciej Słomczyński

The Polish Translations of "Jabberwocky"

Bogumiła Kaniewska

The history of Polish translations of "Jabberwocky" should have started in 1936, when the first translation of the second part of Alice's adventures was published. However, its author, Janina Zawisza Krasucka, did not take up the challenge: she translated only the first two lines, completely depriving them of the peculiarities of Carroll's work. These are two logical, correctly constructed sentences, without a single nonsense word: "Strzeż się Jablerwocka, mój synu! / Bo gdy ziewa to kąsa, gdy się wita, to bije…" ("Beware of Jabberwock, my son! / Because when you yawn it bites, when you greet, it beats..."). The mysterious literary monster therefore stayed in hiding for thirty-six more years, until 1972, when Maciej Słomczyński's *Through the Looking-Glass* was published. This experienced and prominent translator had previously introduced such works as Joyce's *Ulysses* (1969) and Faulkner's *Light in August* (1959) to a Polish audience. He was also the translator of the works of Shakespeare, as well as the first translator of both Alice books. Słomczyński's translation retains all the features of the original, including the nonsense.

This is no coincidence. In Poland, the 1970s was a time when linguistically inventive poetry flourished, and the possibilities of language were explored, even when (or because) it interfered with the communist reality of the time. Carroll in his poetry shows how you can escape from reality, using language as a medium for the imagination and as a tool for creating new, fantastic worlds. However, Lewis Carroll had precedents in Polish poetry as well. Already in 1921 Julian Tuwim published a cycle of poems *Słopiewnie* ("sło-" is a part of the word "słowo" ("word"), "piewnie" is associated with the word "śpiewnie" ("in a singing fashion"). Tuwim's idea was to create a "non-understandable" language (a language beyond reason,

perhaps), building quasi-words without meaning, although their construction resembles existing words (glossolalia). The same poetic device had been used half a century earlier by Lewis Carroll. "Jabberwocky" depends on sound allusions, ambiguity and off- balance meanings. As readers we are dealing not so much with specific words as with overlapping meanings. So, when Maciej Słomczyński translated "Jabberwocky", he could both draw on a pre-existing Polish model and take advantage of the poetically inventive times. Thus, when the monster from Carroll's poem appeared in Polish in 1972 it soon became extremely popular.

There are seventeen translations of "Jabberwocky" in Polish, nine of which are an integral part of the second part of Caroll's two Alice books (M. Słomczyński 1972; R. Stiller 1986; L. Lachowiecki 1995; J. Kozak 1997; K. Dmowska 2009; B. Kaniewska 2010; M. Machay 2010; T. Misiak 2013), while the remaining nine were written outside the strict novel context. These are the translations by: J. Korwin-Mikke (1980); J.W. Gomulicki (1981); S. Barańczak (1993); A. Marianowicz (1998); Alx z Poewiki (2010); G. Wasowski (2015); I. Sadowski (2016); S. Orwat (n.d.a.); M.P. Krystecki (n.d.a.).

The first group are the professional translators who published their work in book form, with at least three of them (Słomczyński, Stiller, Kozak) recognised as masters of their profession. The second group is more intriguing – these are the authors who only reached for the text of the poem from *Through the Looking-Glass*. There are two eminent poets and translators among them, Stanisław Barańczak and Antoni Marianowicz – the latter was the author of one of the very popular translations of *Alice in Wonderland*, and his version of "Jabberwocky" (considered an adaptation) was included in the edition of *Through the Looking-Glass* in Hanna Bałtyn's translation (2005). There is the essayist and publisher Juliusz Wiktor Gomulicki and the journalist, satirist and actor Grzegorz Wasowski, whose text is a fairly casual paraphrase of the original, composed of 25 stanzas. Four of the translations come from Internet sources, one of which by the sociologist, Ireneusz Sadowski, is interesting since it is accompanied by a detailed analysis of the text, justifying the shape of his proposed version.

Poetry is difficult to translate. The more ambiguous it is, and the stronger it is embedded in the linguistic/ cultural context, the greater the challenge. We should be reluctant to judge translations that are doomed to failure from the outset; because this failure reflects the impossibility to transpose the foreigness of the original text into a different language. "Jabberwocky" is a legendary challenge for translators – hence, paradoxically, a constant urge reemerges to adopt this text into almost every language. Since, congenial translation is even more tricky in this case than in any other, researchers try to establish the "boundary" conditions of

the translation of Carroll's poem. In my opinion, there are three key features to consider:

1. the use of linguistic material (poetics of nonsense based on glossolalia and sound allusions, including archaisms);
2. rhythmic shape of the poem (a metric poem, characteristic of a traditional English ballad);
3. semantics, that is, evoking senses and the mood of horror and triumph, suggesting events that make up the course of action (the convention of the knightly epic).

"Jabberwocky" is a dynamic and noisy text. It has been built from short verses ending in male rhymes (monosyllabic), which by its very nature evokes resistance in Polish, an inflectional language with a paroxytonic (penultimate) stress (hence the predominance of female rhymes), and a predominance of long words. Polish translations therefore make the most of the sound potential: they use consonant clusters irritating to the ear, an accumulation of hard, rustling sounds, and they build an atmosphere of horror and fear. It is therefore difficult for translators to maintain the rhythm of an old English ballad. All the translators – with the exception of Wasowski's adaptation – abandons the four-verse rhythm. Some (Słomczyński, Stiller, Kozak) try to keep the eight-syllabic verse (but not always consistently), while Barańczak (consistently) imposes a different, more comfortable (because more generous) measure (9+9+9+7). In my own translation, I too decided to use the more capacious verse metre of nine syllables. There is no doubt, however, that the most important challenge for translators is on the semantic level and the basic dilemma: sound or meaning? This can already be seen at the title level. Titles are either translations of sound, or of meaning, or hybrids trying to combine both choices. Translation, as Edward Balcerzan once wrote, is a "war of the worlds." It is the reader who decides on the victory or defeat of the translator.

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Portuguese

Dżabbersmok

Grilhente era, e os lagrolhos agilentos
Giropyavam e broquyavam en atranta;
Mimejosos erã os urzilentos,
E os espin-laros en grã gragriganta.

Guarda-te, filho, do Rarrazoado!
A garra aguçada, o dente raivoso!
Guarda-te do pássaro Juju, cuydado
Cõ o Banderpega fumyoso!

Desembaynhou sua espada vorpal;
Muy tempo buscou seu mãssimo rival.
Sentou-se entom junto à árvore Tumtum,
E ficou y algo tempo a pensar.

E, cogitãdo assi routadamente,
O Rarrazoado cõ fero olhar,
Veyo silvando plo bosque silhente,
Sem parar de balmurgear!

Um, dous! Entrou, entrou!
A espada vorpal o trecepou!
Bem o matou, e com a cabeça
Vãglopyando regressou.

«Mataste o Rarrazoado?
Abraça-me, meu filho amado!
Dia de dita, bendito dia!»
Casquisgou elle na sua alegria.

Grilhente era, e os lagrolhos agilentos
Giropyavam e broquyavam en atranta;
Mimejosos erã os urzilentos,
E os espin-laros en grã gragriganta.

Margarida Vale de Gato

"Jabberwocky" in Portuguese Translation

Patricia Odber de Baubeta

While there have been numerous Portuguese translations and adaptations of *Alice in Wonderland* aimed at different age-groups and readerships, only four translations of *Through the Looking-Glass* have been published (listed in Puga and Rêgo's 2015 catalogue). The reprints of the first three translations seem to have been timed to take advantage of the appearance of the fourth, done by Margarida Vale de Gato.

Critical commentary focusing on Portuguese Alice translations is not abundant and tends to focus on *Alice in Wonderland*, ignoring *Through the Looking-Glass*. Glória Bastos' survey of the history of Portuguese Alice translations makes some fairly harsh critical remarks on their shortcomings: "Looking at the editions as a whole, we find different types of faults, that range from, at worse, inadequate translation of the original terms, with flagrant and unpardonable errors that even an average reader of English will have no trouble identifying--- we note some questionable, if not incomprehensible translation options" (122). After a detailed analysis of translation errors, Bastos concludes that "we continue to await a truly accurate translation of *Wonderland.* Because, up to the present moment [1999], no one has *discovered* Alice" (123).

José António Gomes, in "Lewis Carroll's adventures in Portugal", offers examples of Portuguese nonsense writing, and takes a generally more tolerant line vis-à-vis the translations of Alice. Regarding the three translations to date [1999] of *Through the Looking-Glass*, he judges: "Of an acceptable standard, and including the indispensable 'translator's notes', these translations do not reveal any especially noteworthy aspects. In all of these, any translational problems that have not been resolved have been substituted" (130).

Conceiçao Pereira explores the Anglo-Saxon phenomenon of nonsense writing, and identifies nonsense precursors in Portuguese literature, including Fernando Pessoa's "Poema Pial". However, she fails to mention a prominent example of the genre, Joane the Fool's speech in Gil Vicente's *Auto da Barca do Inferno* (Play of the Ship of Hell, 1517), in which nonsense wordplay is responsible for many comic effects. As Aubrey Bell observes, "many still appear to believe that Vicente wrote in a kind of gibberish" (7).

While Isabel Pedro dos Santos explored the translations of poems in *Alice in Wonderland*, nonsense scholars Conceição Pereira and Margarida Vale de Gato reviewed the current Portuguese Alice landscape from the perspective of linguistics and translation practice.

It was Vale de Gato's translation of "Jabberwocky" that achieved a canonical status, based both on its longevity (the most reprints) as well as its positive critical reception. Paul Melo e Castro praised *Alice no País das Maravilhas* e *Alice do Outro Lado do Espelho* "as a faithful translation---generally ingeniously accomplished---difficult to improve on---an attempt to retextualise Lewis Carroll's original in Portuguese--- [and] an intellectual feat of no mean distinction" (96).

Before looking more closely at Vale de Gato's translation, however, certain questions should be posed. How do we account for the discrepancy in the numbers of translations of *Alice in Wonderland* and *Through the Looking-Glass*? Perhaps the nonsense verses in the latter volume were deemed unappealing or perhaps even incomprehensible to juvenile (and adult) Portuguese readers. Yet, by the same token, they are equally difficult to grasp for current generations of contemporary English readers who are likely unable to identify and decode the parodic elements without detailed annotations. Even when explanatory notes are supplied, there is no guarantee that readers will take the time to peruse them. Poems like "Jabberwocky" are enjoyed on different levels, through the sound of the words – rhythm and rhyme with repetitions and assonance – then by filling in gaps – guesswork based on analogies, even intuition. So, every reading will constitute a different experience for the reader.

Any translator doing their research can access Carroll's notes, published in the magazine *Mismatch*, and read Humpty Dumpty's 'exegesis', in *Through the Looking-Glass*. But neither of these interpretations is the "last word" on the subject, and neither guarantees a successful translation into Portuguese (or any other language). Vale de Gato incorporates both of these sources in her own translator's notes and clarifies the rationale for some of her choices and neologisms; but since these are probably only perused after the main reading event, they can only exercise a retroactive effect. It is the initial impact that matters. Her technique is

perhaps best understood through a comparison of source and target texts.

The language functions in both poems are, as expected, identical: the verses set out both to tell a story and elicit an emotional response from the reader, namely one of admiration and awe. The original "Jabberwocky" may echo elements associated with the epic genre, but following this tradition in the Portuguese context might mistakenly point us towards Camões. Instead, the translator has introduced pseudo-medieval / Galician-Portuguese elements that somehow have more in common with the alliterative verse of *Beowulf* than the classicism of Portugal's national epic, *Os Lusíadas* [*The Lusiads*]. Of course, the suspension of disbelief and the values of courage, audacity and fearlessness are by no means unfamiliar in twenty- first century popular culture, indeed they are now embodied in the protagonists of the Star Wars franchise or the characters who populate the Marvel Universe.

The formal features of the original poem have been retained, by copying structures and in some cases, words. The Portuguese poem follows the structure of the original, with seven quatrains (the final stanza repeating the first), and the ABAB rhyme scheme, albeit with some deviations: 1. ABAB 2. CDCD 3. EEFG 4. HGHG 5. IIJI 6. CCKK 7. ABAB

Prosodic equivalence, on the other hand, is not easy to accomplish. English meters do not automatically map on to Portuguese poetry, which deals with syllables rather than feet. Paulo Henriques Britto points out the mismatch in "The Translation of the English ballad metre into Portuguese." In "Jabberwocky" the first three lines of each stanza are written in iambic tetrameter while the last line is written in iambic trimester, a variation on English common metre. If an appropriate Portuguese verse form does not immediately present itself, the translator must be prepared to bridge the gap with creative solutions, expressing the ideas and sentiments of the source text in ways that are not too 'alienating' for the Portuguese reader.

The Portuguese "Jabberwocky" relies on precisely the same literary devices as the original, though not necessarily in the same places or the same parts of speech. What stands out most clearly are the different 'sound effects', brought about by repetitions of consonants and vowel sounds. There is some overlapping between the categories. We find alliteration and consonance ("**gr**ilhente, la**gr**olhos, **gr**ã, **gr**a**gr**iganta"), assonance ("girop**yavam**, broqu**yavam"**), internal rhyme ("mimejos**os**, urzilent**os**, espin-lar**os**, desembaynh**ou**, busc**ou,** S**entou**-se"), end rhyme ("atr**anta**, gragrig**anta"**, "Rarrazo**ado,** cuyd**ado"**; "raiv**oso**, fumy**oso"**; "vorp**al**, riv**al"**; "d**ia,** alegr**ia").** The presence of so many types of rhyme imposes a cohesiveness that may just counterbalance the possible

confusion about meanings.

Onomatopoeia as a device is more difficult to evaluate since we cannot be certain of the meanings of the words or whether the sound effectively echoes them. Here, perhaps, sound becomes meaning. For example, the name Jabberwock with its hard sounds "**Ja"** and "**ock"** may suggest a large, fierce creature, while "Rarrazoado" may be intended to duplicate the roaring sound that the creature makes.

With regard to individual lexical items or phrases, the translator employs a range of strategies, including: word-for-word translation (**Bandersnatch** becomes "**banderpega");** loan translation or calque (his **vorpal** sword becomes "sua espada **vorpa**l"; and **the Tumtum tree** "**a árvore Tumtum")** (The Tumtum tree with its consonantal cluster brings to mind the South American ombu); modulation is combined with synecdoche as in "The **jaws** that **bite"** ("o **dente raivoso");** metonym, ie the part, here the tooth or "**dente"**, represents the whole, the **jaws**. The verb **bite** is replaced by the adjective "**raivoso**."

The poem is full of neologisms, the coining of new words or phrases. For example, "**snicker-snack"** (already a neologism) is rendered by "**trepeçou"**. Peter Newmark argues that it is not only the translator's right to create neologisms, but also a "duty to re-create any neologism he meets on the basis of the source language neologism". Vale de Gato does not shy away from her duty and translates a neologism with another neologism in the target language. In her notes she explains that "trecepou" is a hybrid of "trespasser" and "decepar". In fact, the word before us may prompt a back-translation leading to the phrasal verb "ran through". The dynamism of this verb helps compensate for the loss of onomatopoeia.

Another strategy Vale de Gato adopts is substitution as compensation. Translating "O **frabjous** day! Callooh! Callay!" as "**Dia de dita, bendito dia**!" eliminates the alliteration and onomatopoeia. Since **Frabjous** reminds the native English speaker of "joyous", "**dita"** (happiness) is a logical choice, and also connects to "**alegria"**. "Ben**dit**o **dia"** repeats sounds and perhaps adds in a hint of hyperbole, which is not out of place when describing an epic battle. In rhetorical terms, the English bears some relation to commutation, because terms are interchanged. At the very least, a baroque wordplay compensates for some loss of onomatopoeia. As seen in the preceding paragraphs, compensation may involve different linguistic procedures, but it can also be factored into a translation through a translator's notes and prefaces.

