# *Alice's Adventures in Wonderland* in Spanish: Reading Children's Literature as a Process of Mourning and the Experience of Liminal Space

Emma Mitchell

Comparative Literature Thesis

Daniel Arroyo-Rodriguez

Corinne Scheiner

April 23, 2012

Table of Contents

Thesis

1. Introduction……………………………………………………………3
2. Publishing History………………………………………………...5
    2.2 A History of *Alice* in Translation………………………………7
3. Children's Literature and Past Approaches to its Translation……..10
4. Reading as the Ritual which creates Liminal Space……………….13
5. Idealized Childhood and Mourning Its Loss……………………….17
6. *Alice* as a Liminal Text……………………..…………………….20
7. Translating the Liminal Experience of *Alice*…………………….....27
8. English into Spanish: History of Translation
    and Problems Encountered………………………………………29
9. *Alice* in Translation: Conveying Liminality in Spanish…………….32
10. Conclusion………………………………………………………..45

Appendix…………………………………………………………………………48

Bibliography………………………………………………………………….…..52

# 1. Introduction

*Alice's Adventures in Wonderland* by Lewis Carroll, or the Reverend Charles Lutwidge Dodgson, is one of the most read, analyzed, and criticized pieces of literature in the world. It has been translated into one hundred and twenty-five different languages. Arguably, a further look at this 'classic' children's tale would be redundant or tired. What can the story of *Alice in Wonderland*, reveal anew? [1] The constant flow of new editions, translations, and adaptations of *Alice* – from movies to comic strips – shows us how the story of a little girl falling down a rabbit-hole continues to be a fascinating, imaginative, and compelling novel not only for children but adults as well. At one level it is a pure narrative adventure novel full of humorous characters and oddball situations. On another – neither a higher nor lower, but a separate level – it is full of complicated wordplay, political and social references, and jokes which cater to an adult sensibility. It transitions between a simple adventure story of a young curious girl and a complicated presentation of Carroll's ideas about life. Both audiences enjoy it for different reasons but for adults it is never simply just a story; there is more at work behind an adult's engagement with a children's text.

It is important to remember that *Alice's Adventures in Wonderland* began as simply an amusing tale for one little girl. In the early manuscript of *Alice's Adventures under Ground* the dedication page reads, "A Christmas Gift to a Dear Child in Memory of a Summer Day" (Carroll-Dover Manuscript Facsimile).[2] The text of *Alice*, as it exists in its first published form,

---

[1] *Alice in Wonderland* is the "title'" which refers to the complete adventures told in the two books – *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass and What Alice Found There* (1871) – but here will only refer to the first of these two.

[2] *Alice's Adventures under Ground* is the original title of the handwritten and illustrated version of what would become *Alice's Adventures in Wonderland*, which Rev. Charles Lutwidge Dodgson presented to Alice Liddell as a late Christmas gift. The book is published in facsimile; the original was sold into private hands at auction by Alice Liddell and eventually given to the British Library in 1948. A full digital version can be found here: http://www.bl.uk/onlinegallery/ttp/alice/accessible/introduction.html

was created with a child reader as its original audience. While the original story may have been for children, or rather Alice Liddell specifically, the published editions have very much become a classic for all age groups. According to W.H. Auden, "There are good books which are only for adults, because their comprehension presupposes adult experiences, but there are no good books which are only for children. A child who enjoys the *Alice* books will continue to enjoy them when he or she is grown up, though his 'reading' of what they mean will probably change." (Auden 11). Auden demonstrates with this statement the permeability of the boundaries we assign to "childhood" and "adulthood" and the relative genres of "children's literature" and "adult literature." Since the book has been propagated to the realm of adult literature, we cannot necessarily concern ourselves with the author's original intended child reader here because they are no longer the sole audience of the book. Peter Pan, the Oz books by L. Frank Baum, or Gulliver's Travels are other examples of books which have left their original canons and moved into larger literary genres; *Alice* is not alone in this regard.

As adult readers, there is an essential quality to *Alice* which makes us want to re-experience her and her story. This quality is the ability of *Alice* to give us a glimpse of a childhood we feel we have lost. It allows us to occupy a space where that feeling of childhood, an idealized place which seems free from the distraction and imperfections of adult life, is very real during the moment of reading. The act of reading children's literature as an adult is more than simple nostalgia; an adult experiences mourning for that place of childhood and attempts to overcome that through the text.[3] The nature of *Alice* – as a text which breaks down adult-child, reader-text boundaries – allows a reader to enter the liminal space of a children's text. Within this threshold space an adult reader is both a stranger to and an inhabitant of the children's book

[3] Mourning will be viewed in this work through the lens of psychoanalytic theory, appropriated from Sigmund Freud, and not by its popular associations with the expression of deep sorrow after death.

during the reading moment. Alice herself is both out of her element and yet somewhat familiar with the fantastical world she enters. Both subjects reside in between two worlds – adulthood and childhood, reality and Wonderland.

If the liminal nature of the text is an essential part of *Alice* for a reader, then its transmission into another language is complicated but necessary. But as Juan Gabriel López Guix notes: "Translating is a way of questioning a work, and the more translations we have of it, the more answers we will get from it" (Guix 96). When recreated into Spanish, *Alice in Wonderland* faces many challenges because of the multiple poems, wordplay, culturally specific characters, and complex jokes. By looking at *Alice* in Spanish translation, we can analyze the choices translators make when working with this text and how those choices recreate, or do not recreate, the liminal experience for the reader. We will begin with a brief publishing history of *Alice* as a book in order to understand its context in the larger genre of children's literature. After a discussion of the established complexities of translating said genre, we move into an analysis of Sigmund Freud's theory of mourning and liminality as defined by Victor Turner. We will then explore *Alice in Wonderland* in English and how it works to create liminal space. From there we take a look at translation more broadly and the specific issues *Alice* faces when translated into Spanish. Through close readings and analysis of three separate Spanish versions of *Alice* we will understand how liminal space is conveyed in these translations and the larger conclusions we can draw from this investigation.

## 2. A Publication History

In order to understand further implications of *Alice* it is first important for us to understand the texts with which we are working. The history of *Alice's Adventures in Wonderland*, and its

subsequent translations, is rich and certainly worth knowing in order to frame our discussion.[4] On an afternoon in 1862 he called "golden," but the meteorological reports called cold and wet, the Reverend Charles Lutwidge Dodgson went on a boating outing with an Oxford colleague and three little girls, Edith, Lorina, and Alice Liddell. They were the daughters of the Dean of Christ Church and spent time with Dodgson. Alice Liddell soon asked Rev. Dodgson to write down the magical story he had told to her while on that outing. From that day in July until February of the following year Dodgson wrote and personally illustrated a manuscript for Alice Liddell entitled, "Alice's Adventures under Ground." The very first original manuscript has been lost and Carroll made another one for Alice at some point –whether it was a copy of the original or a rewrite is unclear – which is the now famous manuscript we have in facsimile today. During the creation of Alice's book, Carroll's friend, George Macdonald (the author of a children's novel entitled *The Princess and the Curdie* [Reichertz 33]) saw the manuscript, urged him to find a publisher, and actually put out an edition of the book.

Macmillan came on board as the publisher and likely suggested that the famous cartoonist, Sir John Tenniel, would make an excellent illustrator not only due to his talent but because he brought a semi-known name to the book. Much correspondence exists between Carroll and the Macmillan editors about the books design.[5] Carroll was insistent that the pictures illuminate the story in a certain way and the narrative even acknowledges their presence from time to time. The direct acknowledgement of the importance of the illustrations perhaps contributed to Carroll's obsession with their placement in the text. Often translations contain

---

[4] I feel it is important to address why I am only analyzing the first of the *Alice* books and not the sequel: *Through the Looking-Glass, and What Alice Found There*. The simple fact is the second book is even more complex than the first and would muddle the discussion in this paper. It was also produced due to the popularity of the first book and for me, does not retain the original tone of the first or the original urge of the first to appeal to young readers.

[5] For detail of the correspondence between Carroll, Macmillan, and various colleagues interested in the translation see Warren Weaver's *Alice in Many Tongues*, 1964.

their own images or do not use Tenniel's in the original format, but a further discussion of this will come later.

The first edition published was expanded from the original manuscript's four chapters to the final twelve. The chapters "Pig and Pepper" and "A Mad Tea Party" were added. "The wording of the Mouse's tale was wholly changed, the Caucus-Race appeared for the first time, and three poems were added . . . the Marchioness disappeared, and the Ugly Duchess. . . appeared in her place" (Weaver 23). The first of run *Alice's Adventures in Wonderland* was published by the end June of 1865 and while Dodgson gave away a few copies, by August he demanded the run be recalled due to the poor printing job. The second edition, in 1866, used the same Tenniel illustrations and immediately sold out. By 1870, twenty thousand copies had been printed and that number doubled within the next year. In 1907 the copyright ran out on Alice's adventures and the book has since been adapted into plays, nursery editions, comics, television shows, movies, games, puzzles, and inspired thousands of pop culture references. It has been illustrated by over one hundred and fifty artists and widely translated into multiple languages.

## 2.2 A History of *Alice* in Translation

With the book being such a surprise success, Dodgson quickly became interested in having it translated into French, German, or both. In 1866, Carroll wrote to Macmillan saying, "Friends here [at Oxford University in London] seem to think that the book is untranslatable into either French or German, the puns and songs being the chief obstacles. If any of your foreign friends ever express a more favorable opinion, I would like to know of it" (Weaver 33). Carroll pushed for the translation after learning that there was a call for more illustrated books in France for children and after a German colleague informed him the puns would translate quite nicely. Carroll worried the puns and nonsense poetry's ability to be translated was impossible and was

quite meticulous when securing translators for his book; "One would wish of course to find someone who had written something of the sort, so as to have sympathy with the style: if possible, someone who writes verses" (33). While both translations advanced simultaneously, the German became the first translated edition as the French was undergoing minor changes which prolonged its printing process.

The book experienced a burst of translation between the years of 1869 and 1879. After the German and French came the Swedish, Italian, Dutch (abridged), Danish, and Russian versions. Translation did not resume until 1899 with a full Dutch translation. Before being translated into Castilian Spanish, the book made its way into Norwegian, Finnish, Esperanto, Japanese, and Braille. These languages of translation seem like obscure choices considering either their lack of global breadth or geographic distance from the original *Alice*. It was not translated into Castilian Spanish until the 1920's, at least sixty years from its original publishing date.[6] There is an apparent lack of any Spanish translation before then. Why it was not translated into Spanish much earlier is an interesting question due to the popularity of the book. We must then take a brief look at the specific translation history of *Alice in Wonderland* in Spain.[7]

My research has focused specifically on translations of *Alice* into Castilian Spanish rather than the many peripheral languages that exist within the borders of Spain as well as the numerous translations from Latin America. *Alice* was first translated in 1927 translated by Juan Guiterrez Gili. As Lewis Carroll died in 1898, we can safely assume he did not handpick

[6] Weaver, Buckley, and WorldCat all give different dates for the publishing of the first *Alice* translation. However, my research indicates that the first *castellano* (Castilian) version appeared in 1927 (one source says 1928) and that the 1922 version was actually Catalan, not Castilian Spanish.