Received wisdom has it that nonsense poetry, so quintessentially English, so profoundly culture-bound, defies translation. This is not necessarily the case, since

various translators – of Carroll and other authors – have tackled nonsense. The question is how far they have succeeded in their aim. Vale de Gato has succeeded in her rendering. Her translator's repertoire comprises the procedures mentioned above, and more, but the list does not adequately reflect her inventiveness. Her new word coinages could almost be correct Portuguese but are not entirely so. A playfulness characterises her work, and "Jabberwocky" in particular. The *Alices*, written for children and read by adults, are cross-over works in reverse; most often novels are written for adults and later become appropriated by a juvenile readership. *Alice do outro lado do espelho* is no less accessible to its various readers than *Through the Looking-Glass*, due to the translator's creative linguistic choices, based on a thorough knowledge of both languages and cultures, and backed up by the illustrations and the translator's notes.

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Romanian

Trăncăniciada

Era friglind, linsoase zăvi
Se tot girau, gymblau în ob –
Numai minsoare borogăvi,
Când momii sor deşciob.

Păzea, vrag fiu, de Trăncăvici!
Fălci care muşcă, Gheară-Rea!
Hâdul Bolbor zboară spre-aici,
Frumoaznicul! Păzea!

El spada o luă cât ai clipi –
Lung îl cătă pe scârţălat –
Popas făcu la Dum-dum-tri,
Pe gânduri cufundat.

Şi cât pe gând el sta hătdus
Cu ochii-n flăcări, Trăncăvici,
Şuflând venea-n halop pe sus,
Volvor prin grosdesiş.

Un-doi! Un-doi! Ca-n oase moi
Graval tăiş străpunge: Zgrunţ!
Mort îl lăsă şi tigva-i luă –
Glapă 'napoi zglobunţ.

Şi-ai omorât pe Trăncăvici?!
O, fătul meu gloluminos!
O, zi fruslavă! Ohei! Ohu!
Hulubăia voios.

Era friglind, linsoase zăvi
Se tot girau, gymblau în ob –
Numai minsoare borogăvi,
Când momii sor deşciob.

Frida Papadache



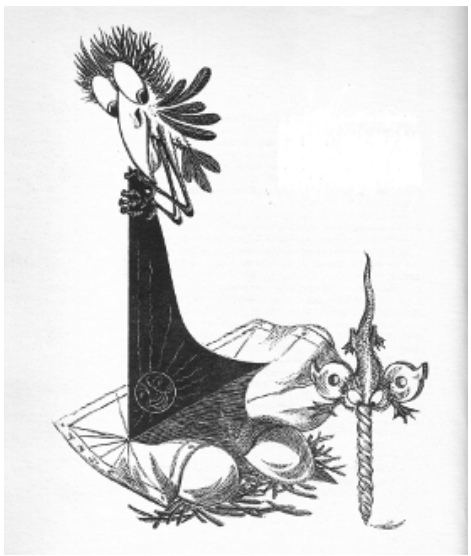
Petre Vulcănescu, 1965

Frida Papadache's Romanian Translation of Jabberwocky

Daniel Gicu

The history of the Romanian translations of "Jabberwocky" begins more than seven decades after the original poem was published, but it is rather fruitful, with no less than seven versions. Five of them are part of a Romanian translation of Carroll's *Through the Looking-Glass*: Nora Galin (1945), Frida Papadache (1971), Constantin Dragomir (1982), Mirella Acsente (1997), and Ioana Ieronim, (2007), although in this case the text of *Through the Looking-Glass* is translated by another person, Antoaneta Ralian. The other two (Leon R. Corbu, 1977; and Nina Cassian, 1991) were published as distinct translations. The best known, and for good reasons, as we shall further see, is Papadache's translation.

Frida Papadache (1905–1989) began her career as a translator after the end of the second world war, when she was already 40 years old. She translated writers such as Theodore Dreiser, John Steinbeck, Virginia Wolf, and James Joyce. (She was the first who translated Joyce into Romanian.) Although she was mostly interested in realistic and introspective novels for adults, Papadache also translated literature for children: Mark Twain (*The Adventures of Tom Sawyer*, 1957); Robert Louis Stevenson (*Kidnapped*,



Petre Vulcănescu, 1965

1960; *The Master of Ballantrae*, 1967; *Strange Case of Dr Jekyll and Mr Hyde*, 1974); and, of course, Lewis Carroll: *Alice in Wonderland* and *Through the Looking Glass*. Papadache's translation of Carroll's Through the Looking-Glass is accompanied by several full colour plates and pen drawings made by Petre Vulcănescu. A Romanian painter, potter, and graphic designer, Petre Vulcănescu (1925-1978) made his debut in 1962, and became known for his woodcuts and book illustrations. In the abovementioned edition, two illustrations are in connection with the poem "Jabberwocky." In a colour plate (shown above), the Jabberwock, a dragon-like creature, with no wings though, is represented not in a wood, but on a tridimensional chessboard. Also of interest is the fact that the boy is shown drawing a bow, ready to shoot an arrow and kill the monster, although in the original poem, as well as in Papadache's translation (and in all other Romanian translations and the illustrations that accompany them, to my knowledge) the hero slays the Jabberwock with a sword. Vulcănescu also contributed with a pen drawing of a borogove and a tove, nesting under a sun-dial.

Papadache strives to retain the original verse pattern of "Jabberwocky." As in Carroll's poem, four out of the Romanian translation's seven stanzas follow this regular rhyme scheme: ABAB, although they are not exactly the same stanzas (in Papadache's translation, 1, 2, 3, 7, while in Carroll's poem, 1, 2, 4, 7). A secondary, but very similar, rhyme scheme characterizes stanzas 5 and 6 of Papadache's translation: ABCB (in "Jabberwocky", this rhyme scheme characterizes the remaining three stanzas). As in Carroll's poem, the third line of the fifth stanza is characterized by internal rhyme: "luă" does not rhyme with any of the other ending words, but rather has internal rhyme with "lăsă." And finally, the fourth stanza of Papadache's translation has a different rhyme scheme: ABAC, one which does not exist in "Jabberwocky."

Papadache also retains the original meter of Jabberwocky. So, the meter of the Romanian translation is mostly iambic tetrameter, as in line 5, for example: "Păzea, | vrag fiu,| de Trăn|căvici!". As in Carroll's poem, the exception to this pattern is that the last line of each stanza has only three feet, making it an iambic trimeter. Look at line 20: "Glapă | 'napoi| zglobunţ." In general, this rather straightforward meter complements the translation's diction well. Many words are either just one or two syllables, allowing them to fit snugly into this iambic form. The overall metrical regularity helps Romanian readers better understand the translation, which otherwise is as strange to them as is that of "Jabberwocky" to modern English readers.

In general, the Romanian translations of "Jabberwocky" published as literature for children tend to produce as many connected sounds as possible,

paying little attention to the poem's (non)sense. For example, Nora Galin's translation (1945) uses a recognisable ABAB rhyme scheme throughout, which allows the poem to make sense on a basic auditory level. In order to make Carroll's text more readable for children, some translators choose not to include at all the poems in their translation of *Through the Looking-Glass*. Such is the the case of the Oana Telehoi's translation (Alice în țara oglinzilor, 2008). On the other hand, those translations of "Jabberwocky" published as stand-alone works, which were not intended for a child audience, tend to be more preoccupied with the meaning of words and the playful usage of language. For example, Corbu translates "Jabberwocky" with "Ciorbobocul" a nonsense word meaning, as the translator notes, "a blind baby crow ("cioară"), which lives chiefly on borscht ("ciorbă"); he is well fed, chubby, short and fat: a "costoboc" (an ancient Thracian tribe, who lived between the rivers Prut and Dniester). Exploring the many different ways in which nonsense could be translated, Ioana Ieronim chooses to translate in two different ways the same stanza (the opening and the closing stanza in Carroll's poem).

Even though her translation was published as literature for children, Frida Papadache manages to keep a balance between the carefully structured sounds of the poem and its (non)sense. Starting with the translation of the title, "Trăncănciada", the playful tendency of Papadache is obvious: she adds to the verb "a trăncăni" ("to jabber") the affix "-ada", used to name an heroic poem, thus poking fun at the heroic questing tale.

With one or two exceptions, Papadache comes with equivalents to all of the nonsense words and expressions found in the original. Thus, in the first verse, "brillig" is translated with "friglind" (from the verb "a frige", "to broil"); the portmanteau "slithy" is translated with another portmanteau, "linsoase", a combination of "lin" ("smooth"), "lins" ("sleek") and "osos" ("bony"); and "toves" is translated with another nonsense word, "zăvi", with the same meaning, explained by Coco-Cocou (Humpty Dumpty), as in Carroll's poem. Papadache translates "gyre" as "gira" (a word that has, alongside others, a meaning similar to the one explained by Humpty Dumpty), and "gimble" with "gymbla"; as Humpty Dumpty explains, this word means: "a umbla în pas de gimnast, sfredelind cu botul" (walking like a gymnast, piercing with their snouts as if with a gimlet). "Wabe" is translated with "ob" (because it goes "o bună bucată înainte, o bună bucată înapoi și o bună bucată de jur împrejur" ("a long way before it, a long way behind it, and a long way beyond it on each side"). "Mimsy" is given as a portmanteau as well, "minsoare", but with a different meaning than in the original: "cu oase mici și cu pene ca soarele" (having small bones and feathers like

the sun). "Borogoves" is adapted as "borogăvi" to sound more like a Romanian (non-existing) word (in Romanian, an a with breve is used for the sound /ə/ and some nouns form the plural by adding -i to the singular). Papadache is even more playful in translating the final verse of the first stanza: "momii sor desciob", where "momii", the Romanian adaptation of "momes", have the meaning that "raths" have in Carroll's poem (a sort of green pig), "raths" is translated as "sor" (short for "they left their home at dawn and lost their way"), while "desciob" has the same meaning as "outgrabe" (in the words of Coco-Cocou (Humpty Dumpty based on "ou" Romanian for "egg"): "ceva între a mugi și a șuiera, cu un fel de strănut la mijloc" ("something between bellowing and whistling, with a kind of sneeze in the middle".)).

The next stanzas also shows Papadache's playfulness when translating the invented words used by Carroll. The "Jubjub bird" is translated with "hâdul" (ugly, deformed), "Bolbor" (an onomatopoeia that imitates the sounds made by a turkey). "Frumious Bandersnatch" is rendered as "Frumoaznicul", an interesting choice, since it can be seen as a compound of "groaznic" (meaning "fearful, gruesome", a word whose usage to describe the monstrous Jabberwock seems appropriate), but also "frumos" (meaning "beautiful"). "Vorpal" is left untranslated in line 9, but in line 18 is given as "graval", a combination of "grava" ("to engrave") and "letal" ("lethal"). "Manxome" is translated with "scârţălat", from the verb "a scârțâi", meaning "to squeak" ("scârț" is also used as an onomatopoeia in colloquial speech when something is regarded as unworthy of one's notice or consideration), and "tumtum" with "dum-dum" (a colloquialism referring to the sound of a drum). In the fourth stanza, "uffish" is translated with "hăt" (an informal word used to form the superlative), "whiffling" with "șuflând" (a compound of "șuiera", "to whistle" and "sufla", "to blow"), "tulgey wood" is translated with "grosdesiș" (a combination of "desiș", "a dense forest" and "gros", "thick"), and "burbled" is translated with "volvor" (similar to "bolborosi", "to bubble"). The word used to translate "snicker-snack", "zgrunț" (meaning "a piece of solid, crumbly material, like a friable rock"), brings before the readers' eyes the image of the Jabberwock crumbling into small pieces, as the sword cuts into it. Any hint of whimsy that the original onomatopoeia had is thus lost.

The choice of translating "galumphing" (a combination of gallop and triumphant) with two words, "glapă" and "zglobunț" is determined by the need to retain the original verse pattern of the poem: "galopa" (a three syllables word meaning "to gallop") becomes a two syllables non-existing Romanian word ("glapă") so that the line could be an iambic trimeter, and the word "zglobiu" ("sprightly", "playful") receives the affix -unț, so that it could rhyme with the

last word in line 18, "zgrunț" (the word "triumfător", which is a more faithful translation of the English "triumphant" would not have worked here).

Papadache seems even more readily than Carroll to use neologisms, portmanteaus, and nonsense words. Sometimes she chooses invented words in her translation, even though Carroll used words that can be found in an English dictionary. Thus, "beamish" is translated with "gloluminos" (a combination of "glorios", "glorious" and "luminos", "radiant"). Other neologisms are "Fruslavă" for "frabjous" (a combination of "frumos", "beautiful" and "slavită", "praised"), and "hulubăia" for "chortle" (a verb derived from the noun "hulub", "pigeon"). Papadache, however, has not proven as successful as Carroll in having these new words work their way into the dictionary of the Romanian language.

Just like in the original poem, the invented words Papadache uses in her translation work convey meaning even though they are nonsense. Whether by sounding similar to words Romanian readers would know –like "șuflând", "halop", "volvor", and "glapă" – or by making use of onomatopoeia – like "bolbor" – sense is communicated. This quality allows for consistent reader engagement and fascination throughout the poem. Papadache certainly succeeds to make her translation sound interesting enough for the readers' imagination to wonder and wander.

Translations into Romanian

Carroll, Lewis. *Peripețiile Alisei în lumea oglinzii* ["Alice's Adventure in the Land of the Mirror"]. Transl. Frida Papadache. Ill. Petre Vulcănescu. București: Ion Creangă, 1965.

Russian

Бармаглот (Barmaglot)

Варкалось. Хливкие шорьки
Пырялись по наве,
И хрюкотали зелюки,
Как мюмзики в мове.

О, бойся Бармаглота, сын!
Он так свирлеп и дик!
А в глу́ше ры́ мит исполин —
Злопастный Брандашмыг!

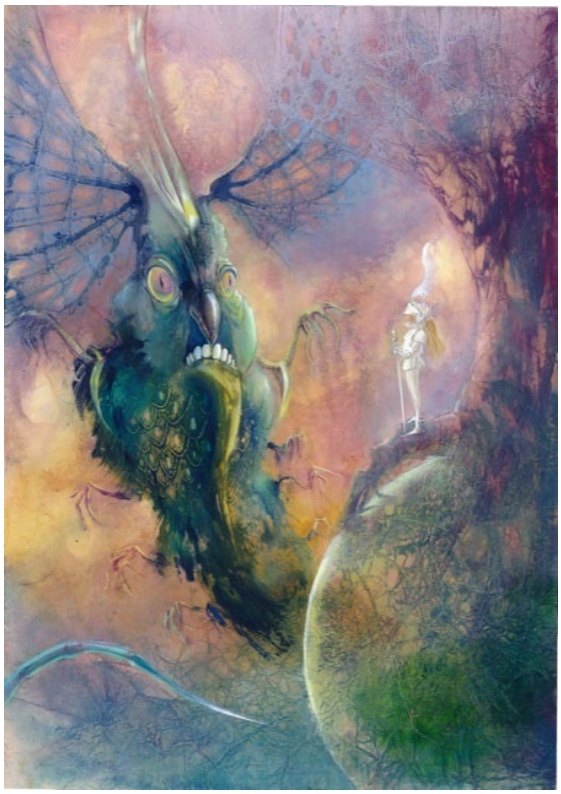
Но взял он меч, и взял он щит,
Высоких полон дум.
В глущобу путь его лежит
Под дерево Тумтум.

Он стал под дерево и ждёт.
И вдруг граахнул гром —
Летит ужасный Бармаглот
И пылкает огнём!

Раз-два, раз-два! Горит трава,
Взы-взы — стрижает меч,
Ува! Ува! И голова
Барабардает с плеч!

О светозарный мальчик мой!
Ты победил в бою!
О храброславленный герой,
Хвалу тебе пою!

Варкалось. Хливкие шорьки
Пырялись по наве.
И хрюкотали зелюки,
Как мюмзики в мове.