[7] Research conducted has not revealed much early editions of *Alice's Adventures in Wonderland* in Spainish. Buried deep in archives somewhere is the answer requiring much more investigation than this project warrants. Based on Carroll's original concerns with the translatability of the book, or at least the daunting task of attempting a translation, it is fair to assume translators were not pouring out of the Spanish woodwork vying for the task of translating a short, British children's novel full of difficult and obscure verse and puns.

translators for the Spanish version the way he did for the first French and German publications. It seems Guiterrez Gili was involved with compiling and translating Christmas carols, several books of poems, and generally juvenile literature. His version of *Alice* remained the only one until 1940. Gutierrez Gili was likely chosen or chose to translate Alice because he also wrote poetry and was associated with other children's texts. Not much is known about his personal background. His version of *Alice* did not retain the original Tenniel illustrations.

As stated, this remained the only translation it seems until 1940, when the book was again translated by R. Ballester Escalas. Again, non-Tenniel illustrations were used. It was not for another eighteen years, 1958, when Alice was again translated four separate times by María A. Vergara, María Martí García, J. Ribera and Jose Antonio Vidal Sales. The popularity of this year coincides with the Walt Disney production of the movie *Alice in Wonderland* (a conglomeration of the two Alice books into one cinematic storyline), which was released in the United States in 1951 and in Spain three years later in 1954. None of these translators, apart from Gutierrez Gili, seem particularly famous for other translations or for their own writings. The translation of *Alice* was not a top priority during the early and middle 20th century due to the fact that the country was experiencing a civil war and the dictatorship of Franco which followed. In 1970, Jaime de Ojeda translated *Alice* and his remains one of the more known and utilized editions**.**

During the eighties and nineties many more translations appeared due to the opening up of Spain to the rest of the Western world. According to Juan Gabriel López Guix, Ramón Buckley in 1984, and Francisco Torres Oliver, Luis Maristany, Mauro Armiño during the mid-1980's, all translated *Alice* individually. According to Guix in 2006, "at least 200 [editions of Alice] have been published in the last 30 years" (101). What led to this explosion and how those various texts may differ is a complex one and "to answer such questions in any factual and competent way would require a detailed study of each translation" (Weaver 77). Looking at

every Spanish translation, including those from Central and South America for example, unfortunately does not fit within the scope of this project. The analysis here will focus solely on aspects of specific translations in Spain as compared to the original text in order to understand what occurs during the process of translating *Alice*. We can also understand how the translations function in the reading process to create a liminal experience for the reader and if they work in Spanish the same way they work in English for the adult reader seeking some sort of fulfillment from their pages.

## 3. Children's Literature and Past Approaches to its Translation

*Alice in Wonderland* functions as a specific example of the larger genre of "Children's Literature" and translation practices within that genre. When we use the term "children's literature" it refers to literature written for children capable of reading independently. This is only to distinguish it from picture books for small children in the early stages of reading and literature for teenagers which contain story lines of a different nature. The literature in this essay is particularly focused on novels which contain fantastic and adventurous qualities mostly beginning in the mid-nineteenth century. Children's literature is in *this* context is essentially books which are written with a child reader in mind. Although Isabelle Jan dismisses much which is often grouped with children's literature – such as comic books – she acknowledges that "*Alice* is, however, essentially a children's book. It is probably one of the first books for children to have been made-up for and with a child, with no other object than to entertain and to appeal directly to the imagination (61). Children's literature is thinly disguised as *only* for children since so much of the interest in its creation and distribution comes from adults. It is important then to

remember that within the genre there is a dual audience and children's literature is no longer just for children.[8]

The translation of said genre involves all of the complexities of standard translation with the perplexing addition of a dual audience. Certain translation choices must be made, often differing line by line, especially in the case of *Alice*, which will define who responds to what in a text. Gillian Lathey notes that "critical interest in the translation of children's literature has developed at an accelerating pace over the last 30 years (Lathey 1). Jan also notes that too often it is not even considered 'literature' at all but grouped under other headings such as "adventures, science fiction, books for children" (Jan 141). There is an unequal relationship between children's literature and the mainstream body of literature because "it is adults who decide the very extent and boundaries of childhood" (Lathey 3) and then project those ideals onto the genre of children's literature. Literature then, intended for children yet arbitrated by adults who produce it, takes on new levels of intention when translated. While children's authors write for children, and perhaps define the adult-child readership a tad more rigidly, translators of children's literature can be authors themselves, professional translators, or just someone interested in a beloved childhood text. They will perhaps understand a child readership differently, especially if not a children's translator by trade. Richard Bamberger argues that "Translations, as a rule, are of even greater importance in children's than in adult literature" (qtd. in Lathey 1). And while this is perhaps too much of a value judgment, it is true nonetheless there are often overlooked nuances in children's literature, which if approached hastily or without full understanding can result in texts which poorly reproduce the full experience of reading children's literature. Translators have done just this under the assumption that translation for

---

[8] This shift is definitely apparent once children's literature moves from the didactic, educational only realm to the entertainment realm during the 19th century.

children is a marginal task and less complex since the target audience understands less. According to Zohar Shavit "Here [in the non-canonized system where children's literature resides] translators are free to add or delete in accordance with the demands of the target system, and more often than not they do not preserve the completeness of the original text" (Shavit 33).

Certain techniques for translating children's texts have been used in the past due to the view of children as somewhat inferior in some way in their ability to handle a text. Birgit Stolt discusses "prettifying," in the sense of making something less harsh, for a child audience in a different country. An example of this would be the German version of Cinderella. The fate of her evil stepsisters (having their eyes poked out by birds) is omitted in English versions, or changed. The degree to which a child is able to handle certain story elements is judged by translators when they work on these types of stories. Another aspect of children's literature is the proper nouns, of names and places, which, especially in fairytales, are fantastical or place-specific. Jakob J. Kenda discusses issues with the names in the Harry Potter series, which convey character traits as well as name people, are not easily translated. There is also the matter of the level of complexity of a text geared towards children. Zohar Shavit notes that: "As a rule, all elements that were considered too sophisticated [in translation] were either changed or deleted. Hence, translators systematically deleted all the satire and parody of the original text. The paragraphs that contained those elements were not at all difficult to omit, because they did not contribute to the plot" (qtd. in Lathey 32). These changes are typical of what has happened to children's literature in translation, it has been given certain values by the majority of the adults who encounter it and translated in accordance with those values.

Bamberger continues our discussion with his claim that "children are not interested in a book *because* it is a translation, as may be the case for adults, but in the power of narratives as 'adventure story, fantasies and so on, just as if the books were originally written in their own

language'" (qtd. in Lathey 1). Children are still in the middle of their childhoods and therefore do not go through the mourning process –which will be addressed later – present in the adult when he or she begins to read. They pick up a book as pure source of brief entertainment, or it is given to them for developmental or didactic purposes. The translation must then not only speak to their sensibilities but also to adult sensibilities as well – without adult approval a book is never published, produced, or purchased for children. Looking at specific translation choices in specific texts allows us to understand not only the perception adults have about children at a given point in time, but also how those texts function for adults. We must then step back and treat children's literature as simply *literature* because books for children are never just that. They always speak to adults, if not directly, then in their need to reclaim some aspect of childhood.

4. Reading as the Ritual which creates Liminal Space

Before an in-depth look at individual translations we must discuss what the original *Alice in Wonderland* contains which is important to this discussion and how it functions. As a text, or rather as a children's book read by adult readers, *Alice's Adventures in Wonderland* creates a liminal space which its readers inhabit during their reading experience. The concept of liminality has only recently been appropriated from its origins in psychology and anthropology and is therefore difficult to understand how and why it should be applied to the discussion of literature, or even more specifically children's literature, at all. Briefly summarized by Anjali Roy, "liminal" is used in in the field of "psychology to indicate the threshold between the sensate and the subliminal" (Roy 3). Anthropologically, Victor Turner uses the word relative to his studies of African initiation rituals. It is generally agreed upon that the term "liminal," whether it be applied to a state of being or an individual entity, represents a time which is transitional or inhabitant of two worlds. In his essay "Liminality and Community," Turner utilizes the term in

order to discuss liminality in its relationship to *communitas*, building on Van Gennep's earlier ideas about liminality as applied to ritual. Van Gennep, according to Turner, says "all rites of passage or 'transition' are marked by three phases: separation, margin (or *limen*, signifying 'threshold' in Latin), and aggregation" (Turner 147). This place of margin, or limen, is further adapted by Turner. Acknowledging that the peripheral nature of liminal entities makes absolute classifications of them ambiguous, Turner says, "Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial" (Turner 147). His focus is particularly on the relationship of a liminal being within a social community. However, Turner's definitions can be applied outside of the scope of anthropology and into the realm of literature and translation.

The classifications of "adult" and "child" are in fact "positions assigned and arrayed by law, custom, convention and ceremonial." We legally and culturally define who is an adult and who is a child, and we create customs and conventions around those definitions (baptisms, voting, etc.). However there are places where this boundary is permeable and the line becomes blurred between what is considered an "adult" action or desire and a "child" action or desire. For example, adults still think typical childhood activities are enjoyable (watching cartoons) and children often play imaginary games in which they are grown-ups, such as "house." Reading literature intended for children as an adult is certainly an activity of this nature. Occupying this ambiguous space a person is placed both betwixt and between the two established worlds. "During the intervening 'liminal' period, the characteristics of the ritual subject (the 'passenger') are ambiguous; he passes through a cultural realm that has a few or none of attributes of the past or coming state" (147).

During a rite of passage, a person is in a liminal state between the two worlds, obscuring the boundary line between being a child and being an adult. Is this experience possible during the

reading of a book? Reading is a ritualistic cultural activity. There is a prescribed way to read a book depending on the culture: left to right in the West, bottom to top in the East. The ability to read is a privileged role through which one must pass certain stages (learning the alphabet, then words, then sentences) in order to obtain a new role in society, just like a rite of passage. We have established institutions (the library, the bookstore, the university) which are designated for the production and reception of books. While Turner is using his definition of liminal experience as applied to cultural rituals and community interaction, it can be applied to the experience of reading as well.

So reading now represents the ritual which puts the reader (the one experiencing the ritual) into a liminal place. Once in this liminal state, society becomes juxtaposed between a "structured, differentiated and often hierarchical system" and an "unstructured or rudimentarily structured and relatively undifferentiated *comunitas*" (148). We might redefine these two states as the structured state of adulthood and the unstructured state that is childhood – or the childhood which is idealized as unstructured and free. The juxtaposition of these states creates an in-between place, a liminal place, which a reader must navigate through the reading experience. Reading a book intended for children as an adult can be a way of entering this liminal place, the same way a ritual can place a neophyte, or novice, there.