Ekaterina Kostina
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Dina Orlovskaya

A Very Large Family of Russian Jabberwocks

Olga Bukhina

The history of the Lewis Carroll's Russian translations goes back to the nineteenth century. *Alice in Wonderland* (1865) was anonymously translated into the Russian as *Sonya in the Realm of Wonders* only fourteen years after its original publication. In the first fifteen years of the twentieth century four more translations were published (Hellman 251- 252). The Soviet twentieth century also produced several translations of *Alice in Wonderland* as well as *Through the Looking-Glass*. Carroll's *Alice* has been a cult book in Russia for more than a century, and that is why "Jabberwocky" soon became a household item of Russian children's literature. Two of the "Jabberwocky" translations are well-known and well-respected. The first one was done by a translator and a playwright Tatiana Shchepkina- Kupernik as a part of V. A. Azov's translations of *Through the Looking-Glass* published in 1924. The second, and probably most famous, translation was by Dina Orlovskaya; her translation was a part of the most widely spread Russian translation of Carroll by a very well- known translator, Nina Demurova. It was first published in 1967. Demurova produced the most "accurate" renditions of both Alice books (if the word "accurate" may be applied to translations of Carroll). Demurova also translated Martin Gardner's annotated version and added her own comments to both books and to Gardner's text. Her translation became "canonical," and has been published not only as a children's text but also as an academic endeavor. Demurova wrote several articles about Carroll's works as well as about the problems she encountered in translating his books. For poetry, she invited other translators to contribute; thus, "Jabberwocky" was translated by Dina Orlovskaya.

It is difficult to calculate the total number of the Jabberwocky translations.

The challenge of the poem invites many translators to try their skills once or, sometimes, even twice, and to render it using different types of absurdist language. Some websites have collected dozens of classical and contemporary translations of "Jabberwocky" and keep adding new ones.[1] The versions of the Russian name of the title character are countless. Shchepkina-Kupernik uses the name "Verlioka" that is a character from the Slavic fairytale. Folkloric Verlioka is a one-eyed tall evil monster who kills the old grandmother and her two granddaughters. After that, the grandfather, with the help of some magic creatures, kills Verlioka. Orlovskaya named the Jabberwock differently; her "Barmaglot" is probably a fusion of two words: the name of a very famous character of Russian children's literature, Barmalei, and the verb *glotat'* ("to gobble up"). Barmalei is a title character of two poems by Kornei Chukovsky, a leading Soviet children's author and a theoretician of literary studies and translation. Barmalei, an African outlaw and a cannibal who wants to eat children, has been known to every child in Russia since the 1920s when the first poem was written.

Other translators suggested the following names (this is not, by a long way, a complete list): Spordodrak ("an argument with the fight"), Zmeegryz' ("snake eater"), Tarbormot, Umzar, Burnozhor ("devouring fast"), Zrakonakh, Konkolet, Ktulhk, Glukhomorr, Ispepelin ("one who incinerates"), Bormochun ("mumbling one"), Vurdalak ("vampire"), Korchubei (an allusion to a powerful historical character from a famous poem of Alexander Pushkin), Lukomor (another allusion to Pushkin), Borchardes, Zhabervolk (a mixture of a toad and a wolf), Ubeshchur, Mordolak (a mix of J.R.R. Tolkien's Mordor and a vampire). Recently, a new translation by Eugeny Kluev was published. It is the first Russian *Alice* of the twenty first century, and Kluev translated both the prosaic and poetic parts of both Carroll's books. He produced his own rendition of "Jabberwocky" calling it the "Zhilbylwolk" ("once upon a time, a wolf"). In this translation Kluev skillfully brings into play the very specific Russian tradition of absurdist linguistic games. In the late 1920s or in the early 1930s, a Russian linguist Lev Shcherba suggested that linguists may use a particular phrase as an example of a fully grammatically correct sentence that does not have any conventional meaning. The suggested phrase "Glokaya kuzdra shteko budlanula bokra i kudryachit bokryonka" consists of words whose roots do not exist in Russian but, at the same time, has a correct construction in terms of Russian morphology and syntax.[2] Kluev uses nouns from the "Glokaya kuzdra" to animate and to domesticate his translation of "Jabberwocky". He populates the first four lines of the poem with the "kuzdra" and the "bork" (they are some kind of animals, just like the "borogove" and the "rath" of the original poem). Kluev also uses the verb "kudryachit" (present time)

[1] For example, http://centrolit.kulichki.net/centrolit/jabberwocky/index.html; http://www.wonderland- alice.ru/public/kurij2/JABBERWOCKY.

[2] This sentence is constructed in a way that is similar to Noam Chomsky's phrase *Colorless green ideas sleep furiously* that illustrates the distinction between grammar and vocabulary.

and transforms it into "kudryachilis'" (past time).

The Russian reader is well aware of various translations of the Alice books. The version of "Curiouser and curiouser!" dates the person who quotes it. Often, the first translation one reads is the favorite, so my favorite "Jabberwocky" is of Shchepkina-Kupernik. Shchepkina-Kupernik's and Orlovskaya's translations are done in a similar style with the use of some ordinary words and changing a letter or two in each of them to create a sense of absurd. Both translations tend to follow the original verse pattern of "Jabberwocky", including, in Orlovskaya's case, a similar iambic metre. Russian children's poetry tends to prefer the strict rhyme schemes, and both translations, as well as the Kluev's one, use the exact rhyming with the strict ABAB rhymes in each stanza, even though the original English metre is sometimes irregular. All three translators follow the story line quite accurately and portray most of dramatic events and gory details of the original "Jabberwocky". They do not omit "One, two! One, two!" and "Callooh! Callay!" The latter is rendered through the various derivations of "Hurray". The "beamish boy" is positively shining in the translations. So, the English "Jabberwocky" is easily recognizable in these Russian texts.

The tradition of absurd poetry for children has a long history in Russia starting with Daniil Kharms and Alexander Vvedensky, the members of a group of absurdist poets who called themselves OBERIU.[3] Kharms and Vvedensky published a number of absurdist poems in children's magazines in the 1920s and the 1930s. This tradition proliferated for a while but with the total victory of Socialist Realism by the mid-1930s it ceased to exist. Both, Kharms and Vvedensky, were accused of anti-Soviet activities and arrested in 1931, released, and arrested again in 1941. Both died in prison soon after (Hellman 374). Later, in the 1980s, the children's poetry of Kharms again became publishable, and a few poets of that time, Oleg Grigoriev, Genrich Sapgir, Vadim Levin, and Renata Mukha, returned to absurdism. Some contemporary Russian poets, such as Mikhail Esenovsky, German Lukomnikov, and Artur Givargizov, also often use an absurdist style in writing for children.

Carroll's humor, absurdism, and philosophical depth never ceased being attractive to the Russian reader, young and old, and multiple editions of *Alice* have been published and republished regularly by various publishing houses. In December 2019, at the Moscow Non/Fiction Bookfair, I counted at least a dozen different *Alices* with mostly Demurova's translation (and Orlovskaya's "Barmaglot"). In terms of illustrations, these publications tend to be a bit conservative by choosing the familiarity of Tenniel's or other famous Western illustrations (for example, by the British writer and artist Mervyn Peake). Kluev's

[3] ***Ob'e****dinenie* ***R****ealnogo* ***I****skusstva* (*The Association for Real Art*) with the letter 'u' in the end added just for fun.

translation was published with a new set of illustrations by a young Dutch artist Floor Rieder, but she was not very interested in portraying the Jabberwock. Still, over the years, plenty of Russian artists tried their hand at picturing different scenes of *Alice* with the Jabberwock envisioned as a reddish-brownish ancient reptile (Ksenia Lavrova), a skinny dragon connected to the armed knight by a thin thread (Yury Vashchenko), or a clay crocodile in a tall hat, necktie, and checkered pants that just lost its head under the Tumtum tree (Nikolai Vatagin). The newest Russian Jabberwock is done by Ekaterina Kostina who sees it as a huge scary cockatoo bird with sharp teeth and a multiple set of feet and claws. A tiny delicate white knight holds the sword straight up and is about to start a fencing match with the monster. This edition uses Orlovskaya's translation, and in her "Barmaglot", the Jubjub bird does not find its place. The artist who is clearly familiar with the English original combines the Jabberwock and the Jubjub bird in one terrifying image. A careful look at the knight reveals that it is a girl, probably Alice herself. The overall result is quite impressive, and an already large family of the Russian Jabberwocks is now expanded even further.

Translations into Russian

Lewis Carroll. *Alisa v Zazerkal'i*. Transl. V. A. Azov (V. A. Ashkenazi). Poems by T. L. Shchepkina-Kupernik. Ill. John Tenniel. Cover image by D. I. Mitrokhin. Moskva- Petrograd: Izdatel'stvo L.D. Frenkelya, 1924.

Lewis Carroll. *Alisa v strane chudes. Skvoz' zerkalo i chto tam uvidela Alisa*. Transl. N. M. Demurova. Poems translated by S. Ya. Marshak, and D. G. Orlovskaia. Ill. P. Chuklev. Sofia: Izdatel'stvo literatury na inostrannych yazykach, 1967.

Lewis Carroll. *Alisa v strane chudes. Alisa v Zazerkal'i*. Ed. N. M. Demurova. Transl. N. M. Demurova. Poems by O.A. Sedakova, S.Ya. Marshak, and D.G. Orlovskaia. Ill. J. Tenniel, and L. Carroll. Commentary M. Gardener, et al. Moskva: Nauka, 1978.

Lewis Carroll. *Alisa v strane chudes. Alisa za zerkalom*. Transl. E.V. Kluev. Ill. F. Rieder. Moskva: Samokat, 2018.

Lewis Carroll. *Alisa v Zazerkal'i*. Transl. N. M. Demurova. Poems by S. Ya. Marshak, and D.G. Orlovskaia. Ill. E. Kostina. Moskva: Kacheli, in press.

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Slovak

Taradúr

Pražne je, hľa slizopružké jazvrtky
zotradierne kolodujú po zátraví,
vechťogáje clivia na tie vývrtky,
prasotnačky výstia, zlubčia - čo to spraví.

Daj pozor na Taradúra, synu môj,
chràň sa jeho hryzoľustí, zvlàšť keď zurmí,
aj na vtàka Krvilaka priprav zbroj,
Tupír nech ťa nerozchvatne drapazúrmi!

Syn sa mečom vorpàlovým opàsal,
dlho hľadal v diaľobzore nepriateľa.
Odpočíval pod bukubom, nehlo stàl,
zahútaný prešľastàval, hudna znela.

Žlčodrubý pomaly už odísť chcel,
vtom Taradúr búrne húrno zryčal kdesi;
syčal, fučal, zraky v plamoch, vzduch sa chvel,
hnal sa k nemu cez tulgové čierne lesy.

Ťal do neho, do živého do tela,
vorpàlovú čepel brúsnu zbrosil krvou;
až keď mŕtva hlava strúpne zletela,
tryskom-výskom domov crielil cestou prvou.

Ty si zdolil Taradúra, synu môj,
poď, nech si ťa prituniem na vetré kosti!
Leporysé! Slàvčin! Hurraj! Hojahoj!
chichodàkal v blahne, jasčal od radosti.

Pražne je, hľa slizopružké jazvrtky
zotradierne kolodujú po zátraví,
vechťogáje clivia na tie vývrtky,
prasotnačky výstia, zlubčia - čo to spraví.

Juraj & Viera Vojtek

A Stream and a Road

Timotea Vrablova

Conversations, whether in the form of friendly dialogue or dispute, play a significant role in both Alice books by Lewis Carroll. Conversations drive the narration, and, more importantly stimulate reflection and thinking, encouraging the growth of imagination. The conversations reveal the contrast between highly organized systems of talking and learning (rhetoric), and the rather modern idea of spontaneously and intuitively discovering the world. What does a bright girl like Alice need in terms of learning and imagination – road maps of logic, or a stream of intuitiveness and brilliant creativity? The author does not exclude or prioritize one or the other. Why bring this up? Because Carroll's books in translation provided key impulses for modern Slovak poetry for children.

It took a long time until Carroll's books were translated, but even before they were translated they had had an impact. Already by the end of 1950s, during the Communist period, the Alice books had been used by authors as a reference, suggestive of fantasy and journeys to exotic countries. Alice's adventures were used to inspire children to think unconventionally and to liberate their language, which had been ideologically imprisoned (Andricikova and Vrablova). It was not only a matter of referring to an iconic work of classical world literature, but some authors also strove to transfer "the substance" of the nonsense, and initiate in children a passion to develop a deep dialogue with reality rather than submit to stereotypes. Here we must mention the work of poets such as Lubomír Feldek, Tomáš Janovic, Miroslav Válek, Ján Navrátil, Daniel Hevier. To get the full sense of life, children were welcome "to dive into the stream" of intuition and imagination, and to follow their senses and feelings. By the end of the 1950s iit was quite heroic to encourage a young reader to travel into a mystery, even if it were just the exotic Wonderlands of children's poetry.

Both Alice books were finally translated in the 1980s by Juraj Vojtek and Viera Vojtková (*Alica v krajine zázrakov* and *Alica za zrkadlom*, 1981). It is the only

Slovak translation of the book. The translation was provided with exquisite illustrations of Dušan Kállay. He found the contextually prolific text a reservoir of inspiration. In one of the TV interviews, Dušan Kállay describes how rich in motifs Carroll's text is: "I could literally illustrate every single line, or paragraph or a phrase" (Minárik).

As Juraj Vojtek used to say, the point of translation is to stay close to the genuine character of the Slovak language, both linguistically and culturally (Minárik). The ambition was to achieve cultural equivalence which could appeal to Slovak readers (Andričik). In accordance with this, Kállay's illustrations make use of both the "stream of nonsense" and the references made to domestic artistic traditions.

With "Jabberwocky," the translators created a version, which is in line with the tradition of Slovak translation studies to seek for an appropriate cultural equivalent. "Jabberwocky" became "Taradúr" in Slovak. "Taradúr" phonetically conveys several connotations. The onomatopoetic "tarara", usually used for singing joyful tunes, represents the strong sound of trumpets. It can also evoke "tárat" which means to talk in a voluble manner, or to wander around. It is also suggestive of the word troubadour, but in a rather parodic way, opposite to the former meaning. The translators also make use of a contrastive combination of vowels a-ú in the name. In the Slovak phonological system "a" is regarded as a clear sound which creates a feeling of something dynamic, vigorous or even aggressive, while the long vowel "ú" is a dark and deep sound. It is often used in words to suggest something gigantic or massive. Through the name Taradúr the translators have created a name for the enemy with rich connotations. The word is colorful and semantically rich.

The poem "Jabberwocky" may work like a code for "entering" the book *Through the Looking-Glass*, in which Carroll provides readers with a unique game plan to discover the power of language and its rich potential to organize the material of thoughts. Now, she does not have "to change her size to smaller" to adapt, and handle the power of her nature. Instead, she "comes through" as she is, more experienced, to mirror not her "reflection" in the Looking-Glass but her true self. The Slovak translators connected excellently with that level of meaning.

Both writer (Carroll) and translators (the Vojteks) found fitting narrative resources in traditional heroic stories, myths, legends and poetry. The language and form of the original Carroll's poem evokes an ancient narrative, such as from the time when Old English was the language of powerful warriors. It could hint at what really might play a role in Alice's journey to meet with glorious side of herself. It is not a language of courtesy, she is a strong character, she needs to deal

with dark monsters in the most fearless and fierce way. In that generic area, the Vojteks operated, too. They used equivalents from the old Slovak literary culture that symptomatically evoke, what a Slovak reader culturally feels as the language of "initiation" into adulthood, or a ritual language of praise for good work, or heroic achievement. It is also a language which conveys confirmation and reassurance that the protagonist is a hero. The Vojteks sought inspiration from Slovak folk tales and ballads. The lexical and phraseological core provided a foundation from which the translators could create neologisms, or derive poetic pictures, parodying words, or using neologisms in such a way, that the reader could feel the connection to Slovak literature. The father's exclamation – "slávčin!" – at the son's victory over Taradúr is a good example. The word is made up of "sláva" (glory) and "čin" – which is also a word for achievement (to act). Moreover, "Sláv" is also an archaic name for both Slavic people and Slovaks. For the fight with "Taradúr" (the Jabberwock) the translators have appropriated traditional texts, and used poetic language from the Slovak renaissance of the 16th century as well as from Slovak folk tales. While in English original Carroll portrayed the fight and death of the enemy in a playful, sarcastic way, in the Slovak translation it is rather expressive, and dramatic, just as in the old Slovak literature (Minàrik 86-102).