Turner's neophyte is, anthropologically, the juvenile experiencing a ritual and our adult reader experiencing the ritual of the reading. "The neophyte in liminality must be a *tabula rasa*, a blank slate, on which is inscribed the knowledge and wisdom of the group in those respects that pertain to the new status" (151). Adults come into the reading situation not as a blank slate (because they have already experienced a childhood of some sort) but as neophytes ready to be lead and inscribed with the characteristics they ascribe to the state of childhood. The wisdom of the group, children, is artificially ascribed to them by adults but thoroughly created and solidified

through children's literature.  Characters in children's books contain attributes of innocence, imagination and often occupy liminal places themselves. Two well-known examples of characters, aside from Alice, who embody this liminality, are Peter Pan and Dorothy in the Wizard of Oz series. Both travel to other worlds, Neverland and Oz respectively, and occupy this space while still maintaining ties to the "real world" (Dorothy is constantly a stranger in Oz due to her "real-world-ness", Peter has Wendy, John, and Michael as his representatives of that other world and its regulations). This common thread shows that Alice does not stand alone as a liminal character. Children's literature is full of characters who occupy two worlds simultaneously. Turner points out the standard characters in folk literature (third sons, town simpletons) and classic "Westerns" (the stranger without a name who restores balance to the town). To this list I would add the young characters of Peter, Dorothy, Alice, and a host of others who occupy liminal places within their own texts. "Threshold people, characters such as these, "are necessarily ambiguous, since this condition and these persons elude or slip through the network of classifications that normally locate states and positions in cultural space" (147). By doing so, eluding classification that is, they are also allowing their readers to do so as well. No longer is *Alice* just a book for children. Rather she beckons her adult readers in.

And they willingly go. Having once been a child, and yet no longer a child, the adult reader is both a stranger and an insider in this liminal place. He or she inhabits this place waiting for something to happen. The adult expects Alice, as the child-guide, to lead him or her through this weird and wonderful world and give them back that which they have lost. The ascribed attributes of childhood –innocence, wonder, imaginative freedom – and the loss of those create an artificial void the reader attempts to fill. This attempt materializes through the reading ritual. As the novice is initiated into the adult world, the adult is now briefly initiated into the world of the child. Isabelle Jan, in her discussion of fiction for children, states it fairly simply when she

says: “This emphasis on the mysteries of childhood partly explains childhood, but it is infinitely more satisfying to adult rather than childish curiosity. It establishes a dialogue between the grown-up and the child he has been, or thinks he has been, or would have like to have been, or believes children to be” (Jan 146).

## 5. Idealized Childhood and Mourning Its Loss

This world of the child is idealized and longed for yet it is important to be clear on the nature of the nostalgic experience being described here. The adult readers who experience the liminal state are *not* adults who undergo the psychiatric condition of Peter Pan syndrome, nor are they an adult who is incapable of a normal adult life. This liminal experience of reading is temporary and a brief escape rather than a permanent mental state. C.S. Lewis in his essay, “On Three Ways for Writing for Children,” describes his experience with finding children’s literature compelling as an adult. “Now that I am fifty I read them [fairytales] quite openly. When I became a man I put away childish things, including the fear of childishness and the desire to be very grown up” (Stahl 8). This awareness is of one’s own mortality and the desire to stave it off as long as possible. We look to preserve a past in order to slow down the coming of the future, but this is a natural manifestation of life. We are capable of accepting the future, but that does not mean we welcome it with open arms.

This state is what Sigmund Freud’s called ‘mourning’ as outlined in his essay “Mourning and Melancholia.” Mourning is a temporary mental process which occurs after the subject suffers a loss of some sort, according to Freud, a loved one. The sense of attachment the subject felt to that lost person or thing, and the actual loss of the loved object, causes the subject to experience a time when “bit by bit, at great expense of time and cathectic energy…the existence of the lost object is psychologically prolonged” (Freud 4). Melancholia is the feeling of

loss that the state of mourning produces but when the subject "knows *whom* he has lost but not what he has lost in him" (4). The state of melancholia complicates the state of mourning by the exhibition of several other symptoms which Freud observes in patients – self-criticism, lack of feelings of shame, and feelings of real slight or disappointment. These symptoms are expressed in the melancholic patient when they do not wholly mourn and extend the mourning into an unresolved state. This advanced melancholic state is more than what can be applied to the adult reader. Rather, the state of mourning which replaces the lost loved object in order to overcome its loss is what our reader experiences. William Watkin defines this loved object by "a number of simple qualities: they are not the subject, the subject can reject them, and finally they can be lost" (Watkin 169). Therefore mourning can potentially occur over something besides the dead, here childhood as time and place.

While the adult reader has a strong fascination for childhood, they are not the melancholic patient who is unaware of their loss and trapped in the previously mentioned symptoms. The adult reader only temporarily experiences the feelings of loss for childhood, yet profoundly enough to pick up a children's book. He or she feels this mourning inside, perhaps not even consciously, and attempts to remedy it by reading children's literature. Watkin expands Freud's direct subject-object correlation by pointing out that every subject cannot exist independently but rather is connected to a larger web of subject-object relationships by being another subject's object as well. "What Freud's work in conjunction with Lacan shows then is that, in the first instance, the lost object is in fact the subject. Thus, when we mourn we do not mourn the condition we call death but the basic conditions of life" (169). And so childhood, the loved object, is the subject him or herself, which makes sense because every adult had a childhood of some sort. Childhood acts like an ex-lover or deceased loved one; it becomes the loved subject whose very real presence is now so profoundly missed by the adult. The children's

book then becomes the object which replaces the lost childhood. By entering into the space of reading, the adult temporarily reclaims his or her childhood, temporarily inhabits it. This sentiment better expresses the process described here, the adult in need of a replacement of childhood.

This mourning leads the readers into the liminal experience of reading a children's book. *Alice in Wonderland*, specifically, guides the adult as a liminal entity through this liminal state. This novel is uniquely qualified to take the reader through the liminal experience of reading children's literature because Alice herself is a liminal character in between two worlds as well: reality and Wonderland. The text of *Alice*, and Alice as a character, recreates for adults childhood as it is remembered: innocent, pure, free. Alice and the reader are learning as they go, and never cease to be confused or bemused by their circumstances, yet continue to play along anyway. However, the essential idea of what childhood *is* must be challenged.[9] We must also acknowledge that we as adults decide what consists of childhood and what the challenges to it are. By stating what childhood is as someone who is no longer a participant in that world, we bring all sorts of assumptions to the table. However, there is still the concept of childhood as it is idealized by adults, which is the childhood we are discussing here. What childhood *is* to the adult reader is a place of innocence, where imagination rules, and a place where he or she too once existed uncorrupted by the big bad world. This place is self-generated and idealized, but very much exists for an adult. In the same sense the mourner finds or creates a new object of love for the ego to replace the lost loved object or relationship. Childhood as it is remembered, like the lost loved object, is then elevated to a place where the adult can imagine they were once incorruptible, pure, and innocent. It is not until they are significantly out of the realm of

[9] I am strictly speaking here about childhood in the Western sense, for to even approach concepts of childhood in other parts of the world is too large a scope for our purposes here.

childhood that they feel this nostalgia for its presence, this mourning for its loss. The notion of a pure place of childhood is culturally constructed, but nonetheless believed in by the adult reader. The sense of its loss is profound enough that the adult may begin the liminal reading experience in an attempt to replace this loss, although it is not the only force at work behind the reading of children's literature. Certainly there are other reasons an adult reader may pick up a children's book. The sensation of mourning childhood may not be consciously felt by the reader, but it is always there in some way.

## 6. *Alice* as a Liminal Text

The text of *Alice in Wonderland* presents itself as an arbiter of liminality in its very nature and Alice herself is our guide through that space: "Since her arrival in Wonderland, Alice has begun to recognize that she is neither child nor adult, and she cannot say who or what she is at any moment" (Roth 30). She, like her reader, travels between the two worlds of childhood as it idealized and adulthood with all its restrictions. According to Christine Roth, during the Victorian era there was a closing off and protecting of the "nostalgic space of wild childhood" (Roth 23). This protection led to writers, like Lewis Carroll and J.M. Barrie attempting to "reconnect with that sequestered world by using child mediators between the spaces of childhood and adulthood. . .who are not as much natives as double agents" (Roth 23).[10] They created worlds where their characters, and subsequently their readers, were able to move between reality and the wild fantasies of Wonderland and Neverland respectively. For a reader of *Alice in Wonderland*, this move is constant. Within its pages there is always the push and pull between the intended audience at any given moment (the child or the adult) and the inclusion and

[10] J.M. Barrie was the author of the play later adapted into a novel entitled *Peter Pan, or the Boy Who Wouldn't Grow Up*. He is often compared with Lewis Carroll due to the fact they both contributed "classics" to the literary canon during the Golden Age of Literature and have similar themes and plot structures.

exclusion of that audience. Even Alice herself – through her changes in physical size and other shifts – expresses the liminal nature of the story. These built-in tensions create the liminal place for the adult reader by allowing him or her to feel at home and comfortable in Wonderland, and then awkward and self-aware of its otherness. All this makes *Alice in Wonderland* worthy of a closer look in order to understand the specific ways in which it functions as a liminal text.

The first tension we see in *Alice* is between its two audiences. It speaks, often in the same scene, to both a child audience and an adult audience. When it speaks to a child audience, our adult reader is pushed out of the text. Moments such as this, when *Alice* truly speaks to the child, make the adult yearn to get back inside and experience the book from a child perspective. One particular moment in the story, which illustrates this sensation perfectly, is at the beginning of Alice's journey, right after her plunge down the rabbit hole, where she has landed in the long corridor filled with doors. Alice sees a garden through a keyhole and yearns to get inside, yet she is the wrong size. She is in Wonderland, yet not able to fully experience it. Similarly, the adult reader is participating in Wonderland, yet unable to fully inhabit it. Alice is the reader's companion, and she is constantly the wrong size for the situation she is in – growing and shrinking five separate times throughout the story. The push-pull effects of the text are equivalent to the various cakes and liquids Alice must eat to change size. When the text directly speaks to a child, Alice is our adult reader, too big for the garden door. What particularly causes this effect are the specific traits of the genre of children's literature. A natural closeness to animals is often found in children's books, for example. This is obvious in *Alice in Wonderland*, since the only non-animal characters are the King and Queen of Hearts, the Duchess, and the Cook. With the assembly of animals from the pool of tears, "it seemed quite natural to Alice to find herself talking familiarly with them, as if she had known them all her life" (Carroll 33).

There are also many poems and songs, which often parody poems that were popular for children at the time, such as “How Doth the Little Crocodile” based on “Against Idleness and Mischief” by Isaac Watts in his book *Dream Songs for Children* (1715) (Carroll 273). To an early child reader, this poem would ring a bell and the rhyme and memory of it would bring certain connotations to mind.[11] It would distance an adult reader from the text, especially one of today who is most likely unfamiliar with the original Watts poem. Alice also has a natural curiosity and lack of understanding about the nature of events around her, often present in child characters so that a child reader may identify with the protagonist’s point of view. Characters often scoff at her inability to grasp something, even if it is based on absurd Wonderland logic. Another particular aspect of *Alice* is a lack of clear narrative arc which according to Hugh and Maureen Crago, is not essential to a child’s understanding of a story. Their study of their daughter’s reading experience, in *Prelude to Literacy: a preschool child’s encounter with picture and story* concluded that young children tend to focus on dramatic incidents as opposed to frames when understanding a story (Hunt 71). *Alice* is a sequence of dramatic events, such as the appearance of a seemingly random puppy, which do not always align into a one clear narrative. It is during these moments that *Alice* truly speaks to children’s sensibilities and when the adult reads them he or she is not as in tune with the work. This aggravates the yearning sensation the adult reader feels within *Alice*, the want of the ability to reclaim the total feeling of the book.

Yet, *Alice* still so often feels very adult. It truly includes the adult during certain moments and this creates the urge to occupy it more fully, contributing to the liminal effect of the text. This inclusion is clear during the many instances of puns, wordplay and political references. The

[11] The notion that the simpler or perhaps more rhythmic a poem is the more it is constructed for a child, is contested in Peter Hunt’s book *Criticism, Theory, and Children’s Literature* (1991). He states that what is considered “acceptable” poetry for children “plays with words and has attractive rhythms” is actually an extremely ‘adultist’ (a term he coins) understanding of children’s literature. Nonetheless, it cannot be denied that at the time Isaac Watt’s poem was written with children in mind and that Carroll’s parody is aware of that.

chapter "The Caucus Race and a Long Tale" is a perfect example of these different aspects. The events of this chapter are all based on the idea of a caucus-race, which is defined in the 2004 edition as a "private political meeting among party members" (Carroll 31). However, the animals which emerge from the pool of tears with Alice do not have a political meeting, but rather point out the absurdity of a caucus-race by running in circles (a phrase with a double meaning) and "dry" off by the Mouses's recitation of *dry* historical facts: "This is the driest thing I know…William the Conqueror, whose cause was favored by the pope" (33). This wordplay will not make sense to a child who is unfamiliar with the concept of a speech or dialogue being *dry*, as in boring. The political connotations and the subsequent satiric tone it gives the chapter do not necessarily appeal to a child, but makes adult readers at home in an otherwise uncomfortable location. References to episodes such as the Tea-Party, familiar English characters like the chimney sweep (Bill) and the royalty (The King and Queen of Hearts), or common games (The Playing Cards) all lend a familiarity to the adult readers, especially British ones, which easily incorporates them into the text.

Paratext, particularly footnotes for our purposes here, also plays an important role in the ability of the reader to plunge into the text because of the constant pull it has on the adult reader's attentions. It does not exclude an adult based on its appeal to children but rather draws their attention away from the text and reminds them of its fictional nature. Due to the fact that *Alice in Wonderland* has made its way from the realm of children's literature to the adult canon of what are considered classics, many a scholarly edition has emerged. The urge to explain many of the previously mentioned jokes, puns, and political references, etc. has become important as adult readers have sought to fully engage with *Alice* as a text. The presence of footnotes or endnotes in those editions reminds a reader that there is information outside of the text which illuminates it but also disrupts the flow of the story if included. Footnotes then, present

information that is considered important yet less important than the body of the text. To a child, the reading process is fluid, and a footnote can be easily passed over or disregarded. However, to adults reading in order to recapture something lost, a footnote reminds them of how much they are still outside the text, of the amount of other information which still exists outside the text, that they are reading a book no longer just for children. All of this can be extremely alienating to an adult reader. Peter Hunt in his discussion of a child's relation to a text notes, "Margaret Meek describes a child-reader as 'possessing' a text" (Hunt 71). This possession for Hunt is how a child makes meaning from a text but I would argue it also the ability of a child to fully engage with a text at a given moment. An adult strives for this possession in his or her reading and again this full inhabitance of a text is what a footnote prevents from happening. A footnote then becomes something which pushes a reader away during the reading, even though it is originally intended for the scholarly reader. The motive of the adult reader, when not based in a scholarly endeavor, is to participate with the text as a child would.

Furthering this tension, beyond just the child's versus adult's experience with the text, is the tension between the narrator of *Alice in Wonderland* and the reader who experiences the journey with him. While Alice muddles her way through Wonderland, the reader is equally confused by the journey and amused at her inability to do it well. "Let me think," says Alice, "was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is, who in the world am I?" (Carroll 19). She then proceeds to recite lessons, incorrectly, and determines that she is not herself because she cannot remember anything she has learned and proceeds to cry. It is almost quaint to adult readers who may feel sympathetic and a little condescending towards poor Alice at this moment. Yet, the hesitation and desire to return to that way of thinking still exists somewhere within the adult. While the adult reads this passage he or she fully understands and accepts Alice's logic

and then immediately bounces back to the rational adult who is certain of Alice's ridiculous logic. Another relevant moment, although not in a direct comment to the reader, is when Alice denies being a serpent to the pigeon: "'I – I'm a little girl,' said Alice, rather doubtfully, as she remembered the number of changes she had gone through that day" (62-63). But the thing is, she is *not* a little girl anymore, having physically grown taller than the trees, and now with some life experience under her belt less immature in a way as well. In the same way, the narrator of the text has reminded the readers that they too have grown up. The omniscient narrator of *Alice* controls the ability of the reader to fully inhabit the text at any given moment. Through its structure and content, the story of *Alice* pulls its readers in and pushes them away. This back and forth motion adds to the liminal nature of the reading experience. For example, when Alice acknowledges the absurdity of all that has happened to her up to this point, growing quite large in the White Rabbit's house, she notes: "There should be a book written about me, that there ought!" (45). The irony is that she says that this book should come about when she is grown up, but due to her extreme change in size, she has already *grown* up. The narrator directly reminds readers that in fact a book like this already exists, and it is the one in their hands now.

Specific references to illustrations or direct dialogue with the reader also acknowledge the reader's presence in the text and have the added effect of drawing him or her away from the narrative. In the chapter entitled "Who Stole the Tarts?" the King of Hearts wears his crown over his wig in the courtroom. The reader is instructed to "look at the frontispiece if you want to see how he did it" (100). This sentence draws the reader away from the narrative and directs him or her to physically look at the illustration at the front of the book, disrupting the flow of the story and the reader's uninterrupted interaction with it. Conversely, the illustrations are also incorporated seamlessly at times into the text. Carroll's particularity about the book's layout during the original publishing process shows when we encounter illustrations such as the

Cheshire Cat in the tree which frames the text of that page.[12] When the illustrations flow with the text in such a way readers are more absorbed than when they have to switch between two.

*Alice in Wonderland's* episodic style also adds to the transitional, liminal feeling. Every chapter is its own mini-story, full of brand new characters with little background and often already engaged in activities unconcerned about Alice's presence. The Mad-Tea Party is the perfect example. The March Hare, the Mad-Hatter, and the Dormouse are perpetually having tea: "A bright idea came into Alice's head. 'Is that the reason so many tea-things are put out here?' she asked. 'Yes, that's it, said the Hatter with a sigh: 'It's always tea-time, and we've no time to wash the things between whiles" (68). Alice has simply dropped in briefly into this party, will leave promptly, and it will continue as it always had. This mini-story line has characterization of each participant, dialogue, and a short yet interesting plot and all of this works to move the reader forward in the story. We wonder how it even got to be tea-time in the first place. But as soon as we get something close to an answer the conversation topic switches, and Alice moves on to the next adventure. Suddenly the reader is outside of the story again, waiting for Alice to make her next move. It is not an uncomfortable place to be, but certainly makes the reader aware that he or she is reading a very episodic book and are not in fact a part of the story. This push outwards from the narrative, but not fully away, keeps the reader outside but also yearning to come back in – like at the beginning of the Wonderland-reading experience.

In fact, the entire story of *Alice* takes place within a dream, a liminal place by its very nature in that it is between consciousness and unconsciousness. This crazy adventure is merely a brief daydream in Alice's life. That life is her reality, yet still fictional to us, and the reader does not know much about it other than what Alice repeats from her school lessons and the brief appearance of her older sister. Framing the story in this way reinforces all the tensions which

[12] For an example of this see Chapter VI: Pig & Pepper, on page 61 in the 2004 edition, as shown in Figure 1.

exist within the text as a whole. The adult reader is constantly moving in and out, based on the story's rhythm, plot, and structure. Everything from its dual audience, episodic storylines, and the narrator's intrusions make *Alice in Wonderland* a liminal text in its nature.

## 7. Translating the Liminal Experience of *Alice*

*Alice in Wonderland* can no longer be viewed as a text solely for children since so much of its appeal is for adults. We have also established the ways in which *Alice* represents itself as a text which creates a liminal reading experience for its adult reader. This experience stems from the mourning which initially leads an adult towards a child's text. This mourning process which can lead an adult there and the subsequent liminal process is complex but become even more intricate when we approach a text in translation.[13] Schleiermacher sets the stage for traditional translation practices and then Jakob J. Kenda and his use of Eugene Nida guide us towards a method of translating children's literature, and more specifically *Alice in Wonderland*, so that the liminal experience is recreated for a foreign reader.

A translator acts as negotiator and arbitrator of an original text, the source text. Frederich Schleiermacher classically stated the role of a translator as: "Either the translator leaves the author alone as much as possible and moves the reader towards the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader" (Schleiermacher 42). This is the choice translators are presented with. It is true that a translator must take a text and bring it into another language for a different audience, but the way this is achieved varies translator to translator, language to language. While Schleiermacher argued for "foreignizing translation" (Venuti 69), it is hard to imagine a translation which is totally foreign to a target audience, or a translation which adapts wholly to a target audience. Although doubtfully ever truly

[13] A full translation history of Alice can be found in Section 2.2.

accomplished, Schleiermacher's opposition is a backdrop for the work of translation. At every point in translation a translator must make choices between these two options, in order to create a translation which as a whole is either source-oriented or target-oriented.

*Alice in Wonderland* presents us with a dual audience, narrator-reader tension, characterizations, and episodic style which all contribute to its intricate reading experience. In order to convey fully the essential nature of *Alice* to a new audience, a translator must choose between a target or source approach, the child and adult audience within that target audience, and decide how they will adapt a text accordingly. *Alice* is culturally specific, yet widely translated, and intended for children, yet read constantly by adults. The specificities and universalities it encompasses make it a compelling text to study in translation. It calls for a translation which conveys its essential qualities to a foreign reader so that he or she may possess the text the way an original reader does. *Alice* asks for a translation which favors functional equivalence not just a reproduction of its content.

This functional equivalence, or dynamic equivalence for Jakob J. Kenda, is particularly applicable to the translation of children's literature. Kenda acknowledges that when he began his translations of the Harry Potter series by J.K. Rowling into Slovene he was not aware of the volumes of theory that lay behind the act. Upon reading Eugene Nida he realized it was the strategy he himself had used. His work of translating for young readers a story which occurs in a fictional place, full of characters with odd names and occupations, makes his strategy uniquely applicable to the translation of *Alice in Wonderland*. Kenda explains that Nida uses "dynamic equivalence [or functional equivalence]" as opposed to "formal equivalence" to signify when "the relationship between receptor and message [is] substantially the same as that which existed between the original receptors and the message" as opposed to formal equivalence which "focuses attention on the message itself, in both form and content" (qtd. in Kenda 164). The

relationship between the receptor and message created in the original text of *Alice in Wonderland* is one of a liminal nature –*Alice* (and all that it conveys) is the message and the adult reader is the recipient of it.