The poem "Taradúr" enables child's reader to tune in the feeling of reading with fantasy and excitement for imagination. Such language cannot be comprehended linguistically, it is more an impulse "to dive" into the stream of its sounds and feelings. We should have in mind the complete picture of a being – with its irrational part.

It is not by chance, that the poem is placed in the beginning of Alice's journey. The opposite, mirror-reversed way is, how she can read the lines. It shows her the first important principle for the successful journey: to reflect. It was the perfect way for cultivating a soul.

In short, we have attempted to tell the the story how the Slovak "Taradúr" was defeated through the power of the great English nonsense tradition. Taradúr could not be defeated by logic alone. That fight required the translation of nonsense.

Translations into Slovak

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Slovene

Žlabudron

Zmrzlak pa tak in gravže tacne
propoti vrtko zasvrdlé;
ves host odmeva huje štracne,
ojejhe lame srž prhné.

“Sin, Žlobudrona ogni se,
grize čeljug in krempljev stik!
Ptiča Kljujusa se izogni,
Šavravsu hajdi v izumik!”

Vojevni meč fant v roko vzame,
dolgo sovraga je iskal i
n ob drevesu Hudejame
tiho zamišljen je obstal.

In ko je tam čul zatopljen,
je Žlabudron prišvrlotal
Kremplji na boj, pogled ognjen,
sredi Drevukov je pristal.

En-dva, en-dva! meč zafrlí,
klok-klok! lije kri zmajeva;
fant tamkaj mrtvega pusti,
z glavo k očetu odhrjá.

“Je res premagan Žlabudron?
Brž sèm v objem – da si le cel!
O skrasni dan! Huri! Huron!”
je od veselja brbolel.

Zmrzlak pa tak in gravže tacne
propoti vrtko zasvrdlé;
ves host odmeva huje štracne,
ojejhe lame srž prhné.

Gitica Jakopin

Čebŕnjka

Zažára je spolživa zbav
girjála, durgljajoč vodnjel,
borgov’c vsak bil je kržlobav,
podgnjač pak momno cvilborel.

„Čebŕnjka dobro var’ se, sin!
čekljátih lap, krempljátih šap!
Da b’ bil Čapčap ti ne v pogin,
ne ogenjusni Besograb!“

Svoj bojstri meč je vzel v rokó,
mrnjaka je iskal vsevdilj –
ko ni več vedel kam, kako,
je pod tumtumovko počíl.

Ko v senci tuhta še mrgost,
Čebŕnjk z ognjenimi očmi
prisapiclja skoz zmraščni gozd –
in gredši brboči!

En-dva, en-dva! in križemkraž
ga bojstri meč šlikšlaka.
Trup obleži – glavó drží
v galumfu pest junaka.

„Čebŕnjka res si pokončal?
Roké, moj bliščni fant, razkreči!
O, krajbsni dan! Hurú! Hurán!“
je zaprhljal v sreči.

Zažara je spolživa zbav
girjála, durgljajoč vodnjel,
borgov’c vsak bil je kržlobav,
podgnjač pak momno cvilborel.

Branko Gradišnik

"Jabberwocky" Translations in Slovene

Barbara Simoniti

There are three different translations of "Jabberwocky" in the language of Slovenia, while the language itself can boast two names: Slovene and Slovenian, of which the former will be used in this article. The first one to take up the challenge to translate the Alice books into Slovene was Bogo Pregelj. He published *Alice in Wonderland* in 1951 under the naturalized title Alice in the Ninth Country, thus making use of the idiom "ninth country" denoting fairyland ("deveta dežela"). The publication was not illustrated. Using the terminology of Maria Nikolajeva from her study *The Magic Code*, I can say that the "ninth country" is a fantaseme from Slovene folk tales, a "narrative device used to introduce magic surroundings" (Nikolajeva 113). Its fantastic or, rather, fairy-tale character is indicated by the use of alliteration, "deveta dežela," with alliteration not being a prominent stylistic figure in the Slovene language, where rhyme is predominant. I would venture to say that alliteration in Slovene fairy-tale fantasemes is indicative of their ancient origin.

My point here is that Pregelj had to reach far back into the oral tradition since there was no other tradition he could rely upon, let alone any proper fantasy literature. Pregelj's translation of Alice was hampered by archaic language and riddled with explications crucially diminishing the literary qualities – let alone the idiosyncratic nonsense – of the text. It is therefore not surprising that the translation by Pregelj was of marginal importance and had not stimulated anything further by Lewis Carroll to be translated – let alone something as intricate as "Jabberwocky." It is important to bear it in mind that the translation by Pregelj was the last reflection of the pre-war cultural atmosphere in Slovenia (within the Austro-Hungarian Empire, The Kingdom of the Serbs, Croats and Slovenes,

and Yugoslavia, in succession), in which English was considered to be a far-off as well as an alien language of a distant culture. However, the cultural context of the post-war Slovenia within the Socialist Federal Republic of Yugoslavia (under Tito) soon opened up, and the work of numerous translators introduced new literary worlds to the reading public through a network of public libraries. My purpose in drawing a relevant frame of the Slovene literary tradition is to establish a necessary tool to put the translations of "Jabberwocky" into perspective that will finally enable me to evaluate them.

The first worthy literary translations of the Alice Books were made by Gitica Jakopin: her *Alice in Wonderland* appeared in 1969 and was followed by *Through the Looking-Glass* in 1978. Helena Biffio made a new translation of *Through the Looking-Glass* in 1994. The latest translation of "Jabberwocky" was the work of Branko Gradišnik (2007), as an addition to his translation of *The Hunting of the Snark*. However, Gradišnik stated that his first attempt to translate the "Jabberwocky" reached back into his youth.

Before I can compare the three Slovene translations of "Jabberwocky" with the original, something must be said about nonsense itself. According to the prevailing theory established by Wim Tigges, there are four defining characteristics of nonsense: "an unresolved tension between presence and absence of meaning, lack of emotional involvement, playlike presentation, and an emphasis, stronger than in any other type of literature, upon its verbal nature" (55). It is easy to see that "Jabberwocky" is an especially fine example of nonsense – so much so that we celebrate it in the present anthology of translations. What is more, "Jabberwocky" is even an extreme case of nonsense, since half of the poem consists of words that only remind us of similar words, while their meaning is not quite known. Thus, the tension between the presence and absence of meaning is highly unresolved, and even heightened by Carroll's explanations that do not explain anything, but, rather, even intensify his playful attitude to language.

Let us now begin at the beginning of "Jabberwocky." The first nonsense styleme Carroll used in it is the written form of the title and the first stanza in their mirror image – the way Alice would have seen them after her passage through the Looking-Glass. Our first translator, Gitica Jakopin, introduced this styleme only in her final edition of 1990, having disregarded it in her former publication. The second translator, Hellena Biffio, on the other hand, had no difficulty in understanding this to be a styleme of the text, and observed it in her translation. The third translator, Branko Gradišnik, nevertheless, translated the "Jabberwocky" without it once again.

The name "Jabberwocky" is clearly a compound noun consisting of two

parts: the first is "jabber" meaning to "babble" or "blabber," while the latter is supposedly the name of an ancient Saxon family, "Wocky." This is the finest explanation I have come across so far, in the House of Names, online. Thus, the fantastic dragon-like animal drawn by Tenniel is a "Blabber-Beast of Noble Birth." There are no coincidences in Carroll's intricate nonsense, merely intentional playfulness. All the points of Tigges' definition are fulfilled. However, if I take a step further towards my theory of how nonsense is verbalized, I can say that the name "Jabberwocky," in which such nonsense effects take place, is in itself a nonsense styleme – a stylistic feature indicating the presence of nonsense. The verbalizing procedures that brought about this nonsense styleme are the use of a compound noun with two units suggesting two distinct meanings (cf. Simoniti).

The first translator, Gitica Jakopin, used the root "Žlobud-" derived from the verb "žlobudrati" (to "blabber") as translation of the first part of the name "Jabberwocky". With the initial consonant "ž-" sounding like "j-" in the French name "Jacques," this was an almost perfect translation. However, the second part of her translated name was done without proper consideration: she added a less common ending "-ron" devoid of any actual meaning as the final part of the name "Žlobud-ron." The second translator, Helena Biffio, coined a name consisting of two nouns, "Žlaber-žljak," with a consonant variation derived from the same verb, "žlobudrati." In such a form, however, the parts are two exclamations rather than two nouns, and, consequently, the nonsense effect of tension between the presence and absence of meaning is utterly lost. The third translator, Branko Gradišnik, however, strove primarily to distance himself from all former translations and, instead, to introduce something original: he coined a neologism, "Čebrnjka', which is a unique tongue-twister of his own, with its meaning unknown, thus referring the reader to his own commentaries. Apart from that, it is a decisive step away from Carroll. – If we draw the line here, it is obvious that the suggested noble origin of "Jabberwocky" is lost in all three translations, while only one of them attempted to preserve the compound-noun form – yet falsely – as a compound of two exclamations. My conclusion is that all three translators disregarded the verbalizing procedures here, thus loosing the nonsense styleme. The nonsense effect in this particular case is therefore eradicated from the text of their translations.

The third prominent nonsense styleme in "Jabberwocky" is the use of the narrative formula – a fantaseme – with which olden stories and histories usually begin: "It was..." Carroll shortened it to 'T'was', that fitted his chosen metrical form better. However, the expected continuation of meaning in the sense of a story is immediately thwarted with the neologism "brillig" and the further

continuation making persistent use of words that only suggest known meanings without ever delivering them. Pure nonsense, to be sure. In Slovene translations, however, Gitica Jakopin and Branko Gradišnik disregarded the styleme entirely at the expence of their aim to follow the metrics of the poem perfectly. It is only Helena Biffio who began the poem with "It was a day...", thus using something resembling the Slovene standard opening fantaseme in story-telling, "Sometime long time ago..." Again the suggested meaning of ancient – i.e. Anglo-Saxon – origin was disregarded.

It is only the fourth nonsense styleme in "Jabberwocky" that is actually tricky, even devious in its nature. A fact generally known is that the commentaries in the Annotated Alice that "Jabberwocky" originated from a supposed "Stanza of Anglo-Saxon Poetry" that young Carroll used to write in runic letters for the family magazine Mischmasch, intended for the amusement of his brothers and sisters (cf. Gardner 157, n. 16). Later writing a book for Alice Liddell, Carroll made use of the idea and developed it into a lengthy poem. It is therefore not surprising that "Jabberwocky" is written in clearly defined verses of iambic rhythm, with the metrical scheme of four iambs in each line, U – U – U – U –, thus lulling the reader into the pleasant reading rhythm. However, after the initial three lines of regular metrics, the rhythm breaks up abruptly: U U – – U –, leading the reader to blunder into a tongue-twisting halt, before the second stanza continues once again in its pseudo-Saxon regularity. The nonsense styleme in this case is thus the break in rhythm, thwarting the lulled expectations of the reader and throwing them with new zest into the verbal playfulness of the continuation. Anything can be expected in nonsense – except expectedness. For the final coup de gr a c e the nonsense styleme is even enforced with the repetition of the entire stanza at the end of the poem.

All Slovene translations fail to recognize the mischievous nonsense styleme that Carroll employed in such a devious way. Branko Gradišnik delivered a translation with a perfect metrical pattern, devoid of any imperfections that Carroll himself allowed, while Gitica Jakopin made use of some minor extensions of the lines in the first (as well as last) and third stanzas. Helena Biffio blundered somewhat on her own, yet unaware of Carroll's intention with the prominent break. The only possible conclusion here therefore is that the translators erroneously believed the break in rhythm to be a mishap on Carroll's part, to be improved upon in their respective translations – thus wiping out the most Carrollian nonsense styleme so far.

Having thus compared the translations of only four initial nonsense stylemes of "Jabberwocky," I can say that none of the Slovene translations pays proper

attention to the idiosyncrasies of Carroll's nonsense. The main focus of all three translators was on the metric pattern as well as the rhyme scheme of the poem, with regular metrics and rhymes being the familiar structures of Slovene poems or songs. However, such a familiarization of the original text had led them to disregard the actual verbalizing procedures of nonsense stylemes in Carroll's original. I could say that only those nonsense stylemes were respected that had not upset their prospective idea of the formal characteristics imposed upon the original from their literary background. Thus the unexpectedness of nonsense could not be accepted by any of them. The actual effects of their translated texts are therefore significantly transformed and disturbed in an utterly arbitrary way. I can therefore only suggest that the best translation could be, according to some criteria, that by Gitica Jakopin, and, according to others, that by Branko Gradišnik.

The conclusion can only be, on the one hand, that nonsense texts cannot be translated as arbitrary texts with their idiosyncrasies disregarded by the translators. In my experience this happens in languages/literatures devoid of a recognised nonsense tradition of their own. On the other hand, however, the definition of nonsense established by Wim Tigges brings such a decisive in-depth understanding of nonsense that knowledgeable translators are empowered by it to create target texts that are still nonsense – the real thing. It is therefore of vital importance to evaluate various native/national examples of nonsense as a genre, so that the translations of Carroll's texts can consequently be respected for what they actually are: a genre in its own right, defined by a form of communication rather than by its formal characteristics. And it is precisely this idiosyncrasy that makes nonsense so vibrant and vital that the present anthology is dedicated to it.

Translations into Slovene

Carroll, Lewis. *Alica v Deveti deželi.* Transl. Bogo Pregelj. Ill. John Tenniel. Ljubljana: MK, 1951.

Carroll, Lewis. *Alica v čudežni deželi*. Transl. Gitica Jakopin, illustrated by Arthur Rackham. Ljubljana: MK, 1969.

Carroll, Lewis. *Alica v ogledalu*. Transl. Gitica Jakopin. Illustrations Marjan Amalietti, Ljubljana: MK, 1978.

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Spanish

Galimatazo

Brillaba, brumeando negro, el sol;
agiliscosos giroscaban los limazones
banerrando por las váparas lejanas;
mimosos se fruncían los borogobios
mientras el momio rantas murgiflaba.

¡Cuidate del Galimatazo, hijo mío!
¡Guárdate de los dientes que trituran
y de las zarpas que desgarran!
¡Cuidate del pájaro Jubo-Jubo y
que no te agarre el frumioso Zamarrajo!

Valiente empuñó el gladio vorpal;
a la hueste manzona acometió sin descanso;
luego, reposóse bajo el árbol del Tántamo
y quedóse sesudo contemplando...

Y así, mientras cavilaba firsuto.
¡¡Hete al Galimatazo, fuego en los ojos,
que surge hedoroso del bosque turgal
y se acerca raudo y borguejeando!!

¡Zis, zas y zas! Una y otra vez
zarandeó tijereteando el gladio vorpal!
Bien muerto dejó al monstruo, y con su testa
¡volvióse triunfante galompando!

¡¿Y haslo muerto?! ¡¿Al Galimatazo?!
¡Ven a mis brazos, mancebo sonrisor!
¡Qué fragarante día! ¡Jujurujúu! ¡Jay, jay!
Carcajeó, anegado de alegría.

Pero brumeaba ya negro el sol;
agiliscosos giroscaban los limazones
banerrando por las váparas lejanas;
mimosos se fruncian los borogobios
mientras el momio rantas necrofaba...

Jaime de Ojeda

"Jabberwocky" in Spanish

Juan Senís Fernández

According to the BNE (Spanish National Library) catalogue, more than 40 translations of *Through the Looking-Glass* have been published in Spanish since its first appearance in Spain. This means two important things: one, that Carroll's work has had a constant presence in Spain, and, second, that every translator who adapted into Spanish the whole book had to confront the creature.

Translating (what is considered as) children's poetry can be a many-splendored thing but also tough and demanding work. The translator must deal not only with the words, the rhythm and the sense, but also with the sound of tradition. The translated poem must sound natural and rhythmical in the new version – and maybe childlike. Thus, the translator cannot do whatever he or she wants, of course, and has to adapt her or his version to what Even-Zohar calls repertoire, that is the aggregate of rules and materials which govern both the making and use of any given literary product. In the case of children's poetry, these rules are clear. Children's poetry is characterised by simple rhymes, close structures, clear stanzas and a penchant for humour and parody.