Kenda call his process of rewriting a "combining of [Eugene A. Nida's] 'alien elements' and 'similar impact'" in which "the meaning [is] translated so that it would make a similar impact but in a way that is alien" (165). All translation is a rewriting to an extent but Kenda's particular definition applies to here in a unique way since *Alice* is already alien for its original English audience. So much of its appeal comes from the way it disarms its readers by making ordinary events and characters strange (such as an ordinary tea party, where a dormouse recites poetry). The translation of this "strangeness" is necessary in order for it to effectively create a liminal space for a foreign audience. This technique is what Kenda argues is necessary when translating "young readers' literature" (169). It is the translator's job, as re-writer of a text, to recreate the same reading moment in the target language for the target audience if they seek to wholly recreate every aspect of *Alice* in their translation. When aiming for functional equivalence in a translated text, a translator allows a foreign reader a space for the reclamation of childhood. Even if this total recreation is impossible a translation of *Alice* can aim for it as opposed to a source-oriented translation. Schleiermacher's argument for foreignizing a text is then unfitting to the translation of children's literature since so much of the experience of reading it is about the push and pull moments an adult goes through. Through analysis of three separate versions of *Alice* in Spanish, we can understand how these translations do this, if they do it at all.

## 8. English into Spanish: History of Translation and Problems Encountered

First, it is helpful to note some problems that Spanish and English face when they encounter one another in translation, linguistically and culturally. Understanding this general

relationship allows us to frame the specific translation of *Alice in Wonderland*. According to Maria Fernandez López there was a sentiment in Spanish translation during the dictatorship of Francisco Franco – 1938 to 1975, in which *Alice* was only translated a few separate times – that the source text must be preserved as best as possible in the Spanish. Even if the original contained elements now considered dated, even socially unacceptable, which were later adapted or eliminated, a loyalty remained to the earlier text, and subsequently the earlier translations reflect a more conservative attitude – in the socio-political sense attitude. For example, she references Roald Dahl's portrayal of the Oompa Loompas in *Charlie and the Chocolate Factory* as pygmy Africans. This characterization is imperialist and racist at worst, yet early Spanish translations maintain this description even after the original English story was updated in later publications. This unwillingness to adapt could be also applied to language choices which have gone out of style or are more formal in nature. Early translations are few and far between; the gap between the first two *Alice* translations is thirteen years, and it was not for another eighteen years until the next edition. This gap shows an urge in Spanish translation to preserve that which has already been recognized as *the* translation of a text, even if this translation is perhaps extremely foreign to a Spanish audience. Not until 1970 did Spain become much more open to the influence of other literary canons and narrative themes. This created an atmosphere more open to the introduction of foreign texts and translations which were current in their language.

It is also important to not only observe cultural differences but linguistic differences between the two languages which pose problems. Alba Chaparro notes that many British idiomatic expressions do not exist in Spanish, such as 'mad as a hatter' and 'a cat can look at a king', both of which are utilized in *Alice*. Another problem encountered between the two languages is words which are "semantically ambiguous" (Chaparro 40). For example, the Hatter tells the story of the three little girls who lived at the bottom of a treacle well and "were learning

to draw" (Carroll 85). Not only are they learning to *draw* treacle, as one draws water from a well, but also learning to *draw* treacle, as one draws a picture. This polysemy is integral to the story. The word in Spanish for draw (as in water) is *sacar*, while the word for draw (as in a picture) is *dibujar*. The double meaning is difficult to get across due to the differing vocabulary, and while the issue of words or phrases with multiple meanings is found in all translations it is important to note since it is so common in *Alice*.

Another awkward occurrence which occurs is the use of female and male pronouns in Spanish, of which English has none. This is difficult when animal characters are only identified by their species and not a proper name. For example, the Caterpillar, who Alice addresses as 'Sir', has one word equivalent, *la oruga*. 'La' makes the noun feminine, so what to do with a female named 'Sir'? Potentially, one could translate his name Mr. Caterpillar, or Sir Caterpillar, but his original name is just Caterpillar. Some choose to use *el gusano* or 'worm' to convey the masculinity of the creature but then a lot of connotations associated with a caterpillar are lost. For example, what a caterpillar represents metaphorically because of its associations with coming metamorphosis. A worm has connotations of being earthy while a caterpillar is more colorful and exotic, and later turns into a butterfly. This distinction is present more than once since most of the characters Alice meets are male, like the March Hare, whose Spanish equivalent is also feminine, *la liebre*. This shift can perhaps isolate a Spanish reader since the sex of the character will be confusing. These are just a few bumps in the road English poses to Spanish, and ones that several translators have commented on when taking on Alice.[14]

---

[14] Rhyme and poetic structure are also difficult for any translation, especially so with children's literature, however that topic has warranted lots of previous discussion and therefore will not be tackled in-depth here since *Alice* is a primarily prose text and I will not be discussing it in my close-readings

## 9. *Alice* in Translation: Conveying Liminality in Spanish

We turn back towards *Alice in Wonderland* as our acting representative for children's literature in translation. *Alice* has become the textbook example of a children's book which is notoriously difficult to translate. Not only due to the many forms it takes – from poetry to prose– but also in its tone and acknowledgement of its dual audience. Lathey comments:

> "while it is true that some works of children's literature appeal essentially only to the primary audience, many are what Shavit (1986:63-91) calls ambivalent texts such as *Alice in Wonderland*, which can be read by a child on a conventional, literal level or interpreted by an adult on a more sophisticated or satirical level as well" (Lathey 7).

Shavit's ambivalence directly links to the liminal nature of the text because by nature of being a liminal text, it exists in between child and adult audiences. The dual audience, the ambivalence, of *Alice* which exists, makes the translation of this liminality difficult.

If a main, yet often overlooked, aspect of *Alice* is its ability to place its readers in the liminal state and fulfill the mourning for childhood they experience then it is important that this trait translates for the foreign reader. While childhood is conceptualized differently in each nation, the mourning experience is applicable cross-culturally. If the liminal experience of reading *Alice* is lost in translation, the fulfillment sought by the reading of this text will be lost. A translated text is in a position to act as a conduit for readers into a space which allows for the breakdown of adult and child boundaries and a momentary repossession of lost childhood. The goal of analyzing three individual translations is not to place a value judgment on them but rather to establish the different choices made by their translators at different times; and understand how those choices negotiate the liminal reading experience for a foreign reader, and what happens when they do not fulfill this goal.

The three books utilized in this project are *Alicia en el país de las maravillas* translated by María Martí García in 1956, Ramon Buckley in 1984, and finally a 1988 version in which Ana-

Emilia translated the narrative and Emilio Pascual the verse.[15] All three translations are distinctive in their format, illustration choices, and language. They were chosen based on availability and publishing date (in order to present a range of texts), but also because each version had unique qualities about it which made it stand out, such as formatting and tone. The 1956 version compared with the later versions from the 1980's highlights the shift in translation during this time period mentioned briefly before. The Buckley and Ana-Emilia/Pascual versions, while only four years apart, differ in many ways not only from the 1956 version but also from each other as well, making their comparison intriguing as well. Many more recently published editions exist, likely due to Tim Burton's 2010 film adaptation of the story, and certainly further analysis of them could be done. However, for the breadth of this project the three chosen were all from Spain in order to minimize the range of colloquial language and all come from before the turn of the century in order to maintain some focus within the wide world of *Alice* translations.

The earliest by María Marti García was published in 1972 – although the translation itself was completed in 1956 – by the publishing company Editorial Bruguera. The most notable part about this version is the replacement of any original illustrations with a comic strip drawn by María Barrera Castells. This choice is likely because Bruguera began in order to produce comics, and certainly this fact alone would conclude that this edition is more geared towards children. The comic strip takes the main ideas of the text, simplifies them into little snippets, and then pairs them with stylized pictures. In fact, Castells' comic illustrations can be read as a separate book in their own right, since they contain enough dialogue and images to create a story within a story. Interestingly, the characters while maintaining some attributes of the originals (the White Rabbit still wears a waistcoat, the Queen of Hearts wears a similar outfit, etc.) are much more

[15] Since all the translations share the same title (for more analysis on the title itself see Juan Gabriel López Guix's "The Translator in Aliceland: on translating Alice in Wonderland into Spanish.") and original author (Carroll) they will be referenced by their translators.

stylized than the originals. Any dark or disturbing quality the originals might contain is lost in this version. In English the text says: “Alice did not much like her [the Duchess] keeping so close to her: first, because the Duchess was *very* ugly” (Carroll 103). But the Duchess in the Bruguera edition looks like a pretty doll.[16] The animals are, appropriately, cartoonish and less realistic. Likely, a child reader would not notice the inconsistencies between the text and the comic strip since they are small details. For an adult reader, this illustration choice can disrupt a reading by calling constant attention to itself, or contribute to the child-like feeling of the text the adult is unconsciously seeking. Either way, the illustrations affect the reader in some way and contribute to the push and pull of the text as a whole.

Another distinctive feature of this edition which must be pointed out is the inclusion of entirely original chapter. This chapter (Cápitulo VI, since none of the chapters have titles, is found on page 48) chronicles Alicia’s meeting of an Eton educated horse after she leaves the Pigeon behind.[17] The dialogue is much like her interactions with other Wonderland characters. They discuss his upbringing and musical abilities and the animals that previously appeared in the Pool of Tears return briefly at the end. Subsequently, Cápitulo V and Cápitulo VII on either side of the seemingly random chapter have been adapted to lead into and out of the horse’s story. In the original the chapter titled “Pig & Pepper” begins: “For a minute or two she stood looking at the house, and wondering what to do next” (Carroll 67) while the equivalent chapter in the Bruguera version transitions out of the horse story saying: “*Cuando después de su interpretación, la original orquesta se hubo alejado, presidida por el perfecto Caballo, en dirección al interior del bosque*” (García 53). The alteration of this book is inexplicable based

[16] See Figure 2

[17] See Figure 3 for an illustration from the chapter

on the information provided by the text, and if a Spanish reader had no familiarity with the original English text, it would not seem out of place.

The Spanish of this version is certainly more straightforward and somewhat outdated compared to the Spanish of the later versions. This is to be expected based on the natural changes which languages experience with time, and when read today it serves the purpose of de-familiarizing its readers even more with the text. And, as we will see, the dialogue is often simplified so that the more difficult puns and plays on words are eliminated. A lack of any footnotes or explanatory appendices furthers the claim that this edition is certainly aimed at a child audience. This can either reproduce the liminal experience by recreating the childhood experience for the adult reader or completely alienate them from the text, not allowing for the liminal moment.

The later Buckley and Ana-Emilia/Pascual versions are certainly affected by the shift of 1970 in which translation of children's literature began to favor the adult reader and the academic reader instead of the child. In his Appendix, Buckley discusses this shift: "En ese año [1970], y por primera vez, Alianza Editorial lanza una *Alicia* dirigida, evidentemente, a un público adulto/In this year [1970], for the first time, Alianza Editorial launched an *Alice* directed, evidently, at an adult public" (Buckley 295-96).[18] This shift is evident in Buckley's 1984 edition which includes extensive endnotes, an appendix, and a Lewis Carroll bibliography. This edition also utilizes the original illustrations with the addition of a sketch of a pensive young girl lying in a patch of grass above the opening poem "En una tarde dorada/All in a Golden Afternoon" (Buckley 9).[19] She does not resemble the Alice of the other Tenniel illustrations and this

[18]Buckley's statement is informed by Garcia Deniz's doctoral thesis on Spanish translation of *Alice in Wonderland*. Deniz's thesis is, unfortunately, non-circulating from the Universidad de la Laguna and I was unable to obtain it before the publication of this thesis.