If translating children's poetry in general can be hard work, this is even truer when dealing with a legendary nonsense poem that is considered nearly untranslatable. Perhaps the difficulty is particularly great in Spanish, a language that differs from to English in its structures, its prosody and especially its literary background, where nonsense does not have a strong and canonical tradition. It is hard to choose one of the Spanish versions of "Jabberwocky" without feeling that one is betraying the original one. The curious and impatient reader can visit the Spanish entry of the poem on *Wikipedia* in order to find a few versions to compare. Already the titles differ. But, even if the choices of the translators (*Jerigóndor*, *Guirigayero*, *Galimatazo*) are apparently different, they all have something in common. The first part of the word tries to reply in Spanish the meaning of "jabber" (*jerigonza* is an old an rather outdated Spanish word that means more or

less jargon; *guirigay* designates a situation full noise and confusion; and *galimatías* is a message hardly comprehensible), while the second part tries to insist in the beasty and aminated condition of the creature by adding a suffix ad hoc. For the rest of the poem, the reader can expect anything.

Jaime de Ojeda's by now classic version created back in 1973 might not be the best, nor the most accurate adaptation. Moreover, it is clearly not the most childlike, probably because it was first published within an edition that did not aim to target child audiences at all, and at a time when Children's Literary research and criticism have not yet become a consistent academic discipline in Spain. This explains, in my opinion, several of the risky and personal decisions de Ojeda takes. For example, he does not make a rhyming version, the verses are irregular and, in some places, do not respect the four-verse stanzas of the original. Moreover, he does not use octosyllabic verses, although they are the most common in Spanish children's poetry and would have been the natural choice, but rather pays special attention to the sonority of the words and there correspondences with the original text, as we can see in the first stanza, especially when reading it aloud and even though you do not understand Spanish. *Agiliscosos*, for example, a neologism that de Ojeda has invented, is a combination of ágil (lithe), and *baboso* (slimy), so here he has managed to offer the Spanish reader a literal version of the original word but also a sonorous one. It happens also with *murgiflaba* (outgrabe) or *limazones* (toves). In other cases, such as *momio* (mome), *rantas* (raths) or *borogobios* (borogoves) he created more similar phonetical options to the original ones, while *mimosos* (mimsy) is an existing word that means literally cuddly and that can stand phonetically and semantically for the original one.

Nevertheless, this translation is included in the most popular, widespread and enduring edition of *Through the Looking-Glass* in Spanish, and, even though new and more child- friendly editions have been published since, the publishing house keeps reediting this one with the same version that has become integrated within the Spanish literary canon.

The second (and probably more important) reason is that the translated poem is complemented by a seven-page endnote. There de Ojeda explains in great detail the decisions and difficulties linked to his work, and includes the original versions of the poem along with French and German translations, so that the polyglot reader can compare. He tells the readers how he chose to invent words, how he dealt with the contradictory explanations that Carroll himself proposed for his own invented words, and considered the contradictory explanations that Humpty Dumpty later gives to these expressions. Bearing in mind these difficulties, he decided to invent Spanish words that evoked the original English ones (the

aforementioned *agiliscosos*, *momio* or *rantas*, but also *giroscar*, *firsuto* or *fragarante*) while they were coherent with Carroll's and Humpty Dumpty's metalinguistic commentaries on the poem, and, last but not least, he strived to frame these considerations within a lyrical form, that is to say, maintaining the rhythm and the verse pattern along the whole text, so it works as a real poem. This is the case of the first verse of the translation, which is maybe the riskiest and of them all. "Brillaba, brumeando negro, el sol" translated and obviously amplified "Twas brilling". The literal translation of this verse could be "The sun was shining with a black mist". There de Ojeda seemed to integrate both Carroll's and Humpty Dumpty's explanations in one sentence that amplifies the original way and draws the setting of the poem.

De Ojeda's long commentary is the living (or reading) proof that translating the "Jabberwocky" is undoubtedly a tough fight from which it is hard to get out unhurt… or without being forced to jabber. So, translators of the world, be careful. Beware the "Jabberwocky"!

Translations into Spanish

Carroll, Lewis. *Alicia a través del espejo*. Transl. Jaime de Ojeda. Madrid: Alianza, 1973

Swedish

"Jabberwocky"

En slidig ödling borvlade
i bryningen på solvis ples.
Och lumpingen var brynklig,
och den villa grutten fnes.

Ack, akta dig för Jabberwock!
Han biter och han klöser hårt!
Och jubjubfåglen är så hemsk,
och gripen griper svårt!

Han tog sitt stridssvärd fast i hand
och sökte länge fienden.
Så kom han till ett tumtumträd,
stod där rätt länge sen.

Han stod där, gränkte, tubblade.
då kom med väldigt eldig blick
igenom skogen Jabberwock
med girigt vilddjursslick.

Ett, två! Ett, två! Han högg och högg
han högg med svärdet kors och tvärs!
Ett huvud som trofé--så kom
han hem i nästa vers.

Och har du dödat Jabberwock?
Kom i min famn, min gosse god!
O, glädjedag! Hurra, hurra!
Hurra för mannamod!

En slidig ödling borvlade
i bryningen på solvis ples.
Och lumpingen var brynklig,
och den villa grutten fnes.

Gösta Knutsson



Robert Högfeldt, 1945

Gösta Knutsson's Swedish Translation of "Jabberwocky"

Björn Sundmark

There are five complete Swedish translations of *Through the Looking-Glass;* these are by Louise Arosenius (1899), Gösta Knutsson (1945), Eva Håkanson (1963), Harry Lundin (1977), Eva Westman and Karin Sandberg (2015)[1]. Arosenius was the first to translate both Alice books – and hence "Jabberwocky" too – into Swedish. Almost fifty years later Gösta Knutsson made the translation for the 1945 prestige publication of both Alice books in one volume. It was a large format book (octavo) printed on quality paper, and furnished with lavish illustrations by Robert Högfeldt. As a testimony to the high level of the artwork, Högfeldt's illustrations were also used in two English Alice-editions (1946 and 1949). Together with the 1966 edition of *Alice in Wonderland*, translated by Åke Runnquist and illustrated by Tove Jansson, the Knutsson and Högfeldt Alice marks the elevation of the Alice books to classic status in Sweden.

Gösta Knutsson (1908-1973) was a legendary Swedish radio producer (the first to do quiz programs in Swedish radio), children's writer, and translator. He is most famous for his twelve books about the cat *Pelle Svanslös* ("Peter No-Tail"), which are strongly connected to his hometown Uppsala, but the books about the dogs Tuff and Tuss as well as the books about the Teddy bear Nalle Lufs are also well-known in Sweden. Besides the Alice books, Knutsson translated, among others, Richard Scarry and a Disney version of "The Ugly Duckling."

Robert Högfeldt (1894-1986) was a Swedish illustrator, mainly of children's books. His designs are simple but lively. He leans towards stereotype and exaggeration. Two of his Alice illustrations have a bearing on "Jabberwocky": a full colour plate depicting the Jabberwock running through the Tulgey wood. The Jabberwock resembles a muscular green demon, which is interesting since most

[1] For a comparative analysis of the five published Swedish translations, see Sundmark "Some Uffish Thoughts"

visual representations tend towards the avian or dragon-like. Högfeldt has also contributed a pen drawing of a cork-screw-bodied slithy tove.

Unlike some of the other translators, Knutsson keeps Carroll's metre intact: three lines of iambic tetrameter followed by one line in trimeter (4-4-4-3). Carroll alternates his rhyme scheme between ABAB (1, 2, 4, 7) and ABCB (3, 5, 6); Knutsson employs the ABCB-pattern consistently. When it comes to phonological repetitions one notes that Knutsson employs even more sound repetition than Carroll: "Ett, två! Ett, två! Han högg och högg / Han högg med svärdet kors och tvärs!" In this case, he uses the word "högg" (to cut with one's sword) three times in a row. With the "Callooh! Callay!"-exclamation, Knutsson even adds a third hooray: "O, glädjedag! Hurra, hurra! / Hurra för mannamod!" ("O, happy day! Hooray, hooray! / Hooray for manly valour").

This line is also interesting since it shows that although Knutsson adheres quite strictly to the sounds of "Jabberwocky," he is not so much concerned with its (non)sense. After all, "Hooray for manly valour" seems a far cry from "Chortled in his joy." Not only is it a very free translation, but it also shifts the original poem's balance between the heroic and parodic. Another example can be found in Knutsson's translation of the lines "He left it dead, and with its head / He went galumphing back" with "Ett huvud som trofé--så kom / han hem i nästa vers" ("A head as trophy—then he / Returned in the next verse"). Of course, these are all perfectly viable translations of "Jabberwocky," if it is only to be regarded as a funny poem.

In his translation, Knutsson comes up with equivalents to 16 of the 29 nonsense words and expressions found in the original. Thus, in the opening (and closing stanza), which is the most dense in terms of neologisms, "brillig" is translated with "bryningen". In Swedish, this sounds much like "gryningen" ("dawn") which makes Alice think it has to do with break of day. However, it is "almost the opposite," according to Humpty Dumpty (172); it is the time of day when you prepare dinner and "brown the steak" (of the Swedish verb "bryna"). "Slithy toves" is translated with "slidig ödling," where slidig is a compound of "slemmig" (slimy) and "smidig" (lithe), and "ödling" comes from "ödla" ("lizard") and "grävling" ("badger"). Knutsson translates "gyre" as "borvlade," and has Humpty Dumpty explain the verb as a combination of "vrida och vränga" ("twist and turn"). "Gimble" is left untranslated. "Wabe" is rendered as "solvis ples," from "solvisare" ("sun-dial") and, curiously, "ples" as an approximation of English/French "place"; the Swedish word is "plats", but the exotic pronunciation and idiosyncratic spelling makes it mildly nonsensical. "Mimsy" is given as "brynklig", a portmanteau word made up of "bräcklig" ("fragile") and "ynklig"

("pathetic"), while "borogove" has become "lumpingen" – "a poor, ruffled bird" (173). It can be added, that Knutsson ingeniously translates "portmanteau" with "pelikanariefågel" ("pelicanary"), a word that unlike the English "portmanteau word" has not gained currency in Swedish, unfortunately. The final expression from the first stanza explained by Humpty Dumpty is "den villa grutten fnes" ("the mome raths outgrabe"), where "grutten" is "ett slags grön gris" ("a kind of green pig"). "Villa" is associated with the verb "villa" ("to stray or get lost") and "that he cannot find his villa/house, although he wants to." The final part of the punning exercise here is that "he wanted to" is "han *ville*" ("he wanted to"). The last word Humpty

Dumpty explains in his conversation with Alice is "fnes" (of "fnysa," "to snort") – "a kind of more interesting snort, performed while you bellow and whistle at the same time" (173).

There are far fewer neologisms in the other stanzas by Carroll, something that is even further reduced in Knutsson's translation. Presumably, the relative faithfulness to the source language in the first stanza is because Humpty Dumpty's explanations in the sixth chapter make them necessary. In fact, there are hardly any nonsense words at all in the other stanzas, except for names such "Jabberwock," "jubjub," and "tum-tum", which have simply been carried over from the original. In many other cases, a nonsensical word is neutralized. Accordingly, "Bandersnatch" is translated as "gripen" ("the griffin"), "vorpal sword" as "stridssvärd," ("battle sword"); "beamish boy" as "gosse god" ("good boy"); "frabjous day" as "glädjedag" ("day of joy"), "snicker-snack" as "kors och tvärs" ("hither and thither"); "Calloo! Callay!" as "hurra, hurra." There is also the zero option, that is, no translation is offered, as in the case of "frumious," "manxome," "whiffling" "Tulgey wood"," "galumphing," and "chortled." By way of reparation, perhaps, Knutsson offers two new words for "uffish thought" with "gränkte, tubblade". These two words have been formed by jumbling the existing words "tänkte" ("thought") and "grubblade" ("pondered"). "Burbled," finally, is somewhat mystifyingly translated with the semi-nonsensical "vilddjursslick" ("wild animal lick").

All in all, the translation is close to the rhythms and sound patterns of the original poem. The nonsensical elements, especially on the verbal level, have been toned down, however. Admittedly, the first/last stanza works with Humpty Dumpty's nonsense explanations in chapter six, but the quest itself – stanzas 2-6 – does not strive to balance the (mock)heroism with nonsense. The result is a more child-oriented Jabberwocky than the original.

Translation into Swedish

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Robert Högfeldt, 1945

Turkish

Cabarvaknâme

Börül vakti çevişkandı
Jiren ve matkayan tovlar;
Rubet ınzırları ğandı,
Sıfildi tüm borogovlar.

Cabarvak'tan sakın evlat!
Çenesi pençesi yaman
Cuburkuştan edip ric'at
Kaçın ürkünç Banırkap'tan!

Alıp zortal kılıncını
O hasmını arar idi
Seçip Dumdum ağacını
A'cık zihnin yorar idi

Hızınç düşüncelere içre
Dururken birden ormandan
Cabarvak fırladı işte
Hızaraktan fosaraktan

Bu bir bak, bu iki deyu
Kesip zortal kılıncıyla
Cabarvakın o boynunu
Batur döndü kafasıyla

"Cabarvak'ı mı öldürdün?
Işıldak oğlum, evladım!
Bu amma civelek bir gün!
Sevinçten ben çoğurlandım!"

Börül vakti çevişkandı
Jiren ve matkayan tovlar;
Rubet ınzırları ğandı,
Sıfildi tüm borogovlar.

Armağan Ekici



Pelin Kirca

A Case Study on the Translation of "Jabberwocky" in Turkey

Nazmi Ağıl and Ilgım Veryeri Alaca

This commentary on the translation of "Jabberwocky" is based on a study of over twenty editions of *Through the Looking-Glass*[1] published from 1985 to 2019 in Turkey. As a case study, we have chosen to focus on a recent publication of the book by Norgunk Publications. However, considering the value of the other versions, we start with offering a brief review of three other translations, looking at their title selections and content choices.

Tomris Uyar (2001) selected the Turkish "Gıllıgış" for her title. It is, in fact, quite an expressive and powerful word implying "evil intention". Interestingly, she gives the speaker a female voice, and translates "Come to my arms, my beamish boy" as "Koş parıldağım, bak ana kucağı!" ("Run, my beamish boy, here is Mum's embrace!"). Ceren Cevahir Gündoğan (2018) translated the title "Jabberwocky" as "Zırva", meaning quite literally "Nonsense". Gündoğan has chosen to use a descriptor of the nonsense nature of the poem itself rather than the monster's name, which in this version is "Saçma.. Since "Saçma" is a synonym of "zırva", "nonsense" stands for the allegorical representation of the monster. This may be considered incongruent with and going against the very heart of Lewis Carroll's purpose in writing this poem. Nihal Yeğinobalı (1985) creates a title by joining three words into one "Ejdercenkname" ("Dragonfighttale"). This version alludes to old Turkish legends with its choice of archaic vocabulary and resorts to intense domestication, going so far as to name the hero after the protagonist, Dumrul the Mad, (Deli Dumrul from the *Dede Korkut Tales*) Although in many translations, as in the original, the gender of the speaker is neutral, here it is clear that a king-father is speaking to his prince-son. This version even creates a reason for killing the Jabberwock, implying it is a test of the prince's ability and his victory will

[1] *Alice in Wonderland* appeared in *100 Essential Works* (*100 Temel Eser*), the Ministry of Education's list of recommended reading for primary and secondary schoolchildren in Turkey between 2005-2018. This highly circulated, classic work was published together with *Through the Looking-Glass* often enough to have made the sequel more accessible.

prove him ready to accept the crown.