[19] See Figure 4

depiction could cause potential confusion as to what Alice looks like, but otherwise is not particularly imposing. Except for a few changes, the illustrations fit into the text the way Carroll originally intended. The label in the picture of Alice drinking from a small bottle is even altered from saying "DRINK ME" to "BEBEME."[20]

The language of this edition is much more colloquial to Spain and seems to aim to appeal to the children with its colorful cover, larger format, and dynamic use of language; yet Buckley also explains many of the jokes and poem parodies in endnotes. This juxtaposition is a direct effect from the shift of 1970 but also works to create a reading experience for the adult which draws them in and then pushes them back out.

The Ana-Emilia/Pascual version follows chronologically with many similarities to the Buckley version. It contains a preface about Lewis Carroll with a few comments about the jokes and poetry but there are no footnotes or endnotes. This edition also contains Tenniel's original illustrations with the addition of a four full-page color illustrations. A few scenes are chosen to be illustrated in this way, most notably the courtroom in which the King and Queen of Hearts are portrayed with very human, not card-like, features.[21] It appeals to a child audience with its large format and colorful covers and illustrations – much like the Buckley as well. These additions show that while the extra-textual information provided in these books speaks to adults, the cover and extra illustrations have not forgotten their child audience.[22] Furthering this claim, both also contain further reading lists for young readers in the back from the publisher.

---

[20] See Figure 5

[21] See Figure 6

[22] For further reading on paratext theory and usage see Pauline Harris's *At the Interface Between Reader and Text: Devices in Children's Picturebooks that Mediate Reader Expectations and Interpretations.* University of Wollongong. http://www.aare.edu.au/05pap/har05606.pdf .

I want to look at several moments in these translations which highlight the liminal nature of each text. There are of course hundreds of examples throughout the works but I feel the following examples will illustrate particularly liminal moments from the original and show the approaches translators have taken when translating them. Each one of these texts works to include or exclude a reader at different moments, as previously discussed in section six. An exploration of *Alice* in its different Spanish versions can illustrate these and other moments and in which this experience is reinforced, or perhaps undermined.

As established, the narrator-reader relationship is crucial to recreating the reading experience and can influence the reader by directly acknowledging his or her presence in the story. In the original text, several statements made by Alice and the narrator have the ability to incorporate an adult reader or alienate him or her from the text. One previously mentioned example was at the beginning of the chapter "Who Stole the Tarts?" Here the narrator directs the reader away from the text and instructs him or her to look at the frontispiece illustration in order to understand what the King looked like with his crown placed over his wig (the original reference can be found on page 25 of this essay). The three different translations take very different approaches. María Marti García's version leaves out any mention of the illustration: *"Era cierto, aunque, por otra parte, quien ejercía las veces de juez era el propio Rey, el cual, como sea que se había puesto la corona encima de la peluca, no podía conseguir que ésta se mantuviera en equilibrio y se sentía verdaderamente incómodo"* (García 104). This lack of mention is most likely because of the fact that the Bruguera version of the story has no title page illustration, due to the comic strip in place of typical illustrations. A reference to it within the text would push the reader away from the text but lead them nowhere. The Ana-Emilia/Pascual text (1988) *does* contain the frontispiece illustration, although not directly located on the title page due to a short introduction, is still found near the beginning of the story. Yet, the text makes no reference to it: *"A propósito,*

*el Juez era el Rey, y como llevaba la corona encima de la peluca no tenía precisamente aspecto de sentirse demasiado cómodo, y en todo caso no le sentaba bien*" (Ana-Emilia/Pascual 98). Buckley, whose 1984 version *does* contain a frontispiece illustration, acknowledges its presence, saying: "*Por cierto que el juez era el propio Rey; y como le habían colocado la Corona encima de la peluca (mirad la ilustración de la portadilla si queréis saber qué tal le quedaba), se sentía bastante incomodo y además resultaba muy poco favorecido*" (Buckley 104). When these examples are looked at through the lens of liminal space, we see that the translator has inserted him or herself within the text and made a choice for the narrator and reader which affects his or her ability to remain engrossed in the reading moment. The translator of the first two texts, having made no mention of the existence of any such illustration, has left the reader within the text and reminded them of the material reality of the book. However this is not how the original text of *Alice* functions. Buckley's remains more faithful to the words of the original text, directing the reader to the illustration, and therefore removes the reader from the linear flow of the text as intended. The translators, through these choices, have become the arbiters of liminal space. The first two have influenced the reader by ignoring the frontispiece comment and so the reader does not experience the same push and pull effect of the text here as they would in the original or Buckley's.

Another integral part of the narrative itself is the frequent size changes which Alice undergoes throughout her adventure. Like the reader who must constantly navigate the children's text, Alice is often navigating a space where she does not always fit. Translating this is essential so that a foreign reader can identify with Alice, who otherwise is a very British character, and because it illustrates the liminal nature of the text so vividly. One instance of this size change is after Alice eats a bite of the Caterpillar's mushroom and her neck extends up into the tree-tops. She is then accused by a pigeon of being a serpent after her eggs: "'Well! What are you?' said

the Pigeon. 'I can see you're trying to invent something!' 'I---I'm a little girl,' said Alice, rather doubtfully as she remembered the number of changes she had gone through that day." (Carroll 63-64). Alice is making a dual statement with the word "little." She is simultaneously questioning her own status as a child as well as commenting on her physical growth from a *small* girl to a rather tall one. This double meaning is significant to an adult reader who although physically grown, is not necessarily a grown-up because of this reading in which the adult-child boundaries are hazy. The idea of size change is essential to *Alice* and the way a translator chooses to approach this detail, although small, is also essential. García translates "little girl" as *niña*: "'*Yo soy…una niña.' –Pero Alicia lo decía con muy poca seguridad, ya que había sufrido tantas transformaciones aquel día, que casi ni ella misma estaba segura de lo que era*" (García 45). In Buckley's translation Alice refers to herself as '*una niña pequeña*': "*Soy una…soy una…-- No soy más que…una niña pequeña – dijo Alicia, en un tono vacilante, recordando el gran número de transformaciones que había experimentado aquel mismo día*" (Buckley 53). And finally in Ana-Emilia/Pascual's version: "*No soy más que…una…, una niñita –dijo Alicia con cierta vacilación, pues se acordaba de las numerosas transformaciones por las que había pasado aquel día*" (Ana-Emilia/Pascual 51). *Niña*, *niña pequeña*, and *niñita* all signify a young female, but can have different connotations depending on the reader or circumstance. *Niña pequeña* probably accesses the dual meaning since *pequeña* refers directly to size, not age, so Alicia here is saying "I'm a *little* little girl." The other two terms mostly imply age, not size, and therefore do not allow a Spanish reader to access the full moment of the text, with its double meaning, which potentially excludes them from it in a small way.

Another example of how language can affect the reading experience the adult is when a translator chooses to acknowledge or not the fact that the story is not originally written in Spanish. Several times within the story Alice or the narrator comment on the use, or rather

misuse, of the English language. In one, now famous, line Alice exclaims "Curiouser and curiouser!" This misuse of English startles the reader and the narrator comments on that directly saying: "she was so much surprised, that for the moment she quite forgot how to speak good English" (Carroll 23). García chooses to translate this line: "*¡Oh! ¡Esto es sorprendísimo! --- exclamó de pronto Alicia, olvidándose incluso de hablar correctamente, tal era su asombro*" (García 10). This translation makes no mention of the English language, but does alter the word *sorprende* by making it a misspelled superlative, instead of the correct form *sorprendidísimo,* as well as incorrect grammatically because its uses an *es* instead of *estoy* for the verb. The other two translations also alter the Spanish in ways which reproduce the strangeness of the original for the Spanish reader. In Buckley, Alicía says: "*¡Ay, pero qué* rarismo*!*" and the narrator's commentary follows "*exclamó Alicia, a la que, de tanta excitación, se le había olvidado hablar correctamente*" (Buckley 19). In the Ana-Emilia/Pascual version a similar effect occurs when Alicia exclaims: "¡*Curiorifico y rarifico*!" None of the three make a reference to the incorrect use of English or Spanish, but the Ana-Emilia refers to Alice's mistake by saying: "*exclamó Alicia (que estaba tan sorprendida, que, de momento, no sabía ni siquiera hablar correctamente el idioma*" (Ana-Emilia/Pascual 21). All three work towards the goal of reproducing the push and pull of the original text during these particular moments. They remind the Spanish readers that what they are reading is strange, but does not push them so far away (with a direct reference to English) to completely alienate them from the text.

Other examples from the translations present opportunities for a Spanish reader to access the text the way an original reader would, but these are often centered on cultural references, particular jokes, or character traits. If translated with Kenda's alien elements and similar impact in mind, a translation may look very differently from one which only attempts to adapt wholly to a target audience. A foreign reader will lose opportunities to access the text and the feelings of

in-betweenness, strangeness, and childhood it provides to its original readers. One scene in particular, the Mad Tea Party, has become a classic image from the book and takes place around an activity which is almost synonymous with British culture, afternoon tea. This act alone can alienate or attract a foreign reader from the scene; however it is also full of riddles, wordplay, poems, and characterizations which present challenges to the translator. The names of the characters present at the table when Alice stumbles upon them are themselves weighted with cultural meaning. The March Hare and the Hatter are having tea with a sleeping Dormouse and although the Cheshire Cat has previously described them as “mad” (Carroll 74) the full meaning of their condition is emphasized by their roles in British society. Hatters in England were known to be a little wacky due to the chemicals they used in hat-making, and hares are known to go crazy in March (the spring reproductive season) and so these characters in British culture are naturally associated with being a little weird. Yet they are engaging in a mundane daily activity, drinking tea, and in this way once again make the familiar strange in Wonderland.  All three translations refer to the Hatter as “el Sombrerero,” which makes sense since Spaniards too have hat makers, yet the association of being ‘mad as a hatter’ is lost. All three translations invent different names for the March Hare. García calls *him* “la Liebre Marceña”, Buckley “la Liebre Marcena”, and Ana-Emilia/Pascual “la Liebre de Marzo.” All three utilize female pronouns although the March Hare is described as a “he.” The cultural significance of the expression “mad as a March hare” is once again lost in these translations since there does not seem to be a way to transmit this cultural background with just the name. The Dormouse, or “el Lirón” in all three editions, is yet another animal character who can talk within Wonderland and does so by telling an absurd little story about three little girls at the bottom of a treacle-well.

During this episode there is a lot of wordplay which is confusing for Alice as well as the original reader and the Spanish reader. It is a difficult moment in the narrative of *Alice* because

this confusion is off-putting but it also draws a reader in by creating a natural identification with Alice. What an original reader latches onto, the familiarity of a tea party, places the Spanish reader even further away from the text. The translator must then work to keep the Spanish reader absorbed by the text. A sample of this push-pull moment is when the Dormouse says in response to why the three little girls of his story live at the bottom of a well:

> "It was a treacle-well.'. . . 'What did they draw' said Alice, quite forgetting her promise. 'Treacle,' said the Dormouse. . .Alice did not wish to offend the Dormouse again, so she began very cautiously: 'But I don't understand. Where did they draw the treacle from?' 'You can draw water out of a water-well,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well –eh, stupid?' 'But they were in the well,' Alice said. . . 'Of course they were,' said the Dormouse: 'well in.'" (Carroll 85).

The wordplay and Alice's misunderstanding at what is actually being discussed (water versus pictures) serve to make this a moment in the original where a reader is displaced by the text and must work to remain included in it.

In Spanish, there are several avenues a translator can take in order to bring a moment like this to the reader in a way that transmits the strange yet familiar feelings an original reader gets from this scene. García refers to the treacle-well as a "*pozo mágico*/magic well" where the three little girls learn to draw. When Alice questions the existence of such a well the Dormouse responds: "*Claro que existen! Y en uno de ellos, como he dicho, vivían tres hermanas, que, por cierto, aprendían a dibujar*" (García 70). This version leaves out any play on words between drawing water from a well and learning to draw (pictures) while in a well –in which they were well in. Alicia's confusion merely comes from not believing a magic well exists. A Spanish reader is not given the opportunity to access the various nuances of the story. This translation changes the conversation completely in order to avoid the complicated choice of what to do with this difficult wordplay.

Buckley includes the conversation, which is significantly longer in Spanish, with an explanatory footnote:

> "*Porque era un pozo de melaza. . . ¿Y que es lo que dibujaban? ---le preguntó Alicia, que ya había olvidado su promesa.*
> *–Melaza ---contestó, esta vez sin vacilar, el Lirón. . .Alicia no quería ofender de nuevo al Lirón, de modo que midió cuidadosamente sus palabras antes de decir:*
> *---No acabo de entenderle. ¿De dónde sacaban la melaza que dibujaba?*
> *---¡Pues del pozo, bobita! ---exclamó el Sombrerero---. Si de un pozo normal se saca agua, ¿qué crees tú que puede sacarse de un pozo de melaza?*
> *---¡Pues nada! No puede sacarse nada si uno está dentro de pozo! ---dijo Alicia. . .*
> *---¿Y sabes tú por qué estaban dentro de un pozo de melaza las tres hermanitas? ---le preguntó a su vez el Lirón---. Pues porque… ¡su gozo estaba en un pozo!*" (Buckley 73).

The endnote states: "*El traductor ha creído conveniente trasladar este nuevo juego de palabras carrolliano sirviéndose del refrán <<su gozo (a melaza, su postre favorito) en un pozo>>*" (Buckley 270).[23] This translation uses *melaza* for treacle and explains the joke on the word 'well' in a footnote. The draw/draw dynamic is also explained in a previous footnote. However, all these explanations pull the reader to the back of the book if they wish to understand the way the English originally worked, which can diminish the fluid reading moment. If a reader chooses to skip those explanations then the liminality of this moment *is* recreated here for a Spanish reader. Especially with the last sentence which creates a play on words in Spanish, with the phrase '*su gozo estaba en un pozo',* he or she must work to get through the text the same way in which an English reader must work through it. This is the translation of not only the text but the reading experience as well.

The Ana-Emilia/Pascual versión uses *melaza* for treacle once again and recreates the wordplay going on:

> "*Es que era un pozo de melaza. . .--¿Y qué les salía? – preguntó Alicia, que ya se había olvidado de su promesa.*
> *---¡Melaza! – dijo el Lirón sin vacilar esta vez. . . ---Lo siento, pero no acabo de comprender ¿de dónde sacaban la melaza?*
> *---De un pozo de agua puede uno sacar agua, ¿no? ---dijo el Sombrerero---. No sería muy difícil sacar melaza de un pozo de melaza, ¿eh? ¡Boba!*

[23] For clarity, this statement in English is something along the lines of: "The translator has created a convenient move of a Carrollinian word game using the phrase "his enjoyment is in the well"

> *---Pero, ¡es que estaban dentro del pozo! ---insistió Alicia dirigiéndose al Lirón y no queriendo darse por enterada del calificativo que le acababa de propinar el Sombrerero. ---Pues claro que estaban dentro, ¡y bien dentro! – declaró el Lirón.*" (Ana-Emilia 69).

The use of the *pozo de melaza* is similar to Buckley's but this version leaves out the double meaning of 'draw' since it uses the verb *salir* as in 'to draw from a well' and makes no mention of the verb *dibujar* as in 'to draw on a piece of paper.' Alicia's confusion comes from not understanding how they drew *melaza* from the well when they were inside of it, not the confusion of which type of 'drawing' was being done. While excluding this part of the story line may appear unfaithful to all aspects of the original, it still makes a Spanish reader work to get through it and therefore maintains a similar reading experience for him or her as the English would have felt.

While each example here is highly specific, they all point towards the larger trends of each translation. Each works at different times to achieve the dynamic equivalence discussed earlier. Sometimes, this means that a sacrifice of the original dialogue is made, but the same feeling is retained. As soon as a translation shifts to a target-oriented translation, like in the García edition which eliminates the play on words entirely, the foreign reader loses the ability to access the source language/text. This loss of the strange creates an elimination of the liminal experience of the original text for foreign readers. They are not given access to the liminal reading experience. In later versions, when an attempt is made to reproduce this experience in translation, the scene serves to make the text more liminal by creating a place which is very "other" to a foreign reader. By being primarily for children, the García version gets rid of these points of entry for a foreign reader, and expects him or her to take the text at face value. By attempting to explain the otherness of the text, the Buckley translation attempts to recreate the experience with explanatory endnotes and clever use of the Spanish. The Ana-Emilia/Pascual version also attempts to recreate these moments, but within the dialogue alone and not with

extensive explanation. Each creates a reading experience differently and so it cannot be said which one is better or worse at doing so. Perhaps the comic illustrations, specific word choices, and translation of jokes in the Bruguera edition recreates the space for mourning childhood more efficiently than a translation which removes the reader constantly (by directing their attention to footnotes). Even though it is not as faithful to the text of the original (as we saw with the inclusion of a new chapter), this may be more effective for a reader, or perhaps it is instead distracting and pushes him or her further away from the text by relying on comic strips instead of original illustrations.

A perfect translation of *Alice*, which recreates wholly a moment in which a reader can enter into the liminal space of the text and reclaim childhood briefly, is impossible since it will never be able to recreate all these moments one hundred percent of the time. *Alice in Wonderland*, as an example of the genre of children's literature, allows us to briefly glimpse that reclamation of childhood but it is unsustainable. This makes us yearn for it even more, which is perhaps why *Alice* has become a classic which is still translated and read today. The space of translation then becomes a space for mourning for that which cannot be re-obtained, childhood. However, each of the translations discussed still attempts to create a liminal effect in different ways and at different moments. *Alicia en el pais de las maravillas* in its endless incarnations asks us to read it in this way, as an in-between text which responds to multiple audiences and a conveyor of liminal space, like the original.

## 10. Conclusion

There are complexities at work when an adult reads children's literature and children's literature in translation. The initial force of mourning, which Freud claims occurs over the loss of a loved one, but which can apply to childhood, can lead an adult to a book intended for children

in an attempt to overcome this feeling of loss. However conscious or unconscious that sense of loss may be, it is present at the beginning of the reading experience. The way a book is structured, its narrative, and the characters within the narrative all create an in-between space, a liminal space, which an adult can enter through the reading of a book in order to process this mourning. In this liminal space, especially in a book like *Alice* where everything is topsy-turvy, an adult can experience moments when they feel a kinship to the child-like nature, the fantastical elements, of *Alice.* It invites its adult readers in by using cultural references and political jokes which familiarizes them and then uses those as stepping stones into the more whimsical aspects of *Alice.* It is then fair to ask, are adults and children more alike because of the boundaries between them are permeable when reading children's literature? Or is the opposite and adults are actually always separate from children because as much as we attempt to gain access into their world, we can only ever glimpse it temporarily?

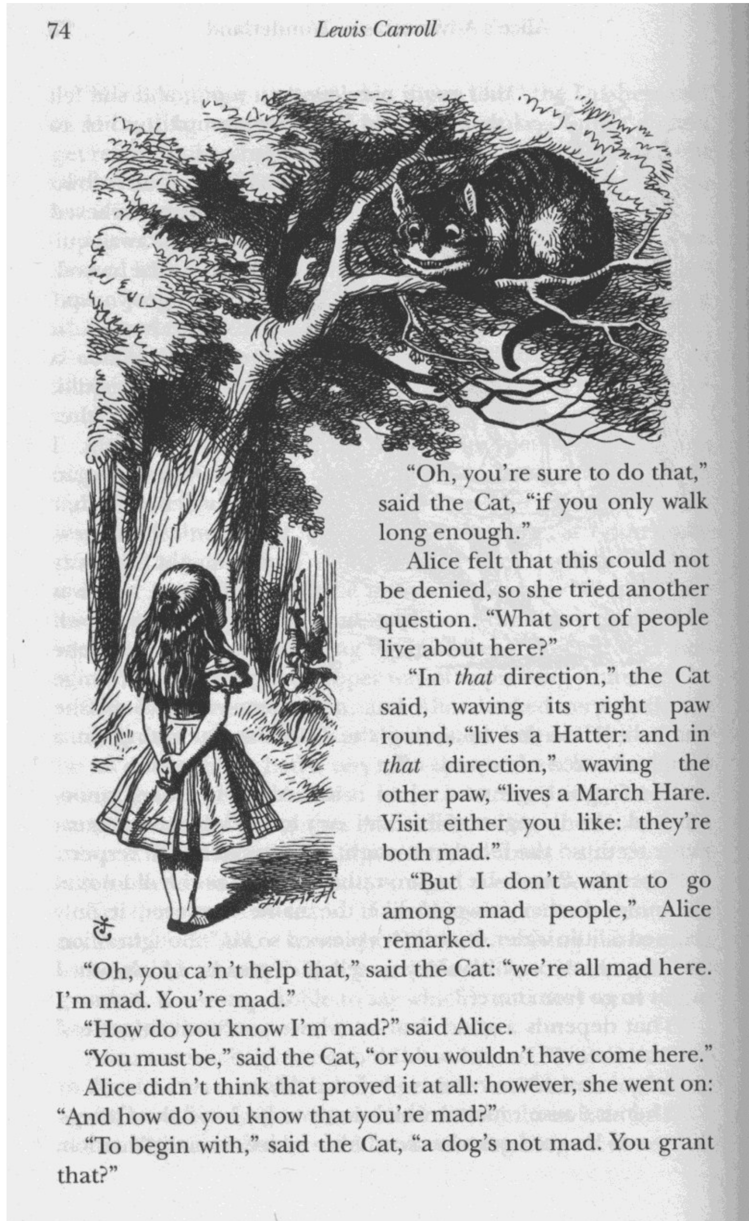
*Alice* poses many challenges when it comes to translation but its liminal nature has been overlooked, yet is just as important as maintaining vocabulary choices. In fact, everything from specific word choices to the set-up of entire character interactions and dialogues affects the reader's experience of a translation. Close analysis reveals specific instances in three particular versions but certainly hundreds more exist. We have experienced *Alice* in this essay from an American perspective which views British culture as foreign, yet we still maintain similar notions about childhood and have absorbed *Alice* as part of our own cultural heritage. What would happen to this text within a culture which views childhood very differently, or perhaps has not adopted *Alice* so widely? Would a reading of it still convey the in-between space *Alice* presents, and allow a reader to mourn the loss of childhood?