With so many versions to choose from, it was necessary to narrow down the selection for in-depth study. Ultimately, we chose Armağan Ekici's (2019) translation published by Norgunk for two reasons. First, we were immediately aware of the visuals and struck by the uniqueness of the book in its totality. Of the many other books we reviewed, most utilised John Tenniel's original illustrations, while Norgunk's version had nineteen black-and-white ink and water colors by artist Pelin Kırca (1982-). Unlike Tenniel's drawing of the Jabberwock that sets the creature in a wooded scene, Kırca's monster is staged against a backdrop of tasselled and patterned curtains reminiscent of a theatrical setting one might associate with the fabricated nature of its existence. This work can be regarded as a continuation of Pelin Kırca's black-and-white illustrations for *Alice in Wonderland* printed by Norgunk in 2015, as well as her illustrations for the exhibition and the book *Bloom* (2015), a crossover picturebook for adults inspired by a quotation from *Alice in Wonderland*. Even the cover of this book is quite distinct from other publications. Rather than one of Tenniel's illustrations, Norgunk's purely typographic cover by graphic designer Bülent Erkmen (1947-) is devoid of colour or imagery. Curiously, it still manages to convey a sense that there is an image there. By not adding spaces between words, the text making up the author's name and book's title is closely knit together forming a shape quite like Alice's silhouette. What's more, as the reader holds the book, the shadow that is cast by the reader's form on the cover potentially mirrors the configuration the words make, marrying the implied silhouette of Alice to the reader's.

Second, we were impressed by the cadence of this translation and its success in sustaining the poem's rhythm and music throughout. Ekici translates the poem into four-line stanzas with eight syllables per line, never straying from a rhyme scheme of ABAB. Employing a rhyme scheme of ABAB, which is frequently used in Turkish folk poetry, creates a ballad-like rhythm that perfectly complements the mocking tone of the poem.

For the title, Ekici has coined the word "Cabarvakname", which is an amalgamation of three smaller words. Separated, the words are "cabar", "vak" and "name". The monster's name itself is a combination of "cabar", derived from "cebbar" meaning "tyrant", and "vak", the imitation of a duck's "quack". Affixed to "Cabarvak" is "name", the word for "recorded story". Hence, "Cabarvakname" literally translates to read "the story of a cruel duck". This title is composed not for its meaning but as an echo of those traditional Turkish fables where the hero's name coupled with the word "name" titles the tales of his heroic deeds. The title refers to the story rather than the monster, unlike some of the

other Turkish translations.

Rather than going line by line, we decided to analyse what Ekici does with the text by grouping his words into categories, the first of which is "nonsense-for-nonsense" words. We find for instance that the Turkish "börülce" ("kidney bean") is changed and shortened to "bürül" and combined with vakti ("time") to create "bürül vakti" as a translation for "brillig". "Çevik" ("agile") and "yapışkan" ("sticky") are merged to make "çevişkan" as a Turkish replacement for "slithy". "Matkap" ("drilling tool") and "matkaplayan" ("that which does the drilling") together form "matkayan" as a substitute for "gimble". "Rubet" is a distortion of "gurbet" ("away from home") and is paired with "ınzır" (the modern form of the old- fashioned word "hınzır" meaning "pig" or "naughty"), so together "rubet ınzırları" means "pigs or naughty ones away from home" and "ları" indicates plurality. For "outgrabe" Ekici invents "ğandı", which has no meaning by itself but "dı" meaning "was" gives a sense of facticity. The fact that this word starts with "ğ" adds an element of nonsense since it breaks the Turkish grammar rule that prohibits this letter from starting a word. In addition, "ğan" is the last syllable of the translator's name, which as he explained in his book launch presentation (Ekici 2019) that he purposely selected. "Sığ" ("shallow") and "sefil" ("miserable") come together to make "sıfil" as a match for "mimsy". "Hızınç" is created from "hızlı" and "hınç" ("quick" and "grudge") and then coupled with "dolu" ("full") to make "hızınç dolu", which is used in place of "uffish". "Jubjub bird" becomes "Caburkuş" ("Caburbird"), which is a complement to "Cabarvak". "Whiffling" and "burbling" become "hızaraktan" and "fosaraktan", both made-up words vaguely alluding to "hız" ("speed") and "fosur fosur" (the sound of smoke coming out) respectively. "Vorpal" is altered slightly to "zortal", a combination of "zor" ("hard") and "battal" ("huge"). "Dumdum" is just an imitation of "tumtum". Finally, in creating a sound similar to "chortle", he makes up the verb "çoğurlanmak" and conjugates it for first person singular.

Another category is when Ekici translates the root of the word and simply complements it with a Turkish suffix. For instance, "Bandersnatch" becomes "banırkap", and while "banır" is "just an echo of "bander", "kap" is the Turkish word for "snatch". "Gyre" is translated to "jiren", phonetically the root word is preserved with an addition of the Turkish suffix "-en" that turns verbs into adjectives. "Toves" is unchanged other than to translate the plural "es" to "lar" thus making it "tovlar." Lastly, the translator keeps "borogoves," again only translating the plural suffix so that it appears as "borogovlar".

Ekici also uses archaisms: "ricat" ("retreat") for "beware", "hasım" (for "foe") "idi" for "was", and "deyu" ("saying"), "evlat" ("son"), and "batur" ("hero"),

all words reminiscent of old legends in Turkish lore. "Kılınç", normally "kılıç", means "sword" and "a'cık" is shortened from "azıcık" ("for a short while"). "A'cık" often used in informal talk bridges daily language with archaic words. Hence, it is used to imply that the hero only gave a cursory thought to the danger he faced, thus belittling the direness of the situation.

Occasionally Ekici replaces nonsense words with real words, as when he uses "ürkünç" ("horrible") for "frumious" and "civelek" ("lively") for "frabjous". At other times he chooses to not translate. Ekici explains that he did not carry out a strict word-by-word translation, sharing his decision-making process in adapting this work into Turkish. For instance, "wabe" does not appear in his version of the poem. Neither is "manxome" featured in the translation although "hasmını" ("his foe") does in a way imitate the sound. Similarly, "with eyes of flame", "tulgey", "so" (in "So rested he…"), "through and through", "snicker- snack", "galumphing", "Callooh! Callay!" do not appear in Ekici's version. He loosely translates "jaws that bite and claws that catch" in writing "çenesi pençesi yaman" ("whose jaws and claws are fierce"). He maintains mention of the Tumtum tree in the line "seçip Dumdum ağacını" ("chose the Tumtum tree"), but he entirely bypasses any elaboration that describes the young man resting by the tree. Finally, "Come to my arms" is also omitted from this translation. In short, Ekici's version selectively translates the parts of the poem that will best convey the rhythm and the music of the original by using strict rhymes and sound imitations. This version also manages to convey the parodic aspect of the original poem, but it comes at the cost of pruning several words from Carroll's text. Overall, this book, so out of the ordinary in Turkey, sets a unique example through its commitment to an exceptional translation, illustrations, and overall design. As is noted in the peritext "literature is health", and the endeavour of printing this book, Norgunk's 100th publication, proves the publisher's dedication to producing works that inspire creativity and reflection.

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Ukrainian

Жабохряк

В яснечір слизіли штапки,
Кружли в деленій зелеві,
І фрусяли на всі боки,
І щурили кві-кві.
«Ой сину, вкусить Жабохряк!
Зубами-гар! А клешні-хряп!
І Джумбоптах, і Бандохап,
Що їх бояться всяк».
Син вертомеч узяв до рук:
І довго шуки ворогав,
Ліг коло дерева Тук-Тук:
І думу думував.
А поки він думачив дум,
То Жабохряк з вогнем в очах,
Здійнявши дісом ликий шум,
Прилепетів, бурчах.
І штурх, і штрик! І раз, і два!
Стікає кров'ю змієгад.
Вже в сина в торбі голова,
І рад спішить назад.
«Ти Жабохряка поборов?
Радітися пора прийшла!
Іди цьом-цьом! Щоб був здоров.
Тобі хвара! Ула!»:
В яснечір слизіли штапки,
Кружли в деленій зелеві,
І фрусяли на всі боки,
І щурили кві-кві.

Галина Висоцька

Тварюкан

Темнячил. Медокряки:
Бурулькаи як хрюк.
Та й иноиша у ставка:
Дзьобал йржавий крюк.
Мій хлопик вумний, бережісь:
Лячного варюка!
Він скажнючий, як москхайль,
Не пляш гопака!
Він шари-ари натягнув:
З стіни сокиру зняв:
І галюводу заспіва:
До лісу покуняв.
Під дендролипою стоїть:
Чекає Тварюка.
Сокирабулаву стиска:
Його міцна рука.
За колихтрималась земля,
Дригачек з дуба впав.
То вогонепікий Тварюкан:
Над лісом проширяв.
Луць! Хрясь! Хлобысь!
От біса мать!!
Шалена бійка йде:
Мерзеножахий Тварюкан:
Той голову кладе.
Ти хлопче звіра зарубів:
Справжнісенький козак:
Хтонічну курву ти убив:
Всім змеюкам на жах..
Темнячило. Медокряки:
Бурулькали як хрюк.
Та й иномиша у ставка:
Дзьобала йржавий крюк.

Микола Фернандес-Червяк

Heroes and Villains in the Ukrainian Translations of "Jabberwocky"

Halyna Pavlyshyn

Jabberwocky" has been translated into Ukrainian at least seven times. One of the most sophisticated versions is a well- known translation by Mykola Lukash (1960) published in the first Ukrainian translation of *Alice in Wonderland*[1]. Lukash's translation also exists in a modified version in the beautifully illustrated *Alice*[2] (2001); however, Lukash's original translation is claimed to be more masterful than the version edited by Ivan Malkovych (Kolomiyets 13). Recently, Lukash's canonical translation has been challenged by Mariya Kolyvay (2004), Inna Koval (2004), Halyna Vysotska (2005), Tetiana Tarabukina (2008) and Mykola Fernandez-Cherviak (2013) who have offered their own translations. In addition, Serhiy Kovalchuk (2010) created a new version of "Jabberwocky" for the Ukrainian translation of Tim Burton's *Alice in Wonderland* (2010).

The translators have made various choices for their interpretations. Some attempt to be faithful to the phonetic features of the original despite the fuzziness of meaning for the Ukrainian ear. After all, the poem is nonsense, and the meaning is supposed to be unclear. For example, the "Tumtum tree" is translated as "де́рево Тумту́м" [derevo Tumtum] (Tarabukina 2008) and as "дерево Там-Там" [derevo Tam-Tam] (Kolyvay 2004). Other translators decided to create neologisms by combining morphemes with strong semantic meanings, even if the phonetic similarity would suffer. For instance, the "Tumtum tree" becomes "дерево Тук- Тук" [derevo Tuk-Tuk] (Vysotska 2005) which literally means a "Nock-Nock tree" and "дерево СумДум" [derevo SumDum] (Kovalchuk 2010) which means a "Sad Thought tree". Yet, some translators dare to play

[1] The first Ukrainian translation of *Alice in Wonderland* (1960) had two translators: Halyna Bushyna translated the prose text and Mykola Lukash translated the poems and edited the book.

[2] *Alice in Wonderland. Alice Through the Looking-Glass* (2001) was translated by Valentyn Kornienko; the poems were translated by Mykola Lukash. However, they were edited and often substantially changed by Ivan Makovych, the editor and publisher of the book.

with phonemes, morphemes, and semantic meanings to match the high aesthetic standards of the original. Mykola Lukash transforms a word "baobab" [name of a tree] into "дре́во Дiод́ід" ["drevo Diodid"]. In Ukrainian, "baba" means "grandmother", and "did" means "grandfather," therefore the neologism sounds like an ironic joke enriched with beautiful assonance and alliteration. Inna Koval creates "терево" ["terevo"], the English equivalent would be "the dree," and Mykola Fernandez-Cherviak writes "дендролипа" ["drendolypa"] or "dendro- linden," alluding to Ukrainian nature and mythology, where 'lindens' are often present.

Several translation strategies can also be seen in the naming of the characters. The greatness of the hero ("my son" with "his vorpal sword") and monstrosity of the villains ("Jabberwock" and the "Jubjub bird") are represented with varying intensity. The choice of names establishes a certain mood and suggests the intended audience. The two most distinct ways of representing the hero and the villains can be found in the translations by Halyna Vysotska (2005) published in the journal of translations Всесвіт [*Vsesvit*] and Mykola Fernandez-Cherviak (2013), published online.

Vysotska's poem sets a playfully innocent mood targeting little children. She refers to the hero as "son" who has a "вертомеч" ["vertomech"] or "twiddle-sword." In the scene where the Jabberwock is killed, the narrator expresses admiration by saying that this is a time to rejoice**,** wishing the son strong health and saying to him "kiss-kiss." The poem uses onomatopoeia imitating the sounds of nature; many words used in Vysotska's translation refer to animals. This connects the translation to traditional Ukrainian folktales dominated by animal characters (Nasiedkina 331). "Jabberwocky" becomes "Жабохряк" ["Zhabokhriak"] or "Frogpiggy"; he should be feared because of his "teeth" and "claws" despite his humorous name (Bohuslavska 206). The **"**Jubjub bird" is presented as "Джумбоптах" ["Jumboptakh"], perhaps a reference to a well-known cartoon with an elephant called Jumbo. All these elements are suitable for a bed-time family reading. The parents could play with the words to provide their children with an improvised theatrical performance, where the poem could be complemented by their intonation, cuddles and kisses. This translation empowers little children not to be afraid of monsters and to feel that they can be heroes.

The translation by Fernandez- Cherviak (2013) is aimed at an adult readership; it is a political satire written during the Ukrainian Revolution of Dignity. It seems to be an attempt to capture the myths of Maidan through the means of art (Kozak 9-10). In this interpretation, Carroll's "my son" is transformed into "Мій хлопчик вумний" or "my cleverish boy" and "Ти хлопче" which is an equivalent of "you,

young man." Moreover, instead of using "his vorpal sword," the hero carries an axe. The situation with naming the Jabberwock is even curiouser here. The young man is warned to watch out for "Лячного Тварюка! Він скаженючий, як москхайль, не пляше гопака!", which literally means "Scary Animal-an who is mad as a Muscovite and who does not dance hopak".[3] Both of these descriptors have deep cultural roots linked to Ukrainian poems by Taras Shevchenko and the patriotic discourse of 2013 (Kulyk 603- 606). The word used for "Jabberwocky' is "Тварюкан" ["Tvariukan"], or "Animal- an," which if translated back into English is an ironic twist of the Ukrainian word "Тварюка" ["Tvariuka"] with sounds like a combination of the words "animal" and "hooligan".

The Jubjub bird is absent. The combat scene at the end of the poem conveys a political message. It says: "Ти хлопче звіра зарубів: / Справжнісенький козак: / Хтонічну курву ти убив: / Всім змеюкам на жах". This can be translated back into English as "You, young man, killed[4] the animal, / You are a real kozak[5] / you killed a chwonic whore: / Now, all the snakes will be scared". The reference to folktales is evident in the mentioning of snakes: snake- people in Ukrainian folktales are the equivalents of dragons in Western European tales. It is difficult to imagine the poem being read to little children because of the word "whore", the repetition of the verb "to kill" and the overall serious mood.

The two discussed translations, therefore, are aimed at different audiences and can serve distinct purposes. Vysotska's translation is a playful, sweet, almost sugary poem mostly faithful to the original and suitable for bed-time family reading, whereas Mykola Fernandez-Cherviak's interpretation sounds almost like a parody of Carroll's nonsense. It is an ode to a mythical Ukrainian hero (kozak who kills snake-people and dances hopak) and a grim political satire aimed at adults. This brief comparison of these two translations shows how the poem keeps inspiring Ukrainian poets to introduce various audiences to the beauty, monstrosity and cleverness of "Jabberwocky."

[3] The Revolution of Dignity, also referred to as Maidan or Euromaidan, was known for thousands of rioting people dancing on the streets of Ukraine in winter; the famous joke of the time was "The one who does not jump is a Muscovite". The dancing was important because the temperature would often fall below zero, and dancing helped people to stay warm while protesting on the street. Hopak is a Ukrainian national dance.

[4] Here, the verb "to kill" imitates the way of talking used by the ex-Premier Minister Mykola Azarov.

[5] Kozak is the Ukrainian warrior in the 16th-18th centuries.

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Yiddish

דער יָאמערוואָך *Der Yomervokh*

ס׳איז בריליק געווען. די שליכטינקע טאָווע֫ס
האָבן געווירט און געוויטמלט אין וואָבן.
גאַנץ מימזיש געווען די באָראָגאָווע֫ס;
די מאָמע־רעס האָט אויסגעגראָבן.