The attempt of translating *Alice* speaks to a larger human project of attempting to always return to that which we have lost. The ultimate goal of translating children's literature is then to

preserve a time which we artificially construct as innocent and preserve it within a text that we can revisit any time we want. *Alice* preserves this and then breaks down the barriers we have constructed between ourselves and childhood. In Spanish, it is difficult but at times possible to recreate this liminal space in order for *Alice* to continue to allow its readers access to this idealized place. Perhaps this is why the book continues to be such a widely read and translated novel – it allows everyone a brief moment of reading in which they too can participate in Alice's world and experience what they have idealized as childhood once again.

# Appendix

Figure 1:



74 *Lewis Carroll*

"Oh, you're sure to do that," said the Cat, "if you only walk long enough."

Alice felt that this could not be denied, so she tried another question. "What sort of people live about here?"

"In *that* direction," the Cat said, waving its right paw round, "lives a Hatter: and in *that* direction," waving the other paw, "lives a March Hare. Visit either you like: they're both mad."

"But I don't want to go among mad people," Alice remarked.

"Oh, you ca'n't help that," said the Cat: "we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here."

Alice didn't think that proved it at all: however, she went on: "And how do you know that you're mad?"

"To begin with," said the Cat, "a dog's not mad. You grant that?"

The illustration of the Cheshire Cat and Alice which integrates with the text seamlessly.

Figure 2:

:

The Duchess as portrayed by Tenniel The Duchess in the Bruguera comic strip

Figure 3:

A page from Cápitulo VI in the Bruguera edition featuring Alice and el Caballo.

Figure 4

En una tarde dorada...　　9

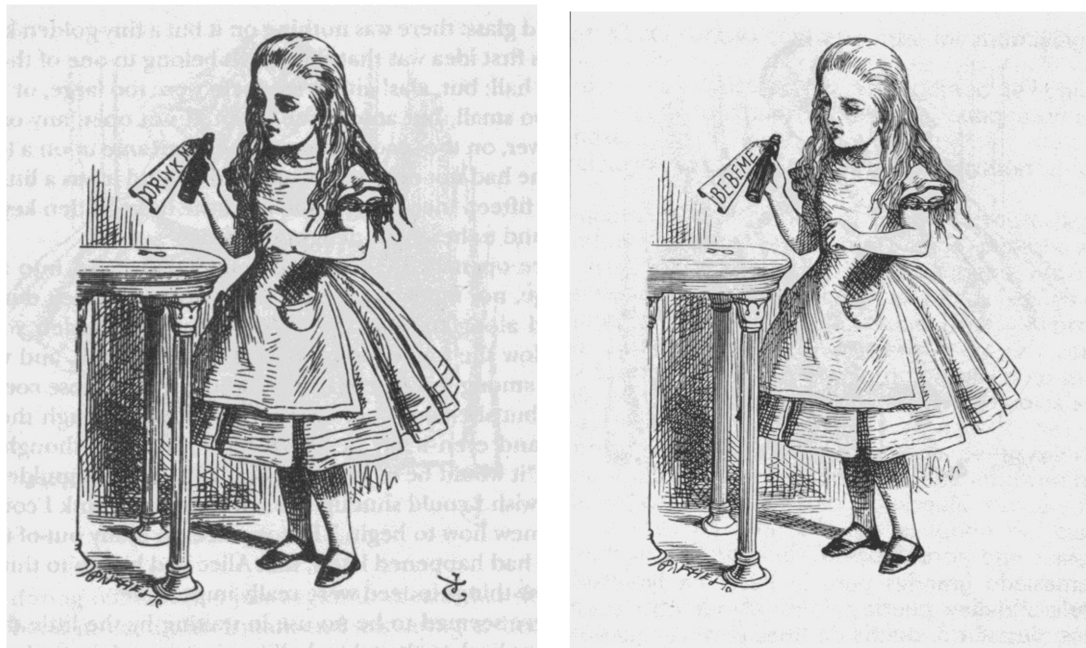
En una tarde dorada[1],
por la tranquila corriente,
navegamos lentamente
remando sin decisión.
Y es que manejan los remos
torpes bracitos en vano,
y no consigue la mano
enderezar el timón.

¡Trío cruel! Me pedían
a aquellas horas un cuento,
cuando no tenía aliento
para una pluma mover.
Mas contra tres lenguas juntas,
explicadme, ¿qué podría
hacer la pobre voz mía,
si hablan a la vez las tres?

*Prima*, imperiosa, su edicto
lanza: «¡Que empiece en seguida!»
*Secunda*, más comedida,
sólo llega a proponer:
«Que haya muchos disparates.»
Y *Tertia*, a cada momento,
me va interrumpiendo el cuento
cada minuto una vez.

Alice as she is portrayed above the opening poem in the Buckley edition

Figure 5




The original “DRINK ME” versus the Buckley “BEBEME.”

Figure 6

The King and Queen of Hearts, along with the Mad Hatter and others, as portrayed in the Ana-Emilia/Pascual version.

# Bibliography

Althusser, Louis. *"*Lenin and Philosophy and Other Essays." Translated by Ben Brewster. New York: Monthly Review Press, 1971.

Auden, W.H. "Today's 'Wonder-World' Needs Alice." 1962. *Aspects of Alice: Lewis Carroll's Dreamchild seen through the Critics' Looking-Glasses 1865-1971*. Ed. by Robert Phillips. New York: Vintage Books, 1977.

Carroll, Lewis. *Alice's Adventures in Wonderland and Through The Looking-Glass*. New York: Barnes & Noble Classics, 2004.

Carroll, Lewis. *Alice's Adventures under Ground*. "Facsimile of the author's manuscript book with additional material from the facsimile edition of 1886." New York: Dover Publications, Inc., 1965.

Carroll, Lewis. *Alicia en el país de las maravillas*. Traducción por María Martí García (1956). Barcelona: Editorial Bruguera S.A., 1972.

Carroll, Lewis. *Las Aventuras de Alicia en el país de las maravillas*. Translated by Ramon Buckley. Madrid: Ed. Castellana: Ediciones Generales Anaya, S.A., 1984.

Carroll. Lewis. *Las Aventuras de Alicia: Alicia en el país de las Maravillas/A través del espejo*. Translated by Ana-Emilia (text) and Emilio Pascual (verse). Madrid (S.A.): Editorial Alfredo Otells, 1988.

Chaparro, Alba. "Translating the Untranslatable: Carroll, Carner and Alícía en Terra Catalana?" *Journal of Iberian and Latin American Studies*. Vol. 6, No.1. King's College, London: Carfax Publishing Company, 2000.

Coveney, Peter. *The Image of Childhood*. Baltimore: Penguin Books, 1967.

De Rooy, Lenny. Lenny's Alice in Wonderland Site. 2007. http://www.alice-in-wonderland.net/. (accessed September 22, 2008).

Freud, Sigmund. "Mourning and Melancholia". *The Standard Edition of the Complete Psychological Works of Sigmund Freud.* Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works. 237-258. PEP Web. http://www.pep-web.org/document.php?id=SE.014.0237A.

Gabriel, Juan López Guix. "The translator in Aliceland: on translating Alice in Wonderland into Spanish." *The Translator as Writer*. Ed. Susan Bassnett and Peter Bush. London, New York: Continuum, 2006. 95.

Harris, Pauline. "At the Interface Between Reader and Text: Devices in Children's Picturebooks that Mediate Reader Expectations and Interpretations." University of Wollongong. http://www.aare.edu.au/05pap/har05606.pdf . accessed February 27, 2012.

Heyman, Michael. "The Decline and Rise of Literary Nonsense in the Twentieth Century." *Children's Literature and the Fin de Siecle*. 13-Ed. By Roderick McGillis. London: Praeger, 2003. Pg 13.

Hunt, Peter. *Criticism, Theory, and Children's Literature*. Oxford: Blackwell, 1991.

Jan, Isabelle. *On Children's Literature*. Ed. By Catherine Storr. New York: Schocken Books, 1974.

Kenda, Jakob J. "Rewriting children's literature." *The Translator as Writer*. Ed. By Susan Bassnet and Peter Bush. New York: Continuum, 2006. 160-

Lathey, Gillian, ed. *The Translation of Children's Literature: A Reader*. Great Britain: Cromwell Press Ltd, 2006.

Lathey,Gillian. *The Role of Translators in Children's Literature: Invisible Storytellers*. New York: Routledge, 2010.

Millán-Varela, María del Carmen. "(G)Alicia in Wonderland: Some Insights." *Fragmentos*. Número 16, p.97-117. Florianópolis Jan-June 1999. University of Middlesex.

Ortega y Gasset, Jose. "The Misery and Splendor of Translation". *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed by Rainer Schulte and John Biguenet. Chicago: University of Chicago Press, 1992.

Pym, Anthony. "Natural and directional equivalence in theories of translation". *Target : International Journal on Translation Studies*. 19:2 271–294. Universitat Rovira I Virgili. Tarragona, Spain: John Benjamins Publishing Company. 2007. http://www.ualberta.ca/~ivashkiv/translation/PYM%20on%20equivalence.pdf . accessed February 27, 2012.

Reichertz, Ronald. *The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature*. Montreal & Kingston, London, Buffalo: McGill-Queen's University Press, 1997.

Roth, Christine."Looking Through the Spyglass: Lewis Carroll, James Barrie, and the Empire of Childhood." *Alice beyond Wonderland: essays for the twenty-first century*. Ed. Hollingsworth, Cristopher. Iowa City: University of Iowa Press, 2009.

Roy, Anjali Gera. "Translating Difference in *Bend It Like Beckham*." *New Cinemas: Journal of Contemporary Film*. Volume 4 Number 1. 2006.

Schleiermacher, Friedrich. "From 'On the Different Methods of Translating'". *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Ed. By Rainer Schulte and John Biguenet. 36-54. Chicago: University of Chicago Press, 1992.

Shavit, Zohar. "The Translation of Children's Literature". *The Translation of Children's Literature: A Reader*. Ed. Gillian Lathey. Clevedon: Multilingual Matters Ltd., 2006. 25-40.

Stahl, J.D., et al. *Crosscurrents of Children's Literature: An Anthology of Texts and Criticism*. New York/Oxford: Oxford University Press, 2007.

Venuti, Lawrence. "Translation as Cultural Politics: Régimes of Domestication in English." *Critical Readings in Translation Studies*. Ed by Mona Baker. London/New York: Routledge, 2010. 65-79.

Watkin, William. "In the Dead's Place: Theories of the Lost Object in the Work of Lacan and Freud". *On Mourning: Theories of Loss in Modern Literature*. Edinburgh: Edinburgh University Press, 2004.

Weaver, Warren. *Alice in Many Tongues: The Translations of Alice in Wonderland.* Madison: The University of Wisconsin Press, 1964.