S’iz brilik geven. di shlikhtinke toves
hobn gevirt un gevimlt in vobn.
gants mimzish geven di borogoves;
di mome-ret hot oysgegrobn.

„דאָך היט זיך פֿאַרן יָאמערוואָך!
ציין וואָס זיי כאַפּן; קרעלן־שפּיץ!
פֿאַרן יוביוב פֿויגל היט זיך;
וויַיכט פֿון פֿרוימדיקן באַנדערשניץ!”

— dokh hit zikh farn yomervokh!
tseyn vos zey khapn; kreln-shpits!
farn yubyub-foygl hit zikh;
vaykht fun froymdikn bandershnits!

ער נעמט אין האַנט דעם וואָרפּלען שוועד.
דעם שׂונא האָט ער לאַנג געזוכט.
גערוט אַרום אַן עץ־תּומתּום,
פֿאַרטראַכט, האָט עס גע֫דוכט.

er nemt in hant dem vorplen shverd.
dem soyne hot er lang gezukht.
gerut arum an eyts-tumtum,
fartrakht, hot es gedukht.

בעת שטייט ער אין געדאַנקן אויף,
דער יָאמערוואָך, מיט פֿיַיער־אויגן,
מיט וויפֿעק קומט דורך טולגיקן וואַלד,
געבורבלט בעת געפֿלויגן.

beys shteyt er in gedanken oyf,
der yomervokh, mit fayer-oygn,
mit vifek kumt durkh tulgikn vald,
geburblt beys gefloygn.

יאיינס, צוויי! איינס, צוויי! מיט ויי, מיט ויי,
דער וואָרפּלער קלינג מאַכט שנאָקער־שניק.
ער שעכט אים אָפּ, און מיט זיַין קאָפּ
געלאָמפּיק גייט צוריק.

eyns, tsvey! eyns tsvey! mit vey, mit vey,
der vorpler kling makht shnoker-shnik.
er shekht im op, un mit zayn kop
gelompik geyt tsurik.

„געטייט האָסטו דעם יָאמערוואָך?
נעם מיך אַרום, מיַין ביימיש קינד.
אָ יום־טוב גרויס! כאַלַיִן, כאַלויס!”
ער טשאָרטלט און ער זינגט.

— geteyt hostu dem yomervokh?
nem mikh arum, mayn beymish kind.
o yontef groys! khalayn, khaloys,
er tshortlt un er zingt.

ס׳איז בריליק געווען. די שליכטינקע טאָווע֫ס
האָבן געווירט און געוויטמלט אין וואָבן.
גאַנץ מימזיש געווען די באָראָגאָווע֫ס;
די מאָמע־רעס האָט אויסגעגראָבן.

S’iz brilik geven. di shlikhtinke toves
hobn gevirt un gevimlt in vobn.
gants mimzish geven di borogoves;
di mome-ret hot oysgegrobn.

Raphael Finkel

"Jabberwocky" in Yiddish

Raphael Finkel

My Yiddish translation of Lewis Carroll's "Jabberwocky" was based, in part, on the well- known German translation by Robert Scott in 1872. After the first verse, though, my Yiddish translation is completely new. The German version starts this way:

> Es brillig war. Die schlichte Toven
> Wirrten und wimmelten in Waben;
> Und aller-mümsige Burggoven
> Die mohmen Räth' ausgraben.

My translation, in Romanized Yiddish (following the YIVO transcription standard) starts this way:

> S'iz brilik geven. di shlikhtinke toves
> hobn gevirt un gevimlt in vobn.
> gants mimzish geven di borogoves;
> di mome-ret hot oysgegrobn.

In particular, I borrowed "brilik" from "brillig"; "shlikhtinke" from "schlichte", albeit with a Yiddish/Slavic diminutive ending; the verbs "gevirt" and "gevimlt" from "wirrten" and "wimmelten", with the Yiddish present perfect construction (it has no simple past, unlike German); "mimzish" from "mümsige"; "borogoves" from "Burggoven", but with a feminine plural '-es', and the past participle "oysgegrobn" from "ausgraben." I think my Yiddish keeps to the original English meter better than the German, with a 4/4/4/3 ictus pattern.

The next verse in Yiddish:

— dokh hit zikh farn yomervokh!
tseyn vos zey khapn; kreln-shpits!
farn yubyub-foygl hit zikh;
vaykht fun froymdikn bandershnits!

I borrowed the German "Jammerwoch" as "yomervokh"; it would mean something like "a week of lamenting", although I set the gender as masculine ("vokh" is feminine). Instead of the English "claws that catch" I just had metrical room for "kreln-shpits" (claws'-point). Instead of "beware" or the German "bewahr"" I used the idiomatic "hit zikh" (protect yourself). The last line captures "shun" as "vaykht fun" (distance yourself from). "Frumious" became "froymdik", an invented word with obvious adjectival morphology. I was unable to avoid an extra ictus in this line.

The third verse:

er nemt in hant dem vorplen shverd.
dem soyne hot er lang gezukht.
gerut arum an eyts-tumtum,
fartrakht, hot es gedukht.

The "manxome foe" must became "dem soyne" (the enemy). I was able to capture the internal rhyme in the third line by substituting "eyts" (tree: Hebraic origin) for "boym" (tree: Germanic origin), allowing me to put the rhyming word "tumtum" after the noun; Yiddish, like German, puts most adjectives before nouns, but using "eyts" gave me liberty to reverse that order. I could have said "tumtum boym", but that didn't sound right, and I didn't see a good way to force an internal rhyme. The last word "gedukht" (appeared) doesn't quite fit the English, but it does fit the rhyme scheme.

beys shteyt er in gedanken oyf,
der yomervokh, mit fayer-oygn,
mit vifek kumt durkh tulgikn vald,
geburblt beys gefloygn.

Yiddish provides "beys" (while: Hebraic origin) as a one-syllable translation of "as"; the Yiddish "az" doesn't quite work semantically. The "oyf" at the end

of the first line acts as an adverbial complement to "shteyt"; it doesn't capture "uffish" at all except in sound (it is spelled "oyf" but often pronounced "uf"). "Tulgey" came out as "tulgik". Grammar forces a suffix, which interferes a bit with the meter. Again the last line uses "beys" to good effect.

eyns, tsvey! eyns tsvey! mit vey, mit vey,
der vorpler kling makht shnoker-shnik.
er shekht im op, un mit zayn kop
gelompik geyt tsurik.

In this stanza, the first and third lines show internal rhyme, both in the English and the Yiddish (but not the German). To get the rhyme in the first line, I had to depart from "and through and through" in favor of "mit vey, mit vey" (woefully, woefully).

— geteyt hostu dem yomervokh?
nem mikh arum, mayn beymish kind.
o yontef groys! khalayn, khaloys,
er tshortlt un er zingt.

Here the third stanza again shows internal rhyme, in English, German, and Yiddish, but using different concepts: "day", "tag" (day), and "groys" (great). The English "Callooh! Callay!" comes out, like the English, as an apparent, although nonsensical, pair, "khalayn, khaloys", making use of the opposition of "ayn" (in) and "oys" (out).

The last verse returns, of course, to the first:

S'iz brilik geven. di shlikhtinke toves
hobn gevirt un gevimlt in vobn.
gants mimzish geven di borogoves; d
i mome-ret hot oysgegrobn.

If I were to translate this poem again, I'm sure I would change some of the decisions in order to be more faithful to the meter. But as it stands, the Yiddish version sounds authentic[1], in that it uses words and morphemes common to Yiddish and drawn from the Slavic, Germanic, and Semitic components of the language.

[1] Version set to music at https://www.cs.uky.edu/~raphael/yiddish/jabber.html

Translations into Yiddish

Finkel, Raphael. "Der Yomervokh." Yugntruf, February 1976, p. 16. https://yugntruf.org/zhurnal/zhurnal.php?ui=embed&numer=34#page/16/mode/1up



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Contributors

Nazmi Ağıl studied English Literature at Boğaziçi University. He is currently employed in the Department of Comparative Literature, Koç University, Istanbul. He published several volumes of poetry and translated some canonical works, including *Beowulf,* Chaucer's *The Canterbury Tales* and Alexander Pope's *The Rape of the Lock*. In recent years, he has been writing poetry for children. He also has an academic work titled *Ekphrasis: Turkey and the West.*

Ilgım Veryeri Alaca is Associate Professor at Koç University. She studied art at the University of Illinois at Urbana-Champaign, California State University, Hacettepe and Mimar Sinan universities and is the author of *Consumable Reading and Children's Literature: Food, Taste and Material Interactions* (John Benjamins 2022) and the editor of *Materiality of Picturebooks* (Libri et Liberi 2019). Her articles appeared in *Bookbird, Journal of Graphic Novels and Comics, Leonardo (MIT)*. Her book chapters were included in *The Routledge International Handbook of Early Literacy Education*, *The Routledge Companion to Picturebooks*. *Colorful Forest in the Cosmos*, *Poetry Bike*, *3D Printmaking*, *Edible Poems* are among her children's books.

Daniela Almansi lives and works in Viareggio, Italy. An avid reader of Nonsense poetry, she studied Soviet children's literature at Oxford and wrote her Ph.D. Thesis on Translation and Nonsense at University College London. She translates children's poetry from French, English, Russian and German, including Korney Chukovsky's *Krokodil* (*Crocodilo*, 2022), Bertolt Brecht's *Kinderkreuzzug* (*La Crociata dei Bambini*, 2022), and Lewis Carroll's *The Hunting of the Snark* (*La Caccia allo Squarlo*, 2021).

Yuko Ashitagawa is a professor at Bunkyo University in Japan and a member of CIRCL Japan (a Japanese branch of the University of Reading's "Graduate Centre for International Research in Childhood: Literature, Culture, Media"). Her research interest centres around fairy tales and fantasy, and she has published articles in English or Japanese about the stories by such writers as George MacDonald, C. S. Lewis, and Diana Wynne

Jones. She has also translated some of Lewis Carroll's works into Japanese, including the *Alice* books and *Sylvie and Bruno* (Konosu Yukiko, ed. *Lewis Carroll*. Shueisha, 2016. Vol. 11 of *The Pocket Masterpieces*).

Pat Odber de Baubeta retired from the University of Birmingham in 2015 after directing the Cátedra Gil Vicente for two decades, teaching Luso-Brazilian Studies and supervising masters' and doctoral theses. Nowadays she reads voraciously, writes short articles, reviews and prefaces, and translates Portuguese short stories and novels. She has translated Fernando Pessoa, Miguel Torga, David Mourão-Ferreira, Teolinda Gersão, Hélia Correia, Maria Teresa Horta, Isabel Mateus, Paulo Faria, Paula Leal da Silva, among others. Her current project is a study of Padre António Vieira's English reception, Part 1 entails an examination of his impact on the English-speaking world, Part 2 presents three translations of his "Sermon for Ash Wednesday, 1672."

Nitsa Ben-Ari is Prof. (emerita) in Translation Studies, Tel-Aviv University. Her major research is in translation & ideology: manipulation, subversion and censorship. Ben-Ari is also a translator and editor. She translated 35 books from English, French, German, and Italian into Hebrew. She won the Israeli Tchernihovsky Prize for Translation (2008), and in 2015 was awarded the Deutsch-Hebräische Übersetzerpreis of the German and Israeli Ministers of Culture for her translations of Goethe. Until 2016 she served as Chair of the Israeli Institute for the Translation of World Masterpieces. She is co-editor of the academic journal *Haivrit safa haya* (*Hebrew – A Living Language*).

Celia Brown was born in Cambridge, UK. After reading Human Sciences at Lady Margaret Hall, Oxford (1973–1976), she completed her PhD in Sociology at the London School of Economics in 1982. She moved to Germany in 1980 to study painting at the State Academy of Fine Arts – Städelschule – in Frankfurt am Main, where she was awarded Meisterschülerin (Master's) status in 1985. Celia now lives and works as an artist and independent scholar in Freiburg, Germany. She exhibits regularly, has published several Alice-themed books and articles, and also specializes in translating art catalogues from German to English.

Olga Bukhina is a translator, writer, and children's book specialist based in New York City. She has translated or co-translated over fifty books from English into Russian, including young readers' novels, graphic novels, picture books, historical fiction, and scholarly works. The authors she has translated include C.S. Lewis, Enid Blyton, Carl Sandburg, Louise Fitzhugh, and Jane Yolen. Olga's book *The Ugly Duckling, Harry Potter, and Others: A Guide to Children's Books About Orphans* was published in Moscow. She also co-authored the monograph *Growing Out of Communism: Russian Literature for Children and Teens, 1991–2017* (Brill-Schöningh, 2022) with Andrea Lanoux and Kelly Herold.

Jan Van Coillie is emeritus professor, connected to the Faculty of Arts of the KU Leuven (Belgium), where he taught applied linguistics and children's literature (in translation). He has published widely on children's literature generally, children's poetry and children's

literature in translation, among others *Children's Literature in Translation. Challenges and Strategies* (2006, ed. with Walter P. Verschuren) and *Children's Literature in Translation. Texts and Contexts* (2020, ed. with Jack McMartin). He is also active as a critic and author of children's poetry.

Bahar Eshraq is an academic tutor at Kharazmi & Shahid Beheshti Universities and an acquisition librarian at the Reference Library of the Institute for Intellectual Development of Children and YA(Kānun). She holds an MA in Translation Studies from Shahid Beheshti University, and a PhD in the same field from Allameh Tabataba'i University. She is an independent scholar of translation of children's literature and contributed to *Song of the Land* and *Trauma and Healing* Companions. Her research interests include translation and cultural memory, translation criticism, cultural semiotics, and translation and gender. She is also the translator of children's & YA books.

Raphael Finkel was born in Chicago and attended the University of Chicago and Stanford University, where he earned a PhD in Computer Science. He was a professor of Computer Science at the University of Wisconsin-Madison 1976-1986 and at the University of Kentucky 1986-2022, when he retired. He has taught Yiddish both in the University and informally and has developed software for Yiddish studies. Dr. Finkel has collaborated with linguists to build software for generating outputs of theories at phonological morphological, and syntactical levels, as well as a web site for displaying the results of field research into endangered languages.

Daniel Gicu is a researcher at "Nicolae Iorga" Institute of History, Romanian Academy, Bucharest. My major fields of interests include cultural history, popular culture, folk and fairy tales and the interaction between the written and the oral tradition. I am the author of a cultural history of *Little Red Riding Hood* (University of Bucharest Printing Press 2011; 2nd ed., revised and enlarged, Chişinău, Republic of Moldova, 2013). I published several book chapters and articles on popular culture in nineteenth-century Romania and on Romanian folktales. My recent publications include: "Fairy Tales and Gender Identity in Modern Romania", *Chronica Mundi* 13 (2018): 136-154; "The Role of Fairy Tales in the Formation of Romanian National Literature", in T*he Fairy-Tale Vanguard: The Literary Self-Consciousness of a Marvelous Genre*. Eds. Stijn Praet and Anna Kérchy. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019: 175-192.

Giorgi Gokieli is a Georgian translator and literary scholar based in Tbilisi, Georgia. He specializes in translating literature, particularly children's books, from English-American authors. Occasionally, Gokieli has also translated works from Polish, German, and Swedish. His major translations include Lewis Carroll's *Alice in Wonderland* and *Through the Looking-Glass*, Robert Burns's poetical works, and Sherwood Anderson's "Winesburg, Ohio," among others. He has translated children's books such as "The Wishing Tree" by William Faulkner, "The Giving Tree" by Shel Silverstein, "Cat and the Devil" and "Cats of Copenhagen" by James Joyce, "The Adventures of Frog and Toad" by Arnold Lobel, and "The Lost Soul" by Olga Tokarczuk. Other translations encompass stories

and poems by William Blake, Rudyard Kipling, Karl Michael Bellman, Selma Lagerlöf, and Sylvia Plath, among others. Gokieli has contributed to *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece* and writes essays on English Literature. He previously worked as a researcher at the West European Literature department of the Institute of Georgian Literature in Tbilisi. Currently, Gokieli works as a freelance translator.

Sissil Lea Heggernes is Associate Professor in English Language Teaching at Oslo Metropolitan University. Her PhD study from 2021 explores English language students' intercultural learning through texts, with a particular focus on the role of picturebooks. Her research interests also include children's literature, visual analysis, critical thinking, dialogic learning, and language teachers' professional development.

Virginie Iché is Associate Professor of English Linguistics at Université de Montpellier Paul-Valéry (France). Her research interests include the pragmatics of fiction, the cognitive processing of humor and nonsense and miscommunication. She is the author of *L'esthétique du jeu dans les Alice de Lewis Carroll* (L'Harmattan, 2015), has edited the 92nd issue of the French journal *Cahiers victoriens et édouardiens*, "'Dear Child': Talking to Children in Victorian and Edwardian Children's Literature" (Fall 2020), has co-edited with Sandrine Sorlin *The Rhetoric of Literary Communication from Classical English Novels to Contemporary Print and Digital Fiction* (Routledge, 2022) and with Lynn Blin and Célia Schneebeli *Cringe Humor on Screen and on Digital Media: Pragmatic Perspectives* (Palgrave Macmillan, 2025).

Risto Järv is the Head of the Estonian Folklore Archives of the Estonian Literary Museum and Associate Professor at the University of Tartu. His research interests are primarily in the areas of folk tales, contemporary storytelling tradition, proverbs contemporary use and folklore historiography. He leads a research group of Estonian Folktales of Estonian Literary Museum/University of Tartu. Risto Järv has compiled and/or edited more than 20 collections of Estonian folktales, incl scholarly edition of Estonian folktales (I–III, 2009–2024).

Christopher (Kit) Kelen has more than a dozen full length collections in English as well as translated books of poetry in a dozen languages other than English. Kit's latest volume of poetry in English is *Book of Mother*, published by Puncher & Wattmann in 2022. Emeritus Professor at the University of Macau, where he taught Literature and Creative Writing for many years, Kit Kelen is the author of a number of scholarly books about poetry, including *Poetry, Consciousness and Community, Anthem Quality* and *Children, Animals and Poetry – Poetics and Ethics of Anthropomorphism.*

Kapka Kaneva works in the area of paper sculpture, illustration and book design. She specialized and defended her doctoral thesis at the National Academy of Arts in Sofia, where she is currently an associate professor. The awards from the Eight and Tenth International Stage Poster Triennial, Sofia (2016, 2022); the photo illustration award from the International *BookILL* Fest, Novo Miloshevo (2018) and the best children's book

award from the "Image of the Book" competition, Moscow (2019) are among the honors the artist has been given. In 2020 and 2021 Kapka Kaneva was nominated to the *Astrid Lindgren Memorial Award*.

Bogumiła Kaniewska is the Rector of Adam Mickiewicz University, Poznań, Poland and a distinguished professor of Polish Studies, specializing in contemporary fiction. As chairwoman of the Conference of Rectors of Polish Academic Schools (KRASP), she plays a crucial role in shaping higher education in Poland. Previously, she served as Dean of the Faculty of Polish and Classical Philology and as Vice-Rector for Student Affairs. Prof. Kaniewska is the author of numerous publications on Polish literature, including works on Wiesław Myśliwski. Her academic interests also include children's literature, which she translates from English.

Anna Kérchy is Professor of English literature at the University of Szeged in Hungary, where she is the head of the Doctoral Program in Literatures and Cultures in English, and director of Children's and Young Adult Literatures and Cultures Research Centre. She is interested in the transmedial, corporeal-narratological, and political/ethical dimensions of children's/YA literature. She authored the monographs *Alice in Transmedia Wonderland*; *Body-Texts in the Novels of Angela Carter*; and *Poetics and Politics of Literary Nonsense;* and co-edited ten essay collections including *Postmodern Reinterpretations of Fairy Tales; The Fairy-Tale Vanguard* (with Stijn Praet) and *Transmediating and Translating Children's Literature* (with Björn Sundmark).

Nadia El Kholy is Professor of English in the Dept. of English Language & Literature at Cairo University. She served as Director of the National Council for Children's Culture and is currently President of the Egyptian Book Council for Young Readers. She was a member of the jury for the Hans Christian Anderson international award for Children's Literature in 2012 and again in 2019 and was a member of the IBBY (international Board of Books for Young Readers) Executive Committee. Her research interests include writing and translation for children, Comparative and Postcolonial Literature, and Gender Studies. She has contributed to the *Oxford Encyclopaedia of Children's Literature*, was co-editor of the *Women Writing Africa* series published by the Feminist Press in New York, and the ASTENE publication *Egypt in the Eyes of Travellers*. She has published a number of articles on the modern Arabic and English novel and has translated Alice in Wonderland into Arabic.

Smiljana Narančić Kovač, PhD, full professor, retired from the Faculty of Teacher Education, University of Zagreb, Croatia. Her research interests embrace comparative literature, the narrative, picturebook theory, children's literature, and contact and transfer studies. She served as the PI for a national research project about children's literature translations (2015–2018). She published two monographs, including a theoretical treatise on picturebook as a narrative (2015), and contributed numerous chapters and papers in international publications. She co-edited five books, including *Translations of Children's Literature: A View from Croatia* (with Ivana Milković, in Croatian, 2019). She is the Editor-

in-Chief of *Libri & Liberi.*

Chrysogonus Siddha Malilang is a researcher and Senior Lecturer at Malmö University, Sweden. He holds a Ph.D. in Literature Studies (English) with an interest in Children's Literature, Creative Writing Pedagogy, Play in Education, Critical Pedagogy, Community of Practice, and a/r/tography. Alongside the academic publications, he has also published books for young adults and translated poetry and children's picturebooks.

Carl F. Miller is Associate Professor of English at Palm Beach Atlantic University in West Palm Beach, FL, where he also serves as director of the Prestigious National Scholarship Program. He teaches classes in children's literature, literary theory, comparative literature, and contemporary Anglophone literature. He has recent publications on children's literature translation pedagogy, the development of the snowman within global youth culture, and the history of Latin translation within children's literature. He currently serves on the Modern Language Association's Forum Executive Committee for Children's and Young Adult Literature.

Gohar Melikyan, PhD, Senior Researcher at the Institute of Archaeology and Ethnography, Academy of Sciences of Armenia, Associate Professor and Head of the Chair of Romance and Germanic Languages and their Teaching Methodology at Armenian State Pedagogical University. Research interests involve Armenian and World Folktales, Folklore and Mythology; Psycholinguistics; Text Interpretation and Linguofolkoristics. She has authored a number of articles and books.

Xavier Mínguez-López is an Associate Professor in the Department of Didactics of Language and Literature at the University of Valencia. He completed his PhD on Interculturality in Catalan Literature for Children and Young People. He was a researcher at Yokohama National University in Japan, where he conducted research on the comprehension of Japanese animation, and also at the International Youth Library in Munich. His other research areas include Children's Literature, Literary Education, and Animation. He has published around one hundred articles on these topics. He is a children's literature writer and co-director of the *Journal of Literary Education.*

Riitta Oittinen works as a lecturer and adjunct professor at the University of Tampere, Finland, where she teaches translation. She has over 200 publications, including books and articles, 40 picturebook translations, 30 animated films, 30 art exhibitions, and five illustrated books. Her best-known books include *Translating for Children* (2000) and *Kuvakirja kääntäjän kädessä* (2004).

Petros Panaou is an author of children's and young adult literature. His first novel, *Operation LOGOS – The Cellphone Mystery*, won the *Cyprus National Book Award* for literature addressed to children and adolescents. It was also included in the *White Ravens* list. Its sequel, *Operation ANTI-LOGOS,* came out in January 2024, and the LOGOS trilogy will be completed with the tird volume, *Operation EPI-LOGOS*. His first picturebook, *Dora Mouse,*

Curiosity, and the Cat, is concurrently published in China, Greece, and Cyprus. Petros is a professor of children's literature at the University of Georgia, where he chairs an annual children's literature conference.

Halyna Pavlyshyn is an author of four books of fiction (published under pen name Halyna Rys), a researcher and translator of young adult literature. Originally, Halyna is from Ukraine; however, since 2016, she lives in Australia. Halyna completed her PhD in Education at the University of Tasmania with the thesis titled "The interpretation of fictional violence represented in illustrated books by the Australian and Ukrainian gatekeepers of children's literature in educational contexts" (2022). She is a member of IRSCL. Halyna's academic interests include literature for children and young adults, Ukrainian literature, book illustration, social semiotics, and narratology.

Adriana Peliano is a Brazillian visual artist, designer, and illustrator. She received an MA in New Media Arts at KIAD (Maidstone, UK, 2003) and one in Aesthetics and Art History at USP (São Paulo, 2012), defending a dissertation entitled "Through Surrealism and What Alice Found There". In 2010, Adriana founded the Lewis Carroll Society of Brazil, where she produces art, offers workshops and lectures, promotes cultural events, and blogs. She has contributed articles about Lewis Carroll in magazines, journals, and books; illustrated Brazilian editions of the *Alice* books, written and illustrated *Alice and the Seven Keys* (Underline Publishing, 2021), *AI-CE* and *AI-CE Looking-Glass*.

Jiří Rambousek teaches courses in practice and theory of translation. In his research, he focuses on the history of translation, especially Czech translations of literature for children and young adults and translation bibliographies. He published an annotated parallel edition of four Czech translations of Alice in Wonderland in 2020 and participated in the 2015 project *Alice in a World of Wonderlands. The Translations of Lewis Carroll's Masterpiece*, ed. by Jon Lindseth and A. Tannenbaum. He has published articles on various aspects of translation, including translator training and interference in Czech translations from English, and was active as a translator of both fiction and non-fiction in the previous years.

Vaughan Rapatahana (Te Ātiawa) commutes between homes in Hong Kong, Philippines, and Aotearoa New Zealand. He is widely published across several genres in both his main languages, te reo Māori and English and his work has been translated into Bahasa Malaysia, Italian, French, Mandarin, Romanian, Spanish**.** He is the author and editor/co-editor of well over 40 books. He earned a Ph. D from the University of Auckland with a thesis about Colin Wilson and writes and lectures extensively about Wilson. Rapatahana is a critic of the agencies of English language proliferation and the consequent decimation of indigenous tongues, inaugurating and co-editing *English language as Hydra* (2012) and *Why English? Confronting the Hydra* (2016) and several academic papers accordingly.

Sumanyu Satpathy is a former professor at the Department of English, University

of Delhi. His most recent publications are *Modernity, Print, and Sahitya* (Routledge, 2024) and *Will to Argue* (Primus, 2018). Among his several other works are a co-edited volume, *The Tenth Rasa* (Penguin), and articles in the *Edinburgh Companion to Nonsense* and *Literature Compass.* He was also a Fellow at the Indian Institute of Advanced Study and the Institute for Advance for Advanced Study, at La Trobe University.

Barbara Simoniti from Slovenia, EU, is a lyrical stylist intimately concerned with the language and timelessness of literature. Study of English & Slovene; MA in *Gulliver's Travels* in Translations & Adaptations for Children; Ph. D. a contrastive theory *The Verbalisation of Nonsense in Alice Books and their Translations*, 1995, at the University in Ljubljana. Freelance since 1995, with numerous books of translation from English or into it, as well as some books of her own. Poems and stories in literary magazines in Slovenia, Croatia, Austria, Italy, Poland, Macedonia, Bosnia & Herzegovina, Ukraine, as well as anthologies in Slovenia, Austria, Israel, Ukraine and the USA.

Juan Senís Fernández holds a BA in Hispanic Philology and Art History and a Ph.D. in Hispanic Philology from the University of Castilla-La Mancha (Spain), and a MA in Spanish Studies from the University of Montpellier (France). He is currently a professor at the University of Zaragoza, where he teaches mostly Children's Literature, and his most recent research works focus especially on children's poetry and non-fiction books. He is also the author of three picturebooks.

Ilze Stikāne is a professor at the Faculty of Education Sciences and Psychology, University of Latvia. Her academic and scientific interests include the history and actual process of children and youth literature. She is the author of one monograph, numerous articles about children and youth literature, and ten textbooks in literature for grades 4-9. She is the president of Latvian section of International Board on Books for Young People (IBBY) and the member of International Literacy Association (ILA). She is the head of jury of the International Jānis Baltvilks award in children and youth's literature and book art (2005–2024).

Björn Sundmark is a scholar and critic of children's literature, and Professor of English literature at Malmö University (Sweden), where he teaches English literature and Children's literature. He has published extensively on children's literature and is the author of the study *Alice in the Oral-Literary Continuum*. He is, moreover, the editor and co-editor of several essay collections, including *Translating and Transmediating Children's Literature*, *The Nation in Children's Literature*, *Child Autonomy and Child Governance in Children's Literature: Where Children Rule*, and *Silence and Silencing in Children's Literature*. Sundmark was the editor of *Bookbird* 2014-2018 and is a member of the ALMA-jury.

Tasoula Tsilimeni is a professor at the University of Thessaly in Greece. She teaches Storytelling, Creative Writing, and Children's Literature. She is the Director of the Children's Literature magazine *KEIMENA* (https://journals.lib.uth.gr/index.php/keimena/). Tasoula is also the Director of the *Language and Culture Laboratory of the University*

of Thessaly and the *Museum of Children's & Adolescent Literature*. She has published numerous books on the theory of children's literature. She also writes literature (poetry & prose) for children and adults.

Timotea Vráblová works as a senior literary scholar in the Institute of Slovak Literature in the Slovak Academy of Sciences. She teaches Children´s Literature, Psychology of Children´s Observation, and Creative Writing at the Academy of Performing Arts in Bratislava. She is also a psychologist and counsellor. As an author she has published research books and papers on the history of literature (16th – 18th centuries), children's literature, and the theory of cultivated, reflective reading. For children she creates fiction and non-fiction about literature. She writes for the Slovak Radio. She made a free radio adaptation on the novel *Gösta Berling* by Selma Lagerlöf (2016).

Anna Wegener, PhD, is Assistant Professor of Scandinavian Languages and Literature at the University of Florence, Italy. From 2015 to 2021 she worked as Assistant Director (amanuensis) at the Danish Academy in Rome. Her research interests include translation studies, children's literature, the cultural relations between Italy and Scandinavia, women's writing, and language didactics.

Karen de Wet is associate professor in Afrikaans literature at the Department of Languages, Cultural Studies and Applied Linguistics, University of Johannesburg. Her primary research field is Afrikaans literature and specifically Afrikaans poetry.

Chengcheng You is an Assistant Professor at the Department of English, Faculty of Arts and Humanities, University of Macau. Her research focuses on Children's Literature. Her scholarly contributions can be found in journals such as *Children's Literature in Education*, *Neohelicon*, *The Lion and the Unicorn*, and *International Research in Children's Literature*. She is a co-author of the monograph *Poetics and Ethics of Anthropomorphism: Children, Animals, and Poetry* (2022). Recently, she has published an article "Animating Arboreal Agency: New Materialities and poetics of Anthropomorphic Trees in Children's Literature" in *ISLE: Interdisciplinary Studies in Literature and Environment*.

Agnė Zolubienė is a freelance translator and independent researcher formerly affiliated with the Institute of Literature, Culture and Translation Studies of Vilnius University. She developed and taught Literary Translation courses at both BA and MA level and contributed to the research project Translation and Censorship under Conditions of Soviet Ideology supported by the Research Council of Lithuania as well as the Alice 150 project organised and sponsored by the Lewis Carroll Society of North America.

Dafna Zur is an associate professor of Korean literature and culture in the Department of East Asian Languages and Cultures at Stanford University. Her first book, *Figuring Korean Futures: Children's Literature in Modern Korea* (2017), interrogates the contradictory political visions made possible by children's literature in colonial and postcolonial Korea.

Her second project explores sound, science, and space in the children's literature of North and South Korea. She has published articles on North Korean popular science and science fiction, translations in North Korean literature, the Korean War in children's literature, childhood in cinema, children's poetry and music, and popular culture.

A Companion to “Jabberwocky” in Translation

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